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R.E.**MILLWARD** + ASSOCIATES LTD Strengthening the Creative Economy in Toronto's Downtown Core

JANUARY 2017

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### **EXECUTIVE SUMMARY**

The King-Spadina area is home to Toronto's greatest concentration of cultural work and a complex mix of cultural spaces contributing to the energy, identity and appeal of the Downtown Core. It is also a hotbed of development, expected to grow by more than 25,000 new residents over the next 10 years. Although its historic industrial buildings have long offered affordable, flexible workspaces attracting artists, designers and cultural entrepreneurs, a flexible planning framework has led to their redevelopment. Rising real estate prices and property taxes continue to put pressure on space for cultural work.

This study explores challenges and opportunities for retaining and supporting King-Spadina's cultural spaces as Toronto's core continues to grow. These have been examined through a scan of academic literature; a review of other North American cities facing similar pressures; mapping current cultural sector activity and employment; and interviews with a range of stakeholders. This report delves into the challenges of defining cultural space in the context of land use policy, and provides recommendations for potential policy directions and actions.

In a city as diverse as Toronto, cultural space can mean many things, encompassing a range of spaces where art and culture are created, presented, experienced and supported. This includes—among other spaces—live music venues, theatres, galleries, museums, and cinemas; artist's and designer's studios; music rehearsal spaces; sound recording, film and dance studios, arts incubators; bars, cafes, clubs, libraries, parks and community centres hosting cultural activity; places of worship and cultural centres; arts educational institutions, arts administration space, and suppliers of cultural production.

### **KEY FINDINGS**

King-Spadina's mix of culture, employment, and residences is part of what draws people to Downtown Toronto. As the area grows and evolves, different cultural organizations and industries are facing different space pressures and opportunities. Internationally and nationally recognized cultural institutions such as the Toronto International Film Festival (TIFF) and Ontario College of Art and Design University (OCAD U) have been able to secure space by building partnerships in real estate development projects and major commercial cultural tenants such as Entertainment One have been attracted to the area. At the same time, space affordability is a major issue for artists, cultural entrepreneurs and landlords seeking to offer below-market rents for small creative businesses and community arts organizations. In particular, the 'highest-and-best use' tax assessment of properties—where they are taxed based on the most lucrative potential use of the land—is driving the loss of many formerly affordable workspaces.

Cultural workers benefit from close access to audiences, resources and support networks, often clustering in areas with affordable space and a unique sense of place. Mapping cultural sector employment in King-Spadina shows that outside of major media employers, cultural workplaces are grouped around the intersections of Spadina Avenue and

Richmond Street West/Adelaide Street West, at the edge of the area's most intense recent development activity.

Other cities experiencing downtown real estate market pressures—such as Vancouver, Seattle and San Francisco have taken steps to promote cultural spaces through grant programs, targeted outreach, use of municipally-owned properties for cultural purposes and incentives for new cultural space development, providing lessons for Toronto.

### RECOMMENDATIONS

To maintain Downtown's mix of cultural uses and strengthen King-Spadina's creative cluster, action should be taken to retain existing cultural spaces and develop new ones, requiring the leadership of Council and multiple City divisions.

### Protect and support existing cultural space

The retention of existing cultural spaces should be prioritized. Engaging with the **Municipal Property** Assessment Corporation (MPAC) to develop property tax relief strategies for cultural organizations and cultural space operators is needed to relieve displacement pressures. Other important efforts include expanding awareness of existing property tax rebates for cultural organizations; proactively managing land use conflicts between residences and cultural industries; promoting the retention of buildings with architectural features suited to cultural work wherever possible; and building partnerships between Councillors, City staff, developers and the cultural community

to **secure sustainable long-term space** for local cultural organizations.

### Create new cultural spaces

New cultural spaces should also be developed for Downtown's growing population. Planning documents for King-Spadina and the Downtown core should explicitly prioritize the retention and expansion of non-residential space for cultural use. Wherever possible, new non-residential space should include flexible design adaptable to the needs of cultural industries. Planning tools, particularly Section 37 funds, should be used where there is a public benefit to secure new cultural spaces; however, building partnerships and accessing these funds requires considerable capacity, and there is a need to address barriers of access for many smaller organizations. Ultimately, it is essential to consult early with the cultural **community** to ensure spaces developed for cultural use suit real community and industry needs.

### Demonstrate City leadership

Forming a Cultural Spaces "Task **Force**" could help to coordinate City processes with cultural space providers. Proactive identification and outreach should also be done with" cultural organizations most likely to face displacement, providing both capital funding and assistance with navigating City programs and negotiating agreements with landlords. Properties under the jurisdiction of the City should be considered for cultural use. Such City leadership would demonstrate that cultural space is a recognized priority in planning for a livable, prosperous Downtown.



Cultural Spaces Retention Study



### INTRODUCTION

The King-Spadina Cultural Spaces *Retention Study* was initiated in July 2016 to assist the City of Toronto in developing policies to retain and grow cultural spaces and culture sector employment in the King-Spadina area. This report develops a definition of cultural space(s) for use in City policy, assesses existing conditions of cultural spaces in King-Spadina and uncovers challenges and opportunities for retaining and growing cultural space and culture sector employment in the area. Ultimately, it provides policy and program recommendations aimed at sustaining and expanding cultural space as both King-Spadina and downtown Toronto continue to grow. R.E. Millward & Associates Ltd. prepared this report with input from City of Toronto staff and academic advisor Dr. Shoshanah B.D. Goldberg-Miller, Assistant Professor in the Department of Arts Administration,

Education, and Policy, The Ohio State University, to support creative sector strategies under development for the forthcoming City of Toronto Secondary Plan for the Downtown Core (2018-2041) and the King-Spadina Secondary Plan.

### BACKGROUND

2011's From the Ground Up: Growing Toronto's Cultural Sector study identified King-Spadina as Toronto's leading cluster of creative work, with area workers representing a spectrum of cultural occupations including visual arts, acting, music, fashion, film, design, broadcasting, publishing, sound and new media. The City views this area as important to downtown Toronto's economy and livability. Recent rapid residential development has resulted in competition and sometimes conflict between employment—including culture—and residential uses downtown. The City is concerned that rising demand for downtown locations, slow delivery

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of new spaces, and the redevelopment of older buildings is putting pressure on affordable cultural space, constraining the growth of existing cultural organizations and businesses and limiting the ability of new ones to start up.

### RESEARCH AND CONSULTATION CONDUCTED

This study feeds into the larger *TOcore* planning study of downtown Toronto. Research and consultation conducted include:

- A review of selected North American research on affordable cultural space and creative cluster development policy;
- An examination of approaches to defining and supporting cultural space in three other North American cities with cultural clusters occurring in post-industrial downtown neighbourhoods with similar built forms, redevelopment histories and upward real estate pressures;
- The development of a definition of cultural space for use in City planning policy;
- Mapping of the existing spatial structure of cultural spaces and employment in the King-Spadina study area using pre-existing City data;
- Consultation with 30 individuals, including interviews with 27 individuals across Toronto's arts

and culture sector, real estate development, business and government to uncover challenges and opportunities for retaining and expanding space for cultural use in King-Spadina. Three municipal cultural planners and administrators outside of Toronto (in Seattle and Chicago) were also consulted; and

• A review of interim findings from the *TOcore* Office and Institutional study to assess applicability to cultural space.

Together, this research has informed policy and programming recommendations outlined in Section 7 of this report.

### A NOTE ON THE STUDY AREA

The boundaries for this study are: Bathurst Street, Queen Street, Simcoe Street and Front Street—i.e. Census Tract 11 (Figure 1). These boundaries are used for consistency with the *From the Ground Up* report, which counted all cultural sector employment in this census tract (including the CBC Broadcast Centre and Roy Thomson Hall, which are typically outside the King-Spadina planning boundary).





Fig. 1. Study Area



### CULTURAL SPACE AND CREATIVE CLUSTERS: COMMUNITY BENEFITS AND PLANNING CONSIDERATIONS

This report builds on considerable recent research and community engagement commissioned by the City of Toronto to understand and plan for the space needs of artists<sup>i</sup>, arts organizations and the commercial cultural sector including:

From the Ground Up: Growing Toronto's Cultural Sector (2011), which identified King-Spadina as the primary concentration of cultural employment in Toronto;

*Creative Capital Gains: An Action Plan for Toronto* (2011), which outlined strategic priorities for City investment in the cultural sector and highlighted the importance of sustainable, affordable cultural space to Toronto's economy and livability;

Securing Cultural Benefits: Approaches to the Use of Section 37 for Arts and Cultural Facilities (2013), which examined ways to create and sustain cultural spaces as community benefits required in real estate development projects; and

*Making Space for Culture* (2014), which surveyed cultural facility priorities in each of Toronto's Wards and inventoried cultural facilities available for use by community groups, non-profit organizations and cultural enterprises.

This City of Toronto-led research is part of an ever-expanding body of work concerned with the economic and social benefits of artists' spaces, cultural organizations and creative industries to cities. This section briefly scans research on creative cluster development and affordable cultural space to help frame this study of King-Spadina.

### ARTS, CULTURE AND URBAN DEVELOPMENT

Arts and culture-led regeneration strategies have been widely pursued in post-industrial urban districts like King-Spadina. Municipalities worldwide have adopted cultural planning strategies seeking both economic and community benefits.

### **ECONOMIC BENEFITS**

The creative economy boosts economic activity through cultural tourism and exported cultural products like films, music, published works and designed goods<sup>1</sup>. Locally-produced culture and events recirculate local income by capturing resident spending that might have gone elsewhere<sup>2</sup>. Culture sector workers particularly tend to support local creative activity<sup>3</sup> and businesses supporting cultural industries—from construction to entertainment law grow with the creative economy<sup>4</sup>.

Culture enriches both people and places. Arts activity and creative clusters attract tourists, new residents, skilled workers, businesses, and retirees drawn to a high quality of life and encourage commuters to linger in town<sup>5</sup>. Arts activity also builds people's capacity: shaping neighbourhoods around arts and culture helps to train and build careers for arts, culture and design entrepreneurs<sup>6</sup>.

i Artists can mean actors, comedians, visual artists, sculptors, craftspeople, artisans, musicians, singers, dancers, other performers, conductors, composers, producers, directors and choreographers





Arts and cultural uses can also enrich places by re-animating and reusing vacant or underused land, buildings and infrastructure<sup>7</sup>.

