



**VANIER DISTRICT, A DISTRICT OF ARTS AND  
CULTURES;  
STUDY OF 8 CASES FROM HERE AND ELSEWHERE  
... and other related facts**

*Research conducted, and report written for:*

THE WORKING GROUP ON VANIER ARTS & CULTURES REVITALIZATION  
STRATÉGY

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## INTRODUCTION

This research report was written for City of Ottawa professionals and managers as well as residents involved in the Vanier *Arts & Cultures* Revitalization Strategy Working Group; however, the document may be useful for all City of Ottawa employees and residents interested in the Vision Vanier initiative and its projects.

The first section (Section I) looks at examples of revitalized neighbourhoods from here and elsewhere. Most of the selected neighbourhoods were revitalized over long periods of time (15 to 25 years) due to the impact of municipal actions which enabled artists to live in the area and residents to practice, access, and participate in the arts, culture and heritage of the neighbourhood.

The second section (Section II) has two objectives. First, it presents some distinctions that contextualize the cases described in the first section of the document. The second section also presents the results of a decade of studies in Canada and the United Kingdom that scientifically demonstrate the impacts of attendance, practice and participation in arts, cultures and heritage by individuals, groups of individuals and social groups. A review of impacts on the economy, health, social life and sense of well-being of citizens and local communities that attend, practice or participate in arts and heritage activities completes the second section.

The third section (Section III) provides a concise list of indicators that guided and inspired those cities and neighbourhoods presented in Section I to plan a series of actions aimed at providing specific neighbourhoods with a strong artistic, heritage or cultural signature.

Based on the collected knowledge, demonstrated correlations and known stories articulated in Sections I, II and III, the purpose of the fourth section (Section IV) is to propose a series of questions. We must ask ourselves these questions before we define a consultation process and identify the tools available to Vanier residents and the City administration for the cultural revitalization of Vanier.

## Table of Contents

<b>INTRODUCTION</b> .....	2
SUMMARY .....	4
<b>SECTION I</b> .....	9
<b>CASE STUDIES</b> .....	9
FIRST GENERATION / STEP .....	9
1.1 SoHo, NEW YORK, U.S.A. ....	9
1.2 THE ARTS DISTRICT, LOS ANGELES, U.S.A. ....	12
1.3 SAINT-ROCH DISTRICT I, Québec, QUÉBEC .....	15
1.4 M50 ART DISTRICT, SHANGHAI, CHINA .....	19
SECOND GENERATION / STEP .....	20
1.5 PECKHAM, LONDON, U.K. ....	21
1.6 SAINT-ROCH DISTRICT II, Québec, QUÉBEC .....	26
1.7 REGENT PARK, TORONTO, ONTARIO .....	29
THIRD GENERATION / STEP .....	33
1.8 CREATION DISTRICT, NANTES, FRANCE .....	33
1.9 SAINT-ROCH DISTRICT III, Québec, QUÉBEC .....	37
1.10 SEATTLE, U.S.A. ....	39
<b>SECTION II</b> .....	43
OBSERVATIONS AND INTERNATIONAL MEGA RESEARCH .....	43
2.1 FIRST, SOME OBSERVATIONS ON THE CULTURAL SECTOR .....	43
2.2 A DECADE OF SCIENTIFIC RESEARCH .....	49
<b>SECTION III</b> .....	54
CONTEXTUAL INDICATORS FOR VANIER .....	54
<b>SECTION IV</b> .....	55
ASKING THE RIGHT QUESTIONS .....	55
3.1 GENERAL QUESTIONS WE NEED TO ANSWER .....	55
3.2 GETTING TO KNOW THE VANIER NEIGHBOURHOOD .....	56
3.3 LEARNING MORE ABOUT SOME OF THE AVAILABLE TOOLS .....	56
3.4 HOW BEST TO INFORM RESIDENTS ABOUT THESE TOOLS .....	56
<b>APPENDIX 1</b> .....	57
<b>CANADIAN MEGA STUDY BIBLIOGRAPHY</b> .....	57
<b>APPENDIX 2</b> .....	61
<b>U.K. MEGA STUDY BIBLIOGRAPHY</b> .....	61

# VANIER DISTRICT, A DISTRICT OF ARTS AND CULTURES STUDY OF 8 CASES FROM HERE AND ELSEWHERE

## ... and other connected facts

### SUMMARY

#### RESEARCH REPORT ON EIGHT EXAMPLES OF *ARTS AND CULTURES* DISTRICTS

Famously, the Paris neighbourhood of Saint-Germain-des-Prés had been all but abandoned in the early twentieth century, when leading figures in the visual, literary and performing arts moved in, revolutionized art and created the modernist movement that left its mark on the twentieth-century art world. Today, the neighbourhood has become one of the world's most prized locations. New York's SoHo neighbourhood began a similar transformation about fifty years later, when artists started moving into abandoned factories as industry moved to the suburbs. Tolerated at first, artists have become the centre of economic, cultural and social life in neighbourhoods like these. Initially, municipal authorities simply adjusted their regulations and created some incentive programs to attract artists to specific neighbourhoods. Subsequently, several cities around the world developed programs to improve the relationship between artists and other neighbourhood residents, who might be workers, academics, civil servants, shopkeepers or homeowners. To learn more, we researched the history of the following *arts and cultures* districts:

1. SoHo in New York, United States
2. Arts District in Los Angeles, United States
3. Saint-Roch in Quebec City, Canada
4. M50 Art District in Shanghai, China
5. Peckham in London, Great Britain
6. Regent Park in Toronto, Canada
7. Quartier de la création in Nantes, France
8. Arts & Cultural Districts in Seattle, United States

Having worked to attract artists, these cities all went on to collaborate with arts and heritage organizations, as well as with all cultural communities present in each *arts and cultures* district. Here is a sampling of 12 measures taken by these

municipalities, selected from a total of 37 measures identified during our research on the history of the neighbourhoods listed above:

1. Tolerate artists to live, work and sell their art in non-residential spaces.
2. Introduce a program to support the renovation and purchase of studios where artists and craftspeople can live and work.
3. Develop neighbourhood-specific zoning regulations that allow artists and craftspeople to benefit from the two incentives mentioned above.
4. Develop an arts program open to all neighbourhood residents and run by professional artists from the same neighbourhood.
5. Introduce incentives to attract arts, cultural and heritage organizations.
6. Ensure that artists and cultural communities are consulted, especially when designing interior spaces and exterior places.
7. Introduce incentives to attract international arts organizations.
8. Build parks capable of hosting activities that support and showcase the artistic and cultural production of neighbourhood residents and artists.
9. Renovate older or newer buildings (cooperatives) to create spaces where artists can live, work and sell products or services. Also, include outdoor spaces that support communities seeking to produce and showcase their cultural activities.
10. Develop a program to assist with renovating the facades of buildings that reflect the neighbourhood's material and immaterial history, as wished by the neighbourhood residents.
11. Develop a program to assist heritage organizations with documenting and disseminating information related to the neighbourhood's heritage and history.
12. Develop a program to assist various cultural communities with transmitting, studying and showcasing their culture.

*See Section 1 for more information.*

## LARGE MUNICIPALITIES CLEARLY LIKE NEIGHBOURHOODS THAT FOSTER ARTS AND CULTURES... AND FOR GOOD REASON!

As discussed in the previous section, recent decades have seen municipalities begin to deliberately implement a range of measures aimed at attracting artists and arts organizations, and eventually creative and knowledge-based institutions. This raises the question: Why?

In the 1980s and 1990s, rigorous assessments demonstrated the economic impact of cultural activities on society. More recently, researchers, scientists and

economists have moved beyond a simple tally of expenditures made by artists, cultural organizations and their “customers” to evaluate the wider impact of cultural activities involving individuals, social groups and specific communities.

In 2013 and 2014, the major federal, provincial and municipal funding agencies in Canada and Great Britain commissioned two mega-studies on the relationship between (1) attendance, participation and practice in the fields of arts, culture and heritage; and (2) quality of life, well-being, health, education, society and the economy. Separate studies were carried out in Canada and Great Britain, based on research conducted in Canada, Great Britain, the United States and Australia. In total, these two mega-studies compiled the results of 136 scientific studies judged to be of impeccable quality by a committee of scientists, economists and sociologists. Here are 10 of the 39 findings from these studies on the impact of attendance, participation or practice of cultural activities on quality of life, well-being, health, society, identity, education and the economy:

1. Surveys have shown that a large majority of Canadians are aware of the contribution that the arts make to quality of life, as well as the many potential benefits of the arts, including creative thinking, a high quality of community life, individual well-being and health.
2. One enlightening observation was that people who participate in the arts have a better sense of well-being and social inclusion.
3. Structured participation in artistic and cultural activities improves the cognitive abilities of children and youth.
4. Compared to their peers who do not participate in such activities, secondary students who participate in classroom-based arts activities are twice as likely to volunteer and 20% more likely to vote as young adults.
5. It is absolutely clear that exposure to the arts can contribute to community cohesion, reduce social exclusion and isolation, and improve a community's sense of security and strength.
6. Structured theatre programs have been associated with confidence, social skills and conflict resolution techniques in children. Other studies have identified links between music and reading comprehension, as well as self-esteem, discipline, creativity and musical knowledge among students.
7. Students from low-income families who participate in arts activities at school are three times more likely to graduate than children from low-income families who do not participate in such activities.
8. In 2009, the Culture Satellite Account (CSA) estimated the economic impact of arts, culture and heritage activities at \$49.9 billion, or 3.4% of Canada's GDP.

9. In Britain, every £1 of salary paid by the arts and culture industry generates an additional £2 through indirect and induced multiplier effects.
10. Arts and culture can boost the local economy in four ways:
  - a. By attracting visitors.
  - b. By creating jobs and supporting skills development.
  - c. By attracting and retaining businesses, as well as revitalizing the area.
  - d. By developing talent.

*See Section 2 for more information.*

## BACKGROUND INFORMATION ON VANIER

Among the indicators that have convinced—or even pushed or forced—the municipalities listed in Section I to revitalize or develop arts and culture districts—or to make long-term specific plans for the development of such districts—which ones are relevant to the Vanier neighbourhood? To begin with, here are the main indicators used by municipalities:

1. Numerous abandoned factories.
2. Crime.
3. Numerous abandoned and unsafe residential buildings.
4. Very low rents and low property values for residential and commercial buildings.
5. Poverty and insecurity.
6. Opposition from residents to a high-density mixed-use development.
7. A commercial Mainstreet that has become synonymous with crime, poverty and an over-concentration of low-income households.
8. Intense levels of immigration.
9. Chronically under-occupied factories or other buildings.
10. Inability of artists to purchase a condominium or rent an apartment in a highly gentrified city with low vacancy rates. With average incomes below the poverty line, they are forced to live outside of downtown.
11. A neighbourhood requiring revitalization.

*See Section III for more information*

This document primarily aims to inform City of Ottawa employees and Vanier District residents about some of the practices adopted by other municipalities. This knowledge will support our discussions and likely help us to better inform Vanier residents about their options. Naturally, in addition to reading the first three sections of this document, Vanier Arts & Cultures Revitalization Strategy Working Group members should acquire additional and more detailed information on the Vanier neighbourhood.

## QUESTIONS REMAIN, AND WE NEED TO FIND ANSWERS

So what questions require evidence-based answers that will point us toward additional information and provide full knowledge of the relevant possibilities, issues and tools, as well as a deeper understanding of the Vanier neighbourhood? Section IV provides a partial list of questions that we must ask ourselves. There are plenty of others. What are they?

We should all start by identifying them!



# SECTION I

## CASE STUDIES

Since the purpose of this document is to nurture knowledge and discussion in the Vanier *Arts & Cultures* Revitalization Strategy's Working Group and, ultimately, to help all to ask the right questions, this section aims at providing basic information on eight (8) international examples of cultural or artistic districts or neighbourhoods. At the end of each sub-section, we offer a factual brief of each example using vocabulary proposed in Section I.

