

WATERLOO REGION/PROSPERITY COUNCIL
REPORT ON MODEL COMMUNITIES RESEARCH
PART B. FULL MODEL COMMUNITIES RESEARCH
September 2008

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DUBLIN, IRELAND

Why is this relevant? What is uniquely interesting about it as a model?

Dublin is an economically booming city that has, over a twenty-year period, attracted a thriving technology sector and built a lively and creative streetscape that engages residents and tourists. It began with a focus on attracting specific companies to the city and on uniquely building on the authentic history of Dublin to create historic culture districts and a wide array of arts festivals and activities. As in many areas, cultural change appears in Dublin to be the result of a convergence of factors – some which happened almost accidentally and were expanded into true opportunities by neighborhood residents, city, or regional organizations. For example, Temple Bar district, a successful urban regeneration project, was initially the result of local residents and artists who wanted to preserve the artists' presence and heritage after more artists flocked to the area as a result of low rents.

1. Creative cities vision or origin:

Dublin's first signature program (described below) began in response to a variety of factors and was an urban renewal project. The integration of art, culture and historic character began quite accidentally in 1981 when a city agency purchased a building for a transportation centre that encountered difficulties. The short-term solution was to rent the property to artists. Ten years later, as a result of advocacy from a diverse group of local and business organizations, artists, architects, conservationists and residents, the Temple Bar Area Renewal and Development Act was initiated in 1991. As this 36-block district was created and became internationally recognized – more districts followed.

The Dublin Chamber of Commerce has a vision statement: "Dublin shall be a city driven by creativity, imagination and innovation, which attracts highly skilled labour and that encourages and promotes research, enterprise, and an entrepreneurial culture."

2. Additional information or background

Richard Florida describes in the *Rise of the Creative Class*, that Dublin's transformation occurred through aggressive marketing to high tech companies through tax related incentives, building the capacity of the higher education system and as Florida described, "Long a conservative nation, Ireland built upon its legacy of culture, art and music to become a center for bohemian energy and an eclectic milieu of scenes, lifestyles and people. Today the streets team with a mixture of people from button-downed businessmen to geeky software developers, edgy black-garbed artists and bohemian musicians."

3. Specific programs and key components

Cultural Districts - Dublin is recognized for Temple Bar (its first cultural quarter) an area of Dublin was originally home to pubs that legendary Irish writers like Samuel Beckett, James Joyce and Bram Stoker. This idea of creative, lively historic districts is now being extended to several other areas including Ballymun, Dublin Docklands and Heuston Gateway. The Temple Bar Cultural Trust also coordinates major city festivals like Culture Night Dublin (sponsored by a Dublin City Council and a number of corporate sponsors), which includes more than 100 free events like tours, talks, exhibitions, concerts, films and workshops and performances in six historic districts.

A City of Literature – Dublin actively worked to shape an international and local identity as a very important literary hub celebrating its history and creating a wide variety of opportunities for various kinds of engagement. Key institutions include: a variety of bookshops, the Dublin Writer’s Festival, the Dublin Writers’ Museum, The Liffey Project (centered on contemporary writing from five countries), and The Irish Writers’ Centre (founded in 1991 to develop and foster writing and an audience for literature in Ireland). The Writers’ Centre is also home to the Irish Writers’ Union, the Society of Irish, The Dublin’s Literary Circle founded in 1999 to encourage reading and discussion of Irish and Anglo-Irish literature. The MS Readathon is a very popular annual programme that encourages participants to obtain sponsors and read as many books as possible over a four-week period.

Breaking Ground – This is the Bayllymun Regeneration Limited per cent for art program founded in Ballymun, Dublin in 2002 to launch and support diverse and challenging public art projects that “are recognized as the flagship for contemporary public art projects in Ireland.” “Breaking Ground is committed to being a continual and progressive resource within the local community. Breaking Ground is also keen to create intelligent debate and discussion about contemporary art, challenging perceptions about what can be achieved within communities.”

The Lab – This gallery and rehearsal studio houses the City’s Arts Office and fosters a variety of art forms while coordinating major city festivals.

4. Leadership and mobilization of support

- Dublin Regional Authority plays a governmental role in supporting the city of Dublin and region including a commitment to preserving heritage and promoting arts and culture and to nurturing the area as a “wealth generating centre of Ireland.”

- The Futures Academy, founded in January 2003 by the faculty of the Built Environment in Dublin Institute of Technology based on the question, “Can there be any doubt that Ireland is at a unique position in its cultural, economic and social evolution? And yet for many in management, finance, governance, education and other areas of society, the future is still uncertain. The Futures Academy was founded to fulfill the need for a creative approach towards innovative forward planning in Ireland.” This institute conducts research and implements a creative workshop format for thinking through an idea collaboratively called “futures workshops.”

- Dublin City Council coordinates a grants program for artists and provides information on a variety of organizations and festivals related to arts and culture. Dublin City Council is a partner on many creative and arts projects, for example, LAUNCH/Making Do is an exhibition and awards programme for recent graduates focused on young artists and the structure of exhibitions. It was supported through a collaboration of The Lab, Dublin City Council and Visual Artists Ireland with sponsorship from Dublin institute of Technology, Dun Laoghaire Institute of Art, Design& Technology and The National College of Art and Design.

- Red Stables Arts and Crafts Centre, originally built by Guinness, is a center for children and adults to explore creativity and arts and includes artist residency programs.

- Dublin Chamber of Commerce has a plan “Imagine Dublin 2020” that identifies key areas including business (Google, Microsoft, Ebay etc) and educational knowledge foundations and identifies future goals and measures of success. For example, relative to other cities internationally, one of the goals is to more than double the amount spent on research and development. Some of the benefits identified include measurements of broadband subscribers, public services available online and looking at projections for population growth. Dublin is also home to a number of universities and higher education centers, which play an important role in the city including: University of Dublin, Trinity College, National University of Ireland and Dublin Institute of Technology.

5. Organization of work, structure, and staffing

The structure of the work is dispersed into several organizations. Each with a staff and board to implement their specific mission and vision.

