



**Culture, Creativity and the Arts:
Achieving Community Resilience and Sustainability
through the Arts in Sault Ste. Marie**

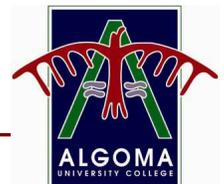
"...human creativity is the ultimate source of economic growth. Every single person is creative in some way. And to fully tap and harness that creativity we must be tolerant, diverse and inclusive" - Richard Florida

By

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EXECUTIVE SUMMARY

In the rapidly changing global economic climate, culture and the arts are increasingly being understood as major drivers of economic diversification and success, but the link between culture, the arts and the economy is not well understood by the general public in Sault Ste. Marie. To address this deficit locally, the Arts Council of Sault Ste. Marie and District contracted Algoma University College's Community Economic and Social Development (CESD) program to provide research on the contribution that the arts make to the economy of Sault Ste. Marie.

This research shows that, at a minimum, the economic impact of the arts in Sault Ste. Marie for 2005-06 was \$24.5 million. The research also shows that considerably more economic activity could be generated through greater understanding and strategic development of the arts, providing the City with a competitive advantage in attracting new business, retaining skilled labour and investment and providing wide-spread community benefits.

The background research conducted for this study outlines a new framework for approaching economic development. It shows a healthy culture, based on a supportive environment for people and their expressions of creativity, is essential to the development of a healthy economy. Resilient or sustainable communities take a holistic, cross-sectoral approach to planning and economic development that is founded on four key principles:

- foster people's creativity and innovation to develop a Creative Economy:
- facilitate integrated networks of organizations and businesses to create Arts-based Industry Clusters
- define and support a vibrant culture to support strategic marketing of place – in a Place Marketing Economy
- maintain and expand community assets - people, infrastructure and resources – to create a Home Grown Economy

These principles, and the resulting urban economies, can provide:

- much-needed diversification of Sault Ste. Marie's economy,
- a competitive advantage for the City,
- a branding and marketing strategy,
- and a continuous supply of creative talent.

Development of the arts supports and enhances the following existing community planning initiatives:

- ✓ Fostering and developing a creative economy supports Destiny SSM's Immigration Strategy, (attracting and retaining skilled labour and

investment) and Post-Secondary Infrastructure (determining training needs).

- ✓ Developing the arts-based industry clusters supports Destiny SSM's IT Strategy, Applied Science Opportunities and Waterfront/Downtown Development, as well as Tourism SSM and the Downtown Association's Revitalization Plan.
- ✓ Adopting a holistic cultural planning approach, integrating land use, economic and cultural development, builds a culturally rich, authentic place, increasing community resilience and supporting Destiny SSM's Waterfront/Downtown Development, Tourism SSM, the Downtown Association's Revitalization Plan, Community Quality Improvement (CQI), Youth Opportunities Assessment Project (YOAP) and Strategy and the Doctor Recruitment Strategy.
- ✓ Developing a home grown arts-based economy supports Destiny SSM's goal of economic diversification through the Small Business and Tourism Growth Engines.

In the data collected through surveys, the City's capacity to develop in these four crucial areas is identified.

1. Fostering a Creative Economy:

The research revealed that there is a broad involvement of people in the arts, with families and intergenerational participation, with a higher percentage of women participating. The survey also indicated that there appears to be much greater involvement in persons over 30 years of age. Volunteers were also actively engaged in a wide variety of differing types of arts-related activities.

The survey also revealed some gaps in services, particularly in the areas of professional development; difficulty in accessing affordable and appropriate studio and presenting space and supplies; and training in marketing. All of these gaps also present opportunities for economic development and activity at the local level to improve the opportunities for the development of creativity and innovation.

2. Arts-Based Industry Clusters

Sault Ste. Marie has been home to a wide variety of artists and cultural organizations, and clusters have already begun to emerge in some sectors. The Algoma Conservatory of Music, combined with summer music camps including a

family camp, a large number of musical groups and individual artists, provides a strong basis for at least one industry cluster. Theatre groups, and visual artists form at least two other strong possible clusters. Exploring the feasibility of any given cluster was beyond the scope of this study, but does demonstrate that the opportunity for this type of development in Sault Ste. Marie does exist.

3. Marketing of Place

The research revealed that Sault Ste. Marie and area has a rich and vibrant history and culture and a committed arts community. The study also showed that cultural renewal and activity in nearby First Nations communities, together with the City's history, could provide a basis for the establishment of strategic marketing of the City to attract creative and innovative people, both as permanent residents and as tourists.

4. Developing a Home Grown Economy

The survey revealed that only 10 people are able to work full-time in their chosen field, and that there is relatively little investment at the municipal level to support this aspect of the economy. The research clearly showed that other cities – a number of which are similar in size and location to Sault Ste. Marie – are focusing their attention on this type of development to their benefit.

Recommendations

To increase Sault Ste. Marie's sustainability and to maximize the culture and arts industry's potential in developing and diversifying the economy, it is recommended that:

- ***the City in partnership with the Arts Council of Sault Ste. Marie and District take a lead role in creating a strategic development plan for culture and the arts, using a community-based consultative process***

Community-based consultative process is a resilient approach to planning which encourages cross-sectoral partnerships between leaders within and outside of the arts community. This type of process is key to creating plans that build on the knowledge and experience of stakeholders and organizations not usually at the table. Many of the challenges the arts face are long standing. Some were identified by consultants in Sault Ste. Marie's 1989 Cultural Strategy Study but remain barriers. Working collaboratively across sectors will assist in understanding local challenges to sector development. Partnerships between the

arts and the business community are mutually beneficial and would increase Sault Ste. Marie's desirability as a place to live, work, play and visit.

To ensure community support and ownership of the plan it is recommended that:

- **Community Resilience Sault Ste. Marie facilitate the development of the plan.**

CRSSM has a proven track record in using processes which build community ownership and commitment. Through its established broad-based community partnerships, CRSSM's role (much as it has done with the Hiawatha Area Plan Initiative) would be to bring together community leaders and stakeholders in the planning to enhance SSM's resilience.

Strategic Development Plan Priorities

The priority areas for the strategic plan aim to increase economic activity and efficiencies linked to the development of Creative Economies, Industry Clusters, Place Marketing and Home Grown Economies by building on the existing arts economy. They include the following areas:

1. In partnership with the Sault Youth Council and the local education sector,
 - ⇒ ***Increase awareness and participation in the arts in general and children and youth in particular***
2. In partnership with the Sault Ste. Marie Economic Development Corp.,
 - ⇒ ***Identify strategies to ensure proper maintenance of existing infrastructure***
 - ⇒ ***Identify mid and long term infrastructure needs (e.g. space, marketing, funding)***
 - ⇒ ***Identify arts-based industry clusters most likely to succeed with particular attention to music, theatre and visual arts***
 - ⇒ ***Develop solutions to address identified barriers to sector's growth***

⇒ **Identify strategies to build capacity, including education and training needs**

3. In partnership with Tourism SSM,

⇒ **Identify Sault Ste. Marie and area's cultural assets and those likely to be leveraged to develop cultural tourism**

4. In partnership with the Downtown Association and the Sault Ste. Marie Chamber of Commerce.

⇒ **Identify partnerships, collaborations and promotional strategies for the culture and arts sector**

Culture, Creativity and the Arts: Achieving Community Resilience and Sustainability through the Arts in Sault Ste. Marie

1.0 Background

*“...culture is not the decoration added after a society has dealt with its basic needs. Culture **is** the basic need — it is the bedrock of society” (Hawkes, 2001:3).*

Sault Ste. Marie is a resource-dependent community of approximately 75,000 people located in Northern Ontario, and has been engaged in diversifying its economy over a number of years. Cultural groups and organizations have been engaged in planning initiatives in conjunction with other organizations within the City for several years, beginning in the early 1990s with the R.A.P.I.D.S. planning process; the Building an Extraordinary Community (BEC); a United Way-sponsored initiative to develop a Social Development Council in 2002-03; and most recently the Community Resilience of Sault Ste. Marie. All four of these planning endeavours have been conceived and implemented to address the economic challenges facing Sault Ste. Marie.

Unfortunately, the link between culture, arts and economic diversification and renewal is not well understood by the public in Sault Ste. Marie. To address this deficit, the Arts Council contracted Algoma University College's Community Economic and Social Development (CESD) program to provide research on the contribution that the arts make to the economy of Sault Ste. Marie. CESD takes a holistic approach to development, and its community-based research agenda appeared to fit well with the goals of the Arts Council of fostering and promoting the arts.

The holistic approach to planning, research and analysis has resulted in this study, which began as a Sault Ste. Marie community-focused research project but which evolved into a rather more extensive study. The study has revealed the role that culture plays as the foundation for our lives, impacting every aspect of the way we live, work, develop economies and evaluate success.

This study demonstrates that culture and the arts are pivotal in the development of an urban economy and in increasing community resilience, leading to community well-being and sustainability. The literature review identifies the links between culture, arts and creativity, and their contribution to economic development within an urban setting. The study has also begun the process of cultural mapping in Sault Ste. Marie, creating a profile of the sector which can be used as a base line for future development. It also identifies some of the assets

within the city's culture that could contribute to its transition from the old resource-dependent economy to a new, more innovative knowledge-based one.

This study is an effort to increase the understanding that culture, creativity and the arts play in the development of a healthy, resilient economy generally, and the role that the arts specifically is playing in Sault Ste. Marie's economy. Hopefully, the study will begin to assist the broader community in becoming better informed about the interrelationship of culture and the arts, and the economy.

2.0 Methodology

This study utilized both a literature review and a survey to establish first *what* should be measured and *how* to measure it; and second, to collect data on Sault Ste. Marie's current arts community and assess its contribution to the economy locally.

Several delays were experienced in the data collection. First, the survey was prepared, with the intention of mailing it to potential participants in the summer of 2005. This was delayed until January 2006, so that artists who were preparing pieces of work for the busy Christmas season would be better able to participate.

The survey was then mailed in early 2006, but due to an initially low response rate, follow up phone calls were made to many organizations, businesses and individuals. These follow ups resulted in an excellent response rate however and the report itself therefore is based on the most recent data available.

Finally, a literal explosion of literature connecting culture and the arts to the economy has meant that a much more extensive literature review was required than originally anticipated.

2.1 Literature Review

A literature review was conducted examining the following areas:

- Concepts and definitions of culture in terms of community values, community development, urban planning and policy
- Literature related to the arts' contribution to community health and well-being
- Evaluation frameworks for the contribution of arts and culture to a communities' social and economic fabric

The literature review provided background to the study and placed the research within the context of an evolving field. An explosion of research in recent years has given credence to a much greater understanding of the role that culture plays in the economy, and this emerging literature has been summarized to provide essential background and analysis for the Sault Ste. Marie study.

2.2 Surveys

Surveys were designed to collect data within the 'arts and culture' sector as defined by Sault Ste. Marie's Cultural Policy (See Appendix A). For the purpose of this study, the arts and culture sector was broken into three categories, **organizations, businesses** and **artists/hobbyists**. Each category required a separate survey. The *Organizations Survey* was intended for organizations, groups, associations and institutions who are involved in the arts and cultural sector. The *Business Survey* was for commercial enterprises, including full-time artists and craftspeople who sell arts related products. The *Artists/Hobbyist Survey* was for people who are engaged in cultural activities but whose activities are not the main source of family income. Dr. J. Robert Field of the Business Department of Algoma University College assisted in the development of these tools. (See Appendices B, C and D respectively for full copies of the surveys)

The first page of the survey was separate from the rest and a unique code number was assigned to each survey. A record of the code number, page one of the survey, and the remaining portion of survey was kept separate to ensure confidentiality and anonymity. The results were aggregated to protect the anonymity of the participants. The raw data will be maintained in a secure file in the CESD department for a period of two years, after which time it will be destroyed. Each survey included a detachable project summary including contact information regarding where participants may acquire a copy of the report.

The surveys were mailed with self-addressed stamped return envelopes to members of the arts community. Mailing lists were compiled from the Arts Council's recently updated Arts Directory, other arts organization's membership lists (respecting privacy laws) and the City's Department of Culture and Recreation's Leisure Services Information Directory. The phone book was also used to locate some arts sector businesses.

The surveys, in addition to being mailed, were distributed at a number of arts businesses, gathering places and public spaces. Notices announcing the study were placed in the Arts Council's monthly magazine, ARTiculations and an article appeared in the Sault Star. After the mail-out the Arts Council followed up with phone calls encouraging members to return their surveys.

As the surveys were returned they were recorded in a password secure file to facilitate tracking outstanding survey and the response rate. The data was then

compiled using SPSS, a statistical management software program. The survey's qualitative data was recorded using a series of numbered excel spreadsheets corresponding to the questions.

The empirical data collected in this research was then placed in the context of the literature review to develop a set of recommendations for planning and decision-making within Sault Ste. Marie.

2.3 Development of a Framework to Assess the Economic Impact

There are many limitations to attempting to quantify the impact of a particular sector such as arts and culture on the economy of any given community. The interconnectedness of communities makes it difficult to determine where one impact begins and ends, and the relative newness of the field with evolving assessment frameworks further complicates the issue (Cooley, 2002).

Another difficulty of measuring culture in terms of economic impact revolves around the economic multipliers that are standard economic practice used to calculate impact. They are a statistical construct that rely upon averages and do not take into account technological change, economies of scale or surplus capacity (Gordon & Beilby-Orrin, 2006).

The System of National Accounts (SNA), the world wide economic assessment framework, rejects the notion of assessing culture's contribution for two reasons. First, a comprehensive international approach to classifying and measuring culture does not currently exist; and second, the very nature of culture makes it difficult to measure using standard economic frameworks based on statistical techniques. Measurement is further challenged by the fact that much of the sector is supported by volunteers who are not normally assessed a value and therefore not included in calculated formulas (Gordon, et al., 2006).

Additionally, cultural industries are not easily defined as they may cross over into different sectors or may exist only in small pockets. Cultural activity may be a secondary business activity and not calculated in standard statistical tabulations (Gordon, et al. 2006).

The Ontario Arts Council's "*Assessing the Local Economic Impact of the Arts: A Handbook*" (Informetricia, 1997) was used as a base for the survey but was discovered to have been designed with a strictly economic focus. Thus it was of somewhat limited utility in its capacity to assess the true impact of the arts on the community.

To address the issue of quantification, therefore, this study in Sault Ste. Marie has adopted a framework based on the literature review which indicated a number of factors that are key to cultural development. The data collected in the Sault Ste. Marie study is then analysed using this framework to determine the potential areas for growth, as well as to provide a current assessment of the city's cultural development.

2.4 Limitations to the Study

Due to limited resources the study focused on the City of Sault Ste. Marie settlement area, with recognition that the surrounding communities have an impact upon the health and vitality of the city's culture and arts sector and vice versa. A more extensive study could reveal additional opportunities for growth, particularly in the areas of "place marketing".

Additionally, cultural data specific to Sault Ste. Marie is difficult to obtain, and comparative data for this study is unavailable. Statistics Canada data sets, as well as other studies encompass larger centres and regions (e.g. Algoma District, Ontario) and often include cultural activities outside the scope of this study (e.g. movie theatres). Few cities have conducted studies in their own cultural sector and the ones that have are focused on economic impacts only, rather than the broader socio-economic impact which this study has attempted to address.

According to the Sault Ste. Marie Economic Development Corporation comparative data for other sectors are available for the District but local data is unavailable. It is either not collected or dated. An exception is Hidden Assets: The Impact of Non-Profit Organizations on the Economy of Sault Ste. Marie (Broad & Date, 2004) underlining the importance of conducting local research.

The survey response rate was quite high with 24% or 92 artists/hobbyists; 42% or 26 organizations and 17% or 12 businesses reporting. While the high rate of return paints a picture of the arts in Sault Ste. Marie, in reality the total economic impact of the sector is much greater than what has been captured in this report.

As outlined above, the issue of quantifying the economic impact of arts and culture is quite challenging, and this study has developed a framework to address this issue. It is hoped that this framework may contribute to a better understanding of the overall contribution that arts and culture make to the economic activity of Sault Ste. Marie.

3.0 Culture and the Economy: Developing an Integrated Framework

Over twenty years of research has shown that Community Resilience (CR), i.e., the capacity of a community to sustain itself, is based on the culture of the community and its capacity to engage the community and develop social capital, holistic community plans and utilize resources (Centre for Community Enterprise, 2000). Research has shown that communities which have the capacity to sustain themselves – communities which are resilient – have a common group of twenty-three characteristics.

The Community Resilience model provides the '*how to*' transition to and become sustainable in the new global economy and also recommends a method of '*how to measure*' how resilient any given community may be. This assessment framework has organized the 23 key characteristics into four major areas:

- i) People,
- ii) Organizations,
- iii) Community Process (strategic thinking, participation, action) and,
- iv) Resources

Sault Ste. Marie undertook the measurement of its resilience in 2005-06, and the *Portrait of Community Resilience of Sault Ste. Marie* (2006) analyzes extent of Sault Ste. Marie's sustainability. (See Appendix D for a Summary Chart of Sault Ste. Marie's Community Resilience)

The summary of literature of research in this report outlines a new way of approaching economic development. It suggests that a healthy culture, based on a supportive environment for people and their expressions of creativity, is essential to the development of a healthy economy.

Figure 1 below summarizes this integration of culture, arts and the economy and provides a new Framework for assessing the impact of culture on the economy.

Figure 1. Integrating Culture and the Economy



The transition to the new economy is as transformational as the change from an agrarian based economy to an industrial one. In the new global economy wealth creation is driven by the mining of peoples' ideas, innovation and intellect rather than natural resources, manufacturing and industrial processing and agriculture (Murray & Baeker, 2006).

The first wave of the new economy was the information revolution. The second wave is the emergence of creative economies rooted in culture and design with innovation being the driver (Murray et al. 2006).

'Value' has shifted from natural resources to people. Wealth-generating opportunities now reside in the people who hold the knowledge (Murray et al. 2006), (e.g. forestry specialists) and industry success depends upon the innovative and creative application of their knowledge to the forests.

A creative workforce generates wealth in an expanding knowledge economy (Murray et al. 2006) that is based on people, their creative abilities, the power of their social relations and networks (social capital) and the social economy, which is now estimated to be 12% of the whole economy.

To understand the rapidly changing global economic climate four essential aspects to the development of a sustainable economy are gaining prominence (Murray et al. 2006). The Community Resilience characteristics are fundamental to the development of these four key economic drivers as referenced by Murray et al (2006):

- Creative Economy: built on people's creativity and innovation
- Industry Clusters: built on integrated networks of companies
- Place Marketing: built on strategic marketing of place
- Home Grown Economies: built on community assets

3.1 People, the Arts and the Creative Economy

“Now more than ever, arts and culture appear as the key to three basic skills: learning to be, learning to know and learning to live together” (Simon Bault, 2005:60).

In a Creative Economy creativity and culture are the new economic drivers. Quality of place is now a core competency in attracting and retaining citizens and investment because business and investment follow people—not vice versa.

Richard Florida (2002) identifies the creative class as people who are paid to do creative work (e.g. scientists, engineers, artists, musicians, designers and knowledge-based professionals) stating that the number of people working in the sector has risen dramatically in the last few years.

Florida’s work includes statements around creativity, such as, ‘Human creativity is the ultimate economic resource’ and that, “creativity is the great leveller. It cannot be handed down but must be nurtured and developed” suggesting that the combination of artistic and/or cultural creativity with business, entrepreneurship and technology create synergies that are key to prosperity in a knowledge-based economy (Bradford, 2004).

Research indicates that mobile creative people are attracted to locations that have: an underlying culture that is open and tolerant of diversity, clustered technology firms; well developed and attractive amenities (e.g. preserved natural and built environments); a defined arts sector; and recreational opportunities for young professionals (Bradford, 2004).

Resilient communities create a culture of participation, inclusiveness and retention—community engagement (Centre for Community Enterprise, 2000). They recognize people are its greatest assets and value every person’s potential contribution toward the community’s success and prosperity.

Leadership (formally elected and informal) takes a proactive role in building a culture of engagement, leading to social cohesion, pride, mutual assistance, self reliance, support for life long learning and social capital (Centre for Community Enterprise, 2002). Resilient communities work toward creating a sense of community that defines quality of place, attracting and retaining citizens.

3.1.1 The arts develop creativity and facilitate community engagement

In a global economy considerable resources are expended in attracting and retaining skilled labour and investment. The arts facilitate community engagement, (participation, inclusion and retention of human capital), define the

community and create a place of quality, providing the community with a competitive advantage.