Please note that most of the documents are quotes from websites published by the cities, by developers or even Wikipedia. When we take texts from Wikipedia, the texts are used since they are a very good representation of reality as observed by the author of this document or confirmed by other websites. A cross-confirmation approach was extensively used.

The neighbourhoods discussed in this Case Study were chosen based on the author's knowledge of most of these neighbourhoods, on the availability of documentation in English or French, and on the quality of information available from municipalities, local cultural groups or neighbourhood associations. Furthermore, the information had to be available online.

## FIRST GENERATION / STEP

The neighbourhoods discussed in this part of the Case Study are primarily defined by the straightforward nature of the original municipal initiatives, prior to the implementation of more complex actions. The latter are also discussed here, namely allowing artists to live in non-residential spaces and encouraging artists to settle in these specific neighbourhoods through the application of municipal by-laws, zoning by-laws and financial programs.

### 1.1 SoHo

Many publications and research mention different aspects of the evolution of SoHo, NYC, U.S.A., before and after the Second World War. However, the following text from Wikipedia assembles the most important information for this case study.

On [SoHo, Manhattan](#), specialists gathered for this Wikipedia article write:

*“SoHo, sometimes written Soho, is a neighbourhood in Lower Manhattan, New York City, which in recent history came to the public's attention for being the location of many artists' lofts and art galleries, but is now better known for its*

*variety of shops ranging from trendy upscale boutiques to national and international chain store outlets. The area's history is an archetypal example of inner-city regeneration and gentrification, encompassing socioeconomic, cultural, political, and architectural developments.*

*“By the mid-19th century, the early Federal- and Greek Revival-style homes were replaced by more solid structures of masonry and cast iron, and along Broadway, large marble-skinned commercial establishments began to open, such as Lord & Taylor, Arnold Constable & Company and Tiffany & Company, as well as grand hotels such as the St. Nicholas and the Metropolitan. Theatres followed in their wake, and Broadway between Canal and Houston Streets became a lively theatre and shopping district and the entertainment centre of New York; as usual with such areas, it was home to many brothels as well, and the side streets of Broadway became the city's red-light district. As this change in character drove out the middle-class, their place was taken by small manufacturing concerns, including cabinet-makers and the lumberyards that supplied them, brass and copper firms, makers of china and glassware, locksmiths, snuff manufacturers and book publishers.*

### **Enter the Artists**

*“After World War II, the textile industry largely moved to the South, leaving many large buildings in the district unoccupied. In some buildings, they were replaced by warehouses and printing plants and other buildings were torn down to be replaced by gas stations, auto repair shops, parking lots, and garages. By the 1950s, the area had become known as Hell's Hundred Acres, an industrial wasteland, full of sweatshops and small factories in the daytime, but empty at night. It would not be until the 1960s, when artists began to be interested in the tall ceilings and many windows of the empty manufacturing lofts, that the character of the neighbourhood began to change again.*

*“The young historic preservation movement and architectural critics, stung by the destruction of the original Pennsylvania Station in 1963 and the threat to other historic structures, challenged the plans because of the threatened loss of a huge quantity of 19th-century cast-iron buildings.*

*“When John V. Lindsay became mayor of New York City in 1966, his initial reaction was to try to push the expressways through, dubbing the project the Lower Manhattan Expressway, depressing some of the proposed highway in residential areas and stressing the importance of the artery to the city. Nevertheless, through the efforts of Jane Jacobs, Tony D'Apolito, Margot Gayle, and other local, civic, and cultural leaders, as well as SoHo artist residents themselves, the project was derailed.*

*“After the abandonment of the highway scheme, the city was left with a large number of historic buildings that were unattractive for the kinds of manufacturing and commerce that survived in the city in the 1970s. The upper floors of many of these buildings had been built as commercial Manhattan lofts, which provided large, unobstructed spaces for manufacturing and other industrial uses. These spaces attracted artists who valued them for their large areas, large windows admitting natural light and low rents. Most of these spaces were also used illegally as living space, despite being neither zoned nor equipped for residential use. This widespread zoning violation was ignored for a long period of time, as the artist-occupants were using space for which there was little demand due to the city's poor economy at the time and would have lain dormant or been abandoned otherwise.*

*“Pressured on many sides, the city abandoned attempts to keep the district as strictly industrial space, and in 1971, the Zoning Resolution was amended to permit Joint Live-Work Quarters for artists and the M1-5a and M1-5b districting was established to permit visual artists, certified as such by the Department of Cultural Affairs, to live where they worked. In 1987, non-artists residing in SoHo and NoHo were permitted to grandfather themselves, but that was the only extension to non-artists and was a one-time agreement.”*

**IN A NUTSHELL:**

<b>SoHo, N.Y.</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
<p>Many abandoned manufacturing spaces, criminality, insecurity, many residential buildings abandoned</p> <p>Very cheap rents and residences + building value</p>	<p>1<sup>st</sup>: Tolerance for artists working and living in former manufacturing spaces, subject to sanitary installation</p> <p>2<sup>nd</sup>: Support program and bylaws for visual artists working, living and selling their works in</p>	<p>Gallery dealers develop numerous galleries</p> <p>Artist organizations established on first floor</p>	<p>. Revitalization of the neighbourhood</p> <p>. Arrival of many hundreds of artists and dozens of art organizations, galleries, dance studios and theatre schools</p> <p>. Created an internationally recognized Arts District</p>

	commercial spaces  3 <sup>rd</sup> : Program and bylaws for all artists in all disciplines	Developers purchase buildings	. Heavy gentrification over 25 years  . Installation of many high-end commercial establishments, restaurants and hotels  . Revitalization started by encouraging arts practitioners
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## 1.2 THE ARTS DISTRICT, LOS ANGELES

The Los Angeles Conservancy says, on the [History and architecture of L.A. Arts District](#):

*“Had you visited the area now known as the Arts District in the mid nineteenth century, you would have seen acres of vineyards. In fact, Vignes Street, which runs through the northern edge of the district, was named after “the father of French immigration to Los Angeles,” Jean-Louis Vignes. He arrived from France in 1831 and found in Southern California the perfect climate for planting grapes. In 1833 he planted grapes from France, and by 1847, Vignes’s vineyard, El Aliso, was the largest producer of wine in California. Other winemakers and fruit growers followed Vignes, and by the late nineteenth century, oranges and grapefruit had outpaced grapes as the primary product of the area. Railroads and manufacturing emerged to serve the citrus industry’s shipping needs, and later to support the large number of people moving into California, and so began the transportation and industrial chapter in this neighbourhood’s history.*

*“In fact, many of the industrial buildings constructed in the [now named] Arts District during the late nineteenth and early twentieth century leave clear signs that they were built around the railroad. Buildings curve unexpectedly, following tracks long since covered over, and doors and loading docks are set three or four feet above ground level to the height of a boxcar.*

*“Despite the residential enclaves, this neighbourhood was on a clear path towards industrialization during the early twentieth century.*

*“Key manufacturers located in the Arts District at this time were producing bakery products, women’s clothing, foundry and machinery goods, furniture, printing and publishing materials, automobile parts, and rubber.*

*“By the end of World War II, this neighbourhood was clearly industrial in nature, but it began to face challenges as industrial needs evolved. As railroads gave way to the trucking industry, large trucks had difficulty accessing some of the smaller streets that were once railroad spurs. Manufacturing plants grew larger, yet land parcels in the neighbourhood were small. Companies had to purchase several adjacent lots in order to build a large plant, making property acquisition difficult. Newer, outlying cities such as Vernon and the City of Commerce could better accommodate the needs of modern industries. As companies moved away to build larger, more modern factories, the warehouses of the Arts District stood vacant and the neighbourhood began to decay.*

### ***“Enter the Artists”***

*“In the 1970s, a group of artists, many of whom were being priced out of the increasingly expensive Venice and Hollywood art scenes, saw opportunity in the forgotten buildings in the District. Vacant warehouses made for massive live/work studios at rock-bottom prices.*

*“The artists opened up a number of avant-garde art galleries, such as the Los Angeles Contemporary Exhibitions (LACE) centre on Industrial Street, and The Art Dock, a drive-by street gallery in an eight-foot loading dock located in Citizens Warehouse (now known as the Pickle Works Building). Several artist hangouts opened, such as Al’s Bar in the American Hotel, which was home to a groundbreaking punk-rock scene beginning in the mid-1970s until its closure in 2001.*

*“This migration into the Arts District was done quietly and illegally but became a growing issue. In 1981 the City acknowledged the situation and implemented the Artist-in-Residence (AIR) program, which legalized the residential use of formerly industrial buildings for artists. After the passage of the AIR, the earliest developers of the Arts District were often artists themselves. One of the most important legacies from these early artists/developers is that by rehabilitating the vacant warehouses, they saved an important part of L.A.’s industrial and transportation past. They became grassroots preservationists.*

IN A NUTSHELL:

<b>The Arts District, L.A.</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
<p>Many abandoned manufacturing spaces, especially warehouses, criminality, insecurity, residents' buildings and houses very cheap</p>	<p>1<sup>st</sup>: Tolerance for artists working and living in warehouse spaces subject to sanitary installation</p> <p>2<sup>nd</sup>: Support program and bylaws for artists and craft artists working, living and selling in commercial spaces and houses</p> <p>3<sup>rd</sup>: Program and bylaws for all artists in all disciplines</p> <p>4<sup>th</sup>: Community arts and crafts programs for residents</p>	<p>Gallery dealers develop numerous galleries</p> <p>Many craft trades established</p> <p>Artists' organizations established</p> <p>Artists and residents established very vocal associations against gentrification</p> <p>Developers purchased buildings not for rebuilding but for densification</p>	<p>. Revitalization of the neighbourhood</p> <p>. Arrival of many hundreds of artists and dozens of art organizations, galleries, dance studios and theatre schools</p> <p>. Created an internationally recognized Arts District</p> <p>. Light gentrification over 25 years</p> <p>. Installation of many small-scale commercial establishments, restaurants, coffee shops, etc</p> <p>. Residents and artists work together in association, workshop, commerce and community arts program.</p>

### 1.3 SAINT-ROCH DISTRICT I, QC

The district of Saint-Roch extends over 1.5 square kilometres, between Cap Diamant and the Saint-Charles River. This neighbourhood is just north of Parliament Hill and the historic Saint-Jean-Baptiste district. To the west, it is bordered by Langelier Boulevard and to the east by the Dufferin-Montmorency Highway. Saint-Roch is one of the oldest districts of Quebec and was developed during the second half of the XIXth century.

In the 1910s, Saint-Roch became the commercial and industrial centre of the city and the most densely populated and poorest district. The 1960s, however, marked a dramatic decline in neighbourhood activities in favour of the suburbs. This slowdown continued until the 1990s, when the City of Quebec and its partners undertook a major project to revitalize the Saint-Roch district: the residential and commercial function was consolidated while developing the cultural, education and information technology sectors. We will rediscuss the subject under the heading [Saint-Roch District III](#).

However, what happened for the City of Quebec to make such a decision and decide to invest so much? Unfortunately, as for SoHo before the late 1970s, the literature on the subject is difficult to access. But, fortunately, the author of this document was born in Quebec City and was an active member of Quebec City's emerging art community from the late 1970s to the late 1980s. In addition, a student from Laval University, Yvon Leclerc, made the story of the revitalization of the Saint-Roch district the subject of his Master's thesis. With some revisions, the latter was published by Presse de l'Université Laval. The following information is based entirely on this publication for the period from 1990 to the present day, whereas details on the period from 1978-1988 are based on the report author's deep knowledge of the subject.