6. Marketing

Collaboration among organizations and groups in Dublin occurs widely – events and programming seems to be more individually marketed as compared, for example, with Glasgow, which has invested heavily in citywide branding and marketing campaigns.

7. Funding and budget

- Temple Bar was initially transformed with €25 million in European Union tourism funds. Temple Bar Properties, a separate company supported by the government, borrows from and repays the European Investment Bank and Bank of Ireland (loans equal to 60 million since 1991). These loans are repaid when the retail units are leased and apartments sold. The return on commercial investments subsidizes social and cultural rentals. The private sector has simultaneously invested more than 100 million.

- Breaking Ground is supported through percent for art scheme, which began in Ireland in 1988, initially through the Department of Environment, supported by one percent (up to a current maximum of € 63,486) on a construction budget.

8. Measures of success:

Dublin does not appear to measure the total impact of creative sector industries and arts and culture on the community. Each aspect of these related initiatives does however informally measure and discuss how they are contributing to the overall renaissance of Dublin. Over a twenty-year period, the Irish economy was transformed from stagnation to one of the fastest growing economies in the EU with a very strong technology sector.

EDMONTON

Why is this relevant? What is uniquely interesting about it as a model?

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, the 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.

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I. Creative cities vision or origin:

The creative communities initiatives that already exist or are in development in Edmonton have evolved organically, and without a particular moment of deliberate focus or decision. With the Edmonton Arts Council leading in many areas of arts and creativity-related planning, their agenda has evolved through the last decade, and represents a unique blend of arts and culture with broader art/creative economy concerns. The ability of the community to collaborate effectively has allowed for connections with other entities concerned with aspects of this thinking, including government and business organizations and services.

Edmonton Arts Council mission: through a new cultural plan, Edmonton aims to foster a sustainable and progressive cultural environment in the city that integrates culture into everyday life and strives to retain and attract cultural practitioners.

Next Gen Committee mission: to see Edmonton gain its rightful reputation as a first-class international city. Specifically, Next Gen is focused on attracting and retaining the next generation labour force as a necessity in maintaining economic competitiveness.

2. Additional information or background

The Edmonton Arts Council began in the 1990s, as a result of the dissatisfaction of artists with the city's granting process. The mayor agreed that arts professionals would be better suited to understanding and administering grants, and formed the arts council, which is an arms length organization, not operating within the city government structure. Over the years, the competence of the organization was proven and recognized by city council, and an ever broadening range of issues related to arts (and beyond) were directed to the Council to manage.

The executive director identifies risk in the arms-length relationship to the city, noting that while the current city council and city manager are connected with and alert to the Edmonton Arts Council, there is risk that a future administration might be less sympathetic, and could terminate or reduce the Council's contract/responsibilities. Benefits of the arms-length relationship include: being welcome where the city is not, partnership opportunities, connection to the Chamber of Commerce, and artist involvement in the organization.

3. Specific programs and key components

Edmonton Arts Council: In addition to administering extensive grants programs for artists, public art, festivals and arts organizations, and community arts projects, the arts council is engaging in the following programs/initiatives:

- Art spaces (studio, production, artist live/work space, etc)
- Zoning policy and other city practices to stimulate arts
- International Arts Mentorship prize
- Retaining Elder Artists program
- Sustain and Explore support for cultural industries/entrepreneurs

Next Gen Task Force

Focused on building and retaining workforce, this advisory group has conducted research with the 18-40 year old age group, and made recommendations to the city for implementation by city departments. These *recommendations* include:

- marketing to internal and external audiences to establish Edmonton as a preferred place to work/live/grow
- establishing a city-wide architecture policy with zones of “urban excellence”
- creating wireless zones or hotspots downtown
- developing a culture policy
- establishing an arts area with affordable live/work spaces for downtown/neighbourhood revitalization
- improving sports and recreation opportunities
- facilitating creation of networking/mentoring aimed at young entrepreneurs and professionals

- developing a virtual, on-line business center for networking/mentoring/resources and information
- developing a venture capital fund for entrepreneurship

4. Leadership and mobilization of support

The leadership and support of city government in establishing and empowering organizations including the Edmonton Arts Council and Next Gen in the last decade or so has been a crucial component of the success and energy of Edmonton's community. The origins of the arts council are explained above. In 2004, the new mayor looked to city councilors to champion issues important to the future of Edmonton. Councilor Kim Krushell, then the youngest member of council, had begun an initiative to connect to 18-40 year olds in the city. The Next Gen task force grew out of her interest and the mayor's assignment of youth as her area of focus. Extensive collaboration has helped the city engage across disciplines, effectively linking related efforts citywide.

5. Organization of work, structure, and staffing

Edmonton Arts Council

Next Gen Task Force

Chamber of Commerce

City Economic Development branch

Edmonton Arts Council is an independent, artist-based, arms length organization with staff, board and volunteers.

The EAC considers itself a partner with economic development, tourism, and a host of related organizations (Chamber of Commerce, Chamber of Voluntary Organizations, Heritage organizations, all levels of government, etc). The executive director of Edmonton Arts Council comments that above all else, these wide-ranging and close relationships are essential to their success.

6. Marketing – with the structure of responsibilities organized as it is in Edmonton, marketing responsibility is disseminated. The EAC has established the “community box office”, which handles up to \$1 million in ticket sales /yr, and has done some awareness building and research. They are currently exploring their role in marketing.

The City of Edmonton City Campaign is actively differentiating, redefining and promoting Edmonton (based on research) to the 18-25 audience in other Canadian cities, in order to change attitudes about the city and attract the NextGen age group to live and work in Edmonton.

7. Funding and budget : Edmonton Arts Council: operating budget funded by the city (\$368,000/yr)
: grant budget funded by the city (\$5 million/yr)

8. Measures of success: None in Place. They explain that in an effort to avoid spending a lot of time doing things that seem bureaucratic, they don't have any specific measures of success, but ”would certainly address any criteria that the City may wish to use to do this.”

PORTLAND, OREGON

Why is this relevant? What is uniquely interesting about it as a model?

