



4701 - 52nd Avenue  
P.O. Box 1025  
Yellowknife, NT  
X1A 2N7

Robert Hawkins  
MLA Yellowknife Centre

November 23, 2007

**Northern Arts and Cultural Centre Funding Update**

Dear Robert;

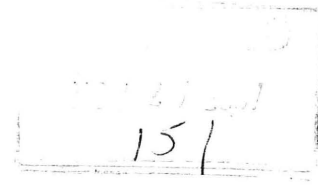
In the final days of the last Assembly, the issue of a lack of core funding for the Northern Arts and Cultural was raised in the House by Jane Groenwegan MLA Hay River South. As a result, the Minister of Education, Culture and Employment stated that the Department intended to request an increase in the core funding of the Northern Arts and Cultural Centre (NACC) through the GNWT's business planning process. This was a long time coming from the Minister and we are writing to you at this time to apprise you of the activities of NACC and the importance of this promised increase.

Almost four years ago, after meeting with the Social Envelope Committee of the Legislative Assembly, NACC committed itself to expand its operations throughout the NWT to fulfill its original mandate. The Committee agreed that with this level of effort forthcoming, it would recommend an increase in the core funding received by the Centre to continue and expand its operations at the territorial level. Since then, on a very limited budget, the Centre has been able to effectively and consistently reach into ten NWT communities and work with local performers as well as school and community organizations to run performing arts workshops, formal community performances and establish community performing arts events.

In our 2006-2007 Season, NACC hosted a total of 41 events affecting the communities of; Ft Smith, Hay River, Ft Simpson, N'dilo, Yellowknife, Dettah and Inuvik. This, despite the fact that program funding from the GNWT for the upcoming 2007-2008 Season remained at the original 1983 level of \$30,000.00. The GNWT covered the deficit for our activities last season and has promised to address this core funding formula. This year, we have increased our activities reaching more communities in the NWT. The GNWT must now address in the upcoming budget the core funding, staffing, and program funding issues that we have raised in order for us to continue this in a responsible manner.



TABLED DOCUMENT NO. 13 - 16 (1) Tabled on NOV 30 2007



*Making the Case for Culture*

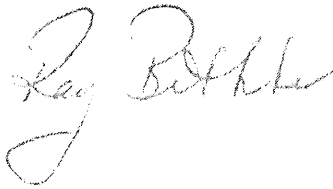


This past spring we made a formal presentation to the Deputy Minister of Education, Culture and Employment forecasting a major increase in operational funds in order to maintain the level of service that we are capable of. The submission was clear and entailed a **comprehensive territorial program** for performing arts initiatives in all NWT communities.

NACC has become an institution that supports, at a grass roots level, the ability for local, territorial, and national stories, songs, and dances to find a place in the lives of our NWT communities. We encourage healthy, vibrant and active activity that enriches the cultural mosaic of all residents. We hope that you, as a Member of the Legislative Assembly, understand and support the work of the Centre in your communities far into the future.

To this end, we would like to ask for your support in **permanently increasing the core funding of the Northern Arts and Cultural Centre** in the upcoming budget in order for us to be able to continue our work. Please find attached our reference material in this regard.

Sincerely,

A handwritten signature in cursive script that reads "Ray Bethke".

Ray Bethke  
President  
Board of Directors

Attachments.



Northwest  
Territories Minister of Education, Culture and Employment

SEP 06 2007

Mr. Ray Bethke  
President  
Northern Arts and Cultural Centre  
PO BOX 1025  
YELLOWKNIFE NT X1A 2N7

Dear Mr. Bethke:

**Northern Arts and Cultural Centre Deficit**

Thank you for your letter of August 1, 2007, and for the latest financial statement for the Northern Arts and Cultural Centre (NACC). NACC is to be commended for its many contributions to the arts in the Northwest Territories, including the very successful outreach programmes that extended to communities outside Yellowknife.

In response to your well-substantiated request for additional funds for NACC, the Department of Education, Culture and Employment (ECE) is prepared to make an additional contribution of \$50,000 in the current fiscal year, bringing our total contribution under the Support to Cultural Organizations Programme in 2007-08 to \$110,000. In addition, the Department intends to request an increase to the core funding provided to NACC through the Government of the Northwest Territories' business planning process, with some of the increase directed to outreach activities. To assist us with that request, I would ask that you provide examples, with estimated costs, of the types of outreach programmes and activities that NACC could offer if extra funding were to be made available. I would appreciate it if you would send that information to Mr. Dan Daniels, Deputy Minister, ECE.

I wish you all the best, and continued success in delivering high quality arts and cultural programmes to the people of the Northwest Territories.

Sincerely,

Charles Dent

c. Dan Daniels  
Deputy Minister  
Department of Education, Culture and Employment





ARTS and  
positive change  
in communities

Published by the Creative City Network of Canada  
with the support the Canada Council for the Arts

[creativecity.ca](http://creativecity.ca)



Canada Council  
for the Arts    Conseil des Arts  
du Canada



# ARTS and positive change in communities

***Arts and culture make considerable and necessary contributions to the well-being of communities***

Published by  
Creative City Network of Canada  
#408 — 402 West Pender Street  
Vancouver, BC V6B 1T6  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**T**he arts and culture are powerful tools with which to engage communities in various levels of change. They are a means to public dialogue, contribute to the development of a community's creative learning, create healthy communities capable of action, provide a powerful tool for community mobilization and activism, and help build community capacity and leadership.

- 1 The arts are one of the primary means of public dialogue.**
- 2 The arts contribute to the development of creative learning communities.**
- 3 The arts help create healthy communities capable of action.**
- 4 The arts can serve as a powerful tool for community mobilization and activism.**
- 5 The arts can build community capacity and leadership.**

**Key arguments:** Arts and culture make considerable and necessary contributions to the well-being of communities

**1 The arts are one of the primary means of public dialogue.** Communities talk about and express difficult issues, emotions, and the otherwise inexpressible via the arts (Augaitis, Falk, Gilbert, & Moser, 1995).

The arts raise awareness of important issues facing communities and educate the public in powerful and creative ways (Augaitis, Falk, Gilbert, & Moser, 1995).

A positive means to be visible and heard is provided through the arts (Smyth & Stevenson, 2005).

Arts processes facilitate learning within and between communities.

Public art is the agent for the interpretation, negotiation and expression of “communal meanings” and what is considered significant to a community (de Herrera, Garcia, & Goldman, 1997; McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

“Art is a unique form of communication that takes as its subject the whole of human experience and that often engages an individual at the emotional and intellectual as well as the aesthetic level.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

“The arts deal with meanings. Other activities do not do this. Art helps us understand our values. It helps us make sense of life and it reflects what matters to us whether this is through a song, a painting, a quilt or a play. Exploring what life means touches us deeply and enables us to act on and shape our lives. Sharing this process through metaphor, colour, sound [for example,] creativity, also contributes to our understanding of others.” (Voluntary Arts Network, 2005)

“Changes in body image may be expressed through movement and dance. Drama offers the opportunity to explore identity by integrating childhood roles and experimenting with future possibilities. Music expresses emotional dissonance and volatility. The visual arts provide a vehicle for translating inner experiences to outward visual images. Writing and oral history projects bring a greater understanding of one’s family and neighborhood.” (President’s Committee on Arts and the Humanities, 2005)

**“Culturally, learning begins with the stories we are told. By sharing stories in the classroom we begin from a foundation of knowing instead of a knowledge deficit. It is this respectful starting point that helps people build bridges to new and meaningful constructs. We also affirm a person’s sense of being by listening to those stories they value. Stories are often a window into a person’s soul that allows us to glimpse values, attitudes, and beliefs. We each have a story that relates to the essence of who we are, where we have come from, and where we are journeying. Storytelling is a powerful facilitator of culture and spiritual identity and growth.”** (Cueva & Kuhnley, 2003)

“Creativity allows people to explore their values, meanings and dreams and raises expectations about what is possible and desirable.” (Voluntary Arts Network, 2005)

“The arts speak to the spirit. We can experience the entire spectrum of human emotion and diversity through the arts. The arts work on our imaginations and fire up our creative engines. The arts show us how to change the world around us by allowing us to change our inner world. The arts create beauty and order where there appears to be none. The creative act can reveal and bring into light contrasts and contradictions in ways that speak powerfully and directly to a wide range of audiences, across boundaries of language and education.” (Tresser, 1977)

**“The cultural dimension encompasses the world of values, motivations, aspirations, attitudes, creativity; a world where hopes, dreams and plans engage the heart and soul, not just within the psyches of individuals but between them and among them at the heart of communities themselves.”**  
(Hawkes, 2001)

**“Empowerment through the use of community media and art is also about policymaking at the local level and efforts to link local politics with national. It is about another way of constructing local history and providing narratives which are more personal and directly related to the experiences of communities and the people who live in them. There is spontaneity to local culture, which far exceeds the descriptions, and analyses, which can be made of it. The process is in constant evolution and by its very nature challenges preconceptions of subjectivity, public discourse, and modes of communication.”**  
(Burnett, 1966)

## **2. The arts contribute to the development of creative learning communities (Wyman, 2004).**

When the arts become central in an organization or community, the learning environment improves, and the organizational culture transforms to become more positive, creative, and supportive (Brice Heath, 1999; Catterall & Waldorf, 1999; Fiske, 1999; Murfee, 1995; President’s Committee on Arts and the Humanities, 2005; Seidel, 1999; Smyth & Stevenson, 2005). The arts stimulate creative problem-solving and innovation within a group or community.