The author, Yvon Leclerc, begins his book titled L'action culturelle et le développement territorial; le quartier Saint-Roch à Québec et autres cas de réussite (Presse de l'Université Laval, 2018) by well documenting the history of the Saint-Roch district. He states on page 15:

*"In fact, the consultants [urban planners, architects, sociologists, historians] did not expect to find in the neighbourhood about fifty artists' studios – especially in the visual arts. The presence of these artists living and working in the neighbourhood was known by City Departments, but their presence did not correspond to the type of occupation desired by the former municipal administration."*

*"The head of the consultation for Main Streets, Hélène Deslauriers, remembers:*

*'For everyone, it was a surprise. Hells Angels, Rock Machines, Drug Dealers, Prostitution... All of a sudden, we realized that dozens of visual artists and musicians, writers... lived and worked in the neighbourhood. In fact, this discovery emerged as the only positive force in the neighbourhood.'*

Why were there so many artists and non-profit arts organizations in this neighbourhood? The general deterioration of the neighbourhood had resulted in the decline of building value, and artists were able to rent warehouses, old houses, unused factories or old garages very cheaply to establish their workshops and, occasionally... to sleep there. Simply put, the City administration tolerated this.

As for cultural and artistic organizations, the first attraction was, of course, the very low rental cost for very large spaces and the ability to renovate them inexpensively. Between 1978, the year of the creation of La Chambre Blanche, and 1984, when the Méduse Cooperative was found, an effort was made to bring together seven (7) artist-run centres under the same roof. This initiative was the first major real estate revitalization project on the historic island located between rue Saint-Vallier and the côte d'Abraham. Once reconverted, the block included nine (9) arts organizations; and also became home to many artists and artisans who moved into residential and commercial spaces that had been unoccupied for years.

During the same period, arts organizations and artists came together to form what would become the Culture Council of Quebec City. Nevertheless, before establishing as a non-profit organization, this collective grouping made numerous successful presentations to the municipal administration asking for reimbursement of the municipal taxes paid by members who were property owners. The municipal administration approved this approach and have even used it to market their vacant buildings in recent years.

Many DIY artists saw this neighbourhood as having wonderful potential to enable the development of an artistic profile capable of supporting their artistic practice. These artists were well aware of what was happening at SoHo in New York City and in the Distillery District in Toronto. Many artists became entrepreneurs and were associated with architects. Their first projects were modest and consisted of three-storey buildings on three floors. Subsequently, groups of artists set up cooperatives which, by collaborating with entrepreneurs, revitalized old factories. In many cases, one floor was reserved for workshops while another was reserved for housing units. Artist leaders included Gilles Arteau, Renée Van Ham, Lucienne Cornet, Helga Schlitter, Francine Genier, Florent Cousineau (developer of the former ball rolling mill, which included about fifty studios and



artist residences) and Danielle April (developer of a similar project called Maison Longue Inc.). Florent Cousineau and Renée April played highly important roles with the new municipal administration of Mayor Lucien L'Allier. Renée April became president of what is now called the Culture Council of Quebec City.

The attraction of Saint-Roch developments for artists included:

1. The low purchase cost
2. Each unit had a living space and a workspace
3. Artists could live and work in addition to being able to sell their products and services (a novelty hardly negotiated with the City)
4. Each building included a multifunctional common space for dancers as well as photographers or musicians
5. To be able to buy a unit, the purchaser had to prove that he/she was recognized by his/her peers as a professional artist – a regulation that was developed by the developer association together with the group of artist investors.

In 1996, the Saint-Roch district of Quebec City had some 40 buildings dedicated to artists' studios. The city then launched a program to support the construction of artists' studios (acquisition and renovation). The neighbourhood included 157 studios in 2003. This number convinced the administration of Laval University to develop its visual arts school in the neighbourhood, inside the former Dominion Corset factory. Of course, it was not so simple and we will discuss all the measures put in place by the city between 1987 and 2000 in section [2.6 SAINT-ROCH DISTRICT II, Québec](#).

IN A NUTSHELL :

Saint-Roch District I, Québec City			
CONTEXT	CITY ACTION	OTHER ACTION	IMPACT
<p>Many abandoned manufacturing spaces, poverty, criminality, insecurity, residents' buildings and houses very cheap</p>	<p>1<sup>st</sup>: Tolerance for artists and artists' organizations working and living in warehouses, manufacturing places and unoccupied spaces, subject to sanitary installation</p> <p>2<sup>nd</sup>: Support program and bylaws for artists and craft artists working, living and selling in spaces and houses</p> <p>3<sup>rd</sup>: Program and bylaws for all artists in all disciplines</p>	<p>Few gallery dealers but a lot of artists' centres that developed numerous galleries</p> <p>Residents established a very vocal association that focused on revitalization but not with big buildings or heavy gentrification.</p> <p>Artists and artists' organizations asked the City to adjust bylaws and reimburse taxes to artists and arts organizations renting spaces</p> <p>Developers were only interested in large development, but projects were stopped by residents and artist</p>	<p>. Some 40 artists live, work and sell there</p> <p>. Two old manufacturing places now used by artists' co-ops</p> <p>. Some 8 artists' organizations established in the neighbourhood.</p>

		organizations who spoke out	
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## 1.4 M50 ART DISTRICT, SHANGHAI, CHINA

The history of this district has been passed on to the author of this document by many curators and international artists who have benefitted from the onboarding of resident artists at M50. The schemes of this "little" story are also told in several articles on the arts and on certain travel agency websites.

Located at 50 Moganshan Street in Shanghai, M50 is one of the city's most important art districts and a must-see for art connoisseurs who want to experience contemporary Chinese culture and the creative industries of Shanghai.

With an area of almost 24,000 square metres, M50 is home to some fifty old industrial buildings of all periods since the 1930s. The area was supposed to be fenced off completely, then demolished and rebuilt; however, since the 1970s, there have been conflicts between local and national political representatives and between the developers and a few resistant residents. During this period, artists have been gradually settling, and they have been more or less tolerated by the authorities who see the benefit of having residents living in the neighbourhood, so that it is not empty and therefore much safer. In fact, the area is becoming busier and busier just like SoHo, Saint-Roch, L.A.'s Arts District, and Montreal's Quartier des spectacles.

From 2002 on, tolerance resulted in minimal intervention of the state, and almost no developer action in the M50 Art District. Any development underway was carried out by groups of artists or arts organizations, both for-profit and not-for-profit. Galleries like Dingyi, Xuesong and Biyi settled in the area and M50 has gradually become home to a concentration of artists representing different artistic styles. In addition to artists from a number of countries, including the United Kingdom, France, Italy, Switzerland, Canada, Australia, Japan, Norway and Israel, there are also galleries, advertising firms, architecture agencies, design and jewelry businesses, as well as film, new media, and dance studios, etc.

IN A NUTSHELL:

<b>M50 District, Shanghai</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>

Some 40 abandoned manufacturing spaces; residents voted against a demolition project for a high-density mixed redevelopment	1 <sup>st</sup> : Tolerance for artists and artists' organizations working and living in warehouses, manufacturing and vacant spaces subject to sanitary installation	International dealers have first contact with Chinese contemporary artists, dealers from around the world settle into M50 to meet Chinese artists	M50 is now the central point of contact between the western and eastern worlds of contemporary art
	2 <sup>nd</sup> : Renovation support program and bylaws for artists and craft artists working, living and selling in spaces and houses	Local dealers establish galleries that also administer state international exchange programs	40 manufacturing spaces are now completely converted to live/work spaces for artists and craft artists
	3 <sup>rd</sup> : Program and bylaws for international agencies and agents for sales and international exchanges	Developers only interested in big development, but projects are stopped by residents and artists' organizations	Public and private galleries are found on every street  The equivalent of small hotels are now open  Many restaurants and cafes  Retailers are now starting to establish

## SECOND GENERATION / STEP

In addition to the three or four municipal actions already discussed in the previous case studies, this second generation of artistic and cultural neighbourhoods primarily involves the following municipal actions:

1. Redeveloping the main street, with attention to the needs of existing cultures and arts organizations
2. Revitalizing streets adjacent to the main street
3. Building an architectural landmark that serves one or more artistic and/or cultural functions

4. Improving public transit between the main street, the surrounding blocks and other areas of the City
5. Developing or redeveloping green spaces and parks in order to transform them into urban green spaces

## 1.5 PECKHAM, LONDON, U.K.

In her article “*A Perfect Afternoon in Peckham: The Williamsburg of London*”, published in Vogue magazine, July 28, 2016, Melissa Twigg presents, in a “fashionable” way, the Peckham neighbourhood:

*“In heaving, sprawling, trendsetting London, areas don’t stay fashionable for long. The west lost its cool cachet decades ago, the north is too expensive for any artist not on display at the Tate Modern, and Shoreditch is fill with ageing hipsters and cocktail bars—so London’s creative core is now heading south.*”

*“Two train stops down from Victoria or a 10-minute drive from Brixton and Camberwell, Peckham has always had a bit of a reputation. Until recently, most Londoners would probably associate it with the hit ’80s sink-estate shows *Only Fools and Horses* [a TV series] and gang-led crime. So, not your ideal vacation spot then. However, in the past five years, Peckham has become one of the city’s most important art hubs and an essential destination for anyone interested in the contemporary British gallery scene.*”

*“It all started with *Bold Tendencies*, a creative space spread over an abandoned multistory car park that boasts summer installations, sculptures, concerts, poetry readings, and a buzzing rooftop bar. This led to a slew of new galleries—and when the art scene arrives, the restaurants and bars soon follow, resulting in a square mile of loud, intense, colourful creativity that is unmistakably English.”*

So, what happened between the 1980s and 7 years ago?<sup>1</sup>

The following extracts from an article entitled [Peckham](#) from Wikipedia are a good representation of information collected from other websites and, the text is brief. We also include some extract from the works of an urban ethnography expert.

*“North Peckham was heavily redeveloped in the 1960s, consisting mainly of high-rise flats to rehouse people from dilapidated old houses. It was popular on its completion for offering a high quality and modern standing of living. However,*

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<sup>1</sup> The following text is a collage of extracts from three sources:

1. Jeffries, Stuart. [Cities in culture: how today's Peckham compares with \*Only Fools and Horses\*](#). The Guardian, February 3, 2015
2. [Peckham](#) article from Wikipedia.
3. Hall, Suzanne. [Ordinary Streets](#).

*high unemployment and a lack of economic opportunities led to urban decay and a period of decline in the late 1970s. The North Peckham Estate became one of the most deprived residential areas in Western Europe. Vandalism, graffiti, arson attacks, burglaries, robberies and muggings were commonplace, and the area became an archetypal London sink estate.”*

*“In the early 1990s Peckham was a centre of underground music partly due to a large squat known as The Dolehouse in a disused, 2 floor DHSS building near Peckham High Street... In 1989 the squatters adopted the name Dole House Crew and along with another local group of squatters called the "Green Circus", held regular gigs and parties in the building. Upstairs was a large live gig room and downstairs was a rave DJ set up. There were also two bars, a vegan cafe and a chill out lounge. During the week, any empty rooms were used for bands or artists. Those involved provided music at various free festivals in the 1990s and also assistance to the then budding Deptford urban free festival (later the Fordham Park urban free festival). They moved on to many other South East London venues after the Peckham Dolehouse was evicted in late October 1990. A squatted social centre called the Spike Surplus Scheme ran from 1998 until being evicted by the city council in 2009.”*

The area benefited from an important revitalization plan representing a £290 million program in the late 1990s and early 2000s. The State and the City of London revitalized the main commercial street, Rye Lane, and constructed new affordable housing, and recreation/cultural facilities while the European Union got involved by investing in the award-winning new Peckham Library.