Portland releases a variety of reports and studies that measure the creative vitality index and also conducts ongoing roundtables and focus groups with key audiences. By conducting ongoing and periodic studies of young adults (who are a major component of the creative sector) as well as audience and economic impact studies, the City of Portland identifies a variety of ways to continue to foster creative sector growth. Portland also has a new project called Creative Capacity that is designed to bring together a diverse group of leaders, business people, artists and nonprofit staff to elevate creativity, arts and culture in Portland. This organizational model may have particular relevance to the Waterloo Region.

1. Creative cities vision or origin:

Although Portland is recognized as a “creative city”, the amount of dollars spent per capita on arts and culture is very low (for example \$2 per capita in Portland versus \$15 per capita in Denver) and the public does not necessarily broadly understand the significance of building a strong creative and cultural infrastructure. The tax laws make it very challenging to add in a tax to support the arts (there is no sales tax and property taxes are capped) – therefore community leaders are interested in raising awareness of this need and priority.

2. Additional information or background (not applicable)

3. Specific programs and key components

Creative Capacity – This interdisciplinary group was launched in 2007 by Commissioner Sam Adams who is also the Mayor Elect and has a strong interest in the arts. The purpose is to advance culture regionally. The program is engages a broad group of business people, artists and leaders in thinking about how to catalyze greater investment in the arts. It will become a 501(c) 4 advocacy organization – and is based on the concept that other advocacy organizations (affordable housing and bicycling advocacy groups) have successfully raised awareness, visibility and funding for their issues. Creative Capacity has developed strategy documents and also conducted initial polling to better understand if there is support for arts funding. To date, they have learned that people do want to support the arts and that the issue that people most broadly connect to and agree with is arts education.

Regional Arts and Culture Council – The Council began as a City Bureau and in 1995 became a nonprofit organization, which advocates for, funds and administers arts programs. It serves the tri-county area and has become a successful vehicle for programs and advocacy that crosses municipalities. Almost \$3 million is distributed annually through a grants program for artists and art organizations. The public art program is managed through the Percent for Art Program which supports new art and maintaining art. Portland is the only state that was selected by a highly successful arts education program, Big Thought, in Dallas as another programmatic site (and has been given 6 months of consulting to assist the launch). Big Thought is dedicated to equitable arts delivery systems for every kid in kindergarten through 5th grade. This initiative will, serendipitously, resonate significantly with residents when Creative Capacity is ready to launch a major “support the arts” advocacy effort that is expected to create a new structure for arts funding.

4. Leadership and mobilization of support

Support comes from a variety of organizations with new leadership in the past 4 years provided by Sam Adams, Commissioner who is also the Mayor Elect.

5. Organization of work, structure, and staffing

Creative Capacity – The organizational structure was developed to provide different committees that would foster broad participation, for example, bringing together tattoo artists, “hipsters”, and business and civic leaders. The Steering Committee (civic, education, business and cultural leaders) is a leadership group that develops strategies for public input to foster support for the effort; the Strategy Committee (comprised of artists, arts organizations, creative businesses and other community members) develops recommendations for the strategies and the Coordinating Committee (is a small group 4-6 people with representatives from Portland City Commissioner’s office, the Regional Arts and Culture Council and a Consultant). Each of the committees is given the same materials and works with them on different levels to advance arts and culture. A monthly art and social event “6 at 6” is held at a local theater with cocktails and features a local artist presentation. A monthly art show at city hall features local art in each commissioner’s office based on themes – like “sustainability”, “skateboarding” and “Queer Art.” These

shows have been very successful in bringing in new viewers and in encouraging the public to enter city hall. Creative Capacity began with a town hall as a forum and continually vets ideas that emerge from the committees with the community, to understand what strategy areas the community is most likely to support. It is in its early stages with staffing provided by the Commissioner's office and by a consultant.

6. Marketing –

The public reports described below in section 7 contribute to residents' ongoing awareness of the specific contributions that arts and culture make to the community. Some of the talking points connect to the following concepts: "America's great cities [are]... tied to a thriving culture and diverse arts community", "ticket sales aren't enough", "the arts generate tourism", "the arts are the foundation of a creative economy: "the arts enhance our lives". A driving force between the development of the organization Creative Capacity is to enhance public recognition of the role of arts, culture and creative industry and to foster a major lobbying effort.

The slogan used by Creative Capacity is, "Making creativity and innovation a regional value."

7. Funding and budget :

A range of revenue streams support arts, culture and creative enterprise in Portland including government funding, grants, and support from businesses (through Northwest Business for Culture and the Arts). Other vehicles include: 1) Portland Development Commission provides grants, loans and other programs that support businesses in the creative sector in expanding and finding appropriate space; 2) Work for Art: Workplace Giving for the Arts Program (administered by RACC) provides a mechanism for employees to contribute to more than 70 arts and culture organizations through a payroll deduction at work. Each gift is matched dollar for dollar by the City of Portland in partnership with Clacamas County and Washington County. When individuals give more than \$60, they receive the Arts Card, which gives a full year of 2 for 1 tickets to hundreds of art events. Giving to this program increased by 510% over the last year and 3) Oregon's nationally recognized Percent for Public Art Program has funded over 2,500 public art works and paid \$6 million in fees to artists during its 22 year history. It is supported by 1% of all new construction or remodeled state buildings with budgets of \$100,000 or more.

8. Measures of success:

Oregon produces an annual report measuring the state's creative vitality. It is intended to "capture a fuller picture of the health of a creative economy by looking at both creative occupations and participation in the arts." It measures seven indicators of community participation in the arts. Separately the index quantifies art-related employment in more than 30 professional categories. This index was selected because it can be easily compared to other states. In 2007, Oregon's overall index strengthened from 1.05 to 1.12 and the index is strongest in Portland. "The Creative Vitality Index moves beyond [economic impact studies] and seeks to: 1) define the nonprofit arts as a part of a variety of interrelated creative activities that begin with the nonprofit arts and extend to the for-profit arts; and 2) provide an estimate of the relative health of the creative economy in an area."

