SUBJECT: Building a Creative Catalyst Feasibility Study (PED08280(a))
(City Wide)

RECOMMENDATION:

(a) That the Hamilton Creative Catalyst Project Feasibility Study, prepared by N. Barry Lyon Consultants Limited and Consulting Matrix dated October 30, 2009, attached as Appendix A to Report PED08280(a) be received.

(b) That staff continue to play a supportive role in the Hamilton Creative Catalyst Project (HCCP).

(c) That staff be authorized and directed to continue with the next steps identified in the Hamilton Creative Catalyst Project Feasibility Study including:

(i) Performing due diligence on properties that fit the needs of the project.

(ii) Pursuing opportunities to raise funds, awareness of the HCCP, and potential tenants and partnerships, including post secondary institutions to fund and facilitate the purchase/lease of a property and renovation budget.

(iii) Developing the appropriate marketing and planning frameworks to promote Hamilton as a Creative City including the establishment of a downtown precinct to be the focus for creativity and education.
EXECUTIVE SUMMARY:

In November 2008, N. Barry Lyon Consultants Limited and Consulting Matrix (the Consultants) were retained by the City of Hamilton to complete a feasibility study for the development of a creative catalyst facility in Hamilton. Appendix A to Report PED08280(a) is the final report of the consultant team.

The Consultants concluded that a catalyst is not only feasible, but is a tremendous opportunity for Hamilton. The study recommends that the creative sector, particularly Hamilton’s music industry, be harnessed and catalyzed as a means to grow Hamilton’s economy, re-activate the downtown area, improve the physical condition of buildings and neighbourhoods, and build pride in the community.

A creative catalyst would occupy a large, iconic building (or buildings in a precinct) downtown with an educational or cultural institution as an anchor. This facility could also house a contemporary multi-purpose performance/rehearsal space, offices, studios, retail and hospitality uses. Tenants could include established or new businesses defined as creative industries (e.g. music creation, promotion, distribution, film production) or any business that would benefit from co-locating with creative people and businesses, and new enterprises (e.g. graphic design, news media, computer programming). The building and the programming within it would be designed to encourage interaction amongst the tenants, with the street and the surrounding community.

The report also outlines the positive social and economic impacts of a creative catalyst and the many significant economic spin-offs including job creation and property tax increases to the surrounding areas in which the facility is located. A summary of the major economic costs and benefits is outlined in the Analysis/Rationale section of this report.

The Hamilton Creative Catalyst Project (HCCP) would work in tandem with a number of key projects already underway in the City including the Our Community Culture Project being coordinated by the Culture Division, new transportation initiatives like Metrolinx, improving transportation infrastructure in and out of the downtown, as well as the revitalization plans for the core such as Gore Park renewal and the Central Library/Farmer’s Market redevelopment. As we have seen with the Vancouver 2010 Winter Olympics, creative industries can play a major role in shaping infrastructure
projects and animating events. The HCCP has the potential to play a strong supporting role for shaping necessary infrastructure improvements and event-planning associated with the upcoming Pan-Am Games.

Although a specific location(s) cannot be selected until funding has been identified, many available properties in downtown Hamilton have been thoroughly investigated. Several buildings are the right size (over 50,000 square feet), provide the necessary character/architectural attributes, and are accessible by public transit. Many are also close to other similar properties/buildings that could be developed or retrofitted as part of an expanded creative precinct.

For the next phase of work, the Consultants’ report recommends:

1. The ICCA and the City should continue to perform due diligence exercises on properties that fit the needs of the HCCP and conduct negotiations to acquire property.

In parallel, the ICCA and City should pursue opportunities to raise funds, awareness of the HCCP, and potential tenants and partnerships, including post secondary institutions to fund and facilitate the purchase/lease of a property and renovation budget.

2. Before purchasing the property, the ICCA/City should finalize the governance structure of the property/properties and a tenant recruitment strategy. A management agreement should be prepared and entered into between the ICCA and the owner of the property (if it is not the ICCA).

3. With a governance structure in place, including any necessary easements, agreements, a cost-effective renovation design should be prepared to raise the base physical condition of the property and building(s) to one that is acceptable under the Ontario Building Code, applicable environmental regulations and sufficient to induce further tenant capital improvements.

Staff will be reporting back to the Economic Development and Planning Committee with further information and recommendations including potential sites and funding opportunities as the project moves forward.

**BACKGROUND:**

The role of creative industries was initially recognized by the City of Hamilton through the 2005 Economic Development Strategy with the identification of ‘Film and Culture’ industries as a unique emerging cluster in the city. The creation of this cluster was an important first step in recognizing the economic impact that creative industries play in the Hamilton economy. Within the 2009 Economic Development Strategy (Draft), the Creative Catalyst project is a key deliverable of the Creative Industries Cluster.

In fact, growth of Hamilton’s creative cluster has been reported a number of times over the last four years in the local, regional and national media outlets and has garnered
strong support in the community. The Globe and Mail, National Post, Toronto Star, Toronto This Week, CBC Radio, among others, have focused new interest on the growing arts and culture scene in Hamilton.

An incredible mobilization of the local creative industries can be seen, particularly in the City’s downtown core and there is a significant migration of the Toronto-based arts community to Hamilton. Activities of organizations and entrepreneurs such as the Imperial Cotton Centre for the Arts (ICCA), the Pearl Company (the Art Bus), the Factory Hamilton Media Arts Centre, Hamilton Artists’ Inc., Arts Hamilton, Fenian Films, Red Canoe, Factor(e) and many others in and around the downtown, are indicators of this growing trend.

This, coupled with growth in the Downtown housing market which is drawing people back to the Core, is literally changing the image of Hamilton both locally and across the country.

To build on this momentum, in August of 2008, the Imperial Cotton Centre for the Arts approached the City of Hamilton with a concept to develop a creative catalyst in Hamilton. Subsequently, N. Barry Lyon Consultants Limited and Consulting Matrix were retained by the City of Hamilton in November of 2008 (approved by City Council November 26, 2008) to complete a feasibility study for the development of a Creative Catalyst in Hamilton.

Since that time, N. Barry Lyons Consultants and Consulting Matrix (the Consultants) have been working with a 'Creative Catalyst Coordinating Committee' comprised of staff from Planning and Economic Development, Community Services and Public Works as well as board members and staff from the Imperial Cotton Centre for the Arts, to carry out this scope of work outlined in the Consultants’ report attached as Appendix A to Report PED08280(a).

The Consultants found that there is a good foundation of creative industries in Hamilton and that a Creative Catalyst should build on the successes already occurring such as existing not-for-profits and precincts of success. There are successful entrepreneurs in a wide variety of creative sectors in Hamilton, but also some inherent strengths in both the music and film industries which should be capitalized upon. There is great potential for a Catalyst to bring a range of individuals and groups together to further improve their productivity, the quality of their output and their business success.

With these positive indicators, the Consultants' report clearly recommends that the Imperial Cotton Centre for the Arts along with the City of Hamilton as a key partner, should move the Creative Catalyst project forward to the next phase of development as outlined in the recommendations.

This represents completion of the Consultants' scope of work. Further work on this project will be carried out by staff in the Planning and Economic Development and Community Services Departments and the ICCA through the Creative Catalyst Coordinating Committee.
ANALYSIS/RATIONALE:

The Consultants’ report finds that Hamilton has an abundance of the necessary talent and materials to become a creative city. Hamilton already has a great many individual artists and a variety of creative businesses and organizations. Between 1991 and 2006, arts and creative jobs grew at a pace that almost doubled that of the rest of the local labour force, making them an important part of the new Hamilton economy. However, the City needs to have a vision of itself as a creative city and put the necessary supports in place to build on its success. A Creative Catalyst is one such support. The Consultants’ report also stresses that many people are prepared to stand behind the vision of a more creative and cultural future for Hamilton and that creative people who grew up in Hamilton are moving back. As this trend progresses, it will help redefine the City’s image on the national stage. Launching the Hamilton Creative Catalyst Project (HCCP) in cooperation with the Imperial Cotton Centre for the Arts (ICCA) will help to harness the potential of the creative sector to boost Hamilton’s economy and transform the urban landscape.

The consultants conclude that given the right leadership and vision, a Creative Catalyst facility is feasible for Hamilton. Further, through an extensive public process including individual interviews, workshops, surveys and more, it is clear that there is tremendous support by the public for the development of a Creative Catalyst within the downtown core of the City and that there is a great potential to spur major economic growth in Hamilton through implementation of this project.

The Range of Hamilton’s Creative Industries

While the consultants highlight the potential of the music industry to be a focus of a Creative Catalyst, it is important to stress that there is a wider range of potential creative industries in Hamilton that could be part of a facility including:

- Design and Digital Media;
- Computer programming;
- Electronic games;
- Architecture and design;
- Culinary Arts;
- Film/Video/Broadcasting;
- Medicine and medical technology;
- Fashion; and
- Education.

An analysis of the range of Hamilton’s creative industries is currently underway with the development of the 2009 (Draft) Economic Development Strategy and the extensive cultural mapping exercise being conducted by the City’s Culture Division. Results of these initiatives are not expected until the New Year and will help inform the next steps of the HCCP.
Potential Catalyst Location

In terms of location, although there was an exhaustive investigation of options for a location (over 30 sites were considered) for the HCCP, the Consultants' report does not focus on any specific property since this would interfere with negotiations with a specific property owner. Recommendations in this regard will be brought forward to this Committee as part of the next steps of the HCCP.

Capital Costs, Economic Impact, and Increase to Property Tax Revenues from a Creative Catalyst

The consultants outline two potential scenarios to estimate costs and revenues. The first scenario involves a facility that would contain only creative businesses, while the second scenario considers a more substantial catalyst that would contain businesses, an educational institution, performance and retail space. Each scenario is highly dependent upon building size, the funds available to the HCCP, and potential leasing/partnering opportunities. Also, the consultants stress the long-term viability of the HCCP requires that it have security of tenancy, usually acquired by owning property. Security could also be achieved through a very long-term lease (25 years or more).

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*Does not factor in precinct growth and additional tax revenues
**Within 500 metres radius of the HCCP

The economic analysis shows the potential for initial capital costs to be offset by the longer-term benefits including job creation, revenues and potential land value uplift that would increase property tax revenues to the City. Again, the costs/revenues are highly
dependent upon the eventual building size, the funds available for the project, and potential leasing/partnering opportunities.

With the receipt of this report, this first phase of the HCCP is essentially complete and with Committee and Council approval, the next phase can begin including due diligence exercises on properties that fit the needs of the project, and pursuing opportunities to raise funds, awareness of the HCCP, and potential tenants and partners to fund and facilitate the purchase/lease of the property and renovation budget. Staff will be looking to the Hamilton Realty Corporation as a potential partner in this regard.

It is important to note that the City has been a supporting partner in the project while the Imperial Cotton Centre for the Arts (ICCA) remains the lead organization for the project.

**ALTERNATIVES FOR CONSIDERATION:**

Committee could decide to simply receive the report and direct staff to take no further action to develop the HCCP. However, significant momentum has been built behind this project and the City would miss out on the excellent potential that HCCP presents.

**FINANCIAL/STAFFING/LEGAL IMPLICATIONS:**

Financial: There are no financial implications at this time. Staff will be coming back to the Economic Development and Planning Committee with further information and recommendations including potential sites and funding opportunities as the project moves forward.

Staffing: Staff from the Planning and Economic Development Department will continue to dedicate time and resources to move this project forward in partnership with the ICCA and in consultation with the Arts and Culture Division of Community Services Department.

Legal: Partnership with ICCA and future potential purchase of property, development and management agreements, including the potential role of the Hamilton Realty Capital Corporation and others still to be considered.

**POLICIES AFFECTING PROPOSAL:**

Corporate Strategic Plan

On Tuesday June 10, 2008, Council approved the Corporate Strategic Plan for the City of Hamilton. The Hamilton Creative Catalyst Project is consistent with, and supports, the Vision and Strategic Themes of this plan as well as Council’s recently approved Strategic Priority Plan which directs us to focus efforts in the lower City.

Vision: To be the best place in Canada to raise a child, promote innovation, engage citizens and provide diverse economic opportunities.
Strategic Themes:

Image – Changing the perceptions of Hamilton and promoting the City as a great place to live, work and play.

Job Creation – Ensuring the City has a thriving and diverse business economy with sustainable jobs and employment for its residents.

Urban Hamilton Official Plan

The Urban Hamilton Official Plan was completed in July 2009 and is awaiting approval from the Ministry of Municipal Affairs and Housing. Contained in the plan are specific policies directed at Arts and Culture under the Quality of Life and Complete Communities section:

3.1.11 The City recognizes that arts and culture bring many benefits to the City of Hamilton. Arts and culture contribute to the City’s economy, cultural landscape, quality of life, vibrancy, livability, complete communities, and sense of place and can play a significant role in the adaptive reuse of older buildings and the transformation of deteriorated neighbourhoods and commercial areas.

3.1.12 Arts and culture are supported by many policy directions of this Plan: compact urban development; mixed uses; appropriate flexibility in land use while ensuring compatibility with existing neighbourhoods; focus on urban design to create vibrant, attractive and interesting places; emphasis on pedestrian predominant streets; conservation of cultural heritage resources; protection and enhancement of natural heritage resources; broad mix and range of housing forms and densities; and, creation of vibrant and well designed public spaces that include public art. Arts and culture can also be supported by program initiatives and the ongoing development of a culture plan for the City.

3.1.13 The City shall consider the preparation of a Community Improvement Project Area or community strategy to enhance and support the arts and culture sector.

In addition, the Urban Hamilton Official Plan outlines policies related to the adaptive reuse of commercial and industrial heritage properties and the importance of downtown renewal to the health and vitality of the overall city as well as being the preferred location for regionally-focussed facilities like the HCCP:

3.4.3.8 The City shall encourage the *intensification* and *adaptive reuse* of commercial and industrial heritage properties. Any permitted *redevelopment* shall ensure, where possible, that the original building fabric and architectural features are retained and that any new additions will complement the existing building in accordance with the policies of this Plan.

3.5.8.2 The preferred location for new *cultural facilities* that serve the City or larger region is the Downtown Urban Growth Centre.
Education City Motion

The recommendation of anchoring a Catalyst with a post-secondary institution in a downtown location is consistent with the Council motion passed on September 30, 2009, concerning Hamilton as an Education City. The motion directed staff to:

- prepare an information/marketing package outlining opportunities for university and/or college undergraduate campus development in downtown Hamilton, and
- forward the information package inviting universities/colleges to situate undergraduate campuses in downtown Hamilton to all universities and colleges in Ontario
- And that consideration be given to inviting universities and colleges from out of Province to relocate undergraduate campuses to downtown Hamilton and a post-secondary institution for the downtown.

RELEVANT CONSULTATION:

Over the past seven months N. Barry Lyon Consultants Limited and Consulting Matrix have met with more than 100 community members to gain insight into the role of the HCCP. These have included a varied range of civic leaders, business leaders, educational leaders, artists and community activists, the Arts Advisory Commission, all of whom have expressed their support for the HCCP as a first step in catalyzing Hamilton’s creative and cultural sectors. Most believe this can and should be achieved through a dedicated space which is accessible to all and in proximity to the Downtown.

Additionally, a Creative Catalyst Coordinating Committee has been assembled to help inform the City’s perspective in the process. This group consists of members from Planning and Economic Development, Community Services and Public Works as well as the Imperial Cotton Centre for the Arts.

CITY STRATEGIC COMMITMENT:

By evaluating the “Triple Bottom Line”, (community, environment, and economic implications) we can make choices that create value across all three bottom lines, moving us closer to our vision for a sustainable community, and Provincial interests.

Community Well-Being is enhanced. ☑ Yes ☐ No

A vacant, abandoned or underutilized site will now be converted into a new use.

Environmental Well-Being is enhanced. ☑ Yes ☐ No

Human health and safety are protected.

The rehabilitation of an existing underutilized building within the downtown core and its development into a productive use makes efficient and effective use of City services as well as protecting human health and safety.

Economic Well-Being is enhanced. ☑ Yes ☐ No

Investment in Hamilton is enhanced and supported.

Does the option you are recommending create value across all three bottom lines? ☑ Yes ☐ No

Do the options you are recommending make Hamilton a City of choice for high performance public servants? ☑ Yes ☐ No
Hamilton Creative Catalyst Project
Feasibility Study
City of Hamilton

Final

N. Barry Lyon Consultants Limited
Consulting Matrix
City of Hamilton

December 2009
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Executive Summary

Hamilton is undergoing a remarkable transition, as the local economy shifts from traditional manufacturing to more knowledge-based and creative industries. Between 1991 and 2006, arts and creative jobs grew at a pace that almost doubled that of the rest of the local labour force, making them a major part of the new Hamilton economy. As this trend progresses, it will help redefine the City’s place on the national stage. To expedite this shift, the Imperial Cotton Centre for the Arts launched the Hamilton Creative Catalyst Project (HCCP) and attracted the City of Hamilton as a major partner. The City of Hamilton seeks to harness the potential of the creative sector to boost Hamilton’s economy and transform the urban landscape.

Over the past seven months N. Barry Lyon Consultants Limited (NBLC) and Consulting Matrix (CM) have had the privilege to meet with more than 100 Hamiltonians to gain critical insight into the potential role of the HCCP. These participants have included a varied range of civic leaders, business leaders, educational leaders, artists and community activists; all of whom have expressed their support for the HCCP as a first step in catalyzing Hamilton’s creative and cultural sectors. Most believe this can and should be achieved through a dedicated space which is accessible to all and in proximity to the downtown.

There are examples across Canada and around the world of cities that have embraced their unique culture(s) as a way to attract tourists, create jobs and enjoy a higher quality of life. Hamilton has the basic materials to join their ranks. There is an abundance of creative people living in the City. There are underused buildings and character neighbourhoods in close proximity to the downtown and a promising collection of creative spaces and uses. There is also an emerging vision and people with passion and energy ready to lead the project forward. The music sector, in particular, is surprisingly undervalued as a cultural asset and is poised to grow.

This study recommends that the creative sector, particularly Hamilton’s music industry, be harnessed and catalyzed as a means to grow Hamilton’s economy, re-activate the downtown area, improve the physical condition of buildings and neighbourhoods, and build pride in the community. An advantage of having music as a foundation for creative industrial growth is that it has enormous potential to:

- Attract visitors to Hamilton, whether for individual events (concerts at HECFI, for example) or for multi-day festivals;
- Export a positive impression of Hamilton’s image and reputation around the world and;
- Contribute to the success of other creative sectors, such as theatre, dance, film, digital and interactive arts, television and radio.

The HCCP will work in tandem with a number of key projects already underway, such as the Metrolinx planned investments in transportation infrastructure, which will contribute to a more accessible and revitalized downtown as well as the revitalization plans for Gore Park, renewal of the Lister Block, and the Central Library/Farmer’s Market redevelopment. As we have seen with the Vancouver 2010 Winter Olympics, creative industries can play a major role in shaping infrastructure projects and animating events. The HCCP has the potential to play strong supporting role for shaping necessary infrastructure improvements and event planning associated with the upcoming 2015 Pan-Am Games.

Ideally, the HCCP would occupy a large, iconic building (or buildings in a precinct) with an educational or cultural institution as an anchor, along with a contemporary multi-purpose performance/rehearsal space, offices, studios, retail and hospitality uses. Tenants would include established businesses in the creative industries (e.g., music creation, promotion, distribution; film production) or any business that would benefit from co-locating with creative people and businesses, and new enterprises. The building and the
programming within it would be designed to encourage interaction with the street and the surrounding community.

Although a specific location(s) cannot be selected until funding has been identified, many available properties in downtown Hamilton have been thoroughly investigated utilizing a weighted site selection criteria (Appendix 3). Several buildings are the right size (over 50,000 square feet), provide the necessary character architectural attributes, and are accessible by public transit. Many are also close to other similar properties/buildings that could be developed or retrofitted as part of an expanded creative precinct.

As part of the site review process, a great deal of emphasis was placed initially on utilizing a City-owned site. This has a number of obvious benefits relating to lower land costs and the avoidance of protracted negotiation processes with private landowners. However, we have determined that the majority of City-owned properties may not be optimal for the establishment of the HCCP, as they are currently vacant lands and would require new construction at a much higher sustainability standard, are currently occupied or leased and would require the relocation of City departments to new locations, or may also be complicated by a number of other factors, including current land use planning permissions.

In terms of non-City owned properties, there are several sites that would be suitable if they could be obtained at reasonable cost. A sustainable, well-designed retrofit of such a property, with room for shared facilities such as a modern, multi-purpose performance space as well as offices, classrooms, studios, rehearsal space and retail, would become a centrepiece for the growth of Hamilton’s creative sector.

With a commitment to a vision of a downtown that is home to a dynamic music industry and a campus of a major post-secondary institution, Hamilton could be able to attract significant investment and achieve significant economic benefits.

**Social Impact**

The positive impact on the immediate neighbourhood is overt and visible. The impact on social cohesion is far more difficult to isolate and measure. Among the probable benefits to the community in general are:

- A climate of creativity in the City of Hamilton;
- Business formation;
- Visitors to new and existing businesses;
- Spending at new and existing enterprises;
- Additional services for current residents and businesses;
- Quality of life amenities;
- Increased cultural engagement and access;
- Improved safety from increased level and type of activity; and
- Improved perception of the Downtown as a vibrant place to recreate, study, live and work.