**Creative thinking abilities – expression, risk taking and imagination – are improved through arts involvement (Burton, Horowitz, & Abeles, 1999; Murfee, 1995; President’s Committee on Arts and the Humanities, 2005).**

**“Participating in the arts helps people develop their creativity. Creativity involves imagination and the ability to visualize. ‘Seeing’ situations as they might be in the future is a valuable tool for solving problems and changing situations.”** (Voluntary Arts Network, 2005)

**“Many arts organizations and projects work along non-hierarchical and co-operative structures. People take on roles according to need and are adaptable and flexible. This encourages innovation and promotes positive social relationships.”**  
(Voluntary Arts Network, 2005)

**“Creative projects involve positive, responsible risk taking. Risk taking is a pre-requisite for growth and development. Overcoming risks such as those associated with identity, ability and relationships creates confidence, and flexible and risk competent people are able to deal with the uncertainties and challenges of the future.”** (Voluntary Arts Network, 2005; see also Brice Heath, 1999)



**“Artistic activity that embraces the ideas and visions of different cultures can lead to new and innovative ideas and inventions.”** (Voluntary Arts Network, 2005)

Learning through the arts deepens exploration of complex issues (Cueva & Kuhnley 2003; Murfee, 1995; Seidel, 1999).

The arts encourage self-directed and lifelong learning (Seidel, 1999) and self-efficacy (McCarthy, Ondaatje, Zakaras, Brooks, 1996).

“Participating in arts activities offers people an opportunity to discover new talents and ability. Success and pleasure gained through creative activity encourages adults to pursue further personal development through other education opportunities.” (Voluntary Arts Network, 2005)

**“The use of art promotes learning by respecting people’s ability to process information in many creative ways. This personal expression of creativity allows participants to connect with information in new dimensions...Art allows us to expand the possibilities, creating a new paradigm to which people can choose to move.”** (Cueva & Kuhnley, 2003)

### **3. The arts help create healthy communities capable of action.**

People’s motivations for participation in arts and culture suggest strong links with other aspects of community life (Walker, Scott-Melnyk, & Sherwood, 2002).

In an American survey of cultural participants, people frequently asserted motives that are related to social and civic purposes, particularly in light of current concerns and comment about the decline of civic culture (Walker, Scott-Melnyk, & Sherwood, 2002).

Reasons cited by percentage of respondents (Walker, Scott-Melnyk, & Sherwood, 2002):

- 1 to get together with friends or family for social reasons (63%);
2. to support a family member or friend (47%);
- 3 to support organizations or events that are important to the community (44%).

Participation in arts activities can reduce isolation in rural and urban areas (Voluntary Arts Network, 2005).

Students reported significantly improved attitudes relating to self-expression, trust, self-acceptance and acceptance of others in the “Arts Alternatives” program in New Jersey (Murfee, 1995). The arts assist community members to socialize beyond their family boundaries (Canadian Council on Social Development, 2001).

Arts involvement creates opportunities for people to develop positive social contacts in pro-social environments (Department of Justice Canada, 1999).

Parents with youth involved in sustained, structured community-based arts programs show a positive increase in the perception of their neighbourhoods (National Arts and Youth Demonstration Project, 2004).

The arts provide opportunities for intercultural learning, community healing, and conflict resolution and resilience.

The arts play an important role in “communication on existential issues,” which has become central to promoting harmony between various “ways of living together” (Jeannotte, 2003).

The arts encourage empathy, intercultural exchange and respect of differences (McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Murfee, 1995; Smyth & Stevenson, 2005).

Youth involved in theater develop higher levels of empathy and tolerance for others (Catterall, Champleau, & Iwanaga, 1999).

Participation in multicultural arts allows people to retain contact with their roots, enhancing feelings of community and self-esteem (Voluntary Arts Network, 2005).

The arts also create fruitful fusions of old and new traditions (Voluntary Arts Network, 2005).

“Public art can also serve as a meaningful form of public relations – engaging a community, adding visibility to a project, and in some instances, resolving controversy.” (de Herrera, Garcia, & Goldman, 1997)

**“At the most basic level, the arts provide opportunities for people to come together through their attendance at arts events and classes, arts festivals, and arts fairs. Regular involvement in these arts activities can produce social solidarity and social cohesion through the creation of community symbols (e.g., neighborhood murals) and community identity.”** (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

The arts and arts processes build cultures of collaboration and creativity. Many arts activities are dependent upon collaborative efforts, teaching valuable teamwork skills. A culture of collaboration is essential for the achievement of sustainable community change (Department of Justice Canada, 1999; Jeannotte, 2003; President’s Committee on Arts and the Humanities, 2005).

“Groups and activities bring young and old together. Young people learn to interact with a wider age range than their peer group and anxiety about different generations is reduced. Arts activities can encourage sociability in areas where sociability has been eliminated by poverty, crime and mistrust.” (Voluntary Arts Network, 2005)

**“Because dance, music, photography and other visual arts transcend language, they can bridge barriers among cultural, racial and ethnic groups. The arts also can promote a deeper understanding of similarities and**

**differences among religions, races and cultural traditions. For some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others' images of them. This knowledge can help bind them more fully to the larger society of which they are a part."**

(President's Committee on Arts and the Humanities, 2005)

"Scholars and social observers interested in civic engagement suggest a relationship between cultural participation and a sense of community. In this view, **cultural participation helps people identify with their personal heritage and the larger community in which they live, thus encouraging attitudes, values, and social ties that underpin a well-functioning society."**

(Walker, Scott-Melnyk, & Sherwood, 2002)

#### **4. The arts can serve as a powerful tool for community mobilization and activism.**

The arts reach many people in communities who are not otherwise being reached. The arts are often the primary, and sometimes, the only motivation for some people to engage in a community activity or issue (Fiske, 1999; Kay, 2000; Voluntary Arts Network, 2005).

Arts approaches can catalyze a community's interest and energy towards change (Rogers & Spokes, 2003). The arts help mobilize communities of support (Fiske, 1999).

Art often has the potential to captivate – that is, the intrinsic ability "calling us out of ourselves and stimulating rapt involvement" (McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

Participation in the arts can lead to more active citizenship and the cultivation of positive civic values (Kay, 2000).

A comprehensive American survey of cultural participants found that personal motives for participating in arts and culture more often reflect social and community purposes than an interest in the artistic and cultural experiences themselves (Walker, Scott-Melnyk, & Sherwood, 2002).

Frequent arts and culture participants are also likely to participate in civic, religious, and political activities that is, arts and cultural events constitute one form of community engagement for people who are active in many ways (Jeannotte, 2003; Walker, Scott-Melnyk, & Sherwood, 2002).

"The experience of having control over one's life, gained both through creative and organizational activities, facilitates participation in public affairs and effective public consultation especially when it addresses local political issues. This experience encourages people at local level to take part in the re-generation of their community." (Voluntary Arts Network, 2005)

**"New skills, confidence, a sense of belonging increases enthusiasm for local projects. Artworks are symbols of**

**energy, commitment and achievement and this fosters pride in where people live.”** (Voluntary Arts Network, 2005)

**“The arts can reach people, can move them, can inspire and challenge them. It is in the amorphous dimension of art and culture that lies the vital ingredient to any effort to build community capacity to act.”** (Rogers & Spokes, 2003)

### **5. The arts can build community capacity and leadership.**

Involvement in community-based arts projects can help people feel better connected, more inspired to get involved, and more confident about their ability to make a difference in their communities (Voluntary Arts Network, 2005; Rogers & Spokes, 2003).

Frequent participants in arts and culture also tend to be very active in civic, religious, and political activities, and this is true at every income level (Walker, Scott-Melnyk, & Sherwood, 2002).

Arts involvement assists community members to learn new skills and build new social networks (Canadian Council on Social Development, 2001).

**“People also gain new practical and social skills, which improves their private lives and increases their employability. The skills acquired in the voluntary arts are wide and include work experience, administration, fundraising and training as well as transferable skills such as lateral thinking, creativity, problem solving, organizational and communication skills.”** (Voluntary Arts Network, 2005)

The arts contribute to the development of civic values, leadership and active citizenship among youth (Brice Heath, 1999; Department of Justice Canada, 1999).

Arts involvement opens pathways for citizens to make contributions and connections (teaching, coaching, employment, etc.) to their communities (Department of Justice Canada, 1999).