A 2001 report, "The Economic Impact of Oregon's Nonprofit Arts Sector" concluded that the total economic impact of spending of Oregon's nonprofit arts organization in 2000 generated \$262.6 million and that the growth of the nonprofit arts sector increased by 14.8% over a 3 year period. One example is the direct tourist spending at the Oregon Shakespeare Festival, which was \$32 million.

The Economic Development Strategy of the City of Portland also describes and measures the impact of creative industries in Portland. The July 2002 report indicated that the sector grew as a whole by 7.1 percent between 1990 and 2000. It also measured the average annual wage for creative sector employees, which in 2000 was \$61,151.

Other reports like a 2004 report, "The Young and The Restless: How Portland Competes for Talent," note that Portland's young adult population (college educated) grew five times faster than the national average and that was in part a result of the impact of the arts and the creative sector.

A "Creative Services Report", an appendix to "The Economic Development Strategy of the City of Portland" (Summer 2002) noted that the creative services sector generated more than \$800 million in revenues and \$293 million in annual payroll in 1997. The report notes, "The primary input for the creative services industries is a skilled workforce. By definition, the sector relies on human innovation. Quality of life, including recreational and cultural opportunities, plays an important role in attracting and retaining a skilled and innovative workforce." The creative sector in Portland is comprised of many small firms who conduct their work locally, nationally and internationally

GLASGOW, SCOTLAND

Why is this relevant? What is uniquely interesting about it as a model?

Glasgow is now recognized as a center of arts and culture and creative enterprise, the result of almost 30 years of evolution. Cities throughout Europe look to Glasgow as a model because it is now the biggest retail center (after London), has a strong technology industry and is the United Kingdom's (UK) third city for tourism. It is a strong example of the different factors involved in a cultural renaissance. Glasgow struggled with many urban challenges in the 1960s and 1970s, but simultaneously had extraordinary historic and natural assets such as historic buildings, scenic countryside, a world-class art collection and a variety of arts and cultural institutions. Building on major recognition from the UK combined with innovative marketing and a commitment to continuing to grow culture and enterprise, Glasgow is now a destination for business start-ups and cultural tourists. The history of Glasgow's cultural evolution also points to the support that Glasgow has at every level in Scotland and the UK.

1. Creative cities vision or origin:

Social scientists point to the 1990 designation of Glasgow as a "European Union City of Culture" as the critical turning point for Glasgow. The prestige and free publicity were key elements in positioning the city as a cultural and creative destination for tourists and for creative workers.

2. Additional information or background

How Scotland and the UK supported this cultural renaissance -

Glasgow's renaissance is rooted in strong cultural resources and historic heritage combined with a commitment to enhance every level of arts, culture and creative enterprise. It is also supported by programs and funding in Scotland and the UK. Some of these relevant programs are described below.

Scottish Enterprise –Through national and local enterprise, Scottish Enterprise supports *Smart, Successful Scotland* and has "four strategic priorities: to develop a dynamic business environment; to develop and expand the talent and skills base; to increase innovation; and to enhance the

international reputation of Scotland’s creative industries.” Current predictions are for 10 percent annual growth in creative industries and up to 20 percent in digital content production. Scottish Enterprise invests approximately €6 million annually on feasibility work and projects to implement the plan “Creative Scotland: Shaping the Future.”

Scottish Arts Council – By providing public funding for the arts (individual artists and organizations) in Scotland, the Scottish Arts Council works to “increase the participation in the arts, support artists in Scotland, to fulfil their creative and business potential, place the arts, culture and creativity at the heart of learning.” The Scottish Arts Council has several departments, for example the Literature Department works to “place literature at the heart of every community.

Department for Culture, Media and Sport – This UK government department provides policy support in several different areas including an arts division and a Creative Industries Division. The Creative Industries Division markets the UK’s creative industries locally and abroad.

Creative Entrepreneurs Club (coordinated by The Lighthouse, Scotland’s National Centre for Architecture Design and The City), based in Glasgow, connects “creative entrepreneurs” with one another through a membership program (that includes student, individual and corporate memberships) and creates a “forum for discussion that is helping shape the industry and define Scotland’s increasingly important place within it.” It combines serious discussion and forums with playful ideas and ways of engaging in new concepts within the creative industries. Members include: “designers, thinkers, doers, creatives, writers, analysts, stylists, musicians, DJs, gamers, architects and cultural academics.” It creates a synergy between established businesses and new talent at the university level.

3. Specific programs and key components

Glasgow succeeded in winning the UK’s award in part due to major efforts to elevate culture in the 1980s, key milestones include:

The Burrell Collection – The opening of the Burrell Collection to the public in 1983, a major collection of 9,000 artifacts that was donated to Glasgow in 1944. During the 1980s it opened in Pollok Park and has become a major destination for cultural tourists.

The Scottish Exhibition and Conference Center – This center opened in 1985 as a national site for events and the UK’s largest integrated exhibition and conference center. A 3,000-seat arena was added to it in 1999. This facility created the context for the redevelopment of the adjacent area known as the Clyde Corridor.

Glasgow Garden Festival – In 1988 Glasgow became the site for the Garden Festival, which attracted more than 3 million people over the five month period generating an estimated €100 million to the local economy (and an additional €170 million spent the following five years). The ability of Glasgow to become the site for this major festival dramatically shifted how residents and tourists came to perceive the city and paved the way for future cultural expansion and investment.

During the 1990s, this cultural expansion continued:

Glasgow Royal Concert Hall – Opening in 1990, designed by Sir Leslie Martin (for €29.4 million) it has hosted performances by some of the most important orchestras internationally including The Moscow State Orchestra and The Vienna Philharmonic.

Gallery of Modern Art – In 1996 this new museum opened to showcase the city’s modern art collection featuring international artists like Andy Warhol and David Hockney as well as Scottish artists like Ken Currie and John Bellany.

Tramway – Tramway is now internationally acclaimed as Scotland’s preeminent site for contemporary art and also provides workshops and art classes. Tramway was launched in 1988 in a building that was formerly the main tram terminus, depot and factory to be a contemporary site for visual and performing arts.