Every community member is creative to some degree and has the potential to contribute to the human resource pool, generating community wealth (Florida, 2002). Healthy communities have a higher percentage of productive citizens participating, included and engaged in the community (Cooley, 2003).

The arts nurture and instil a culture of creativity, aesthetics and design, while developing critical thinking, syntheses, reflection and problem solving skills. They develop new ways of thinking and doing, perceiving and being, providing insights, a deep sense of knowing and understanding, while fostering more creativity. They facilitate making sense and meaning from complex systems and 'the world', create and recreate culture, impacting community values, shifting people's attitudes, beliefs and behaviours.

“Regular and constant contact with the arts and culture contributes to cultivating the components of creativity, which are a critical sense, the ability to stimulate the imagination, transcend rigid thinking, the ability to dream, emotive distancing, the capacity for transposition, and being able to move away from conventional, predictable intellectual and physical behaviours” (Brault, 2005:57).

In addition to nurturing creativity, the skills developed through the creation of the cultural products spills over into other realms of peoples' lives (Savory-Gordon, 2003) and can be applied to different sectors (e.g. science, engineering, technology, communications, marketing).

The inherent value of the creative processes that underlie the production of cultural products tends to be less acknowledged than the products. With the recent branding of 'creativity and innovation' with information technology and science one may forget that creativity and the arts predate their existence.

3.1.2 Arts and Well-being

Creativity is part of being healthy. The arts have fulfilled humanity's primordial need for creative expression since time immemorial. Literature reveals that art makes positive contributions to seven of the ten determinants of health identified by Health Canada.

“...creativity is inextricably linked to our wellbeing—people's lives are changed, and communities and cultures are strengthened, whenever imagination is encouraged” (Mills & Brown, 2004:2).

The arts expedite healing enabling citizens to rejoin the workforce more quickly. Creative arts therapies (e.g. art, dance, music) are integrated into mainstream

medical treatments to assist with healing, reducing pharmaceuticals, minimizing the need for some types of medical treatments, (thereby avoiding future demands on our health care system), reducing stress and anxiety both inside medical facilities, home and the broader community (Cooley, 2003).

3.1.3 Arts Programming, Practice and Volunteerism

The arts are a ‘path of engagement’ (Walker, 2002:2) accessible to all regardless of heritage, class, gender and age, education and ability. There are multiple points (e.g. theatre, visual arts), levels of engagement (e.g. introduction, professional) and with opportunities to share and learn and reasons to celebrate.

The arts provide opportunities for citizens and new comers to meet others, be included and participate in the life of the community. They are an effective route to improving peoples’ social contacts, with many people becoming involved in other community activities (Cooley, 2003), leading to increased attachment and higher retention rates.

Cultural products (performances, concerts, exhibitions) provide another key path for engagement, offering citizens, new comers or tourists’ opportunities to connect with and support the community through audience and/or purchases of local arts products.

The arts provide opportunities for people to remain active, and contribute to the community though their later years with studies revealing that even very simple involvement with art can make improvements in older peoples’ well-being and assist in communication (Cooley, 2003).

The process of creative endeavour fosters community health and well-being by bringing people together, transcending cultural barriers, and providing a neutral space where friendship can develop. The universal language of art assists in social integration by providing marginalized groups a vehicle to explore difficult issues, and opportunities to emphasize their contributions to communities, building social cohesion and social capital, or the ‘glue’ that bonds people. Through the active creation and recreation of culture (Cooley, 2003) values of interdependency, tolerance and respect are created and maintained (Mills, 2003) leading to a sense of community.

“The contribution which participative arts projects can make to increased self-esteem, the reduction of social isolation and improved social networks is linked directly to issues of health and well-being— the social nature of arts projects (combined with the opportunity to feel a sense of achievement) contribute to the improvement in psychological health” (Coalter, quoted in Cooley, 2003:22).

3.1.4 Education and Training

“The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990s—creativity, perseverance, a sense of standards, and above all, a striving for excellence.” (Eloquent Evidence 7, quoted in Cooley, 2003:21).

It is well documented that the arts enrich and enhance learning, providing educational benefits through cognitive development “in basic reading skills, language development and writing skills...focus and concentration, skills in expression, persistence, imagination, creativity, and inclinations to tackle problems with zeal” (Catteral, quoted in Cooley, 2003:31). Further, “The arts reach students who are not otherwise being reached [providing] sometimes the only reason, for ‘at-risk’ youth to remain engaged with school or other organizations (Cooley, 2003:32).

Research has shown that early involvement in the arts through arts education, community based arts programs and/or commercial entertainment is often key to developing life-long involvement (RAND, 2004).

The arts are an invaluable social network of training and development opportunities where multiple skill sets are acquired and/or exchanged and knowledge is transferred (e.g. leadership, financial management, social skills). Cross-sectoral and intergenerational learning occurs with experienced lay people and professionals passing on their knowledge, advancing the community.

Adult learning programs provide opportunities to engage in activities that are satisfying and enriching, providing creative relief and opportunities for expression from regular employment without having to make career changes. “With adults participating in lifelong learning, young people gain an understanding that learning in any field is a never ending process” (Cooley, 2003:32).

As Figure 2 below indicates, the arts facilitate the development of the creativity and community engagement required to build a successful economy, thereby providing the basis for a resilient and sustainable community.

Figure 2. Creativity, Community Engagement and the Creative Economy

The Arts	Creativity	Community Engagement	Creative Economy	Community Resilience: People
Arts in Medicine	<ul style="list-style-type: none"> Promotes health and well-being Expedites healing Creative expression 	<ul style="list-style-type: none"> More rewarding life Faster return to workforce Reduced health costs Increased community participation 	<ul style="list-style-type: none"> Healthy people are more productive; more creative potential Larger human resource pool 	<ul style="list-style-type: none"> Community health and well-being Increased Community Engagement Inclusiveness
Arts Programs/ Arts Practice/ Volunteerism	<ul style="list-style-type: none"> Primordial need for creative expression Brings people together Transcends cultural barriers; Understanding, intergenerational, cultural differences Creates neutral spaces/places to meet 	<ul style="list-style-type: none"> Health and well-being Path to community engagement Inclusion; social cohesion Training, multiple skill, knowledge transfer Spills over into other areas of life Accessible to all 	<ul style="list-style-type: none"> Attracts and retains creative workforce Develops Quality of Place Increased investment Cultural products Sense of community 	<ul style="list-style-type: none"> Meaningful participation Self-reliant Pride Optimism Mutual assistance Attraction and Retention
Education and Training	<ul style="list-style-type: none"> Creative thinking, synthesis, analysis, reflection, creative problem solving Nurtures, develops, creative potential Enhances learning Cognitive development Retains “at-risk’ youth, adults, elderly 	<ul style="list-style-type: none"> Enhances and retains youth Self confidence Increased community engagement Develops social skills Adult and elderly engagement Early engagement, life-long involvement 	<ul style="list-style-type: none"> More educated workforce Communication skills Multi-skilled workforce Increased productivity Adaptable Cross-sector understanding Competitive edge 	<ul style="list-style-type: none"> Support of and belief in education and life-long learning

3.2 Social Capital, Networked Organizations and Industry Clusters

“Municipalities that adopt culture as an industry have gained positive economic benefits for their communities” (Creative City Networks, 2007).

Industry Clusters depend upon geographic concentrations of interconnected companies, suppliers and research infrastructure. When a critical mass of similar, related or complementary organizations and/or businesses locate or co-locate in the same site, district, community or region they gain a collective advantage of economies of scale, scope (Murray et al 2006). Building industry clusters requires cluster strategies which identify strengths, weaknesses and gaps of existing organizations and firms and planning to assist in transitioning to a cluster.

Resilient communities understand that the organizations people create are the vehicles through which citizens can influence and drive change by providing leadership and resources. Resilient communities build organizational social capital, increasing the community’s ability to act (Community Resilience Sault Ste. Marie, 2006).

Resilient communities demonstrate high levels of social capital, collaborations and partnerships linking between and across sectors with similar and complementary organizations (Community Resilience Sault Ste. Marie, 2006).

3.2.1 Building Social Capital

Measurements and indicators of success have changed within the context of the global economy. Key to developing attributes of resiliency and sustainability is building peoples’ creative capacities. People now need to know how to think creatively, have skills in the “art of collaboration”, understand the interrelatedness and complexities of more than one sector (Williams, 2007:6) and become more self-reliant.

Economists, such as John Helliwel (2007) and Robert Putman (2000), have identified that social capital and networks of individuals and/or companies are key indicators for the measurement of employment and sustainability. People and communities need to develop core competencies around what they term ‘creativity and innovation’ and ‘social capital’. They define creativity and innovation as the development of and appreciation for education and training, transference of knowledge and skills between and across sectors and jobs; the application/commercialization of ideas; and entrepreneurial skills.

Social capital has gained significant prominence and recognition as a key factor in economic development, particularly since Putnam's work in the early 1990s. Social capital essentially means the developing of networks of social relations; social cohesion; intergenerational and cross-sector understanding; communication skills; partnerships and collaborations with diverse people and groups between and across sectors; and collective and integrated planning.

Therefore, the new socio-economic indicators focus on people's creativity, their ability to network and work collectively toward common goals. These indicators are the new milestones for sustainable and resilient communities in the new global economy.

The arts act as a tool for development and play a significant role as a facilitator and driver for the new economies because they bring together people from all sectors and strata within the community. The arts develop creativity and facilitate community engagement; they aid in the development of social capital, leading to a critical mass of networked organizations that result in industry clusters.

3.2.2 Creativity and Social Capital in Organizations

People transfer their creativity, skills and networks to organizations, increasing the organizations' capacity to lead, navigate change and attract key people and resources. Social capital facilitates the development of partnerships and collaborations which lead to sharing resources, reducing duplication, maintaining relevancy, increasing efficiency, productivity and sustainability (Amadahy, 2004) (Murray et al., 2006).

” ...community-based creative processes, when embedded into an agency's policies and strategies, can be very powerful in strengthening the knowledge, engagement, social capital and leadership required to achieve policy objectives” (Mills & Brown, 2004:4).

3.2.3 Delivering critical social development opportunities

Arts organizations deliver important enrichment, educational, entertainment and engagement opportunities that are otherwise unlikely in small and rural communities, particularly if left to for-profit business focused on high profit margins. In addition arts organizations address social and economic objectives by providing tailor-made solutions to local issues

The arts industry addresses both the supply and demand sides of the economy, supplying the talent and delivering the products. People engaged in the arts, along with their families, friends and organizational networks have a vested

interest in supporting their creative endeavours (e.g. performances, concerts, exhibitions) (Walker, 2002).

3.2.4 Arts Industry Clusters

The arts can be leveraged into an industry by identifying strengths and gaps and developing strategic plans to develop the sector as a whole. Arts industry clusters can be developed in small isolated communities. For example, Kelowna, a city of 100,000 people, in interior B.C. developed their cultural district into an industry cluster over a 10 year period, about the same length of time it would take to create a wine industry. Kelowna is now the vanguard of culture in Okanagan Valley and is in the process of establishing itself as the regional cultural centre (Throne, 2003:3,4).

Arts cluster developments build on:

- i) existing cultural assets (e.g. artists/hobbyists, arts organizations, heritage buildings, facilities, institutions, cultural festivals events and cultural programming)
- ii) critical mass
 - a) in a geographically defined area, (i.e. a cultural district)
 - b) by connecting sites (e.g. pathways, shuttle service)
- iii) leveraging compatible retail outlets and destination dining such as the Distillery District in Toronto (Thorne, 2003:4).

There is a growing trend for organizations, individuals and businesses to co-locate in real estate developments catering to mixed use of studios, retail, office, gallery and performance space and live/work spaces to secure long term affordable housing and organizational space. Some clusters co-locate creative people from different sectors (e.g. artists, architects, engineers, IT people, marketing and communication and media firms), gaining advantage of close proximity in advancing their individual and collective creative development Artscape (www.torontoartscape.com).

There is also a growing number of artists being incorporated into science and technology clusters, most notable is MaRS, the discovery district in Toronto “a not-for-profit corporation founded by leaders from the business and public sectors, to improve commercial outcomes from Canada’s foundation of science and technology innovation” (www.marsdd.com). An increasing number of residents incorporate the use of art documenting, commercializing, marketing and archiving their research.

As outlined in Figure 3 below, the arts play a crucial role in developing the social capital and networked organizations that are now known to be key components of arts-related industry clusters.

Figure 3. Developing social capital and industry clusters

The Arts	Creativity	Social Capital	Industry clusters	Community Resilience: Organizations
Service Providers	<ul style="list-style-type: none"> • Organizational creativity 	<ul style="list-style-type: none"> • Creativity • Social networks and skills transferred to organizations • Leadership and skills development 	<ul style="list-style-type: none"> • Increased social capital; increased partnerships and collaboration • Increased efficiencies and productivity • Links to non-art sectors • Spin-off development, and events, • Supplies training and creates demand 	<ul style="list-style-type: none"> • Organizational • Partnerships • Collaborations • Critical mass of networked organizations

3.3 Culture's Role in Place Marketing and Holistic Community Planning

Art defines a sense of place, combating the "geography of nowhere" (Kunstler, 1993).

Patrick Geddes, Lewis Mumford and Jane Jacobs describe cities as cultural entities, places that are shaped by the community's cultural values and history (human and natural). Jane Jacobs advocated for more organic, place-based planning with a view to understanding the complex human economy of cities (Murray et al. 2006).

*"One of the central paradoxes of our global age is that *place matters* — it has become *more*, not less important" (Murray et al., 2006).*

Today, in a knowledge-based global economy attracting and retaining creative, mobile people and entrepreneurs revolves around the community's ability to work collectively to increase the community's capacity to generate wealth by building and branding 'place', based on the community's assets.

Building, branding and marketing an authentic place is the goal of place marketing. A community's culture creates a sense of place, with the arts being a path to engagement and the outward expression of its culture. There must first be a defined sense of community, a 'place', before it can be marketed to attract and retain new citizens, tourists and investment (Murray et al., 2006).

In a Place Marketing economy cities must invest in essential public infrastructure and market distinctive local features and assets. Strategic marketing of place is key to building vigorous local economies (Murray et al., 2006).

*"...cities must build culturally rich urban environments by better integrating three kinds of urban planning: land use, economic and cultural planning". To achieve this goal, Canadian cities are increasingly adopting an *integrated cultural planning* approach (Murray et al., 2006:13-14).*

A community is transformed into a distinctive place by integrating cultural planning into development plans capitalizing on the community's culture and assets (Duxbury & Pepper, 2006). Cultural values serve as the foundation for decision making. A community's culture and the values it holds, are inseparable from the community itself. Cultural values ultimately determine leaders, the community's ability to retain its human capital, community priorities, and resource

allocation. All of these in turn impact the community's health and well-being and its economic development and sustainability (Mills, 2003).

"...culture is both 'overarching' and 'underpinning'. It covers both the values on which the society is based and the embodiments and expressions of these values in the day to day world of that society. (Judy Spokes, quoted in Hawkes, 2001:3).

Resilient communities understand themselves as interconnected webs working towards the well-being and development of the community as a whole. They adopt a holistic, inclusive approach to developing integrated, cross-sectoral plans, building a desirable place to live, work, visit and play (Community Resilience Sault Ste. Marie, 2006). They also understand that infrastructure, built and natural, is critical to building a sustainable community.

Cultural planning is community-based development, built from the bottom up, bringing people into the process in an ongoing collective visioning process. This type of planning transforms an entire community, downtown and/or neighbourhood into a distinctive place that is culturally meaningful and collectively personal (Duxbury et al, 2006). People want to be engaged, be a part of creating a city that works well for them. They want to see themselves reflected in the way it looks and the way it feels (Kent & Fried, 2006) (Duxbury et al, 2006).

Cultural planning builds on the recognition that the arts are a means of revitalizing local and national economies and urban regeneration/renewal while providing both economic and social benefits (Cooley, 2003). This approach is a change in mindset from thinking about planning for culture around facilities and programming toward a 'whole of council' approach to cultural development by integrating it into other sectors' plans. With a cultural planning approach culture becomes an industry, with development plans encompassing workforce training, manufacturing, marketing and distribution (Mills, 2003).

"...the role of municipalities ...[should be]... establishing the conditions necessary for cultural activity to flourish" (Baeker, 2002:25).

Cultural planning focuses on planning for the *lived culture* of a community (Baeker, 2005:6). People need neighbourly conversation, casual encounters, places to gather and engage supported by public infrastructure spaces (e.g. parks, street, squares). These spaces are critical in creating a sense of community and place, and the loss of this space results in social capital, "...being undone by streets that favour cars at the expense of pedestrians, public institutions that detract from the vitality of surrounding districts, and commercial developments that stimulate consumerism, but not social interaction" (Putman, quoted in Kent et al., 2006:9).

Cultural planning is a resilient approach to developing community plans. Many jurisdictions around the world, large and small, have adopted a cultural planning lens or similar approaches (e.g. Cool Cities, USA). Within Canada, Toronto and Vancouver launched significant municipal planning processes in the early and mid-1990s and Ottawa and Halifax are working to cultivate creativity through the arts (Duxbury, 2004). In addition cities such as Kingston, Thunder Bay and Sudbury have formally begun to integrate arts into planning through cultural strategies and cultural policies documents.

3.3.1. Building on Cultural Assets

Cultural planning leverages community assets into a defined place, building cultural tourism. To transform a community into a place community leaders must know and understand the community's culture, strengths and cultural assets. Cultural mapping "...is a tool for deepening understanding of local cultural systems and engaging communities in this process" (Murray et al., 2006:17).

Assets include all of the aspects that make the community distinct - the people, the community's history (founding and current peoples' personal and collective memories), heritage (cultural and community celebrations), infrastructure (historic buildings, institutions, natural parks, resources) and location.

Diversity, in creative forms of expression, in being and heritage are community strengths that can become avenues for economic and social development, including cultural tourism. Smaller community events and celebrations, through coordinated event planning, can be leveraged into larger destination events and the development of a cultural tourism industry by attracting and/or extending tourists' stay (e.g. heritage based festivals and arts events).

Celebrations of community successes, individual and/or collective, strengthens, retains and promotes cultural heritage creating important links for many ethnic groups and ensuring meaningful opportunities to share and participate in community life.

Communal art or public art can convey what communities yearn to express contributing to a sense of community, identity and place. Art commemorates significant national and community events, provides a voice in communicating the culture at large, and critiques the culture for the express purpose of changing people's views (RAND, 2004).

"The arts can affirm the pride of marginalised groups, and help improve their local image (Francois Matrasso, quoted in Cooley, 2003:23).

Community arts projects animate the community through inclusive community processes, creating spaces and places that reflect the diversity and uniqueness

of the community. They provide people, interest groups, and/or organizations a means of visioning, creating dialogue, maintaining relevancy, creativity and influence (Amadahy, 2004), and through the process, create a product (e.g. mural, timeline, sculpture) increasing individual and collective sense of identity and defining place.

“Participatory arts projects...inject an element of creativity into organizational planning”, that extends well beyond arts organizations (Cooley, 2003:24).

3.3.2 Arts in Planning Processes

Creative processes invigorate and rejuvenate community planning sessions injecting vitality into processes that may have become routine and/or seen as driven from the top down, resulting in poor community attendance. They transform sessions into community based activities encouraging civic engagement, building community from the ‘bottom up’, stimulating dialogue about community issues and spurring action (www.artsusa.org/animatingdemocracy).

The arts are the gateway to the community with cultural planning and community arts providing the way and means of transforming a community into an authentic place to be strategically marketed.

As outlined in Figure 4 below, the Arts facilitate holistic approaches to community planning, an approach which is essential to the development of “place-based” economies and community sustainability.