**Capital Costs/Investments**

As a specific location cannot be selected until funding sources have been identified and the site selection process completed, our economic impact analysis focused on the anticipated core use benefits of the HCCP, as derived through the needs assessment of this report. This includes the following base assumptions:

- Total rentable HCCP Core Creative space of 50,000 to 60,000 sq ft;
- Total educational institution space of 40,000 to 50,000 sq ft;
- Total performance space of 10,000 sq ft;
- Total related-retail component of up to 30,000 sq ft (dependent upon location with higher levels of “foot” traffic);
- The HCCP core and related-retail components would commence operations in 2012;
- The educational institution and performance space would commence operations in three years time;
- Economic impact is measured to 2025;
- Land purchase and financing costs are estimated in this analysis, as we are not reporting on specific sites.
- Hard and soft construction estimates for the HCCP Core Creative space include both the upgrades to the shell space for leasing and further upgrades by future tenants.

The expectation is that at least 75% of the Catalyst’s space will be occupied by businesses paying market rent. The remaining 25% may be temporarily vacant, or may be made available to new businesses. In the latter case, the difference may be made up by subsidies via the ICCA’s Incubator project. Estimated revenues from rent are in the range of $5.2-$9.3 million from 2012-2025.

Below, we have outlined two potential capital cost/investment scenario estimates. Each is highly dependent upon building size, the funds available to the HCCP, and potential leasing/partnering opportunities.

**Scenario 1 – Developing Core Creative Component Only (50,000 to 60,000 Square Feet)**

Total Cost Estimate **$7.3 Million to $11.4 Million**, includes:

- HCCP purchases building(s)/property for approximately $2 Million to $5 Million;
- Hard construction cost to achieve a shell condition for the HCCP space (mechanical/electrical/plumbing/windows) is approximately $4 Million to $4.8 Million; and,
- Soft costs are estimated to equal approximately one-third of the hard construction cost total, or approximately $1.3 Million to $1.6 Million.

**Scenario 2 – Combined HCCP/ Institution/ Performance/ Retail Space (120,000 to 150,000 Sq. Ft.)**

Total Cost Estimate of **$14.8 Million to $21 Million** includes:

- HCCP purchases building(s)/property for approximately $2 Million to $5 Million;
- Hard construction cost to achieve a shell condition for 120,000 to 150,000 square feet of space is approximately $9.6 Million to $12 Million; and,
- Soft costs are estimated to equal approximately one-third of the hard construction cost total, or approximately $3.2 Million to $4 Million.

Under each scenario, tenants would be responsible for their own additional capital cost improvements above and beyond the shell upgrades to the building.
Economic Impact

Our analysis estimates the following specific economic benefits associated with the Core Creative Component of HCCP between 2010 and 2025:

- **840 to 1,060 person-years of direct, indirect and induced employment** in the creative industrial/commercial and construction sectors;
- Capital costs and investments in the City of Hamilton of **$15.3 Million to $22.4 Million** associated with both HCCP improvements and tenant improvements;
- **50 to 60 new permanent direct jobs**, plus support for nearby businesses. As the core uses grow, and the surrounding creative precinct gains traction and wider recognition, the economic spin-off will accelerate and could result in hundreds of new additional full-time positions as the precinct matures;
- **$5.2 Million to $9.3 Million** in land/lease revenues generated;
- An overall economic benefit to the City’s economy, without factoring in precinct growth and additional tax revenues, of **$45 Million to $58 Million**.

Under a combined scenario of all HCCP components (Creative Core/Educational/Performance Space/Related-Retail), our analysis estimates the following specific economic benefits between 2010 and 2025:

- **2,300 to 3,000 person-years of direct, indirect and induced employment** in the creative industrial/commercial, consumer goods, academic, entertainment and construction sectors;
- Capital costs and investments in the City of Hamilton of **$38.7 Million to $51.4 Million** associated with HCCP and tenant improvements, as well as educational institutional, performance space and retail improvements;
- **150 to 190 new permanent direct jobs**, including academic, arts-related and commercial retail jobs, plus significant support for nearby businesses. The combination of these uses should accelerate the creation of a creative precinct and result in hundreds, perhaps thousands, of additional full-time positions as the precinct matures;
- **$16.1 Million to $26.1 Million** in land/lease revenues generated;
- An overall economic benefit to the City’s economy, without factoring in precinct growth and additional tax revenues, of **$178 Million to $230 Million**.

Key Success Factors

The HCCP requires the following essential components:

- A shared vision
- Partners and co-sponsors
- Champions: individuals, organizations and the City of Hamilton
- Financial support from public and private sector

There is an emerging vision of Hamilton as a City with a growing foundation of knowledge-based jobs in the health and education sectors and with an increasingly vibrant downtown, animated by the arts. The Imperial Cotton Centre for the Arts (ICCA) has demonstrated its commitment to the vision of a creative Hamilton and its ability to champion this development.
The Jobs and Prosperity Collaborative also supports this vision and is prepared to support the efforts of the ICCA. Hamilton’s post-secondary institutions are awaiting a clear vision from the City before committing to a downtown campus, although more than one has expressed interest in the concept. The people of Hamilton are primed and ready to go; with strong, strategic and financial leadership from the City, the Creative Catalyst will contribute to an exciting future for Hamilton’s downtown.

RECOMMENDATIONS

When the City of Hamilton sends a strong signal to its citizens and its institutions that it is ready to become a creative city, it will unleash investment and activity that will help to transform the City and its reputation across the country. We recommend that the City of Hamilton pursue this key goal through the following recommendations:

- Embrace and promote Hamilton as a Creative City. Establish a precinct, or specific area, in downtown Hamilton to be the focus for creativity and education.
- Enable appropriate development in the precinct through a flexible approach to controls such as zoning, site plan or urban design requirements and through financial support of the redevelopment through various avenues including existing Municipal incentive programs.
- Maintain focus on the expansion of public transportation services within the City (Rapid Transit), and between the City and the wider region (GO Transit/VIA Rail), to facilitate audience/tenant/participant travel at all times of day.
- Celebrate the strength of Hamilton’s creative industries; continue to build marketing support for the creative sector into the Economic Development Office and Tourism Hamilton and the Culture Division.
- Enable the migration into the precinct by an arts-oriented faculty of one of the City’s post-secondary institutions.
- Provide funding and other incentives to a post-secondary institution to develop a downtown Hamilton campus within the precinct, for creativity and education.
- Encourage the purchase and development of a property or properties within the precinct to become a catalyst to creative industry in Hamilton. The Hamilton Realty Capital Corporation may be the appropriate vehicle to undertake this.
- Provide funding to the Imperial Cotton Centre for the Arts to develop the Hamilton Creative Catalyst Project.
- Facilitate the formation of a partnership between the Imperial Cotton Centre for the Arts and other non-profit and private organizations with the financial and operational capability to make Hamilton’s Creative Catalyst Project a reality.
- Continue to develop a strategy to promote and support the music industry in Hamilton, in collaboration with the emerging network of music professionals.

Recommendations for the Imperial Cotton Centre for the Arts include:

- Assume the leadership role in the further development of the HCCP and bring in other stakeholders, such as the Jobs and Prosperity Coalition, to make it a reality.
• Work with the City and the Hamilton Realty Capital Corporation (or other appropriate investment group) to acquire a property within the downtown core.

• Expand the capacity to develop, own and operate a project on the scale of HCCP by adding Board members with relevant experience and by forming partnerships with other groups and agencies.

**Next Steps:**

1. The ICCA and the City should continue to perform due diligence exercises on properties that fit the needs of the HCCP and conduct negotiations to acquire property.

   In parallel, the ICCA and City should pursue opportunities to raise funds, awareness of the HCCP, and potential tenants and partners to fund, facilitate and inform the purchase of the property and renovation budget.

2. Upon purchasing the property, the ICCA/City should finalize the governance structure of the property/properties and a tenant recruitment strategy. A management agreement should be prepared and entered into between the ICCA and the owner of the property (if it is not the ICCA).

3. With a governance structure in place, including any necessary easements and agreements, a cost-effective renovation design should be prepared to raise the base physical condition of the property and building(s) to one that is acceptable under the Ontario Building Code, applicable environmental regulations and sufficient to induce further tenant capital improvements.
1.0 Introduction

Cities around the world are investing significantly in new facilities that nurture and highlight creative sectors of the economy. By doing so, such cities set in motion a progression of catalytic effects where the whole is much greater than the sum of its parts. Typically such facilities seek to galvanize and build on an underlying sector strength (traditional arts, music, theatre). Through their success, such creative catalysts lift the broader economy of a city or region. The keys to successful investments involve leveraging the right activity or sector, at the right location, to maximize catalytic benefit for all citizens.

This study explores opportunities for establishing a creative catalyst in the City of Hamilton. The study included extensive stakeholder consultations, an assessment of creative industry needs, the identification of site selection criteria and site options, an assessment of base economic impacts, and preparation of a go-forward strategy for governance, programming, financing, and land purchase negotiations.

1.1 City of Hamilton’s Strategic Direction

The character of Hamilton is changing. The city now encompasses communities that were formerly towns in their own right. Centres of employment have shifted from heavy industry to knowledge work, especially higher education and medicine, although Hamilton retains its sense of itself as hard-working and straight-talking. The City is doing an excellent job of attracting highly educated individuals and families who, as Richard Florida suggests, seek cultural activities in the community in which they live and work. Hamilton has a strong history of creativity, and the City wishes to build on this culture and foster opportunities that will lead creative professionals, especially recent graduates, to choose Hamilton as a place to live and work.

In its 2008 Strategic Plan, the City of Hamilton committed to a vision:

- To be the best place in Canada to raise a child;
- Promote innovation;
- Engage citizens; and,
- Provide diverse economic opportunities.

This vision is coupled with a mission that includes providing “high quality services in a fiscally and socially responsible, environmentally sustainable and compassionate manner in order to ensure a healthy, safe and prosperous community.”

Other elements of the Strategic Plan are also relevant to the Creative Catalyst project going forward:

**Image**

Changing the perceptions of Hamilton and promoting the City as a great place to live, work and play; and,

**Job Creation**

Ensuring the City has a thriving and diverse business economy with sustainable jobs and employment for its residents.

The Strategic Plan lists several focus areas; three of these guide our analysis, as summarized in this report:

- Financial Sustainability;
- Growing the City’s Economy; and,
- Social Development.
1.2 Related Initiatives

Other initiatives are currently underway in Hamilton that have informed this study. The City Manager’s Office has engaged the Canadian Urban Institute to prepare a document entitled “Building Momentum – Made in Hamilton Infrastructure Solutions” which will outline a critical path to build upon the City’s existing infrastructure assets. In addition, the Culture Division is working on the first phase of the “Our Community Culture” project with AuthentiCity; its report is expected soon.

The Jobs Prosperity Collaborative (JPC) is a group of approximately 65 members, including many community leaders, who are committed to promoting Hamilton’s prosperity through job creation and retention. With its broad membership and vision, the JPC’s mission is to use its networks and collaborative relationships to: promote a strategic job creation focus; encourage broad community engagement in the jobs agenda; leverage change and action; and ensure learning, communication and accountability.

The Hamilton Chamber of Commerce recently submitted its Arts Policy to the City. In it, the Chamber states its belief that, “We must move quickly to leverage the power of our burgeoning arts community as an opportunity for positive economic change throughout our entire city.”

Convenient and frequent transit service is a key cornerstone in any successful downtown. In 2008, Hamilton’s downtown took a major step forward when Metrolinx identified through “The Big Move” transportation plan a new rapid transit line along Main Street as a top 15 transit priority for the Greater Toronto and Hamilton Area. In addition, a new north-south route connecting the Downtown and Mohawk College has been identified as a 25-year initiative. GO Transit and VIA Rail service are scheduled to be improved through the addition of a new James Street North station and all-day service provided to Hamilton’s Downtown Hunter Street GO station. In combination, these transportation infrastructure initiatives will enhance the attractiveness of the Downtown as a place to work, live, shop and recreate.

The Economic Development Office identified the Film and Cultural Industries Cluster in its own Strategic Plan in 2005. The plan noted, “These clusters, selected based on considerable research and community consultation, build on our city’s inherent strengths. The cluster approach also helps ensure a targeted approach to economic development as opposed to undirected efforts to secure any company that is...
primarily interested in the locational advantages of the city. Consultations were held with stakeholders in the summer of 2009 to build on the cluster strategy. The Creative Industries Strategy has been drafted and forms part of the full Economic Development Strategy prepared by the Economic Development and Real Estate Division. That document is currently going through the vetting process with City Council and stakeholders from the community.

This “Creative Catalyst” report focuses on a single initiative that, consistent with these strategic directions, could help move the City of Hamilton forward rapidly toward its vision. The theory of the Creative Catalyst follows established economic development logic. An investment of capital to build infrastructure, coupled with operational funding and the right mix of human resources, will yield immediate benefits in the form of design and construction and short-term benefits in the form of business formation, productivity gains and amenities for the community. By focusing on creative industries, there will be additional jobs and entertainment options for knowledge workers coming to Hamilton’s other major employers in the health and education sectors. In the long-term, the catalyst will spur innovation, people will want to move to Hamilton and stay there, and the community will be better off.

1.3 Project Background

This project was brought to the City of Hamilton by the Imperial Cotton Centre for the Arts (ICCA). ICCA was officially incorporated as a non-profit organization in the summer of 2004. After a number of years of research, planning and community assessment, the organization formed around the conversion a former cotton mill in Hamilton’s north-east end (originally the Imperial Cotton Company) into studios and workspace for the creative industry.

The mission of the Imperial Cotton Centre for the Arts is "to make the creation, exploration and self-presentation of artistic works affordable for artists in every discipline, and to act as a feeder space for the burgeoning professional arts community in the city of Hamilton. Within the greater community the ICCA sees its role as being a catalyst for creativity in Hamilton; not only in the arts but other areas of innovation where creativity is key."

To date the ICCA has created some of the City’s most notable studio and presentation spaces in four facilities throughout Hamilton. Collectively, the ICCA operates more than 40,000 square feet of studio space, providing space for over 50 artists and creative workers in most every discipline ranging from painters and potters to industrial designers, commercial photographers and filmmakers, to music production and interactive media programmers. Facilities in which ICCA plays a role also host dozens of events each year including Doors Open, Design Hope and numerous film shoots. ICCA is beginning to develop commercial and retail spaces that complement the creative industry. Most recently the ICCA received a $130,000 Ontario Trillium Foundation grant to launch a creative industry business incubator aimed at linking the worlds of business, entrepreneurship, social enterprise and the arts in Hamilton.

The Building a Creative Catalyst project was born out of an ICCA strategic planning session focused on Hamilton’s creative industry’s future goals. The ICCA had determined that there was a great need for a contemporary, affordable and dynamic creative industry facility aimed at playing a leading role in placing Hamilton’s creative industries on a national and international scale. The first phase of the Hamilton Creative City Initiative (HCCI) project focused on allaying existing research from Canada and abroad with the process of surveying the creative sector in Hamilton to garner a better understanding of its scale, what gaps may exist in the sector, and how it fits into the overall picture of Hamilton’s economy and community.
The first phase of the HCCI project identified industry strengths, weaknesses and needs. During the second phase, ICCA worked on its own organizational planning, deciding to focus on cultural infrastructure. With investment from Messrs. Mark Chamberlain and Bill Young, the ICCA pursued the needs assessment for infrastructure. The results demonstrated the need and desire to have an organization to pull a project together. In this third phase, the ICCA took the proposed project to the City of Hamilton in August 2008 with a full presentation to the Economic Development and Planning Committee in November of 2008. The proposal was strongly supported by staff and members of City Council, with approval for a $150,000 study investment from the Economic Development and Real Estate Division.

The City of Hamilton issued a Request for Proposals, seeking a consultant to investigate opportunities to develop a Creative Catalyst in the City of Hamilton. The role of the consultant was to include the creation and implementation of a needs analysis, identification of potential site locations and analysis of targeted sites, potential uses and tenant mix within the building(s), future funding for the project, best practices, legal structure/governance and management of the facility and the partnership with the Imperial Cotton Centre for the Arts. The City agreed with the ICCA that the development of a physical space for arts and culture is pivotal for further growth and entrenchment of this cluster in Hamilton.

The selected consulting team was led by Barry Lyon of N. Barry Lyon Consultants Limited (NBLC) and Judy Wolfe of Consulting Matrix Inc. (Matrix). Other team members included:

- MMM Group, to investigate site servicing, mechanical and electrical considerations;
- McClymont & Rak Engineers, to investigate potential environmental clean-up costs;
- Turner Fleischer Architects Inc., to investigate Ontario Building Code construction requirements and costs; and,
- The Canadian Urban Institute.

1.4 Project Consultation and Research Process

The project team worked closely with a Coordinating Committee of representatives of various departments of the City of Hamilton. This project has been informed by the people of Hamilton. The consulting team:

- Conducted interviews with dozens of primary informants;
- Held two community workshops, which were widely advertised in the community and on Facebook;
- Held sector-specific focus groups;
- Met with the Arts Advisory Commission; and,
- Met with Mayor Eisenberger, as well as Managers and Directors of City Departments.

In addition, the study team conducted extensive internet and document research, toured downtown Hamilton (and other neighbourhoods) on several occasions, and spoke with gallery owners, property owners and realtors. In total, the study team reviewed and/or toured nearly thirty sites as potential HCCP locations. The results of these many formal and informal conversations are reflected in the report and a summary is provided in Appendix 1. The consultant team also monitored daily and weekly news outlets in Hamilton, both print and online.

Further information about activity in the Hamilton arts community and the availability of affordable space was derived from publication reviews and Statistics Canada data.
1.5 Report Structure

This report has been structured as follows:

- Section 2.0 considers whether a Creative Catalyst could work in Hamilton, which sectors it could focus on, and compares Hamilton with other cities that have built creative reputations.
- Section 3.0 considers the issue of the physical location and space;
- Section 4.0 outlines the higher level site selection process that has been undertaken;
- Section 5.0 discusses financing alternatives;
- Section 6.0 identifies and evaluates the potential economic impacts of the HCCP;
- Section 7.0 describes overall goals and indicators of success;
- Section 8.0 identifies relevant governance considerations, and
- Section 9.0 summarizes conclusions and recommendations.
2.0 Could a Catalyst Work in Hamilton?

Does Hamilton need a Creative Catalyst? Does the city have the conditions to support a Creative Catalyst? There is strong emotional support for the concept in Hamilton, but it was important to determine if the objective conditions exist for Hamilton to take advantage of a major investment in culture and cultural infrastructure.

In our review of catalysts across Canada, in the United States and Europe, we have observed the following common key success factors:

1. **Champions**
   a. Individual Benefactors or Owners
   b. Non-Profit Organizations
   c. Municipality
   d. Other orders of government

2. **Existing Creative Community**
   a. Successful Occupants (Not just good tenants, but those that generate spin-off business and marketing/branding opportunities)

3. **Location**
   a. Built Space (Sufficient Size/Proper Fit/Lower Cost/Attractive to the Street; Iconic or Heritage);
   b. Accessible (Close to Higher Order Transit/Bicycle Routes/Pedestrian-Friendly);
   c. Population Density in Proximity (Employees/Customers/Patrons);
   d. Cluster Expansion Capability (Affordability/Character/Nearby);
   e. Flexible Zoning;
   f. Safety (Well-Lit/ Natural Surveillance/Healthy Environment);

4. **Financing and community support**
   a. Grants/Municipal Gifts/Municipal Inducements;
   b. Marketing (Changing Perceptions of the Downtown);
   c. Festivals (Galvanize Community Support);

5. **Mix of Uses**
   a. Synergistic & Complementary Covenants;
   b. Public–Private Spaces;
   c. Intersections & Connections (Cross-Pollination of Ideas);

6. **Services offered**
   a. Education and training
   b. Networking
   c. Business support
   d. Exhibitions, trade shows, conferences

This section will review whether the first three key success factors are present, or could be present, in Hamilton. Financing is discussed in Section 6; the other factors will be determined once the HCCP is operating in a property.

2.1 Champions

HCCP has benefited from the ongoing leadership of Jeremy Freiburger and the Imperial Cotton Centre of the Arts. That leadership is well regarded in the business community. Mr. Freiburger and the ICCA in turn have been supported by private sponsors through the Hamilton Community Foundation. Many business and
community leaders, and many political leaders, have expressed support for the Project. There are therefore many potential champions to support the ICCA in its ongoing leadership of the HCCP.

2.2 Existing Creative Community: Current Status of the Arts and Creative Industries in Hamilton

2.2.1 OVERVIEW

Hamilton has a thriving entrepreneurial entertainment and culture sector. The non-profit sector shows breadth and vitality.

There is clearly an audience and appetite for performance and the arts in general in Hamilton. Attendance at the Art Gallery of Hamilton, for example, was over 175,000 in the first year after it re-opened. There are well over 100 venues in which to hear live music. The community is innovative in terms of its use of space (James Street North, Pearl Company, Imperial Cotton Centre for the Arts). Nonetheless, there is a strong feeling within the not-for-profit sector that the arts are not well supported by the City.

According to Hill Strategies Research Inc.\(iv\), a Hamilton-based company specializing in arts and culture, the average proportion of artists living in Canadian communities is 0.8% of the labour force; Hamilton is already at about that level. Artists, as a group, are becoming more diverse, older and better educated. There were 38% more artists and 22% more workers in the overall labour force in 2006 than in 1991, indicating that the art sector is growing faster than the labour force. Enrolment in art-based programs in community colleges appears to be steady or growing. Mohawk College has had particular success, for example, with its music, radio and graphic arts programs.

The population of artists in Hamilton, as in other communities, is bi-modal, with many people in their 20s and 30s who see themselves as professional artists, relatively few people in their 40s who do so, and an increasing number of people in their 50s and 60s who have left other professions and are now practicing artists and musicians. Hamilton, like many other communities, has a large number of people who are both artists and teachers.