Digital Design Studio - The Glasgow School of Art initiated the Digital Design Studio in 1997 “dedicated to 3D visualisation and interaction. It does this through academic, research and commercial activities. It is the interaction between these three activities, which makes the DDS so different. A multi-disciplinary approach is common to all three.” The program includes two masters degree programs, one in animation and the other in visual sound and creates a growing group of PhD students who pursue their own research.

Highlights of some current initiatives:

Dare to be Digital – This annual competition is managed by a partnership of Scottish Enterprise Tayside (part of the largest economic

development agency in Scotland with a major commitment to supporting creative enterprise particularly in the field of digital media), University of Abertay Dundee and Dundee City Council, with sponsorship from Electronic Arts, Microsoft, BBC Scotland Interactive and additional sponsors. In 2000, it was pilot tested in Scotland and became international in 2005. It is open to teams of 5 students at universities and art colleges (usually artists, programmers and audio) who submit concepts for an original computer game or educational entertainment product that can be developed within a ten-week period with technical training and support from industry leaders.

Merchant City Townscape Heritage Initiative – A strong example of a grants program designed to regenerate the built environment at the center of Glasgow. Grants are available for repair, restoration and refurbishment of buildings in the public realm. It is a funding partnership involving the Glasgow City Council, Scottish Enterprise Glasgow and the Heritage Lottery Fund. It encourages enhancing the appearance of historic building and also encouraging “strong, contemporary design.” It “is one of a series of levers that seek to improve the physical and also the economic and social conditions of this part of the city so that it can once again succeed as a retail, cultural and residential centre, with an emphasis on an energetic mixed use economy, a safe and attractive residential environment, and independent shops and small businesses with an identity and style of their own.”

Pacific Quay – This is a site with state of the art features currently in development on the river Clyde in Glasgow designed to support businesses in digital media and creative industries. It currently houses BBC Scotland, Scottish Media Group and XFM Scotland. It is adjacent to the Film City Glasgow site, which will become a production and post-production site for film and television.

4. Leadership and mobilization of support

The cultural shift in Glasgow began in the 1980s and has involved leadership at every level including city, industry leaders, community, non-profits and residents. More than many cities in comparative situations, Glasgow had strong leadership in marketing and branding that continually worked to elevate the community change to the next level.

5. Organization of work, structure, and staffing

Efforts in Glasgow have required extensive horizontal and vertical coordination. Each of the pivotal organizations has a different staff model and many of the organizations are public agencies or a hybrid or public-private.

6. Marketing

Advertising firm Saatchi and Saatchi delivered the pivotal messaging that moved Glasgow from a declining city to a fashionable, thriving, cultural center. The initial slogan was, “There’s a lot of Glasgowing on...” This evolved into marketing specifically directed at tourists and investment, with the phenomenally successful “Glasgow’s Miles Better” campaign developed by John Struthers, which won the International Film and Television of New York Award four times between 1983 and 1987. This low-budget campaign was designed to shift the image of Glasgow from a gritty, dangerous place to a place that would interest tourists and business investment. In 1989, the campaign “Glasgow’s Alive” was initiated and then in 1994: the “Glasgow Miles Better” campaign returned. This branding shifted in 2004 to “Glasgow: Scotland with Style.” By 2006, Glasgow was voted as a top tourist destination in Frommer’s (United States) and in Conde Nast Traveller (UK).

7. Funding and budget

Part of the public funding for the arts (disseminated by the Scottish Arts Council) is derived from lottery funding, which is used for arts projects that have a long-term impact on quality of life for the public. Since 1995, €142,000,000 of lottery funds have been invested in the arts. A portion of the Lottery funding is used to assist business people in supporting the arts and to foster business people’s inspiration from the arts through the New Partners Programme. The City of Glasgow also administers a grants program for local artists and nonprofits. This program provides cultural grants and supports arts development projects (which are usually collaborative projects).

The Digital Design Studio has successfully attracted funding from Engineering and Physical Sciences Research Council, National Endowment for Science Technology and the Arts, and Scottish Enterprise and through partnerships with Ford Motor Company,

QinetiQ and BBC Scotland.

8. Measures of success:

In 1997, in the UK with the incoming New Labour administration, the concept “Creative Industries” was used to measure and catalyze investment in the economy that was driven by creative content. This was the result of heavy lobbying particularly from the film and music industries. Creative industries between 1997 and 1998 grew by 16 percent in the UK as compared to 6 percent of the rest of the economy. In Scotland creative industries generates approximately €5 billion and contributes 4 percent to the GDP. 6.7 percent of Scotland’s workforce falls into the creative industries – a greater proportion than any region in the UK except London and the South East.

CALGARY ALBERTA

Why is this relevant? What is uniquely interesting about it as a model?

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 is both an arts and culture funding model and creative enterprise development and promotion organization.

- 1. Creative cities vision or origin.** The impetus to create Calgary Arts Development was due to the convergence of a number of issues and opportunities which came to the attention of the city (more below).

Mission: Calgary Arts Development fosters a civic culture that supports and encourages creative and artistic expression for the benefit of all Calgarians. Calgary Arts Development increases the profile of the arts in the city through strategic initiatives, projects, research and programs. 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. Prior to March 2005, Calgary did not have a designated authority for the development for the arts. Calgary Arts Development was formed in March 2005, as directed by the 2004 Civic Arts Policy. Calgary's civic leadership is serious about the arts playing a central role in the city's future – they recognize that a vibrant arts scene is essential to quality of life, and by extension, is fundamental to the city's overall success. Calgary Arts Development will add to the quality of life in Calgary by ensuring that:

- Calgarians have a multitude of opportunities to engage in creative pursuits as artists, students and as patrons
- Calgary is an environment in which artists truly thrive: learning here, building lengthy careers here & moving here.
- Calgary develops an authentic reputation as an inclusive, innovating and culturally vibrant city

Their goal is to align strategy and investment in the arts and culture sector.

