

Attachment 1:

Global Jurisdictional Review of Municipal Support for DIY Music Organizations

Case Studies:

The Vera Project Seattle, Washington USA

A renowned all-ages venue operating out of the City-owned Seattle Center complex. It is a complete music community incubation hub for youth (focusing on those aged 14 to 24). The project hosts 2-3 shows a week and runs additional programming out of its space. The facility provides recording studio, performance and gallery space. In addition, it offers training in audio engineering, leadership, screen-printing/promotional material production, event production, and other career development workshops (The Vera Project, n.d.).

The Vera Project was created in response to historically draconian policy that targeted youth music movements and nearly effectively killed grunge in Seattle, the genre's home city. In 1985, Seattle enacted the *Teen Dance Ordinance* (TDO), which placed restrictions on youth music events after alleged criminal activity at Monastery (a grunge music venue). In 1998, the municipality established the Music and Youth Task Force (MYTF) to make recommendations on the reform of the TDO, which would be replaced by the *All Ages Dance Ordinance*. The MYTF went further to ask the municipality to fund a new all-ages venue (McCormick, 2017).

In 2001, Seattle committed \$25,000 to the pilot program that would become the Vera Project (McCormick, 2017). In 2006, with the program's continued success Council awarded the project with a ten-year lease and \$450K (of \$1.8M) for the renovation of the Snoqualmie Room at the Seattle Center from which they still operate. The organization, which is a volunteer-driven, non-profit receives 8-9% or \$50,000 annually, from the City. The remaining portion comes from earned income, grants, individual donations and corporate contributions. The Vera Project has established a sustainable and financially accessible (PWYC) business model (The Vera Project, 2012).

ABC No Rio New York City, New York USA

A collectively run volunteer-supported all-ages centre for a range of artistic expression and activism. ABC No Rio operates with a DIY ethos, and is known internationally as a site of oppositional culture and venue for hardcore/punk music (ABC No Rio, n.d. a).

From 1980 to 2017, at ABC No Rio's Rivington Street location the group regularly hosted public events in its gallery and performance spaces. Programming included weekly poetry readings and other literary event, visual art exhibitions, a Hardcore/Punk Matinee, and COMA – a showcase of experimental and improvisational music (ABC No Rio, n.d. b; ABC No Rio, n.d. a; ABC No Rio, n.d. b). In addition, the facility itself included a screen-printing studio, photography studio and darkroom, public computer lab, and zine library (ABC No Rio, n.d. c)

The venue and organization were established as a punk squat and later legitimized by the City. ABC No Rio occupied a city-owned tenement house at 156 Rivington Street on the Lower East Side of Manhattan (Moynihan, 2009; ABC No Rio, n.d. a). The genesis of the organization began with an illegal artistic occupation of the property titled *the Real Estate Show* on New Year's Day 1980. After the City failed to evict/remove the artists from the premises the municipality entered negotiations with them, which favourably resulted in the members of the collective being granted use of the storefront and basement of the building and the formation of the organization (ABC No Rio, n.d. a). The group again survived municipal threats of eviction under the Giuliani administration throughout the 1990s (Moynihan, 2009). In 2006, ABC No Rio assumed title to the property from the Department of Housing Preservation and Development for \$1 conditional upon them undertaking necessary structural repairs (ABC No Rio, n.d. a; Moynihan, 2009). In 2017, the operations moved out of the Rivington Street facility as it was deemed the building was not structurally sound enough to survive renovations of the adjacent property (Sugar, 2017). The organization is currently operating without a facility.

ABC No Rio continues to function 'in exile' and intends to rebuild on the site (Sugar, 2017). In 2009, City Council, Manhattan's borough president Scott M. Stringer, and Councillor Alan J. Gerson collectively dedicated \$1.65M (of \$2.4M) to building a new facility, but the remaining funding has yet to be secured (Moynihan, 2009; ABC No Rio, n.d. a). Aside from the subsidized use of the building by the municipality, the one-time capital injection to rebuild the facility is relying on volunteerism, a PWYC patronage model, and private fundraising (ABC No Rio, n.d. a; Moynihan, 2009).

F23.wir.fabriken Vienna, Austria

A 12,000 square meter multi-use cultural centre produced under a public-private partnership between the City of Vienna and non-profit IG F23. F34.wir.fabriken. It is the cultural focal point of the 23rd District – the newest and outlying city district creating from the amalgamation of eight villages – in the Atzgersdorf neighbourhood (formerly an industrial centre). The development of this facility in a former Art Deco factory is part of a larger housing and infrastructure project to serve 30,000 people intended to accommodate the City's rapid growth. Impetus for its creation was over growing concern over a lack of affordable space for grassroots and community organizations.

F23.wir.fabriken is now complete and has received a vigorous reception. In the first 18 months of its operation it had received over 40,000 visitors attending: Wiener Festwochen (a six week long cultural festival in Vienna); other international festivals; film productions; concerts; exhibitions; readings; fashion shows; farmers' markets/open-air supermarket; urban gardening; children's programming; and refugee workshops (World Cities Culture Forum, n.d.).

Community Arts Stabilization Trust (CAST) San Francisco, California USA

A public-private partnership that has established a non-profit real estate development and holding company. Created in response to the City's inflated property market, CAST acts as broker/liaison between non-profit art organizations, developers, and property owners. The organization functions on an adapted community development corporation model; investors receive tax deductions for their contributions, which are used to acquire property. The program offers a long-term solution to providing non-profit art organizations affordable spaces by offering ownership opportunities at below-market rates using a 'lease-to-own' model. The program was founded as a pilot in 2013 with a \$5M seed from the Kenneth Raining Foundation, which was used to acquire and develop two properties. CAST has now raised \$16.5M, has 50,000 square feet (or 15,240 square meter) across four properties, and has its first tenant ownership option coming in 2021. This model removes the indefinite burden of subsidization and provides financial certainty to organizations (World Cities Culture Forum, n.d.).

Creative Space Sydney, Australia

A municipally operated program that makes city-owned properties available at subsidized rates to individuals and organizations working in the cultural sector (City of Sydney, n.d. a; World Cities Culture Forum, n.d.). The program arose from a public forum initiated in 2015 that brought together representatives from across the cultural sector working with the City and for- and non-profits including planners, policy makers, urban designers, and creatives. The forum launched a failed pilot project to use city-owned properties – no spaces were actually made available for performance use – during the Sydney Fringe Festival. This failure prompted the review of the research paper created by the forum *Creative Spaces and the Built Environment* to make and implement recommendations on supportive regulatory reform which became the *Live Music and Performance Action Plan* under which the program operates (World Cities Culture Forum, n.d.).

The City offers a range of tenancy options: short-term leases (1-12 months); medium-term tenancies; long-term tenancies; live/work spaces; and accommodation grants for art-related organizations (City of Sydney, n.d. a). Short-term leases are made available between commercial tenants or in the interim of repair/renovations in city-owned buildings (City of Sydney, n.d. b). The other tenancy options are provided in fixed facilities and the accommodation grants function in effect of a portable housing benefit to help subsidize an organization's rent in privately-owned facilities (ABC No Rio, n.d. a). As of 2018, four and half years after the implementation of Sydney's *Live Music and Performance Action Plan*, the City has supported 23 music and performance artists/organizations through its Creative Spaces initiative at only a total cost of \$400,000 per annum in foregone rent (City of Sydney, 2018). The program has been well received and there are currently no vacancies, but the City is currently developing an additional 2,000 square meter mixed-use creative hub under this initiative, anticipated to launch in 2021 (ABC No Rio, n.d. a; City of Sydney, n.d. c).

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