Figure 4. Facilitating Holistic Community Plans and Place-based Economies

The Arts	Creative process	Holistic Community Plans	Urban Economy Place Marketing	Community Resilience: Community Process
Cultural Planning	<ul style="list-style-type: none"> • Inclusive; builds from the bottom up • Buy-in • Cultural retention, recognition • Know and understand community • Transforms community into place 	<ul style="list-style-type: none"> • Cultural planning links land, economic and cultural plans for wealth generation • Builds on cultural assets • Respect for heritage, history • Cultural recognition and retention • Investment in the arts • Buy-in; includes people in planning process 	<ul style="list-style-type: none"> • Gateway to the community • Defines community • Authentic place • Communal art • Arts-led regeneration • Cultural tourism • Youth retention 	<ul style="list-style-type: none"> • Community is interconnected web of interdependency • Holistic, inclusive • community plans • Buy-in • Inclusive process
Community Arts Projects	<ul style="list-style-type: none"> • Inclusive • Rejuvenates, • Invigorates planning • Reaches more people • Transforms into place • Develops community engagement and social capital 	<ul style="list-style-type: none"> • Builds on cultural assets • Cultural recognition and retention • Respect for heritage, history • Buy-in • Democratization of culture 	<ul style="list-style-type: none"> • Attraction/retention • Youth retention • Defines, Brands place 	<ul style="list-style-type: none"> • Inclusive process
Arts in planning process	<ul style="list-style-type: none"> • Rejuvenates, • Invigorates planning process • Reaches new, more, and diverse people 	<ul style="list-style-type: none"> • Participatory, Buy-in 	<ul style="list-style-type: none"> • Defines community 	<ul style="list-style-type: none"> • Inclusive process

3.4 Home Grown Economy, Resources and The Arts

The arts connect learning experiences to the world of real work. The world of adult work has changed, and the arts learning experience show remarkable consistency with the evolving workplace. Ideas are what matter, and the ability to generate ideas, to bring ideas to life and communicate them is what matters to workplace success (quoted in Schwarznan/Cooley, 2003:32).

A Home Grown Economy is based on the recognition that 80% of future investment and economic growth is driven by assets *already in the city*. Rather than leveraging these assets, economic development officers spend too much time chasing a small number of business/industry relocations (Murray et al. 2006).

Resilient communities build on existing strengths and resources (people, financial, natural) developing local solutions and local economies in becoming sustainable within a global context. They create community capital by building community's capacity, increasing local ownership, identifying emerging markets and supporting alternative forms of economic activity. Resilient communities allocate resources to initiatives that bring long term resilience and accesses external resources as needed.

3.4.1 The arts build on local strengths and develop local capacities

Communities can remain small and prosper by building on strengths, developing local capacities and strategically marketing the community to attract people whose lifestyle matches the community's culture.

As more workers are displaced and life-time employment is replaced with contracts, it becomes increasingly important for people to develop creativity as a core competency. A variety of skill sets and multiple income streams are also necessary in order to bridge and/ or supplement employment. The arts assist in mitigating the global trend toward multiple jobs by developing a workforce of 'hybrid workers'— creative thinkers and problem solvers that have well developed creative skills enabling them to imagine, conceive, design, and implement outside of the box as well as shift between emerging fields that cross sectors (Williams, 2007:3).

The arts are a very flexible avenue for additional income streams. Much of the work can be conducted outside regular working hours or adjusted to meet other time demands. They are accessible to a wide range of demographics, and skills developed in the arts can be applied to other sectors, increasing employment opportunities.

A multi-faceted approach is needed to support the development and application of local creative capacities. Investment, expertise, knowledge, information, and place/space is needed to develop cross-sectoral social networks crucial in achieving commercializing opportunities. Small projects sustained over time can make a difference. Incremental change can lead to significant innovation (Duxbury, 2004).

Time is also required; time to transition change (e.g. product development; to a full time creative worker) and the timing of change. Development plans need to be flexible and unfold over a period of time, taking advantage of opportunities and /or adjusting to delays (Duxbury, 2004).

3.4.2 Diversifies the Economy

The arts diversify the economy by increasing the range of employment opportunities, and the variety and the type of economic activity. They combat youth out-migration by providing important summer and entry level employment in areas of interest while simultaneously developing creative lifestyle opportunities, two areas cited by many youth as reasons for leaving the community (Youth Opportunities Task Force, 2004). In addition to engaging and retaining youth, an economy based on the arts attracts creative, knowledge-based labour and entices former community members back home. Every citizen retained increases the community's human resource pool and capacity to develop local expertise.

The arts create a variety of employment opportunities. Full time, part time, contract, seasonal employment and self employment are possible. Entrepreneurs can determine their operations' size and tailor them to run year-round or seasonally. The arts can provide a means of supporting and/or supplementing one's family income throughout the year and/or for limited periods of time.

Arts related businesses tend to be small, providing them a competitive advantage in responding quickly to changing trends and targeting niche markets and in an increasingly segmented world economy. Creative people can work cross-sectorally assisting business in a multitude of areas including product design and development to tailor the products for global niche markets.

Small businesses, cultural institutions and cultural assets can be strengthened through business development strategies to produce a variety of cultural products. Variety spurs spin-offs, contributing to an arts industry cluster and/or cultural district. Cultural products such as festivals and events can be leveraged into increased cultural tourism leading to other socioeconomic benefits.

A very successful local example of capitalizing on cultural assets to develop local capacity and access external revenues is Garden River Arts Committee's play, *Hiawatha: 150 Years Ago Today*. What began as an effort by Anishinaabe curator Clarence Boyer to preserve photographs of the *Hiawatha* play that ran from 1900 to 1967, resulted in a successful Ontario Arts Council (OAC) grant of \$14,500 in 2006 and a \$250,000 Social Science and Humanities Research Council (SSHRC) award in 2007¹.

The OAC grant secured two highly acclaimed actors to work with youth and elders in re-interpreting the play based on Longfellow's poem, to a perspective of the Anishnabek people in commemoration of the 150th anniversary of the play.

The entire community benefited from cultural recognition and retention, pride, optimism and training provided by the project; elders passed on their knowledge and experience in participating in the play; youth received training in play development, acting, set design, and performance with close to 30 youth presenting to over 450 Aboriginal and non-Aboriginal people.

The arts create alternative forms of economic activity (e.g. non-profit organizations, co-ops) maintaining local control over resources and filling service gaps. In an era of the 'hollowing out' of Canadian business and industries (Mandel-Campbell, 2007) and other negative economic impacts associated with a global economy (e.g. offshore production systems using cheap labour) local ownership becomes increasingly important in maintaining employment security and economic stability.

In addition to traditional economic activity, the arts provide a variety of socially based purchasing opportunities (e.g. artist markets, studio tours) that are locally owned, promoting a 'buy local' culture while developing social capital. Arts related markets and events also contribute to defining place and transforming the community into a desirable place to live, work, visit and play.

The arts build the local economy by providing community organizations a means of fundraising. Many build fundraising campaigns around the arts which then enable them to generate revenues to deliver valuable services and support important community projects.

3.4.3 Cultural Sector Growth

Thorne (2003) states that arts and entertainment is the largest single earner for the US economy, larger than information technology, agriculture, and/or the automotive industry. In 2003, Canada's Gross Domestic Product (GDP) for the culture sector (arts, heritage, cultural industries) was \$33 billion, employing approximately 5 percent of the entire labour force with a 30 percent growth rate,

¹ This information was provided by a member of the Garden River Arts Committee and confirmed through correspondence with the author.

between 1991 to 2001, compared to a 17 percent growth rate in Canada's labour force overall.

In Canada, (1996 to 2003) the growth in culture based employment outpaced total employment both in rural areas and at a national level, with the sub-sector of heritage having the largest share of workers in rural areas. During this time over one third of rural culture workers were employed part-time (Singh, 2006).

Figure 5 below captures the possibilities of developing local strengths and capacities into a locally owned and sustainable 'home grown economy'.

Figure 5. Developing local capacities and home grown economies

The Arts	Creativity	Local Capacity	Home Grown	Community Resilience: Capacity Building
Artists/Hobbyists Organizations	<ul style="list-style-type: none"> • Arts practice, discipline • Product design and development • Communications, Marketing • Strategic planning • Adaptable • Ability to move between/across sectors 	<ul style="list-style-type: none"> • Creative local creative workforce • Local expertise retained and developed • Works around other schedules • Employment for all ages • Additional revenue streams 	<ul style="list-style-type: none"> • Builds local capacity, multiple skills, across sectors • Bridges other work • Flexible hours • Economic diversification • Range/type of employment • Niche markets • Spin-offs • Local ownership: longer term investments • More stable work • Social purchasing opportunities • Products for fundraising • Sector Growth 	<ul style="list-style-type: none"> • Builds local capacity • Builds on strengths • Local ownership • Alternative forms of economic activity

4.0 Community Profile: Culture, Arts and the Economy in Sault Ste. Marie

The literature review revealed that a major shift in the economy is occurring, one in which communities which support and develop their creativity and culture will be key to success. The research of the literature shows that culture plays a key role in planning and economic development and contributes to the sustainability of communities. It also revealed that the indicators of sustainability are tied to the development of opportunities for the development of creative people, organizations, and networks that tie together people from a diversity of sectors, social strata and backgrounds.

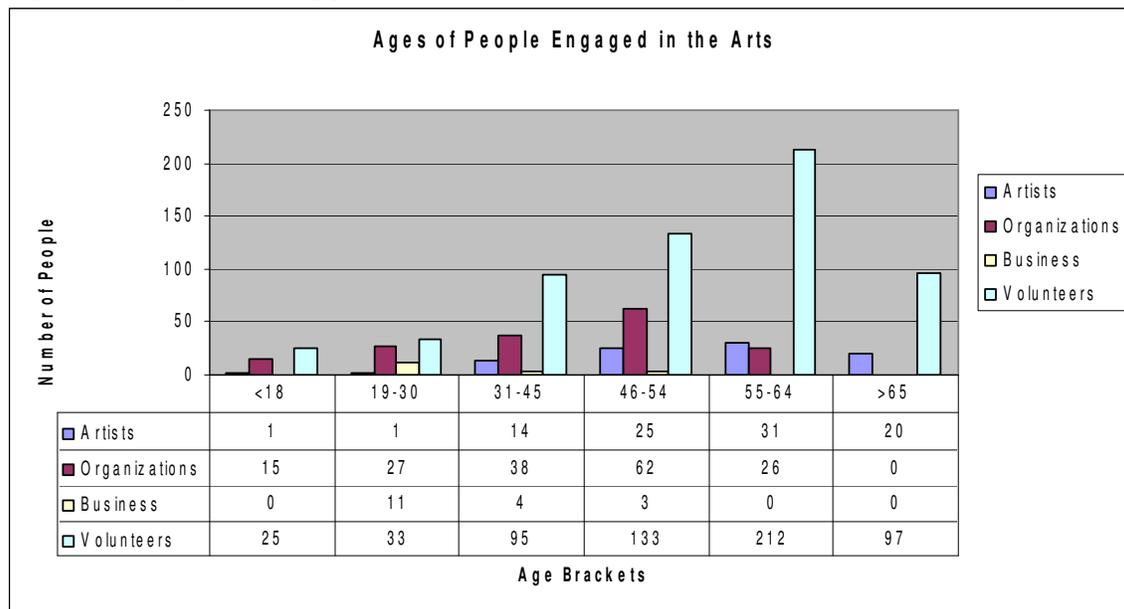
4.1 Building a Creative Economy in Sault Ste. Marie

As the research in Section 3 of this report indicates, people are the key source of culture, creativity and innovation, and serve as the foundation of the Creative Economy. This section creates a profile of people currently contributing to the development of a Creative Economy in Sault Ste. Marie through their engagement in the arts. It outlines their ages, gender, employment, education and training, cultural foci, and challenges, providing an overview of the City's resilience in this aspect of the economy.

4.2 Developing Creative People

Survey respondents indicated that people are engaging in the arts in a wide variety of ways, as artists/hobbyists; through employment in organizations and/or businesses; and/or as volunteers. They also indicated that people engaged in the arts were from a wide range of age brackets, from youth to seniors, indicating very broad community interest in the arts. People are staying active through the arts and contributing to the community over the course of their lives.

Figure 6. Ages and types of involvement in the Arts, Sault Ste. Marie 2006



*Some participants may be involved in two or more areas

Youth are engaged in the arts gaining important opportunities to develop their creativity, giving them a competitive edge throughout their life. Seniors are engaged in the arts remaining active in later years, maintaining creative agility and opportunities to transfer their years of experience and knowledge to other people and organizations.

The participation of people in all age brackets indicates that people in Sault Ste. Marie are benefiting from intergenerational engagement, between and across ages, building understanding and respect, developing social cohesion, and a sense of community. This social capital is an essential ingredient in developing a resilient community and creating a place of quality.

One area of concern however, is that the majority of responding artists/hobbyists working in the arts indicated that they were older than 31 years of age. Increasing the number of younger artists/hobbyists is crucial in developing their creative capacities and retaining them in the community.

The survey also indicates, through the engagement of all ages of people, that the community at large is benefiting from the spillover of creativity and skills, and the knowledge learned in the arts is spilling over into other aspects of peoples' lives.

Volunteerism in the arts is strong, with responding organizations showing that 69% of participants were volunteers, including board members. People across all age brackets are choosing the arts sector in which to volunteer, indicating that a broad range of people are committed to the arts, and that the arts are considered

to be important, worth contributing to and supporting through their unpaid labour. Volunteerism grows steadily in correlation to increasing age, until retirement when it declines. Retirement aged people may be an area of potential growth when seeking volunteers as they have workforce expertise and (perhaps) uncommitted time.

Figure 7. Gender of Artists

Number of	Artists /Hobbyists	Org's Empl'y'es	Bus. Empl'y'es	Volunteers	Total Number	% of Total Number
Males	60	52	8	184	304	31%
Females	88	110	14	462	674	69%

Of the people whose gender was identified, there were approximately 2.5 times as many women than men engaged in the arts. Women in Sault Ste. Marie are committing to working in the arts, choosing creative endeavours as their pathways of engagement for connecting to other women and to the community and as a means of earning family income.

Figure 8. Education of Artists/Hobbyists

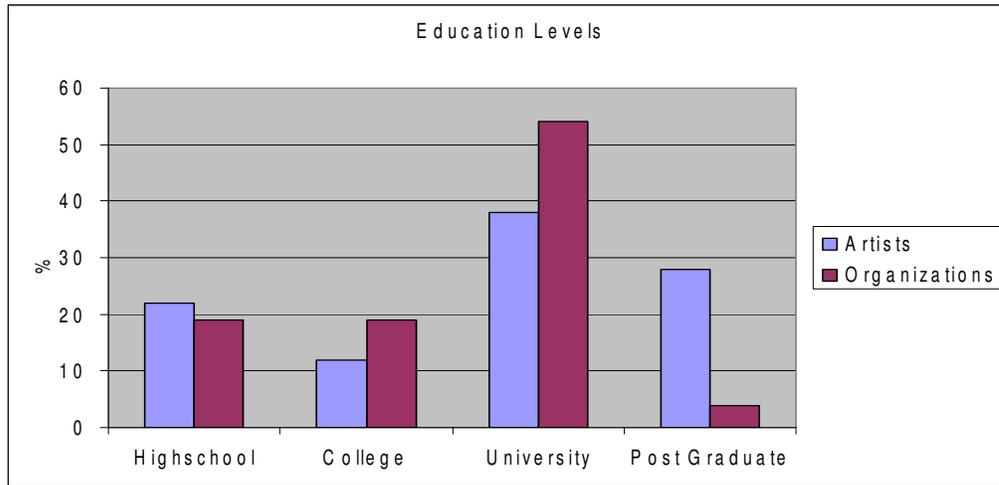


Figure 9. Family Engagement

Families of Artists/Hobbyists Also Engage in An Art/Hobby
74% also engage in an art/hobby
40% engage in the same art/hobby
35% engage in a different art/hobby

Approximately three quarters of artists/hobbyists' who responded have family members who are also involved in creative endeavours suggesting that engagement in the arts is transferable to family members. For a large number of participants it is a way of life, a family affair, with creativity nurturing and further developing creativity.

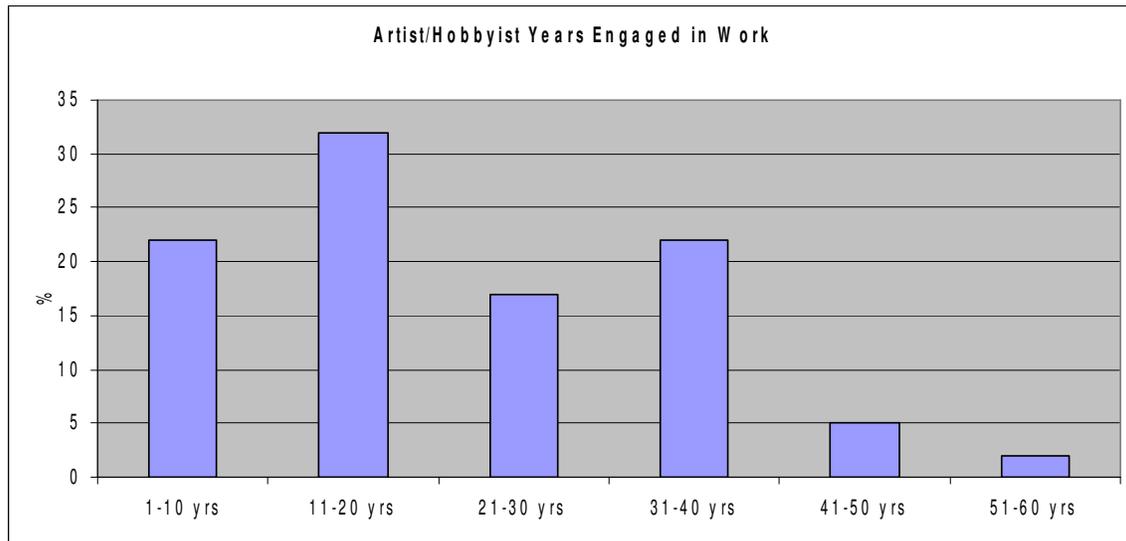
According to the research in Section 3, this family engagement increases opportunities for intergenerational sharing and understanding, child developmental learning, strengthening family relations and contributing to the overall development of a healthy family.

Figure 10. Solitary Work

Artists/Hobbyists Alone the Majority of Time		
Alone	# of People	% of Respondents
Yes	66	72%
No	26	28%

Respondents indicated a significant number of creative people work alone the majority of time. According to the research in Section 3, this may be a significant loss of opportunity to build social capital. Opportunities to connect to the creative community and larger community are important for validating and disseminating work, staying informed, current and knowledgeable, advancing skills, meeting new people. This development of social capital is now recognized as key for survival and advancement in an economic climate that relies on social networks to find and/or create work.

Figure 11. Years Engaged in Work



Artists/hobbyists have indicated an enduring commitment to working in the arts over many years, indicating the arts are field of preferred work. The arts are also providing family income over a long period of time.

22% of the artist/hobbyists who responded stated that they had entered the arts in the last 10 years, indicating the arts is an area for economic growth in SSM.

Figure 12. Arts-related Formal Education

Artists/Hobbyists Formal Arts Related Education		
Yes	28	31%
No	63	69%

Respondents indicated that people engaged and employed in the arts are well educated.

Sixty-nine percent (69%) of respondents are working outside of the area of their formal education indicating the majority of people employed and engaged in the creative community have at least two skill sets, their formal educational set and skills attained through the arts. This can be extremely advantageous with respect to the demands of the new economy as ‘hybrid workers’ must have the capacity to shift between and across fields, being a specialist and a generalist, transferring skills, applying knowledge, and acquiring skills upon demand. The arts are a training, development and transferring ground for cross-sectoral workers.

Some artists/hobbyists may have chosen to work in the arts as a source of family income; some may be employed in their field of the formal education, choosing the arts to meet their need for creative expression and need/desire for family income; some may work in the home and rely upon the arts for supplemental family income.

Resourceful, creative people are more likely able to overcome work related challenges and adapt to change, a critical asset in a highly competitive global economy. Increasing the number of avenues for people to participate in the arts at various levels of engagement is necessary to continually develop a creative workforce and develop a sense of place.

Figure 13. Recent Training

Artists/Hobbyists Training In The Last 5 years		
Training Taken	# of Respondents	% of Respondents
Yes	77	84
No	15	16

Approximately 50% of the respondents took 1-3 workshops in the last five years, and 23% of respondents taking 4-6 workshops, indicating people working and engaged in the arts in SSM are committed to training and attaining and/or improving skills through continued education. Creative people in SSM want to challenge and upgrade themselves and need continued opportunities to do.

Although the survey revealed that respondents had taken training, the type, nature or duration of training was not identified. The training could have been in the acquisition of a practice based skill and/or business related (e.g. business development).

The cost of the training may be a barrier for some artists/hobbyists who would like to be engaged in the arts as a creative expression, in starting a business, supplementing income and/or changing professions. The demand for training may be higher than the number of current participants.