2. Additional Background

Calgary Arts Development was started as a response to the convergence of a range of concerns and the realization that, in resolving these issues, there was a way to seize a larger opportunity and connect to a broad vision. Issues at the time included space, one-off capital requests, a potential arts organization bankruptcy, and issues with collaboration among groups. Layered onto this were visits from R. Florida and R. Palmer, who introduced interesting concepts that seemed to hold relevance for the city. As a result, in the midst of these events, a Council member presented a motion to review arts policy, including the role of public art. The review led to a general statement that supports were falling well short of other cities around the world: Calgary was missing significant opportunities. The net result was agreement the city was not doing enough, agreement that there were large benefits if it were implemented successfully, and agreement that there was a need for a dedicated body that could consolidate efforts and develop plans to “get there”. While no one needed to be convinced of the importance of the arts and culture sector, many were still skeptical about the ability of the city to deliver on this issue. Where the Calgary Stampede has clearly delivered, there was concern that the arts and culture sector would not. While familiar with ideas of the “creative economy” gurus, people were anxious to see a specific strategy for Calgary.

The President and CEO of Calgary Arts Development adds that is important and relevant to note that the steering committee which reviewed the situation and recommended the creation of CAD included arts administrators, politicians, multiple levels of government, and philanthropists.

3. Leadership and mobilization of support

Aldermen are the champions of this effort, and the Mayor is very supportive. The board is made up of a mix of civic leaders. Policy has been set, and a full Governance Manual is in place (and is currently being updated, 3 years into the project)

City council and some key senior administrators supported this plan. Developing the policy to get CAD approved was a two year Process. It was presented to the community that an Arts Development Authority was the logical next step for the city, following the establishment of Economic Development Authority, Tourism Authority, Technology Authority and Convention Authority. The public had a “wait and see” attitude about the initiative.

4. Coordinating body or bodies (including agencies and incubators that work and how they are supported)

Calgary Arts Development is an arms length crown corporation, owned by the city of Calgary. The organization recently merged with the Calgary Regional Arts Foundation. As the city's designated arts development authority, it is a central hub that learns about, promotes, connects, advocates for and leads strategic initiatives. This organization coordinates with multiple other bodies including: Economic Development authority (which has a Creative Industry Development arm and Film Commission), Tourism Calgary, the city's arts and culture delivery service (which supports festivals and programming), and the University of Calgary. They see overlap with these groups as they manage issues in both for-profit and non-profit arts and culture.

5. Specific signature programs and key components

a. Calgary Arts Development

Objectives:

The organization believes that key sector needs include financial investment, space, audience access and awareness, human capital support (including education and an environment for living) and partnerships (with business, educational orgs etc).

Their programs connect to the following goals:

- **Building Calgary's reputation** by celebrating and increasing awareness of cultural strengths and the city's critical mass of artists, arts organizations and creative businesses
- **Fostering citizen engagement:** through creating awareness to foster increased participation in creative activities.
- **Creating connections** by collaborating with the arts community, artists, corporations, all levels of government, educational institutions, foundations and non-profits; connecting artists with arts supporters to foster the development of new arts initiatives: working closely with Calgary's other development authorities to coordinate efforts to enhance quality of life.
- **Encouraging strategic investment** to enhance Calgary's quality of life in the long term: by helping develop the local economy's overall via investments in the arts, building creative capacity and assisting the city in attracting and retaining talented citizens; building ongoing

support for the arts via innovative financial investment opportunities, capacity-building programs and policy recommendations; researching communicating business cases that catalyze arts support.

Specific programs:

- Granting Research- a historical trend analysis, commentary on challenges and opportunities from Calgary's arts organizations and how they fare when benchmarked with other Canadian cities.
- Cultural Spaces Trends and Needs Analysis- Inventory, Trends and Needs Analysis, and Master Planning to support effective investment in cultural space for the arts over the next ten years.
- LiveRush and ArtsMART – permission email, events calendar, and ticket access
- Arts Grants- has conducted research and advocacy to increase city investment in Arts and culture funding, in order to:
 - Enhance the stability of arts organizations by increasing **annual operating funding**;
 - Sustain and encourage the **growth of arts and cultural festivals** by creating a funding program that will align with event services offered by the City of Calgary;
 - Encourage and reward innovation in the sector by increasing **support for projects and startup organizations**;
 - Address opportunities for increased public engagement and participation in the arts through a **strategic and cooperative marketing program** devoted to raising awareness levels.

b. Economic Development Authority: Creative Industries arm, sister organization to Calgary Arts Development.

While CAD manages creative industries and Arts and culture funding and programs/initiatives, the Economic Development Authority works on contacts, process, and facilitates complex logistical and other issues with other city business units.

Economic Development has a particular role with film, due to the complexity of this area (incentives, road closures, location mgmt, etc.).

These two arms length corporations work side by side, and collaborate on an ongoing basis in efforts to support creative industry and arts and culture. They articulate how crucial their collaboration is, and how major projects require flexibility, fluidity, and trust.

In their words, the lines are always a bit blurry, because it is important to be able to shift scope based on skills and knowledge. They believe that their success is contingent on keeping a very strong partnership.

6. Role of marketing

Marketing is a specific goal for recent funding (see 5 above)

7. Funding and budget

Funding comes from the city: Annual program budget \$3.3 million, admin \$535,000. Work on a three year budget cycle.

8. Measures of success

They are working on this, but it is still too early in organization's history.

Note:

Social Venture partners: Social Venture Partners Calgary is a partnership between generous individuals and needy not-for-profits in a new model of giving. Social Venture Partners Calgary combines the time, expertise, and financial and physical resources of its partners and turns it into a powerful tool of positive change for cash-strapped, advice-ready and resource-constrained not-for-profits. These organizations not only get the commitment of money and resources over a number of years, but the professional advice that leads to more successful outcomes. Based on a successful and established model pioneered in Seattle, Social Venture Partners Calgary is a philanthropic organization that applies the venture capital model to philanthropy. Partners invest in innovation and then actively nurture their financial investment with guidance and resources. This organization is not involved with Calgary Arts Development, though CAD is interested in their model.