There are growing numbers of retirees, partial-retirees and Baby Boomers who are turning or returning to the practice of art, throughout North America. These individuals are new to creative industries and the arts business but have considerable experience, and sometimes financial resources, from their previous careers. They often locate outside of major centres, where the cost of living is lower and the quality of life is potentially higher – Hamilton is already seeing the impact on James Street North with an influx of both young and mature entrepreneurs. As the number of people in these age brackets continues to grow, we can anticipate that there will be growth in the number of people who are interested in practicing art and other creative industries, and in living in a thriving creative city.

Creative people are attracted to a city and a neighbourhood by several factors: the presence of a creative community; the availability of inexpensive places to live and work; tolerance of a broad variety of people and behaviours (e.g., dress code, sexuality, late night activity); and perhaps most significantly,
community support for the arts (attendance at events, municipal grants for artists and arts organizations). Creative people also gravitate to colleges and universities where they can learn, teach and practice their art.

The ecology of the local creative industries is rich with organizations both large and small. In the case of the visual arts, artist-run centres and collectives, commercial galleries and dealers, public art galleries, post-secondary institutions (universities and colleges) and departments of continuing education, private art schools, guilds and co-ops, art supply stores and framers all contribute to the creative and economic success of the artist.

In the music sector, there are major venues such as Copps Coliseum and over a hundred private venues for live music; there are stores to purchase, rent or repair musical instruments; public and private music schools; community bands and choirs; and many studios in which to record. The radio stations at Mohawk and McMaster regularly broadcast Hamilton-based musicians and the Hamilton Music Awards is an annual celebration of local talent. Hamilton’s music scene does not currently have a focal point, however.

Through the consultation phase, the consulting team spoke with people working in many corners of the creative industries. Many are involved in the music sector, whether directly or indirectly, in equipment sales and rentals, production facilities, performance and recording facilities large and small, as well as musicians, sound technicians, artist and repertoire agents, and producers, packaging and web designers and marketers.

The film sector is also thriving in Hamilton, primarily, although not exclusively, as a service centre for production companies based in Toronto and elsewhere.

The first phase of the Building a Creative Catalyst project, the Hamilton Creative City Initiative Phase I Report (HCCI) focused on allying existing research from Canada and abroad with the process of surveying the creative sector in Hamilton to garner a better understanding of its scale, gaps in the sector, and how it fits into the overall picture of Hamilton’s economy and community. The survey found some important data about creative industries in Hamilton.

### 2.2.2 ORGANIZATIONAL INFORMATION

The majority of respondents from all creative categories (62.2%) indicated that their organizations are structured as either sole proprietorships or corporations. Twenty-one percent of organizations in the survey were charitable and non-profit organizations.

### 2.2.3 AUDIENCES

The majority of audiences and clients (58.6%) for Hamilton’s creative organizations come from the city itself. Audiences and clients from the Greater Golden Horseshoe and other parts of Ontario are the next largest segments, supporting the view that the Hamilton creative industries have at least a regional reach.

Audience/clients for individual creative industries sub-sectors stem from the local area (within the Hamilton city limits). The two exceptions are photography, where the largest percentage of clients comes from the Greater Golden Horseshoe region, and the film and video sector, for which the largest percentage of clients/audience comes from the Province, followed by the local region.\[vi\]
We note that music as a performing art was not highlighted in the survey. Our research disclosed that Hamilton and the region provide a dedicated audience for all types of music, and for venues both large and small.

2.2.4 EMPLOYMENT

A small majority of sub-sectors in the creative industries indicated that full-time employees were the largest segment of their staff requirements. Those fields include advertising, architecture, broadcasting, photography, sound recording, writing and visual art (non-core). In fact, the visual arts (non-core) respondents indicated that they are reliant solely on full-time paid staff. The vast majority, 78.1% of all reported staff, live in Hamilton.

2.2.5 SPACE

While many of the respondents to the HCCI Survey indicated that they own some or all of the space they need, the following types of space were identified as required by creative industries:

Type of Space Required

- Administrative Office;
- Display/Gallery;
- Multi-purpose/Flex-Space;
- Performance Venues;
- Rehearsal;
- Related-Retail;
- Special Use;
- Storage;
- Studio; and
- Teaching.

Space for administrative purposes is the most common requirement, followed by the technical requirements of the sound/recording and performing arts sectors. Close to 30% of creative organizations that responded to the HCCI survey indicated that they do use some form of community space to supplement their requirements for function-specific space. Performing arts organizations were most likely to use community spaces (such as churches, libraries, community centres and schools), followed by festivals and the sound recording sector.

These data are consistent with a study conducted on behalf of Artsbuild Ontario by Ipsos-Reid in 2006-2007. Artsbuild Ontario found that 32% of arts organizations that leased space, leased it from the municipality. They also found that about 20% of their respondents owned their own space while 46% leased from a private owner. The music sector is much less likely to have secure tenancy in its own facility than theatres or art galleries.

2.3 Which creative industries?

While it is beyond the purview of this report to indicate exactly which businesses will occupy the HCCP once it is built, we have observed that the film, new media and music sectors are particularly vibrant in Hamilton.
Hamilton has a very active production schedule. The variety and beauty of locations available in the city, combined with the active support to the industry provided by the Film and Television Office, mean that there are often movie trucks in the streets.

The film industry continues to expand at the grass-roots level with eight annual film festivals and resources like The Factory: Hamilton Media Arts Centre which supports independently produced films. The Art Gallery of Hamilton and others also offer film screenings, and many businesses are involved in the film production sector.

While we view the film industry in Hamilton as one that should continue to be nurtured and expanded, Hamilton’s music industry can provide the greatest opportunity, in terms of economic benefit, lifestyle enhancement, and branding for the City.

2.3.1 THE MUSIC SECTOR

Music is very popular in Hamilton and there are people involved as musicians, promoters, festival organizers, and many other ancillary businesses. Hamilton has a very high number of venues to hear live music, in proportion to its population. Musicians and industry professionals from Hamilton have been achieving recognition on a national and international scale. We noted that the VIEW, the free weekly that is a primary source of information about what to do in Hamilton, has many pages of ads for music and, for the week of May 21-27, 2009, had listings for about 90 live music venues.

Other creative industries are also developing well in Hamilton, including architecture, and web and digital and interactive arts design. Music appears to have the greatest depth and breadth, and seems most likely to benefit from an injection of the type of support a catalyst can offer. This is not to say that other creative industries will be excluded from the catalyst; on the contrary, a variety of businesses will want to co-locate where the creative energy is. We anticipate that many businesses that work with or are inspired by music and musicians will want to locate in or near the catalyst (including equipment and instrument producers, film and video artists, and digital and interactive arts designers).

An advantage of music as a foundation for growth is that it has enormous potential:

a) to attract visitors to Hamilton, whether for individual events (concerts at HECFI, for example) or for multi-day festivals;

b) to export Hamilton’s image and reputation around the world and;

c) to contribute to the success of other creative sectors, such as theatre, dance, film, digital and interactive arts, television and radio.

A full description and analysis of the music sector in Hamilton can be found in Appendix 2.
2.4 How does Hamilton compare with other Cities?

2.4.1 AUSTIN, GLASGOW, HALIFAX

We reviewed the success of cities that are comparable to Hamilton in terms of size and location relative to a larger market and that have branded themselves as cultural cities. The primary examples of cities that have renewed themselves with a thriving music industry are Austin, Texas; Glasgow, Scotland; and Halifax, Nova Scotia. Each city is unique, but Hamilton may find inspiration in these successes as it embraces the notion of a vibrant downtown, animated not only by sports and recreation but by music and the arts.

Here is how Austin, Live Music Capital of the World (tm), describes itself on the home page of its Tourism site:

Austin’s a city that doesn’t take itself too seriously. After all, you can’t have a motto like “Keep Austin Weird” and be buttoned-up. We’re laid-back, full of energy and, like no place else in Texas. Sure, you’ll find the occasional honky-tonk, and plenty of barbecue, but you’ll also find a thriving art community. Austin is home to filmmakers, sports fanatics, world-renowned festivals, and nearly 200 live music venues all with a uniquely Austin culture. So, check us out.

And here is how Glasgow, known as City of Reality, is currently described by the travel guide, Lonely Planet:

Glasgow is regenerating and evolving at a dizzying pace – style cats beware, this city is edgy, modish and downright ballsy. Its Victorian architectural legacy is now swamped with cutting-edge style bars, world-class venues to tickle your taste buds, and a hedonistic club culture that will bring out your nocturnal instincts. Best of all, though, is Glasgow’s pounding live-music scene which is one of the best in Britain, and accessible through countless venues dedicated to homegrown beats.

The city is going through a long-term transformation, evident along the revitalized River Clyde, where visitors can explore Glasgow’s mighty maritime heritage along riverfront walkways. Museums and galleries abound and the city’s resume has been made even more impressive with the reopening of the colossal Kelvingrove Art Gallery & Museum – which, in typical Glaswegian fashion, strips the city of any false pretences and tells it like it is – both the inspiring and the infuriating aspects of life here.

Glasgow has lost most of its traditional shipbuilding industry and has declined to a population of less than 600,000. It remains the United Kingdom’s fourth largest city and the fourth largest manufacturing cluster, as well as a financial and biotechnology centre. Austin has grown from about 650,000 to almost 775,000 since 2000 with strong education, technology and government sectors.
Both cities have active sports scenes (Austin, especially) and yet have invested heavily in culture. Among the many ways that Austin promotes local music, for example, are:

- Using local music on the city’s telephone ‘hold’ system;
- Free weekly outdoor concerts in the spring and fall;
- Austin Music Memorial, to commemorate deceased musicians and other contributors to the scene;
- Easy access to permits and licenses, and a specially designed code for public assembly;
- Live music greets arrivals at the airport;
- A creative industries loan guarantee program; and
- There is a council-appointed Music Commission, which meets monthly.

Austin also has a very significant film and video industry and claims to be one of the best cities in the United States to live, work and make movies. The economic impact studies that Austin has conducted demonstrate clearly the significant benefits that the city has reaped from its investment. Apart from the over $400 million in direct revenue to music and musicians, there was an additional $580 million spent on music-related tourism.  

Glasgow uses Culture and Sport to achieve social as well as economic goals, explicitly contributing to inclusion as well as development. Two new municipally-run companies have been established to foster culture in the City. Among their activities are:

- Museums and Arts Venues;
- Libraries and Learning Centres;
- Sports and Events (including sport and leisure venues);
- Youth and Play Services;
- Sports Development;
- Community Facilities; and
- Community Learning.

For comparison purposes, Austin boasts of 200 live music venues. Toronto has listings for about 200 venues as well, in a city about 5 times the size of Austin. Hamilton appears to have over 100 venues, from local pubs to Copps Coliseum. Both Austin and Glasgow have distinct cultural identities. Hamilton has not yet claimed a particular identity, with every genre well represented: hip hop, country, folk, contemporary, rock, opera, symphonic and jazz have all been mentioned in our conversations. Hamilton has not yet
placed any emphasis on live music in its promotions so that it is not possible to see, from the City’s website, just how much music there is.

Keys to the success of these and other cities include:

- Large performance and training facilities, and/or events which have been successfully parlayed into a more prominent presence in the music industry;
- Active pursuit of the music industry by an industry champion and/or the local government;
- A regional audience, with national and international legitimacy; and
- A distinctive sound.

Austin has included the following five principles in its planning practices since at least 1986:

- To create a physical and human environment which nurtures artists, arts organizations and arts producers;
- To nurture and preserve cultural diversity, consistent with and reflecting Austin’s population;
- To equalize access to the arts, both participatory and professional;
- To improve the artistic and administrative ability of Austin’s offerings; and
- To promote the inclusion of aesthetic consideration in local decision making through advocacy, services, financial and technical assistance and leadership in the community.

The driving force behind Glasgow’s transformation was its selection as a European Capital of Culture, which spurred the building of new arts venues. Then, local acts such as Jesus and Mary Chain, Oasis and Teenage Fan Club became nationally and internationally known. Several local artists became finalists for the Turner Prize, Britain’s top contemporary art award, while Franz Ferdinand and Belle & Sebastian (performance art / music), both formed at the Glasgow School of Art, found a worldwide audience.

Glasgow has established Culture and Sport Glasgow, or CSGlasgow. Culture and Sport Glasgow is the organization responsible for delivering cultural and sports services in the City of Glasgow. Its Mission Statement is “To enrich the lives of the people in Glasgow and visitors to the city by providing world-class cultural and leisure services.” Culture and Sport Glasgow and Culture and Sport Glasgow (Trading) CIC are the new companies established to deliver cultural, leisure and outdoor recreation services for the city of Glasgow. The decision to establish these new companies followed an extensive review of the most efficient and effective structure for the delivery of cultural and leisure services. The review recommended the creation of a company limited by guarantee with charitable status (the charitable company) and a trading subsidiary (Community Interest Company).

The Halifax Sound

The City of Halifax has been found in a recent study by Dalhousie University to have benefited in multiple ways from their vibrant live music scene. The study, entitled “The Halifax Sound”, found that the City’s music scene acted as a significant draw for attracting new post-secondary students, young talented workers and to the overall ambiance and economic well-being of Halifax and the Province. This study contains many references to other studies which stress the importance of music in creating a sense of community.

In addition to Dalhousie, The Nova Scotia College of Art and Design (NSCAD), which occupies 24 interconnected Victorian buildings in the heart of downtown, exemplifies this strong relationship between the students, their downtown, and a variety of creative disciplines and industries.
2.4.2 HAMILTON

The viability of Hamilton’s Creative Catalyst Project (HCCP) will depend on the ability of its tenants to be successful. In this section, we consider whether music businesses, and especially a performance space, could be successful, as they have been in other cities. The operators of the HCCP will not be directly responsible for the financial viability of any performance space located within it, but will be keenly interested in its success.

Economics Research Associates found that key elements of the financial feasibility and success of music performance venues are:

1. Size of the local, resident population;
2. Number of young adults as a proportion of the nearby population (college and university students, etc.); and
3. The size of the visitor/tourism base.

Venues thrive in places that have sufficient amounts of two or more of such market elements. Hamilton has sufficient local population and a substantial regional market. It has a good proportion of young adults, both students and young professionals working in the health and education sectors. The size of the visitor or tourism base is not as great, yet, as that in the comparator cities but it is worth noting that Hamilton does attract many visitors to music events at Hamilton Place and elsewhere.

Many cities have found that entertainment venues are most successful when they are operated independently of any large institution, including City Hall. We note, however, that cities must be actively engaged in the marketing of creative industries. Hamilton has demonstrated the success of this strategy with the effectiveness of the Hamilton Film and Television Office.

Hamilton has demonstrated its interest and capacity in supporting live music (Appendix 2). It has three major post-secondary education institutions, and many young professionals working in the education and health sectors. Hamilton also draws visitors to its art activities from across the Golden Horseshoe. It has room to grow, however. In some places, specific corridors for venues are created which have separate governing and commercial zoning rules catering to the needs of live performance venues.

Marketing and promotion to the three essential markets (locals, students and other young people, visitors) is a key element of success. The lack of event marketing in Hamilton was a theme throughout our research for the Creative Catalyst report. We have observed that people involved in arts in Hamilton have been joining forces to create events that can be promoted: the Art Walk, the Art Bus and Supercrawl are fine examples of communities working together to build audiences.
Downtown’s Ward 2 is home to the greatest density of creative activity in Hamilton. There is a wealth of buildings for repurposing and other properties on which new buildings could be built. There is potential for either a significant, prominent building to become the home for the HCCP, or for a range of city blocks to be designated as a Cultural or Education Precinct. James Street North is thriving as a centre of visual and film arts and new media. Hamilton will be building two new rapid transit lines and introducing another GO Station in the coming years which will bring people downtown, both during the day and at night.

Does Hamilton have the necessary ‘tinder’ to be ignited by a Catalyst? Most certainly. With its existing core of local champions, creative producers, educators, promoters and audiences, and its supply of well-located, interesting properties, Hamilton is well positioned to become a centre of excellence in the music sector and in creative industries generally. As shown in Figure 1 below, downtown and adjacent wards have proportionately higher concentrations of music-related industries and commercial enterprises.

The draft report entitled “City of Hamilton, Human Services Planning Initiative” prepared by the City of Hamilton, and dated October 2009, reinforces this pattern, by identifying Wards 1, 2 and 3 as having the greatest number and concentration of creative cultural industries in the City with over 40% of the overall total. Ward 2, in particular, possessed the highest number of creative cultural industries at 153, or 20% of the overall total. This strong foundation should be leveraged, particularly when considering a location for the HCCP.

![City of Hamilton Ward Boundaries](image)

*Source: City of Hamilton Website*

![Figure 1: Music-Related Industries and Commercial Enterprises](image)

*Source: Consulting Matrix, NBLC, Google, ICCA, Hamilton Yellow Pages*
3.0 The HCCP Property

There is a need for a creative catalyst in Hamilton. What would it be? What kind of building would be most appropriate? Where should it be located? We considered the types of uses that are in demand in Hamilton and for which supply is currently limited. We also considered the types of businesses and individuals that might occupy the space. We have provided some advice about the physical characteristics of the desired space and how it might be managed. We then considered four different models of how the pieces could be put together and recommend that the building be selected and designed to accommodate what we call a “Downtown Heart” model with an Education-component model.

3.1 Demand for Space

Types of space

Live-work

Accommodation and individual studio spaces are available in the downtown core at very reasonable rates, including in buildings along James Street North and King Street East. The Canada Mortgage and Housing Corporation (CMHC) indicated in their year-end reporting for 2008 that the average apartment vacancy rate had fallen to 3.2% in the Hamilton CMA, with an expectation that rates would tighten further in 2009 to 3.0%. Traditionally, the downtown has experienced vacancy rates that are higher than the CMA average.

The City of Hamilton Housing Division is proposing live-work space in the downtown at 95 King Street East and City Council has recently endorsed a proposal by the Grand Connaught Development Group Inc to create a mix of market and non-market housing in the former Royal Connaught Hotel downtown.

Given that the Catalyst may well contain activities that are not compatible with residential use (e.g. performance spaces), and that a healthy and affordable market exists for housing in downtown Hamilton, we have excluded the inclusion of live-work space from further consideration in our space needs analysis.

Performance / presentation Studio (sound, film)

Many participants in the interviews and in the public sessions indicated that while there are quite a few spaces suitable for professional theatre performances in Hamilton, the city does not have a contemporary, multi-purpose ‘black box’ space that is suitable for a wide variety of theatre presentations.

Visual arts appear to be well-served at every level of gallery (artist-run, commercial and institutional). The community is concentrating its efforts on the development of spaces and activities on James Street North, as well as on linking spaces across the community together through the Art Bus.

There are many spaces, probably over 125, for the presentation of music in relatively intimate settings (bars, lounges) and in very large spaces (Hamilton Place). The key gap that was identified was in spaces for the presentation of music to 600-1000 audience members. This gap deprives audiences of national and international performances, and also deprives local musicians of the inspiration provided by contact with such performers. Any new space must be flexible and incorporate contemporary standards of technology, including lighting and acoustics. It should not have fixed seating, to accommodate a wide variety of presentation formats.

Hamilton’s film industry has developed well, based on the attractiveness of the city as a location for a wide variety of film and television projects. There are dozens of companies in Hamilton that serve the
productions that come in on a temporary basis. Hamilton does not yet have an indigenous film culture (defined in two ways, as large audiences attending screenings on a regular basis, and as the presence of local filmmakers). There are indeed people who are involved on the production side who are enthusiastic about the potential for growth in the film industry. We did not identify any demand for a large, industrial studio space in Hamilton at this time. There would be some demand for a multipurpose space that could be used as a studio on occasion, most likely by Hamilton residents (not by Toronto-based or international productions, which would be more likely to continue using existing facilities in Toronto and elsewhere).

Additionally, electronic design (web, digital and interactive arts) is a growing industry in Hamilton. There could be demand in future for studio time to capture both image and sound for use in that industry. Finally, there is a fairly new media centre (The Factory) which may bear fruit in the coming years.

Rehearsal space

During the first phase of research on the Catalyst, rehearsal space was identified as a need. Rehearsal space usually contains the same elements as the stage on which presentations will ultimately be made, but with fewer fine finishes or, of course, room and amenities for an audience. It requires a sprung floor, sound and lighting equipment, dressing rooms and washrooms.

We are suggesting that a multi-purpose space be created that would be rentable throughout the day and night. It would be suitable for short-term rentals and festivals.

Offices

A range of offices will be required. Companies that wish to rent significant amounts of space on a long-term basis will have the option, at least at the outset, of designing their own internal spaces. Companies in a wide variety of creative industries have indicated that they are interested in occupying space in the Catalyst, including architecture and digital and interactive arts design firms, venture capital and other service industries.

In order to stimulate collaboration, some offices can be offered that are less self-contained. One configuration is to have doors opening onto a shared reception area; another is to have glass partitions or partitions that do not completely close off spaces. Smaller firms with fewer than five employees, and firms that share values and activities with other businesses in the same building, find this an inexpensive and practical format. It is especially appreciated when there are private spaces and meeting rooms nearby.

An educational or other institution sharing the Catalyst will require some offices that are accessible to students and visitors, and other offices that are completely private (for administration). The client service component of the office space will contribute to the decision of tenants to be in a self-enclosed area, a shared pod, or an open concept, and whether they wish to be on a floor that is frequently visited by students or on a floor that is more private.

Meeting Space

A key offering of the Catalyst will be spaces of various sizes for meetings. Companies or organizations may not need to have their own boardrooms, because they will have access to several rooms with capacity from 8 to 80 people. The meeting rooms can be arranged together to maximize the interaction of people going to and fro, or they can be placed on each floor for the convenience of the tenants there.

Classrooms or other teaching space

The Catalyst will require spaces in which people can teach courses, whether to children, young people, or adults. Some of these spaces may double as meeting rooms (seminar or workshop rooms), while others may
need to accommodate theatre-style seating. An educational institution will need to have many more such spaces.