Let’s now see what the local community is and what they did and did not want the City to do in order to revitalize Rye Lane and the neighbourhood. For this section, I will quote Suzanne Hall, an urban ethnography specialist teaching at the London School of Economic and Political Science. These quotes are extracts from three sources as indicated in the foot note<sup>1</sup>. She gave an interview to columnist Stuart Jeffries, from the Guardian, on February 3, 2015, in his article entitled: [Cities in culture: how today's Peckham compares with Only Fools and Horses](#).

*“According to the 2001 census, 35.67% of Peckham was black African, 15.45% black Caribbean and 25.73% white British. In 2015, it’s one of the most ethnically diverse districts of an already diverse city, with communities whose ancestors*

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<sup>1</sup> The following text is a collage of extracts from two sources:

1. Jeffries, Stuart. [Cities in culture: how today's Peckham compares with Only Fools and Horses](#). The Guardian, February 3, 2015
2. Hall, Suzanne. [Ordinary Streets: An ethnography from local to global](#).

*came from Bangladesh, the Caribbean, China, India, Ireland, Nigeria, Pakistan, Turkey, Eastern Europe and Vietnam.”*

*“Peckham has become attractive to creative people with money because of its good transport links... You can be in the East End in 12 minutes and that, plus the proximity of Goldsmith’s [College] and Camberwell College of Art, has attracted creative types, some of them with money... But it’s really only the terraced houses that are commanding big sums. That’s where the focus of the global appetite for investing in London is in Peckham. There are still lots of social housing estates where it’s a very different story. There remains a great deal of deprivation. Southwark, the London borough of which Peckham is a part, is one of London’s poorest.*

*“Happily, there is more to Peckham than the typical London story of deprivation sitting cheek-by-jowl with real-estate bankrolled wealth. There are plenty of Del Boys around Peckham now... It’s just that they’re more likely to be Albanian or Nigerian than white working-class English people. There’s plenty of the ducking and diving and informal entrepreneurialism going on.”*

In her book Ordinary Streets, and her related lectures at the London School of Economics and Social Sciences as well as the Max Planck Institute for the Study of Religious and Ethnic Diversity, Göttingen, Germany, Suzanne Hall, in studying the economics and cultures of Rye Lane in Peckham and surrounding arts activities, was able, with her multidisciplinary research group, to demonstrate the following facts:



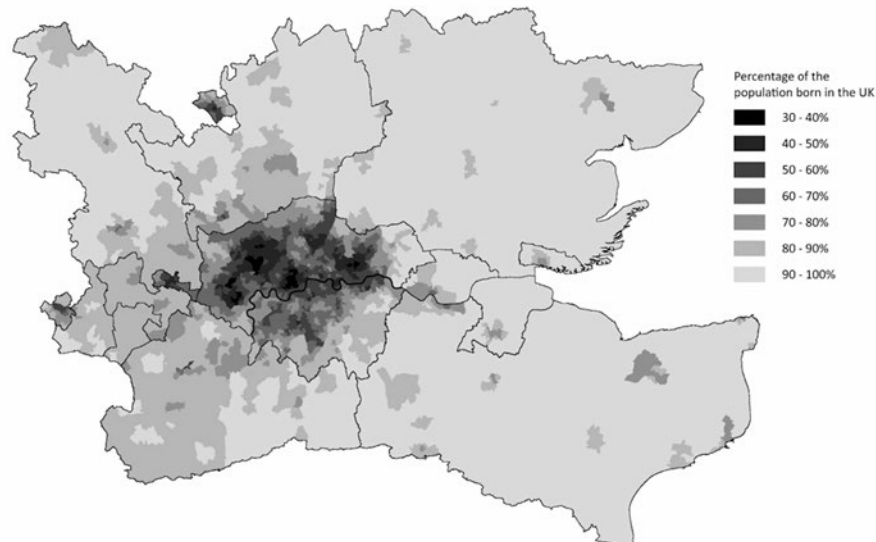
Linking the independent proprietor's country of origin to their respective shop on Rye Lane (Sadiq Tofta, Ordinary Streets Project, LSE Cities, 2012)

*“Traditionally, we see the city as an accumulation of side by side communities of various immigrants, such as the Chinatown and the Little Italy.*

*“This macro perspective informed by macro statistics is largely informing cities’ policies. As an example of the problems it creates, immigration is displayed in a long flat line over all the country. In reality, recent decades of immigration show plateaus and peaks, mostly in cities.*

*“We can observe that immigrants from European countries settle in villages, suburbs and in the countryside while immigrants from Sri Lanka, Bangladesh and Somalia settle in cities and even in the inner city localities. It suggests that we now have much more and constantly more racialized inner cities. There is a very explicit correlation between race, ethnicity and locality.*

*“Correlation between racialized localities (neighbourhoods) and lower income is also very explicit. So, more and more inner cities become poor and highly culturally diverse. This should have an effect on the allocation of resources in the inner-city localities. Unfortunately, most of the policies are developed by upper class mostly (white) residents of the outskirts or the suburbs of the city.*



Concentration and dispersal in Greater London by country of birth (Antoine Paccoud, Ordinary Streets Project, LSE Cities, 2013)

*“Peckham has 4 specific features:*

- *High acceptance of small retails by building owners*
- *Well served by transit*
- *Surrounded by a lot of public low-income houses and buildings*
- *Twice the London average density*

*“28% of the retailers speaks 4 languages or more – this is a skill you will not find in the traditional shops. Overall, there are more languages being spoken on Rye*



*Lane than at what is considered one of the most international universities in the UK, the London School of Economics and Social Sciences. Similar to all retailers on Rye Lane, the university considers this as an important asset, but public policy makers see this as a problem; 'How are we going to educate them?'*

*“Multilingual assets are more than a linguistic asset: it is the capacity of an individual to have more cultural interactions with many of the 'Others'.”*

The coexistence of many cultures, the asset of many multilingual individuals and the coexistence of many micro shops created a context where cultural interactions lead to many new forms of cultural expressions and many new ways of practicing and showing art. There is a strong correlation between the creativity of the retailers and the artistic and cultural sector developing around them.

With a very strong retailer association lobbying for the acceptance of a new form of economy on Rye Lane, we now see the surrounding areas of Rye Lane in Peckham receiving massive investment from new developers. These developers are transforming Peckham into the new place in which to invest... in a new way, 2.5 decades after immigrants from more than 20 countries reinvented a new economic model and new forms of cultural interaction and exposure.

**IN A NUTSHELL:**

<b>Rye Lane, Peckham, London</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
Rye Lane is the central retail street of Great Britain; it was a symbol of criminality, poverty and overexposure of low-income households; the mega-development	1 <sup>st</sup> : Tolerance for a new type of space rental and occupation of the sidewalks  2 <sup>nd</sup> : Revitalization of Rye Lane to accommodate the new economy in the design of sidewalks	Building owners tolerated the subdivision of each retail shop into many retailer shops, tables, cafes, bars and international money transfer businesses.	Rye Lane is now the central point of one of the most multicultural economic and cultural exchange districts in Europe.  Retailers and artists work hand in hand offering rich activities, day and night, on

<p>projects of the 1970s failed.</p> <p>Beginning in the 1980s, immigration from some 27 ex-British colonies was intense.</p>	<p>3<sup>rd</sup>: An important Peckham Public Library is built following the land uses specified by new immigrants.</p> <p>4<sup>th</sup>: Two arts schools are revitalized to accommodate new immigrants for programming and architecture.</p> <p>5<sup>th</sup>: Important streets around Rye Lane are revitalized to accommodate more transit systems and retailers.</p>	<p>Retailers formed a very vocal association.</p> <p>Contemporary artists also redefined art forms and, especially, the type of spaces used to present and perform.</p> <p>Developers were only interested in big developments, but residents, Rye Lane retailers and artists' associations stopped projects.</p>	<p>Rye Lane and surrounding streets in Peckham.</p> <p>The cost of renting a table in a multi-retailer space is the highest cost per square metre in Europe; but a simple table is affordable to many business start-ups.</p>
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## 1.6 SAINT-ROCH DISTRICT II, Québec, QUÉBEC

Between 1993 and 2004, the new Quebec City administration understood that it could not rely only on the resourceful and entrepreneurial spirit of artists and arts organizations to revitalize a dilapidated neighbourhood even while recognizing that the attractive power of this number of artists had already transformed neighbourhoods like Saint-Germain-des-Prés in Paris during the years 1910-1950, SoHo in New York between 1960 and 1978 and, during the same period, the Mitte district of the old East Berlin. In addition, the City administration knew that it could not ask residents of one of the poorest neighbourhoods in Quebec to revitalize their neighbourhood.

The district resident association was founded following the presentation of an aggressive project to rebuild all the spaces left vacant following the demolition of Chinatown (a portion of the Saint-Roch district) during the 1960s. The association became more and more vocal, since it did not support a gentrification project but rather asked for the creation of a huge garden on the whole quadrilateral formed by Saint-Vallier Street, Charest Boulevard, Parvis Street

and Couronne Street. Indeed, an urban garden was their priority; a garden with a place where it would be possible to program both cultural and artistic activities. The proposal for a low-cost housing complex, luxury condos and an office tower did not interest them.

The city therefore, in 1993, faced the following problems:

- The residents' association calling for the creation of a huge garden; and
- Huge empty spaces along Charest Boulevard that remained vacant and became favorite sites for criminals.
- The Saint-Roch Mall, built in the 1960s, was a big mistake. It consisted of a completely covered Saint-Joseph Street along several quadrilaterals between de la Couronne and Saint-Dominique.

More and more artists, arts and cultural organizations were settling in Saint-Roch, but development was not happening fast enough. The City could not ask residents to wait for 25 years, and so the time came for a revitalization plan and related investment focused on:

- Removing the cover of the Saint-Roch Mall and financing the renovation of all building facades
- Funding the revitalization of the section of St. Joseph Street located west of de la Couronne Street and transforming this residential street into a street of shops, restaurants, microbreweries, bookstores, etc.
- Financing all interested artists, individually or grouped together in cooperative housing, in order to revitalize old buildings and manufacturing places
- Revitalizing Charest Boulevard along its entire length, running from east to west, parallel to and adjacent to Saint-Joseph Street.

The project was a success. In less than ten years, Saint-Joseph Street was occupied by many merchants and this commercial artery became the centre of the district's cultural and business activity. Charest Boulevard, a major traffic artery, also started to see the construction of new commercial and residential projects.

In spite of this success, half of the abandoned or poorly maintained buildings and nearly half of the vacant spaces remained without projects and revitalization. The City of Quebec, still under the leadership of Mayor L'Allier, was now ready to take the next step; the advent of great cultural institutions and knowledge. These two axes of activity became the centre of a neighbourhood revitalization plan that had been initiated in 1990.

The neighbourhood became peaceful, full of impressive cultural activity, and attractive to several large institutions:

- Laval University established its visual arts school in a former factory,
- Four public research and teaching institutions were built on vacant lots surrounding the new Urban Garden,
- The National School of Public Administration moved in, and
- The University of Quebec brought all of its faculties (previously dispersed in various Quebec City suburbs) together into the area.