In Toronto, cultural industries play a prominent role in the City and Province's present and future success. Estimates based on Statistics Canada's Labour Force Survey suggest that within Toronto, each year roughly 92,724 residents work in the culture sector, defined as "creative artistic activity and the goods and services produced by it." This activity has generated approximately \$10.8 billion (about 9%) of the City's annual GDP since 2000<sup>8</sup>. On a provincial level, cultural industries and the wider creative economy are expected to become a larger part of Ontario's economy as the Province moves away from resource extraction to industries based on knowledge and innovation<sup>9</sup>.

#### **SOCIAL BENEFITS**

Arts and culture bring social benefits to cities above and beyond the purely economic: they enhance quality of life by providing spaces for beauty, dialogue, expression, critique, reflection, celebration, inspiration, education, civic engagement and social change, and the preservation and transmission of cultural heritage<sup>10</sup>. Arts participation also develops skills in youth and promotes the health and wellbeing of older adults<sup>11</sup>.

At the same time, a number of critiques have been made around issues of equity

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and access to the cultural and creative economy. Arts participation tends to correlate with higher incomes and levels of education<sup>12</sup>. Efforts to expand cultural space should therefore be attuned to developing spaces for people and voices currently underrepresented. Care must also be taken in cultural planning strategies to avoid gentrification and displacement of lower-income residents<sup>13</sup>, including artists.

### AFFORDABLE CULTURAL SPACE

Making Space for Culture (2014) emphasizes that "the provision of accessible, sustainable space for small and mid-size organizations is a key factor in ensuring a vibrant cultural community" (p.1). Stable, secure, affordable, and well-maintained space plays an essential role in artists and creative practitioners' work<sup>14</sup>. Affordable artists' spaces benefit artists by encouraging networking, collaboration, and equipment-sharing and enable increased time devoted to creative work. Artists' facilities also often attract visitors and open up new spaces to community use<sup>15</sup>.

### **CREATIVE CLUSTERS**

Creative activity and businesses have been observed to cluster in dense, downtown urban neighbourhoods worldwide. Both place-based qualities

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of these areas (sense of community and face-to-face interaction with collaborators, suppliers and clients, access to public transportation, public space and other amenities, neighbourhood identity) and site-specific considerations (affordability, flexibility, architectural character of space) attract artists and cultural producers<sup>16</sup>.

Creative work occurs across industries and traditional land use planning boundaries<sup>17</sup>. Artists continually straddle sectoral divides, working and innovating across commercial, community and non-profit arts<sup>18</sup>. Some researchers argue for a broadened understanding of the creative sector that includes entrepreneurship along with arts and culture, citing interactions and commonalities between both fields of work, but many note that definitions of arts, culture and creative sectors are ambiguous<sup>19</sup>.

### **PLANNING FOR CULTURAL CLUSTERS**

### Proximity

Proximity to networks and resources is increasingly important to the structure of creative economies in today's context of freelance work and rapidly changing technologies and firms<sup>20</sup>. Planning strategies should address space needs of individual creators, design work, high tech services and performance artists (the expanding components of cultural economy)<sup>21</sup>, providing artists and creative entrepreneurs with proximity to networks and resources including a variety of meeting areas, access to communications technologies, training and financial backers<sup>22</sup>.

### Place

Arts-focused economic development and planning strategies should also be based in an understanding how and why artists and creative entrepreneurs are drawn to particular places and how local place assets—such as King-Spadina's mix of adaptable historic warehouses and residential buildings—contribute to the attractiveness of areas to creative workers<sup>18</sup>. Potential costs and benefits of intervention in any one place should be weighed carefully though, as cultural districts are often planned "without analysis of associated resource use or consequences.<sup>24</sup>"

In Toronto, creative jobs are both clustered and dispersed. The King-Spadina area is home to the City's greatest concentration of cultural employment, with diverse disciplines, skills, markets, firm sizes, and historical development patterns all contributing to a varied and adaptable local economy<sup>25</sup>.

With increased market and redevelopment pressure in King-Spadina, there is a risk of diluting the social and economic benefits of the cultural sector. Other North American cities including Vancouver, San Francisco and Seattle are also experiencing losses of cultural space in expensive real estate markets. These cities' approaches to defining and proactively supporting the retention and development of cultural spaces are examined next.

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### CULTURAL SPACE IN OTHER NORTH AMERICAN CITIES

In North America, Vancouver, BC, Seattle, WA, and San Francisco, CA have all developed programs to retain and grow cultural spaces. Although each city's cultural, economic, and governance context varies from Toronto's, the three cities are examined because they define and address cultural space in municipal policy and—to varying degrees—they also face upward real estate pressures and are home to cultural clusters in postindustrial downtown neighbourhoods sharing similar built forms to King-Spadina.

Each city's cultural space definition is outlined below. For more detail on types of spaces included in each definition, see Appendix A: Cultural Space Categories – Vancouver, Seattle, San Francisco.

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Cultural spaces are "where art and culture is created, preserved, presented and experienced." Vancouver classifies these spaces in several categories creation/production, presentation, residential (artist's housing and live/ work studios), multi-use, office/ancillary spaces.



"Cultural Space includes all spaces whose primary purpose is to present or support artists and their art." Seattle's definition includes presentation spaces, production spaces, arts supply, training and education spaces, live/work space, and spaces for arts support organizations and cultural heritage organizations.

**3** SAN FRANCISCO

"Artists spaces or Arts Space"<sup>ii</sup> means any space in which art is created, performed, or exhibited. Artists spaces include, among others, studios, rehearsal halls, theaters, concert halls, exhibition spaces, live/work spaces, galleries, museums, as well as educational and administrative facilities."

ii Arts and culture are used interchangeably in San Francisco's General Plan

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## 1

### VANCOUVER, BRITISH COLUMBIA

With one of North America's most expensive real estate markets, Vancouver faces well-known development pressures<sup>26</sup>. The formerly industrial Yaletown neighbourhood is comparable to King-Spadina, with revitalized heritage warehouses and mixed arts, culture and entertainment uses and residential development. Vancouver's Culture Plan 2008-2018 prioritizes the creation and protection of cultural spaces and facilities and acknowledges displacement effects of high real estate costs on artists and the loss of affordable downtown spaces to redevelopment<sup>27</sup>.

### POLICIES AND PROGRAMS FOR CULTURAL SPACES

Vancouver's Cultural Facilities Priority Plan recommends strategies to support cultural spaces<sup>18</sup>. Current initiatives include:

- non-profit and private sector partnerships to develop a new theatre, collaborative arts work space and artists' housing;
- grants to non-profit arts organizations for planning, renovations, space acquisitions and permit fees;
- city-owned spaces repurposed or purchased for cultural uses (at nominal and market rents), and
- arts and cultural programming of park field houses<sup>29</sup>.

The City has also piloted an online, crowd-sourced cultural spaces map.

Vancouver considers both workspaces and artists' housing to be cultural space. The City has encouraged affordable live-work artist studios downtown though density bonuses and housing agreements since 1996; created guidelines encouraging safe, functional and affordable live-work studios; and reviewed regulations to ensure zoning and land use policy reflect realities of artistic practice<sup>30</sup>.

### LESSONS FROM VANCOUVER

- The City of Vancouver recognizes the challenge posed to the city's cultural community by an expensive real estate market, offering a range of funding programs assist artists and non-profit cultural organizations to gain use of, retain, or develop cultural spaces.
- Affordability of artists' housing and workspace is addressed both through policy for downtown livework studios and development of affordably rented workspace on cityowned properties such as the Arts Factory.



### SEATTLE, WASHINGTON

Although less populous than downtown Toronto, Seattle's core is home to cultural spaces ranging from major performing arts centers and galleries to local theater and music scenes. The area is currently seeing substantial development activity with housing prices rising faster than the US average<sup>31</sup>. Seattle's Office of Arts and Culture has worked extensively promoting cultural space and has designated several cultural districts<sup>32</sup>. Areas similar to King-Spadina with artists' lofts, heritage warehouses and new developments include Belltown, SODO, and the South Lake Union neighbourhood.

### POLICIES AND PROGRAMS FOR CULTURAL SPACES

Seattle's Comprehensive Plan includes policies to promote cultural spaces including:

- encouraging use of surplus city property and existing public and institutional spaces for arts and culture;
- creating incentives to preserve and expand space for artists and arts organizations;
- using public-private partnerships to provide affordable space for artists and cultural organizations;

- designating existing cultural space clusters as cultural districts; and
- developing a creative placemaking toolkit that includes resources for community arts and culture projects, improved walkability and wayfinding, and the BuildArtSpacE (B.A.S.E.) certification, a LEED-style certification program rewarding developments that include cultural space<sup>33</sup>.

Grant programs include a Cultural Facilities Fund supporting capital projects for long-term rental or owned cultural facilities and a Cultural Anti-Displacement Fund initiated to direct both funding and technical assistance to cultural organizations most likely to face displacement as neighbourhoods change, particularly younger artists, smaller organizations and communities of colour<sup>34</sup>.

Since 2013, Seattle has built a detailed inventory<sup>iii</sup> of public and private cultural spaces to track their retention and evaluate effects of policy and programs over time. Seattle's Office of Arts and Culture also created and operates Spacefinder Seattle, connecting artists and organizations with available rental space online<sup>35</sup>.

iii Data collected on each space includes: square footage, organization type, dominant discipline, year of occupation, rent vs. own, age of building, length of lease, year organization founded, number of stages and theatres, seat counts, gallery square footage, accessibility, parking, street presence, rental space, alcohol sales, organization mission, if funded by Office of Arts and Culture, self-rated stability, demographics served, date of closure (if closed).



#### **LESSONS FROM SEATTLE**

- City policy explicitly supports cultural spaces in all neighbourhoods, especially in accessible urban centres.
- Seattle provides grants supporting cultural space development and retention, toolkits and human

resources to help cultural communities navigate city processes, and a certification program promoting inclusion of cultural space in real estate development projects.

• The municipality actively monitors cultural space and connects cultural users with available space.

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### SAN FRANCISCO, CALIFORNIA

San Francisco is an established centre of arts and culture home to many artists and creative industries. Like King-Spadina, the South of Market neighbourhood is located near the financial district, includes art studios, theatres and museums, and a built form mixing revitalized warehouses and increasing high-rise residential development<sup>36</sup>. San Francisco's real estate market is one of North America's most expensive<sup>37</sup>. San Francisco's General Plan recognizes the pressures this puts on housing, studio, performance and exhibition space for the city's cultural communities.

### Policies and Programs for Cultural Spaces

The San Francisco Planning Department and the San Francisco Arts Commission, a city agency, set out policies and programs supporting cultural spaces. San Francisco's General Plan includes numerous policies to "enhance, develop and protect the physical environment of the arts," including:

- revising City codes and permits to support the arts and assisting cultural organizations with code compliance;
- increasing use of City-owned facilities for the arts and inclusion of arts space in new public construction;
- preserving existing performance spaces;
- encouraging new outdoor performance spaces;
- expanding cultural spaces in private developments using density and other incentives;
- assisting artists and arts organizations in attaining ownership or long-term control of space; and
- identifying and supporting existing arts clusters.