**Hot desk / hot studio**

Hot desks or hot studios are spaces that are available for rent on a very short-term basis, sometimes for as little as an hour at a time. Users can purchase a given amount of time (say, 20 hours in a month), and then book the space as they require it. This type of space is attractive to people who are in transition from working at home to requiring a full-time office, to people who need a studio to film in for a few days, or people whose work is often solitary who wish to have the social experience of being at the Catalyst from time to time.

**Incubator**

An incubator for new cultural businesses could be a cornerstone of the HCCP, an important component that will enable creative people to meet, learn, start new endeavours and create jobs. ICCA is currently piloting an incubator in Jackson Square, with support from the Ontario Trillium Foundation. Businesses that form in the incubator may find space in the rest of the building as they grow.

**Gallery**

Formal and informal gallery space is an important part of the HCCP. Tenants will want to see examples of their neighbours’ work. Posters for upcoming events will need prominent display on every floor and in the common areas. Art, including sound art and moving images, created by tenants, needs to be featured in lobbies, hallways, washrooms, lounge areas, meeting rooms. A formal gallery, whether commercial or non-profit could be a tenant, in which case its programming mandate would be independent of the HCCP.

**Retail**

As the HCCP will be driving traffic into the building and into the neighbourhood, and will also need to take advantage of traffic brought by others, the retail space is of key importance. Ideally, there will be two or more retail spaces, all with street frontage, that offer the types of goods that people who work in or are interested in creativity want to purchase: this offers a wide range of possibility, from food and clothing to books, films and music. The tenants in the building are likely to be consumers and users of technical goods as well, whether musical instruments and equipment, hardware and software, or art supplies.

**Hospitality**

There must be at least one cafe/bar in the building. During the day, it will provide a place for conversation and work. At night, it will offer live music and a place to unwind. Ideally, the cafe/bar operator will also be a creative chef who can offer interesting catering to the tenants of the building.

### 3.2 Types of users

The HCCP will be a home for businesses that are market-oriented as well as artist-driven. Hamilton has a wealth of businesses that operate in the cultural or creative industries; industries that rely heavily on knowledge and ideas rather than traditional capital, resources and labour to create value. Examples of cultural industries that currently operate in Hamilton include:

- Music;
- Film and New Media;
- Digital and interactive arts;
- Architecture and design;
• Culinary Arts;
• Media, including radio, television and new media;
• Medicine and medical technology;
• Fashion; and
• Education.

Within these categories are businesses that are at every stage of the production cycle (Appendix 8). The focus of the Catalyst will be to recruit as tenants companies that employ people and are growing. They will be privately owned, for-profit enterprises for the most part, although some may be not-for-profit organizations. Even if the focus of the building is on music, there will be businesses in related sectors that will wish to locate there or nearby, to take advantage of the synergies to be had from co-location.

3.3 Physical characteristics of desired space

• Iconic, inspiring exterior (façade, landscaping);
• Proximity to other underused properties as well as to existing creative spaces
• High ceilings;
• Sound proof;
• Natural light;
• Loading docks;
• Flexibility – ability to move walls around;
• Public accessibility (proximity and also elevators, ramps where necessary)
• A welcoming presence to encourage interaction with the surrounding neighbourhood;
• Sufficient size to accommodate an anchor tenant; and
• Shared amenities (kitchen, exercise area).

3.4 Facility Operations and Management

For the sake of clarity, HCCP means a property (building plus land) occupied by several organizations working together and separately to promote creative industries in Hamilton. The building would be located within the designated creative precinct and work closely with its neighbours.

The HCCP, as discussed in Section 9, will be owned and governed by a corporation, which in turn will recruit tenants, discussed below, who will be attracted by the opportunity to work in proximity to other creative businesses and institutions. The owner of the property may engage the services of a property management organization or may manage the property itself.

The location criteria for choosing a site, or building, is discussed in Section 4.

Everyone who spoke with us stressed the need for the HCCP to exemplify sustainability, both financial and environmental, in order to fulfil its inspirational mandate.

Sustainable Design

Sustainable design can come in a variety of forms, and no one project can achieve them all. In the case of the HCCP it is recognized that financial constraints will be a key determinant in dictating specific core design features, which are likely to include:

• The re-use and adaptation of existing building stock;
The rehabilitation of building stock to an improved environmental efficiency through the replacement of heating and ventilation systems, windows and insulation, water systems, low-flow toilets, low-emissivity & green roofing, and improved stormwater management;

- The re-use of building stock in locations that take advantage of existing servicing, transit and commercial infrastructure;
- The re-use of brownfield sites and the potential requirement to improve the site to commercial and/or institutional standards; and,
- The potential to re-use buildings or sites of heritage or cultural value.

Other best practices that could be pursued in the Creative Catalyst project include:

- Contracting with local business, small business, business owned by target populations (aboriginal, women, minority, etc.);
- Clarity and unity of purpose, if there are multiple partners, operators or tenants;
- Diversified and balanced programming;
- Excellent customer service;
- Community involvement; and
- Excellent, well-maintained facilities and physical plant.

### 3.5 Models

A variety of models for the Catalyst have been considered. Any building can house a wide range of uses, especially if the built form and the zoning can accommodate them. Some users, however, have specific requirements (for ventilation, vibration, noise, public access, safety) that make them more or less compatible with others. For the purposes of this study, we have constructed four models. We have then assessed them for the impact they would have as catalysts. A full discussion of the models can be found in Appendix 8.

Given that the emphasis of the HCCP will be on activities that engage with the public, the industrial model is not preferred. Also, the community model does not offer enough to creative businesses. The preferred model for the HCCP is Downtown Heart or Education, or a combination of the two within one building or in close proximity in a designated precinct.

### 3.6 HCCP Organization

HCCP will consist of a collection of owners, in one building or in several within a small geographic area: an anchor tenant, which could be an educational institution, a cultural institution or a performance space, as well as retail, hospitality and other businesses.
While members of the Study Team have had conversations with leaders of the Art Gallery of Hamilton and Mohawk College, their participation in this project is not confirmed as yet, and should not preclude participatory investigations with other potentially synergistic institutions and businesses. An anchor tenant could occupy 50,000 square feet or more of the HCCP property.

ICCA met with potential tenants both before and after the consultations conducted for this report. Interest has solidified substantially in recent months, with news of the potential presence of an educational institution and a cultural resource. Without a firm decision on a site, it has not been possible to offer space or to obtain signatures on leases. We agree with the ICCA, however, that it would not be difficult to fill 50,000 – 60,000 sq ft of space with complementary creative businesses.

Beyond the Anchors (Post-secondary education; Museum or institutional archive/resource centre; multi-purpose performance/presentation/production space), uses would include:

- Offices: social or environmental or creative organizations, businesses;
- Studios: designers, artists, musicians, artisans;
- Temporary studios: photographers, post-production;
- Hot desks: writers, editors, administrators, organizers;
- Incubator: to nurture emerging businesses;
- Display: rental space for art or design;
- Retail: creative supplies (e.g., equipment, tools, music, films, books, paint, paper); creative output;
- Café; and
- Bar, with performance space(s).

ICCA has explored the opportunity with businesses currently located in Hamilton and the broader region. It has identified businesses interested in expanding or relocating to a catalyst but until a building is acquired it cannot obtain signed agreements. The diagram above illustrates how the HCCP could function in terms of its interrelationships with other uses located either in the same building (preferable) or in close proximity.
4.0 Site Selection

4.1 Objectives & Goals

At the outset of this study process, it was clearly evident that Hamilton has a wealth of under-performing or vacant potential buildings and properties to choose from. To scope the list of potential sites, it was apparent that a clearly defined, and tangible, set of objectives was critical for the evaluation process, and that the screening of sites and buildings should occur in multiple stages. The goal being, to provide the City and the ICCA with a list of quality candidate sites that satisfy the majority of characteristics required for a successful Creative Catalyst project. From this list, the City or the Hamilton Realty Corporation, or the ICCA could commence the required negotiation process to secure the desired property or properties.

The first stage screening criteria were intended to narrow the list of hundreds of potential sites down to a list of suitable candidates for further higher level evaluation. In the interest of preserving confidentiality and not prejudicing future land purchase/lease negotiations, this report does not publish specific research information for each candidate site.

The Stage One screening criteria, established in consultation with the Coordinating Committee, included:

- **Physical Space Need:** Can the site or building realistically accommodate a minimum net leasable/useable floor area of at least 50,000 square feet (3,716 square metres);?
- **Transit Accessibility:** Is the site or building within one kilometre of planned or existing higher-order transit (eg. Lines A and B, and GO/VIA Stations identified in Metrolinx’s The Big Move)?; and,
- **Catalyzation Potential:** Does the site or building have underutilized properties within 500 metres that are capable of accommodating a minimum of 100,000 square feet (9,290 square metres) of leasable/useable floor area?

Sites or buildings that were able to satisfy all three of these Stage One screening criteria were then
evaluated on the basis of an expanded (Stage Two) set of weighted screening criteria as shown in Appendix 3. In total, 24 sites were evaluated as acceptable for further Stage Two evaluation.

The Stage Two Screening Criteria were grouped into the following weighted evaluation categories:

**Degree of Accessibility**

**Transit:** Proximity to higher-order transit and bus stops.

**Automobile:** Can provide sufficient parking, ingress/egress safety, access to arterials.

**Cycling:** Proximity to on-street bike lanes & trail networks.

**Pedestrian:** Can provide sidewalk connectivity, handicapped access and adequate lighting and safety.

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**Figure 3: Proximity to Bus Transit**

*Source: NBLC, Google Maps, Hamilton Transit: Hamilton Urban Bus Stops*
Catalyzation Potential

Cluster Proximity: Distance to James St. N., King/Main Streets, Locke Street.

Neighbourhood Services: Short walking distance to shopping, restaurants, entertainment and day care.

Expansion Potential: Ability to provide 300,000 square feet of leasable floor area within 1.0 Kilometre of site.

Architecture & Design: Can re-use of character/heritage buildings and prominent civic sites.

Educational Facility Proximity: Short walking distance to schools, colleges and universities.

Ease of Approval

Land Use Planning: Can the HCCP be realized at a location with a limited approvals process and be compatible with surrounding uses?

Heritage: Can potential site avoid a complicated or restrictive heritage approval process? Note that this criterion is often out-weighed by the benefits of re-using heritage buildings (iconic architecture/sustainability measures/re-activation of buildings).

Environmental Remediation: Avoiding environmentally sensitive lands with potential for costly remediation (i.e. No Stage 2 ESA/Conservation Authority Permit required).
Figure 5: Proximity to Existing Use/Activity Cluster Spines
Source: NBLC, Google Maps

Figure 6: Proximity to Educational Facilities
Source: NBLC, Google Maps
**Development Costs**

**Land Acquisition:** Lower land/building costs preferred.

**Construction & Renovation:** Can an existing building be re-used/retrofitted to reduce construction costs compared “new-build” scenarios?

**Environmental Remediation:** Avoidance of sites with significant contamination potential.

**Fees & Charges:** Review of potential costs such as development charges, parkland dedication, lease buy-out costs and potential to off-set with grants.

**Site Servicing:** Are significant servicing upgrade/extension costs required?

**On-Site Features**

**Architecture/ Design:** Appropriate floor area size & flexibility/limited structural improvement cost/natural lighting/ potential for synergistic uses & tenants/ adequate loading facilities /energy efficiency & maintenance costs/ close to affordable housing/ sufficient ceiling heights.

**Land Use Compatibility:** Nuisance containment capability and proximity to sensitive uses.

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Figure 7: Proximity to Educational Facilities
Source: NBLC, Google Maps

[Image of map showing proximity to educational facilities]

[Image of Retrofitted Wychwood Barns, Toronto]
**Sustainable Design & LEED Certification Potential**

- **Stormwater Reduction:** Can redevelopment of site reduce runoff by at least 25%?
- **Reducing Heat Island Effect:** Can high emissivity/green roofing be implemented with redevelopment of site?
- **Water Use Reduction:** Redevelopment of site could allow for significant water consumption reduction through retrofitting (dual flush toilets/low flow fixtures).
- **Water Efficient Landscaping:** Can rainwater be cost-effectively recycled for irrigation and re-use in gray water systems?
- **Building Re-Use:** Could redevelopment result in the re-use of roofs, walls and floors?
- **Brownfield Remediation:** Could redevelopment of the site allow for remediation of a contaminated site?

### 4.1.1 REVIEW OF CITY-OWNED PROPERTY

As part of the site review process, a great deal of emphasis was placed initially on utilizing a City-owned site. This has a number of obvious benefits relating to lower land costs and the avoidance of protracted negotiation processes with private landowners.

Following our review of City-owned properties in and around the Downtown core, we have determined that the majority of properties may be unsuitable or less preferable for the HCCP for the following reasons:

- The majority of City-owned sites are currently vacant and would require new construction. New construction may result in higher construction costs as the City may feel compelled to build to a much higher sustainability standard (LEED Gold/Platinum).
- Other sites are currently occupied or leased and would require the relocation of City departments to new locations. Such relocation could necessitate the construction of new buildings and facilities.
- Some sites may also be complicated by a number of other factors, including current land use planning permissions which are prohibitive or restrictive, and their potential role in the Pan-Am Games. Conversely, the Pan-Am games may provide a co-location opportunity.

### 4.1.2 SITE SELECTION CONCLUSIONS

- Based on our Stage Two evaluation, it is evident that sites located in and around the Downtown area are to be favoured over suburban or industrial park locations. This is primarily the result of the Downtown offering the greatest accessibility to multiple modes of transportation, proximity to a wide variety of services and businesses, proximity to creative sector uses and a higher proportion of under-utilized buildings and properties.
- Areas close to the Downtown showed the greatest promise for re-activating buildings and surrounding areas in a shorter timespan by leveraging existing cultural assets such as character buildings, shopping areas and parks for catalytic growth potential and the expansion of existing
creative clusters. The re-using of existing building stock also allows for reduced construction and renovation costs, and a lower overall carbon footprint for the HCCP. Sites within these areas would also be able to take advantage of available financial incentives, including brownfield incentives under the ERASE program, and heritage and facade grants associated with the Downtown Business Improvement Area and Downtown Community Improvement Project Area.

- The site selection criteria did not initially envision a co-location of multiple tenants/uses on one site such as a potential downtown college or university campus. It was understood that although a number of the sites are capable of achieving this objective, such uses do not necessarily need to be located on the same property or within the same building as the HCCP.

- Through subsequent refinement of the criteria with the Coordinating Committee and representatives of the ICCA, a minimum gross floor area requirement of 50,000 square feet has been re-affirmed as an appropriate size for the HCCP, with the understanding that nearby or adjoining related retail and educational campus uses would provide a synergistic benefit for one another and that any future evaluation of potential sites should place greater emphasis on such relationships.

- Locating the HCCP in buildings or on sites with sufficient floor area and site area to accommodate expansion and co-anchor tenants, and in particular, an institutional campus, has the potential to realize a number of space efficiencies. This includes the ability to share performance venues, “feed” on-site ground-floor retail and restaurant uses, and construction-related costs.
5.0 How Would a Catalyst be Financed?

The feasibility of this project depends in large measure on two things: affordable space and public support. While there is a market for competitively priced space in downtown Hamilton, there are many public benefits to be obtained by having a building that is well-designed, sustainable environmentally and affordable.

There are many sources of public and private funding available to the HCCP, and the community of creative businesses and not-for-profit arts organizations in Hamilton has signalled its keen interest to move into the building.

5.1 Current trends and opportunities in the funding of major cultural industry facilities

Performing arts facilities, museums, libraries, universities and colleges: the building and development of these types of institutions are generally supported by three levels of government as well as private foundations, companies and individuals. Facilities that cater specifically to the private sector, however, are usually initiated in the private sector and funding is generally sought there first. Governments come in to support sub-components of the project, whether remediation or sustainability, or the specialized needs of a tenant organization.

We have seen municipal governments in the Greater Toronto Area take an active role in attracting post-secondary educational institutions to downtown areas. The purpose is to provide both improved educational opportunities and additional employment through the partnering with, and creation of, local businesses.

Earlier this year, the City of Mississauga was able to attract Sheridan College to their City Centre for a new School of Business campus by purchasing and contributing lands for an estimated $14 million.

Similarly, the City of Oshawa is facilitating the re-location of the Ontario Institute of Technology’s Faculty of Education to a new downtown campus, infusing the core with almost 300 faculty and administrative employees, and supporting existing retail and restaurant uses.

In St. Catharines, Brock University and the City collaborated to develop the Academic and Cultural Arts Centre for Downtown St. Catharines, comprising the Niagara Centre for the Arts and the Marilyn I. Walker School of Fine and Performing Arts. The City has committed at least $18 million to the nearly $50 million project, with the remainder coming from other levels of government and the University.

In July, 2008, the City of Lansing, Michigan, began its own process to secure a Performing Arts Centre (PAC) for its downtown by issuing a Request for Proposals for a Needs Assessment and Business Plan. Lansing is the Capital City of Michigan with a population size that is similar to that of Hamilton, and home to Michigan State University. One of the fundamental goals of the City is to develop facilities that support programs that attract younger audiences to their downtown area. Although currently preparing a Needs Assessment and Business Plan for the facility, the City acknowledges through their Request for Proposal document that the PAC would be financed and subsidized by a combination of City and private partner investment.xviii

Despite the high cost of investment, these types of large post-secondary educational facilities and cultural facilities are continually supported by municipalities as they are able to generate returns to residents, businesses and taxpayers in ways that are not always easily measured, but are real and beneficial nonetheless. For example, these facilities have a very symbiotic relationship with many creative sectors,
derived from their shared student population demographics and their inherent support for theatrical arts, music, traditional arts and many other creative enterprises. Without doubt, such facilities can uplift community pride, provide a sense of identity and a positive image within, and of, the City.

5.2 Revenue

The following discussion of revenue sources and financial management is based on a review of current best practices in the operation of incubators and innovation centres.

Revenue from tenant enterprises

Rent

The expectation is that at least 75% of the Catalyst’s space will be occupied by businesses paying market rent. The remaining 25% may be temporarily vacant, or may be made available to new businesses. In the latter case, the difference may be made up by subsidies via the ICCA’s Incubator project. Estimated revenues from rent are in the range of $5.2-$9.3 million from 2012-2025.

Administration

Some smaller businesses may wish to manage their administration through the ICCA: they may wish to contribute to the cost of shared reception, internet access and phone systems, for example, rather than paying for them individually. This is not likely to be a significant source of revenue for ICCA and the Catalyst but may help to defray some costs that it will be incurring in any case.

Marketing

Marketing coordination is a key activity of the HCCP. It will depend on creating a shared brand for the building and its occupants and developing and implementing a common strategy. The cost of any marketing initiative will be defrayed by tenant contributions and possibly by subsidies from the City of Hamilton and other government partners.

Incubator

ICCA has received funding from The Trillium Foundation to establish an incubator for creative businesses. This could be an important component of the Catalyst and would need ongoing support from external donors and governments as well as rents and fees from new businesses.

Revenue from the increase in value of owned property

Over time, as the businesses that lease space in the HCCP become successful, and as property values around the building increase, there may be opportunities to raise rents. This should be done with caution, however, as one of the attractions of the HCCP is that it will be a home to creative businesses in perpetuity. If rents become too high, it could drive some of them out – which could be a positive if they move to nearby properties and continue the development cycle, or could be a negative if they choose to leave the downtown altogether.

External donors

The success of the HCCP in purchasing a suitable property and in managing through the initial phases of renovation and tenant recruitment depends in large part on the willingness of external donors to contribute.
Financial Management

The operators and owners within the HCCP need to ‘walk the talk’ and demonstrate high levels of financial management capability to tenant enterprises. Some members of the Board of ICCA are experienced in managing large, complex enterprises. It will be important to continue to have sufficient staffing and leadership to manage the property and the books.

5.3 Expenditures

Expenditures of the organization

There are two phases of expenditures to consider. The first phase involves the purchase and renovation or remediation of the property. The costs of this phase have not been addressed, as the site of the building is not known. The second phase involves the management of the building and the operation of the Catalyst (facilitation of relationships, incubator, rental of common areas). The main expenditures of the Catalyst will then relate to the financing and operation of the building.

Staffing models are necessary to execute the plan in the start-up and operational phases.

In addition to the Executive Director who will manage overall relationships and financing, the ICCA and its partners will require a Project Manager to oversee the purchase of the building, the design phase and the construction phase. Many consulting contracts will be required (including architects and several types of engineer) so the Project Manager will need to have expertise in contract management. A Development Officer will be needed to maintain relationships with external donors.

The ICCA estimates that it will require the following staff for the operational phase:

- Communications Director;
- Administrative Assistant;
- Accounting Manager;
- Development Officer;
- General Administration Staff;
- Facilities Manager; and
- Cleaning Staff (contract).

If the ICCA takes on operation of a common Performance Space, the following staff will also be required:

- Tech set-up, including equipment rental and maintenance;
- Tech operation, including lighting, recording and projection;
- Front of house;
- Box office;
- Cleaning and maintenance; and
- Booking (online if possible).

We estimate that on-going administrative, maintenance and management support for the HCCP will be in the range of $250,000 to $300,000 annually.

Note: We are not anticipating that the ICCA, as property manager, will be responsible for programming. The property manager may be required to promote the space, reaching out to various companies and communities to rent it. This could be part of the function of the Communications Director.
5.4 Programs/Grants

Numerous financial incentive programs are available to assist with the development of the HCCP, including environmental grants, redevelopment tax grants, infrastructure and demolition cost sharing grants, development charge reduction programs, and heritage grants and loans. Although most of these are at the municipal level and relate to the Downtown Community Improvement Planning Area, additional sources of funding can be found at the Provincial and Federal levels of government.