Training opportunities are fundamental to the development of a skilled workforce and particularly so when a large percentage of people are engaged or employed in a field outside of their area of specialization.

69% of responding organizations stated no paid employees had taken training in the last three years, indicating an area that needs addressing. Training increases organizations' efficiency and productivity by developing peoples' capacity to lead and effectively manage organizations in changing times.

Figure 14. Volunteer Training

Organizations Volunteer Training		
	# of Orgs	% of Orgs
Yes	9	43%

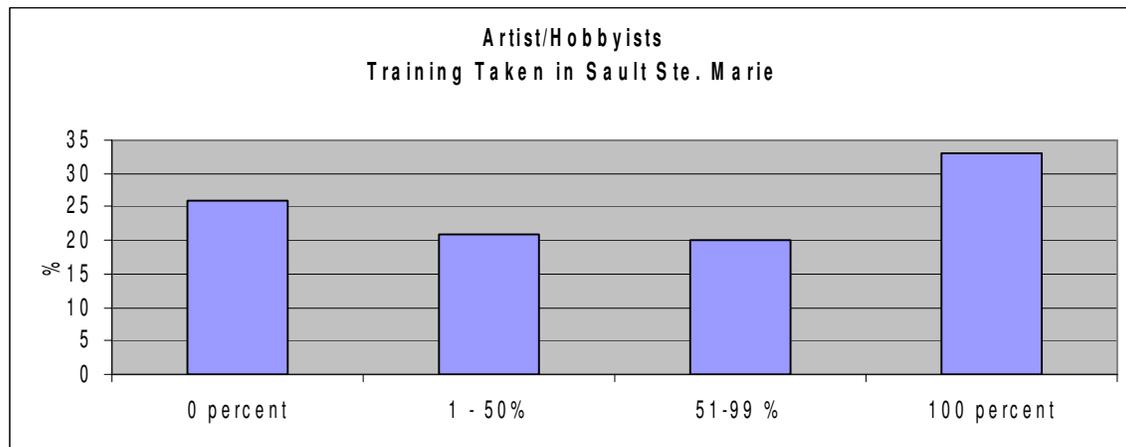
Volunteers are an integral and critical part of organizations with 99% of participating organizations stating they relied upon volunteers for daily operations, and/or events.

72% of the volunteers whose gender was identified were women, indicating that women are making significant contributions to the community's social and economic development through unpaid work, enabling many organizations to provide critical social development services.

Responding organizations stated that the largest number of volunteers contribute to governance, followed by fundraising, office administration and recruitment.

While volunteers are heavily relied upon less than half of participating organizations stated they provided training representing a significant gap in organizational sustainability.

Figure 15. Training taken locally



The vast majority of respondents who stated they took workshops in the last five years took them locally, with only 26% of respondents indicating that they have not taken any workshops in SSM. Workshops are developing the workforce, providing employment opportunities for workshop leaders and building the local economy.

4.2.1 Conclusions

The research revealed that there is a broad involvement of people in the arts, with families and intergenerational participation, with a higher percentage of women participating. The survey also indicated that there appears to be much greater involvement in persons over 30 years of age. Volunteers were also actively engaged in a wide variety of differing types of arts-related activities.

The survey also revealed some gaps in services, particularly in the areas of professional development. All of these gaps also present opportunities for economic development and activity at the local level to improve the opportunities for the development of creativity and innovation economic diversification.

Fostering and developing a creative economy supports Destiny SSM's Immigration Strategy, (attracting and retaining skilled labour and investment) and Post-Secondary Infrastructure (determining training needs).

Developing the arts sector's human capital, in numbers and productivity, would greatly increase the sector's sustainability by addressing youth and professional

out-migration and the community's attractiveness to mobile labour and investment.

To increase participation, thereby building creative capacity, there needs to be a variety and range of engagement opportunities, within and across SSM's demographics (e.g. seniors, children, intergenerational, intra-cultural, and multi-cultural opportunities) on an on-going basis. While it is evident the arts community is active and alive, the variety (e.g. performance, photography) and range (introductory, professional) of engagement opportunities for SSM's demographics is not known.

4.2.2 Recommendations

To increase sector participation facilitating the development of creativity and innovation, the following task is recommended for the Sault Youth Council and the local education sector,

- ***Increase awareness and participation in the arts in general and children and youth in particular***

To address professional development in the sector, the following task is a recommendation for the Sault Ste. Marie Economic Development Corporation,

- ***Identify strategies to build local capacity, including education and training needs***

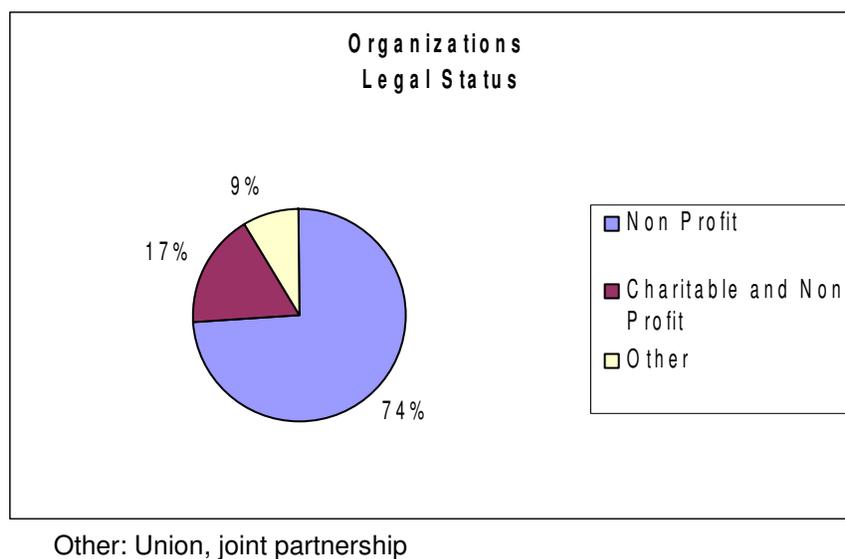
4.3 Building Arts-based Industry Clusters in Sault Ste. Marie

Social capital and networked organizations create industry clusters outlined in Section 3 of this report. The following section looks at SSM's organizational resilience, the arts industry's current social capital. It profiles arts organizations' legal status, affiliations, infrastructure needs and challenges, critical mass and cluster development.

4.3.1 Developing social capital

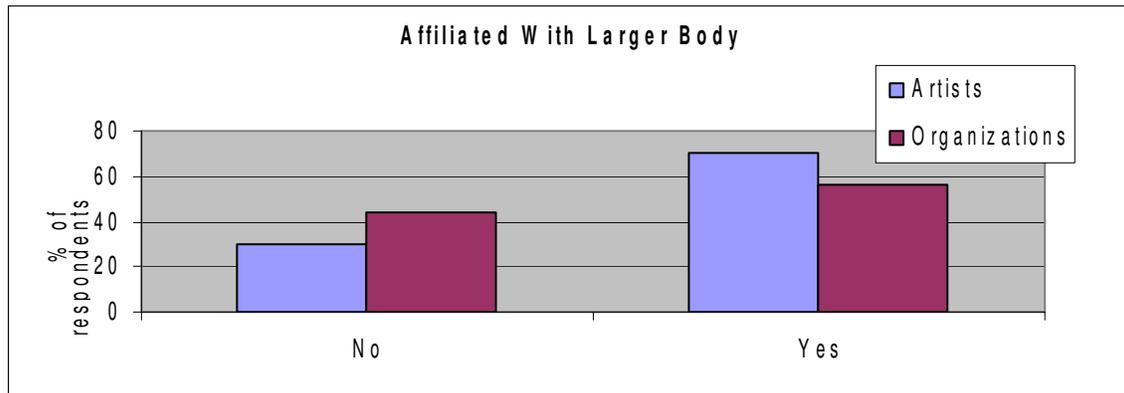
The survey indicates that 83% of responding organizations do not have a charitable status which limits their ability to develop social capital by providing income tax receipts for investments.

Figure 16. Legal Status



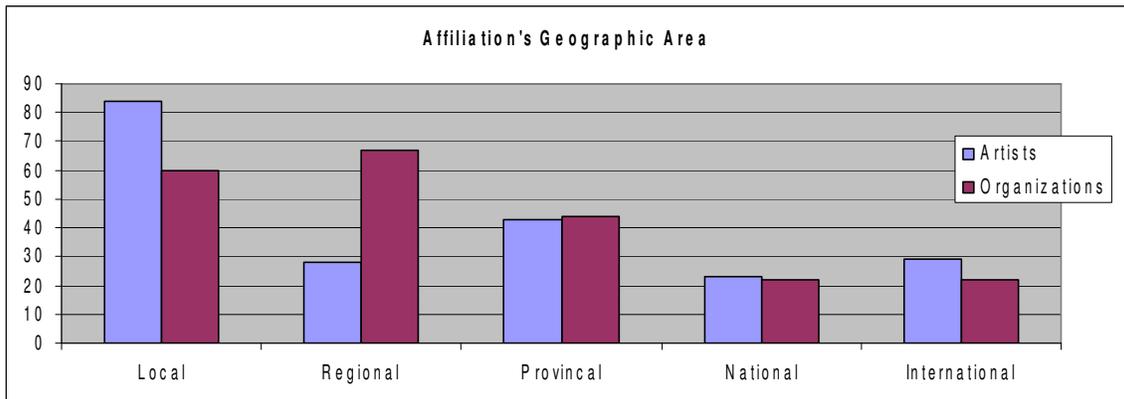
There are a significant number of artists/hobbyists and organizations in SSM that are unconnected to the arts community and to the community at large illustrating low social capital, resilience and sustainability.

Figure 17. Affiliations



According to the surveys 34% of participating artists/hobbyists and 43% of participating organizations indicated they did not have any affiliations at all².

Figure 18. Affiliations' Geographic Area



16% of artists/hobbyists and 40% of organizations stated they did not have local affiliations

12% of artists/hobbyist and 25% of arts organizations stated they did not have any affiliations within the cultural sector and 91% of artists/hobbyists stated they did not have affiliations outside of the cultural sector.

Some organizations stated they had affiliations with the social sector government, economic and environment sectors.

² Most of the respondents were members of the Arts Council. Perhaps when completing the survey they did not think of the Arts Council membership as being an affiliation or may have been confusion around the question.

Responding artists/hobbyists and organizations cited information, training and advertising as being the three greatest reasons for affiliating.

4.3.2 Building Critical Mass

Some sectors have reached a critical mass with the stronger areas being performance, music, and visual arts. The sector's size, variety of organizations and cultural assets remain unknown as a comprehensive list does not exist. The Arts Council has a substantial list which could be built on.

SSM also has existing cluster strengths in research and education. An arts industry cluster could link to and build on SSM's existing areas of expertise strengthening the city's position as a centre for innovation, research and development.

Figure 19. Artist/Hobbyists Cultural Focus

Artist/Hobbyists Main Cultural Focus						
Time spent	Performing	Visual	Literary	Heritage	Media	Other*
100%	8	40	1	0	2	0
1-99%	17	33	15	14	23	2
0 % of time	65	17	73	74	65	85

Other* teaching, recording arts

81% of responding artists/hobbyists stated they work in the visual arts all or at least some of the time. Visual arts is a diverse category (e.g. painting, weaving, pottery) offering many options for engagement and a range and variety of cultural products for sale in SSM.

Figure 20. Population Served by Organizations

Organizations Main Cultural Focus						
Time spent	Performing	Visual	Literary	Heritage	Media	Other*
100%	8	1	0	3	4	2
1-99%	3	5	4	2	4	2
0 % of time	13	19	18	18	18	18

Other* tourism festival, arts umbrella organization, workshops on social issues

While most organizations have a clear cultural focus, 80% of participating organizations indicated that they serve more than one cultural area at least some of the time.

Figure 21. Organizations' Programming

Organizations Programming or Services			
	100 % focus	1-99% focus	0% focus
Education	2	15	5
Information Distribution	0	8	15
Promotion	4	14	5
Retail	0	2	21
Other*	0	4	18

Other* Sketching group, ladies club, film club

Only two of the participating organizations stated they spend some time retailing representing an opportunity for greater economic activity. Identifying appropriate commercialization opportunities and locations for retailing artists/hobbyists' and organizations' products would contribute to the local economy by generating revenue, increasing employment levels, defining SSM and building cultural tourism.

When artists/hobbyist worked with others they stated that they spent: 70% of their time with adults 16-64 yrs; 16% of their time with seniors (65 yrs and older) and; 13% of their time with children (under 16 yrs)

Participating organizations indicated they serve children and youth (under 18 yrs) 20% of the time; adults (19-64 yrs) 28% of the time; seniors (65 plus yrs) 14% of the time; and no specific age group 29% of the time. Opportunities for children, youth and seniors to participate in the arts are crucial in developing and maintaining a creative and active mind.

Figure 22. City's Population Served

City of Sault Ste. Marie Recreation and Culture Division Cultural Focus (approx %)	
Performing	10%
Visual	10%
Literary	10%
Heritage Arts*	70%
* Immovable heritage (e.g. buildings), movable heritage (e.g. ethnicity) heritage conservation, identification, protection and interpretation	

Source: City Recreation and Culture Division.

The City is providing essential support in the heritage area. The retention of peoples' heritage, heritage buildings and sites is a fundamental component in creating a sense of community and quality of place. The community's history, its individual and collective memory expressed through architecture and stories, create and define a place which then become a key element in a Place Marketing economy. The absence of distinctive and historical buildings challenges communities ability to defining place by having fewer cultural assets upon which to build.

Figure 23. Community Members' Support

Organizations Membership		
21 % are open to membership	Type	# of members
80% are open to	Individual	32,103
56% are open to	Group	322
Total Membership		32,425*

*Some individuals may have memberships with more than one organization.

4.3.3 Building infrastructure

Responding artist/hobbyists and organizations' current constraints and future challenges revolve around the availability of long-term affordable space in desirable locations that is suitable for living, teaching, presenting, administration and storing. Some space requirements must meet specific requirements (e.g. heated, archival). The cost of maintaining larger spaces is also cited as a challenge. The challenge of suitable working space needs to be addressed now to ensure the continued development and productivity of the creative community.

Although there is a desire for growth in the cultural sector (See Home Grown Economy, Figure 38) critical infrastructure is currently limiting economic development. The Algoma Conservatory of Music is an example of a keystone organization restricted by its substandard facility.

Figure 24. Current Infrastructure

Current Space Meets Needs for Next 5 Years		
Meet needs	Yes	No
Artists/hobbyists	60%	40%
Organizations	40%	40%

40% of responding artists/hobbyists and participating organizations stated that they do not have adequate working space now and/or within 5 years, representing a very large percentage of the arts community whose creativity, productivity and sustainability is being restricted.

Figure 25. Infrastructure Space Needs and Challenges

Space: Uses, Needs and Challenges		
Artists/Hobbyists		
Current Space Uses	Future Space Needs	Current and Future Challenges
Creating	Creating	Size
Storage	Storage	Location
Living space	Living space	Cost
Organizations		
Current Uses	Future Needs	Current and Future Challenges
Storage	Storage	Cost
Space to hold events and workshops	Space to hold events and workshops	Repair and maintenance
Administrative space	Administrative space	Location

4.3.4 Conclusions

Sault Ste. Marie has been home to a wide variety of artists and cultural organizations, and clusters have already begun to emerge in some sectors. The Algoma Conservatory of Music, combined with summer music camps including a family camp, a large number of musical groups and individual artists, provides a strong basis for at least one industry cluster. Theatre groups, and visual artists form at least two other strong possible clusters.

Developing the arts-based industry clusters supports Destiny SSM’s IT Strategy, Applied Science Opportunities and Waterfront/Downtown Development, as well as Tourism SSM and the Downtown Association’s Revitalization Plan.

Development and growth in the arts sector is currently restricted by infrastructure—available, long-term affordable space in desirable locations that is suitable for living, teaching, presenting, administration and storage. As well, infrastructure around SSM’s cultural institutions needs to be addressed.

The study indicates that social capital is currently weak within the sector with a high percentage of artists/hobbyists and organizations without affiliations. To increase sustainability, the arts sector must strengthen its capacity to raise awareness of the sector as a whole. Its engagement also needs to be

strengthened by developing networks, partnerships and collaborations within the arts sector, across sectors and with the broader community.

4.3.5 Recommendations

To facilitate the development of arts-based clusters the following task is recommended for Sault Ste. Marie Economic Development Corporation.,

- ***Identify strategies to ensure proper maintenance of existing infrastructure***
- ***Identify mid and long term infrastructure needs (e.g. space, marketing core funding)***
- ***Identify arts-based industry clusters most likely to succeed with particular attentions to music, theatre and visual arts***

To increase the arts sector's social capital, connectivity and efficiency, and partnerships the following task is recommended for the Downtown Association and the Sault Ste. Marie Chamber of Commerce,

- ***Identify partnerships, collaborations and promotional strategies for the culture and arts sector***

4.4. Building a Place Marketing Economy in Sault Ste. Marie

As indicated in Section 3 of this report, working collectively leads to the development of inclusive, holistic community plans, transforming a community into a 'place' in a Place Marketing economy. A cultural planning lens supports arts-led regeneration, defining and branding place. This section identifies the assets SSM can build on in becoming a resilient, sustainable community where people want to live, work, play and visit.

Figure 26. Cultural Events

EVENTS	Total # of Events	Total Attendance	Total # of Ticketed Events	Total Attendance
Organizations	301	139,510	134	79,740
SSM Public Library	1, 059	5,694	50	518
Ermatinger/Clergue Nat'l Historic Site	N/A	9,000	N/A	9,000
City of SSM Roberta Bondar Pavilion	23	19,000	N/A	N/A

Free events in SSM are providing significant cultural enrichment for a large percentage of the population. The difference in attendance between non-ticked and ticketed events may indicate ticketed events were beyond people's discretionary income levels, willingness to pay and/or area of interest. The timing may have been a factor as well.

Figure 27. Tourism SSM's Support

<p>Tourism SSM A Division of Sault Ste. Marie Economic Development Corporation (SSMEDC)</p>
<p>Festivals and Events Network (FEN) formed in 2004 Tourism SSM contributes funds to FEN and provides administrative support Source: Tourism SSM</p>

The Festivals and Event Network was formed to assist organizations interested in developing and promoting their events. A small number of organizations belong

to the network. Cost may be a limiting factor. Some organizations may not be aware of the network and/or feel that their festival is too small.

4.4.1 Conclusions

The research revealed that Sault Ste. Marie and area has a rich and vibrant history and culture and a committed arts community. The study also showed that cultural renewal and activity in nearby First Nations communities, together with the City's history, could provide a basis for the establishment of strategic marketing of the City to attract creative and innovative people, both as permanent residents and as tourists.

Leveraging the area's cultural assets into stronger events would promote cultural tourism further defining SSM as a desirable place to live, work, visit and play.

Adopting a cultural planning approach, integrating land use, economic and cultural development, would build a culturally rich, authentic place, increasing resilience and supporting Destiny SSM's Waterfront/Downtown Development, Tourism SSM, the Downtown Association's Revitalization Plan, Community Quality Improvement (CQI), Youth Opportunities Assessment Plan (YOAP) and Strategy and the Doctor Recruitment Strategy.

SSM does not have a holistic, inclusive community development plan representing a significant gap in resilience. The City lacks an updated cultural strategy and has not yet adopted a cultural planning approach to market SSM as a place. This limits SSM's capacity to plan, develop, and leverage the sector efficiently. Integrating culture into planning processes would increase community resilience while building and defining the uniqueness of the community.

While SSM's arts community provides a number of festivals, events and activities information about the arts community is not easily accessible. A comprehensive list, website and/or promotional arm does not exist limiting residents, prospective citizens, tourists and SSM's marketing and recruitment mechanisms' (e.g. Tourism SSM and Doctor's Recruitment) ability to effectively capitalize on the community's assets in developing place marketing strategies and gaining a competitive advantage.

4.4.2 Recommendations

To facilitate the development of arts-based clusters the following task is recommended for Sault Ste. Marie Economic Development Corporation:

- ***Identify strategies to ensure proper maintenance of existing infrastructure***

- ***Identify mid and long term infrastructure needs (e.g. space, marketing, core funding)***
- ***Identify arts-based industry clusters most likely to succeed with particular attentions to music, theatre and visual arts***

To increase the arts sector's social capital, connectivity and efficiency, and partnerships the following task is recommended for the Downtown Association and the Sault Ste. Marie Chamber of Commerce:

- ***Identify partnerships, collaborations and promotional strategies for the culture and arts sector***

4.5 Building a Home Grown Economy in Sault Ste. Marie

Building a Home Grown Economy relies upon developing local capacity and utilizing strengths and community assets (people, financial, natural) as the research literature in Section 3 indicates. This section provides an overview of SSM's existing Home Grown arts-based economy, the economic impacts, current allocations, and areas of growth, providing a picture of SSM's resilience in developing this aspect of the economy.