San Francisco also has policies intended to protect and assist in the creation of artists' live/work spaces accompanied by outreach programs to low-income cultural workers seeking affordable living space<sup>38</sup>.

Grant programs available through the City and its Arts Commission include:

- low-cost loans for maintenance and renovations to non-profit performing arts facilities <sup>39</sup>;
- Creative Space Facilities Grants for project planning and improvements to non-profit cultural facilities<sup>40</sup>; and
- Non-Profit Displacement Supplemental Funds aiding organizations facing displacement due to rising rents with technical and planning assistance in finding, negotiating and financing long-term space<sup>41</sup>.

### LESSONS FROM SAN FRANCISCO

- San Francisco planning policy includes a clear objective to support the development and preservation of artists' and arts organizations' spaces.
- The City recognizes real estate pressures affecting cultural spaces and has implemented programs to help keep artists and cultural organizations in their neighbourhoods.
- Program coordination with other agencies provides significant support for and addresses a multiple components of cultural space including retention of spaces, housing, public art, and arts education.

#### SUMMARY OF LESSONS FOR TORONTO

The Cities of Vancouver, Seattle and San Francisco prioritize the retention and expansion of cultural space through a variety of municipal policies and programs. Recognizing displacement pressures from rising rents and redevelopment of existing spaces, these cities support artists and cultural organizations in securing space with financial and sometimes technical assistance in planning, acquiring, building and maintaining facilities. They also provide incentives for new cultural space development and offer municipally owned spaces for cultural work, performance and exhibition.

Each City employs an open-ended<sup>iv</sup> definition of cultural space (or arts space) embracing many types of spaces—including creative workspaces, performance and exhibition spaces, arts administration and education space, multipurpose spaces and artists' live/ work residences.

This expansiveness and openness is an appropriate approach in Toronto given the diversity and complexity of spaces used to support and present communitybased, non-profit and for-profit arts and cultural activity. As the City of Seattle's Office of Arts & Culture explains: "There will always be an element of subjectivity in the defining of cultural space, and the decision over whether a certain space "qualifies" or not. We embrace this subjectivity and the need for ongoing evaluation of definitions."

iv Listing examples of cultural space, Seattle and San Francisco use language like "including but not limited to..." and "Artists space include, among others..."



## Cultural spaces are the spaces that present and support creative artistic activity and the celebration of cultural heritage.

### DEFINING CULTURAL SPACE IN TORONTO

Culture is a complex term open to as many interpretations as there are people and cultures in Toronto. How precisely can or should a municipality define "cultural space"?

First, in keeping with other cities' approaches to cultural spaces, this report embraces a wide-ranging definition of Cultural Space as "the spaces that present and support creative artistic activity and the celebration of cultural heritage<sup>v</sup>". Examples of cultural spaces include, among others, presentation spaces such as live theatres, music venues, cinemas, art galleries and museums; production spaces such as studios for art, design, film, broadcasting, sound recording, dance and music rehearsal; multi-purpose spaces supporting cultural activity including parks, squares and streets, bars, cafes and clubs, community centres, libraries and places of worship; as well as multicultural community spaces such as cultural centres and ethnic and newcomer meeting places. Cultural space also includes artists' residences and live/work studios; arts education facilities and office spaces for arts and cultural organizations.

This section then reviews how 'cultural industries" are defined in Toronto's Official Plan and how current planning

v This definition blends Statistics Canada's (2011) definition of culture as "creative artistic activity and the goods and services produced by it, and the preservation of heritage" (Statistics Canada, 2011, p.9)" and other cities' emphasis on spaces for the creation, presentation and support of artistic activity (borrowing in particular, language from Seattle).



policy promotes the retention and expansion of space for cultural industry employment. Space for culture sector jobs and businesses overlaps with, but does not capture all types of cultural space.

This section also examines a small set of defined land uses in the City of Toronto Zoning By-law that serve primarily cultural purposes, while explaining the difficulty in attempting to define and promote cultural space as a distinct land use. Potential planning policy directions for cultural space are explored given the strengths and limitations of proposed and existing definitions.

#### **CULTURAL SPACES, BROADLY DEFINED**

#### A Definition of Cultural Space for Toronto

Table 1 outlines a proposed definition and categorization of cultural spaces. These spaces occur across traditional land use categories and may be found

Planning policy should recognize the importance of a range of cultural spaces to the economy and livability of the Downtown core.

ROYAL ALEXANDRA THEATR

Pictured: Royal Alexandra Theatre

(Photo: Simon Carr, Flickr CC)



Category	Explanation	Examples
Presentation	Spaces used to exhibit, present and perform creative artistic activity	Live music venues, art galleries, museums, live theatres, cinemas
Production	Spaces primarily used for creative artistic production, creative processes, collaboration and rehearsal	Artist and design studios, music rehearsal spaces, recording studios, film studios, dance studios, arts incubators
Residential	Housing for artists or studios with residential space	Artist's housing, Artist's live/ work studios
Multi-purpose	Indoor and outdoor spaces able to host a range of (temporary or ongoing) cultural activity from creation to performance	Parks, squares, streets, community centers, libraries, places of worship, bars/cafes, clubs
Multicultural community	Spaces primarily used by particular cultural groups, spaces that support and celebrate diverse communities	Places of worship, cultural centres, ethnic and newcomer community meeting spaces
Arts education	Spaces occupied by arts schools and educational institutions	Post-secondary facilities dedicated to arts and cultural training, schools of performing arts
Arts organization/Arts Administration Spaces	Spaces that house arts support, advocacy and funding bodies.	Artscape, Toronto Arts Council, OCADU Admin Offices, Toronto Alliance for the Performing Arts (TAPA), etc.
Artistic supply	Spaces supplying the creative production chain	Arts supply stores, musical instrument shops, film and camera rentals

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in employment lands, commercial, institutional, residential and mixed-use areas as well as open spaces. Categories of space shaded grey in Table 1 support the creation and presentation of culture, enabling the 'creative chain' to function.

A single space may fit in multiple categories, but membership in one category should be sufficient to be considered a cultural space. Not all types of cultural spaces can or should be extended the same policy protections, but planning policy should recognize the importance of all types of cultural space.

### CULTURAL SPACE VS. SPACE FOR CULTURAL SECTOR EMPLOYMENT

### Defining the Cultural Sector

How does cultural space relate to cultural sector employment? The City currently

measures cultural sector employment using a definition of culture developed by Statistics Canada (2011). In this framework:

- Culture is defined as "creative artistic activity and the goods and services produced by it, and the preservation of heritage."
- Specifically, the cultural sector includes creative artistic work occurring across six domains (Heritage and Libraries, Live Performance, Visual and Applied Arts, Written and Published Works, Audio-Visual and Interactive Media, Sound Recording) with the potential to generate intellectual property.
- These domains include both "core" cultural activity, where the main purpose is the transmission of an intellectual or cultural concept (e.g. performing arts, libraries, visual arts,

publishing, film and broadcasting, sound recording) and "ancillary" cultural activities whose final products serve a practical purpose beyond communicating a cultural concept such as advertising, architecture and design (See Appendix B: Statistics Canada Culture Domains for a table of activities in each domain).

Data on Toronto's cultural sector employment is collected annually in the Toronto Employment Survey, based on activity codes fitting into this framework<sup>vi</sup>. Under this framework, not all cultural spaces are classified as cultural sector establishments, such as multi-purpose spaces hosting cultural activity, streets and parks hosting festivals, or bars, clubs and restaurants serving as music venues.

Statistics Canada's definition of cultural industries generally excludes information technology, but includes computer gaming and interactive media given the creative artistic component of these fields. 'Software,' although currently included in the definition of cultural industries in Toronto's Official Plan (3.5.2), is too broad a term, including many businesses without a core cultural component. Evaluating the retention, expansion and affordability of cultural space depends on who is included in definitions of the cultural sector. In keeping with Statistics Canada's approach, this report excludes space used by software companies from the analysis.

### Space for cultural industries in Toronto's Official Plan

Official Plan Amendment 231, adopted by Council in 2013, added a definition of "cultural industries" to Section 3.5.2 of the Official Plan. The definition is similar to Statistics Canada's, but expands the scope of culture to include software and computer games and omits advertising:

"Cultural industries have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and advancement of intellectual property, including: design, broadcasting, film and video photography, music and the visual and performing arts, publishing, software, computer games and electronic publishing."

Following OPA 231, Official Plan policy supports the retention and expansion of non-residential floor space in King-Spadina to support the area's cultural cluster. The newly-adopted Section 3.5.2. of the Official Plan, updated in June 2015, "Creating a cultural capital" states:

"Cultural enterprises and employment are significantly clustered within King-Spadina Secondary Plan area, King-Parliament Secondary Plan area and the Liberty Village Area of the Garrison Common North Secondary Plan. The stock of non-residential floor space in these areas will be preserved and expanded to encourage the continued growth of cultural industries."

vi This report's mapping of cultural employment in Part 5 is consistent with this classification system and previous City research such as the 2015 King-Spadina East Precinct Built Form Study, which showed a 5% decline in cultural employment in King-Spadina from 2011-2014.

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This policy provides a strong foundation for continued provision of space for cultural use. A potential concern is that the term "non-residential space" is too vague (if interpreted only as office or retail space) to protect specific types of cultural space with unique physical or technical infrastructure supporting cultural work such as art galleries, arts and design studios, custom workshops, film, broadcast and music production studios, performing arts venues, art galleries and museums. Office space is undoubtedly important to the culture industry (for example, demand for office space was a major driver of TIFF's move to the TIFF Bell Lightbox), but future policy for King-Spadina also should explicitly refer to cultural uses to be encouraged in non-residential space preserved and expanded in the area (along with office and institutional uses).

### Cultural uses in Toronto's Zoning By-law

Can cultural spaces be defined as distinct land uses? Some non-residential uses used specifically and primarily for cultural purposes are defined in Toronto's Zoning By-law 569-2013, including the following uses permitted under the existing 'CRE' zoning in King-Spadina:

- Art Gallery,
- Artist Studio,
- Cabaret,

- Custom Workshop,
- Entertainment Place of Assembly (such as theatre, cinema, opera, concert hall or ballet),
- Museum,
- Performing Arts Studio (rehearsal of performing arts such as music, dance or theatre),
- Production Studio (live broadcasts, motion pictures, audio video recordings or transmissions).