DENVER, COLORADO

Why is this relevant? What is uniquely interesting about it as a model?

Denver offers an example of how a region of 7 municipalities has collaborated to establish long term operating funding for non-profit arts and culture, augmenting but not interfering with individual municipality priorities or oversight. Recently the city of Denver has also implemented a creative enterprise initiative, which focuses specifically on issues NOT related to funding arts and culture, but to supporting and incubating commercial creative enterprises.

1. Creative Cities vision or origin

Initiated by a new mayor to achieve continued growth in an area with a highly educated population, by supporting a strong environment for the creative class, the Create Denver mission statement is:

“In recognition of the value that the creative sector brings to a city, and to maximize upon the momentum that is underway within Denver’s artistic community, the Denver Office of Cultural Affairs (DOCA) developed Create Denver. The mission of Create Denver is to support, promote and grow the creative sector -- not-for-profit and for-profit creative enterprises -- in the city of Denver. The Create Denver plan includes policy recommendations, programmatic initiatives, technical assistance and advocacy as they relate to the growth and stability of creative sector in Denver. Whether a not-for-profit theatre company, band, production company or independent artist, creative enterprises contribute greatly to Denver’s quality of life and economy by providing unique experiences to residents and tourists, creating jobs and expanding the tax base.”

2. Additional information or background

Denver has seen a renaissance in the past 15-20 years, with urban renewal projects like the revitalization of the Lower Downtown area, investment in sports teams and facilities, and the implementation of Scientific and Cultural Facilities District (SCFD) tax to support arts, cultural and scientific facilities. There has been a recent arts and culture institutional boom, and the combination of general organizational stability, expanding facilities, and new organizations has brought in major private donations.

Now a key foundation of the city's success, the SCFD is a seven county initiative that provides ongoing operating funding to over 300 arts/culture/scientific organizations through a 1/10c sales tax. This tax was implemented in the late 1980s, and allows for significant, dependable funding for the non-profit sector across county boundaries. Since 1989, the Scientific & Cultural Facilities District (SCFD) has dramatically reshaped the landscape of Colorado communities. As a result, Denver is now in the national spotlight and has been elevated in stature as a cultural center.

The SCFD is a unique collaboration between rural, suburban and urban counties. The distributed funding for scientific and cultural organizations in the seven-county area is approximately \$40 million annually. Funding on that scale, delivered to a local area, makes a profound impact. This established base of support for non-profit arts and culture organization has created a lush cultural environment, and it now enables Create Denver to focus primarily on the commercial creative sector, to extend the support for creative enterprise in the area.

3. Leadership and Mobilization of Support

This program was initiated by the current mayor, and developed by the Denver Commission on Cultural Affairs, the Denver Office of Cultural Affairs, and citizen participants. Citizen participants included educators, public policy specialists, the mayor's economic development advisor, artists and cultural leaders, filmmakers, developers, city councilors, and the city's director of strategic partnerships.

The mayor asked DOCA and the Denver Commission on Cultural Affairs to initiate planning. The first steps included initiatives to engage and educate the business, arts and culture, and civic leaders.

4. Coordinating body or bodies

Create Denver is an initiative within the Denver Office of Cultural Affairs. Create Denver has a full time director, and utilizes the support of other staff within the Office of Cultural Affairs. An advisory committee was recently convened.

The Microbusiness Development Corporation administers the Revolving Loan Fund (capital is provided by the city)

Related initiative: SCFD

Collaborative relationships: Mayor's office, Office of Economic Development, arts districts

Note: As described by the program director, it is clear that the location of such an initiative is a key decision, and that collaboration and visibility with related entities is critical to success. This initiative is run by an economic development specialist, housed within the office of cultural affairs. The director noted that these initiatives must connect with and have visibility with economic development staff, city planners, the business community/organizations, and tourism organizations. Because public policy and regulations are a key piece of success, visibility, connectedness, and appreciation for the initiative is essential.

5. Specific signature programs and key components

- Creative Space- Based on the outcome of the Mayor’s task force on creative spaces, this initiative aims to assist with access to space, awareness/education, improve the regulatory environment, and encourage sustainability. The program has completed an on-line space survey, and created the “Creative Space Agent” website, connecting artists/businesses with space.
- Creative Enterprise Revolving Loan Fund-offers creative enterprises access to affordable and flexible business capital in increase income and build assets. Maximum loan size \$40,000. Current capital available= \$400,000.
- Building Creative Businesses Expo: this one-day event offers Denver’s creative community a free, “one-stop” opportunity to learn about the various city, non-profit and for-profit resources available to help grow and stabilize creative businesses. The program includes advice and how-to on funding, advocacy, audience development, media relations, legal issues, small business mgmt, financial management, permits and more.
- Create Denver E-bulletin- the purpose of the bulletin is to inform the creative community of learning and networking opportunities. It is a weekly, subscriber based program.
- Other: Create Denver has completed Creative Enterprise mapping, and a Creative Vitality index.

6. Marketing and Research:

Create Denver is responsible for marketing its own programs. The program is a catalyst for creative enterprises, but is not featured in the positioning of the city of Denver. The primary audiences for Create Denver are the commercial creative enterprise community, non-profits with

related concerns (like art spaces), and those interested in supporting and connecting to these groups. Create Denver has completed research in the forms of Creative Enterprise mapping, a Creative Vitality index, and Art Spaces community needs research.

The Denver Metro Convention and Visitors Bureau promotes arts and culture for the city and region, along with other program promotion.

7. Funding sources This program is funded almost entirely by the City of Denver general fund, with limited/occasional sponsorship support.

Annual budget is roughly \$50,000 plus staff costs, office, etc. (plus revolving loan capital).

Again, it is critical to note that the SCFD tax, which supports non-profit operations, generates in excess of \$40million per year which is fully distributed to organizations in the 7 county region.

8. Measures of Success: evaluation measures under development.

AUSTIN, TEXAS

Why is this relevant? What is uniquely interesting about it as a model?