4.5.1 Employment in the Arts

In total, responding organizations and businesses created 63 permanent full-time positions, 69 part-time positions, and 60 contract or seasonal positions. Responding organizations indicated that they are providing employment opportunities for all ages of people, from youth to retirement. Youth from 16 to 18 years old are attaining entry level employment, providing employment in areas of interest and introducing them to the possibilities of careers in creative fields. Early introduction to creative-based employment provides first-hand knowledge and experience, essential in recruitment and development of a creative community.

Youth (19-30 years) are attaining important employment opportunities in arts related businesses, retaining this critical age bracket in the community. For people over 30 years of age employment opportunities appear to decline in arts related businesses while increasing in organizations.

Respondents indicated that project/programming funding infrastructure was the primary challenge for organizations in developing full-time permanent positions, and that lack of permanent funding also compromised their own sustainability.

Figure 28. Cultural Staffing at City

7 full time permanent staff
9 permanent part-time staff
12 seasonal full-time staff

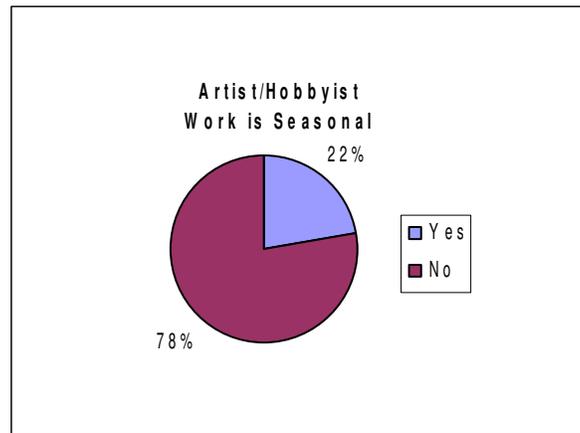
No dedicated staff person to culture, but 3 staff spend part of their time in culture. Source: City Recreation and Culture Division

Of the seven full-time permanent staff within the Recreation and Culture Division of the City of SSM, not one position is dedicated solely culture. With the awareness and importance of culture in developing economies and community resilience, it remains a definite gap in the City's ability to develop a coordinated plan addressing the need to maximize current cultural assets and attract and retain creative talent in an efficient manner.

This lack of employment opportunities, and the part-time and/or contract nature of the work is of concern to the building of a stable base for a creative economy. Continued employment is essential in building organizational capacity through continuity and the transfer of skills and knowledge between people, intergenerationally and retaining organizational memory.

In contrast to paid employment, seventy-eight per cent (78%) of the artists/hobbyists respondents stated that they work year-round (as opposed to seasonally) in their entrepreneurial endeavours in the arts, demonstrating an ongoing commitment to their chosen creative field. A committed year-round workforce is essential in building a strong creative community and human resource pool.

Figure 29. Seasonal and year-round employment



Respondents stated the majority of artists/hobbyists were dedicating 11- 40 hours per week to their work, indicating a significant amount of creative activity is occurring twelve months of the year. This activity leads to skill acquisition and/or professional development in a second skill set as well as providing important family income year-round.

Figure 30. Organizational Staffing

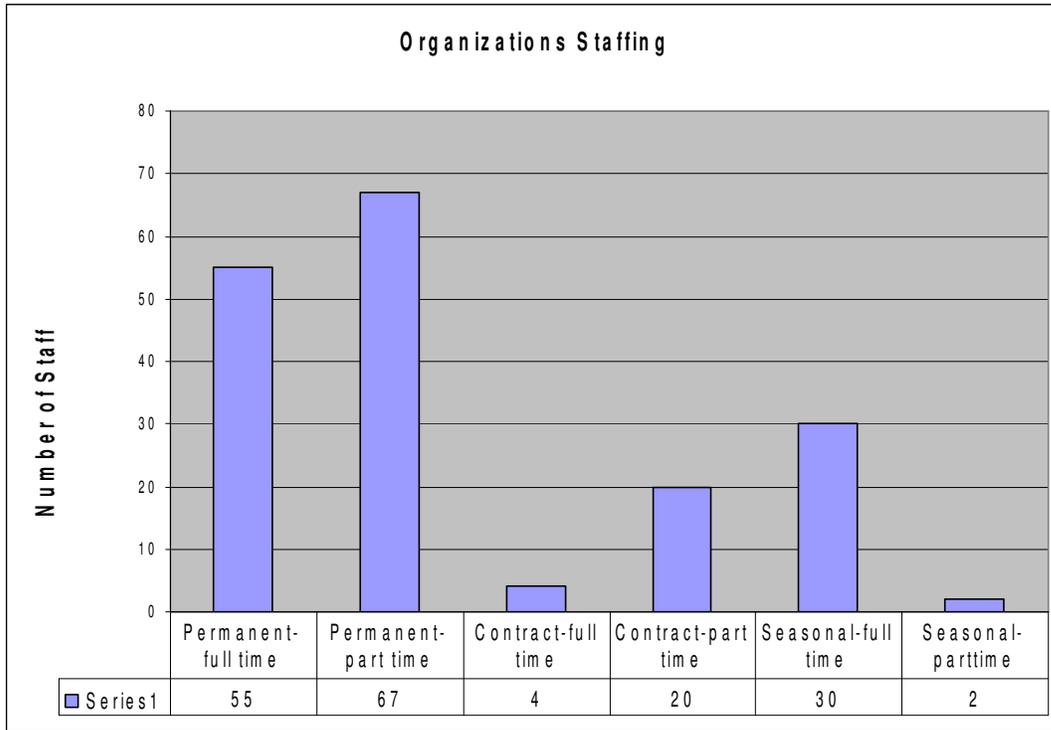


Figure 31. Organizational Salary Ranges

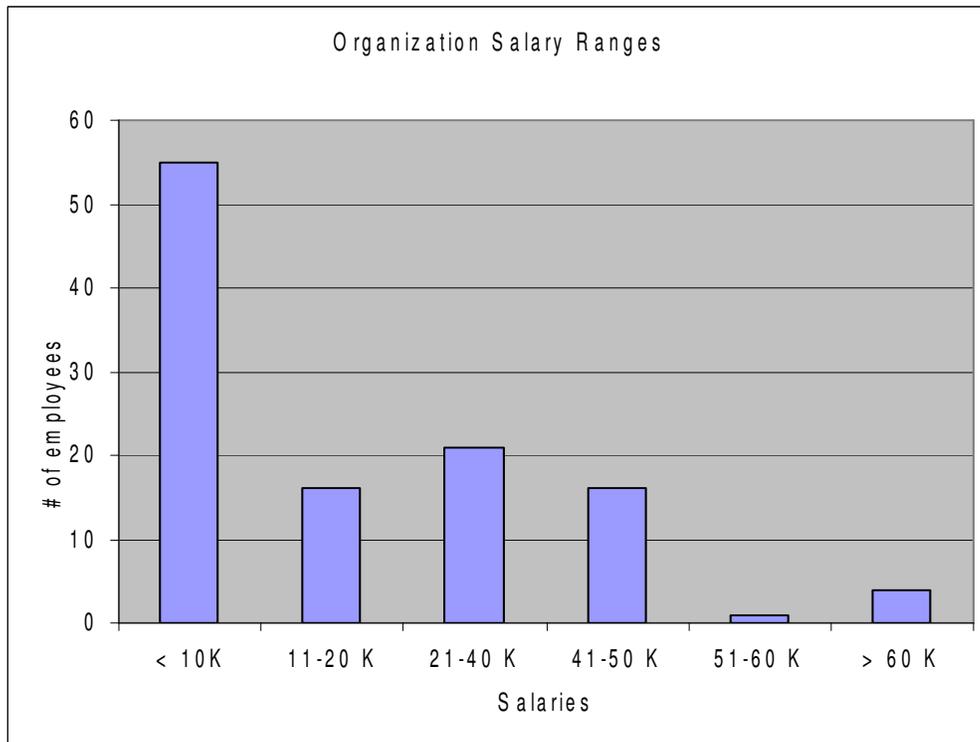


Figure 32. Organizational Salaries and Benefits

Salaries and Benefits		
	Organizations	2005
Salaries & Benefits		\$3,958,792

*Includes City employees

Figure 33. Economic Impact

Revenue Sources				
	Artists/Hobbyists	Organizations	Businesses	Totals
LOCAL SOURCES				
Sales/Admissions	\$86,692	\$1,435,821		
Other*		\$177		
Total Sales and Other	\$86,692	\$1,435,998	**\$9,448,321	
Municipal Government				
Heritage Centres, museums, libraries, art galleries		\$2,527,838		
Other organizations (6)		\$37,000		
Total Municipal Government		\$2,564,838		
Local Donations	\$2,100	\$1,038,136		
Total Local Revenues	\$88,792	\$5,038,972	\$9,448,321	\$14,576,085
EXTERNAL REVENUES				
Provincial Government		\$539,025		
Federal Government		\$117,932		
External Donations	\$500	\$82,150		
Total External Revenues	\$500	\$739,107		\$735,607
Unidentified Revenues		\$280,948		\$280,948
Totals Revenues	\$89,292	\$6,059,027		\$15,596,640
*Other: Bank interest				
**Stats Can				
Sources: Surveys & Stats Can				

Of the survey respondents, 24% of artist/hobbyists, 42% of organizations and arts related businesses (provided by Stats Canada) generated \$15.6 million. Using the economic multiplier of 1.58 (Infometrica Limited, 1997) for assessing local economic impacts, the total impact was 24.5 million in 2005.

In comparison, prior to using the economic multiplier, the non-profit sector generated \$78 million in 2004.

The vast majority of the respondents stated that their revenues stayed in SSM. Assisting the arts sector to access external resources would increase the direct economic impact of the arts on the economy in SSM and spur further growth. Many organizations may meet current funding criteria but have expressed barriers to accessing the funds due to challenges around:

- 1) grant writing: available and skilled writers and,
- 2) time: time to research and match grant criteria to needs; funding cycle time delays

Figure 34. City’s Culture and Recreation Budget

*Culture and Recreation Budget (2004-05)		
Cultural Advisory Annual Disbursements	\$55,550	
Total	\$56,750	

*The City’s Recreation and Culture Division’s budget is an aggregate budget. The amount of money spent on culture is not available. The Cultural Advisory Board’s budget and additional allocations outside of the division’s spending is available. Source: City Recreation and Culture Division.

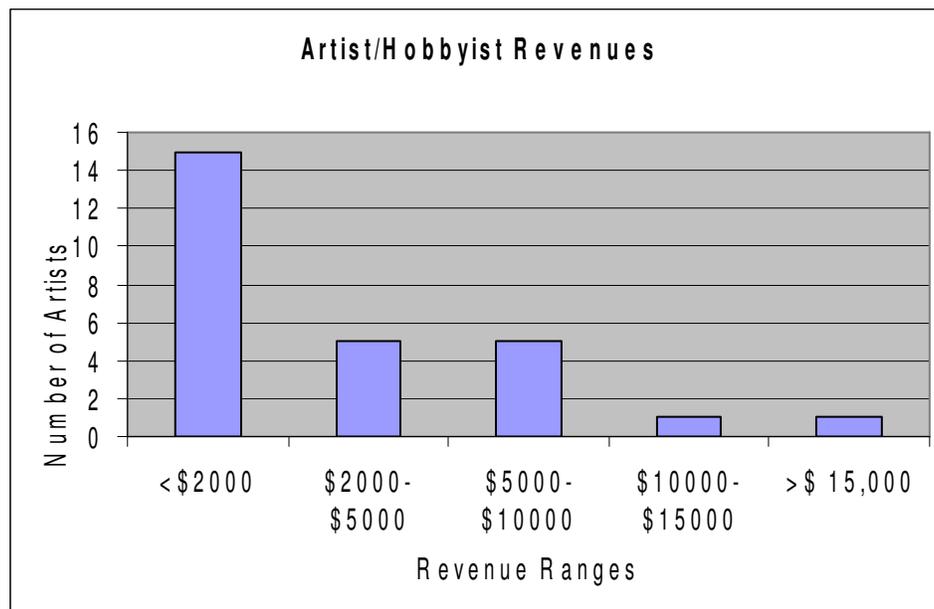
The City lacks an updated cultural strategy. In 1988 the Klein/McInnis Group was commissioned to prepare a Cultural Strategy for the City. Few recommendations were implemented. (e.g. a feasibility study for the development of a visual arts and crafts studio and exhibition sales facility in the downtown core or waterfront; establish a position of Coordinator of Cultural Affairs). Many of the challenges facing the arts identified by the consultants 22 years ago remain challenges today.

One of the Strategy’s outcomes was the establishment of a Cultural Advisory Board in 1990 that led to the development and adoption of the Cultural Policy for the Corporation of the City of Sault Ste. Marie. Although the establishment of a dedicated annual operating grant budget for cultural organizations is in place

the recommended annual amount identified in the Klein/McInnis study for this item was \$80,000 (in 1988 dollars), where as the Cultural Financial Assistance Grants budget had been \$23,000 and was increased to \$53,000 in 2004-05.

Strategic development in the arts would build on SSM's existing strengths and support Destiny SSM's diversification efforts particularly around Small Business and Tourism Growth Engines. It would increase community resilience characteristics in developing local capacities, diversifying the economy, local ownership, alternative forms of economic activity, niche markets and self-reliance.

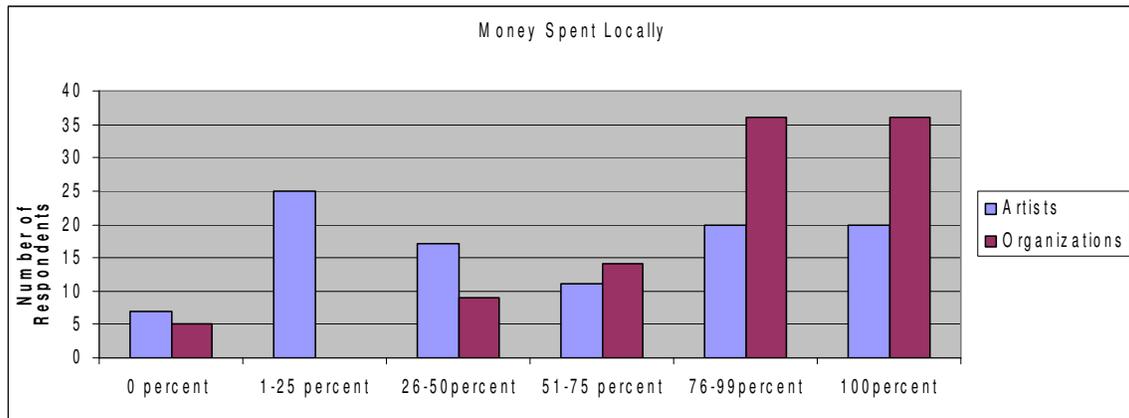
Figure 35. Artists/Hobbyists Revenues



29% of participating artist/hobbyists' indicated their total aggregate revenue for 2005 was approximately \$148,742

25% of the participants stated that they contributed up to 50% of their family income. Although the average contribution was 7% the higher contributions were sizable, contributing 15%, 20%, 25% and 50% to their family income.

Figure 36. Revenues spent locally



According to the respondents, the arts are supporting and building the local home grown economy by spending the vast majority of revenues within the community, indicating very little economic leakage in this sector.

Only a few responding artists/hobbyists and organizations stated they were not spending any of their income locally. It is likely these expenditures represent purchases of specialized products and/or services not available in town.

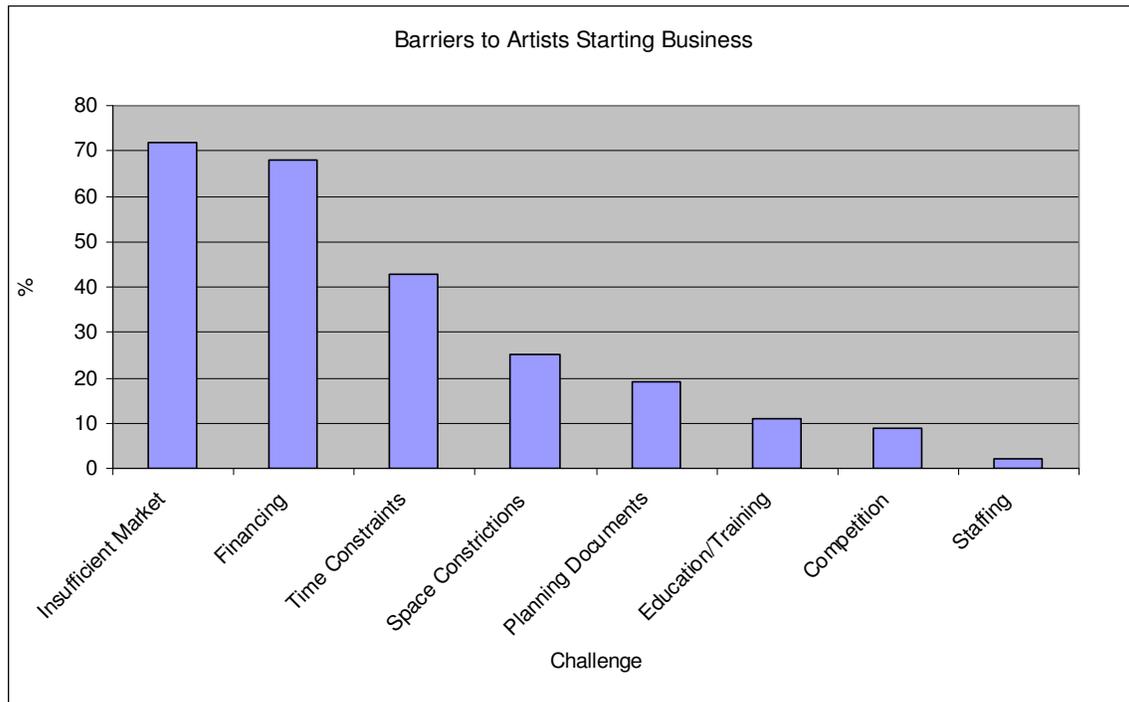
4.5.2 Areas of Growth

Of the respondents, 24% of the artists/hobbyists and 96% of the organizations stated that they would like to start a business within the next 5 years. But 51% of the artists/hobbyists and 86% of the organizations felt there were barriers. Of the participating organizations, 15% indicated they were not interested in expanding because they thought their organization was a good size.

Artists/hobbyists respondents cited insufficient market as the greatest barrier to starting a business. Likely this refers to the local market. Developing a marketing strategy takes time and resources to product development and locating niche markets. Assistance in marketing through i) skills training, ii) development of a marketing arm and, iii) local market development strategies (more avenues and outlets) would increase revenues and reduce barriers to small business development and growth.

Time constraints suggest a desire/need to commit more time to the arts but artists/hobbyists are caught in cycle of insufficient time to start a business and insufficient funds to make transition. Strategies that provide time for developing, expanding and/or transitioning to arts related businesses are a critical part of building a Home Grown Economy.

Figure 37. Barriers to growth for artists/hobbyists



Participating organizations have indicated they want to expand in two areas linked to sustainability, membership and volunteers.

A desire for an increase in audience may indicate a need for marketing expertise, that there is strong competition for audience (too many similar events) and/or the audience is limited (not able/willing to pay; outside area of interest). It is interesting to note that only a small number of organizations cited an interest in expanding their existing market area. This may be due to limited resources for marketing and/or may be beyond the organizations' mandate. Closer collaboration with Tourism SSM may be an option for some organizations.

Participating organizations did not indicate a desire to expand into another cultural category suggesting that they were focusing on a targeted area which is a good strategy for developing expertise, strong market penetration and organizational branding.

Reliable fundraising, sufficient funding and shortage of volunteers indicate a need to address shortage of resources allocated to organizations that would assist them in becoming more sustainable over time.

Very few organizations are planning to hire and the majority are not planning to lay off staff indicating small, but limited growth in the arts sector under current conditions. Considering organizations want to increase the number of volunteers

one may assume that they intend to fill organizational needs with volunteers rather than paid staff, again suggesting the need to generate revenues to increase paid employment.