**“Volunteering, organizing an arts group, serving on a board, and other forms of stewardship are important ways to build community organizational capacity, identify and develop leaders, and engender a variety of skills needed for community action. These activities can also facilitate the cooperation between arts and non-arts groups that is essential for community organizing.”** (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)

**“The management and organizational processes which support group projects enable individuals, groups and communities to develop group-work skills: team-work, negotiation, pragmatism, compromise, communication, organizational, administrative. People with these organizational skills go on to set up new activities and groups in the community. This contributes to local self reliance and strengthens community co-operation.”** (Voluntary Arts Network, 2005)

**“The move from social capital to community organizing involves the development of both a sense of collective efficacy and skills in leadership and organization. The way in which the arts facilitate these developmental processes is through the raising of funds for local arts projects or facilities, the running of arts organizations and community arts projects, and the advising of local arts groups. The arts can also help create linkages across different groups, thus developing intergroup cooperation and establishing partnerships.” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004)**

## **PROFILES**

### **Various Canadian communities**

**Hip Hop for Human Rights: Music empowers 30,000 students as global citizens.**

[www.creativecity.ca/resources/project-profiles/Various-Hip-Hop-Musical-for-Human-Rights.html](http://www.creativecity.ca/resources/project-profiles/Various-Hip-Hop-Musical-for-Human-Rights.html)

### **Toronto, ON**

**Building the power of community: Jumblies Theatre’s Once a Shoreline community play.**

[www.creativecity.ca/resources/project-profiles/Toronto-Jumblies-Theatre.html](http://www.creativecity.ca/resources/project-profiles/Toronto-Jumblies-Theatre.html)

### **Waterloo, ON**

**Waterloo’s Scholars’ Green Neighbourhood Commemorative Heritage Project.**

[www.creativecity.ca/resources/project-profiles/Waterloo-Scholars-Green.html](http://www.creativecity.ca/resources/project-profiles/Waterloo-Scholars-Green.html)

### **Winnipeg, MB**

**Art City: A grassroots approach to community development through arts.**

[www.creativecity.ca/resources/project-profiles/Winnipeg-ArtCity.html](http://www.creativecity.ca/resources/project-profiles/Winnipeg-ArtCity.html)

### **Woodstock, ON**

**Get connected: Woodstock’s innovative partnership in cultural and social outreach.**

[www.creativecity.ca/resources/project-profiles/Woodstock-Get-Connected.html](http://www.creativecity.ca/resources/project-profiles/Woodstock-Get-Connected.html)

## **REFERENCES**

**For a current list of references (articles and weblinks), visit:**

[www.creativecity.ca/resources/making-the-case/arts-positive-change-4.html](http://www.creativecity.ca/resources/making-the-case/arts-positive-change-4.html)

***For more information and other Making the Case features, profiles and resources, visit: [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)***

QUALITY  
of life  
quality of place

Published by the Creative City Network of Canada  
with the support the Canada Council for the Arts

[creativecity.ca](http://creativecity.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



# QUALITY of life quality of place

Published by  
Creative City Network of Canada  
#408 — 402 West Pender Street  
Vancouver, BC V6B 1T6  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**C**ulture, long overlooked as tools for garnering quality of life, is now being recognized as a means to community building, encouraging outdoor activity, healthy lifestyles, life-long learning, increasing accessibility to programmes for all levels of society, and celebrating diversity and cultural differences.

## **Key arguments:** Making the case for culture's contribution to quality of life

### **1. Cultural initiatives that celebrate diversity and culture difference lead to community building and cultural association.**

Cultural associations and organizations create solidarity and community building within and between cultural groups (Green, 2004; Palmer, 2004; Fasenfest & Boza, 2001; Sénécal, 2002; City of Edmonton, 2004).

### **2. Quality of life is enhanced through arts and culture initiatives that also encourage outdoor activities and healthy lifestyles.**

Cities that promote culture and the arts through recreational activities increase both the cultural and health aspects of quality of life (i.e., construction of recreational facilities, city-wide health activities, health months with arts and cultural activities) (e.g., City of North Vancouver; Summer Active, Saskatchewan; Niagara Community Centre).

### **3. Arts and culture initiatives that encourage public learning for all ages also encourage "life long learning" and subsequently support quality of life.**

Many Canadian cities offer programs in which artists teach public and community forums. These initiatives encourage the arts and culture as well as quality of life (Piper, 2005; Cross Cultural Learning Centre, London, ON).

**4. Arts and culture initiatives that are located in lower income and struggling communities enhance quality of life by increasing the availability of these programs to all levels of society.**

Arts and culture initiatives that provide accessibility and opportunities to all income levels increase the quality of life for all residents of a city (City of Edmonton, 2001-2005; Mercer, 2001).

**5. Arts and cultural initiatives that celebrate diversity and distinctive cultures, as well as offering accessibility to programs in a diversity of languages, increase quality of life by increasing civic accessibility and civic involvement.**

Arts initiatives that invite a culturally diverse population, or artists, or diverse crafts encourage civic involvement and subsequently quality of life (Baeker, 2002; CPRN, 2002; Hanna & Walton-Roberts, 2004).

**6. Multicultural festivals and festivals that celebrate diversity of lifestyles enhance quality of life by encouraging a community's tolerance of diversity.**

Cities with highly culturally diverse population have measurably higher quality of living (Gagnon, Guibernau, & Rocher, 2004; Policy Forum, 2005; Stolarick, Florida, & Musante, 2005).

**7. Cultural festivals promote celebration and pride as well as awareness of cultural differences.**

## **PROFILES**

### **Powell River, BC**

Kathaumixw: An internationally acclaimed gathering of many peoples.  
[www.creativecity.ca/resources/project-profiles/PowellRiver-Kathaumixw.html](http://www.creativecity.ca/resources/project-profiles/PowellRiver-Kathaumixw.html)

### **Saskatoon, SK**

Saskatoon's writing culture: A naturally born character-enhancing industry.  
[www.creativecity.ca/resources/project-profiles/Saskatoon-Writing-Culture.html](http://www.creativecity.ca/resources/project-profiles/Saskatoon-Writing-Culture.html)



## **BACKGROUND / CONTEXT**

### **Quality of life and culture**

Since the 1990s, the notion of Quality of Life has emerged as a new but essential measure of the health and success of Canada and its provinces. Influenced by the Human Development Index (HDI), elaborated by the United Nations Development Program in the early 1990s, national and provincial Quality of Life indicators expand the assessment of productivity by measuring, not only its economic productivity, but also the health, welfare, well-being, and social capital of the residents of the city. The goal of quality of life measures is to provide an assessment of the success of a city that is more comprehensive and broad reaching.

With the increasing growth of local and city-based sovereignty of governance, even cities have begun to elaborate distinctive “quality of life indicators.” Toronto and Kingston (and soon Vancouver) have established city-specific indicators. Several commonalities exist between national indicators, provincial indicators, and municipal indicators with many describing the following qualities as essential to high quality of life: strong physical and mental health, equal democratic rights and worthy civic involvement, high levels of education, superior environmental conditions, accessible social services, and elevated sense of safety.

This overview provides a concise history of the development of quality of life indicators and how this research has become essential for arguing the value of arts and culture for Quality of Life in Canadian cities. Cities that support the arts and culture contribute many elements to quality of life: civic involvement, tolerance of diversity, life-long learning, and accessibility to social services. Little research has connected quality of life with arts and cultural initiatives in Canada. Hence, two central goals are focused on in this overview: first, it aims to provide significant information for policymakers and researchers; and, second, given the fragmentary and piece-meal nature of the field, it also aims to thoroughly summarize the quality of life scholarship, so as to make an argument for the arts and culture in the developing domain of quality of life research.

### **Early research to redefine growth and progress**

The work of the UNDP and the establishment of Human Development Indicators was the first international initiative to spawn deep interest in the research of new and more inclusive measures of progress and development. Numerous predecessors, however, have explored the development of new “measures” of economic progress and growth.

In the 1970s, William Nordhaus and James Tobin introduced the Measure of Economic Welfare (MEW). This measure gauged economic welfare on consumption rather than production, arguing that a nation’s GDP should remove amounts related to personal production and investment such as education and health expenses.

Xenophen Zolotas proposed another measure in the early 1980s. The Economic Aspects of Welfare (EAW), similar to the MEW, deducted from the GDP amounts spent on the investment of education, as well

as costs of commuting because of the subsequent cost of pollution control.

In the late 1980s, two American researchers, Herman Daly and John Cobb, introduced the notion of the Index of Sustainable Economic Welfare (ISEW), which removed commuting and advertising from the measure of GDP, and they also argued that dependence on foreign capital was a negative attribute.

Then, in 1995, Clifford Cobb, Ted Halstead, and Jonathan Rowe proposed the Genuine Progress Indicator (GPI), which factored in the value of volunteer work, the cost of crime and family breakdown, the cost of underemployment, ozone depletion, and the loss of old growth forests. It is possible, from this history, to see how contemporary quality of life indicators such as health, social welfare, environment condition, and democratic position have emerged over time.

### **History of quality of life indicators**

In 1990, the United Nations published the first Human Development Report (UNHDR), which annually has included comparative rankings of countries worldwide based on the Human Development Index (HDI). The HDI provides an aggregate index of human well-being and ranks nations according to their citizens' quality of life, rather than strictly by a nation's traditional economic figures. The first HDI Index measured the quality of life under three main components: the standard of living (GDP per capita and income above the low income cut-offs), educational attainment (adult literacy and years of schooling), and longevity or life expectancy (CPRN, 2002).

Since the first UNHDR the UN has elaborated four new composite indices for human development—the Human Development Index, the Gender-related Development Index, the Gender Empowerment Measure, and the Human Poverty Index. Every annual UNHDR also focuses on a topical theme in the current development debate, providing in-depth analysis and policy recommendations. The Reports' messages and the tools to implement them have proven to be extremely influential internationally; currently more than 120 countries conduct annual UNHDR reports as well as other research into social well-being, development, and growth.

The HDIs are deeply constructive, not only because they provide a more comprehensive measurement of a country's welfare, but also, being country-owned and country-led, they act as advocacy tools encouraging public involvement, civic dialogue, and debate. National HDI models provide custom-made measures that gauge "data that is often not published elsewhere—such as statistics disaggregated by geographic location, ethnic group or along rural/urban lines helps pinpoint development gaps, measure progress and flag early warning signs of possible conflict. They have helped to articulate people's perceptions and priorities, as well as serve as a resource for alternate policy opinion for development planning" (UNDP, 1990).

### **Quality of life indicators for Canada**

The attention and accomplishments of contemporary human development research has also influenced Canada. Since 2000, different organizations and different levels of government across Canada have undertaken various initiatives to explore how Canadians define quality of life, and what would subsequently be comprehensive measures of Canadian growth and development.