Appendix 4 provides an overview of relevant municipal, provincial and Federal programs available to the HCCP.

5.5 Capital Costs/Investments

Below, we have outlined two potential capital cost investment scenario estimates. Each is highly dependent upon building size, the funds available to the HCCP, and potential leasing/partnering opportunities.

Scenario 1 - Core Creative Component Only (50,000 to 60,000 Square Feet)

Total Cost Estimate: $7.3 to $11.4 Million

- HCCP purchases building(s)/property for approximately $2-5 Million;
- Hard construction cost to achieve a shell condition for the HCCP space (mechanical/electrical/plumbing/windows) is approximately $4-4.8 million;
- Soft costs are estimated to equal approximately one-third of the hard construction cost total, or approximately $1.3-1.6 Million; and,
- Tenants to implement additional capital cost improvements independently.

Scenario 2 - Combined HCCP/Educational Institution/Retail Space (120,000 to 150,000 Sq. Ft.)

Total Cost Estimate: $14.8 to $21 Million

- HCCP purchases building(s)/property for approximately $2-5 Million;
- Hard construction cost to achieve a shell condition for 120,000 to 150,000 square feet of space is approximately $9.6-12 million;
- Soft costs are estimated to equal approximately one-third of the hard construction cost total, or approximately $3.2-4 Million;
- Tenants to implement additional capital cost improvements independently; and,
- A portion of the cost under this scenario could be offset through the re-sale of a portion of the property or building to an educational institution.

These cost/investment estimates are summarized in Table 2 of Section 6.0.
6.0 Potential Economic Impacts

A dollar spent on culture circulates and re-circulates within the economy, multiplying the effects of the original expenditures on overall economic activity. This process is referred to as the economic multiplier effect. It operates at several levels: The initial expenditures of the cultural producer on wages and materials are the direct costs of operation. Suppliers of materials and services also pay rent, purchase equipment and so on; these are the indirect economic benefits of cultural production. Cultural workers who benefit from direct and indirect expenditures spend their incomes on consumer goods and services. The measurement of the potential cultural, social and economic impacts of a creative catalyst are of necessity imprecise; they require examination of the probable number of tenants and employees, as well as temporary users of the facility, to determine how much economic activity will arise from the presence of so many people, and the benefits to the community that will arise from opportunities to view and purchase cultural products (attend screenings, concerts and performances) and from simply having more pedestrians circulating through streets and shopping areas.

Impact implies cause and effect: if you invest in this project, you can anticipate the following chain of events to occur. Many different types of analysis have been applied to the measurement of the economic, social and cultural impact of investments in creative projects. A complete review of the literature in this field of research was undertaken for the Arts Council of England by research officer Michelle Reeves in 2001; the models described here are analysed further in that paper. The type of analysis used to predict the positive impact of the HCCP is highly dependent on the stated goals for the project.

In this case, the Imperial Cotton Centre for the Arts has stated that it wishes “to develop a signature creative centre to play a leading role in putting Hamilton, its artists and creative businesses on the regional, national and international stage for innovation and engagement.” In its RFP for this study, the City of Hamilton suggested that such a centre, a Creative Catalyst, would be dedicated to “the incubation and cultivation of businesses, social enterprises, events and non-profit organizations whose core activity falls into the category of ‘creative industry’.” The HCCP is to be a facility that will “enhance the visibility, accessibility and opportunity to succeed” of its tenants.

Since the HCCP will require significant investment from the public sector and from individual donors and foundations, it will be important to determine whether those investments will generate a significant net positive return. The City may invest if it can be demonstrated that its property tax revenue will increase over time, and the quality of life for its citizens improves. Foundations may invest if their social objectives can be met.

6.1 Economic Impact Caveat

The analysis is forward looking and hypothetical, given that a site has not yet been selected. Although there will undoubtedly be significant positive impact from the HCCP on the quality of artistic or creative output, this report does not attempt to quantify such benefits. We have been asked to consider hard employment, wage, tax and property assessment outcomes, but it is recognized that both property assessment and tax analyses are highly variable and difficult to determine in the absence of a specific site. Similarly, we have not measured the impact of the creative medium on the audience viewing it, nor at the impact or benefit to specific individuals.

The overall economic impact of the arts or the creative economy on the local economy (eg jobs dependent on creative jobs) has been persuasively presented elsewhere. In “The Rise of the Creative Class”, Richard Florida convincingly demonstrates a positive correlation between cities with higher proportions of workers employed in creative industries with higher average annual salaries, and higher levels of innovation and high-tech employment. As an example, Austin’s Creative Class Ranking is the fourth highest among regions.
in the United States with a population of over one million, while its “Innovation Rank” is third and its High-Tech Rank” is eleventh. Seattle, another music centre, has similarly high rankings of 9th, 12th and 3rd respectively.xxi

Further research might look at the actual results flowing from this initiative, as well as the impact on education, social cohesion, social inclusion, health outcomes, personal and community self-esteem. There is currently a local information deficit: data have not been available on visitors/users of cultural assets in Hamilton; spending on cultural activities; income of cultural workers; investment in cultural businesses; demographics of users/non-users, etc.

The impact on the immediate neighbourhood is overt and visible. The impact on social cohesion is far more difficult to isolate and measure. Among the probable benefits to the community in general are:

- A climate of creativity in the City of Hamilton;
- Business formation;
- Visitors to new and existing businesses;
- Spending at new and existing enterprises;
- Additional Services for current residents and businesses;
- Quality of life amenities;
- Increased cultural engagement and access;
- Improved quality of life from increased level and type of activity; and
- Improved perception of the Downtown as vibrant place to recreate, study, live and work.

Not all of the impacts will be found to be positive. While property owners will benefit from increased values, their tenants may find that rents will increase. Other impacts could include increased noise and increased traffic and competition for parking spots. In the short term, there may also be dust and other inconveniences due to construction.

Specific types of economic impact analysis available to the City of Hamilton for future analysis, and utilized to some degree in this report, are provided in Appendix 5.

### 6.2 Estimate of Economic Impact to the City of Hamilton

Based upon our needs analysis we have prepared a modified input/output model to assess the economic impact of co-locating (either in the same building or on an adjoining property) the HCCP, a post-secondary arts education institution and associated complementary retail and service commercial space (Table 2). Our analysis focuses on the economic impact of construction/renovation, employment associated with the operational phases of each use and construction, and to a lesser degree, operational revenues. This analysis does not account for the potential multiplier effect of new businesses that will undoubtedly take root as a result from the establishment of these component uses. Such an analysis would be highly variable depending on the attributes of the immediate area surrounding the selected site.

With time, the economic impact associated with new business activity in the vicinity of these catalysts and the Downtown would likely greatly exceed the economic impact generated by the original core components, and the immediately adjoining properties.

For the purposes of our economic impact analysis we have focused on the anticipated core uses of the HCCP as derived through the needs assessment of this report. This includes the following base assumptions:

- Total rentable HCCP Core Creative space of 50,000 to 60,000 sq ft;
6.2.1 ECONOMIC IMPACT OF THE CORE CREATIVE COMPONENT

Our analysis estimates the following specific economic benefits associated with the Core Creative Component of HCCP between 2010 and 2025:

- **840 to 1,060 person-years of direct, indirect and induced employment** in the creative industrial/commercial and construction sectors;
- Capital costs and investments in the City of Hamilton of **$15.3 Million to $22.4 Million** associated with both HCCP improvements and tenant improvements;
- **50 to 60 new permanent direct jobs**, plus support for nearby businesses. As the core uses grow, and the surrounding creative precinct gains traction and wider recognition, the economic spin-off will accelerate and could result in hundreds of new additional full-time positions as the precinct matures;
- **$5.2 Million to $9.3 Million** in land/lease revenues generated;
- An overall economic benefit to the City’s economy, without factoring in precinct growth and additional tax revenues, of **$45 Million to $58 Million**.

6.2.2 ECONOMIC IMPACT OF THE COMBINED HCCP COMPONENTS

Under a combined scenario of all HCCP components (Creative Core/Educational/Performance Space/Related-Retail), our analysis estimates the following specific economic benefits between 2010 and 2025:

- **2,300 to 3,000 person-years of direct, indirect and induced employment** in the creative industrial/commercial, consumer goods, academic, entertainment and construction sectors;
- Capital costs and investments in the City of Hamilton of **$38.7 Million to $51.4 Million** associated with HCCP and tenant improvements, as well as educational institutional, performance space and retail improvements;
- **150 to 190 new permanent direct jobs**, including academic, arts-related and commercial retail jobs, plus significant support for nearby businesses. The combination of these uses should accelerate the creation of a creative precinct and result in hundreds, perhaps thousands, of additional full-time positions as the precinct matures;
- $16.1 Million to $26.1 Million in land/lease revenues generated;
- An overall economic benefit to the City's economy, without factoring in precinct growth and additional tax revenues, of $178 Million to $230 Million.
### Table 2: Estimate of Economic Impact to 2025

<table>
<thead>
<tr>
<th></th>
<th>Creative Catalyst</th>
<th>Educational Institution</th>
<th>Performance Venue</th>
<th>Related-Retail</th>
<th>Total</th>
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<tr>
<td></td>
<td>Min</td>
<td>Max</td>
<td>Min</td>
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<td></td>
<td>$</td>
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<td><strong>Gross Floor Area (square feet)</strong></td>
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<td>60,000</td>
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<td></td>
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<td>33.33%</td>
<td>33.33%</td>
<td>33.33%</td>
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<td>Soft Costs as a Proportion of Hard Costs</td>
<td>33.33%</td>
<td>33.33%</td>
<td>33.33%</td>
<td>33.33%</td>
<td>33.33%</td>
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<td><strong>Total</strong></td>
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<td>Estimated Land Cost</td>
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<td>$3,000,000</td>
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<tr>
<td>Hard Construction Costs to Shell Condition (psf)</td>
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<td></td>
<td>$80</td>
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<td>$80</td>
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<td>Total Hard Construction Costs to Shell Condition</td>
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<tr>
<td>Total Soft Construction Costs to Shell Condition</td>
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<td>Total Construction Costs to Shell Condition</td>
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<td>Combined Shell + Tenant Improvement</td>
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<td>Combined Construction Hard Costs (per square foot)</td>
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<td>Combined Construction Soft Costs (per square foot)</td>
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<td>Total Combined Hard Construction Costs</td>
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<tr>
<td>Total Combined Soft Construction Costs</td>
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<tr>
<td>Total Combined Construction Costs</td>
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<td><strong>Annual Lease Revenue (psf)</strong></td>
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<td>Total Land/Lessee Revenues Generated (2012 to 2025)</td>
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<td>Direct Construction Jobs Created</td>
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<td>Direct New Annual Salaried Jobs Created</td>
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<td>Direct New Construction Jobs Created</td>
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<td>840.0</td>
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<td>Total Direct/Indirect Jobs Created (psn-yrs), 2010-2025</td>
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<td><strong>Total Salaries Generated, 2010-2025</strong></td>
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<td><strong>Annual Salary Per Worker, Construction</strong></td>
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<tr>
<td><strong>Annual Salary Per Worker, Catalyst, Sec. Inst., Retail</strong></td>
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<td>$65,000.00</td>
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<td><strong>Total Economic Impact</strong></td>
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<td>$57,915,895</td>
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<td>$131,191,087</td>
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**Notes:**
1. Per discussions with the ICBA & Needs Assessment.
2. Per discussions with WSP & Altus Group Construction Cost Guide.
3. Per discussions with potential tenant leases.
4. Soft costs for non-residential construction assumed at 33% hard costs (industry standard index).
5. Direct Construction Jobs Related to the project construction (e.g., on site).
6. Estimation based on typical institutional college and performance venue construction costs.
7. Excludes lease costs.
8. Estimated based on discussions with WSP.
9. Excludes lease costs and the costs associated with the construction of the building and its components.
10. Based on discussions with WSP.
11. Direct Construction Jobs Related to the project construction (e.g., on site).
14. Based on discussions with the ICCA & Needs Assessment.
15. Based on discussions with WSP & Altus Group Construction Cost Guide.
16. Based on discussions with potential tenant leases.
17. Soft costs for non-residential construction assumed at 33% hard costs (industry standard index).
18. Annual Salary Per Worker, Construction.
19. Annual Salary Per Worker, Catalyst, Sec. Inst., Retail.
20. Total Estimated Construction Cost (in millions).
21. Excludes lease costs.
22. Estimated based on discussions with WSP.
23. Excludes lease costs and the costs associated with the construction of the building and its components.
24. Per discussions with the ICCA & Needs Assessment.
25. Based on discussions with potential tenant leases.
26. Soft costs for non-residential construction assumed at 33% hard costs (industry standard index).
27. Excludes lease costs and the costs associated with the construction of the building and its components.
28. Estimated based on discussions with WSP.
29. Excludes lease costs and the costs associated with the construction of the building and its components.
30. Per discussions with WSP & Altus Group Construction Cost Guide.
6.2.3 POTENTIAL INCREASES TO ASSESSED PROPERTY VALUES IN THE DOWNTOWN

Although typically part of an economic impact analysis, the impact of assessed property values has not been evaluated as a primary component of our research. The greatest increases in property value typically occur within a few blocks of a site but are highly dependent upon other factors such as accessibility to transit, land use planning permissions, amenities and shopping, as well as overall perceptions.

It is highly conceivable that the Core Creative component of the HCCP alone could lift assessed land values for lands within a few blocks (500 metre walking distance) of the site in the order of 5 to 10%.

Should the HCCP be located outside of the downtown, in proximity to an older industrial area, the aggregate increase in tax revenues from the Core Creative component within a 500 metre radius would likely be in the order of $250,000 to $750,000 annually. This would equate to an increase of approximately $3.25 Million to $9.75 Million over the 2012 to 2025 time period.

In a downtown, or near-downtown, location the impact would likely be much higher, with aggregate tax revenue increases in the order of $0.6 Million to $1.9 Million annually, or approximately $7.8 Million to $24.7 Million over the 2012 to 2025 time period.

Should a fine arts school, such as Mohawk’s School of Music, or other educational institution co-locate as part of the HCCP, property values in the immediate vicinity could increase in the order of 10 to 20% within 500 metres of the site. In a more industrial area, this could equate to annual tax increase of approximately $500,000 to $1.5 Million, or approximately $6.5 Million to $19.5 Million for period of 2012 to 2025.

In a downtown, or near-downtown location, such an increase could equate to $1.2 Million to $3.8 Million annually, or $15.6 Million to $49.4 Million for the period 2012 to 2025.

On a macro level, the improved perception of the Downtown, as a result of these activities, could raise the overall average property values in the order of one to two percent with the implementation of these uses. This could translate to an additional aggregate tax revenue increase in the order of $0.5 to $1 Million annually for Ward 2, or approximately $6.5 Million to $13 Million over the 13 year study time period.

These estimates are highly variable and dependent on the ultimate location of the site and the combination of uses that inhabit them.
7.0 Goals and Indicators of success

Hamilton stands to benefit directly and indirectly from the success of the HCCP. The City will notice that its strategy and delivery are having the desired effect because there will be an increase in:

- Creativity in the City of Hamilton;
- Business formation;
- Visitors to new and existing businesses;
- Spending at new and existing enterprises;
- Additional services for current residents and businesses;
- Quality of life amenities;
- Retention and successful employment of young professionals in all sectors;
- Cultural engagement and access;
- Safety from increased level and type of activity; and
- Positive perception of the Downtown as a vibrant place to recreate, study, live and work.

- Number of venues for live music
- Attendance at live music performances
- Pedestrian traffic in downtown Hamilton, especially during the evening
- Visitor expenditures in Hamilton
- Revenue to music industry businesses (eg, recording, instrument sales)
- Population, and share of population that is a) younger and b) engaged in creative industry or activity
- Support for public transit
- Business formation in the precinct and elsewhere in Hamilton
- Property values within 50-500 m of the HCCP

The following are essential to the long-term viability of the building or precinct that will be home to the catalyst to the creative sector in Hamilton:

- Ownership of a building with little or no debt;
- Partnership with a major post-secondary institution;
- Excellent design of the space, to create a new Hamilton landmark;
- Significant contribution by the City of Hamilton to launch the project and support its development;
- Sustainable (affordable, lower operating costs, lower maintenance costs) renovation;
- Full occupancy of the space largely at market rents;
- General public support for the Catalyst and for the investment in creative industries;
- More recognition for music in Hamilton; and for Hamilton music in the region and beyond; and
- New retail, wholesale and production businesses opening in neighbouring properties.
8.0 Governance Considerations

Governance refers to the corporate structure of the HCCP and to the responsibilities of the Board of Directors. The governance model selected for the HCCP must ensure that the project is successful. The Board must also ensure transparency and accountability to funders, investors and other stakeholders. The structure must be easy to build and easy to operate, placing authority, responsibility and accountability where they can be exercised efficiently and effectively.

There are many stakeholders with an interest in parts of the HCCP. The structure must ensure that there is one corporation whose ultimate concern is the success of the HCCP.

Objectives

- Ensure the success and financial viability of the HCCP, a building or precinct that is developed to be a home for creative businesses and individual artists, a destination for audiences and a positive force for the transformation of downtown Hamilton.
- Ensure accountability to funders, investors and other stakeholders.

Assumptions

- The governance model must ensure that the people responsible for the Creative Catalyst and the building it occupies share common goals and purposes.
- Governance of the HCCP will evolve over time: the development phase requires different governance than the operational phase.
- The long-term viability of the HCCP requires that it have security of tenancy, usually acquired by owning property. Security could also be achieved through a very long-term lease (25 years or more).
- Common services can be provided directly or by an external firm, selected by the Board.
- Members of the Board may also sit on other Boards and thus have a variety of interests. While serving on the Board responsible for the HCCP, they will be dedicated only to its success.

Assets to be governed

There are three elements of the project that need to be owned, in the sense that some entity must take responsibility for their ongoing success and upkeep:

- The concept of the Creative Catalyst;
- The building or precinct in which the Creative Catalyst exists;
  - The infrastructure;
  - The space to be occupied by tenants; and,
Each of these elements has its own requirements in terms of title, investment, maintenance and operations. The land must be available in perpetuity to the building and its occupants. It must also be available for the uses foreseen by the HCCP, and thus remediated if necessary. The building must, at minimum, be structurally sound and maintained to standards set by the Building Code at all times. The essential infrastructure must be in place to allow occupation (electricity, plumbing, HVAC, sound separation). Both the land and the building may be relatively expensive. They must be purchased or leased from the current owners (or, if owned by the City, made available for use).

8.1 Accountability for the Success of the Creative Catalyst

Among the parties that will have an interest in the success of the Creative Catalyst, beyond the ICCA, are the City of Hamilton (Downtown Renewal; Economic Development, Culture); the Jobs and Prosperity Collaborative (JPC); the various arts and culture organizations in Hamilton (Arts Hamilton, Arts Advisory Commission, etc.); other arts institutions (Art Gallery of Hamilton, Theatre Aquarius, HECFI); individual artists and proprietors of businesses in the broader creative sector; and, the downtown Business Improvement Association. These stakeholders may be willing to share responsibility for the Creative Catalyst's impact when they see the financial and/or economic benefits that will accrue to them.

A governance structure that enables input from interested parties, can facilitate partnerships, and that can promote the efforts of all parties is required to, in effect, ‘be’ the catalyst. In the development phase (acquisition of the property, design, remediation, renovation), this structure could be led by ICCA and include members of JPC and representative of the City.

This organization, which would operate as a non-profit, would take responsibility for creating partnerships, for securing funding from governments and donors and for the physical development of the building or precinct. It would be responsible for marketing and promoting the HCCP and its benefits to Hamilton.

The property must be managed well in order to generate sufficient rents to carry the property and building and their ongoing maintenance. Tenants must be recruited. They must be properly screened. Contracts must be signed and rent collected. Cleaning and security must be provided. Collaboration and relationships must be fostered among tenants, and between tenants and the broader community. This role can be taken on by the non-profit established in the development phase, or can be outsourced to ICCA or another property management organization.

8.2 Alternatives considered

8.2.1 PRIVATE SECTOR OWNERSHIP

A private company could purchase one or more buildings within the designated precinct and make the space available to an anchor tenant and other parties. The benefit of this arrangement is that financing comes from private sources rather than governments. The risk is that the principles of the Creative Catalyst may conflict with the profit orientation of the owner. Also, some anchor tenants must own any property they occupy, making private ownership impossible.

8.2.2 CONDOMINIUM CORPORATION

Multiple owners of a single property could share responsibility in a Condominium Corporation. In this case, a private sector developer would acquire the property and sell units to others, who would then take over responsibility for the entire property as they became the majority. The benefit would be that the initial
work would be undertaken by an experienced developer with a single focus. Depending on who the purchasers were, the principles of the Catalyst may be enacted or ignored.

8.3 Role for the City

In any case, the primary role for the City, in exchange for a commitment by the owners to support creative industries, is to enable the partnership to be formed, and to provide:

- Precinct designation - flexible zoning/urban design guidelines;
- Community Improvement Plan - Support for rehabilitation, if required;
- Permits and licensing;
- Recruitment and support for anchor tenant, if education or cultural institution; and,
- Funding and other support for purchase of a property.

8.4 Recommended Model

A non-profit organization, the Imperial Cotton Centre for the Arts, with support from the Jobs and Prosperity Collaborative and the City of Hamilton, takes responsibility for the concept of the Creative Catalyst.

The HCCP should be funded by the City and lead private donors to allow the development program to proceed to the next phases:

- Acquire a building;
- Prepare and cost design;
- Leasing Plan;
- Phasing, expansion plans;
- Pursue precinct designation and Community Improvement Plan; and,
- Rehabilitation of building.