Figure 38. Organizational Growth, Barriers and Staffing

Organizations					
Areas of Desired Growth in Next 5 Years	% of Org's	3 Greatest Barriers to Growth	% of Org's	Staffing Plans	% of Org's
Membership	26%	Reliable Fundraising	61%	Hire Staff	
Volunteers	22%	Sufficient Funding	58%	This year	8%
Other *	15%	Shortage of volunteers	41%	1-2 yrs	12%
Age Served	8%	Other*	38%	3-5 yrs	4%
Services	7%	Space Constrictions	30%	No plans to hire	64%
Cultural Category	3%	Time Constraints	24%		
Heritage	2%	Competition	19%	Lay Off Staff	
Other* Attendance, all singers especially males and tenors		Leadership	19%	No plans to lay off	76%
		Insufficient Market	13%		
		Staffing	12%		
		Other* interested people, local government's lack of support for cultural sector, equipment storage, short shelf life of film, male singers			

4.5.3 Developing and Diversifying the Economy

Barriers to developing and diversifying the economy may be summarized into two categories:

- i) community attitude: (recruitment, small local market, changing demographics, fair wages) and,
- ii) infrastructure: subsidy models; buildings (availability, maintenance, storage, affordability) supplies; promotion; education and training in the north and fees; retail and marketing opportunities; sector planning and leadership; transitioning time. These challenges need to be addressed to build economies relevant in the global marketplace.

Most services survey participants would like to see revolve around infrastructure necessary for growth: education and training, places to exhibit/ sell work, youth involvement, opportunities to meet, engage, festivals and critical built infrastructure including storage space

Figure 39. Current Challenges

Three Greatest Current Challenges (Not prioritized)	
Many challenges were cited as both current and future	
Artists/Hobbyists	Organizations
Time	A good venue, reasonable cost
Social/community acceptance	Volunteer burn out
Lack of suppliers	Competition, other services/organizations
Appropriate place to meet clients	Non-union performers
Need handicap accessibility	City constraints
Financial support for creation	Operational funding

Figure 40. Future Challenges

Three Greatest Future Challenges (Not prioritized)	
Many challenges were cited as being both artists/hobbyists and organizational challenges as well as both current and future	
Artists/Hobbyists	Organizations
Switching from job to art	Recruiting active members/youth
Workshop/Training fees	Building/maintenance/storage
Opportunities to learn in the north	Growth
Retail/ Marketing	Planning
Fair wages	Promotion
Mentors/training	Leadership

Figure 41. Services

Services Requested (Not Prioritized)			
Artists/Hobbyists		Organizations	
Services do provide	Services do not provide	Services do provide	Services do not provide
Commissioned Works	Year Round Training	Donations	Formal Appraisals
Music Performance	Reproductions	Demonstrations	Appraisals
Music for Church	Free Performances	Public Internet Workstations	Weekly 'jam' Sessions
Donations	Donations	Concerts	An Annual Festival
Various lessons (e.g. pottery, bookbinding)	Production work	Information	Purchase Art
Lessons	Repairs	Lessons	Booking Agency

Services/Opportunities Would Like to See in SSM (Not Prioritized)	
Artists/Hobbyists Would Like	Organizations Would Like
Business assistance for artists and entrepreneurs	Community Archive
Smaller venues than the Art Gallery of Algoma	A city staff position dedicated to youth (13-29 yrs) issues
Opportunities for underage musicians to perform	A website for youth for info & connect with others
An arts-related program for SSM on MCTV	Retail sales opportunities
Publicly funded studio space	More music/arts related education
Community based arts centre	Art and artefact conservation services
Educate community on values of art/music	Space to have solo shows

4.5.4 Conclusions

The survey revealed that only 10 people are able to work full-time in their chosen field and that there is relatively little investment at the municipal level to support this aspect of the economy. The research clearly showed that other cities – a number of which are similar in size and location to Sault Ste. Marie – are focusing their attention on this type of development to their benefit.

Developing a home grown arts-based economy would support Destiny SSM's goal of economic diversification through the Small Business and Tourism Growth Engines.

Strategies to assist the arts sector in becoming more sustainable by applying business development tools (e.g. accessing external investment, product development and commercialization opportunities, niche marketing identification, marketing mechanisms, time management, business retention and expansion, succession planning, small business development and transitioning time) is key to increasing economic activity, revenues and employment.

With the awareness and importance of culture in the global economy and its role in increasing community resilience, the absence of City staff dedicated to addressing the cultural community's needs remains a definite gap in SSM's ability to develop the arts economy in a planned, coordinated and efficient manner, as well access external funding opportunities.

Encouraging the development of more arts related employment opportunities particularly for youth would assist in combating youth out-migration and build a foundation for creative development and innovation.

4.5.5 Recommendations

To increase Sault Ste. Marie's sustainability and to maximize the culture and arts industry's potential in developing and diversifying the economy, the following task is recommended for the Sault Ste. Marie Economic Development Corp.,

- ***Develop solutions to address Identified barriers to sector's growth***

5.0 Conclusions

The literature review illustrated the link between culture, the arts and the economy is increasingly being acknowledged as communities, large and small, around the world adopt a cultural planning lens to development, harnessing the sector as a key economic driver in diversifying and developing sustainable economies within the global context.

The research of the literature reveals the indicators of community resilience and sustainability are linked to the development of opportunities for creative development and to the development of networks of social relations that tie together organizations and people from a diversity of sectors and social strata backgrounds.

Sault Ste. Marie has a rich and varied cultural history, broad engagement in the arts, strong performing, music and visual arts sectors and a dedicated workforce that is currently contributing to much-needed economic diversification. The surveys revealed that revenues generated in the arts sector are retained locally, combating economic leakage.

To capitalize on Sault Ste. Marie's cultural assets in building a resilient community that is a desirable place to live, work, play and visit and attract mobile skilled labour, a holistic, cross-sectoral strategic development plan is needed.

The plan's priority areas focuses on opportunities to develop the economy around the following existing community planning initiatives: Destiny SSM's Immigration Strategy, Post-Secondary Infrastructure, IT Strategy, Applied Science Opportunities and Waterfront /Downtown Development, and Small Business and Tourism Growth Engines; Tourism SSM' Downtown Associations Revitalization Plan; Community Quality Improvement; Youth Opportunities Assessment Project and Strategy; and the Doctor Recruitment Strategy.

Given the extent of past planning initiatives in Sault Ste. Marie there may be scepticism around the development of a cross-sectoral strategic plan. To engage and ignite community support in the process it is recommended that a community- based consultative process be adopted. Community Resilience Sault Ste. Marie could facilitate the process, as they have done in the past, by bringing community leaders and stakeholders together to building ownership and commitment.

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Glossary of Terms

Culture-can refer to the concept used to describe society's inherent values, the creation of community values, meaning and purpose in life, and in contrast, can also refer simply to arts and heritage (Hawkes, 2004).

Creative Advantage-The creative edge that an organization, community or city has by virtue of their ability to sustain creativity and innovation (Artscape, 2007:21)

Creative Hub-A multi-tenant centre, complex, or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors. (Artscape, 2007:21)

Cultural category

For the purposes of this study the cultural categories are Performing Arts, Visual Arts, Literary Arts, Heritage Arts and Media Arts as outlined in the City of Sault Ste. Marie's Cultural Policy

Cultural Mapping-is a form of 'asset based' community development that begin with identifying existing strengths and resources in the community. This cultural mapping process is therefore a defining characteristic of municipal cultural planning. Cultural mapping deals with physical or tangible cultural resources. It also deals with intangible resources—the unique character and identity of a community. (Greg Baeker, Municipal Cultural Planning, 2005)

Economic Multiplier- is a measure of the relation between the total impact of arts and culture on local income and the initial injection of income into the community which makes up the direct effects. (Informetric Ltd, 1997:47)

Hybrid worker-workers who combine traditional and new ways of working across sectors and disciplines (Interchanges, 2007:1)

Social Capital- is "the degree to which a community or society collaborates and cooperates to achieve mutual benefits." Source: Robert D. Putnam. Bowling Alone: The Collapse and Revival of American Community. New York: Simon & Schuster Publishing, 2000.

http://www.culturescope.ca/ev_en.php?ID=8609_201&ID2=DO_TOPIC#3Cultural

Social Economy- describes a variety of socio-economic initiatives addressing contemporary opportunities and needs, often in new ways. Linking, learning, Leveraging <http://www.usaskstudies.coop/socialeconomy/about>

Social Cohesion-The Council of Europe's Revised Strategy for Social Cohesion (2004) defines social cohesion as: "the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarisation. A cohesive society is a mutually supportive community of free individuals pursuing these common goals by democratic means." Source: The Council of Europe. European Strategy for Social Cohesion

Sustainable Development –is a notion which implies the interaction of economic, social and environmental factors in order to build a society that is more equitable and uses natural systems in a way that protects them for future generations. UNESCO

Place Making

An integrated and transformative process that connects creative and cultural resources to build authentic, dynamic and resilient communities or place (Artscape, 2007)

Appendix A: CULTURAL POLICY FOR THE CORPORATION OF THE CITY OF SAULT STE. MARIE

1.1 STATEMENT OF PURPOSE

The purpose of the Cultural Policy for the Corporation of the City of Sault Ste. Marie is to state the Corporation's cultural mandate, role and responsibilities, which will ensure equal access to all individuals and groups to enjoy opportunities for the preservation, development and appreciation of cultural expression, with the committed support of the City of Sault Ste. Marie.

1.2 DEFINITION OF CULTURE

The dictionary defines 'culture' as:

"The quality in a person or society that arises from interest in arts, letters, scholarly pursuits, etc...a particular form or stage of civilization..."

For purposes of this document, it seems prudent to expand the definition of "arts, letters" and "scholarly pursuits" into more general terms as:

- the improvement or refinement of the mind, emotions and interests, manners and tastes and
- the description of creative activity which provides aesthetic enjoyment to the various senses.

Performing Arts - Theatre, dance, opera, music, puppetry.

Visual Arts *- Painting, sculpture, printmaking, pottery, fibre and fabric art, woodworking as examples.

Literary Arts - Prose, poetry, storytelling.

Heritage Arts **- Immovable heritage, movable heritage, intangible heritage and heritage conservation, identification, protection and interpretation.

Media Arts - Photography, film, video, print, audio and/or graphics.

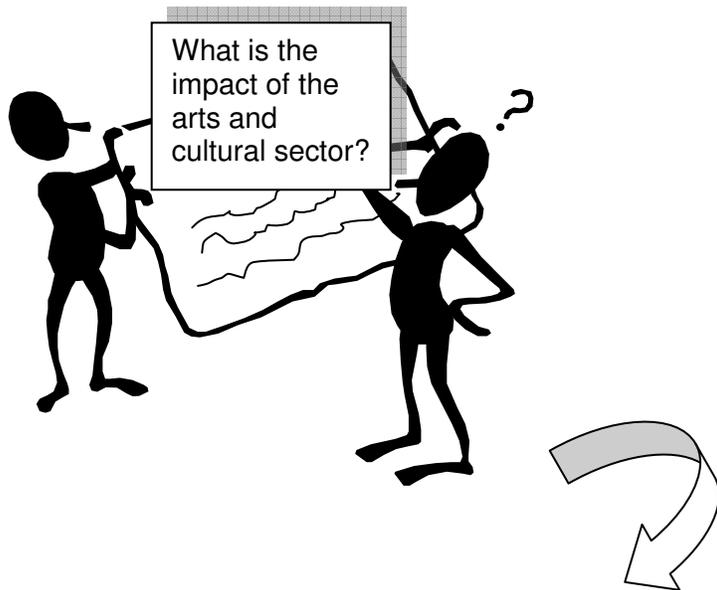
* Visual Arts includes both Fine Arts and Crafts.

** Heritage resources include immovable heritage - buildings, cultural heritage landscapes, natural heritage, archaeological and traditional use sites, intangible heritage - expressions of culture of the community (custom, dance, music song, story, etc.), movable property - personal property (art, artifacts, documents, natural objects and specimens).

Appendix B:

Socioeconomic Impact of the Arts

on the City of Sault Ste. Marie



Arts and Culture
Contributions + Current Trends + Future Needs

ARTIST/HOBBIST SURVEY

For people who are engaged in cultural activities but
the activities are not the main source of family income

Survey dates: June 26 to August 18, 2006



Community Development Corporation
OF SAULT STE. MARIE & AREA
A Community Futures Development Corporation



www.auc.ca



Participant's Information Sheet
(To be kept by participant for future reference)

Study Title: The Socioeconomic Impact of the Arts on the City of Sault Ste. Marie
Investigator: Jude Ortiz, BFA, BEd
Faculty Supervisor: Gayle Broad, PhD

I, Jude Ortiz am a researcher in the Community Economic and Social Development Department, Algoma University College, and a PhD student with the University of the West of England. I am studying the socioeconomic impact of the arts on the City of Sault Ste. Marie. The study is intended to provide information which will enable the City to better plan and invest in cultural activities. There are no anticipated risks for any individual who chooses to participate in this study. The study will take approximately 30 minutes of your time and will involve filling out a questionnaire.

Your participation in this study is strictly voluntary. You have the right to withdraw at any time, choose not to answer questions or leave questions blank. Your identity will not be revealed at any time. The data collected will remain confidential. The first page of the survey is separate from the rest and a unique code number is assigned to each survey and this first page. Record of the code number, page one of the survey and the remaining portion of survey will be kept separate to ensure confidentiality and anonymity. The results will be aggregate to protect/ensure anonymous responses of participants. After the data analysis is completed, raw data will be maintained in a secure file in the CESD department for a period of two years, after which time they will be destroyed.

The final report will be presented to the Arts Council. The Arts Council will distribute the results of the study to organizations, businesses and artists/hobbyists who provided contact information. The Art Council will also provide study information through their newsletter, ARTiculations. All respondents/participants will be able to access the results through the Arts Council, and the Algoma University College library. A press conference is also planned to raise the profile of this issue in the community.

If you have any questions or concerns about the study or about being a participant, you can call me at Algoma University College, 949-2301 ext. 4222 or the Faculty Supervisor at
(705) 949-2301, ext. 4351 for information.

SOCIOECONOMIC IMPACT OF THE ARTS **ON THE CITY OF SAULT STE. MARIE**

A socioeconomic impact study of the arts has never been conducted in Sault Ste. Marie. It will survey organizations, businesses and artists/hobbyists involved in arts and culture to gain a better understanding of the socioeconomic contributions this sector brings to the community.

The information gathered provides the opportunity for the broader community to be more informed about the arts and enable the City to better plan and invest in cultural activities. It may result in better funding for arts and culture in SSM.

The Community Economic and Social Development (CESD) at Algoma University College is conducting the study for the Arts Council of Sault Ste. Marie and District with support from the Community Development Corporation, Local Initiatives Fund.

**Your time spent completing the survey will go a long way toward raising the profile of the arts in Sault Ste. Marie.
Please take a few minutes to fill in the survey.**

Participation in this survey voluntary and the data collected will remain confidential. Please see the preceding page, The Participants' Information Sheet, for more information.

The Economic Impact Study will be conducted June 26 to August 18, 2006.

Please use the enclosed stamped addressed envelope to mail the completed survey to Algoma University College or deliver it in person to the Administration Offices (SH312) If you have questions, please contact Jude Ortiz at 949-2301 ext. 4222 or by email, jude.ortiz@algomau.ca.

Organization, Business and Artist/Hobbyists Surveys

For the purpose of this study, the arts sector is broken into three categories, **organizations, business** and **artists/hobbyists**. Each category has a separate survey. The Organizations Survey is intended for organizations, groups, associations and institutions who are involved in the arts and cultural sector. The Business Survey is for commercial enterprises who sell arts related products. The Artists/Hobbyist Survey is for people who are engaged in cultural activities but the activities are not the main source of family income.

Organizations are requested to send the business and artist/hobbyist surveys out to their membership and/or people engaged in the arts that they may know. Please inform other arts and cultural organizations, businesses and artists/hobbyists where a survey may be obtained. Below is a list of a few of the places the surveys may be picked-up.

Copies of the surveys are available for pick-up at the Arts Council office (#101-369 Queen St.E.), Art Gallery of Algoma, Roses Art Gallery, Loplops, Berkana Art Studio plus other arts related outlets.

SOCIOECONOMIC IMPACT OF THE ARTS
ON THE CITY OF SAULT STE. MARIE

ARTIST/HOBBYISTS SURVEY

For people who are engaged in cultural activities but the activities are not the main source of family income

No. _____

Postal Code: _____

Name (optional): _____

Business Name (optional): _____

Phone Number (optional): _____

Email Address (optional): _____

Fax Number (optional): _____

Mailing Address (optional): _____

Website (optional): _____

**SOCIOECONOMIC IMPACT OF THE ARTS ON THE
CITY OF SAULT STE. MARIE**

ARTISTS/HOBBYIST SURVEY

For people who are engaged in cultural activities but the activities are not the main source of family income

No. _____

PROFILE

1. Please indicate your gender: _____ **Male** _____ **Female**

2. Please check the age category that you fall within:

_____ **under 18 yrs old**

_____ **19-30 yrs**

_____ **31-45**

_____ **46- 55**

_____ **56-64 yrs**

_____ **65 yrs and older**

3. How many years have you been engaged in your art/hobby? _____

4. a) Do you have an affiliation(s) with a larger body?

_____ **Yes**

Please go to Question 4b

_____ **No**

Please go to Question 5

b) If yes, please fill in the following chart listing the total number of affiliations for each category. Please fill in all that apply.

b i) Affiliation's geographic area

Local SSM	Regional	Provincial	National	International

b ii) Affiliation's sector

Cultural	Non-Cultural

b iii) Purpose of Affiliation

Fundraising	Training	Policy	Advertising/media	Information

5. Which cultural category is the focus of your art/hobby? If your art/hobby focuses on more than one category, please list them by percentage. The total must add up to 100% (i.e. 90% Literary, 10% Performing).
- a. _____ % **Performing Arts (theatre, dance, opera, music, puppetry)**
 - b. _____ % **Visual Arts (fine art and/or craft: painting, sculpture, printmaking, pottery, fibre, fabric arts)**
 - c. _____ % **Literary Arts (prose, poetry, storytelling)**
 - d. _____ % **Heritage Arts (immovable heritage, movable heritage, intangible Heritage and, heritage conservation, identification, protection and interpretation)**
 - e. _____ % **Media Arts (photography, film, video, print, audio and/or graphics)**
 - f. _____ % **Other (please specify):** _____

EDUCATION/TRAINING

6. a) Please indicate your highest level of education:

_____ **Graduate degree** _____ **University degree**
 _____ **College diploma** _____ **High school**

- b) Was your education arts related? _____ **Yes** _____ **No**

7. a) Have you taken any training for your art/ hobby? (i.e. workshops, courses)

_____ **Yes** _____ **No Please go to Question 8**

- b) Please check the approximate number of art/ hobby related workshops/ courses you have taken in the last 5 years _____

- c) Of the art/ hobby related training that was undertaken, what percentage was taken in Sault Ste. Marie? _____ %

ART/ HOBBY COMPANIONS

8. a) Do you work on your art/ hobby alone the majority of time?

_____ **Yes** **Please go to Question 9**
 _____ **No** **Please go to Question 8b**

8 b) If no, please check the age categories that best describe the age(s) of people you engage with. If more than one age category applies please indicate the age categories by percentage. The total must add up to 100% (i.e. adults 70%; seniors 30%)

- a. _____% **Children and youth (under 18 years old)**
- b. _____% **Adults (18-64 years old)**
- c. _____% **Seniors (65 + years old)**
- d. _____% **No age specific differences**

9. Please check the categories which best describe the people you engage with when doing your art/ hobby. If more than one category applies, please indicate the categories by percentage. The total must add up to 100%. (i.e. French 70%; Aboriginal 30%)

- a. _____ % **No specific category**
- b. _____ % **Aboriginal/Metis**
- c. _____ % **English**
- d. _____ % **Finnish**
- e. _____ % **French**
- f. _____ % **German**
- g. _____ % **Italian**
- h. _____ % **Polish**
- i. _____ % **Portuguese**
- j. _____ % **Ukrainian**
- k. _____ % **Other (please specify)** _____

10. Please indicate, by percent, the gender of people who you engage with that are:

_____ % **Male** _____ % **Female**

11. a) Do other members of your family or friends also engage in a art/ hobby?