Such specialized uses, whose primary function is the creation, production and presentation of creative artistic work, should continue to be included in nonresidential space in King-Spadina.

However, this narrower set of cultural spaces leaves out many important cultural spaces that are described in more generalized land use terms. For example, certain bars, clubs, offices and manufacturing uses<sup>vii</sup> might serve a cultural function, others might not.

Tempting as it may be to add cultural uses not currently defined to the Zoning By-law, such as "non-profit art space,"<sup>viii</sup> from a planning perspective; it is difficult to delineate different land use impacts from cultural versus 'non-cultural' uses of land (e.g. arts administration spaces versus conventional office space) and argue for different zoning requirements for cultural versus other spaces without

vii Some employment uses defined in the Zoning By-law and permitted under the current area CRE zoning might be interpreted as cultural use, including: carpenter's shop, furniture manufacturing use, metal products manufacturing use, printing establishment, apparel and textile manufacturing use, clay product manufacturing use, glass product manufacturing use, plastic product manufacturing use and wood product manufacturing use. For instance, light industrial activities such as 3-D printing are beneficial when co-located with design industries.

viii A use permission recently requested for a Staff-initiated Official Plan and Zoning By-law amendment at a former school site at 30 and 66 Humbert Street.

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creating unintended loopholes in the Zoning By-law.

Traditional zoning is likely not the best tool to incentivize cultural space retention and development. However, zoning standards should be reviewed to ensure they do not *prevent* cultural space development.

### POTENTIAL POLICY APPROACHES TO CULTURAL SPACE

Planning provisions encouraging the retention and expansion of cultural space would be better addressed at the Official Plan and Secondary Plan policy level, with incentives considered on a site-by-site basis during the development review process. To maximize the value of spaces developed for cultural use, it is important to consult early with the cultural community to determine local space needs.

Policies requiring the retention or replacement of cultural space in King-Spadina would require careful formulation, given the diversity in the types and nature of cultural uses in the area. As Councillor Cressy remarked in an interview as a part of this research, it would be a "complicated piece of policy work" to determine what cultural spaces qualify and how it works.

Other cities examined in this study have taken on the complex task of defining and identifying cultural spaces. These cities generally focus related policies on creating incentives for the preservation and expansion of space for cultural use.

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In the City of Toronto, planning policy should acknowledge the important variety of interconnected cultural spaces in King-Spadina, stress that nonresidential space should be interpreted to mean more than just retail or office uses, and support the preservation and expansion of space for cultural use.

To ensure non-residential space in King-Spadina is best suited to cultural (or creative) work, several building attributes could be promoted (through design guidelines or otherwise) including: high ceilings, large windows providing ample natural light, flexible/adaptable 'brick-and-beam' layouts (all appealing features of the area's historic commercial warehouse buildings), with the potential for additional security, storage, and soundproofing. Other tools outside of planning, such as City assistance in negotiating long leases; or alternatively, negotiating affordable ownership at cost for not-for-profit arts organizations to maintain affordability, could help in retaining existing cultural space and promoting the occupation of newly developed non-residential spaces by cultural tenants.

Furthermore, enhanced data collection and monitoring of cultural spaces could enable more links to be made between Planning, Heritage and Economic Development and Culture Policies.



### MAPPING CULTURAL SPACE IN KING-SPADINA

Reflecting the broad definition of cultural spaces outlined above, cultural facilities and employment are mapped using existing City data, providing insight into the current structure of cultural space in the study area. This section also includes maps of cultural space, heritage properties and recent area development applications to understand where cultural spaces are located in relation to the historic and evolving development patterns of the area.

### **CULTURAL SPACE DISTRIBUTION**

Map 1 - King-Spadina Cultural Spaces shows a simplified distribution of cultural spaces in the study area including:

- Cultural sector establishments recorded in the 2015 City of Toronto Employment Survey (blue). This includes employment in core cultural industries (e.g. visual arts, photography, music, theatre, film, broadcasting), ancillary cultural industries (e.g. architecture, industrial design, advertising) as well as several cultural support industries (e.g. binding and printing). This map considers all establishments contributing to the cultural sector, including office spaces, to be cultural spaces<sup>ix</sup>.
- Cultural facilities—an inventory of spaces available for use by cultural industries, non-profit organizations and community groups for performance, exhibition, visual arts, screen-based and heritage activities<sup>x</sup> (pink). These facilities, as mapped for the 2014 Making Space for Culture study, include some cultural businesses, but also other spaces not reflected in the Employment Survey data, including the OCAD U Graduate Gallery; performance and presentation spaces like DNA Theatre, City Dance Corps, the Second City Training Centre; production spaces like Toronto Image Works, and various multipurpose venues.
- Music venues listed in the Toronto Music Directory (2016) (purple). As with cultural facilities, this captures multipurpose spaces (bars, clubs, event spaces, community/cultural centres) not necessarily classified as cultural employment in the Employment Survey.

Map 1 also shows that as a whole, cultural facilities, cultural employment and music venues are widely distributed throughout King-Spadina. Generally, more spaces are located north of King Street West and east of Spadina Avenue, with a noticeable grouping around Richmond and Spadina.

ix For a full list of activities counted by the City of Toronto as cultural sector employment, see Appendix C: Culture Sector Primary Activity Codes - Toronto Employment Survey.

x Appendix D: Cultural Facilities in King-Spadina lists all area cultural facilities.





Map 1 – King-Spadina Cultural Spaces





Map 2 – Heat Map of Cultural Sector Employment in King-Spadina, 2015

### **CULTURAL SECTOR EMPLOYMENT**

Focusing on cultural sector employment, the use of "heat maps" provides an intuitive way to visualize concentrations of jobs and establishments. The following maps use 2015 Toronto Employment Survey data.

Map 2 shows a heat map of area cultural sector employment. The Canadian Broadcasting Centre (bottom right) and Bell Media (top right) dominate, but there are also concentrations of employment around Richmond and Spadina as well as at Front and Spadina on the Globe and Mail lands.

Although Gross Floor Area measurements for cultural establishments are not currently available, a firm's total number of employees can be interpreted as a rough proxy for space usage. The 'hottest' spots on the map should indicate where the most space is devoted to cultural industry jobs.





Map 3 – Heat Map of Cultural Sector Businesses in King-Spadina, 2015

Map 3 - Cultural Sector Businesses, a heat map weighted by number of establishments tells a different story, with 401 Richmond (the centre of the concentration at Richmond and Spadina) as the anchor of small cultural enterprise in King-Spadina. 401 Richmond is home to 71 cultural sector establishments with a total of 234 workers, or an average of 3.29 employees per establishment across visual arts, publishing, film, design and advertising. A look around the block highlights how unique this grouping is. Another 21 cultural sector establishments occupy the same block, employing 995 people in advertising, architecture and planning, industrial design, interior design, postproduction, periodical publishing and graphic arts. These businesses average 47.4 employees each. All but four of 401 Richmond's establishments have fewer than ten employees, whereas on the same block all but four establishments have more than ten. For further detail

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on this block, see Appendix E: A Cultural Block. Appendix F: Changing Cultural Clusters illustrates this cluster's evolution from 1994-2015.

Mapping overall cultural sector employment and businesses obscures changes in different disciplines. Figure 2 breaks down how employment in different cultural fields has changed in the area since 1994.

Figure 2 illustrates that the cultural sector is not a monolith:

• Not all cultural industries are growing or changing in the same

way. 2014-2015 saw a substantial increase in Program and Film Distributors (from 254 to 631 jobs), for example. If viewed in the aggregate, growth in some sectors may obscure losses in others (or vice versa), particularly with the location or departure from the study area of large cultural employers such as the Globe and Mail.

 Concern about the displacement of cultural industries from King-Spadina is complicated by the dynamics of particular fields. Some sectors have seen substantial recent growth (e.g. such design disciplines as Architects

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Fig. 3. Official Plan Land Use Map

and Planners, growing from 479 to 1507 jobs from 1994-2015) while others have declined (e.g. Photographers and Graphic Artists). A loss of photographers and artists is confirmed in the area since 1999 (declining from 848 jobs in 1999 to 461 in 2014), but 2015 saw a small uptick in that category to 521 jobs.

Overall, between 2014-2015 cultural employment increased slightly in the study area, from 12,152 to 12,936 jobs, following a slight decline between 2009-2014. At the same time, number of culture sector establishments has continued declining since a peak of 468 in 1999, down to 349 in 2015. This change over time is mapped in Appendix F: Changing Cultural Clusters and suggests that King-Spadina is now characterized by fewer, but larger cultural establishments than in past.

### MAPPING THE PLANNING AND DEVELOPMENT CONTEXT OF CULTURAL SPACE

### Land Use

Under the Official Plan, most of the study area is currently designated 'regeneration areas' where reinvestment



### In 2015, seventy-six percent of the area's cultural sector establishments were located on contributing properties in the proposed King-Spadina Heritage Conservation District

is encouraged, reflecting the district's post-industrial history, where land use regulations have been loosened to encourage the area's revitalization. The two largest concentrations of cultural employment (CBC and Bell Media) occur in Mixed Use Areas. The cluster of cultural employment establishments centered around 401 Richmond remain Regeneration Areas although the City has recommended converting the Regeneration Areas to a Mixed Use designation.

The Zoning By-law reflects the current Official Plan direction. Under the citywide Zoning By-law 569-2013, much of King-Spadina is zoned 'Commercial Residential Employment,' offering considerable flexibility in terms of land use. If the area is rezoned 'Commercial Residential' to reflect a future redesignation of the Regeneration Areas to Mixed Use Areas, "commercial" cultural uses (i.e. those permitted under the 'C' zoning category) would remain permitted in the area but "employment" ('E' category) uses such as furniture, metal products and plastic manufacturing likely would not.

This means that any existing manufacturing uses would become legally non-conforming uses, but the ability of new ones to locate in the area could be constrained. Future zoning regulations for King-Spadina should have regard for light manufacturing uses compatible with the mixed use communities and design industries located in the area.

### Heritage

Given the common narrative of King-Spadina's recent history—that cultural users have been drawn to lower-cost, adaptable formerly industrial spaces, it is worth examining cultural spaces and cultural employment in relation to heritage.

Map 4 shows area's cultural spaces overlaid with contributing properties from the draft King-Spadina Heritage Conservation District (HCD) Plan. Contributing properties support the cultural heritage value, character and integrity of the district. In the case of the King-Spadina HCD, the identified cultural heritage value is in the concentration


Map 4 – Draft Heritage Conservation District Contributing Properties and Cultural Space

of late 19<sup>th</sup>-century to mid-20<sup>th</sup>-century residential and commercial buildings as well as the area's parks and distinctive network of laneways, reflecting several periods of Toronto's historical and economic development.