GPI Atlantic applied the Cobb/Halstead and Rowe model to develop an Atlantic model of development and well-being. The Treasury Board of Canada publishes an annual report on Canada's Performance, which uses 19 societal indicators to gauge Canadians' health, the environment, the strength of communities, and economic opportunities and innovation (Mickalski, 2002).

Several government and non-profit initiatives have established measurement systems including: the Canadian Council on Social Development (The Personal Security Index), the National Round Table on Environment and the Economy, the Centre for Living Standards Well-being, the International Institute of Sustainable Development, the Canadian Policy Research Network, and the Centre for Policy Initiatives.

More recently, provinces and even municipalities have explored research into quality of life, and some have established personalized quality of life measures and models including: British Columbia, Alberta, Saskatchewan, Ontario, Quebec, Newfoundland, and the Yukon (Barbara Legowski, 2001).

The Federation of Canadian Municipalities (FCM) conducted the most comprehensive Canadian study exploring quality of life at the city and community level. The study investigated 16 large urban centers and, given the growing connection between major urban centres and federal funding, sought to develop personalized reporting systems to monitor the quality of life in Canadian communities. In 2001, the FCM proposed eight sets of indicators of consequence to Canadian cities: population resources measures, community affordability measures, quality of employment measures, quality of housing measures, community stress measures, health of community measures, community safety measures, and community participation measures (Federation of Canadian Municipalities, 2001). The FCM quality of life reporting system now includes 20 municipalities (representing metropolitan, suburban, and small and medium sized cities) and represents 40% of Canada's total population.

### **Culture, the arts, and quality of life in Canada**

Of all the arguments for the arts and culture in Canada, Quality of Life is quite unique because it is a relatively new argument. As this report details, quality of life research has only taken off in Canada in the past ten years and, because of this, most research has been conducted only at the national and provincial levels in Canada. It has only been in the past few years that cities have undertaken municipal and city-based research to establish local indicators of quality of life.

Aside from the newness, most initiatives that champion quality of life have supported health and sustainability rather than culture and the arts directly. Although it is assumed indirectly, many cities do not name arts and culture precisely as an aspect of their local quality of life. As a result, the cultural and arts related programming undertaken by many cities is not recognized as “also” serving a quality of life/place objective. For instance, the Roundhouse Community Centre in Vancouver, BC, is an arts-based community centre with a multicultural mandate. This mandate seeks to foster cultural integration, civic involvement, and often acts as host for community meetings. These mandates serve as democratic rights and community level quality of life indicators. And although these indicators are supported, the Roundhouse community centre does not proclaim directly that their programs serve to improve quality of life or place. These “understated” initiatives, must be highlighted so that quality of life research acknowledges the importance and connectivity to Canadian arts and culture.

## REFERENCES

For a current list of references (articles and weblinks), visit:  
[www.creativecity.ca/resources/making-the-case/quality-life-place-4.html](http://www.creativecity.ca/resources/making-the-case/quality-life-place-4.html)

*For more information and other Making the Case features, profiles and resources, visit: [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)*

# MAKING the CASE FOR CULTURE

## PERSONAL and social development of children and youth

Published by the Creative City Network of Canada  
with the support of the Canada Council for the Arts

[creativecommons.ca](http://creativecommons.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



PERSONAL  
and social  
development of  
children and youth

Published by  
Creative City Network of Canada  
#408 - 402 West Pender Street  
Vancouver, BC V6B 1T6  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**T**he ability to engage and motive children and youth from all socioeconomic levels in education and community is a respected strength of arts and culture.

- 1 The arts are an effective outreach tool to engage youth
- 2 Learning in and through the arts enhances learning in other domains and general scholastic achievement
- 3 The arts build resilience and self-esteem in young people
- 4 The arts contribute to creating healthy and supportive communities for youth
- 5 The arts help in the successful transition to adulthood and the development of in-demand job skills
- 6 The arts offer opportunities for youth leadership development and for youth to affect positive change in their communities

## **Key arguments**

### **Making the case for arts and culture for personal and social development of youth**

#### **1. The arts are an effective outreach tool to engage youth.**

The arts reach many young people who are not otherwise being reached. The arts are often the primary, and sometimes, the only motivation for young people to engage in school or community (Brice Heath, 1999; Broadbent, 2003; Catterall & Waldorf, 1999; Seidel, 1999; Upitis & Smithrim, 2003).

The arts reach young people in ways that they are not otherwise being reached, appealing to diverse strengths, interests, and ways of social engagement (McKay, Reid, Tremblay & Pelletier, 1996; Burton, Horowitz, Abeles, 1999; Delgado, 2000).

Levels of attendance in arts programs are relatively high and sustained among at-risk youth (Wright, John, Offord, & Row, 2004).

Arts groups are usually non-labelling and provide a low-key, less-intimidating approach to integration (Department of Justice Canada, 1999).

#### **2. Learning in and through the arts enhances learning in other domains and general scholastic achievement**

(Deasy, 2002; Fiske, 1999).

The arts provide new and unlimited challenges for young people already considered successful, combating boredom and complacency (Catterall, Champleau, & Iwanaga, 1999).

Participation in the arts contribute to greater motivation for, and increased engagement in, learning (Upitis & Smithrim, 2003).

Learning in the arts has significant effects on learning in other domains (Deasy, 2002; Fiske, 1999; Murfee, 1995).

“Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable.” (Murfee, 1995)

Arts-involved students typically perform 16-18 percentage points above non-involved students in academic achievement (Catterall, Champleau, & Iwanaga, 1999).

Students with high arts participation from lower socioeconomic communities especially perform higher academically (Catterall, Champleau, & Iwanaga, 1999).

When compared to “arts-poor” schools in the same neighbourhoods, schools partnered with arts organizations improved significantly and more quickly in terms of scholastic achievement (Catterall & Waldorf, 1999).

Sustained involvement in theatre corresponds with greater success in reading and sustained involvement in music corresponds with greater success in mathematics (Catterall, Champleau, & Iwanaga, 1999; Upitis & Smithrim, 2003).

Youth in extracurricular arts programs – more so than those involved in other extracurricular programs (sport, academic, and community involvement) – do better in school due to the mixture of “roles, risks, and rules” offered by arts programming (Brice Heath, 1999).

“Arts learning, involving as it does the construction, interweaving, and interpretation of personal and socio-cultural meaning, calls upon a constellation of capacities and dispositions which are layered and unified in the construction of forms we call paintings, poems, musical compositions, and dances. Many of these same competencies and dispositions extend to other subject domains where they coalesce in equally distinctive forms – mathematical, scientific, linguistic – as pupils organize different kinds of meaning, insight, and understanding.” (Burton, Horowitz, & Abeles, 1999)

The arts access multiple intelligences (Burton, Horowitz, & Abeles, 1999; Deasy, 2002; President’s Committee on Arts and the Humanities, 2005).

Learning through the arts deepens exploration of complex issues (Cueva & Kuhnley, 2003; Murfee, 1995; Seidel, 1999).

“Creative activity is also a source of joy and wonder, while it bids its students to touch and taste and hear and see the world. Children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawing.” (Murfee, 1995)

Creative abilities (expression, risk taking and imagination) are improved through arts involvement (Burton, Horowitz, & Abeles, 1999; Murfee, 1995; President’s Committee on Arts and the Humanities, 2005).

“Seventy-five percent of Manchester Craftsmen’s Guild students go on to college. An after-school program for at-risk high school students at a community arts center in Pittsburgh, the Guild’s extraordinary success shows how valuable community arts groups can be to school districts.” (Murfee, 1995)

**3. The arts build resilience and self-esteem in young people** (Canadian Council on Social Development, 2001; Department of Justice Canada, 1999; Eccles and Barber, 1999).

The arts permit the making of mistakes as part of the creative process and cultivates responsible and productive management of risk by young people (Brice Heath, 1999; Seidel; Smyth & Stevenson, 2005).

The arts encourage self-directed learning (Seidel, 1999) and self-efficacy (McCarthy, Ondaatje, Zarkaras, & Brooks, 2004).

The arts connect students to themselves and each other. The arts assist with positive identity formation (Catterall, Champléau, & Iwanaga, 1999; Palmer Wolf, 1999; Seidel, 1999).

“Creative art activity allows the adolescent to gain mastery over internal and external landscapes by discovering mechanisms for structure and containment that arise from within, rather than being imposed from outside. The artistic experience entails repetition of actions, thoughts or emotions, over which the adolescent gains increased tolerance



or mastery. While providing a means to express pain and unfulfilled longings during a distinct maturational phase, the arts simultaneously engage the competent, hopeful and healthy aspects of the adolescent's being." (Milkman, Wanberg, Park Robinson, 1995)

Youth in extracurricular arts programs do better in their personal lives (Brice Heath, 1999).

Youth involved in theatre gain in self-concept and motivation (Catterall, Champleau, & Iwanaga, 1999; Oreck, Baum, & McCartney, 1999)

According to a review of 57 studies, self-concept among young people is positively enhanced through arts participation (Murfee, 1995).