8.4.1 BENEFITS OF THIS APPROACH

- Clarity of purpose
- Agility, ability to act quickly
- Existing connection to the concept of the Creative Catalyst
- Access to donations, sponsorships and reduced interest rates from Infrastructure Ontario

8.4.2 RISKS OF THIS APPROACH

- Size, experience, capacity and appetite for risk of ICCA and its Board of Directors.
- Note that the experience and capacity of the members of the JPC can mitigate the risk and new Board members can be added if necessary.
- Another organization whose interests may or may not be congruent might wish to partner with ICCA or take a lead role in the property.
  - One way to remove this risk would be for the City to vest authority for the success of the HCCP with a “champion” such as the ICCA and/or JPC. Under this scenario, other institutions or agencies would be required to work with the ICCA/JPC to promote the HCCP.
- Unless there is a clear and positive vision of what the HCCP can and should be achieving, the community and the City may not support it.
9.0 Conclusions and Recommendations

9.1 Conclusions

Hamilton has the necessary materials to become a creative city. It already has individual artists and a variety of creative businesses and organizations. The City needs to have a vision of itself as a creative city and to put the necessary supports in place to build on its success. Many people are prepared to stand behind the vision of a more creative and cultural future for Hamilton. Creative people who grew up in Hamilton are moving back.

A creative community can contribute significantly to the revitalization of the downtown, bringing in local audiences and outside visitors and creating jobs in the construction, entertainment, retail and hospitality sectors. Once audiences recognize Hamilton as a destination, more artists will be able to achieve their career goals in the City here. More international artists will include Hamilton on their tours of North America. Students from across the continent will seek to attend educational institutions here. Hamiltonians will be proud of their city and of its success on the world stage.

Major players, including the post-secondary institutions, are awaiting action by the City before they commit to making a move downtown. City leadership and direction are key to the next stage of creative development.

With recognition of the importance of Hamilton’s creative sector by the City and other institutions, it will be possible to attract more investment. Every stage of the creative cycle (idea generation, production, post-production, management, distribution, administration) will be active, ensuring that wealth created in Hamilton stays in Hamilton.

Hamilton’s Creative Catalyst Project will be successful because it is supported by leaders from all sectors, and especially by the City. Without exception, there was support for the concept of a Creative Catalyst and support for a downtown location that would be accessible and welcoming.

The preferred model for the HCCP is one that combines a core component, educational campus, performance space, and related retail in one building or in close proximity in a designated precinct.

Hamilton’s Creative Catalyst Project should build on the successes already occurring in Hamilton such as existing not-for-profits and precincts of success. Hamilton has some inherent strengths in both the music and film industries which should be capitalized upon. There are successful entrepreneurs, in all creative sectors and especially in the music industry.

There is great potential for a Catalyst to bring individuals and groups together. To be effective as a catalyst, the building or buildings need to foster interaction among tenants. The building(s) also needs to foster interaction with the broader community. Artists, musicians and other creative people in Hamilton working in close proximity to The Catalyst will improve their productivity, the quality of their output and their business success. All Hamiltonians will be inspired to be more creative.

The activity in HCCP will generate additional commercial activity in the surrounding neighbourhood. Property values in the precinct and surrounding areas will increase as a result of the activity generated by the HCCP. Depending on the selected site, the total cost of construction/renovation for the Core Creative Catalyst is likely to be in the range of $7 Million to $11 Million with a further $250,000 to $300,000 necessary on an on-going annual basis for administration, maintenance and management.

The Imperial Cotton Centre for the Arts is the logical community partner to develop and operate the HCCP.
Hamilton is a proud city that is ready to enhance its image. Hamiltonians want their home to be seen as a vibrant creative city that people want to visit and in which people want to live and work.

**Key Success Factors**

The HCCP requires the following essential components:

- A shared vision
- Partners and co-sponsors
- Champions: individuals, organizations and the City of Hamilton
- Financial support from public and private sector

### 9.2 Recommendations

#### 9.2.1 FOR THE CITY OF HAMILTON

When the City of Hamilton sends a strong signal to its citizens and its institutions that it is ready to become a creative city, it will unleash investment and activity that will help to transform the City and its reputation across the country.

- Embrace and promote Hamilton as a Creative City. Establish a precinct, or specific area, in downtown Hamilton to be the focus for creativity and education.

- Enable appropriate development in the precinct through a flexible approach to controls such as zoning, site plan or urban design requirements and through financial support of the redevelopment through various avenues including existing Municipal incentive programs.

- Maintain focus on the expansion of public transportation services within the City (Rapid Transit), and between the City and the wider region (GO Transit/VIA Rail), to facilitate audience/tenant/participant travel at all times of day.

- Celebrate the strength of Hamilton’s creative industries; continue to build marketing support for the creative sector into the Economic Development Office and Tourism Hamilton and the Culture Division.

- Enable the migration into the precinct by an arts-oriented faculty of one of the City’s post-secondary institutions.

- Provide funding and other incentives to a post-secondary institution to develop a downtown Hamilton campus within the precinct, for creativity and education.

- Encourage the purchase and development of a property or properties within the precinct to become a catalyst to creative industry in Hamilton. The Hamilton Realty Capital Corporation may be the appropriate vehicle to undertake this.

- Provide funding to the Imperial Cotton Centre for the Arts to develop the Hamilton Creative Catalyst Project.

- Facilitate the formation of a partnership between the Imperial Cotton Centre for the Arts and other non-profit and private organizations with the financial and operational capability to make Hamilton’s Creative Catalyst Project a reality.
- Continue to develop a strategy to promote and support the music industry in Hamilton, in collaboration with the emerging network of music professionals.

**9.2.2 FOR THE IMPERIAL COTTON CENTRE FOR THE ARTS**

- Assume the leadership role in the further development of the HCCP and bring in other stakeholders, such as the Jobs and Prosperity Coalition, to make it a reality.
- Work with the City and the Hamilton Realty Capital Corporation (or appropriate investment group) to acquire a property within the downtown core.
- Expand the capacity to develop, own and operate a project on the scale of HCCP by adding Board members with relevant experience and by forming partnerships with other groups and agencies.

**9.2.3 NEXT STEPS**

1. The ICCA and the City should continue to perform due diligence exercises on properties that fit the needs of the HCCP and conduct negotiations to acquire property.

   In parallel, the ICCA and City should pursue opportunities to raise funds, awareness of the HCCP, and potential tenants and partners to fund, facilitate and inform the purchase of the property and renovation budget.

2. Upon purchasing the property, the ICCA/City should finalize the governance structure of the property/properties and a tenant recruitment strategy. A management agreement should be prepared and entered into between the ICCA and the owner of the property (if it is not the ICCA).

3. With a governance structure in place, including any necessary easements and agreements, a cost-effective renovation design should be prepared to raise the base physical condition of the property and building(s) to one that is acceptable under the Ontario Building Code, applicable environmental regulations and sufficient to induce further tenant capital improvements.
List of Appendices

Appendix 1: Consultation Summary
Appendix 2: Scope of the Music Industry in Hamilton
Appendix 3: Summary of Site Selection Criteria
Appendix 4: Funding Programs
Appendix 5: Types of Economic Impact Analysis
Appendix 6: Creative City Development Scale
Appendix 7: The Creative Catalyst
Appendix 8: Models of Creative Buildings
Appendix 9: Bibliography
Appendix 10: End Notes
Appendix 1: Consultation Summary

Approach

The first phase of consultation involved meeting with key informants, as identified by the City and the ICCA. Barry Lyon and Judy Wolfe met with leading individuals from the City and from the business, non-profit and arts sectors during May and June of 2009. We held focus groups with people from the music and film sectors.

Through posters and newspaper advertisements and a Facebook page, the City and ICCA invited the public to attend one of two workshops. A wide cross-section of Hamiltonians were invited to the public sessions. The Facebook page has attracted over 245 friends to date. There were about 100 participants at the two sessions, which were held on June 17 and 25 at the YWCA. There was especially strong representation from youth at the second workshop. We noticed that the majority of attendees had a connection to arts organizations or creative industries in Hamilton.

The public workshops asked participants to consider their peak experiences when arts and culture brought people together in Hamilton, the core strengths and values of Hamilton and a 10 year vision of a thriving creative catalyst in a culturally dynamic Hamilton.

The engagement phase of the project comprised a stakeholder and public engagement program, in which all sectors of the community were encouraged to contribute to determining Hamilton’s current and future needs for a creative cluster facility or facilities. The process itself was designed as a community development strategy, to build on existing strengths and assets of the community and to bring forward a collective vision and commitment.

Summary of Findings

General Support

We found that the existing energy and passion for arts and culture in Hamilton is non-elitist and grounded in Hamiltonians’ pragmatic connection to everyday life. Arts and cultural events are attended by people of all ages, education and economic status. There is no pretension and little “art-speak”. A “welcoming” atmosphere was cited by many.

There is a widespread perception that Steelstown isn’t what it used to be and that it needs to believe in itself. At a recent Mayor’s Luncheon, Rob MacIsaac commented that Hamilton is “a city that focuses too much on what’s wrong and not enough on what’s right.” He went on to describe Hamilton’s many attributes: “An engaged citizenry... A wonderful tradition of philanthropy; A stunning natural setting; Outstanding built heritage; First class transportation infrastructure; A very hot local music scene; World class health care; And three highly respected post-secondary educational institutions.”

Without exception, there was support for the concept of a Creative Catalyst from everyone interviewed. There were different views of what a catalyst would contain but there was universal support for a downtown location in a repurposed facility. It is unusual to observe such consensus within all facets of a community and municipal public service. The only note of concern was raised by the Arts Advisory Commission, which fairly asked that the interests of individual artists be considered along with those of creative businesses.
Participants’ 10 year visions saw interconnected neighbourhoods anchored by a livable attractive downtown that is safe and inviting – a central hub that is lively and exciting. This was understood not as gentrification, but as making downtown more liveable. Small businesses would be a vital economic force in this downtown. Permissive zoning was mentioned as enabling businesses to thrive.

People recognize that the project should build on the successes already occurring in Hamilton. There are important not-for-profits and areas of success such as James Street North, especially in the visual arts. Entrepreneurs have established successful businesses, especially in the music industry. The film sector is thriving, as Hamilton is a location of choice for productions based in Toronto and elsewhere.

**Desired Features**

There is a great appreciation of neighbourhood and downtown; people suggested that the creative catalyst needed to connect to activity that already exists. Participants see the creative catalyst as part of a creative ecosystem with a critical mass of activities and ventures in one place.

Participants in the workshops placed a high value on accessibility and affordability. Diversity and openness to all were highlighted by many. Many people expressed concern for the people in downtown Hamilton who require social supports. They wondered if the Catalyst would offer a place for them to connect, to gain skills or simply to be in inspiring surroundings. Proximity to public transportation in a location that is bicycle and pedestrian friendly was repeatedly mentioned by attendees. Environmental considerations and green design were raised by attendees.

There was particular mention of encouraging youth involvement, thereby reversing the trend in which youth working in the arts leave Hamilton upon completion of their education.

We heard two quite different, although interrelated, sets of objectives for the Creative Catalyst. On one side are those who favour an investment and production / jobs approach, for whom the objectives are:

- Jobs and investment
  - Promote artists as entrepreneurs, job creators, investors; not interested in granting programs, recreational artists (for this initiative)
  - Opportunities for investment
  - Major project that will attract funders (world class)

On the other side are those who think in terms of a tourism attraction / consumption approach, in which the objectives are:

- Places for young professionals to go out for entertainment
- Get people downtown and spending money
- A vibrant downtown that attracts people from all over the City
- An animated downtown; start small and succeed
- Something positive to ignite the City

Put together, the objective seems to be for a place that is productive and entrepreneurial, while being lively and attractive to people who are seeking entertainment. We heard clearly that the building or set of buildings must be accessible and affordable; participants do not want to see a building that they cannot afford to be part of. Many people expressed concern about the process of gentrification. While they welcome the improvement to downtown that would come with a catalyst, they fear the resulting increases in property values that may force out the very artists that attracted interest in the first place. Security of tenancy for artists and creative businesses is important.
Many in the for-profit sector mentioned ongoing conflict with City Hall over zoning enforcement. City Hall is perceived by these entrepreneurs as an obstacle to creating innovative spaces in underutilized areas of the City. A Creative Catalyst cannot be a stand-alone facility; it must be surrounded by spaces suitable for related purposes within a flexible zoning environment that encourages innovation rather than enforcement.

When asked about space requirements, one need that emerged was for performance spaces for touring world class acts: 400-600 seat or audience capacity and 800-1000 seat or audience capacity. The population of Hamilton can likely support these types of spaces, which do not currently exist\textsuperscript{1}. The acts that would play these spaces are important sources of inspiration and learning for young artists, as well as being of interest to the general population. Other specific suggestions for tenants included equipment rentals and schools.

We have had several exchanges with leaders at Mohawk College, to understand what their objectives might be for a downtown location. The new President of Mohawk, Rob MacIsaac, is on record as wanting to connect Mohawk to the core of the City through the creation of a downtown presence for one of its creative schools. A major campus development would also connect students to the cultural life of the city.

Mohawk would require some of the same types of spaces as creative industries. In addition, it requires education grade space and access to conference space.

One of the benefits Mohawk College perceives in the Creative Catalyst project is the opportunity to connect its skilled trades students to a major project.

The Creative Community

Hamilton artists, like the city itself, are direct and devoid of pretension. Hamilton has a thriving arts and culture scene, as evidenced by the breadth of activities and events taking place. There are many entrepreneurial individuals who have found their own niche and are successful. From large institutions (the Art Gallery of Hamilton) to individual artists, there is a healthy range of artists and organizations in Hamilton.

However, the arts community appears highly fragmented with divisions by discipline, age/generation, for-profit vs. not-for-profit and even location. While there are some publications (ie The View, H Magazine, TheZine) with arts and culture listings and articles, knowledge about other artists’ or organizations’ activities is limited. There is great potential for a Creative Catalyst to bring individuals and groups together.

We noticed that there was a lack of agreement within the creative sector on what the focus of a Creative Catalyst should be. There is a certain wariness of one another that was particularly noticeable between business owners and non-profit leaders. There is no united voice among arts and culture organizations.

During our consultations, we found that participants from the same discipline were often surprised to hear of each others’ ventures; in fact, in many cases, the individuals did not know each other. This was consistent with a general sense of isolation from each other and from the perceived hubbub of Toronto that we noticed throughout our consultations.

\textsuperscript{1} It is beyond the scope of this project to do a complete business plan for a performance space. We simply note the absence of and demand for a ‘black box’ performance space that could accommodate rehearsals, recording and filming, live performances, as well as the benefit to the catalyst of having such a space within it.
Conclusions from the Consultations

There is an active and dynamic cultural community in Hamilton. Efforts must continue to be made to reach consensus on the benefits of the project for the entire creative community – and its audiences – to ensure long-term success.

The activities that take place within the space need to be not only for the purposes of production for sale elsewhere; they must attract and serve local (and tourist) audiences as well.

There will be demand for space in the project, especially from cultural entrepreneurs. There is an apparent need for a mid-size flexible performance/studio space.

Most people engaged in the arts are operating at a modest level of economic activity.

The project will be successful if a major post-secondary institution comes in as an anchor tenant.

The City and the arts community currently lack a group or individual who will spearhead the project, who has the ability to bring people together and to raise the money, and to bring in the 'unusual suspects' to support it.

There appears to be support for the ICCA as the lead group on the Creative Catalyst project.
Appendix 2: Scope of the Music Industry in Hamilton

The number of music venues calculated for Hamilton came from the Live Music Index in The View, and from live music venues listed on the internet. This list includes venues in Hamilton, Ancaster, Dundas and Stoney Creek [what about Flamborough or Glanbrook].

Hamilton is reasonably well-served by music equipment sales, rentals and repairs, including audio equipment for home and professional use. There are many companies engaged in music and sound recording, often in conjunction with video and film production.

Many aspects of music are popular in Hamilton, from classical (opera and symphony) to jazz, country and blues, through to hip hop. With regard to prominent musicians, we note that two of the long-listed musicians for the 2009 Polaris Prize are from Hamilton: Arkells and Junior Boys. Boris Brott received the City of Hamilton Lifetime Achievement Award in 2007. Also, Daniel Lanois and his famous Grant Avenue Studios are part of the Hamilton landscape.

Below, we have identified through our own independent research, a multitude of music venues, rental and retail shops, rehearsal studios, and recording and production studios. This list is by no means exhaustive, but it does demonstrate the strong foundation for the music industry in Hamilton.

<table>
<thead>
<tr>
<th>Music Facilities in Hamilton</th>
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<tbody>
<tr>
<td>Music Venues/ Bars/ Restaurants</td>
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</tbody>
</table>

<p>| 77 | Co | HIlcrest |
| 33 Hess | Coach and Lantern | Honest Lawyer |
| Absinthe | Colby’s Sports Pub | Hooters |
| Aceti’s | Collins F&amp;B Warehouse | Innsville |
| Across the Roads | Come by Chance | Innsville Hotel |
| Alehouse | Convention | Irish Canadian Club |
| Ancaster Old Mill Inn | Cook’s Comer Bistro | Ivors 25 Hess S |
| Aout’n About Inc | Copper’s Corner Bar &amp; Bistro | J.TPluckers |
| Aquarius Theatre | Copps Collisium | Jam Rock Night Club &amp; Bar |
| Artword | Corktown Tavern | Jay’s Sports Centre |
| Backstreet Bar and Grill | Crazy Clover | Jazz Cellar Martini |
| Bannisters | Derby | Jersey’s |
| Barangas | Diavolo | JNJ’s Pub |
| Barbara Cafe | Dizzy Weasel | JN’s Pub |
| Bass’ Pub | DNV | Jo’s |
| Bean Bar | Dodger &amp; Firkin | Junction Cafe &amp; Lounge |
| Beaver and Bulldog | Doors Pub | Kookaburra |
| Big Bucks Mountain Lodge | Du Maurier Ltd. Centre | Lazy Flamingo |
| Black Forest Inn | Duffs | Lionshead Pub |
| | Dynes Tavern | Liquid Lounge |
| | | Rankin’s Bar and Grill |
| | | Rays Boathouse |
| | | Rebel’s Rock Irish Pub |
| | | Rokbar |
| | | Ronny G’s Sports Bar and Grill |
| | | Rumak Eatery and Bar |
| | | Saucy Diner |
| | | SBB |
| | | Second Cup |
| | | Sheraton |
| | | Sky Dragon Centre |
| | | Sainte Irish Pub |
| | | Snoopy Fox Pub |
| | | Sonic Unyon |
| | | Studio at Hamilton Place |
| | | Tap’s Tavern and Grill |</p>
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<thead>
<tr>
<th>Blu Martini</th>
<th>Emmas Back Porch Roadhouse</th>
<th>Luna Station</th>
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<tr>
<td>Boilers</td>
<td>Endzone</td>
<td>Lotos</td>
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<tr>
<td>Boomer’s</td>
<td>Engine House Tavern</td>
<td>Lounge</td>
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<td>Boston Pizza</td>
<td>Envoke</td>
<td>Mac’s NE Pub</td>
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<tr>
<td>Brassie Pub</td>
<td>Faloneys</td>
<td>Macleod’s Pub &amp; Grill</td>
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<tr>
<td>Brownie’s After Dark</td>
<td>Fat Boys</td>
<td>Nina’s Bistro</td>
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<tr>
<td>Buddy’s Roadhouse</td>
<td>Freeway Coffee House</td>
<td>Notte Restaurant &amp; Bar</td>
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<tr>
<td>Cafe</td>
<td>Frisco’s</td>
<td>Oakwood Place</td>
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<tr>
<td>Cagneys</td>
<td>Gallagher’s Bar &amp; Lounge</td>
<td>Old Mill</td>
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<tr>
<td>Carmens Banquet &amp; Convention Centre</td>
<td>Gladstone</td>
<td>Old Powerhouse</td>
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<td>Carrigan Arms</td>
<td>Great Big Sea</td>
<td>Pepper Jack</td>
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<tr>
<td>Casbah</td>
<td>H.M. Army and Navy</td>
<td>Pheasant Plucker</td>
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<td>Cat’n’Fiddle</td>
<td>Haley’s Comer</td>
<td>Philthy McNasty’s</td>
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<td>Ceilidh House Irish Pub Centre</td>
<td>Hamilton Conservatory for the Arts</td>
<td>Phoenix</td>
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<td>Charlie West</td>
<td>Hamilton Entertainment Centre</td>
<td>Player’s Athletic Lag</td>
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<td>Hamilton Place</td>
<td>Purple Pear</td>
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<td>Club Absinthe</td>
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<td>Quarters</td>
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<td>Whistling Walrus</td>
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<td>Ye Olde Squire</td>
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<td>Zak’s Tavern</td>
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**Music Stores/Retail/Service**

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<thead>
<tr>
<th>Absolute Music, Hamilton; Banjo Bridges by Bart</th>
<th>Alternative Audio</th>
<th>Mountain Music</th>
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<tr>
<td>Buzzfox</td>
<td>Branko’s Audio &amp; Video</td>
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<td>Coltech Electronics Ltd</td>
<td>Ontario</td>
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<td>Cumberland Pipeworks</td>
<td>D W L Group</td>
<td>Conservatory Of Music</td>
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<tr>
<td>Forward Acoustics</td>
<td>East Hamilton Radio Ltd; Electro-Service</td>
<td>Payne Music House</td>
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<tr>
<td>LC Guitar Repairs</td>
<td>Hamilton Video &amp; Sound Ltd; Professional Audio Services</td>
<td>Picks And Sticks Music</td>
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<tr>
<td>Lou’s Music</td>
<td>Soundbox Productions Inc.</td>
<td>Pongetti Musical Instruments Ltd;</td>
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<tr>
<td>MES Music Equipment Sales Ltd.</td>
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<td>Smart Pedals For Drums</td>
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| Dean’s Music Centre                             | Don’t Fret Musical Instruments |
|                                                 | F-Bass                      |
|                                                 | Fogarty’s Cove Music Inc.   |
|                                                 | Put on Your Drinking Cap    |
|                                                 | Society Records             |
|                                                 | The Peghead.                |
### Music Recording Studios

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<th>Studio Name</th>
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<tr>
<td>Destiny Productions</td>
<td>Preacher Entertainment</td>
<td>Million Dollar Studios</td>
<td>Forward Audio Engineering</td>
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<td>Fonic Factory Productions Inc.</td>
<td>Sonic Unyon</td>
<td>Porcelain Records</td>
<td>Grant Avenue Studio</td>
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<td>The Forge Studio</td>
<td>Soundcheck Rehearsal Studio</td>
<td>Suspect Sound</td>
<td>Jam House Music Studios</td>
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<td>Grant Avenue Studio</td>
<td>Stellar Digital Sound Studios</td>
<td>Vibewrangler Recording Studio</td>
<td>Kramer Sound Studio</td>
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<td>MG International</td>
<td>Studio J</td>
<td>Shepherd Sounds</td>
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<td>MJM Productions</td>
<td>Westdale Recorders</td>
<td>Silver Reel Studios</td>
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<td>Swordfish Digital Audio</td>
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Hamilton is home to numerous festivals and special events, including:

**Hamilton Music Awards**

The Hamilton Music Awards (HMA) created by Jean-Paul Gauthier, is one of Canada's leading music award programs. An annual program, the HMA organized its sixth festival-style event in 2009. The event attracts more than 10,000 people to local clubs and venues, and it includes over 80 musical acts. HMA’s main focus is to celebrate the achievement of local artists and to promote them, making it one of the top viewing programs on the Canadian television.