Roughly a quarter of properties within this study's boundary are considered contributing properties in the draft HCD plan.<sup>xi</sup> Of the 349 cultural sector establishments in the study area, a substantial proportion of establishments - 268 or 76% - are located on contributing properties. In addition to the King-Spadina HCD Plan area, the study area also includes properties within the Queen Street West HCD and the Draper Street HCD. 281 of 349 (slightly more than 80%) of area cultural sector businesses are located on properties that are either contributing properties in the proposed King-Spadina HCD plan or included on Toronto's Heritage Register.

### **DEVELOPMENT ACTIVITY**

Map 5 shows recent development projects in King-Spadina active between July 1 2011 and June 30 2016, including

xi Note: this count does not include properties that are part of the Queen Street West HCD or Draper Street HCD.

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projects under review, active and recently built. This map is weighted by residential units, but there is also substantial commercial development occurring as well. Not every project is approved or built as submitted, but this map shows that in the study area:

- The greatest intensity of residential development activity is occurring with considerably more units built, active and under review—east of Spadina Avenue. With many cultural spaces in this area, this suggests where there is a particularly strong need to mitigate land use conflicts between cultural and residential uses, but also where new audiences could be cultivated for local arts and cultural organizations.
- Large real estate development proposals have been submitted

recently on the sites of some major cultural sector employers. In general, land use changes on properties being redeveloped could affect the area's cultural sector employment figures negatively if the stock of non-residential floor space is not maintained and expanded.

- Future cultural sector employment numbers for King-Spadina will reflect the departure of the Globe and Mail from the study area in 2016. Although the development recently approved at 440 Front street includes substantial non-residential (retail and office) space, it is unclear whether cultural sector businesses will eventually occupy some of this space.
- A recent example fitting the above noted principles is the Mirvish





Map 5 – Development Activity in King-Spadina



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+ Gehry project on King Street West, where 174 cultural sector jobs existed in several buildings in 2015. Dialogue between City Staff and the developer resulted in changes to the proposed project, subsequently approved by Council, that included the retention of four heritage buildings housing national and international firms in film and recording studios, architecture, advertising, program producers and other businesses; the retention of the 2,000-seat Princes of Wales Theatre, new arts education space for OCAD U and a new art gallery.

 As of June 2016, The cluster of cultural sector employment centered on Spadina and Richmond/Adelaide—with over 125 establishments and over 2000 jobs—remained relatively clear of active development applications. Development activity should be monitored in this area closely with careful attention paid to supporting and retaining existing cultural spaces and uses.

Map 5 is a snapshot of a constantly changing area. Applications continue to be filed in this area and information provided is best confirmed against the City's online map of current development projects.

#### SUMMARY

- King-Spadina is home to a rich range of cultural businesses and cultural facilities and music venues not captured by cultural sector employment data.
- Total area cultural employment is weighted heavily by large media

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employers, as well as architecture and advertising.

- Different cultural disciplines and businesses are experiencing different dynamics of growth and change. Changes among large employers may obscure activity among smaller-scale cultural producers.
- 401 Richmond is the anchor of small creative business and cultural facilities in the area. Although the former industrial building contains only 1.8% of the area's cultural sector jobs, it accounts for 20% of the cultural sector establishments recorded in the study area.
- A substantial clustering of cultural sector businesses and jobs is

located at Spadina and Richmond/ Adelaide. This cluster has not currently seen as much development activity as is evident further east of Spadina, although two tall building applications have recently been submitted on the block bounded by Richmond, Peter, Adelaide and Spadina<sup>xii</sup>.

The following section examines the issues shaping these maps, exploring challenges and opportunities for retaining cultural space in King-Spadina, drawing on perspectives of artists and designers, arts organization and cultural industry representatives, real estate developers and public servants.

xii A Zoning By-law amendment was filed June 30, 2016 to allow a 48-storey residential tower with two levels of retail on the southwest corner of Peter Street and Adelaide Street. This project, submitted just outside of the time period studied, is not indicated on Map 5.

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### INTERVIEWS: CULTURAL SPACE CHALLENGES AND OPPORTUNITIES

Between July and October, 2016 20 interviews and one focus group were conducted for this study. Altogether, 30 individuals were consulted with efforts made to balance representatives of non-profit and commercial arts and culture, design, government, and real estate development within this research project's timelines and the participants' scheduling constraints. A complete list of interviewees is provided in Appendix G: Interview Participants. The range of constructive and critical responses expressed below has informed the recommendations of this report.

King-Spadina is home to an established cultural hub that is attractive to artists; encourages synergies that benefit its

## cultural industries; and enhances the area's sense of place and quality of life

There was a consensus among those interviewed that King-Spadina is an important cultural centre with unique characteristics attractive to cultural industries. Following the decline in manufacturing in the area in the 1980s, King-Spadina was described as an ideal location for design practitioners who could repurpose buildings with affordable rents close to the City's core. Historic warehouse buildings in the area offer not just an architectural identity, but the internal flexibility needed for a variety of cultural activities - from studios, to workshops, to light industry related to design.

Collaboration, access to industry contacts and clients, as well as coordination between diverse disciplines were



described as critical to the health, innovation and business efficiency of the cultural industries 'ecosystem'. The location of King-Spadina within the downtown core was noted as a benefit, given access to transit and a growing audience base. Co-working spaces, such as 401 Richmond and 215 Spadina are valuable for facilitating connections and providing affordable space for individual creative practitioners and smaller groups. 401 Richmond was widely acknowledged as a unique cultural asset for the area.

As one interviewee expressed, the mixture of culture, employment and living space all in the same neighbourhood is part of what makes Toronto "unique and competitive and compelling". Access to music, art and nightlife are seen as valuable contributors to quality of life, attracting both talent and visitors to the downtown. There is a strong business case that culture sector employment offers high value jobs (such as in film and interactive media) that should be protected. Developers have also recognized benefits in including cultural entities in the communities they develop: for example, the Toronto International Film Festival (TIFF) brand added value to the condominium units in the building they share.

It was generally acknowledged that redevelopment since the late 1990s has brought change to the neighbourhood, though not all necessarily felt there has been a loss in cultural activity; rather, anecdotal evidence points to changes in the types of cultural spaces and users – a transition from artists' studios with very affordable rents, to major institutions and office spaces for organizations like TIFF and Artscape and commercial cultural businesses. Some more space-intensive cultural industries—film, gaming and interactive media—have also sought production facilities outside of the core. Likewise, many music recording spaces have already moved out of the downtown, but respondents report





*King-Spadina's mix of culture, entertainment, living and work space are part of what makes downtown Toronto unique and attractive.* 



The mixture of culture, employment and living space all in the same neighbourhood is part of what makes Toronto "unique and competitive and compelling".

there is a healthy concentration of small performance venues allowing connections with audiences.

Some felt that the development of a greater residential base has brought new audiences to the cultural sector, while others cautioned against upsetting the balance of land uses that make up the cultural 'ecosystem'. Other political and economic factors having an impact on Toronto's cultural tourism were also cited as affecting the business in the area: the effect of exchange rates, subsidies offered in other regions, US cross-border passport requirements and gas prices.

Many respondents felt that there is a need to promote the value of cultural industries— including their economic benefits--to the King-Spadina area and the city as a whole. Some examples cited included King-Spadina specific public art, street furniture or public realm treatments, or an institution like a film and television museum to highlight these benefits and build goodwill. Affordability of work space is important for retaining cultural users, but so is affordable living space, transit, and other services

Respondents in the cultural sector brought to light many factors affecting affordability specific to cultural industries.

As one respondent put it, artists inevitably go where space is cheap. Often those in arts and design industries require a greater amount of space to accommodate, for example, specialized equipment, studios and rehearsal areas. Space affordability continues to be a major issue for Toronto artists, although 'affordable' price points can range considerably between arts disciplines, with some (such as community engaged arts) relying on free or almost free space, and others able to afford rates closer to market. More research is needed to confirm affordable rates across the arts and culture community-a former benchmark of \$15 (gross) per square foot used by the Toronto Arts



## As the City of Seattle has learned, "unrestrained markets do not create cultural spaces, but displace them".

Council is now considered out of date due to increases in market rates and property taxes.

In King-Spadina, access to affordable spaces has become an issue as the area redevelops, with a shift not only toward residential uses but also in the users occupying non-residential space-one interviewee noted that the arrival of software companies to the former warehouse buildings contributed to dramatic rent increases. Other respondents offered anecdotal observations of artists leaving King-Spadina for more affordable spaces in places like the Junction, Sterling Road and Hamilton; or alternatively, not coming downtown in the first place.

Several of those interviewed also pointed out that affordable work space is not the only issue. As artists often do not enjoy high incomes, the ability to access affordable housing downtown, as well as affordable transit and childcare, are also key factors in supporting cultural industries. For example, it is advantageous for film workers to live centrally due to the requirements of being on production. Housing and studio space affordability need to be thoughtfully pursued if we want artists in the city.

## Taxation is the most-cited factor affecting space affordability

The current approach to property taxation and assessment was cited in many interviews as a major, urgent issue affecting cultural space affordability. In particular, property assessment on the basis of "highest and best use" was cited as a key catalyst for displacement in King-Spadina, especially over the last decade as land values and commercial rents continue to increase steeply.

Cultural space landlords such as Artscape and Urbanspace are being squeezed between the market logic of assessment and the much lower affordability threshold of many arts and cultural tenants. For example, 401 Richmond had





been assessed as if it were residential condominiums (following objections based on the building's heritage status, MPAC revised the assessment to highpriced office space). There is currently no alternative tax rate for heritage buildings, leading to development pressures on such historic warehouse sites. Similarly, affordable spaces offered through the Toronto Arts Council's Space for Art<sup>42</sup> program have been inconsistently taxed.

Interviewees raised property taxes an "exceptionally real" operational challenge for many cultural organizations, even if they meet the eligibility requirements for a 40% property tax rebate for registered charities (outlined in Section 329 of *the City of Toronto Act, 2006*). Many cultural uses are not recognized under MPAC's current code inventory (except "concert hall/live theatre" and "museum and/or art gallery") resulting in spaces being taxed at higher commercial rates, necessitating higher rents unsustainable for artists and smaller cultural organizations in particular.

Many called for changes to tax assessment, so lower rates for particular cultural uses would encourage landowners to preserve and/or provide space for those purposes. Some responses supporting this idea:

- Creating new MPAC categories to recognize broader, non-traditional cultural spaces as well as incubatortype spaces for arts and culture;
- Taxing cultural spaces offering affordable/below-market rents based on the value of their net

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leases, rather than higher potential commercial rents not actually being charged;

- Incentivizing floor space provided for cultural uses within traditional office, restaurant or retail space through tax exemptions or alternative assessment at a lower rate;
- Allowing for pop-up arts and culture uses of space assessed as "vacant" without affecting tax rates for landlords.