_____ **Yes** _____ **No**

b) If yes, do family members or friends engage in the same type of art/ hobby? _____ **Yes** _____ **No**

TRAVEL

12. a) Do you travel to engage in your art/ hobby?

_____ **Yes** _____ **No** **Please go to Question 13**

b) If yes, in what geographical area(s) do you travel to engage in your art/ hobby? If more than one geographical area applies, please indicate the areas by percentage. The total must add up to 100% (i.e. 50% SMM; 25% Algoma District; 25%; Ontario 25%)

- a. _____ % **Sault Ste. Marie (city)**
- b. _____ % **Sault Ste. Marie and area (Thessalon to Batchewana)**
- c. _____ % **Wawa**
- d. _____ % **Elliot Lake**
- e. _____ % **Algoma District**
- f. _____ % **Ontario**
- g. _____ % **USA- Michigan Upper Peninsula**
- h. _____ % **USA- beyond Upper Peninsula**
- i. _____ % **Other (please specify)**

TIME

13. How much time in a week on average do you spend engaged in your art/ hobby?

- a. _____ **Less than 10 hours**
- b. _____ **11-20 hours**
- c. _____ **21-40 hours**
- d. _____ **41-60 hours**
- e. _____ **61 + hours**
- f. _____ **Sporadically/varying in hours per month**

14. a) Is your art/ hobby primarily seasonal?

_____ **Yes** **Please go to Question 14b**
_____ **No** **Please go to Question 15**

14 b) If yes, please indicate your busiest season(s) by percentage.
The total must add up to 100%. (i.e. Spring 40%; Summer 60%)

_____ **Summer** _____ **Fall**
_____ **Winter** _____ **Spring**

EXPENSES

15. Please indicate the percentage of your art/ hobby's expenses that were spent **locally (within SSM)** during the most recently completed fiscal year.

_____ %

16. Please indicate the percentage of your art/ hobby's expenses that were spent **non-locally (outside of SSM)** during the most recently completed fiscal year.

_____ %

17. a) Do you subsidize your business through other personal or family revenues?

_____ **Yes** _____ **No**

b) If yes, how much is invested annually? \$ _____

SERVICES AND OPPORTUNITIES

18. Of the requests your art/ hobby receives, please list the five most frequently requested services that you **do** provide.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

19. Of the requests your art/ hobby receives, please list the five most frequently requested services that you **do not** provide.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

20. Please list the top five **services** (if any) that you would like to see in Sault Ste. Marie.

1 _____
2 _____
3 _____
4 _____
5 _____

21. Please list the top five **opportunities** (if any) that you feel are needed in Sault Ste. Marie.

1 _____
2 _____
3 _____
4 _____
5 _____

BUSINESS

22. a) Would you like your art/ hobby to become a business within the **next 5 years?**

_____ **Yes** _____ **No** **Please go to Question**

23

b) If yes, would you to like to start a part-time business? (Less than 20 hrs/ week)

_____ **Yes** _____ **No** _____

unsure

c) Of all your source(s) of income, what percentage would you like your future business to contribute? _____%

23. a) Do you feel there are there barriers to starting a business?

_____ **Yes** **Please go to Question 23b**

_____ **No** **Please go to Question 24**

23b) If yes, please check the 3 greatest barriers you currently face.

- a. _____ **Financing**
- b. _____ **Too such competition**
- c. _____ **Insufficient market/demand**
- d. _____ **Staffing**
- e. _____ **Education and Training**
- f. _____ **Planning documents (i.e Strategic Plan, Expansion Plans)**
- g. _____ **Space constrictions**
- h. _____ **Shortage of potential employees**
- i. _____ **Time constraints**
- j. _____ **Other (please specify):** _____
- k. _____ **Other (please specify):** _____

INFRASTRUCTURE

Current Space Needs/Uses

24. Does your current space meet your current needs?

_____ **Yes** _____ **No**

25. Please check off the all of the current uses that your current art/ hobby space is used for.

Current Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> Please specify	<u>Other</u> Please specify

26. Please check off the 3 greatest challenges your art/ hobby currently faces in its current space.

Challenges with Current Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location</u>	<u>Other</u> (Please specify)

Future Space Needs/Uses

27. Does your current space meet your **future needs** for the next 5 years?

_____ **Yes** _____ **No**

28. Please check off the all of the uses that you plan to, or would like to, use the space for in the next 5 years. (either current space or new space)

Future Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> Please specify	<u>Other</u> Please specify

29. Please check off the 3 greatest challenges your art/ hobby would anticipate facing with its future space.

Challenges with Future Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location/Availability</u>	<u>Other</u> (Please specify)

CHALLENGES

30. Please list the 3 greatest overall **current** challenges your art/ hobby faces.

- 1 _____
- 2 _____
- 3 _____

31. Please list the 3 greatest overall **future** challenges your art/ hobby faces.

- 1 _____
- 2 _____
- 3 _____

SOCIOCULTURAL

32. Culture is often cited as having an impact that goes well beyond its economic value. What other value(s) or benefit(s) do you feel your art/ hobby provides for the community? Please rate each area using the following numbers”

- 1. No benefit**
- 2. Small benefit**
- 3. Medium benefit**
- 4. Large benefit**
- 5. Very large benefit**

Area	1	2	3	4	5
a. Networking/job contacts					
b. Learning skills enhanced by engagement in cultural activities					
c. Assists in social development					
d. Community engagement (Opportunities for community members to work together)					
e. Creative outlet, engages peoples' imagination, new challenges					
f. Educational opportunities, advancement					
g. Personal development (leadership, skills, confidence, challenges					
h. Friendship/leisure (fun, connects people with similar interests)					
g. Keeps people busy and active, retains health and youthfulness					
h. Opportunity to support cultural community members (sponsorships, patronage)					
i. Promotes Sault Ste. Marie, attracts tourists, professionals, businesses					
j. Increases the quality of life in SSM					
k. Other (please specify)					
l. Other (please specify)					
m. Other (please specify)					

REVENUES

34. Please state your artist/hobbyist's total annual revenue for the most recently completed year \$ _____

35. Please indicate the approximate percentage that your total annual artist/hobbyist revenue contributes to your total family revenues. _____ %

36. Please indicate the source and amount of revenue:

a) Business:

\$ _____ sales

_____ Other (please specify source(s) and amount(s)) _____

b) Donations and Fundraising:

\$ _____ Local (from within SSM)

\$ _____ out of town (from outside SSM)

c) Government:

\$ _____ Municipal

\$ _____ Provincial

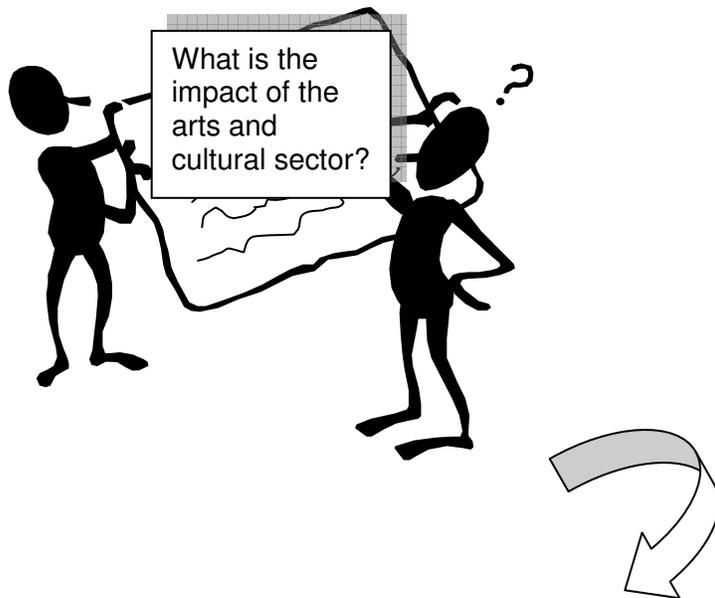
\$ _____ Federal

The end

Thank you very much for your contributing toward raising the profile of Sault Ste. Marie's arts and culture.

Socioeconomic Impact of the Arts

on the City of Sault Ste. Marie



Arts and Culture
Contributions + Current Trends + Future Needs

ORGANIZATIONS SURVEY

For organizations, groups, associations and institutions who are involved in the arts and cultural sector.

Survey dates: June 26 to August 18, 2006



Community Development Corporation
OF SAULT STE. MARIE & AREA
A Community Futures Development Corporation



www.auc.ca



Participant's Information Sheet
(To be kept by participant for future reference)

Study Title: The Socioeconomic Impact of the Arts on the City of Sault Ste. Marie
Investigator: Jude Ortiz, BFA, BEd
Faculty Supervisor: Gayle Broad, PhD

I, Jude Ortiz am a researcher in the Community Economic and Social Development Department, Algoma University College, and a PhD student with the University of the West of England. I am studying the socioeconomic impact of the arts on the City of Sault Ste. Marie. The study is intended to provide information which will enable the City to better plan and invest in cultural activities. There are no anticipated risks for any individual who chooses to participate in this study. The study will take approximately 30 minutes of your time and will involve filling out a questionnaire.

Your participation in this study is strictly voluntary. You have the right to withdraw at any time, choose not to answer questions or leave questions blank. Your identity will not be revealed at any time. The data collected will remain confidential. The first page of the survey is separate from the rest and a unique code number is assigned to each survey and this first page. Record of the code number, page one of the survey and the remaining portion of survey will be kept separate to ensure confidentiality and anonymity. The results will be aggregate to protect/ensure anonymous responses of participants. After the data analysis is completed, raw data will be maintained in a secure file in the CESD department for a period of two years, after which time they will be destroyed.

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**Your time spent completing the survey will go a long way toward raising the profile of the arts in Sault Ste. Marie.
Please take a few minutes to fill in the survey.**

Participation in this survey voluntary and the data collected will remain confidential. Please see the preceding page, The Participants' Information Sheet, for more information.

The Socioeconomic Impact Study will be conducted June 26 to August 18, 2006. Please use the enclosed stamped addressed envelope to mail the completed survey to Algoma University College or deliver it in person to the Administration Offices (SH312) If you have questions, please contact Jude Ortiz at 949-2301 ext. 4222 or by email, jude.ortiz@algomau.ca.

Organization, Business and Hobbyists Surveys

For the purpose of this study, the arts sector is broken into **three categories, organizations, business and hobbyists**. Each category has a separate survey. The Organizations Survey is intended for organizations, groups, associations and institutions who are involved in the arts and cultural sector. The Business Survey is for commercial enterprises who sell arts related products. The Hobbyist Survey is for people who are engaged in cultural activities but the activities are not the main source of family income.

Organizations are requested to send the business and hobbyist surveys out to their membership and/or people engaged in the arts that they may know. Please inform other arts and cultural organizations, businesses and hobbyists where a survey may be obtained. Below is a list of a few of the places the surveys may be picked-up.

Copies of the surveys are available for pick-up at the Arts Council office (#101-369 Queen St. E.), Art Gallery of Algoma, Roses Art Gallery, Loplops, Berkana Art Studio plus other arts related outlets.

SOCIOECONOMIC IMPACT OF THE ARTS
ON THE CITY OF SAULT STE. MARIE

Organizations Survey

For organizations, groups, associations and institutions

No. _____

PROFILE

Organization: _____

Contact Name: _____

Phone Number: _____

Email Address: _____

Fax Number: _____

Mailing Address: _____

Website: _____

**SOCIOECONOMIC IMPACT OF THE ARTS ON THE
CITY OF SAULT STE. MARIE**

Organizations Survey

For organizations, groups, associations, institutions

No. _____

PROFILE

1. In what year was your organization established? _____

2. What is the legal status of your organization? (According to Revenue Canada)
Please check all that apply.
 - a) _____ Charitable
_____ Non-profit organization

 - b) _____ Sole proprietorship
_____ Joint partnership
_____ Corporation

 - c) _____ Metis or other Aboriginal organization
_____ Other (please specify) _____

3. a) Does your organization have an affiliation with a larger body?
_____ Yes _____ No **Please go to Question 4**

b) If yes, please fill in the following chart listing the **total number** of affiliations for each category. Please fill in all that apply.

b i) Affiliation's geographic area

Local SSM	Regional	Provincial	National	International

b ii) Affiliation's sector

Cultural	Social	Government	Economic	Environment

b iii) Purpose of Affiliation

Fundraising	Training	Policy	Advertising/media	Information

4. Which cultural category is the focus of your organization? If your organization focuses on more than one category, please list them by percentage. The total must add up to 100% (i.e. 90% Literary, 10% Performing).

g. _____ % **Performing Arts (theatre, dance, opera, music, puppetry)**

h. _____ % **Visual Arts (fine art and/or craft: painting, sculpture, printmaking, pottery, fibre, fabric arts)**

i. _____ % **Literary Arts (prose, poetry, storytelling)**

j. _____ % **Heritage Arts (immovable heritage, movable heritage, intangible Heritage and, heritage conservation, identification, protection and interpretation)**

k. _____ % **Media Arts (photography, film, video, print, audio and/or graphics)**

l. _____ % **Other (please specify):** _____

5. Please list the area(s) by percentage which best describe your organization's current programming or services. The total must add up to 100%. (i.e. 90% Education; 10% Advocacy)

a. _____ % **Education**

b. _____ % **Advocacy**

c. _____ % **Information distribution**

d. _____ % **Cultural promotion and appreciation (recreation, leisure concerts, performances, exhibitions, etc.)**

e. _____ % **Retail/Wholesale (i.e. materials, supplies, artwork, etc.)**

f. _____ % **Other (please specify)** _____

POPULATION SERVED

6. a) Is your organization open to membership?

_____ **Yes** _____ **No**

b i) If yes, please check _____ **Individual** _____ **Group**

b ii) If yes, what is the approximate current membership:

_____ **Individual** _____ **Group**

7. Please check the age categories that best describe the age(s) of people your organization currently serves. If more than one age category is served please indicate the age categories by percentage. The total must add up to 100% (i.e. adults 70%; seniors 30%)
- _____ % **Children and youth (under 18 years old)**
 - _____ % **Adults (18-64 years old)**
 - _____ % **Seniors (65 + years old)**
 - _____ % **No age specific differences**
8. Please check the categories which best describe the people your organization currently serves. If more than one category applies, please indicate the categories by percentage. The total must add up to 100%. (i.e. French 70%; Aboriginal 30%)
- _____ % **No specific category**
 - _____ % **Aboriginal/Metis**
 - _____ % **English**
 - _____ % **Finnish**
 - _____ % **French**
 - _____ % **German**
 - _____ % **Italian**
 - _____ % **Polish**
 - _____ % **Portuguese**
 - _____ % **Ukrainian**
 - _____ % **Other (please specify) _____**
9. What geographical area does your organization currently serve? If more than one geographical area applies, please indicate the areas by percentage. The total must add up to 100% (i.e. 50% SMM; 25% Algoma District; 25%; Ontario 25%)
- _____ % **Sault Ste. Marie (city)**
 - _____ % **Sault Ste. Marie and area (Thessalon to Batchewana)**
 - _____ % **Wawa**
 - _____ % **Elliot Lake**
 - _____ % **Algoma District**
 - _____ % **Ontario**
 - _____ % **USA- Michigan Upper Peninsula**
 - _____ % **USA- beyond Upper Peninsula**
 - _____ % **Other (please specify) _____**

ATTENDANCE

10. a) What was the total number of events your organization held during the past year? _____

b) What was the approximate total attendance? _____

11. a) What was the total number of events your organization held during the past year where **admission was charged**? _____

b) What was the approximate total attendance? _____

STAFFING/EMPLOYMENT

12. Please indicate the number of paid employees under each category.

- a. _____ **Permanent Full-time**
(20 or more hours/ week, year round)
- b. _____ **Permanent Part-time**
(19 hours or less /week, year round)
- c. _____ **Contract Full-time**
(For a specific duration; 20 hours or more /week)
- d. _____ **Contract Part-time**
(For a specific duration; 19 hours or less /week)
- e. _____ **Seasonal Full Time (20 hrs or more /week)**
- f. _____ **Seasonal Part-time (19 hours or less /week)**

13. Please record the number of your organization’s paid employees who are within the age categories below.

_____ under 18 yrs old	_____ 19-30 yrs
_____ 31-45	_____ 46- 55
_____ 56-64 yrs	_____ 65 yrs and older

EXPENSES AND REVENUES

19. Please indicate the number of employees in each range.
(e.g. 1 employee @ \$20,000)

_____ Less than \$10,000	_____ 11,000-\$20,000
_____ 21,000-\$40,000	_____ 41,000 –\$50,000
_____ 51,000-\$60,000	_____ \$61,000 and up

20. Please record the total dollar amount paid in salary and wages during the most recently completed fiscal year.

\$ _____ **Salaries/Wages** \$ _____ **Benefits**

21. Please state your organization’s total annual revenue for the most recently completed year \$ _____

22. Please indicate the source and amount of revenue:

a) Business:

\$ _____ **sales and admissions**

_____ **Other (please specify source(s) and amount(s))** _____

b) Donations and Fundraising:

\$ _____ **Local (from within SSM)**

\$ _____ **out of town (from outside SSM)**

c) Government

\$ _____ **Municipal** \$ _____ **Provincial**

\$ _____ **Federal**

23. Please indicate the percentage of your organization’s expenditures that were spent **locally (within SSM)** during the most recently completed fiscal year.

_____ %

24. Please indicate the percentage of your organization's expenditures that were spent **non-locally (outside of SSM)** during the most recently completed fiscal year. _____ %

VOLUNTEERS

25. a) Does your organization rely upon volunteers for its administration and/or events?

_____ **Yes** _____ **No**

b) If yes, please indicate the total number of volunteers in your organization. (administration and/or events)

_____ **Male** _____ **Female**

26. Please list the **approximate percentage** of your organization's total volunteers who contribute:

_____ % **10 or more hours/week**

_____ % **Less than 9 hours/week**

_____ % **Less than 1 hour per week**

27. Please indicate the approximate percentage that volunteers contribute to performing the following tasks. (i.e. Board of Directors, 100%; Office Admin, 40%)

_____ % **Board of Directors** _____ % **Office Administration**

_____ % **Customer/client service** _____ % **Fundraising**

_____ % **Recruitment**

_____ % **Other (please specify)** _____

28. Please estimate the **percentage** of volunteers who are within the age categories below.

_____ % **under 18 yrs old**

_____ % **46-54 yrs**

_____ % **19-30 yrs**

_____ % **55-64 yrs**

_____ % **31-45 yrs**

_____ % **65 yrs and older**

33. Please list the top five **opportunities** (if any) that your organization feels are needed in Sault Ste. Marie.

1 _____
 2 _____
 3 _____
 4 _____
 5 _____

GROWTH

34. a) Would your organization like to expand within the next 5 years?

_____ **Yes** **Please go to Question 34 b**
 _____ **No** **Please go to Question 35**

b) If yes, please indicate all areas that your organization would like to expand within the next 5 years by recording the percentage of growth that your organization is aiming for. (i.e. Membership 20 % growth; Age served 10% growth)

Please see **Question 4, category references.**

Area of growth	1-5 yrs
a. Category (i.e. Historic Arts)	%
b. Geographic area (i.e. national, USA)	%
c. Membership or number of people served	%
d. Age served (i.e. Adults)	%
e. Heritage served (i.e. French)	%
f. Services (i.e. Education)	%
g. Volunteers	%
h. Other (please specify)	%
i. Other (please specify)	%

35. If your organization is **not interested** in expanding within the next 5 years it is because the organization is a good size?

_____ **Yes** _____ **No**

36. a) Does your organization feel there are there barriers to growth?

_____ **Yes** _____ **No** **Please go to Question 37**

b) If yes, please check the 3 greatest barriers your organization currently faces.

- a. _____ **Stable and/or sufficient government funding**
 - b. _____ **Reliable fundraising events**
 - c. _____ **Too much competition**
 - d. _____ **Insufficient market/demand**
 - e. _____ **Staffing**
 - f. _____ **Leadership**
 - g. _____ **Planning documents (i.e Strategic/Expansion Plans)**
 - h. _____ **Space constrictions**
 - i. _____ **Shortage of volunteers**
 - j. _____ **Time constraints**
 - k. _____ **Other (please specify):** _____
-

STAFFING

37. Does your organization expect to hire paid employees in addition to any your organization currently has?

_____ **This year** _____ **1- 2 years**
_____ **3 – 5 years** _____ **No plans to hire**

38. a) Does your organization expect to lay off any paid employees?

_____ **This year** _____ **1- 2 years**
_____ **3 – 5 years** _____ **No plans to lay off**

b) If yes, please check the 3 greatest reasons why your organization plans to lay off paid employees.