**Greater Hamilton Music Festival**

This is an annual event that is in its 12th year of operation. Participation in the festival has grown each year and is expected to continue to do so given that there are few remaining music festivals in the area. There are approximately 300 students participating this year from 30 different music schools.

**The Rogers Spring Music Festival**

The four day Spring Music Festival draws international talent and draws attention to local artists with 12 events at eight locations throughout Hamilton and Burlington. Annual musicians conference at the Sheraton Hamilton is free for the public to attend (first time in 2006).

**Dundas International Buskerfest**

A carnival atmosphere with top street performers from all over the world participating in street theatre, music, magic and more in the historic Town of Dundas.

**Gore Park Summer Music Festival**

Top Canadian musical talent on main stage, Kidsfest, guitar clinics, Art in the Park vendors and contests, gala opening ($), local food vendors, Hamilton talent hunt competition for local vocal artists.

**Festival Of Friends**

With four stages of musical concerts and workshops, the annual Festival of Friends is a "Celebration of the Arts".
**Brott Summer Music Festival**

One of Canada's largest music festivals, it features classical, jazz, pops and chamber music concerts. Boris Brott conducts the National Academy Orchestra.

**The Great Romantics Festival**

The City of Hamilton in association with The American Liszt Society and School of the Arts, McMaster University presents the International Great Romantics Festival. The Hamilton Philharmonic Orchestra, which will present an orchestral concert, and piano, lieder, and organ recitals take up much of the rest of the festival.

We also have observed the presence of the following organizations and firms that contribute to the vibrant music scene in the city:

- Hamilton Philharmonic;
- Chamberworks;
- Local 293 of the American Musicians Guild;
- Opera Hamilton;
- Hamilton All Star Jazz Band;
- Harlequin Singers;
- Hamilton Concert Band;
- John Laing Singers;
- Symphony Hamilton;
- Music programs at both McMaster University and Mohawk College;
- Sonic Unyon Recording;
- Key Music Group;
- Conservatory for the Arts;
- Brott Music;
- Dundas Pipes and Drums;
- Dundas Valley Orchestra;
- Steel City Hip Hop; and
- Mohawk College Singers.
- Hamilton Music Collective.
ICCA has pulled together a group of people in the music sector to talk about the Catalyst. Participants have included:

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Contact</th>
</tr>
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<tbody>
<tr>
<td>Astrid Hepner</td>
<td>Hamilton Musicians Collective,</td>
<td><a href="mailto:ahepner@moutaincable.net">ahepner@moutaincable.net</a></td>
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<tr>
<td></td>
<td>Mohawk College</td>
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<tr>
<td>Parkside Pony</td>
<td>Donald K Donald Productions</td>
<td><a href="mailto:parkside@hiddenpony.ca">parkside@hiddenpony.ca</a></td>
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<tr>
<td>Jeremy Freiburger</td>
<td>ICCA</td>
<td><a href="mailto:Jeremy@imperialcottoncentre.com">Jeremy@imperialcottoncentre.com</a></td>
</tr>
<tr>
<td>Dan Brooks</td>
<td>Key Music Group, International</td>
<td><a href="mailto:dan@itourandtech.com">dan@itourandtech.com</a></td>
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<tr>
<td></td>
<td>Tech and Touring School</td>
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</tr>
<tr>
<td>Tim Potocic</td>
<td>Sonic Unyon Records and</td>
<td><a href="mailto:tim@sonicunyon.com">tim@sonicunyon.com</a></td>
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<td>Distribution</td>
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<tr>
<td>Mark Farakawa</td>
<td>Owner, Dr. Disc (Hamilton) Inc</td>
<td><a href="mailto:drdiscinc@bellnet.ca">drdiscinc@bellnet.ca</a></td>
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<tr>
<td>James Tennant</td>
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<td><a href="mailto:jtennant@msu.admin.mcmaster.ca">jtennant@msu.admin.mcmaster.ca</a></td>
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<tr>
<td>Jamie Smith</td>
<td>Indi 101.5 Station Manager</td>
<td><a href="mailto:Jamie.smith@mohawkcollege.ca">Jamie.smith@mohawkcollege.ca</a></td>
</tr>
<tr>
<td></td>
<td>(Mohawk)</td>
<td></td>
</tr>
<tr>
<td>Sandeep Bhandari</td>
<td>CFMU Station Manager</td>
<td><a href="mailto:bhandari@msu.admin.mcmaster.ca">bhandari@msu.admin.mcmaster.ca</a></td>
</tr>
</tbody>
</table>
### Appendix 3: Summary of Site Selection Criteria

#### Higher Level Review Criteria for Preliminary Candidate Sites

<table>
<thead>
<tr>
<th>Category</th>
<th>Group</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STAGE 1 CRITERIA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On-Site Features</td>
<td>Building Size</td>
<td>Ability of site/building to provide a minimum of 40,000 sf (3,716 sqm) of useable floor area</td>
</tr>
<tr>
<td>Accessibility</td>
<td>Transit/Cluster Access</td>
<td>Within 1 km of Planned/Existing Rapid Transit (Metrolinx/Move Ont. 2020)</td>
</tr>
<tr>
<td>Catalyzation</td>
<td>Expansion</td>
<td>Underutilized properties within 500 metres can provide min. 100,000 sf (9,290 sqm.) of future floor area</td>
</tr>
<tr>
<td><strong>STAGE 2 CRITERIA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accessibility</td>
<td>Transit</td>
<td>Within 750 metres of Planned/Existing Rapid Transit (Metrolinx/2020/GO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of Planned/Existing Rapid Transit (Metrolinx/2020/GO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of all-day bus stop</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of all-day bus stop (2 or more routes)</td>
</tr>
<tr>
<td></td>
<td>Automobile</td>
<td>Sufficient Parking (visitor/tenant) - 1 space per 100 sqm of floor area</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Safe ingress/egress (local street or signalized)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of arterial road</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 3 km of Provincial 400 series highway interchange</td>
</tr>
<tr>
<td></td>
<td>Cycling</td>
<td>Within 500 metres of recognized trail system/on-street lanes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Capable of providing sufficient Indoor bike storage/parking/changerooms</td>
</tr>
<tr>
<td></td>
<td>Pedestrian</td>
<td>Continuous sidewalks &amp; lighting to transit stop</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ability to provide Barrier-free handicapped access</td>
</tr>
<tr>
<td>Catalyzation</td>
<td>Cluster Proximity</td>
<td>Within 500 metres of James St. N. (LIUNA to Main St.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 300 metres of James St. N. (LIUNA to Main St.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 100 metres of James St. N. (LIUNA to Main St.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of King/Main St (Locke to Wellington)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 300 metres of King/Main St (Locke to Wellington)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 100 metres of King/Main St (Locke to Wellington)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Within 500 metres of Locke St. (King St. To Hunter St)</td>
</tr>
</tbody>
</table>
| Neighbourhood Services | Within 300 metres of Locke St. (King St. To Hunter St)  
Within 100 metres of Locke St. (King St. To Hunter St)  
Within 500 metres of shopping street/plaza  
Within 500 metres of coffee shop/café  
Within 500 metres of Child Care Centre  
Within 500 metres of Entertainment (restaurants/theatre/bars) |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Expansion</td>
<td>Potential expansion space within 1 km with aggregate total &gt;300,000 sf (27,870 sqm)</td>
</tr>
<tr>
<td>Architecture/Design</td>
<td>Re-use of Iconic or Important Building/Civic Site</td>
</tr>
</tbody>
</table>
| Education              | Within 1 km of Secondary School  
Within 1 km of Elementary School  
Within 1 km of College/University Campus  
Within 1 km of College/University Campus (with arts/media/film program) |
| Official Plan/Zoning By-law | Does not require Official Plan Amendment (New Official Plan)  
Does not require Amendment to existing or “new” Zoning By-law  
Limited public opposition (community groups/residents/businesses) |
| Heritage               | Does not require Heritage Permit or other heritage approval (Bldg. Listed or Designated) |
| Environmental          | Does not require Stage 2 Environmental Site Assessment  
Is not a “Table 1”/sensitive site  
Does not require Conservation Authority (Construction & Fill) Permit |
| Development Costs      | Property owned by the City  
Property owned by City or owned privately/other level of government and available for sale  
Estimated Property Cost (Land+Building): less than $1,000,000  
Estimated Land Cost (Land+Building): less than $2,000,000  
Estimated Land Cost (Land+Building): less than $3,000,000  
Property not earmarked for alternative municipal use (Pan-Am Games) |
| Construction/Renovation | Re-uses existing building (No demolition cost)  
Re-use of building qualifies for municipal tax grant programs  
Estimated Construction Cost less than $1,000,000  
Estimated Construction Cost less than $3,000,000  
Estimated Construction Cost less than $5,000,000 |
<p>| Environmental          | Environmental Remediation Cost Less than $100,000 |</p>
<table>
<thead>
<tr>
<th>Remediation</th>
<th>Environmental Remediation Cost Less than $500,000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Environmental Remediation Cost Less than $2,000,000</td>
</tr>
<tr>
<td>Fees/Charges</td>
<td>Development/Education Charges not applicable</td>
</tr>
<tr>
<td></td>
<td>Does not require Cash in Lieu or Can Dedicate Parkland On-Site</td>
</tr>
<tr>
<td></td>
<td>Property not subject to long-term (&gt;5 year) lease</td>
</tr>
<tr>
<td>Site Servicing</td>
<td>Minimal on-site stormwater servicing improvements required</td>
</tr>
<tr>
<td></td>
<td>Minimal on-site wastewater servicing improvements required</td>
</tr>
<tr>
<td></td>
<td>Minimal on-site water servicing improvements required</td>
</tr>
<tr>
<td>On-Site Features</td>
<td>Potential for appropriate amount of usable space (50,000 to 125,000 sf)</td>
</tr>
<tr>
<td></td>
<td>Interior layout easily demisable</td>
</tr>
<tr>
<td></td>
<td>Does not require significant structural improvements</td>
</tr>
<tr>
<td></td>
<td>Can accommodate Film Production/Shooting Space</td>
</tr>
<tr>
<td></td>
<td>Natural light/Sufficient window surface area</td>
</tr>
<tr>
<td></td>
<td>Potential for synergistic uses (cafe/restaurant)</td>
</tr>
<tr>
<td></td>
<td>Potential for Gallery/Exhibit Space (&gt;5,000 sf)</td>
</tr>
<tr>
<td></td>
<td>Minimum of One Loading Bay</td>
</tr>
<tr>
<td></td>
<td>Low on-going heating &amp; maintenance cost</td>
</tr>
<tr>
<td></td>
<td>Ability to provide housing within 500 metres of site</td>
</tr>
<tr>
<td></td>
<td>Minimum 30,000 sf with clear ground floor ceiling height of 12ft (3.67m)</td>
</tr>
<tr>
<td>Compatibility</td>
<td>Nuisance containment capability (noise/odour) for neighbours</td>
</tr>
<tr>
<td></td>
<td>Greater than 50 metres from low density residential uses</td>
</tr>
<tr>
<td>Green Features</td>
<td>Can implement plan to reduce rate and quantity of stormwater run-off by 25%</td>
</tr>
<tr>
<td>(LEED)</td>
<td>Can implement high emissivity roof for 75% of roof, or vegetate 50% of roof (or combination to 75%)</td>
</tr>
<tr>
<td>Stormwater</td>
<td>Can implement strategies to reduce potable water consumption by 20%</td>
</tr>
<tr>
<td>Management</td>
<td>Can limit or eliminate the use of potable water for landscape irrigation</td>
</tr>
<tr>
<td>Heat Island Effect</td>
<td>Can maintain 75% of existing walls, floors and roof</td>
</tr>
<tr>
<td>Water Use Reduction</td>
<td>Can maintain 95% of existing walls, floors and roof</td>
</tr>
<tr>
<td>Water Efficient</td>
<td>Can maintain 50% of non-shell areas (interior walls, doors, floor coverings and ceiling systems)</td>
</tr>
<tr>
<td>Landscaping</td>
<td>Remediates brownfield site with potential contamination</td>
</tr>
</tbody>
</table>
Appendix 4: Funding Programs

1.0 City of Hamilton Funding Programs

As part of the Economic Development Department’s ERASE (Environmental Remediation and Site Enhancement) program, five categories of financial incentives have been provided by the City to promote brownfield clean-up and redevelopment:

Environmental Study Grants
Grants are available to cover up to 50% of the cost of a Phase 2 Environmental Site Assessment, up to $15,000 per study and a maximum of $20,000 per property.

Redevelopment Tax Grants
This program refunds up to 80% of the increase in taxes attributable to the redevelopment of a property up to a maximum of $160,000 per year for a maximum ten year period to be directed toward eligible redevelopment costs (demolition/environmental remediation and studies/site preparation). The program requires Council approval and a Phase 2 environmental clean-up, among other qualifications.

Education Tax Assistance Program
The City may freeze or cancel a portion of the education taxes owed for up to three years, with the potential for matching grants from the Province.

Cost Sharing Grants
Refunds of up to 25% of the cost of infrastructure and demolition, including partial interior demolition, are available.

Municipal Acquisition and Partnership Program
This program is funded as a pilot project under the Brownfield Fund to rehabilitate brownfield properties and showcase leading technologies for doing so. The typical approach involves a cost-sharing agreement between the City and a developer, whereby up to 80% of the cost of remediating a private property is refunded.

Development Charge Reduction Program
This program requires an application to be approved under the ERASE Redevelopment Grant Program, and provides the option of applying the costs of environmental remediation on the property against development charges payable for that property (after any demolition charge credits are applied). If the applicant chooses to exercise this option, the costs of environmental remediation applied against development charges payable will be deducted from eligible costs under the Redevelopment Grant Program.

Additional financial assistance for brownfield rehabilitation is available to the City through the Federation of Canadian Municipalities’ Green Municipal Fund, including:

Grants to municipalities and their partners to conduct feasibility studies and field tests for a variety of environmental and technological initiatives (up to 50% of the cost to a maximum of $350,000); and,

Below-market loans for brownfield remediation (1.5% lower than Government of Canada Bond Rate) for up to 50% of the eligible costs, and up to a 10 year term.
The City offers a number heritage grant and loan programs for the structural/stability work required to conserve and restore heritage features of properties, and the conservation and restoration of heritage features of properties that are designated under Parts IV or V of the Ontario Heritage Act. Eligible properties must be located within the Downtown Hamilton Community Improvement Project Area or a Business Improvement Area. The primary City grant program is based on 25% of the cost of the work, up to a maximum of $250,000 per property. CHIRP, is another municipal program providing up to $20,000 in matching grants for restoring commercial properties. The Hamilton Community Heritage Fund provides interest-free loans for up to $50,000 for the restoration buildings designated under the Heritage Act.

The Commercial Property Improvement Program offers a matching grant of up to $400 per linear foot of street frontage for façade and entranceway improvements, up to a maximum of $20,000 ($25,000 for corner properties).

The Enterprise Zone Grant Program offers a five year grant for redevelopment and development projects within the Downtown Community Improvement area. The amount of the grant is tied to the increase in municipal property tax, in the following amounts: 100% for year 1, 80% for year 2, 60% for year 3, 40% for year 4 and 20% in year five.

Depending on the location of individual candidate sites for the Creative Catalyst project, many of these programs may simultaneously apply. The grant program clearly favours the redevelopment of Downtown buildings and sites over other areas of the City.

2.0 Provincial Programs

Creative Communities Prosperity Fund

Objective

The Creative Communities Prosperity Fund (CCPF) will strengthen culture’s role in building vibrant, liveable communities across Ontario by supporting municipalities and innovative organizations that increase local capacity for Municipal Cultural Planning (MCP) and community economic development.

The Creative Communities Prosperity Fund has two funding streams:

Stream 1: Municipalities & First Nations

This funding stream will assist municipalities and First Nations communities with their Municipal Cultural Planning and related activities.

The Ministry will fund a percentage of total eligible project costs, to a maximum of $100,000, as follows:

• Communities with a population over 20,000: up to 50%
• Communities with a population below 20,000: up to 80%

Stream 2: Not-for-Profit Organizations

This funding stream will support specific capacity building initiatives at the community level that enhance MCP, strengthen local cultural capacity and encourage community building and economic development. The lead applicant must be an incorporated not-for-profit organization.

The Ministry will fund up to 50% of total eligible project costs, to a maximum of $150,000.
**Cultural Strategic Investment Fund (CSIF)**

**Objective**

The Cultural Strategic Investment Fund (CSIF) helps build a strong and stable cultural sector by funding projects that will contribute to Ontario’s cultural development and achieve economic and creative growth.

**Who can apply:**

Incorporated not-for-profit organizations working in the arts, heritage or cultural industries, and Ontario-based research/academic institutions with a focus on the cultural sector can apply for funding. Applicants must have at least one project partner; Eligible applicants can receive non-capital funding for projects supporting CSIF’s priorities: Community Capacity Building, Arts Education, Community Outreach, Cultural/Heritage Tourism.

**Entertainment and Creative Cluster Partnership Fund**

**Objective**

To help Ontario companies, trade associations and their partners work together to stand out in the global marketplace.

**Who can apply?**

Media content producers, their trade associations, academic institutions with programs directly involved in the industry, creator organizations and industry events.

**What can the funding be used for?**

The fund can help you move into new markets by supporting content development, innovative marketing and skills training.

**Museums and Technology Fund**

The Museums and Technology Fund will invest in innovative projects and partnerships that will enable collections-based arts and heritage organizations to use digital technology to support community economic development, education and life-long learning.

**Objective**

Provide citizens with access to the diversity and richness of Ontario’s heritage and its history; maximize the role of collections-based arts and heritage organizations in stimulating cultural tourism, community economic development and municipal cultural planning; encourage innovative museum partnerships and models that support education, life-long learning and new audience development.

**Who can apply?**

Community museums; community art galleries; community archives; heritage organizations with provincial mandates.

We encourage all applicants to work with one or more partners.

**Ontario Arts Council**
Objective

The Ontario Arts Council currently offers more than fifty granting programs to individual artists, collectives, ad hoc groups and organizations in twelve sectors.

Project Grants: These are one-time grants for specific projects. They are not meant to cover operating or ongoing expenses. OAC also uses the term project grants for its grants to individual artists. Organizations that fail to meet the criteria for operating grants may apply for project funding if it is available.

Operating Grants: These are grants that cover operating expenses of established arts organizations that meet the assessment criteria for on-going support. Arts organizations that receive operating support from the OAC have experienced the new assessment process for more than a year. Advisory panels are instructed to give a 50% weighting to artistic quality and 50% to financial and organizational effectiveness when evaluating how organizations meet the assessment criteria for operating grants.

Who can apply?

Art disciplines: Dance; Theatre; Music; Literature; Visual Arts; Media Arts; Crafts; Arts practices: Arts Education; Community & Multidisciplinary Arts; Aboriginal Arts: Aboriginal artists, elders, groups and collectives, not-for-profit organizations, non-arts organizations; Franco-Ontarian Arts: Programs are open to Francophone artists and organizations; Northern Arts: Programs are open to Northern artists, ad hoc groups, collectives and not-for-profit arts organizations with head offices in Northern Ontario; Specialized activities or programs: Touring; Residencies; Arts Service Organizations; Professional Development; Capacity Building; Northern Arts.

Ontario Cultural Attractions Fund

Objective

The Ontario government, through the Ontario Cultural Attractions Fund, helps not-for-profit organizations cover the marketing and promotional costs of their new attraction or special event.

Who can apply?

The fund is open to professional not-for-profit arts, culture and heritage organizations, based in Ontario. Both small and larger organizations can apply. Individuals are not eligible.

The organization should be at least one year old and primarily administer arts, heritage or cultural programs or preserve arts, heritage or cultural resources in Ontario.

What kind of event is eligible for funding?

The fund helps organizations develop, promote and present: one-off or first time events; a significant expansion of an existing event or activity.

Events should be designed to:

Attract new tourists and visitors to the region; increase the ability of the organization applying to generate revenue.