"When children's efforts culminate in a performance or exhibition, they have a chance to experience meaningful public affirmation, which provides them with some degree of celebrity. For those few minutes, children are in their own eyes every bit as important as anybody – any TV, sports, music, movie or video idol. This can be an experience of particular potency for youngsters whose lives are primarily characterized by anonymity and failure." (President's Committee on Arts and the Humanities, 2005)

SDQ-I (Self-Concept) scores compared to the number of years in in-school arts

SDQ-I Scores	High-arts group	Low-arts group
Physical Ability (S-C)	29.85%	20.88%
Physical Appearance (S-C)	27.40%	24.31%
Peer Relations (S-C)	29.45%	23.26%
Parent Relations (S-C)	35.17%	24.31%
General Self-Concept	36.81%	27.48%
Reading (S-C)	40.49%	20.88%
Mathematics (S-C)	29.86%	15.43%
General School (S-C)	35.79%	18.60%
Total Non-Academic (S-C)	33.33%	24.31%
Total Academic (S-C)	41.10%	17.76%
Total (S-C)	34.15%	17.97%

Source: Burton, Harowitz, & Abeles (1999)

There is significant correlation between youth participation in sustained, structured community-based arts programs, and the development of pro-social behaviours and decreased conduct and emotional problems (Ross and Roberts, 1999; Wright, John, Offord, & Row, 2004).

Youth participants in sustained, structured community-based arts programs demonstrate increased confidence, interpersonal skills, conflict resolution skills, and problem solving skills (Wright, John, Offord, & Row, 2004).

Youth involved in the arts use their free time in positive and constructive ways (Department of Justice Canada, 1999).

Arts involvement creates opportunities for young people to have contact with positive role models and full social contact with peers in pro-social environments (Department of Justice Canada, 1999).

Young people who participate in band, orchestra, chorus, or a school play, for example, are significantly less likely than non-participants to drop out of school, be arrested, use drugs, or engage in binge drinking (President's Committee on Arts and the Humanities, 2005).

"Changes in body image may be expressed through movement and dance. Drama offers the opportunity to explore identity by integrating childhood roles and experimenting with future possibilities. Music expresses emotional dissonance and volatility. The visual arts provide a vehicle for translating inner experiences to outward visual images. Writing and oral history projects bring a greater understanding of one's family and neighborhood." (President's Committee on Arts and the Humanities, 2005)

#### **4. The arts contribute to creating healthy and supportive communities for youth**

(Smyth & Stevenson, 2005).

When the arts become central in an organization or community, the learning environment improves, and the organizational culture transforms to become more positive, creative, and supportive (Brice Heath, 1999; Catterall & Waldorf, 1999; Fiske, 1999; Murfee, 1995; President's Committee on Arts and the Humanities, 2005; Seidel, 1999; Smyth & Stevenson, 2005).

Participating in sports, joining clubs or groups, and taking music, dance, or art lessons are examples of ways in which young people can participate in their community, learn new skills, and socialize beyond their family boundaries (Canadian Council on Social Development, 2001).

The arts encourage intercultural exchange and respect of differences (Murfee, 1995; Smyth & Stevenson, 2005).

Youth involved in theatre develop higher levels of empathy and tolerance for others (Catterall, Champleau, & Iwanaga, 1999).

Students reported significantly improved attitudes relating to self-expression, trust, self-acceptance, and acceptance of others in the "Arts Alternatives" program in New Jersey (Murfee, 1995).

"Because dance, music, photography and other visual arts transcend language, they can bridge barriers among cultural, racial and ethnic groups. The arts also can promote a deeper understanding of similarities and differences among religions, races and cultural traditions. For some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others' images of them. This knowledge can help bind them more fully to the larger society of which they are a part." (President's Committee on Arts and the Humanities, 2005)

The arts engage community leaders and resources in young people's lives (Brice Heath, 1999; Catterall & Waldorf, 1999).

The arts provide learning opportunities for the adults in the lives of young people (Brice Heath, 1999).

Parents with youth involved in sustained, structured community-based arts programs show a positive increase in the perception of their neighbourhoods (Wright, John, Offord, & Row, 2004).

#### **5. The arts help in the successful transition to adulthood and the development of in-demand job skills.**

The arts connect learning experiences to the world of real work and assist in developing job skills (Fiske, 1999; Murfee, 1995; Smyth & Stevenson, 2005; Wright, John, Offord, & Row, 2004).

Youth participants in sustained, structured community-based arts programs exhibit increased abilities to complete tasks (Oreck, Baum, & McCartney, 1999; Wright, John, Offord, & Row, 2004).

The arts and other recreation fill the gap in youth services and aid youth,

especially those considered to be at additional risk, in their transition to responsible, contributing adult members of the community (Delgado, 2000; McKay, 1995).

Many arts activities are dependent upon collaborative efforts, teaching valuable teamwork skills (Department of Justice Canada, 1999; President's Committee on Arts and the Humanities, 2005).

Creativity and creative problem-solving skills are developed significantly through arts involvement (Murfee, 1995).

"The one constant is the transformational experience that occurs for a young person that can change their life forever." (Hill Strategies, 2004)

#### **6. The arts offer opportunities for youth leadership development and for youth to affect positive change in their communities.**

The arts provide a positive means for young people to make themselves visible and heard (Smyth & Stevenson, 2005).

The arts contribute to the development of civic values, leadership, and active citizenship among youth (Brice Heath, 1999; Department of Justice Canada, 1999).

Involvement in the arts opens pathways for young people to make contributions and connections (teaching, coaching, employment, etc.) to their communities (Department of Justice Canada, 1999).

### **Quotations about Personal and social development of children and youth**

#### **Learning in and through the arts enhances learning in other domains and general scholastic achievement**

"Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable." (Murfee, 1995)

"Arts learning, involving as it does the construction, interweaving, and interpretation of personal and socio-cultural meaning, calls upon a constellation of capacities and dispositions which are layered and unified in the construction of forms we call paintings, poems, musical compositions, and dances. Many of these same competencies and dispositions extend to other subject domains where they coalesce in equally distinctive forms – mathematical, scientific, linguistic – as pupils organize different kinds of meaning, insight, and understanding." (Burton, Horowitz, & Abeles, 1999)

"Creative activity is also a source of joy and wonder, while it bids its students to touch and taste and hear and see the world. Children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawing." (Murfee, 1995)

"Seventy-five percent of Manchester Craftsmen's Guild students go on

to college. An after-school program for at-risk high school students at a community arts center in Pittsburgh, the Guild's extraordinary success shows how valuable community arts groups can be to school districts." (Murfee, 1995)

### **The arts build resilience and self-esteem in young people**

"Creative art activity allows the adolescent to gain mastery over internal and external landscapes by discovering mechanisms for structure and containment that arise from within, rather than being imposed from outside. The artistic experience entails repetition of actions, thoughts or emotions, over which the adolescent gains increased tolerance or mastery. While providing a means to express pain and unfulfilled longings during a distinct maturational phase, the arts simultaneously engage the competent, hopeful and healthy aspects of the adolescent's being." (Milkman, Wanberg, Park Robinson, 1995)

"When children's efforts culminate in a performance or exhibition, they have a chance to experience meaningful public affirmation, which provides them with some degree of celebrity. For those few minutes, children are in their own eyes every bit as important as anybody – any TV, sports, music, movie or video idol. This can be an experience of particular potency for youngsters whose lives are primarily characterized by anonymity and failure." (President's Committee on Arts and the Humanities, 2005)

"Changes in body image may be expressed through movement and dance. Drama offers the opportunity to explore identity by integrating childhood roles and experimenting with future possibilities. Music expresses emotional dissonance and volatility. The visual arts provide a vehicle for translating inner experiences to outward visual images. Writing and oral history projects bring a greater understanding of one's family and neighborhood." (President's Committee on Arts and the Humanities, 2005)

### **The arts contribute to creating healthy and supportive communities for youth**

"Because dance, music, photography and other visual arts transcend language, they can bridge barriers among cultural, racial and ethnic groups. The arts also can promote a deeper understanding of similarities and differences among religions, races and cultural traditions. For some children, the exploration of their unique cultural histories can be critical to their sense of themselves and to others' images of them. This knowledge can help bind them more fully to the larger society of which they are a part." (President's Committee on Arts and the Humanities, 2005)

### **The arts help in the successful transition to adulthood and the development of in-demand job skills**

"The one constant is the transformational experience that occurs for a young person that can change their life forever." (Hill Strategies, 2004)

## PROFILES

### **Greater Victoria, BC**

*Youth reclaiming & transforming their environment: The story of Greater Victoria's Traxside Art Gallery.*

[www.creativecity.ca/resources/project-profiles/Greater-Victoria-Traxside.html](http://www.creativecity.ca/resources/project-profiles/Greater-Victoria-Traxside.html)

### **Ottawa, ON**

*Creating leaders through the arts: The story of Ottawa's Arts Leadership Training Program.*

[www.creativecity.ca/resources/project-profiles/Ottawa-Arts-Leaders.html](http://www.creativecity.ca/resources/project-profiles/Ottawa-Arts-Leaders.html)

### **Regina, SK**

*Self-determined mentorship for at-risk young people: The story of Regina's Street Culture Kidz Project.*

[www.creativecity.ca/resources/project-profiles/Regina-StreetCultureKidz.html](http://www.creativecity.ca/resources/project-profiles/Regina-StreetCultureKidz.html)

### **St. John's, NL**

*Legitimizing creative youth expression: The story of St. John's Legal Graffiti Wall.*

[www.creativecity.ca/resources/project-profiles/St-John's-Legal-Wall.html](http://www.creativecity.ca/resources/project-profiles/St-John's-Legal-Wall.html)

### **Toronto, ON**

*Creative youth development and diplomacy: The story of Toronto's Creative Youth Envoy.*

[www.creativecity.ca/resources/project-profiles/Toronto-CYE.html](http://www.creativecity.ca/resources/project-profiles/Toronto-CYE.html)

### **Toronto, ON**

*Empowering street-involved youth through art: The story of Sketch in Toronto.*

[www.creativecity.ca/resources/project-profiles/Toronto-Sketch.html](http://www.creativecity.ca/resources/project-profiles/Toronto-Sketch.html)

### **Winnipeg, MB**

*Intervention through circus & magic: The story of Winnipeg's Circus & Magic Partnership.*

[www.creativecity.ca/resources/project-profiles/Winnipeg-CAMP.html](http://www.creativecity.ca/resources/project-profiles/Winnipeg-CAMP.html)

## REFERENCES

For a current list of references (articles and weblinks), visit:

[www.creativecity.ca/resources/making-the-case/youth-and-arts-3.html](http://www.creativecity.ca/resources/making-the-case/youth-and-arts-3.html)

*For more information and other Making the Case features, profiles and resources, visit: [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)*

BUILDING  
community  
identity and pride

Published by the Creative City Network of Canada  
with the support the Canada Council for the Arts

[creativecity.ca](http://creativecity.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



# BUILDING community identity and pride

Published by  
Creative City Network of Canada  
#408 — 402 West Pender Street  
Vancouver, BC V6B 1T6  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**T**he arts have been instrumental in facilitating social cohesion, bringing tourism to unlikely places, fostering a sense of belonging, and preserving collective memory.