IN A NUTSHELL :

<b>Saint-Roch District II, Québec City</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
<p>Many manufacturing places still abandoned, poverty, criminality, insecurity, residents' buildings and houses are still very cheap</p>	<p>1st: Maintenance of support programs and bylaws for all artists and craft artists working, living and selling in spaces and houses</p> <p>2nd: Demolition of the roof over Saint-Joseph Street (Saint-Roch Mall)</p> <p>3rd: Revitalization of Saint-Joseph Street in order to accommodate small retailers, restaurants, cafes, libraries,</p>	<p>National, regional and local arts and artists' organizations and associations established offices in the district.</p> <p>Meduse Building is eventually built.</p> <p>Many retailers open businesses on Saint-Joseph Street.</p> <p>All old buildings on Saint-Joseph Street in the former Saint-Roch Mall are occupied by</p>	<p>. Some 170 artists live, work and sell there.</p> <p>. Six old manufacturing spaces are officially used by artists' coops and artists' organizations.</p> <p>. Some 23 artists' organizations are established in the district.</p> <p>A new "Mainstreet" is born: Saint-Joseph Street.</p> <p>This street attracts many</p>

	<p>small breweries, theatres, etc.</p> <p>4<sup>th</sup>: Replacement of a big parking area by an urban garden with a multi-level public underground parking garage</p> <p>5<sup>th</sup>: A program is developed to help artists buy and renovate old buildings as live/work spaces. Some co-ops are set up; 4 old manufacturing spaces are redeveloped, and 2 new buildings are developed as artists' condos and common areas.</p>	<p>retailers and organizations.</p> <p>Community associations still very vocal against any mega condominium building projects but push the City to help them renovate facades.</p>	<p>new residents in the residential part of the district.</p> <p>The district remains economically very accessible for low to middle-class households.</p>
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## 1.7 REGENT PARK, TORONTO, ONTARIO

Note that parts of the following text are *pulled directly* from case studies published on the Artscape website.

### **Artscape Daniels Spectrum in Regent Park:**

*“In the early 1900s, Cabbagetown was one of the most economically disadvantaged communities in Toronto.*

*“In 1948, the Housing Authority of Toronto bulldozed Cabbagetown south and began construction on what would become Regent Park.*

*“Regent Park South was built between 1957 and 1959 as part of a federal, provincial, and municipal housing agreement, funded primarily through the*

*federal government under the National Housing Act. ... Regent Park south was awarded the Massey Medal for Architecture and was cited for its innovation.*

*“It did not take long for the community’s infrastructure to fall into disrepair. Announced as a success on the eve of the 1960s and attributed to successful public action, Regent Park was declared a “failure” by the Toronto Star in 1968.*

*“Despite its challenges, Regent Park has always enjoyed a strong sense of community, and by the mid-1970s residents were exploring ways to improve conditions.*

*“In 1995, a group of residents organized a meeting bringing together Regent Park residents, Metro Toronto Housing Authority, and the provincial Ministry of Housing. This meeting was the beginning of a long process of engagement and activism that would eventually lead to one of the largest urban revitalization plans in Canada.*

*“In 2004, the Council endorsed a revitalization plan that called for mixed-income development, including a mix of townhouses, mid and high-rise apartment buildings, and was to also include private housing to be sold at market rates. According to the Regent Park Revitalization Study (2002), the desire was to reintegrate the neighbourhood with the rest of Toronto by reintroducing streets and creating new spaces for recreational, cultural, educational, retail, and employment uses.*

*“The mix of private ownership and affordable rentals would allow Toronto Community Housing (TCH) to offset the cost of replacing rental units with a share of the profits from market unit sales. Through a Request for Qualifications and then a Request for Proposals, TCH sought a developer to form a public private partnership and take the development forward.*

*“Daniels Corporation based their submission on an unconventional public private partnership model; one where partners would work shoulder-to-shoulder to share the risk and build value together over the long term. The proposal included “the opportunity to build capacity in the community by creating jobs and career opportunities for residents”.*

Toronto Community Housing and The Daniels Corporation recognized the significant contribution an arts and cultural centre could make to developing a socially inclusive, open and culturally rich neighbourhood.

Artscape was commissioned with a mandate to:

- Develop a compelling vision for the project

- Construct a business and governance model for the project
- Manage process to elicit expressions of interest from prospective tenants and users of the facility
- Prepare a building program that identified the size and usage of space
- Articulate a case for support suitable for attracting public and private donors
- Provide third party analysis of the viability of the project
- Draft a report that encompassed all of the above

Artscape built partnerships with several local arts organizations and involved them in the development process from the beginning.

The vision for the Regent Park Arts and Cultural Centre evolved over a period of years from the identification of community aspiration to becoming a key component of the revitalization.

#### WHAT IS DANIELS SPECTRUM?

Daniels Spectrum (formerly Regent Park Arts & Cultural Centre) is a platform for cultural exchange and collaboration, with programming rooted in Regent Park. It is a place where people come to be inspired, to learn, to share, and to create. It showcases artistic talent, acts as an incubator for creativity and a workshop for social and cultural innovation.

#### WHAT HAPPENS AT DANIELS SPECTRUM?

The centre fosters performances, celebrations, and public and community events. It supports the creation and production of a wide range of artistic endeavours, with a focus on visual and performing arts. Youth find a place where they can learn and develop skills. Community groups and organizations find a place for collaboration, exchange and dialogue.

The Artscape report includes details on how funding was gathered for the \$38M project, how partnerships were developed and how the centre is now run. There is no section on community impacts, but Sabra Ripley, former Cultural Development Officer at the City of Ottawa and resident of Regent Park, t Daniels Spectrum has become a hub for the local area. People constantly move through the space which also draws people into the area. Many people visit for the first time ever in order to attend something happening at Daniels Spectrum.

IN A NUTSHELL:

Toronto, Ontario			
CONTEXT	CITY ACTION	OTHER ACTION	IMPACT
<p>Huge gentrification of Toronto and major increases in household and condominium sales and rent put in great danger the capacity of artists of all disciplines to live in downtown areas since they live with under the poverty average income.</p> <p>With the success of the Distillery District, Ontario Arts Council spearheaded, and Canada Council financially assisted the development of Artscape</p>	<p>1<sup>st</sup>: Artscape secures public local and regional income to develop a few projects that revitalize unoccupied buildings in collaboration with artists and artists' organizations</p> <p>2<sup>nd</sup>: Artscape partners with the City, artist co-ops and local associations to revitalize or develop buildings with mixed usage focus: artist live/work spaces, rental studios, public spaces.</p> <p>3<sup>rd</sup>: Artscape partners with City, artists and arts organizations, community associations, business and developers to build</p>	<p>Artscape is a not-for-profit organization that went from having an operating budget that supported 2 or 3 full-time jobs to an organization with a little more than a \$10M budget and up to 40 full time, part time and contractual employees in charge of projects or provision of advice to groups for future projects.</p> <p>60% of Artscape incomes are from property management and 30% of its expenses are administrative.</p> <p>Artscape is a successful business.</p>	<p>In 2016-2017:</p> <p>Artscape commercial rents are 53 % of average gross market level</p> <p>Artscape operates 79 rental residences and live/work units</p> <p>82 artists own homes through Artscape low mortgage service</p> <p>42 public events and performance venues</p> <p>457,600 people visited Artscape projects for events and activities</p>



## THIRD GENERATION / STEP

In addition to the municipal initiatives already discussed by way of introduction to the first two generations of artistic or cultural neighbourhoods, the following are the key municipal actions associated with the third generation:

1. Preparing a comprehensive plan for the development or redevelopment of the entire neighbourhood based on interdepartmental collaboration within the municipality, with a focus on establishing a neighbourhood that fosters creative, artistic and respectful cultural activity. Establishing permanent multidisciplinary teams aids this action.
2. Preparing a core municipal plan to assist groups with establishing a neighbourhood that fosters creative, artistic, heritage or cultural expression.
3. Rebuilding a major series of streets, central arteries, public transit lines, green spaces and various types of housing for all budgets. This work would be undertaken by the municipality.
4. Planning spaces reserved for the use of public, non-profit and private institutions (from the cultural, knowledge and creative industry sectors), and partnering with these institutions, whether large and small, to build or renovate the spaces they need.

### 1.8 CREATION DISTRICT, NANTES, FRANCE

In the late 1980s, two major train builders (Alstom and Dubigeon) abandoned the northwestern portion of the largest island in France, the Island of Nantes. These departures were accompanied by the departure or closure of a large number of smaller manufacturers located in the same neighbourhood. The municipality of Nantes then decided to entrust to a team of planners, architects and landscapers led by Alexandre Chemetoff and Marcel Smets the planning of the revitalization of this so-called dead and dangerous district and high place of Alsatian crime. Citizens, urban planners, artistic communities and politicians quickly agreed on a rationale focused on the creation of a neighbourhood that would benefit all businesses, organizations and cultural institutions. This project was called the Quartier de la Création because the challenge lay in the coexistence of artist organizations that supported the development of creative, cultural and artistic institutions, and high-tech companies that relied on this creativity.

We can easily compare the management of the Quartier de la Création by [Ile de Nantes](#) with Toronto Artscape projects... multiplied by 100!

**CONSTRUISONS ENSEMBLE  
LES RÈGLES DU JEU DES RUES CONNECTÉES  
DE L'ÎLE DE NANTES !**



**DE SEPTEMBRE À  
NOVEMBRE 2018**

TROIS ATELIERS DE  
CO-CONSTRUCTION

UNE CHARTE POUR  
ENCADRER L'USAGE  
DES DONNÉES  
NUMÉRIQUES

LET'S BUILD TOGETHER  
RULES OF THE GAME FOR CONNECTED STREETS ON THE ISLAND OF  
NANTES!  
FROM SEPTEMBER TO NOVEMBER 2018  
THREE CO-CONSTRUCTION WORKSHOPS  
A CHARTER TO REGULATE THE USE OF DIGITAL DATA

The Quartier de la Création remains a district under development, on nearly 15 hectares of the northwestern part of the [Island of Nantes](#). This district aims to bring together actors working in the fields of cultural and creative industries: media, communications, advertising, design, fashion, performing arts, music, architecture, visual arts, and digital design.

Since the beginning of the 2010s, several of these protagonists (media, institutions of higher education, economic activities or artisans, artists...) settled in this sector and began to collaborate through interdisciplinary experimentation:

- [Les Machines de l'Île](#), whose creations were presented in Montreal and Ottawa in 2017;
- [La Fabrique \(Léon-Bureau Boulevard\)](#);
- The [Blockhaus DY10](#);
- The [Pole of Graphic Arts and Applied Arts](#) at the [Lycée de la Joliverie in Saint-Sébastien-sur-Loire \(Albert-Camus Square\)](#);
- The [Nantes National School of Architecture \(François-Mitterrand Quay\)](#);
- The [Higher School of Training in Cinema and Visual Arts \(Des Chantiers Mall\)](#).

Other buildings located in the perimeter of the district (near the Halles Alstom) are also dedicated to the field of creation such as: "The Red Island" which houses the Regional Council of the Order of Architects, as well as the Regional

House of Architecture, and the "Manny" building dedicated to the onboarding of activities related to architecture and contemporary creation.

By 2020, other entities will have joined these players on site:

- The [Nantes Métropole College of Fine Arts \(Front-Populaire Mall\)](#), Halles Alstom 4 and 5);
- The "Interdisciplinary University Pole dedicated to Digital Cultures" of the [University of Nantes \(rue la Tour-d'Auvergne\)](#), Halles Alstom 6);
- The [Nantes Atlantique Design School \(De la Prairie-au-Duc Boulevard\)](#);
- [Médiacampus](#) regrouping SciencesCom and [Télé Nantes](#) (De la Prairie-au-Duc Boulevard).

In addition to offices, studios and other workshops, for the past ten years the Quartier de la Création has housed many dwellings (apartments and townhouses), as well as shops and services (bars, restaurants, local shops, nurseries, schools...).

The City of Nantes, as the primary contractor for the project via the parapublic organization SAMOA, expects that in 2020, 4,000 students will live in the Quartier, in addition to a hub of a hundred researchers. More than 1,000 direct jobs will gravitate to the district. Although Nantes is the primary contractor, regional and central governments in Paris contribute to infrastructure costs and the cost of transformation and new construction is covered by way of partnerships with each of the cultural organizations, cultural and artistic institutions, housing developers and businesses.