- a. _____ **Redefining role/target audience**
- b. _____ **Improved operating efficiency**
- c. _____ **Operating with volunteers**
- d. _____ **Financial, lack of/small profit margin**
- e. _____ **Key person/volunteer leaving**
- f. _____ **Qualified staff unavailable**
- g. _____ **Redundant (organization, programming, services)**
- h. _____ **Conflict internal/external**
- i. _____ **Other (please specify):** _____

INFRASTRUCTURE

Current Space Needs/Uses

39. Does your current space meet your current needs?

_____ **Yes** _____ **No**

40. Please check off the all of the current uses that your organization’s current space is used for.

Current Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> Please specify	<u>Other</u> Please specify

41. Please check off the 3 greatest challenges your organization currently faces in its current space.

Challenges with Current Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location</u>	<u>Other</u> (Please specify)

Future Space Needs/Uses

42. Does your current space meet your **future needs** for the next 5 years?

_____ **Yes** _____ **No**

43. Please check off the all of the uses that your organization plans to, or would like to, use its space for in the next 5 years. (either current space or new space)

Future Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> (Please specify)	<u>Other</u> Please specify

44. Please check off the 3 greatest challenges your organization would anticipate facing with its future space.

Challenges with Future Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location/Availability</u>	<u>Other</u> Please specify

CHALLENGES

45. Please list the 3 greatest overall **current** challenges your organization faces.

- 1 _____
- 2 _____
- 3 _____

46. Please list the 3 greatest overall **future** challenges your organization faces.

- 1 _____
- 2 _____
- 3 _____

SOCIOCULTURAL

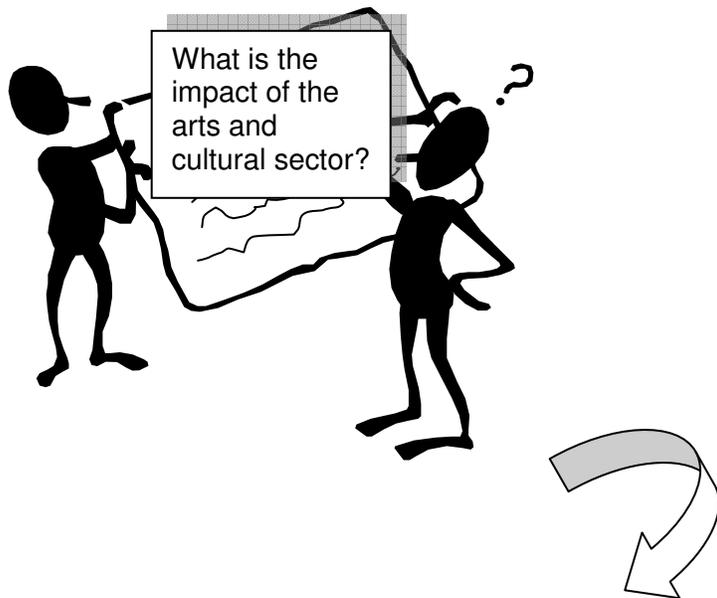
47. Culture is often cited as having an impact that goes well beyond its economic value. What other value(s) or benefit(s) do you feel your organization provides for the community? Please rate each area using the following numbers:

- 6. No benefit
- 7. Small benefit
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Area	1	2	3	4	5
b. Networking/job contacts					
b. Learning skills enhanced by engagement in cultural activities					
c. Assists in social development					
d. Community engagement (Opportunities for community members to work together)					
e. Creative outlet, engages peoples' imagination, new challenges					
f. Educational opportunities, advancement					
g. Personal development (leadership, skills, confidence, challenges)					
h. Friendship/leisure (fun, connects people with similar interests)					
g. Keeps people busy and active, retains health and youthfulness					
h. Opportunity to support cultural community members (sponsorships, patronage)					
i. Promotes Sault Ste. Marie, attracts tourists, professionals, businesses					
j. Increases the quality of life in SSM					
k. Other (please specify)					
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m. Other (please specify)					

Socioeconomic Impact of the Arts

on the City of Sault Ste. Marie



Arts and Culture
Contributions + Current Trends + Future Needs

BUSINESS SURVEY

For commercial enterprises who sell arts related products

Survey dates: June 26 to August 18, 2006



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Investigator: Jude Ortiz, BFA, BEd
Faculty Supervisor: Gayle Broad, PhD

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SOCIOECONOMIC IMPACT OF THE ARTS
ON THE CITY OF SAULT STE. MARIE

BUSINESSES SURVEY

For commercial enterprises who sell arts related products

No. _____

Postal Code : _____

Name (optional): _____

Business Name (optional): _____

Phone Number (optional): _____

Email Address (optional): _____

Fax Number (optional): _____

Mailing Address (optional): _____

Website (optional): _____

**SOCIOECONOMIC IMPACT OF THE ARTS ON THE
CITY OF SAULT STE. MARIE**

BUSINESSES SURVEY

For commercial enterprises who sell arts related products

No. _____

PROFILE

1. Please indicate your gender: _____ **Male** _____ **Female**

2. Please check the age category that you fall within:

_____ under 18 yrs old	_____ 19-30 yrs
_____ 31-45	_____ 46- 55
_____ 56-64 yrs	_____ 65 yrs and older

3. What is the legal status of your business? (According to Revenue Canada)
Please check all that apply:
 - a) _____ **Sole proprietorship**
 _____ **Joint partnership**
 _____ **Corporation**

 - b) _____ **Metis or other Aboriginal organization**
 _____ **Other (please specify):** _____

4. a) Does your organization have an affiliation with a larger body?

_____ **Yes** **Please go to Question 4b**

_____ **No** **Please go to Question 5**

b) If yes, please fill in the following chart listing the **total number** of affiliations for each category. Please fill in all that apply.

b i) Affiliation's geographic area

Local SSM	Regional	Provincial	National	International

b ii) Affiliation's sector

Cultural	Non-Cultural

b iii) Purpose of Affiliation

Fundraising	Training	Policy	Advertising/media	Information

5. Which cultural category is the focus of your business? If your business focuses on more than one category, please list them by percentage. The total must add up to 100% (i.e. 90% Literary, 10% Performing).

m. _____ % **Performing Arts (theatre, dance, opera, music, puppetry)**

n. _____ % **Visual Arts (fine art and/or craft: painting, sculpture, printmaking, pottery, fibre, fabric arts)**

o. _____ % **Literary Arts (prose, poetry, storytelling)**

p. _____ % **Heritage Arts (immovable heritage, movable heritage, intangible Heritage and, heritage conservation, identification, protection and interpretation)**

q. _____ % **Media Arts (photography, film, video, print, audio and/or graphics)**

r. _____ % **Other (please specify):** _____

6. Please list the area(s) by percentage which best describe your business's current services. The total must add up to 100%. (i.e. 90% Education; 10% Advocacy)
- a. _____ **Education (i.e. classes)**
 - b. _____ **Information distribution (i.e. newsletters, website)**
 - c. _____ **Cultural promotion and appreciation (i.e. recreation/leisure concerts, performances, exhibitions)**
 - d. _____ **Retail/Wholesale (i.e. materials, supplies, artwork, etc.)**
 - e. _____ **Other (please specify):** _____
7. Please check the age categories that best describe the age(s) of people your business currently serves. If more than one age category is served please indicate the age categories by percentage. The total must add up to 100% (i.e. adults 70%; seniors 30%)
- a. _____ **Children and youth (under 18 years old)**
 - b. _____ **Adults (18-64 years old)**
 - c. _____ **Seniors (65 + years old)**
 - d. _____ **No age specific differences**
8. Please check the categories which best describe the people your business currently serves. If more than one category applies, please indicate the categories by percentage. The total must add up to 100%. (i.e. French 70%; Aboriginal 30%)
- a. _____ **% No specific category**
 - b. _____ **% Aboriginal/Metis**
 - c. _____ **% English**
 - d. _____ **% Finnish**
 - e. _____ **% French**
 - f. _____ **% German**
 - g. _____ **% Italian**
 - h. _____ **% Polish**
 - i. _____ **% Portuguese**
 - j. _____ **% Ukrainian**
 - k. _____ **% Other (please specify)** _____

9. What geographical area does your business currently serve? If more than one geographical area applies, please indicate the areas by percentage. The total must add up to 100% (i.e. 50% SMM; 25% Algoma District; 25%; Ontario 25%)

- a. _____ Sault Ste. Marie (city proper)
- b. _____ Sault Ste. Marie and area (Thessalon to Batchewana)
- c. _____ Wawa
- d. _____ Elliot Lake
- e. _____ Algoma District
- f. _____ Ontario
- g. _____ USA- Michigan Upper Peninsula
- h. _____ USA- beyond Upper Peninsula
- i. _____ Other (please specify) _____

STAFFING/ EMPLOYMENT

10. a) Do you work in your own business?

_____ **Yes** Please go to Question 10b

_____ **No** Please go to Question 11

b) How much time in a week on average do you spend operating your business?

g. _____ **Less than 10 hours**

h. _____ **11-20 hours**

i. _____ **21-40 hours**

j. _____ **41-60 hours**

k. _____ **61 or more hours**

l. _____ **Sporadically/varying in hours per month**

c) Do you pay yourself a wage or salary?

(Please do not state amounts here, **Question 20** refers to salaries)

_____ **Yes** _____ **No**

_____ **Other (please specify)** _____

11. a) Do other members of your family or friends work or help out with your business?

_____ **Yes** **Please go to Question 11 b**

_____ **No** **Please go to Question 12**

11 b) If yes, are they paid a wage or salary?

(Please do not state amounts here, **Question 20** refers to salaries)

_____ **Yes** _____ **No**

_____ **Other (please specify)** _____

12. Please indicate the number of paid employees under each category. **Do not include** yourself.

- a. _____ **Permanent Full-time**
(20 or more hours/ week, year round)
- b. _____ **Permanent Part-time**
(19 hours or less /week, year round)
- c. _____ **Contract Full-time**
(For a specific duration; 20 hours or more /week)
- d. _____ **Contract Part-time**
(For a specific duration; 19 hours or less /week)
- e. _____ **Seasonal Full Time (20 hrs or more /week)**
- f. _____ **Seasonal Part-time (19 hours or less /week)**

13. Please record the number of paid employees in your business that are within the age categories below. (Do not include yourself)

_____ under 18 yrs old	_____ 19-30 yrs
_____ 31-45	_____ 46- 55
_____ 56-64 yrs	_____ 65 yrs and older

14. Please **include yourself** if you work your business, regardless if you are paid/unpaid). Please estimate as closely as possible the percentage of your organization's paid employed who possess:

- a) _____ % **Graduate degree** _____ % **University degree**
 _____ % **College diploma** _____ % **High school**
- b) Professional designations in any field _____%
- c) Fine arts or other culture specific professional designations _____%

14 d) Employment related training that is not considered a professional designation and not included in answers 14 a) or b) or c) _____%

14 e) Administrative and/or business qualifications (i.e. college diploma, professional designations, professional development workshops/seminars) _____%

15. a) Please indicate the number of paid employees who has undertaken employment related training (of any duration) within the last 3 years. _____

b) What percentage of the paid employees received their training in Sault Ste. Marie? _____ %

16. Please indicate number and type of positions your business currently creates.

_____ Professional	_____ Administrative
_____ Services	_____ Other (please specify)

17. Please indicate the gender of the employee that holds the most senior paid position. _____ Male _____ Female

18. Please indicate the number of employees who are:
_____ Male _____ Female

19. a) Is your business primarily seasonal?
_____ Yes Please go to Question 19b
_____ No Please go to Question 20

b) If yes, please indicate your busiest season(s) by percentage. The total must add up to 100%. (i.e. Spring 40%; Summer 60%)

_____ Summer	_____ Fall
_____ Winter	_____ Spring

EXPENSES AND REVENUES

20. Please record the total dollar amount paid in salary and wages during the most recently completed fiscal year.

\$ _____ **Salaries/Wages** \$ _____ **Benefits**

21. Please state your organization's total annual revenue for the most recently completed year \$ _____

22. Please indicate the source and amount of revenue:

a) Business:

\$ _____ **sales and admissions**

_____ **Other (please specify source(s) and amount(s))** _____

b) Donations and Fundraising:

\$ _____ **Local (from within SSM)**

\$ _____ **out of town (from outside SSM)**

c) Donations and Fundraising:

\$ _____ **Municipal** \$ _____ **Provincial**

\$ _____ **Federal**

23. a) Do you subsidize your business through other personal or family revenues?

_____ **Yes** _____ **No**

b) If yes, how much is invested annually? \$ _____

24. Please indicate the percentage of your business expenditures that were spent **locally (within SSM)** during the most recently completed fiscal year.

_____ %

25. Please indicate the percentage of your business's expenditures that were spent **non-locally (outside of SSM)** during the most recently completed fiscal year.

_____ %

26. a) Do you subsidize your business through other personal or family revenues?

_____ **Yes** _____ **No**

b) If yes, how much is invested annually? \$ _____

SERVICES/OPPORTUNITIES

27. Of the requests your business receives, please list the five most frequently requested services that your business **does** provide.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

28. Of the requests your business receives, please list the five most frequently requested services that your business **does not** provide.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

29. Please list the top five **services** (if any) that your business would like to see in Sault Ste. Marie.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

30. Please list the top five **opportunities** (if any) that you feel are needed in Sault Ste. Marie.

1 _____
 2 _____
 3 _____
 4 _____
 5 _____

GROWTH

31. a) Would your business like to expand within the next 5 years?

_____ **Yes** **Please go to Question 28b**
 _____ **No** **Please go to Question 29**

b) If yes, please indicate all areas that your business would like to expand within the next 5 years by recording the percentage of growth that your business is aiming for. (i.e. Membership 20 % growth; Age served 10% growth)

Please see **Question 4, category references.**

Area of growth	1-5 yrs
a. Category (i.e. Historic Arts)	%
b. Geographic area (i.e. national, USA)	%
c. Membership or number of people served	%
d. Age served (i.e. Adults)	%
e. Heritage served (i.e. French)	%
f. Services (i.e. Education)	%
g. Volunteers	%
h. Other (please specify)	%
i. Other (please specify)	%

32. If your business is **not interested** in expanding within the next 5 years it is because the business is a good size?

_____ **Yes** _____ **No**

33. a) Does your business feel there are there barriers to growth?

_____ **Yes** _____ **No** **Please go to Question 37**

b) If yes, please check the 3 greatest barriers your business currently faces.

- a. _____ **Stable and/or sufficient government funding**
- b. _____ **Reliable fundraising events**
- c. _____ **Too such competition**
- d. _____ **Insufficient market/demand**
- e. _____ **Staffing**
- f. _____ **Leadership**
- g. _____ **Planning documents (i.e Strategic/Expansion Plans)**
- h. _____ **Space constrictions**
- i. _____ **Shortage of volunteers**
- j. _____ **Time constraints**
- k. _____ **Other (please specify):** _____

34. Of all your source(s) of income, what percentage does your business currently contribute? _____%

STAFFING

35. Do you expect to hire paid employees in addition to any your business currently has?

_____ **This year** _____ **1- 2 years**
_____ **3 – 5 years** _____ **No plans to hire**

36. a) Do you expect to lay off any employees?

This year

 1- 2 years
 3 – 5 years

 No plans to lay off

36 b) If yes, please check the 3 greatest reasons why you plan to lay off.

- a. **Redefining role/target audience**
- b. **Improved operating efficiency**
- c. **Operating with volunteers**
- d. **Financial, lack of/small profit margin**
- e. **Key person/volunteer leaving**
- f. **Qualified staff unavailable**
- g. **Redundant (organization, programming, services)**
- h. **Conflict internal/external**
- i. **Other (please specify):** _____

INFRASTRUCTURE

Current Space Needs/Uses

37. Does your current space meet your current needs?
 Yes

 No

38. Please check off the all of the current uses that your business’s current space is used for.

Current Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> Please specify	<u>Other</u> Please specify

39. Please check off the 3 greatest challenges your business currently faces in its current space.

Challenges with Current Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location</u>	<u>Other</u> (Please specify)

Future Space Needs/Uses

40. Does your current space meet your **future needs** for the next 5 years?

_____ **Yes** _____ **No**

41. Please check off the all of the uses that your business plans to, or would like to, use its space for in the next 5 years. (either current space or new space)

Future Space Uses

<u>Administration</u>	<u>Retail</u>	<u>Performing</u>	<u>Workshops</u>	<u>Events</u>

<u>Storage</u>	<u>Creating</u>	<u>Living</u>	<u>Other</u> Please specify	<u>Other</u> Please specify

42. Please check off the 3 greatest challenges your business would anticipate facing with its future space.

Challenges with Future Space

<u>Repair/Maint.</u>	<u>Size</u>	<u>Cost</u>	<u>Location/Availability</u>	<u>Other</u> (Please specify)

CHALLENGES

43. Please list the 3 greatest overall **current** challenges your business faces.

- 1 _____
- 2 _____
- 3 _____

44. Please list the 3 greatest overall **future** challenges your business faces.

- 1 _____
- 2 _____
- 3 _____

SOCIOCULTURAL

45. Culture is often cited as having an impact that goes well beyond its economic value. What other value(s) or benefit(s) do you feel your business provides for the community? Please rate each area using the following numbers:

- 11. No benefit
- 12. Small benefit
- 13. Medium benefit
- 14. Large benefit
- 15. Very large benefit

Area	1	2	3	4	5
c. Networking/job contacts					
b. Learning skills enhanced by engagement in cultural activities					
c. Assists in social development					
d. Community engagement (Opportunities for community members to work together)					
e. Creative outlet, engages peoples' imagination, new challenges					
f. Educational opportunities, advancement					
g. Personal development (leadership, skills, confidence, challenges)					
h. Friendship/leisure (fun, connects people with similar interests)					
g. Keeps people busy and active, retains health and youthfulness					
h. Opportunity to support cultural community members (sponsorships, patronage)					
i. Promotes Sault Ste. Marie, attracts tourists, professionals, businesses					
j. Increases the quality of life in SSM					
k. Other (please specify)					
l. Other (please specify)					
m. Other (please specify)					

Appendix E: Summary Chart of Sault Ste. Marie's Community Resilience

Community Resilience Framework

A framework for measuring and assessing a community's health and well-being – the community's capacity to influence economic and social change

Community Resilience Sault Ste. Marie (CRSSM) assessed Sault Ste. Marie (SSM) in terms of community resilience characteristics and has developed a Resilience Plan. The results of the analyses and the plan are included in the *Portrait of Community Resilience of Sault Ste. Marie* (2006).

SSM's resilience is reflected in the following summary chart as being a Small, Medium, or Large resilience strength or a gap. A gap indicates that the characteristic does not exist in the community at this time. Since a community is an interconnected web all of the characteristics are linked, some more closely than others.

The framework is organized around four areas:

- i) People: *attitudes and behaviours of citizens;*
- ii) Organizations: *organizational infrastructure;*
- iii) Resources: *awareness of resources and how they are used;*
- iv) Community Process: *strategic thinking, planning and action*

See following chart

Summary Chart of SSM's Resilience

Characteristic	Strengths			Gaps
	Small	Med	Large	
People: attitudes and behaviours				
1. Formal/Informal leadership: diversified, representative	X			
2. Formal/Informal leadership: visionary, shares power, builds consensus	X			
3. Inclusive community: all members involved in decisions	X			
4. Sense of pride		X		
5. Feel optimistic (only economic sector does)	X			
6. Spirit of mutual assistance/cooperation		X		
7. Attachment (want to stay, but no jobs)		X		
8. Self reliant	X			
9. Support for education (Aboriginal education is needed)		X		
Organizations: organizational infrastructure				
10. Organizations provide CESD functions (may overlap)		X		
11. Organizations developed partnerships/collaboration		X		
Resources: awareness of resources and how they are used				
12. Employment diversified beyond single large employer	X			
13. Major employers are locally owned	X			
14. Have strategy for increasing local ownership	X			
15 Alternative economic activity--community owns a major asset for community benefit (now, not historically)	X			
16. Looks outside itself to secure resources	X			
17. Emerging markets been identified	X			
Community Process: strategic thinking, participation, action				
18. Have holistic development plan				X
19. Community involved in creating/implementing community goals				X
20. Ongoing action toward achieving holistic plan's goals				X
21. Ongoing evaluation of holistic plan				X
22. Organizations use holistic plan as a guide				X
23. Adopts development plan for all segments of population				X