## **Culture-based businesses and organizations:**

- 1 The arts help to facilitate social cohesion.
- 2 Arts and culture can be used to brand a community and set it apart from others.
- 3 The arts can help foster a sense of ownership, belonging, and pride within a community.
- 4 The arts help to preserve a collective memory and foster a continuing dialogue about the past.

## **Key arguments** for building community identity and pride

### **1. The arts help to facilitate social cohesion.**

Diverse communities are brought together with the help of the arts, providing opportunities for residents to reflect on their shared and individual experiences (Coalter, 2001a; Lowe, 2000; Matarasso, 1997):

The arts provide a forum for intercultural understanding and friendship (Matarasso, 1997).

The arts help make visible those people who have traditionally been invisible in society (Coalter & Allison 2001).

The arts give people the opportunity to interact socially thereby reducing isolation by helping people to make friends and strengthening community networks (Coalter, 2001a; Lowe, 2000; Matarasso, 1997).

Difficult social issues like homelessness, HIV/AIDS, racism, and the treatment of special populations such as persons with disabilities

can be addressed through the arts (Azmiar, 2002; Marschall, 2004; Matarasso, 1997).

The arts provide opportunities for people to engage socially and strengthen social bonds.

Community-based participatory arts projects can encourage intergenerational contact (Lowe, 2000; Matarasso, 1997; Perlstein, 1999).

## **2. Arts and culture can be used to brand a community and set it apart from others.**

A unique city vision can be created through the arts and culture, one that helps in marketing the community internationally and nationally, and appealing directly to local citizens. Examples of urban planning initiatives that create a brand for cities on the basis of the arts include Chemainus, BC's, "Town of Murals" and Trois-Rivières, QC's "Capital City of Poetry" (Azmiar, 2002; Hannigan, 2003).

## **3. The arts can help foster a sense of ownership, belonging, and pride within a community.**

A sense of civic pride in residents can be achieved through the arts, leading to more engaged citizens and safer neighbourhoods (Azmiar, 2002; Coalter, 2001a; Coalter, 2001b; Lowe, 2000; Matarasso, 1997; Pitts, 2004).

When a community invests its time and money into a public mural, the chances of it being vandalized are slim.

In the U.K., taking part in local art projects is one of the top 6 reasons for volunteering (Matarasso, 1997).

The arts can help to nurture local democracy (Matarasso, 1997).

The arts can help build the organizational capacity of a community (Matarasso, 1997).

The arts can facilitate effective public consultation and participation (Matarasso, 1997).

Many struggling inner-city neighbourhoods have used the arts as a means of redefining the community's collective identity. The arts have enabled communities to transform a negative image of their neighbourhood into a positive one (Lowe, 2001; Matarasso, 1997).

## **4. The arts help to preserve a collective memory and foster a continuing dialogue about the past.**

Images and buildings live beyond the lifespan of the individuals who created them thereby leaving a legacy for the next generation.

Community art events create a common memory of the event and a positive commemoration of special occasions.

The arts can be used in community rituals that encourage healing and celebration.



## PROFILES

### **Kitchener, ON**

*Celebrating community: Kitchener's Festival of Neighbourhoods.*

[www.creativecity.ca/resources/project-profiles/Kitchener-Festival-of-Neighbourhd.html](http://www.creativecity.ca/resources/project-profiles/Kitchener-Festival-of-Neighbourhd.html)

### **Nanaimo, BC**

**The Nanaimo Banner Festival.**

[www.creativecity.ca/resources/project-profiles/Nanaimo-Banner-Festival.html](http://www.creativecity.ca/resources/project-profiles/Nanaimo-Banner-Festival.html)

### **New Westminster, BC**

**Art We Awesome: Queensborough Middle School Woodcarving Mural T.**

[www.creativecity.ca/resources/project-profiles/New-Westminster-Art-We-Awesome.html](http://www.creativecity.ca/resources/project-profiles/New-Westminster-Art-We-Awesome.html)

### **Toronto & various northern communities, ON**

**Building community through celebration: Red Pepper Spectacle Arts.**

[www.creativecity.ca/resources/project-profiles/Toronto-Red-Pepper-Spectacle-Arts.html](http://www.creativecity.ca/resources/project-profiles/Toronto-Red-Pepper-Spectacle-Arts.html)

### **Vancouver, BC**

**Artistic opportunity and community development: Community Walls/  
Community Voices.**

[www.creativecity.ca/resources/project-profiles/Vancouver-Community-Walls.html](http://www.creativecity.ca/resources/project-profiles/Vancouver-Community-Walls.html)

### **Vancouver, BC**

**An evolving tradition: Vancouver's Annual Winter Solstice Lantern  
Procession.**

[www.creativecity.ca/resources/project-profiles/Vancouver-Secret-Lanterns.html](http://www.creativecity.ca/resources/project-profiles/Vancouver-Secret-Lanterns.html)

## REFERENCES

For a current list of references (articles and weblinks), visit:

[www.creativecity.ca/resources/making-the-case/building-community-identity-pride-3.html](http://www.creativecity.ca/resources/making-the-case/building-community-identity-pride-3.html)

*For more information and other Making the Case features, profiles  
and resources, visit: [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)*



URBAN  
renewal  
and revitalization

Published by the Creative City Network of Canada  
with the support the Canada Council for the Arts

[creativecity.ca](http://creativecity.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



# URBAN renewal and revitalization

Published by  
Creative City Network of Canada  
#408 — 402 West Pender Street  
Vancouver, BC V6B 1T6  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**C**ulture-based initiatives have been essential to urban revitalization and urban renewal programs in Canada. The arts ensure a community's habitat reflects who residents are and how they live.

**Key arguments** for renewal and revitalization through culture-based initiatives

## LOCAL INTERESTS AND OBJECTIVES

### **Arts and culture can help regenerate a city's core.**

Main street revitalization programs that include arts and culture programming **increase community vitality.** (Alberta Main Street Program, AB)

Regeneration initiatives such as street façade improvement **contribute to economic regeneration** for ailing commercial streets. (Chilliwack Business Association)

The construction of new public squares creates **new "spaces" for community activity and interaction.** (Art City, Edmonton, AB)

Greening initiatives and landscape art **improves the sense of place** of urban streets and blocks.

Urban regeneration through the arts can spur local economic growth and development. (Custard Factory, UK)

### **Arts and culture can re-identify negatively stereotyped communities.**

Cultural branding and community identity building, through commonly designed or characterized infrastructure, can **create a new character** in a typecast community. (Drummondville, PQ)

Artistic detailing of public space can **foster community cohesion** and perhaps **interconnected identities**. (Wansborough, 2000)

**Arts and culture can improve the physical and emotional state of urban space through creative means.**

Arts and culture initiatives are often the first initiatives to be introduced into communities that suffer from low economic and social conditions, and they most frequently produce **positive and nourishing results**. (CMHC, 2001)

Regeneration through arts and culture can **increase the quality of life for residents** of the urban core. (Vancouver Agreement, BC)

**Heritage and local history is rediscovered through revitalization and regeneration.**

Retelling old heritage buildings (landmarks) historical significance can **give heritage resources new life**. (Old Port Montreal, PQ) (see images left and right)

Revitalizing urban landmarks can **promote cultural tourism and regional economic benefits**.

**Redefining the meaning of neglected historic centres** can be achieved through urban revitalization. (St. Norbert, MN)

**Necessary work and living spaces for new artists and cultural workers are created through urban revitalization.**

Heritage buildings can be revitalized into **work space for multiple artists**, which in turn can create **growth of the creative sector**. (Artscape Distillery Building, Toronto, ON) (Photo on left)

Urban buildings can be revitalized into **“arts and culture” incubators**—creating spaces for diverse artists to share creative ideas and space.