IN A NUTSHELL:

<b>Quartier de la Création, Island of Nantes, Nantes, France</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
<p>Two major train manufacturers abandon an important industrial sector of the Island of Nantes and all the surrounding smaller manufacturers leave empty this section of the Island.</p>	<p>1<sup>st</sup>: Nantes calls for an international competition for the development of an urban plan aimed at revitalizing this 15-hectare sector of the Island.</p> <p>2<sup>nd</sup>: Nantes creates a team to plan the details around district transformation; the purpose is not to demolish all old manufacturing places, but rather to preserve industrial heritage and develop a new mixed-use neighbourhood on the Creative City theme.</p> <p>3<sup>rd</sup>: Nantes creates an office to create a development plan and to negotiate with institutions,</p>	<p>Many major arts institutions such as schools move to the Island of Nantes.</p> <p>Many artists and professionals involved in the arts and creative knowledge sectors move to the Island of Nantes.</p> <p>Many small and medium industries from the creative, knowledge and new technology sectors establish their main offices on the Island of Nantes.</p> <p>Nantes University moves all of its departments related to creativity, new technologies and the arts to this district.</p>	<p>Almost 4,000 students live on the island.</p> <p>Some 1,000 jobs have been created to date.</p> <p>A new vibrant neighbourhood is born.</p> <p>Many students, researchers, teachers, industrial and business owners live together in the same neighbourhood.</p>

	<p>small and big industries, artists and artists' organizations, on the theme of creativity.</p> <p>4<sup>th</sup>: Nantes invests in infrastructure, transit, community services, etc.</p>		
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### 1.9 SAINT-ROCH DISTRICT III, Québec, QUÉBEC

As a description of the third phase of revitalization of the Saint-Roch district, the report author will now quote the conclusion of Yvon Leclerc in his book on the history of the neighbourhood :

*"In summary, the proximity of artists of various disciplines alongside scientists from the institutions of the University of Quebec [newly installed], students of the Visual Arts Center and the House of Crafts or the Alyne-Lebel Centre dance school, or Méduse artists' centres project the image of a creative neighbourhood in a booming and attractive neighbourhood. This new image of Saint-Roch distanced itself from the climate of insecurity and desolation that reined there, which incited entrepreneurs to stay there, like the JB Laliberté store, or to set up, such as GM Développement or the Other Garden, or to return there, as the newspaper Le Soleil did. The networking of these creators has been favoured by chance meeting places such as the Gabrielle-Roy Library, the new restaurants and, later, a gathering and animation place like the Circle.*

*"The cultural action used as a vector for revitalizing the neighbourhood from 1990 onwards continued during the 1995-2005 decade, expanding into new sectors and enriching it with high-level skills. In fact, more than 5,000 jobs were created or maintained in the neighbourhood with the arrival of specialized knowledge-based industry personnel and the equally specialized nature of new technologies and digital arts. According to the City's Urban Development Centre, "the number of workers increased in the neighbourhood by 13% between 1996 and 2001 and by 33% between 2001 and 2006 to reach 12,280 in 2006" (City of Québec, 2010: 22). It should be noted that the same source indicates that the*

*total population of the neighbourhood in 2005 was 7,500, which means that the neighbourhood offers many more jobs than there are residents living there. Almost one in two jobs is related to the advent of knowledge industry companies, new technologies and the arts community. These data confirm what the L'Allier administration understood, namely that the challenge of revitalizing the neighbourhood could not be met by its inhabitants alone.*

*"Is it any wonder then that residential projects have exploded in the neighbourhood? We saw Brownfields, a former bus station and a disused church turned into housing projects. Student residences have sprung up behind the University. Social housing has been built to promote the mix of rental clientele. In addition, thanks to municipal facade beautification programs, the neighbourhood has been rejuvenated.*

*"As another feature of the 1995-2005 period, the City and the public authorities paid particular attention to the search for a balance between the various dimensions of cultural, economic, social and environmental development. Ubiquitous during the 1990-1995 phase, the cultural stream was joined during the following period by economic, social and environmental development."*

**IN A NUTSHELL :**

<b>Saint-Roch District III, Québec</b>			
<b>CONTEXT</b>	<b>CITY ACTION</b>	<b>OTHER ACTION</b>	<b>IMPACT</b>
<p>Some manufacturing places still abandoned, poverty remains but criminality and insecurity have decreased, residents' buildings and houses are still very cheap.</p> <p>Saint-Joseph Street is a "Mainstreet" full of</p>	<p>1<sup>st</sup>: Revitalization of the Charest Boulevard, one block south of Saint-Joseph. North of Charest is the Mainstreet and the residential area of Saint-Roch. South of Charest is occupied by old manufacturing places (now occupied by artist co-ops), and</p>	<p>Laval University moves two departments to Charest Boulevard, alongside the newly finished Urban Garden.</p> <p>Université du Québec moves many departments and administrations previously dispersed</p>	<p>Poor, low and middle-class residents live side by side in Saint-Roch.</p> <p>Many new social community organizations establish services and old organizations remain.</p> <p>Many small ecological and</p>

<p>new local retailers with almost no big chains.</p> <p>Many artists and national and local artistic organizations are now in the district.</p>	<p>empty parking lots</p> <p>2<sup>nd</sup>: City offers, free, empty lots along Charest to “knowledge-based” institutions and industries.</p> <p>3<sup>rd</sup>: City develops a program to help resident owners renovate their facades</p> <p>4<sup>th</sup>: City starts a 15 year program to renew infrastructure in all residential streets</p>	<p>throughout the City and the Province onto Charest Boulevard.</p> <p>Three (3) National Research Institutes move onto Charest Boulevard, next to universities.</p> <p>The newspaper, Le Soleil, moves back to Saint-Roch.</p> <p>The district establishes its own chamber of commerce.</p>	<p>environmental businesses are established.</p> <p>The district is as appealing as Saint-Jean-Baptiste and Montcalm districts.</p> <p>Criminality almost disappears but not poverty.</p> <p>The economy of the district is much diversified.</p>
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## 1.10 SEATTLE, U.S.A.

The following information is sourced from the City of Seattle website. In this case, the City of Seattle understands that cultural activities, networks, participation, attendance and arts/culture practice are vital to the redevelopment and/or maintenance of the vibrancy and health of the entire neighbourhood.

*“The city of Seattle’s [Arts & Cultural Districts](#) program is dedicated to nurturing and protecting the presence of arts and culture in neighbourhoods. These elements have been shown to increase walkability, vitality, regional focus and interest. The city’s mission in creating these districts is to ensure that the organizations and individuals that give these unique neighbourhoods their verve remain healthy and vibrant for future generations.*”

*“The creation of this program was a recommendation of the [Cultural Overlay District Advisory Committee's June 2009 \(PDF\)](#) report and [City Council Resolution 31155 \(PDF\)](#). In partnership with the [National Endowment for the Arts' Our Town program](#), the Office of Arts & Culture created a suite of Creative Placemaking tools to be applied in newly formed Arts and Cultural Districts. The program was codified in [City Council Resolution 31555 \(PDF\)](#) on November 17, 2014.”*

Seattle's Arts & Culture districts' business model is based on collaborations between artists, artists' organizations, business and local communities in order to reoccupy empty spaces and underused places, to augment residents' cultural practices and participation in the arts and heritage and, simply, to increase attendance at arts and heritage activities.

*“To become one Arts and Culture district, a lead community partner (a business improvement area (BIA), Chamber of Commerce, local nonprofit, or community group, for example) assembles a coalition of constituents. The newly formed coalition presents the Cultural Districts program with a proposal for the creation of a new arts & culture district.*

*“To be designated an Arts and Culture District, the coalition proposal has to include the following steps:*

- *a survey of existing arts & cultural resources in the community,*
- *reports on conversations with various partners,*
- *neighbourhood outreach meetings,*
- *modelling how the Toolkit would be applied in a new district.*

*“This process would culminate in a formal application to the Office of Arts & Culture and a review by the department's director.*

*“The Office of Arts & Culture anticipates a one-district-per-year roll out, in order to test new programs and adequately support the neighbourhood in their endeavours. In 2018, three districts have been designated: [Capitol Hill](#), [Central Areal](#) and [Uptown](#). The Arts & Cultural District relies on a "heat map" of activity, where a core of density is recognized, not necessarily a hard boundary line.*

*“To assist coalitions to develop their Arts and Culture District, the City of Seattle developed The Creative Placemaking Toolkit. It was designed to support artists, artspaces and neighbourhoods. Created in collaboration with other city departments, neighbourhood and community partners, this suite of tools supports improved walkability, marketing, right-of-way improvements,*



wayfinding, cultural preservation, and the fostering of an increased density of arts projects throughout Seattle.

*“The Toolkit includes programs, projects, and mechanisms to support the following:*

**“District Identification:** *The program seeks a way to identify, market, and brand Arts and Culture Districts, and to improve the visual landscape in the right-of-way. The installation of sidewalk kiosks, street sign caps, custom crosswalk paintings, and pole banners will announce the district to the public.*

**“Wayfinding:** *This program will assist in guiding the public from one artspace to another, or from one arts event to another, and will take the form of mapping and branding individual buildings and spaces as Cultural Space.*

**“Busking & Plein Air Painting Support:** *The presence of street performers and open-air urban landscape painters reminds residents and visitors that a neighbourhood is vibrant and arts-friendly.*

**“Art Historic Markers:** *This program, in partnership with HistoryLink.org, would celebrate culturally important spots with historic and educational markers.*

**“Pop-up Space Activations:** *In partnership with Storefronts Seattle, the district will activate vacant storefront spaces with artists' projects.*

**“Parklets:** *Parklets, or minuscule parks created in single parking spots, will include public art components, and serve as arts public space in cultural neighbourhoods.*

**“B.A.S.E. Certification:** *The Build ArtSpace (B.A.S.E.) Certification is analogous to LEED environmental certification but designed to reward projects that include cultural space.*

**“Cultural Preservation and Landmarking:** *Various mechanisms are being explored for the support of older buildings and the innovative small local companies and arts organizations they tend to house.*

IN A NUTSHELL :

Seattle, U.S.A.			
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CONTEXT	CITY ACTION	OTHER ACTION	IMPACT
<p>Some areas of Seattle are in need of revitalization</p>	<p>1<sup>st</sup>: Improve community and business responsibilities towards the revitalization of their neighbourhood by developing an arts and cultural development plan of action in unused or empty spaces and places.</p> <p>2<sup>nd</sup>: Help coalitions develop plans by involving urban planners, parks and recreation developers, facility managers, health and social services and, of course, arts and culture services</p> <p>3<sup>rd</sup>: When plans are established, each City department contributes alongside the businesses, associations and arts, culture and heritage organizations</p>	<p>Residents are fully involved in the development and implementation of action plans through individual participation or via their associations.</p> <p>With one (1) experiment well advanced (since 2014) and two (2) just starting, let see what the official <a href="#">website</a> of the earliest project says:</p> <p><i>Capitol Hill's Pike / Pine neighbourhood is the densest arts neighbourhood in the State of Washington. Over the course of the past 35 years, a diverse group of arts and cultural organizations has been re-occupying a former light industrial area known as "auto row." The district is now home to over 40 arts and cultural organizations.</i></p> <p><i>At the same time, the neighbourhood is experiencing rapid change and gentrification. Existing arts organizations are</i></p>	<p>In the report author's opinion, impacts still need to be documented and some studies are just starting at the Seattle University.</p> <p>This being said, let's look at what the Capitol Hill Eco District <a href="#">website</a> is advancing as being the objectives of the Arts District project:</p> <p><i>Work with neighbourhood arts groups to utilize new City arts space incentives to preserve the arts Market, the Arts District and organizations as a destination, using tools such as sidewalk kiosks, street sign caps, custom painted sidewalks, mapping tools, and others.</i></p> <p><i>Explore collective resources to draw audiences, preserve arts uses and build</i></p>

		<p><i>under real threat of being displaced by rising rents and redevelopment. Capitol Hill is increasingly perceived as being in danger of losing its soul.</i></p> <p><i>The Capitol Hill Arts District is a coalition of arts advocates galvanized to keep Capitol Hill a thriving art scene invested in the creation of daring work, independent artists, and emerging ideas.</i></p>	<p><i>staff capacity for the Arts District</i></p> <p><i>Explore and pilot a shared arts destination district benefits program: ticketing discount model, map or wayfinding, neighbourhood arts festival, collective media buys</i></p> <p><i>Actively support real estate development projects using arts district incentives.</i></p>
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## SECTION II

### OBSERVATIONS AND INTERNATIONAL MEGA RESEARCH

#### 2.1 SOME OBSERVATIONS ON THE CULTURAL SECTOR

##### *ARTIST EDUCATION and RECOGNITION*

Like most sectors of our society, the cultural sector is made up of a host of diverse resources, each with its own essential educational system, internship path, professional development approach and related external resources, such as new technology specialists. For example, an artist is not considered a professional artist upon graduation from a school of theatre, visual arts, music, literature, film, dance, etc. This artist must first pass several levels of recognition by peers, juries of peers and different specialists. Similar to a doctor, an architect, and a lawyer, an artist must complete the equivalent of a fellowship. An artist is accepted as a professional through accumulation of peer recognition during the first three to five years of artistic practice following his or her basic education. Unfortunately, since the end of the 19<sup>th</sup> century, there is no longer a diploma granted. An artist used to be deemed a "Master", as is still the case today for women lawyers. In medicine, one becomes a doctor. In the cultural field, we are "recognized by our peers".