Known for eclectic music that has been described as a combination of Rock and Roll, Blues, Jazz, Latin Beat and Western Swing, Austin is home to five independent record labels with national distribution. Austin focused on this one unique asset to build an international reputation. It is an example of how a city can build on an existing cultural strength by providing financial and organizational support. The end result is a thriving community with more than 100 music venues that delivers quality of life, tourism and also attracts new business including the technology sector (which almost doubled between 1990 and 2000, adding 50,000 high tech jobs).

**1.
Creativ
e cities
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The City of Austin designated itself “Live Music Capital of the World” – a slogan that has been used extensively for tourism and in attracting businesses to the region. The City of Austin recognizes music as a key differentiating factor for their city, a vital cultural resource and one of the factors that builds a unique quality of life that is a factor in drawing technology firms who are not geographically bound.

Over the last several years, there has been an increasing recognition that, although Austin has leveraged key cultural assets in the community, it has not looked specifically at how to link the arts and economic activity. CreateAustin is a new initiative that just released the “Create Austin Cultural Master Plan” and represents a culmination of two years of public and private sector planning.

2. Additional information or background

The community of Austin has strongly nurtured different sectors of the creative industries – through an entrepreneurial approach that in particular nurtured music, film and technology. The City of Austin with other key partners is currently in the process of conducting research in the community about the impact of arts and culture and identifying next steps through a comprehensive planning process. The City has commissioned a number of studies that look at specific practices including the evaluation of the cultural funding process, best practices, and viable funding program alternatives. In addition the City has examined the impact of specific art forms like music and film on the city in terms of quality of life and economic impact.

3. Specific programs and key components

City of Austin - The City of Austin supports arts and culture in a variety of ways that nurture music, film and other arts. The Cultural Funding Program gives grants to nonprofits and individual artists. The City's separate Music Commission's exists to advise the City Council on music issues. In addition, the City of Austin has made it a priority to support music in public places that weave this art form into every area of the city. This includes live music at the airport, at City Council meetings, and a special lunchtime program on Fridays. The City also provided funding for the Austin Music Network, a cable channel which featured Austin music and became a for profit business in 2005, Music & Entertainment TV.

Greater Austin Chamber of Commerce – The Chamber has technology industry recruitment and retention programs and collaborates closely with the City on the development of new technology jobs and opportunities within the city.

University of Texas School of Music – The University provides education and training and a music community for students, composers and scholars.

Austin Convention and Visitors Bureau – It promotes Austin as a cultural destination for music with a full time staff person and runs a “hire an Austin Musician” program for conference and meeting planners to integrate live music and music venues as event sites.

CreateAustin – This is a multi-tiered approach to arts and culture community based planning, which has included research (community meetings, round tables, an interactive website, interviews and focus groups) and planning over a 5-10 yea period.

Two proposed new programs from the CreateAustin Cultural Plan include:

Creative Alliance – A new organization called The Creative Alliance to provide key services to cultural organizations including affordable insurance, legal services and marketing resources.

Consolidation of Arts City Services - Creation of one city department to consolidate the city's arts, culture, music and film activities (which is currently dispersed among several departments). Models for this strategy are Dallas' Office of Cultural Affairs and the City of San Antonio Office of Cultural Affairs.

4. Leadership and mobilization of support

The Mayor of Austin and City Council provide significant leadership in the community in combination with business and cultural leaders. There is not a single philanthropic source in the community that heavily supports the arts and as a result leadership in the arts and funding is dispersed.

5. Organization of work, structure, and staffing

The CreateAustin Leadership Council was appointed by the City Council in September 2006 with 70 members from tourism, creative industries, cultural and philanthropic sectors. In addition, the structure now includes a 14-member Working Group to ensure community participation and support. Six Task Forces will develop recommendations under each strategy and the Arts& Culture Round Table gives technical support to the consultant team. As the recommendations are developed they will be field-tested in the community.

6. Marketing

Austin describes itself as the “Live Music Capital of the World.” The contribution that cultural arts makes to the community’s quality of life and ability to attract new businesses and firms is well understood and documented in studies. The Austin Convention and Visitors Bureau markets the community as a “premiere business and travel destination” using the city’s slogan.

7. Funding and budget

The City’s grants program is funded through a portion of the hotel occupancy tax that was passed in 1971. In 2005, \$2.7 million was dispersed to 191 arts organizations and individuals. Austin’s new initiatives that were defined in the recently released cultural plan will be supported through a combination of city funding, philanthropy and tax revenue. The newly formed Creative Alliance is initially funded by a pledge from a private foundation will support the first three to five years of operating expenses for the Creative Alliance.

In recent years, Austin has heavily invested in building its arts and culture capital infrastructure. In fall 2006, a \$31.5 million municipal bond initiative was passed to support cultural facilities including the Zachary Scott Theater, The African American Heritage and Cultural Facility, the Asian American Resource Center, Austin Film Studios, and the Mexican American Cultural Center among others. In addition the Kroc Center, a 100,000 square foot community center has been supported by the Kroc family (founder of McDonalds).

8. Measures of success

Austin conducts ongoing measures of the cultural sector impact and creativity. According to “The Economic Impact of the Cultural Sector in Austin: 2005 UPDATE, “Austin is one of the most significant industrial sectors locally (\$2.2 billion in annual economic activity, \$48 million in City Tax Revenue and almost 44,000 in jobs). The “Austin Community Cultural Profile Cultural Assessment Report Summary” describes Austin’s “cultural ecosystem” as comprised of “a world of arts and cultural production, consumption/experience, cultural assets and support.”

According to the City’s 2005 economic impact study, “The Role of the Cultural Sector in the Local Economy: 2005 Update,” music accounts for more than \$1 billion in economic activity, \$25 million in City Tax Revenue and more than 18,000 jobs. “The Role of Music in the Austin Economy” notes that, “more than \$616 million in economic activity, almost 11,200 jobs and over \$11 million in City tax revenues can be attributed to influence of music on the local economy. Perhaps even more important are impacts that are not as easily measured, especially the connection between technology and the arts.”