Revitalized space developed for artists can help **bridge commerce culture and community**. (401 Richmond, Toronto, ON)

Urban spaces that have been revitalized provide **affordable housing or work-live space for emerging artists**. (Ace Art, Winnipeg, MB)

Revitalization allows for **affordable practice space** for performance artists. (Art Space, Winnipeg)

**Permanent infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sectors.**

Arts and culture organizations **gain legitimacy and a competitive edge** when they secure permanent space in the city. (Russell, 2000; James 2000; Donald & Morrow, 2004; Goar, 2004; Gordon, 2004; Adam, 2004)

Revitalizing aged cultural venues (theatres, stages, studios) can **add new vitality to the surrounding community.**

Introducing arts into the commercial core may **stimulate economic growth in the surrounding area.**

Introducing arts into the commercial core may **establish the arts and culture as key industries of a city.**

**People's access to arts and culture increases through the development of urban infrastructures.**

Developing new infrastructures or expanding existing ones (theatres, venues, performance space, etc) will **directly increase access to arts and culture for residents and visitors.**

**Cultural tourism and economic profit** is promoted through infrastructure development.

Overall local **social development** may be fostered by combining arts and cultural facilities with sports and recreation facilities.

**Aesthetic appeal and attraction to "the real city" is regenerated through the revitalization of urban areas.**

Suburban communities design urban environments to mimic the **aesthetic appeal** of urban places. (CUI, 2003)

**Authenticity** is key: People and tourists are drawn to spaces that illustrate "real cities," city culture, or nostalgic memories of cities past (emerging demographic of "city tourists").

## **NATIONAL INTERESTS AND OBJECTIVES**

### **Infrastructure renewal**

Revitalization through the arts and culture can **give new meaning to decaying and low-profit urban infrastructure.** For example, many buildings do not require a great deal of retrofitting to equip them with the services required by arts and cultural organizations. (You You Chen, 2000; Russell, 1999, 2000; James, 2000)

### **Economic revitalization and tourism**

Urban revitalization through the arts:

**Spurs economic growth** of the arts and cultural industries. (Donald & Morrow, 2004; Gordon, 2004; Adam, 2004)

**Stimulates the economic status of the surrounding neighbourhood or districts.** (Fort Saskatchewan; Sternberg, 2002)

**Encourages cultural tourism** and subsequently economic growth when cities adopt and broadcast urban revitalization initiatives through the arts and culture (theatres, museums, sports facilities, etc.). (Wascana Lake, Regina)

### **Environmental sustainability**

Urban revitalization through the arts combined with and for greening initiatives supports **environmental sustainability** (Greenways, parks, etc.).

By preserving heritage buildings, demolition waste and new construction waste are **eliminated**. Natural environments from which building materials are derived are not disturbed while **cultural and architectural heritage is preserved** (Heritage Foundation Canada 2001).

### **Increased quality of life**

Urban revitalization through the arts increases the quality of life of urban residents (Un-Habitat, 1986; Carter, 1991). Recent studies on quality of life in Canada indicate that **diversity, culture, and the arts are essential to our self-definition and our well-being**.

## **PROFILES**

### **Edmonton, AB**

Urban renewal anchored on legacy and community: Edmonton's Churchill Square.

[www.creativecity.ca/resources/project-profiles/Urban-Renewal-Edmonton-Churchill-Square.html](http://www.creativecity.ca/resources/project-profiles/Urban-Renewal-Edmonton-Churchill-Square.html)

### **Greater Victoria, BC**

Youth reclaiming & transforming their environment: The story of Greater Victoria's Traskside Art Gallery.

[www.creativecity.ca/resources/project-profiles/Greater-Victoria-Traskside.html](http://www.creativecity.ca/resources/project-profiles/Greater-Victoria-Traskside.html)

### **Halifax, NS**

Integrating urban design and cultural activity for cultural connection and vibrancy: Halifax urban renewal.

[www.creativecity.ca/resources/project-profiles/Urban-Revitalization-Halifax.html](http://www.creativecity.ca/resources/project-profiles/Urban-Revitalization-Halifax.html)

### **Quebec City, QC**

Designing a space for arts and culture: The story of Quebec City's St. Roch Quarter.

[www.creativecity.ca/resources/project-profiles/Urban-Renewal-St-Roch-Quarter.html](http://www.creativecity.ca/resources/project-profiles/Urban-Renewal-St-Roch-Quarter.html)

## **BACKGROUND / CONTEXT**

### **Background**

With the growth of suburban neighbourhoods in the 1950s and the 1960s, the urban core experienced an outmigration of residents, resulting in loss of vitality and liveliness. Without evening shoppers and nighttime pedestrians, the once bustling streets became vacant and formidable.

Beginning in the 1980s, however, Canadian cities began “pulling up the bootstraps” of their abandoned urban centres. Developers and governments saw great potential in the empty heritage buildings and in cheap office space. Many urban centres rezoned office space into residential space to encourage a return of the urban community.

Artists and other individuals who worked in the cultural sector were among those initially interested in the urban core. Artists snatched up unfavourable office and industrial space which, for low rent, provided living space and ample working space for practicing visual arts and performing arts.

Cities and districts that attracted artists soon experienced economic growth and regeneration (sometimes called gentrification) as other industries gained an interest in these creative, innovative, and artistic communities. Revitalization followed as entrepreneurial crafts (fashion, woodworkers, etc.), new media, information technology, start-up companies, and eventually more mainstream commercial ventures became attracted to these spaces.

Since the 1980s, interest in urban revitalization through the arts and culture has grown from communities, to local government, to provincial interests and, more recently, to the national agenda. These different levels of government have both distinct and shared visions and hopes for urban regeneration through the arts. The following section elaborates on the interests of different levels of government and explores the origins of these interests.

## LOCAL INTERESTS

Local and city-based investment in culture-based urban revitalization and urban renewal serves **eight predominant goals:**

To regenerate a community

To re-identify a negatively stereotyped community

To improve not only the physical but also the emotional state of urban space through creative means

To rediscover heritage and local history

To create necessary work and living spaces for new artists and cultural workers

To create permanent infrastructure for artists and culture, which gives essential support and legitimacy to the arts and cultural sectors

To develop infrastructure that increases access to arts and culture for residents and visitors

To regenerate the aesthetic appeal and attraction to "the real city"

## The current context:

### Motives and interests driving culture-based urban revitalization in Canada

Within the past decade, cities have gained increasing power in the planning, governance, and management of their city spaces. Many major Canadian cities have developed and implemented **official development plans** which detail the city's principles and philosophy towards urban development and growth. Within these city plans, many municipalities have included **arts or cultural mandates**. In addition, many municipalities have performed **feasibility studies** and established separate and elaborate **arts and culture plans**. Local governments often develop **partnerships** with provincial and federal levels of government as well as with private and non-profit organizations in order to further their arts and culture goals.

The contemporary interest in urban space has also resulted in cities recognizing the importance of urban revitalization through the arts as a means of **regenerating communities** and of **developing community cohesion and community identity**. Cities and local organizations have encouraged these mandates with initiatives such as: community and city branding initiatives and community signage; building façade initiatives and streetscape initiatives; the development of culture-specific spaces (e.g., First Nations); the construction of public squares and community houses (Quebec); and the construction of memorials, museums, and landmarks of historical significance.

Cities and communities are also taking advantage of the federal government's extensive funding for urban revitalization initiatives that improve **infrastructure**. These programs encourage urban revitalization through the arts and culture not simply to create economically viable projects, but with deeper goals that **serve the interests and livelihoods of artists**, and of local Canadian arts and cultural development. Many Canadian cities and agencies are investing in revitalization initiatives that **create permanent infrastructure for artists and culture**, which **supports and gives legitimacy to the arts and cultural sectors** through the creation of artist enclaves, artist incubators, and local media centres.

Local revitalization initiatives also facilitate the development of arts and culture by **creating necessary living spaces at low-rent for new artists and cultural workers**. In addition to living space, revitalization initiatives **provide funding for workspace** and for the **acquisition of specialized equipment for professional artist practice**.

The reclamation of city space for the arts and culture on one hand and the **increase of residents returning to live in the urban core on the other subsequently increases these returning residents' access to the arts and culture**. Many urban revitalization plans in Canadian cities aim to **advance quality of place** through the construction, programming, and administration of performing, visual, and media arts centres as well as cultural facilities. Access is also increased to heritage facilities and venues through the urban revitalization process of their improvement, renovation, and dedication.



## NATIONAL AND PROVINCIAL INTERESTS

Federal investment in culture-based urban revitalization and urban renewal serves **four predominant goals:**

To improve infrastructure

To foster economic revitalization

To increase greening and sustainability goals

To improve quality of life

The federal department of infrastructure Canada is one of the major contributors of redevelopment and regeneration funds for Canadian cities. Federal investment in urban revitalization and urban renewal serves four predominant goals: to improve infrastructure, to foster economic revitalization, to increase greening and sustainability goals, and to improve quality of life.

Infrastructure Canada has signed a **federal-provincial partnership** with every province in Canada. These federal-provincial funding agreements support the development of economically viable projects such as waterfront redevelopment initiatives, infrastructure supporting tourism, rural and remote telecommunications, and high-speed Internet access for local public institutions promoting communication and support through networking. They link urban infrastructure with economic development with the goal of seeing the funded projects for urban renewal and revitalization becoming economically viable and sustainable.

Influenced by the Kyoto Protocol and other international environmental initiatives, many federal level agencies are interested in combining urban revitalization and renewal with **greening initiatives**. All of industry Canada's provincial partnerships declare that city initiatives that have environmental and sustainable prerogatives will receive increased attention in the funding process. Many case studies and examples of urban revitalization for the arts and culture are combined with greening and beautification initiatives (i.e., Green Infrastructure, Smartgrowth Urban Design Initiatives).