This system of education and peer recognition is particularly well developed in Canada if we compare it to other countries in the northern hemisphere of the Western World. For example, in France, Italy and to some extent in Germany, peers do not play a predominant role; instead, the choices of social hierarchy and specialists identify value. For this reason, Canada has a large number of non-profit cultural organizations, most of which are run by artists. The law governing non-profit organizations (NPOs) has existed in Canada since 1921. These cultural NPOs play a very important role in the recognition and professional development of our artists. They also screen the artists they produce, broadcast, publish and support.

The education and recognition system described above is largely associated with euro-centric cultures and is not at all similar to that of indigenous peoples or to those from elsewhere in the world - Asia or Africa, for example. Many ancestral and newly established cultures in Ottawa do not use this educational and peer recognition system. This poses recognition problems for the artist, the established system and for the dissemination of non-Eurocentric art forms and resident knowledge of these cultures.

In First Nations, Inuit and Métis Aboriginal communities, arts education is integral to the spiritual education of children and the spiritual practice of adults. Singing, playing music, drawing, carving, dancing, storytelling, and communicating ancestral stories to young people are not important, but intrinsic to everyone's ability to grow in life and in community. During the long period of the Aboriginal Residential Schools, young people were deprived of the practice of, participation in and attendance at their cultural activities. We are now beginning to understand the related outcomes of this cultural genocide, in terms of the physical and mental health of Indigenous people for generations, as well as the economic activity of their communities.

Unfortunately, here in Canada, this negative but conclusive example clearly demonstrates the impact that the absence of cultural practice, participation and attendance can have.

### *THE PRODUCTION OF WORKS*

Generally, the production of artistic work is supported by for-profit organizations (FPOs) or non-profit organizations (NPOs). These organizations form the core of what we call the Canadian cultural industry. Thus, the author, the filmmaker, the screenwriter, the director, the dancer or the group of dancers set up projects that are subsequently supported by organizations that produce and broadcast the works. In Canada, as in many Commonwealth countries, public funders are at the forefront, but not alone, in terms of the financial support they provide towards the cost of producing and distributing these works. Funds are distributed to

NPOs and tax credits are granted to FPOs. Without artists, of course, there is no art. In addition, without organizations producing and distributing works, artistic concepts are not presented to citizens.

For production, organizations rely on lighting, sound, communication and marketing technicians and specialists, etc. The scope of an artistic production is therefore not only characterized by the number of performers or works presented, but also by the ability of producing organizations to hire numerous teams of essential specialists.

As an exception to this rule are visual artists, several actors in the music and media arts sector, and an increasing number of works produced on an "author" basis. These so-called "autonomous" artists take charge of managing the production and even the distribution of their works. Through a subsidy system developed since the 1950s and 1960s, Canada, Ontario, and to some extent the City of Ottawa provide grants to these independent artists. Since this funding is generally insufficient, independent artists rely less and less on public funds and devote considerable time to the search for private funds from foundations and donations from individuals. This practice of combining public and private funds for independent artistic work is unfortunately only beginning in Canada, Ontario and especially in Ottawa. Both public and private funds carry the tendency to support "recognized" artistic and cultural practices which results in an added challenge for emerging artists as well as for Aboriginal and culturally diverse artists.

Other countries have very different systems. For example, in Greece, the state, with the exception of large national institutions, provides little support for culture. However, banks are required to support artists and the dissemination of their works. A percentage of bank profit must be devoted to this. In Denmark, the state supports artists through a guaranteed minimum wage as long as their works are regularly broadcast within a context of peer recognition. Artists accumulate a pension fund. Production of works submitted by organizations is also supported by the state in Denmark, but organizations must carry out business with the private sector for administrative, communication and marketing costs. In Haiti, the church is not simply a place for the practice of religion: it is also a place for traditional artistic, spiritual practices as well as for the transmission of the local radio station! Every country, and every province in Canada, has its own support system approach for the production and presentation of arts, culture and heritage.

### *CULTURE and CULTURES*

In this paper, we use the following definition of the word culture: "all social structures and intellectual, artistic, religious manifestations that define a civilization, a society in relation to another". By tradition, however, we must

mention that public administrations often combine the two most common English-language definitions: "the artistic production of a community, especially fine and performance arts" and "the sum of ideas, behaviours and habitual practices of the people in a society". An example, Statistic Canada use the following definition: "Creative artistic activity and the goods and services produced by it, and the preservation of heritage"<sup>2</sup>. This paper therefore uses the first two usual English-speaking definitions of the word 'culture' to include heritage, literary, cinematographic, media and digital activities. This inclusivity goes beyond the scope of art form. Many municipalities in Canada recognize both professional artists and community groups as essential to the cultural fabric of a city.

It should also be noted that when we refer to the cultural milieu, we are referring not only to artists, but also to production, broadcasting and service organizations, as well as associations of artistic, cultural and heritage domains.

Thus, in Canada, both public and private funders have a good understanding of the forms of art, cultural and heritage practices requiring support. This support takes several forms: tax credits, interest-free investment, grants, loans of equipment or premises, and even construction of buildings.

Our recognition and support system are well oiled for Eurocentric culture. It is less so for ancestral and newly arrived cultural groups. Their art forms differ, the systems of education and recognition of artists are distinct and, above all, what is considered a cultural activity differs from the Eurocentric definition. For this reason, in the pages that follow, an important distinction is made between the culture of an individual, a group of individuals, and the cultures of a community or neighbourhood of residents.

### *HERITAGE ACTIVITIES*

By "heritage activities", this document uses, once again, an all-encompassing definition. In addition to the activities of historians, archaeologists, archivists, guides and associations, we also consider the activities of preservation, education and communication of tangible and intangible heritage assets as practiced by individuals, families, associations and social groups. For example, when a grandmother, an association or an informal group works to preserve and/or communicate recipes, textile patterns or traditional dances, this activity is considered a cultural heritage activity.

### *ATTENDANCE, PARTICIPATION AND ARTISTIC, CULTURAL AND HERITAGE PRACTICE*

For decades, the cultural community, despite its limited financial resources, has well documented the economic impact of its creation, production, dissemination,

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<sup>2</sup> Conceptual Framework for Cultural Statistics. Statistic Canada.

communication and marketing activities. This important impact on the economic balance of our society is now well demonstrated and the studies continue to release statistical and economic evidence.

Scientific insight on the economic impact of societal cultural activity has progressed for about fifteen years. In addition to economic perspectives solely based on studying the expenses of artists, cultural organizations and their "consumers" who attend or buy the right to see, hear or touch the works presented; researchers, scientists and economists now also look at the social impacts of cultural activities of individuals, social groups and specific communities. More than the "direct" economic impact of a society's cultural activity, research now looks at the "direct" impact of the "participation" and "practice" of artistic, cultural and heritage activities on a society. This research scientifically documents the impacts of participation in, practice of, and attendance at cultural activities. What was understood by many anecdotally remained poorly documented scientifically. For example, what is the impact of arts attendance, participation and practice on well-being, mental health, resilience, generosity, creativity, and sense of belonging of groups of individuals, communities or citizens?

This direct "social" impact is becoming better documented; however, it will probably take another decade before the economic impact of the poverty of cultural activities undertaken by individuals, groups, communities and neighbourhood residents will be demonstrated concretely and scientifically.

Some definitions used in this document:

- *Attendance*: The act of seeing, listening to or feeling a work of art or a cultural or heritage activity. Those who attend a cultural activity are often identified as "clients" when they acquire the right to "consume" a work of art or a cultural or heritage activity.
- *Participation*: Action to collaborate in an activity, an action, an event. Volunteers, members of boards of directors of cultural organizations and even donors participate, each in their own way, in the creation, production or dissemination of works of art, cultural and heritage activities.
- *Practice*: Exercising a specific activity of creation or production of a work of art or a cultural or heritage activity. Generally compensated, those who practice a form of art, cultural or heritage activity are artists, writers, dancers, historians, architects, filmmakers, directors, musicians, etc. They can be professional, amateur or community members.

## [THE POWER OF CULTURAL DIVERSITY AND AGENDA 21](#)

On 2 November 2001, the United Nations, through UNESCO, adopted the [Universal Declaration on Cultural Diversity](#), the first article of which reads as follows:

*"Culture takes diverse forms across time and space. This diversity is embodied in the originality and plurality of identities that characterize the groups and societies that make up humanity. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as is biodiversity in the realm of life. In this sense, it is the common heritage of humanity and must be recognized and affirmed for the benefit of present and future generations."*

The third article clearly establishes the link between the capacity of a local society to support cultural diversity, and the rich economic impacts afforded this society if it encourages the cultural life of this diversity:

*"Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence."*

[Agenda 21](#) is an action plan adopted by 173 heads of state at the [Earth Summit](#) in [Rio de Janeiro](#) in June 1992. It concerns the sustainable development of local and regional authorities: regions, departments, municipalities, cities, as well as public institutions such as Indigenous communities and metropolitan communities. Heads of state demanded the establishment of a summit that brought together leaders of local communities to adopt Agenda 21 for culture. They recognized, therefore, the crucial importance of the link between a locally rich cultural life and the social, economic and environmental development of that locality. An alliance was then sealed with an international organization called [United Cities and Local Governments](#).

The first summit of this organization focused on the role of culture in sustainable development and took place in 1994 and in 2004 in Barcelona. About 450 local governments, organizations and national/international institutions approved [Agenda 21 for culture](#).

The following are two *principles* that are particularly relevant to our work:

Third principle:

*"Local governments recognize that cultural rights are an integral part of human rights, taking as their reference the Universal Declaration of Human Rights (1948), the International Covenant on Economic, Social and Cultural Rights*



*(1966) and the UNESCO Universal Declaration on Cultural Diversity (2001). They recognize that the cultural freedom of individuals and communities is an essential condition for democracy. No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope.”*

Seventh principle:

*“Cities and local spaces are a privileged setting for cultural invention which is in constant evolution, and provide the environment for creative diversity, where encounters amongst everything that is different and distinct (origins, visions, ages, genders, ethnic groups and social classes) are what makes full human development possible. Dialogue between identity and diversity, individual and group, is a vital tool for guaranteeing both a planetary cultural citizenship as well as the survival of linguistic diversity and the development of cultures.”*

Between 1992 and 2004, cities and local governments increasingly understood the impact of people's cultural activity on their physical and mental health, on sustainable development focused on creative thinking and critical mind, and the correlation between critical thinking and the ability of a community to desire a better environment and a healthier economy. Several academic research studies were then initiated to properly document these correlations and affirmations. The economic impact of a community's cultural activity was well known; what remained was the need to document its social impact, and impact on health and the environment.