### Increased residential units in King-Spadina requires managing new land use conflicts

Recent development in King-Spadina has brought a marked increase in residential units to the area, which can conflict with arts and cultural industry operations. Examples noted in interviews included tensions over location film production with respect to lighting, road closures, and loss of parking spaces to staging areas; odours and waste materials produced by machinery and 3D printers used by design industries; and resident complaints about noise from music venues and nightclubs.

Several respondents suggested better soundproofing be required in new developments. Alternatively, it was suggested that the City could adopt the "agent of change" principle employed in Melbourne and Montreal, where the party initiating the change is responsible for noise mitigation – whether it is the new apartment building under construction, or the music venue being renovated or expanded.

# Protect for a diverse range of cultural spaces - smaller organizations face the greatest displacement risk

Another generally held observation was that while the most prominent cultural organizations and businessessuch as TIFF, the major theaters, large broadcasters, OCAD U—are able to survive and secure space in the current environment, smaller, less established artists and arts organizations face the greatest risk of displacement from King-Spadina. For example, while the tradition of live theatre in the neighbourhood is long established, smaller theatre companies typically rent performance space, and the emergence of "microtheatres" has in part been a response to the scarcity and high cost of space in Toronto. It was also noted that to build their careers, musicians rely on accessing a "ladder" of music venues and rehearsal spaces, but the retention of smaller venues often depends on the passion and commitment of individual building owners.

In particular, smaller groups do not necessarily have the capacity, resources and backing to pursue grants, tax rebates, or philanthropic support; nor to resolve building maintenance issues. Innovative or artistically risky work also carries a financial risk - and a lack of sustainable and affordable cultural space and strict eligibility requirements for capital funding may only enable "safe", recognized, or commercially viable culture. Similarly, working with developers to secure Section 37 funding can be successful, but this requires a certain institutional capacity and skill set,



including advanced planning, relationship building, and coordination with the Ward Councillor. One suggestion was to find ways to bring together smaller arts organizations to access these types of funding sources; another was to target anti-displacement funds toward those users most likely to be displaced, offering not only funding but also technical help in securing space.

# There are certain costs and benefits of maintaining existing spaces vs. building new

Several noted the challenges in maintaining existing spaces, and those housed in heritage buildings in particular. As mentioned previously, the building stock of historic warehouses in King-Spadina offers a desired flexibility of space, but requires a great deal of upkeep. Some noted that the time and capacity spent on maintenance can detract from artistic production; unexpected capital expenditures affect budgeting; and heritage designation of buildings influences the ways they can be adapted, renovated or restored. One respondent argued that funds for developing new cultural spaces should be directed to maintaining what already exists; another felt that staff across City Divisions should be better versed in the building requirements of cultural spaces, as well as ways in which heritage buildings can be adaptively reused without being classified as 'substantial alterations'.

Some interviewees felt that flexibility is the key quality to art and design-friendly spaces, and that this could be recreated in new development. In particular, new buildings could replicate the flexible postand-beam construction, wide columns and high ceilings that are characteristic of the older warehouses.

#### Culture happens outside of four walls

The interviews also revealed the importance of arts and culture occurring outside of venues such as galleries, theatres and cinemas. Parks, public squares, laneways, streets, libraries, community centres, places of worship and others were cited as important venues for temporary installations, outdoor screenings, site-specific productions and pop-up showcases for talent and experimental work. Small-scale interventions in such spaces are typically low cost and add to neighbourhood vitality; however, an increased demand on their use with a rising population highlights the need to provide more public amenities in the area, which can accommodate cultural space, fixed public art and flexible stages for performances.

### Planning tools could be more flexible; make better use of Section 37

Many interviews discussed the continued use of height and density incentives permitted through Section 37 of the Planning Act to secure cultural space in the development process. While acknowledged as a valuable tool, some perceived that funds acquired are not (or are rarely) allocated for cultural space as it is only one of many community benefit priorities. However, real estate developers interviewed supported cultural space as a priority benefit to be secured through negotiations, as they enrich the communities they are



 Kisting smaller venues offering space

 for new ideas in the arts need funding

 for capital improvements as well as

 technical support to navigate available

 City programs and planning processes.

 Pictured – Factory Theatre Interior

 City article – Factory Theatre

trying to build. Several noted that the key challenge to Section 37 is that it is only applicable to capital facilities, which does not alleviate the costs of ongoing operations and maintenance of cultural spaces.

There was a consensus from all sides that Section 37 could be used more effectively, especially if it is employed earlier in the development process. In particular, it was acknowledged that the Ward Councillor has an important role to play in getting cultural space on the "Section 37 agenda"; maintaining a list of cultural organizations in need of space that can be made available to developers to consider in their building programming can also be a useful exercise. Arts organizations can be partners with developers in seeking rezoning for their properties and developing creative arrangements for the allocation of Section 37 funding; for example, the Section 37 arrangement for TIFF Bell Lightbox included both the conveyance of the first five floors to TIFF as well as the creation of a \$300,000 fund to facilitate the use of this space for non-profit cultural or institutional uses<sup>xiii</sup>.

Opinions varied regarding potential approaches to protecting space for artists by requiring it in new development (or a "no net loss" model). It was acknowledged that determining the eligibility and requirements of applying such a policy would be complicated. One respondent from the development industry supported a "no net loss" policy provided it secures the provision of space, not money. Other developers

xiii For more information, see R.E. Millward & Associates and Lord Cultural Resources (2013). "Securing Cultural Benefits: Approaches to the Use of Section 37 for Arts and Cultural Facilities."



and landowners interviewed opposed legislating a certain mix of uses, preferring flexibility in the interpretation of non-residential and employment uses to include cultural space along with office and retail, to respond to market conditions. Similarly, expanding the list of permitted uses to permit "light industrial" activities related to artistic or design production in new development was suggested. Some developers expressed a willingness to provide inexpensive space on a long-term basis to cultural groups, making buildings more attractive to commercial tenants. However, it was also noted that even if developers meet an obligation to provide a certain amount of cultural space, artists may still be priced out as its affordability and accessibility would remain an issue without other funding tools.

Other potential planning tools were also discussed in the interviews:

- Some felt that providing space for emerging artists inside private developments or performance infrastructure in the public realm should be considered public art. Others were concerned this might diminish its original intent.
- Following 2016 Provincial legislation allowing its use, inclusionary zoning was raised as a potential tool to provide affordable housing through new development, enabling the use of Section 37 for other priorities, including cultural space.
- Cultural spaces should be prioritized in future planning policy development such as Official Plan reviews.

 The TIFF development is an example of a workable model for the provision of cultural space through the redevelopment process-provide ownership of a cube of 'land' via strata title, accompanied by an operating agreement. Donations of land or space allow cultural organizations to further fundraise.

### Partnership/coordination is needed among many stakeholders throughout process

Most of those interviewed suggested improved dialogue among the many players involved in cultural space provision— including artists and arts organizations, landowners and developers, residents, Councillors, City Divisions and agencies—could help ensure the ongoing success of King-Spadina, and Toronto as a whole, as a cultural centre.

One idea was for the City to maintain a database monitoring cultural users and spaces, in partnership with neighbourhood organizations, to assist in benchmarking and measuring success in retaining cultural spaces. It could also be helpful to have information on vacant properties and spaces available to be temporarily animated by artists partnering with landowners, provided that liability implications would be addressed.

Several interviewees felt that while most artists and cultural organizations cannot construct facilities on their own, they could partner with those who can. This was seen by some as a better model than setting requirements to provide space; however, there should be some

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Most of those interviewed suggested improved dialogue among the many players involved in cultural space provision — including artists and arts organizations, landowners and developers, residents, Councillors, City Divisions and agencies — could help ensure the ongoing success of King-Spadina, and Toronto as a whole, as a cultural centre.



Height and density bonusing can be used to secure arts organizations' ownership of new cultural space. Participation in the development process remains a challenge for many cultural organizations, requiring considerable time, effort and capacity. Pictured -TIFF Bell lightbox atrium and master control (Credit: Sam Santos/WireImage for TIFF)





onus on developers to initiate this dialogue if they want to maintain the value and marketability of King-Spadina as a creative, cultural design hub. Similarly, it was suggested that public art should be considered at the start of the development concept, rather than being commissioned at the end. Educational institutions such as OCAD U were also cited as important stakeholders who can play a role in providing access to cultural spaces.

More holistically, several respondents called for better, potentially formalized coordination of effort through the formation of a "Cultural Task Force" among City departments and agencies including Economic Development and Culture, Planning, Building and Engineering Services. In addition to identifying opportunities for partnering with cultural organizations (besides providing funding), this body could facilitate the use of public space for cultural uses and potentially provide a 'one-stop-shop' for planning, permitting, and enforcement of regulations (not unlike the San Francisco entertainment commission).

#### OTHER APPROACHES TO GOVERNMENT INTERVENTION

Discussions yielded a wide variety of additional tools and actions that could be taken by the City as well as other levels of government to preserve and encourage cultural activity. Ideas expressed in the interviews included:

**6** PAGE 45

City Ownership of Space

- Continue the practice of considering City-owned buildings in King-Spadina, or across the City, to be converted for cultural use or a "community cultural hub" combining event space, flexible space, artists' workspaces, etc.
- Ownership of an all-ages music venue can help develop future audiences, apart from the reliance of the commercial music sector on bar sales.

Government Backing/Loan Security

- The City could explore offering to back leases for cultural tenants and to continue to provide loan guarantees to lenders, making it easier for cultural tenants to sign leases with real estate developers.
- Government backing is often an important precondition to soliciting support of sponsors and individual donors.
- Governments can partner by paying costs to build-out a space or explore unique funding models by waiving development charges, permit fees etc.
- Provide loan programs for small cultural entrepreneurs seeking to buy space and revolving loan funds within the cultural sector

Tax Solutions

• Tax Increment Equivalency Grants such as the City's Imagination,

Manufacturing, Innovation and Technology (IMIT) Grant program where the City refunds incremental tax value for renovations done to a space for a specific purpose—are a workable tool whose use could be expanded.