Several federal departments are also gaining interest in **quality of life** indicators. An intensive national survey of Canadians, which aimed at establishing a set of Canadian quality of life indicators, revealed that **health, sport, the arts, culture, diversity, and community** were essential values and principles of Canadian citizens. Subsequently, federal agencies such as Industry Canada and Heritage Canada tend to fund urban revitalization and renewal projects that promote and sustain these aspects of Canadian sociocultural daily life. Some of these federal initiatives include recreational facilities, main street revitalization, and cultural branding (city adopting an overall branding identity and subsequently plan and construct distinctive infrastructures, i.e., Edmonton Centre, AB).

## REFERENCES

For a current list of references (articles and weblinks), visit:

[www.creativecity.ca/resources/making-the-case/urban-renewal-4.html](http://www.creativecity.ca/resources/making-the-case/urban-renewal-4.html)

*For more information and other Making the Case features, profiles and resources, visit:* [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

CULTURE  
as an  
economic engine

Published by the Creative City Network of Canada  
with the support the Canada Council for the Arts

[creativecity.ca](http://creativecity.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



# CULTURE as an economic engine

Published by  
Creative City Network of Canada  
#209 — 850 West Hastings Street  
Vancouver, BC V6C 1E1  
T 604-688-2489 F 604-688-6701  
info@creativecity.ca www.creativecity.ca

For more information and  
other *Making the Case* features,  
profiles and resources, visit:  
[www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)

**M**unicipalities that adopt culture as an industry have gained positive economic benefits for their communities. Cultural industries create job growth, turn ordinary cities into “destination cities,” create interconnections between arts and business, revitalize urban areas, attract skilled workers, and create spin-off businesses.

## Culture-based businesses and organizations:

- 1 provide **direct economic benefits**
- 2 create **job growth** in the cultural sector, expanding the sector as a whole
- 3 promote and **enhance cultural development**
- 4 help **foster creative cities and communities**
- 5 improve the ability of urban centres to attract **skilled workers**
- 6 help a **community distinguish itself** based on strong identities, cultures, arts and crafts, etc.
- 7 help a community **gain a competitive advantage as a “destination city” for cultural tourism**
- 8 **spawn “spin-off” businesses**, fortifying and diversifying the original initiatives’ strengths
- 9 can lead to subsequent **economic regeneration** through urban revitalization

Public and private assistance can facilitate the growth of arts and culture as a strong, interconnected, and legitimate industry. Municipalities that adopt **community and cultural economic development frameworks** have observed a significant increase in success in the arts and culture through closer connections between arts and business.

## Key arguments

### Culture as an Economic Engine



Québec City, QC

Several models and strategies for supporting culture have emerged within the past decades that reflect and attempt to balance the intrinsic value of culture (e.g., art for its own sake, and for contributions to cultural development) with its wider contributions to society and economy. Community and economic development theory advocates the promotion of local culture and identity within an economically sound operating structure. Urban revitalization initiatives see the opportunity for infrastructure redevelopment as both economically beneficial and socially and culturally beneficial. Cities have begun identifying themselves as distinctive and unique based on strong cultural industries or arts initiatives and festivals. Creative cities are emerging as urban centres with a high concentration of economically profitable creative industries and an innovative and creative labour force. Currently, culture in Canada has found a fine balance between economics, identity, commerce, and creativity.

#### Economic impacts

1. The **direct economic benefits** of profitable arts and cultural industries are economic growth and promotion of the arts and culture (Reeves, 2002).

The sales of tickets to plays, performances, exhibits, and museums produce direct profits for arts and culture initiatives (Ontario Trillium Foundation Report, 2003; Ottawa Jazz Festival, 2005; Stratford Festival, 1997).

2. Profitable arts and cultural industries create **job growth** in the cultural sector and subsequently expand the sector as a whole (Canada Council for the Arts, 2004; City of Saskatoon profile [ [www.creativecity.ca/resources/project-profiles/Economic-Engine-Saskatoon.html](http://www.creativecity.ca/resources/project-profiles/Economic-Engine-Saskatoon.html) ]; Statistics Canada, 2005; Western Economic Development, 2003).

3. **Public and private assistance** can facilitate the growth of arts and culture as a strong, interconnected, and legitimate industry.

Private funding for the production of performances, or for the construction of facilities, helps the growth of the arts and cultural sector (CHRC, 2001).

Public assistance, grants, scholarships, and infrastructure funding also benefit the arts and cultural sector (e.g., Go West Music).

4. Cities that distinguish themselves from other cities based on strong or profitable identities, cultures, or arts and crafts, **gain a competitive advantage as “destination cities” for cultural tourism.**

Many Canadian cities are renowned for distinctive seasonal festivals that attract tourists (Ladner, 2003; Niagara Grape and Wine Festivals, 2005; Ontario Trillium Foundation, 2003; Stratford Festival, 1997).

By fostering local culture and identity building, many cities distinguish themselves from other cities and brand themselves as distinctive and exciting (e.g., City of Winnipeg; see also Hassan, 2000; Toronto Cultural Plan, 2003).



Dawson City, VT

5. Municipalities that adopt **Community and Cultural Economic Development** frameworks have observed a significant increase in success in the arts and culture because of the closer connection between arts and business (Alberta Foundation for the Arts, 2004; Hawles, 2004).
6. The recent trend in **creative cities** has anchored the arts and culture as key industries in municipal economic development (Landry & Greene, 1996).

Cities that foster arts and culture as a local industry can promote the “clustering” of arts and cultural producers (Smith, 2004; Smith & McCarthy, 2004; Western Economic Development, 2003).

When cities foster the arts and cultural sectors they become more economically competitive with other cities and regions (Dziembowska & Funck, 1999).

7. The arts and culture can lead to subsequent economic regeneration through **urban revitalization** in cities. (King, 1996; Landry & Greene, 1996; Quebec City’s Quartier St. Roch [ [www.creativecity.ca/resources/project-profiles/Urban-Renewal-St-Roch-Quarter.html](http://www.creativecity.ca/resources/project-profiles/Urban-Renewal-St-Roch-Quarter.html) ])
8. An emerging body of research links arts amenities and the availability of cultural initiatives to the ability of urban centres to **attract skilled workers** (human capital).

This is important to a city’s economy, as a high concentration of human capital allows a city to attract more businesses. Concentrations of human capital substantially reduce the cost of doing business in a city due to increased efficiencies, higher productivity levels, more entrepreneurial opportunities, and a greater ability to attract venture capital investment (Fukyama, 1996; Lipsett, 1981).

9. Extremely popular arts and cultural initiatives can **spawn “spin-off” businesses**, fortifying and diversifying the original initiatives’ strengths (Department of Canadian Heritage, 2003; Ladner, 2002).

## PROFILES



Barrie, ON, "ArtCity" *The Centre of the World* by Bill Vazan

### **Barrie, ON**

*ArtCity: Where art and environment merge.*  
[www.creativecity.ca/resources/project-profiles/Cultural-Tourism-Barrie.html](http://www.creativecity.ca/resources/project-profiles/Cultural-Tourism-Barrie.html)

*Shore/lines: A summer of environmental art.*  
[www.maclarenart.com](http://www.maclarenart.com)

### **Dawson Creek, BC**

*Partnering in arts education brings cultural tourists: The story of Dawson Creek's South Peace Summer School of the Arts.*  
[www.creativecity.ca/resources/project-profiles/Dawson-Creek.html](http://www.creativecity.ca/resources/project-profiles/Dawson-Creek.html)

### **North Vancouver, BC**

*Spinning off of Hollywood North: The North Vancouver film industry.*  
[www.creativecity.ca/resources/project-profiles/Economic-Engine-North-Vancouver-film.html](http://www.creativecity.ca/resources/project-profiles/Economic-Engine-North-Vancouver-film.html)

### **Okotoks, AB**

*Partners in promoting local artists and tourism: The story of the Okotoks Art Walk.*  
[www.creativecity.ca/resources/project-profiles/Okotoks-artwalk.html](http://www.creativecity.ca/resources/project-profiles/Okotoks-artwalk.html)

### **Stratford, ON**

*Stratford: The city and the Stratford Festival.*  
[www.creativecity.ca/resources/project-profiles/Economic-Engine-Stratford.html](http://www.creativecity.ca/resources/project-profiles/Economic-Engine-Stratford.html)

### **Strathroy-Caradoc, ON**

*Creative tourism bolsters cultural community in rural Ontario: The story of Strathroy-Caradoc's Baskets & More Conference.*  
[www.creativecity.ca/resources/project-profiles/Strathroy-Baskets.html](http://www.creativecity.ca/resources/project-profiles/Strathroy-Baskets.html)



Trinity, NL *The New Founde Lande Trinity Pageant*

### **Trinity, NL**

*Theatre and Trinity: One good thing deserves another.*  
[www.creativecity.ca/resources/project-profiles/Cultural-Tourism-Trinity-Theatre.html](http://www.creativecity.ca/resources/project-profiles/Cultural-Tourism-Trinity-Theatre.html)

### **Waterloo, ON**

*Creating the "Quilt Capital of Canada": The story of the Waterloo County & Area Quilt Festival.*  
[www.creativecity.ca/resources/project-profiles/Waterloo-Quilt.html](http://www.creativecity.ca/resources/project-profiles/Waterloo-Quilt.html)

## REFERENCES

For a current list of references (articles and weblinks), visit:  
[www.creativecity.ca/resources/making-the-case/culture-economic-engine-3.html](http://www.creativecity.ca/resources/making-the-case/culture-economic-engine-3.html)

*For more information and other Making the Case features, profiles and resources, visit: [www.creativecity.ca/resources/making-the-case/](http://www.creativecity.ca/resources/making-the-case/)*