In the following section, we discuss the results of some 136 related studies on these subjects carried out in Great Britain, Canada and the United States.

## 2.2 A DECADE OF SCIENTIFIC RESEARCH

### INTRODUCTION

In 2013 and 2014, major federal, provincial and municipal funders in Canada and Great Britain commissioned two mega-studies on the relationship between the arts, culture (including heritage), quality of life, well-being, health, education, society and the economy. One was undertaken in Britain and the other in Canada. The following pages present the major points raised by these two mega-studies in addition to the most important data from the Canadian Culture Satellite Account, a 2014 Statistics Canada publication that provides measures of the economic importance of culture and sport in Canada in terms of output, gross domestic product and employment, for the reference year 2010.

The Canadian mega-study, Advocacy for the Arts: Canadian evidence on the relationship between the arts, quality of life, well-being, health, education, society and the economy, was conducted by Kelly Hill, Alix MacLean and Kirby Hill on behalf of Hill Strategies Research, Inc. and published in June 2014

The British mega-study, The Value of Arts and Culture for People and Society – An Evidence Review was conducted by a group of independent scientific researchers working for the British Council and published in 2013.

As with all scientific mega-studies in the social, human and scientific sciences, these two mega studies had three distinct objectives:

1. Consolidate a substantial number of research reports whose methodology is scientifically flawless;
2. Gather important or common conclusions to this set;
3. Identify methodological flaws and recommend the purpose of future studies and researches to supplement our knowledge on the subject.

The Canadian mega-study selected 46 Canadian research reports from 2004 to 2013. The complete list of these studies is presented in [Appendix 1](#).

The British mega-study selected 90 research reports and studies conducted between 2010 and 2013 in Scotland, England, Ireland, the United States and Canada. One report is an exception and was completed in 2004. The list of these studies is presented in [Appendix 2](#).

## MAIN FINDINGS:

**Note: Items preceded by the symbol:**

- ✓ are from the Canadian mega study
- are from the U.K. mega study

### *Quality of life*

- ✓ The arts can have “intrinsic benefits” such as pleasure, stimulation, and meaning. These benefits of arts participation may be a result of neurochemical processes in the brain.
- ✓ Surveys have shown that a large majority of the Canadian public recognizes the contribution of the arts to quality of life, as well as the range of potential benefits of the arts, including creative thinking, high quality community life, and individual well-being.

- ✓ Attendee surveys have shown entertainment and fun to be the primary personal benefit of attendance, while the desire to be inspired or uplifted is a significant motivation for attendance. Community energy, vitality, and quality of life are seen to be important community benefits.
- ✓ Some recent research and policy efforts have focused on public engagement in the arts, providing a broader view of arts participation and connections between artists and the public.

### *Well-being / Health*

- ✓ Recent research has shown a strong correlation (but not causation) between arts attendance and Canadians' health and well-being.
- ✓ An insightful project on Vancouver seniors' arts participation, health, and social inclusion demonstrated that participating seniors had an improved sense of well-being and social inclusion.
- ✓ Arts creation has been found to contribute to a sense of well-being in young female artists.
- ✓ The arts are important in Aboriginal health and well-being.
  - Those who had attended a cultural place or event in the previous 12 months were almost 60 per cent more likely to report good health compared to those who had not, and theatregoers were almost 25 per cent more likely to report good health.
  - People value being in the audience to the arts at about £2,000 per person per year and participating at £1,500 per person. The value of participating in sports is about £1,500 per person per year.
  - Research has evidenced that a higher frequency of engagement with arts and culture is generally associated with a higher level of subjective well-being.
  - Engagement in structured arts and culture improves the cognitive abilities of children and young people.
  - A number of studies have reported findings of applied arts and cultural interventions and measured their positive impact on specific health conditions which include dementia, depression and Parkinson's disease.
  - The use of art, when delivered effectively, has the power to facilitate social interaction as well as enabling those in receipt of social care to pursue creative interests. The review highlights the benefits of dance for reducing loneliness and alleviating depression and anxiety among people in social care environments.

### *Society and Identity*

- ✓ A number of different reports have shown that the arts help build various elements of social capital, including enhancing local creative capacity, pride,

and relationships. Studies have been conducted in rural areas and in Aboriginal communities.

- ✓ A report on Aboriginal healing found that participating in creative arts activities can support healing among Aboriginal people and contribute to their sense of identity.
- High-school students who engage in the arts at school are twice more likely to volunteer than those who don't engage in the arts and are 20 per cent more likely to vote as young adults.
- Employability of students who study arts subjects is higher and they are more likely to stay in employment.
- Culture and sports volunteers are more likely than average to be involved and influential in their local communities.
- There is strong scientific evidence that participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and/or make communities feel safer and stronger.

### *Education*

- ✓ A number of research efforts have shown a link between arts education and student engagement in the education system.
- ✓ Structured theatre programs have been associated with children's confidence, social skills, and conflict resolution skills. Other studies showed connections between music and reading comprehension, students' self-esteem, discipline, creativity, and musical ability.
- An OECD (Organization for Economic Co-operation and Development) report on arts education argued that the acquisition of artistic skills and ways of thinking should be prioritized over other, "non-intrinsic" benefits.
- Taking part in drama and library activities improves attainment in literacy.
- Taking part in structured music activities improves attainment in maths, early language acquisition and early literacy.
- Schools that integrate arts across the curriculum in the US have shown consistently higher average reading and mathematics scores compared to similar schools that do not.
- Students from low-income families who take part in arts activities at school are three times more likely to get a degree than children from low-income families who do not engage in arts activities at school.

### *Economy*

- ✓ The Culture Satellite Account (CSA) estimated that the economic impact of the arts, culture, and heritage was \$49.9 billion in 2009, or 3.4% of the Canada's overall GDP.

- ✓ A number of more specific reports have examined consumer spending on culture, the economic impacts of cultural tourism, impacts of portions of the music industry, as well as provincial and local data.
- Businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion in 2011.
- The subsets of the arts and culture industry's productive activities of book publishing, performing arts and artistic creation are the largest contributors to the industry's aggregate turnover performance – an estimated £5.9 billion of gross value added (GVA) to the UK economy.
- The arts and culture industry employed, on average, 110,600 full-time equivalent employees in the UK and 99,500 in England during the period 2008-2011. This represents about 0.45 per cent of total employment in the UK and 0.48 per cent of all employment in England.
- For every £1 of salary paid by the arts and culture industry, an additional £2.01 is generated in the wider economy through indirect and induced multiplier impacts.
- In 2011, 10 million inbound visits to the UK involved engagement with the arts and culture, representing 32 per cent of all visits to the UK and 42 per cent of all inbound tourism-related expenditure.
- There are four key ways that arts and culture can boost local economies:
  - attracting visitors;
  - creating jobs and developing skills;
  - attracting and retaining businesses revitalizing places;
  - and developing talent.
- Looking at the spillover effects between the commercial and publicly funded arts and culture sectors found that there was high labour mobility between the two. The flow of work is often not one way, with individuals moving between publicly funded and commercial sectors in both directions, potentially more than once, as well as working concurrently in both.

## SECTION III.

### CONTEXTUAL INDICATORS FOR VANIER

Among the following indicators that have convinced—or even pushed or forced—the municipalities listed in Section I to revitalize or develop arts and culture districts – or to make long-term specific plans for the development of such districts - which are relevant to the Vanier neighbourhood?

1. Some underused large buildings such as schools and warehouses.
2. Crime.
3. Numerous abandoned and unsafe residential buildings.
4. Very low rents and low property values for residential and commercial buildings.
5. Poverty and insecurity.
6. Opposition from residents to high-density mixed-use development.
7. A commercial Mainstreet that has become synonymous with crime, poverty and an over-concentration of low-income households.
8. Failure of a 1970s mega-development project (intensification).
9. Intense levels of immigration.
10. Chronically under-occupied factories and other buildings.
11. Inability of artists to purchase a condominium or rent an apartment in a highly gentrified city with low vacancy rates. With average incomes below the poverty line, they are forced to live outside downtown.
12. Potential for a partnership involving the City, one or more cultural organizations and a developer.
13. Potential for applying Section 37 of the Official Plan for the benefit of one or more cultural organizations.
14. Flight of small manufacturing companies from a moribund industrial area.
15. Although some factories remain abandoned and poverty persists, crime rates and levels of insecurity are much better. Housing and other types of real estate remain very affordable.
16. Many artists, as well as national and local organizations, are now based in the neighbourhood.
17. The neighbourhood needs revitalization.

## SECTION IV.

### ASKING THE RIGHT QUESTIONS

This document aims primarily to inform City of Ottawa employees and resident members of the *Vanier Arts and Cultures Revitalization Strategy Working Group* about some practices that have been adopted by other municipalities. This knowledge will support our discussions and likely help us to better inform Vanier residents about their options. Naturally, in addition to reading the first three sections of this document, Working Group members should acquire additional and, above all, more detailed information on the Vanier neighbourhood. This will certainly help us answer the question raised in the introduction to Section III:

*Among the 17 indicators that have convinced—or even pushed or forced—municipalities to revitalize or develop arts and culture districts—or to make long-term specific plans for the development of such districts—which ones are relevant to the Vanier neighbourhood?*

So what questions require evidence-based answers that will point us toward additional information and provide full knowledge of the relevant possibilities, issues and tools, as well as a deeper understanding of the Vanier neighbourhood.

***Here are some questions raised by the author of this Study. What are yours?***

#### 1. GENERAL QUESTIONS WE NEED TO ANSWER

- 1.1 What is the goal of the *Vanier Arts & Cultures Revitalization* exercise?
- 1.2 How long will the revitalization plan need to succeed—eight years, 15 years, 25 years?
- 1.3 How can we ensure that the Vanier neighbourhood remains an economically accessible location for artists and others working in the cultural sector?
- 1.4 What is the vacancy rate for commercial spaces and large buildings in the neighbourhood?
- 1.5 Is the neighbourhood's crime rate an issue? What measures is the City taking or does it plan to take in the future?
- 1.6 How does the neighbourhood's poverty rate compare to that of the City as a whole?
- 1.7 Do residents feel safe? Are they optimistic?
- 1.8 Is the Arterial Mainstreet defined by crime and poverty?
- 1.9 What is the comparative immigration rate for the last 10 years? For the last five years?

1.10 ?

## 2. GETTING TO KNOW THE VANIER NEIGHBOURHOOD

- 2.1. What forms of tangible and intangible heritage need to be preserved, showcased and promoted?
- 2.2. What human and organizational resources could be mobilized by the neighbourhood's cultural sector?
- 2.3. What cultures are present in the neighbourhood? How can we ensure they remain vibrant, accessible and appreciated?
- 2.4. What kind of economy are we dealing with in the neighbourhood? How is it unique?
- 2.5. What information could we use from the Ottawa Neighbourhood Study?
- 2.6. ?

## 3. LEARNING MORE ABOUT SOME OF THE AVAILABLE TOOLS

- 3.1. What City by-laws and programs could be used to encourage artists and others working in the cultural sector to live and work in the neighbourhood?
- 3.2. What tools have other municipalities and communities used to encourage residents to engage with their cultures through participation, practice and attendance?
- 3.3. What did the case study cities do with their parks?
- 3.4. ?

## 4. HOW BEST TO INFORM RESIDENTS ABOUT THESE TOOLS?

- 4.1. How can we ensure that we reach and properly engage with all cultures present in Vanier?
- 4.2. Should we hold information sessions? Produce a video? Create a website?
- 4.3. ?



# APPENDIX 1

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## APPENDIX 2

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