- Work with MPAC to create a wider variety of cultural space definitions that can be taxed at a lower rate
- Allow artists to occupy vacant space without raising cost to the landlord

Other Ideas Expressed in Interviews

- Expedite development approval process for proposals including cultural space.
- Expand capacity building opportunities in the arts and culture sector, to develop business and entrepreneurial skills to be more self-sustaining.
- Create conservancies for parks, public spaces and cultural facilities and have development pay into these funds for their maintenance and expansion.
- Co-locating cultural spaces to protect performance and work space—creating a hub with some organizations paying market rents and others paying below-market rates—could promote a selfsustaining eco-system.



### **RECOMMENDED POLICIES AND PROGRAMS**

These recommendations follow from a focused study of King-Spadina; however, many can be considered for application elsewhere in the Downtown core and in other areas facing similar pressures throughout Toronto.

In some cases, we have indicated that responsibility is the City of Toronto's, given that any actions require cross-Divisional leadership. Where it appears that the lead responsibility is with City Planning or Economic Development & Culture, we have suggested as much, recognizing that many of the tasks require involvement with other Divisions.



## RECOMMENDATIONS FOR THE CITY OF TORONTO

Support, enhance, and strengthen the existing creative cluster in King-Spadina so that residents, workers and tourists benefit from access to a range of cultural spaces and to provide cultural sector workers and businesses with proximity to audiences, resources and support networks in the Downtown core.



Building on lessons learned in King-Spadina, develop a vision for Downtown Toronto's ongoing development as an international cultural capital with the cultural spaces, infrastructure and creative environments needed to support the cultural sector and benefit the city as a whole.



Adopt an open and expansive definition of cultural spaces as "the spaces that present and support creative artistic activity and the celebration of cultural heritage," including presentation, production, residential, multi-purpose, multicultural community, arts education, arts organization and artistic supply spaces.



## **A**4

Prioritize the retention of existing cultural spaces by:

- a. Proactively working to prevent the displacement of existing cultural organizations through policies, programs, monitoring and outreach; and
- b. Incentivizing the preservation and expansion of space for cultural purposes.

Engage with MPAC to create strategies for appropriate relief from 'highest-and-best use' property tax assessment for certain cultural uses and heritage properties. Property tax increases are widely cited as a catalyst for the displacement and redevelopment of cultural spaces. Explore such strategies as assessing operators of cultural spaces who charge below-market rents based on net leases rather than their potential value as commercial office space or residential condominiums.

Recognize, support and protect 401 Richmond's role as an irreplaceable centre of cultural activity and small creative enterprise in King-Spadina.

Α7 Δ8

Where space allows and demand exists, publicly-owned buildings should accommodate cultural activity.

Surplus properties under the jurisdiction of the City should always be examined for opportunities to provide cultural space or be conveyed to other parties for cultural purposes.

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## **RECOMMENDATIONS FOR CITY PLANNING**



B

Acknowledge in Planning documents for King-Spadina that the mixture of culture, employment and living space all in the same neighbourhood is part of what makes Toronto unique, competitive and compelling.



New Secondary Plans for King-Spadina and Downtown Toronto should address the need to protect for the growth of cultural sector employment. Non-residential space required in new developments should be interpreted to include office *and* cultural uses. Where appropriate, allow flexibility to replace non-residential space with cultural uses in new developments.

## **B**3

Where there is a public benefit, continue to use Section 37 as a tool to secure cultural space. In particular:

- a. Direct funding to existing non-profit arts and cultural facilities in need of capital upgrades;
- b.Secure new cultural spaces, prioritizing the provision of facilities over funds. In particular, emphasis should be placed on replacing cultural spaces displaced by development; and
- c. In all cases, early consultation with the cultural community should ensure new facilities meet identified needs. Consultation with arts and cultural stakeholders should inform the Secondary Plan for the Downtown Core and identify longterm Section 37 priorities.



Housing and studio space affordability both need to be thoughtfully pursued if artists are to remain in the downtown core. Following the passing of the *Promoting Affordable Housing Act* in December 2016, examine the potential for inclusionary zoning to be used to promote affordable housing and live-work spaces for artists.



## **B5**

Promote building attributes such as high ceilings, large windows, adequate soundproofing and adaptable floor plates in newly developed non-residential space to ensure spaces can accommodate the requirements of cultural industries. Retain existing building interiors with these qualities whenever possible.

- B6 Consider incentives to promote cultural space development including parking reductions, floor area exemptions and priority application processing. Given the economic importance of Downtown's cultural sector, consider adding projects with significant cultural space to the Gold Star expedited development program.
- **B7**

Explore potential relief from development charges for nonprofit cultural uses.

B8<sup>A</sup>bp

Advance an 'agent of change' approach to managing conflicts between cultural and residential uses where parties initiating potentially disruptive changes are responsible for noise, light and other mitigation efforts.

As public art is being discussed for private development, ensure that the potential for public art to include performance infrastructure, gathering spaces for public cultural use and the temporary animation of public spaces by artists is considered where appropriate.



# RECOMMENDATIONS FOR ECONOMIC DEVELOPMENT AND CULTURE

# **C1**

Recognizing that independent artists and smaller cultural organizations are faced with the greatest risk of displacement from their spaces and may face barriers to navigating City processes and programs, protect the diversity of cultural spaces using a variety of tools:

- a. Prioritize stability and affordability of cultural spaces by assisting cultural users in negotiating long term leases or alternatively affordable ownership through negotiated agreements with developers.
- b. Continue to work with arts and cultural organizations relating to financial guarantees from the City to satisfy institutional lenders so that developers are able to lease spaces to small arts organizations.
- c. Provide human resources offering technical help to assist cultural groups facing displacement to secure long-term space.
- d. Provide informative guidelines and assist cultural users in navigating planning processes and accessing City resources.



Enhance coordination of City processes by forming a Cultural Spaces "Task Force" including Economic Development and Culture, Planning, Heritage, Buildings, Transportation and Engineering Services, City Legal, Real Estate and external organizations such as creative space developers and arts organizations. This group could facilitate the use of public space by cultural users; potentially provide a 'one-stop-shop' for planning, permitting and enforcement of regulations; and promote the retention and expansion of cultural spaces in the City.



# **C**3

Ensure that cultural space operators are aware of any existing property tax relief or rebates for which they may be eligible through Ontario's *Municipal Act*, the *City of Toronto Act* and the *Assessment Act*.

## **C4**

Establish and maintain an inventory of cultural spaces to inform and evaluate cultural space programs and policies with enhanced data collection. Potential directions include:

- a. Expanding and regularly updating the Cultural Spaces dataset collected for *Making Space for Culture* (2014). Consider crowd-sourcing approaches to data collection and assembling more detailed information—such as floor areas, seat counts, building age, ownership and renting, cultural disciplines, organizational age and size—to better assess physical and organizational changes to cultural space in Toronto.
- b. Study the feasibility of developing a voluntary "registry" of cultural spaces, recognizing their value as neighbourhood assets and enabling access to City support through various tools.
- c. Examine the potential to use data collected to identify existing concentrations of cultural spaces as cultural districts, where cultural facilities and supporting infrastructure are prioritized in long-term planning initiatives.

## **C5**

Monitor and maintain a list of cultural organizations seeking sustainable space or threatened with displacement to provide to developers, Councillors and City Planning to facilitate partnerships between cultural users and developers early in development processes.

#### King-Spadina



# **C6**

Promote co-location of cultural activities to protect performance, exhibition, work and gathering space creating 'community cultural hubs.'

Encourage the arts and design community to participate in local public realm beautification efforts carried out by other City divisions.



Publicize the landlords who receive IMIT funding (municipal property tax relief) to increase the potential of cultural users being able to negotiate better lease terms. Also, as part of the IMIT program review, explore whether changes to incentives or longer terms could be made to help cultural users.

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## APPENDIX A: CULTURAL SPACE CATEGORIES – VANCOUVER, SEATTLE, SAN FRANCISCO

Categories of cultural space defined by each city studied are summarized and compared alongside "Cultural Facilities" described in Making Space for Culture (2014).

Vancouver – Cultural Space	Seattle – Cultural Space	San Francisco – Art Space	Toronto: Making Space for Culture "Cultural Facilities"
<b>Presentation:</b> Performance (theatre, multi-use), Exhibition (museum, gallery, Science Centre)	Presentation Spaces: Museums, galleries, Live theatres, cinemas, book stores, record stores, live music venues, multidisciplinary arts	Any <b>space in which art is</b> <b>performed or exhibited:</b> Theatres, concert halls, exhibition spaces, galleries, museums	Performance facilities: Dance studios, recording studios theatres, music halls/live music spaces, restaurants and bars with stages/performance spaces, churches, Band shells/ amphitheaters/outdoor spaces that can accommodate performance
			<i>Exhibition/Visual Arts</i> : Art galleries, museums, exhibition space in cafes
			Screen based: Movie theatres
	Spaces for artistic process and production: Artist's studios, music and theatre rehearsal		Exhibition/Visual Arts : Visual artist and photography studios
<b>Creation/production:</b> Artist studio, Office, Collections and artefact storage	rooms, film and video studios, music recording facilities, writers' centers, industrial spaces	Any <b>space in which art is</b> <b>created</b> : Studios, Rehearsal halls	<i>Performance facilities:</i> Recording studios
	dedicated to creation of artistic product		Screen based: film studios
	<b>Spaces supplying creative</b> <b>production</b> : Art supply stores, musical instrument stores, film and video equipment stores		
Educational facilities included in "multi-use" category	Arts training and arts education spaces: Art schools, theatre training facilities, literary arts centres, arts departments at large educational institutions, other space dedicated to teaching of the arts	Educational facilities	
<b>Residential:</b> Artist housing, Artist live-work studio	Artists' live/work space: Residential space with dedicated contiguous work space; Commercial or industrial work	Live/work spaces	
Office included in "creation/production" category	Workspace for arts support organizations: Includes spaces occupied by arts funding organizations, arts sector support organizations, arts advocacy organizations	Administrative facilities	



Vancouver – Cultural Space	Seattle – Cultural Space	San Francisco – Art Space	Toronto: Making Space for Culture "Cultural Facilities"
	Space primarily used by cultural heritage organizations: Ethnic community meeting spaces; gathering spaces for immigrant communities; traditionally monocultural spaces dedicated to celebrating a unique heritage, other spaces either shared or dedicated that support diverse communities		
<b>Multi-use</b> : Community spaces (community centre, arena); Other (bar, café, place of worship, plaza, park, educational			Multipurpose: Can house a range of cultural activity from creation to performance: Parks, Community Centres, Recreation Centres, Churches, Libraries



## **APPENDIX B: STATISTICS CANADA CULTURE DOMAINS**

Defined in the Canadian Framework for Culture Statistics (2011)

Culture Domains						
A. Heritage and libraries	B. Live performance	C. Visual and applied arts	D. Written and published works	E. Audio-visual and interactive media	F. Sound recording	
		Core Culture S	Sub-Domains			
Archives	<ul><li>Performing arts</li><li>Festivals and</li></ul>	Original visual art	Books	Film and video	Sound recording	
Libraries	Celebrations	Art reproductions	Periodicals	<ul> <li>Broadcasting</li> <li>Interactive media</li> </ul>	Music Publishing	
<ul><li>Cultural heritage</li><li>Natural Heritage</li></ul>		<ul><li>Photography</li><li>Crafts</li></ul>	<ul> <li>Newspapers</li> <li>Other published works</li> </ul>	Interactive media		
		Ancillary Cultur	e Sub-domains			
Advertising     Architecture     Design		Collected information				
	Transversal domains					
G. Education and training						
H. Governance, funding and professional support						
Infrastructure domains						
I. Mediating products						
	J. Physical infrastructure					



### APPENDIX C: CULTURE SECTOR PRIMARY ACTIVITY CODES -TORONTO EMPLOYMENT SURVEY

PRACODE	Description
442	Furniture and Fixtures
471	Printing
472	Reproductions (Tape, Film, Records, CD's, DVD's)
473	Data Processing (Tapes, Ribbons, Disks)
474	Binding
623	Newspaper, Periodicals, Book, Stationary and Office Supplies
624	Other Specialty Store
676	Video (Blockbuster, Rogers Video)
733	Advertising Services
736	Photographers and Graphic Artists (Freelance Artists)
738	Computer Services
741	Architects and Planners
743	Industrial Designers
744	Interior Decorators/Designers
751	Radio and TV Stations
752	Program and Producers (Post Production Companies)
753	Program and Film Distributors
755	Book Publishers
756	Periodical Publishers
757	Newspaper Publishers
758	Other Radio, TV, Motion Picture and Publishing
826	Schools of Art and the Performing Arts
863	Libraries and Archives
931	Theatre
932	Concert Hall
933	Cinema
934	Art Gallery, Museum

Cultural sector employment was mapped based on primary activity (PRA) codes determined by the City of Toronto. PRA codes were used for consistency and comparability with historical data provided for the area.



### **APPENDIX D: CULTURAL FACILITIES IN KING-SPADINA**

Through community consultations, Making Space for Culture (2014) identified the following facilities in King-Spadina available on a rental basis for cultural use by cultural industries, not-for profit organizations and community groups, including spaces for performances, exhibitions, visual arts, screen-based performances and heritage events:

Ontario Association of Art Galleries	111 Peter St
Factory Theatre (Studio, Mainspace)	125 Bathurst St
Cinecycle	129 Spadina Ave
DNA Theatre	133 Bathurst St
John Spotton Cinema NFB	150 John St
The Charlotte Room	19 Charlotte St
Vain	20 Camden St
OCAD Graduate Gallery	205 Richmond St W
The Elephant & Castle	212 King St W
Yuk Yuk's	224 Richmond St W
Toronto Standup Comedy Club	
Onsite at OCADU (Professional Gallery)	230 Richmond St W
CBC (Glenn Gould Studio)	250 Front St W
Scotiabank Theatre	259 Richmond St W
Royal Alexandra Theatre	260 King St W
Loft 404	263 Adelaide St W
Mad for Dance Studio	263 Adelaide St W
MARCORMEDIA Full Service Visual Studio	263 Adelaide St W
Wellington Street Art Gallery	270 Wellington St W
Princess of Wales Theatre	300 King St W
TIFF Bell Lightbox	350 King St W
Film Reference Library	350 King St W
RGD Ontario	372 Richmond St W
Jacob Gallery	388 Richmond St W
Red Head Gallery	401 Richmond St W
Wynick/Tuck Gallery	401 Richmond St W
Fado	401 Richmond St W
YYZ Artists' Outlet	401 Richmond St W
Women's Art Resource Centre/	401 Biobmand Child
WARC Gallery	401 Richmond St W
A Space Gallery	401 Richmond St W
Open Studio Gallery	401 Richmond St W
Vtape Video Gallery	401 Richmond St W
BirdLand Theatre	401 Richmond St W
Gallery 44	401 Richmond St W

SAVAC (South Asian Visual Arts Centre)	401 Richmond St W
Toronto Alliance for the Performing Arts	401 Richmond St W
Academy of Spanish Dance	401 Richmond St W
Canadian Film Distribution Centre	401 Richmond St W
CARFAC	401 Richmond St W
Prefix Institute of Contemporary Art	401 Richmond St W
The Inner Garden	401 Richmond St W
Trinity Square Video and Gallery	401 Richmond St W
Launch Projects Gallery	404 Adelaide St W
Toronto School of Art	410 Adelaide St W
footwork bar	425 Adelaide St W
Impatient Theatre Co. Studio	439 Wellington St W
Bizune Event Gallery	452 Richmond St W
George Gilmour Gallery at Open Studio	468 King St W
The Richmond	477 Richmond St W
Earth & Fire Gallery	489 Queen St W
City Dance Corps	489 Queen St W
Second City	51 Mercer St
Thompson Hotel Rooftop Lounge	550 Wellington St W
Torched Studio	557 Queen St W
Black Line Studio	577 King St W
AC-AF Head Office	588 Richmond St W
Roy Thomson Hall	60 Simcoe St
David Pecaut Square	60 Simcoe St
SIX20SEVEN (Norman Felix Gallery)	627 Queen St W
The Burroughes Buiding Art Space	639 Queen St W
Second City Training Centre (John Candy Box Theatre)	70 Peter St
The Cryptic Canvas	8 Waterloo Ter
Katzman Kamen Gallery	80 Spadina Ave
Trias Gallery	80 Spadina Ave
I.M.A. Gallery	
(Ryerson Student Gallery)	80 Spadina Ave
Moore Gallery	80 Spadina Ave
Toronto Image Works	80 Spadina Ave



### **APPENDIX E: A CULTURAL BLOCK**



In 2015, the block to the southeast of Richmond St. and Spadina Ave contained the greatest clustering of total cultural employment establishments in the study area, with a wide variety of disciplines represented.

#### **401 RICHMOND**

Discipline	Number of Establishments	Total Employment
Advertising Services	7	61
Architects and Planners; Interior Decorators/Designers	7	31
Art Gallery, Museum	5	10
Book Publishers; Newspaper Publishers; Periodical Publishers; Newspaper, Periodicals, Book, Stationary and Office Supplies	10	33
Photographers and Graphic Artists (Freelance Artists)	35	53
Program and Film Distributors	2	18
Program and Producers (Post Production Companies)	4	28
Schools of Art and the Performing Arts	1	N/A
Grand Total	71	234

#### **OTHER PROPERTIES**

Discipline	Number of Establishments	Total Employment
A, 2014; TORONTO MUSIC DIRECTORY, 2016 Advertising Services	8	508
Architects and Planners	1	160
Industrial Designers	1	4
Interior Decorators/Designers	1	25
Periodical Publishers	1	65
Photographers and Graphic Artists (Freelance Artists)	3	32
Printing	2	23
Program and Producers (Post Production Companies)	4	178
Grand Total	21	995

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## **APPENDIX F: CHANGING CULTURAL CLUSTERS**

The clustering of culture sector establishments in King-Spadina appears to have moved and diminished over time. Compare for example, heat maps of cultural sector establishments every five years from 1994-2014 and in 2015. In 1994, the largest concentration of establishments was centred on the west side of Spadina near Richmond. By 1999 the total number of cultural establishments concentrated at Richmond and Spadina was even greater, crossing over to the east side of the street. In 2015, the cluster appears to have consolidated on the east side of Spadina.









## **APPENDIX G: INTERVIEW PARTICIPANTS**

Name	Title	Organization	Sector	Interview Date
Mike Williams	General Manager - Economic Development & Culture	City of Toronto	Government	July 7 2016
Victoria Harding	Associate Executive Director	Director's Guild of Canada - Ontario	Film	August 22 2016
Michael Emory	President and CEO	Allied REIT	Real Estate Development	August 22 2016
Matthew Richter	Cultural Spaces Liaison	City of Seattle	Government	August 24 2016
Susan Wright	Deputy Director	Toronto Arts Council	Arts Organization	August 25 2016
Steve Diamond	President and CEO	DiamondCorp	Real Estate Development	August 25 2016
Nina Lee Aquino & Adam Matheson	Artistic Director; Marketing and Audience Development Manager	Factory Theatre	Theatre	September 1 2016
Arlene Gould	Strategic Director	Design Industry Advisory Committee, and Member of Registered Graphic Designers	Design	
Davide Tonizzo	Industrial Designer	Association of Chartered Industrial Designers of Ontario	Design	
Francesco Matire	Landscape Architect	Ontario Association of Landscape Architects	Design	September 7 2016
Lynn McGregor	Interior Designer	Association of Registered Interior Designers of Ontario	Design	
Vanessa Fong & Joel Leon	Architects	Ontario Association of Architects	Design	
Laurie Belzak	Sector Development Officer – Fashion and Design	City of Toronto	Design	
Margaret Zeidler	President and Founder	Urban Space Property Group (401 Richmond)	Creative Space Developer	September 12 2016
Amy Terrill	Executive Vice President	Music Canada	Music	September 13 2016
Sara Diamond	President	OCAD U	Postsecondary Art and Design	September 14 2016
Susan Langdon	Executive Director	Toronto Fashion Incubator	Fashion	September 14 2016



Name	Title	Organization	Sector	Interview Date
Mitch Cohen	President	Daniels Corporation	Real Estate Development	September 14 2016
Joe Cressy	Councillor - Ward 20	City of Toronto	Government	September 19 2016
Karen Thorne- Stone	President and CEO	Ontario Media Development Corporation	Government	September 22 2016
Janice Solomon	Executive Director	Entertainment District BIA	Business Improvement Areas	September 23 2016
Gail Lord	Principal	Lord Cultural Resources	Culture Sector	September 26 2016
Pru Robey	Vice President and Creative Placemaking Lab Director	Artscape	Creative Space Developer	September 26 2016
Matthew Nielson & Melanie Wang	Deputy Commissioner, Department of Cultural Affairs and Special Events	City of Chicago	Government	September 26 2016
David Mirvish	Producer	Mirvish Productions	Theatre	September 29 2016
Maxine Bailey & David Carey	Vice President, Advancement; Director, Government Relations & Philanthropy	Toronto International Film Festival	Film	October 4 2016

### **APPENDIX H: REFERENCES**

A variety of sources, including reports, web resources and correspondence with municipal professionals were consulted in the production of this report. R.E. Millward & Associates would also like to acknowledge the input of City staff and in the development of these recommendations. Sources include:

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