Ontario Media Development Corporation
The Ontario Media Development Corporation offers a number of tax incentives to help Ontario’s arts and entertainment businesses succeed. The Ontario Media Development Corporation helps support and promote six of Ontario’s cultural industries, including –book publishing, music, interactive digital media, film, magazine, and television.

Ontario Trillium Foundation

Objective

To help build healthy and vibrant communities by strengthening the capacity of the voluntary sector through investments in community-based initiatives.

Who can apply?

The following organizations may apply for either the Community Program or the Province-Wide Program, as long as they are in compliance with the Ontario Human Rights Code: a charitable organization or foundation registered as a charity by the Canada Revenue Agency; an organization incorporated as a not-for-profit corporation without share capital in a Canadian jurisdiction; an unincorporated branch or chapter of a registered charity or incorporated not-for-profit organization. The incorporated organization or registered charity must authorize the application and accept responsibility for any approved grant; a First Nation; a Métis or other Aboriginal community; a collaborative of two or more organizations that are working together to achieve a common goal. The collaborative must include at least one eligible member. The eligible member normally acts as the lead applicant and accepts responsibility for any approved grant.

The following organizations may apply for Community Program grants only: small municipalities (with populations of 20,000 or less based on the most recent census) and Local Services Boards for grants in the arts and culture and sports and recreation sectors only; small municipalities (with populations of 20,000 or less), Local Services Boards, First Nations and County Library Boards (serving small municipalities with populations of 20,000 or less) for grants to support specific library services.

We will not fund: Individuals; organizations whose purpose is related to political activity, as defined by the Canada Revenue Agency; for-profit organizations, municipalities with populations over 20,000; universities/colleges; schools; hospitals and their agencies; agencies of provincial or federal governments; private foundations.

Not-for-profit groups can apply for capital grants of up to $150,000. Previously the limit was $75,000 in most parts of the province. The raise to the maximum capital grant applies to applications to the Community and Province-Wide programs. The capital funding limit of up to $15,000 under the Simplified Application Process for Small Capital Grants remains the same.

3.0 Federal

Southern Ontario Development Agency

FedDev Ontario is a newly announced Agency that is intended to help workers, businesses and communities in Southern Ontario take advantage of opportunities as economic growth recovers in Canada and around the world. Funding in the first year will be approximately $206 million and will be focused on support for economic and community development, innovation, and economic diversification, with contributions to communities, businesses and non-profit organizations. To expedite the provision of funds, FedDev Ontario will use new and existing programs and partnerships with organizations both within and outside of government, including:
The Southern Ontario Development Program will be a core program under the new agency, and will deliver close to $100 million in funding in 2009-10 to promote economic development, economic diversification and job creation;

The Community Adjustment Fund (CAF), a short-term economic stimulus for communities impacted by the global recession, will contribute $350M throughout Ontario;

Southern Ontario’s Community Futures Development Corporations (CFDC), which provide important services to businesses, entrepreneurs and social enterprises, will receive $30M from the Community Adjustment Fund in 2009-2010;

The Business Development Bank of Canada (BDC) will invest a total of $50M in Southern Ontario through venture capital firms and the BDC’s own programs;

The National Research Council’s Industrial Research Assistance Program (NRC-IRAP), which stimulates wealth creation through technological innovation, had a $67.3M grants and contributions envelope for Ontario in 2009-2010. It will receive an additional $27.5M to foster innovation among Southern Ontario’s small and medium-sized enterprises, and supporting organizations.

Aboriginal Friendship Centres

Objective

To support the operations of a national network of Aboriginal friendship centres (AFC) thereby enabling the provision of a wide range of culturally appropriate programs and services directed at improving the lives and

strengthening the cultural identity of urban Aboriginal people.

Who can apply?

The National Association of Friendship Centres (NAFC) administers funding directly to eligible Aboriginal Friendship Centres, which apply directly to the NAFC for funding support. Further, the NAFC establishes the deadlines for funding applications.

Aboriginal Languages Initiative

Objective

To support preservation and promotion of Aboriginal languages for future generations of Aboriginal peoples and other Canadians.

Who can apply?

The Aboriginal Languages Initiative funding is delivered on behalf of the Department of Canadian Heritage by a number of First Nations, Inuit, and Métis organizations. These, in turn, either administer language projects on their own, distribute funds to their community-based organizations, or provide funding directly to communities.

Arts Presentation Canada

The availability of funds to respond to their request for activities in 2010-2011 remains conditional upon the renewal of the Arts Presentation Canada program.
Objective

Arts Presentation Canada gives Canadians direct access to a variety of quality artistic experiences through financial assistance to arts presenters or the organizations that support them.

Who can apply?

Canadian, non-profit organizations incorporated under Part II of the Canada Corporations Act (or under corresponding provincial or territorial legislation) that present, in a professional manner, artistic experiences originating from more than one province or territory; or with a core focus on strengthening arts presentation in Canada. Provincial, territorial or municipal institutions (including educational institutions that organize presentation activities for the public), as well as similar institutions.

Book Publishing Industry Development Program (BPIDP)

Objective

The objective of the Book Publishing Industry Development Program is to ensure the creation of and access to a diverse range of Canadian-authored books both in Canada and abroad. The Program seeks to achieve this objective by fostering a strong and viable Canadian book industry that publishes and promotes Canadian-authored books.

Who can apply?

Canadian-owned and -controlled book publishers that have been in business for at least 36 months; Canadian-owned and -controlled associations, organizations, agencies, or firms representing one or more sectors of the book trade.

Building Communities Through Arts and Heritage

Objective

Building Communities Through Arts and Heritage supports activities that celebrate local historical heritage, artists, and artisans and that are intended for and open to the general public. The program’s objective is to involve citizens in their communities through festivals, events, and activities that promote the local performing and visual arts, as well as through the expression, celebration, and preservation of local historical heritage.

Who can apply?

Local incorporated non-profit organizations; Local unincorporated non-profit groups; Band councils, local tribal councils, or other local Aboriginal (First Nation, Inuit, or Métis) governments or equivalent authorities.

Canada Council for the Arts

Objective

The Canada Council provides grants and services to professional Canadian artists and arts organizations in: dance; inter-arts; media arts; music; theatre; visual arts; writing and publishing.

Who can apply?

Professional Artists, Arts Collectives, Companies and other Canadian, Non-Profit Arts Organizations
Canada Cultural Spaces Fund (formerly Cultural Space Canada)

The Cultural Spaces Canada Program (CSC) contributes to improved physical conditions for artistic creativity, presentation and exhibition. It is designed to increase and improve access for Canadians to performing arts, visual arts, media arts, and to museum collections, heritage displays and exhibitions. Non-profit arts and heritage organizations incorporated under Part II of the Canada Corporations Act or under corresponding provincial or territorial legislation. Provincial/territorial governments, municipal or regional governments, and their agencies, as well as First Nations and Inuit equivalent governments, are also eligible. Generally, the program offers support of up to 50% of eligible project costs for expansion/construction or renovation, specialized equipment purchases or feasibility studies.

Canada –France Agreement on Museum Cooperation and Exchanges

Objective

To create and develop special, lasting ties between museums and museum professionals in Canada and France. It also assists Canadian organizations in developing new international partnerships and in reaching new potential audiences for Canadian heritage and collections.

Who can apply?

Incorporated non-profit Canadian museums which provide services to the public year round, employ the equivalent of one full-time paid professional staff, and have current policies for key museum functions and a current three-to five-year strategic/business plan; incorporated non-profit heritage service organizations; Applicants that are governed by other levels of government or by academic or cultural institutions are eligible, but must have distinct objectives, programs, and budget related to heritage.

Federal organizations and federal Crown corporations are not eligible for Museums Assistance Program funding.

Canada Magazine Fund

Objective

The objectives of the Canada Magazine Fund are to promote the creation of Canadian editorial content for Canadian readers in order to enhance the ability of Canadian magazines to compete in an open marketplace and to strengthen the sustainability and infrastructure of magazines and the magazine industry in the context of a difficult competitive environment that is changing in the face of new technologies and evolving business models and distribution methods.

Who can apply?

Eligible Canadian magazine publishers and eligible Canadian magazines must have a minimum average of 80% Canadian editorial content to apply for the Support for Editorial Content, Support for Business Development for Small Magazine Publishers, and Support for Arts and Literary Magazines components. Each component has specific eligibility criteria.

Canada Music Fund

Objective

The objective of the Canada Music Fund is to strengthen the Canadian sound recording industry “from creators to audience.” The Fund has three overarching public policy goals:
• To ensure that Canadian music artists and entrepreneurs have the skills, know-how, and tools to succeed in a global and digital environment;

• To enhance Canadians’ access to a diverse range of Canadian music choices through existing and emerging media; and

• To increase the opportunities available for Canadian music artists and cultural entrepreneurs to make a significant and lasting contribution to Canadian cultural expression.

**Who can apply?**

Varies according to funding component, but generally Canadian individuals, firms, and organizations in the music industry.

**Canada New Media Fund**

**Objective**

To provide support for the market research, prototyping, product development, marketing, and online distribution of high-quality, original, interactive, Canadian new media products in both official languages that are intended for the general public and are competitive in international markets.

**Who can apply?**

Canadian companies and professional associations (organizations or agencies representing the Canadian new media industry) active in new media content production and distribution online, as well as companies that possess the expertise to create increased awareness for the Canadian cultural new media sector.

**Canada Travelling Exhibitions Indemnification Program**

Through this program, the Government of Canada assumes financial liability for loss or damage to objects in an eligible travelling exhibition. The purpose of the program is to increase access for Canadians to Canadian and world heritage.

**Who can apply?**

Canadian museums, art galleries, libraries, and archives.

**Canadian Arts and Heritage Sustainability Program**

**Objective**

The Canadian Arts and Heritage Sustainability Program aims to strengthen the organizational effectiveness of arts and heritage organizations. It is composed of four program components: Stabilization Projects, Business Development, Endowment Incentives, and Networking Initiatives.

**The Stabilization Projects** component helps establish projects that are run by independent, non-profit organizations governed by representative boards of directors within a specific geographic area. Stabilization Projects, in turn, support arts and heritage organizations in their areas by offering technical expertise. Some also offer assistance to reduce deficits and build working capital reserves.

**Who can apply?**
Independent, not-for-profit stabilization organizations

The Business Development component helps individual arts and heritage organizations that do not have access to assistance from a stabilization project to improve their administrative, organizational, and financial structures.

Who can apply?

Professional not-for-profit arts organizations; national, not-for-profit professional arts service organizations; professional, not-for-profit heritage organizations; national or provincial, not-for-profit, professional heritage service organizations

Through the Endowment Incentives component, the Government of Canada encourages Canadians to donate to arts organizations by providing matching funding when a private donation is made to an arts organization’s endowment fund.

Who can apply?

Professional not-for-profit arts organizations with an associated public charitable foundation.

The Networking Initiatives component supports, through contributions, pan-Canadian networking projects whose aim is to develop and strengthen capacity through harnessing the power of artists, the arts, and culture to build sustainable and healthy communities.

Who can apply?

Not-for-profit organizations.

Canadian Film or Video Production Tax Credit

Objective

The objective of the Canadian Film or Video Production Tax Credit (CPTC) is to encourage Canadian programming and to develop an active domestic production sector. This fully refundable tax credit is available at a rate of 25% of the qualified labour expenditure of an eligible production. The CPTC is jointly administered by the Canadian Audio-Visual Certification Office (CAVCO) and the Canada Revenue Agency.

Who can apply?

Canadian film and television production companies across Canada.

Canadian Independent Film and Video Fund

Objective

The Canadian Independent Film and Video Fund (CIFVF) provides financial assistance to independent producers for the development and production of English and French-language films, videos, and multimedia programs in a variety of subject areas using the formats of documentary, docu-drama, drama, and animation to inform, educate, and/or instruct.

Who can apply?
The producer of the project, who must be a Canadian citizen or a permanent resident. As well, the production company or the non-profit production organization must be Canadian-owned and -controlled.

**Canadian Memory Fund**

**Objective**

The primary objective of the Canadian Memory Fund is to connect all Canadians with the riches of Canada’s heritage by making key Canadian cultural collections held by federal institutions available free of charge on the Internet in both official languages. The Fund will provide meaningful and seamless access to content that helps deepen understanding of Canada and of our rich diversity, especially for the benefit of Canadian youth and students.

**Who can apply?**

Federal institutions, including all federal departments, agencies, and Crown corporations holding key collections relevant to Canada’s culture and heritage.

**Canadian Studies Program**

**Objective**

The Canadian Studies Program (CSP) encourages Canadians to gain a better understanding of their country and its history, stories, people, and systems of government. Specifically, the Program supports the development of learning materials and activities that contribute to increasing Canadians’ knowledge about Canada. To achieve this objective, the CSP increases the availability and accessibility of new quality learning materials and activities for use by educators and Canadians, especially young Canadians; builds partnerships in the area of learning materials and activities on Canada; and promotes the development of knowledge on current trends and public policy related to learning about Canada.

Applicants for the funding competition may request up to 50% of the cost required for the research and development costs to develop a print, audio, audio-visual, or new media learning tool. Projects must meet the priority areas of the funding competition as well as the general eligibility criteria of the program.

In addition, applicants may include in their proposal a learning/teachers’ guide to accompany the learning materials. Funds are available for up to 75% of the research and development costs to prepare the guide.

**Who can apply?**

Legally incorporated Canadian voluntary organizations, non-governmental organizations, and Canadian private-sector companies or organizations (for example, Canadian film, new media, or print publishers); individual Canadian citizens and landed immigrants; public and private schools, school boards, and other educational institutions such as colleges and universities, when permitted by applicable laws.

**Canadian Television Fund**

The Canadian Television Fund (CTF) is a non-profit, privately incorporated, corporation with an 20-member board of directors drawn from all facets of the broadcasting and production communities, as well as from government.

Telefilm Canada administers CTF funds through a service contract with the CTF.
There are two funding streams within the CTF for 2007-2008:

**Broadcaster performance envelope stream**

Support for all eligible genres of programming is administered through broadcaster performance envelopes. Broadcasters have the flexibility to direct CTF funding to productions through dedicated envelopes. The size of each broadcaster’s envelope will be adjusted annually to reflect the degree to which the productions selected by the broadcasters meet the goals of the CTF, including audiences and support to regional production.

**Special initiatives stream**

The CTF will also fund certain special initiatives, notably French-language productions in minority situations, productions in Aboriginal languages, project development, and versioning of CTF-supported productions into a second official language.

**Who can apply?**

Any Canadian-controlled independent production company or broadcaster affiliated production company may apply for financing. The Fund supports programming in English, French, and Aboriginal languages in the categories of drama, documentary, children’s and youth programming, and variety and performing arts. A Canadian broadcaster must show fund-assisted projects in prime time within 18 months of completion.

**“Celebrate Canada!” Program**

**Objective**

To provide access to celebrations across Canada to enable all Canadians to appreciate Canada’s cultural, ethnic, linguistic, and geographic diversity by providing funding to community-based activities celebrating and promoting National Aboriginal Day (June 21), Saint-Jean-Baptiste Day (June 24), Canadian Multiculturalism Day (June 27), and Canada Day (July 1) each year.

**Who can apply?**

Canadian non-profit organizations for example, corporations, trusts, cooperatives, and unincorporated associations; Canadian business corporations (partnerships*, trusts, joint ventures, etc.), where projects are non-commercial in nature; Canadian educational institutions, Canadian municipal governments, and other municipal, provincial, or territorial institutions, (Note: Federal, provincial, and territorial governments are not eligible)

*refers to the establishment of partnerships between eligible recipients

**Community Memories Program**

**Objective**

To create a national online portrait of Canada’s history by connecting individual local histories, to stimulate community–museum partnerships in the development of online local history exhibits, and to strengthen the capacity of smaller museums to create digital content for use on the Web and in local programming.
Who can apply?

Public, not-for-profit museums that have demonstrated their commitment to work collaboratively with colleagues across the country by becoming basic or contributing members of the Canadian Heritage Information Network and the Virtual Museum of Canada; institutions with no more than five full-time paid staff. Institutions that are entirely volunteer-run or whose communities are not defined geographically are included in this criterion.

Creative Communities Prosperity Fund

The Creative Communities Prosperity Fund (CCPF) will strengthen culture’s role in building vibrant, liveable communities across Ontario by supporting municipalities and innovative organizations that increase local capacity for Municipal Cultural Planning (MCP) and community economic development.

The Creative Communities Prosperity Fund has two funding streams. The relevant one for the Creative Catalyst is that for Not-for-Profit Organizations. This funding stream will support specific capacity building initiatives at the community level that enhance MCP, strengthen local cultural capacity and encourage community building and economic development. The lead applicant must be an incorporated not-for-profit organization. The Ministry will fund up to 50% of total eligible project costs, to a maximum of $150,000.

Cultural Capitals of Canada

The Cultural Capitals of Canada Program recognizes and supports Canadian municipalities that implement special projects that support culture and the arts. Each year, Canadian municipalities can apply for:

• the Cultural Capital of Canada Award, given to up to five municipalities with an ongoing commitment to culture and the arts that submit a proposal to support and build a legacy for the arts and culture;

• the Innovative Cultural Bridges prize (one per year), given to a group of two or more municipalities (in at least two provinces or territories), for innovative cultural partnerships that focus on reciprocal cultural exchanges or partnerships to celebrate the community identity of each partner.

Who can apply?

Canadian municipalities, towns, cities, regional municipalities, or districts with a duly constituted government, including First Nations, Inuit, and Métis equivalent governments (such as Band Councils).

The Cultural Capitals of Canada designations are awarded to municipalities individually or in groups.

For the Innovative Cultural Bridges, a group of two or more communities, located in at least two provinces or territories, must submit a joint application.

Film or Video Production Services Tax Credit

Objective

The Film or Video Production Services Tax Credit (PSTC) is designed to enhance Canada as a location of choice for film and video productions employing Canadians, as well as to strengthen the industry and secure investment. The PSTC is available at a rate of 16% of qualified Canadian labour expenditures. The Canadian Audio-Visual Certification Office (CAVCO) co-administers the PSTC with the Canada Revenue Agency.

Who can apply?
Canadian- or foreign-owned corporations primarily involved in film or video production or production services in Canada.

**Gateway Fund**

**Objective**

- To increase the amount of quality Canadian cultural content for the Internet
- To build audiences for that content by making it easy to find on the Internet
- To encourage Canadians to use the content and share their perspectives on Canadian events, people, and values

This fund seeks to support projects presented by and with content about Aboriginal Peoples and ethnocultural communities.

**Who can apply?**

Funding under the Gateway Fund is available to Canadian not-for-profit organizations or associations incorporated under Part II of the Canada Business Corporations Act or under corresponding provincial or territorial legislation, or a First Nation (band or tribal council), Métis settlement, or Inuit equivalent government. The applicant’s main role must be to serve one or more Aboriginal or ethnocultural communities and it must be active in promoting the culture of that (those) community(ies).

**Movable Cultural Property Program**

**Objective**

To assist designated heritage institutions in Canada—through the Movable Cultural Property Grants Program—with the acquisition of nationally significant cultural property that is threatened with export or located outside Canada. To provide special tax incentives—under the provisions of the Cultural Property Export and Import Act—to encourage Canadians to donate or sell important objects to designated heritage institutions within Canada.

**Who can apply?**

Museums, galleries, libraries, archives, as well as public authorities that have been designated by the Minister of Canadian Heritage under the Cultural Property Export and Import Act.

**Museums Assistance Program**

**Objective**

The Museums Assistance Program (MAP) provides financial assistance to Canadian museums and related institutions for activities that facilitate Canadians’ access to their heritage ensure the preservation, management and presentation of Aboriginal cultural heritage; and strengthen professional standards and enhance competencies in the management of key museum functions.

**Who can apply?**
* Incorporated, non-profit Canadian museums that provide services to the public year round, employ the equivalent of one full-time paid professional staff, sustain and/or have policies for key museological functions, and have a current three to five-year strategic/business plan.

* Incorporated non-profit heritage services organizations.

* Aboriginal governing bodies and other Aboriginal organizations with a mandate to preserve and support Aboriginal heritage. Applicants that are governed by other levels of government or by academic or cultural institutions are eligible, but must have distinct objectives, programs and budget related to heritage. Federal organizations and federal Crown corporations are not eligible for MAP funding.

**National Arts Training Contribution Program**

**Objective**

The National Arts Training Contribution Program supports independent, non-profit, incorporated, Canadian organizations that train Canadians for professional national/international artistic careers. The artistic impacts of these organizations are pan-Canadian. Through their achievements, these organizations support the cultural development of Canada. This program provides support on a multi-year or annual basis for the ongoing operational activities of the organizations’ professional programs. Funding is not for capital infrastructure.

**Who can apply?**

Applicants must:

* be incorporated in Canada as a non-profit organization.

* demonstrate that the activity for which funding is requested is not funded as a provincial post-secondary education activity and that the activity does not result in the granting in that province of a post-secondary qualification such as a diploma, certificate, or degree (for the purposes of this program, postsecondary education is defined as education that follows 12 years of primary and secondary education).

* receive support for at least 30% of costs related to training work from sources other than this program tuition, other levels of government, fundraising.

* be directed by recognized professionals. While organizations may operate programs for different purposes, funding under this program is directed to supporting training for a professional artistic career.

* have an administrative infrastructure to support its organizational objectives.

* have maintained a full-time operation in support of the professional training program for a minimum of three years.

* be accessible to Canadians through a national competitive admission process available in both official languages.

If your organization offers training related to Aboriginal arts or to artistic practices based on non-European cultural traditions, please contact the Arts Policy Branch to determine whether and to what extent the final two eligibility requirements must be met.
National Training Program in the Film and Video Sector

Objective

The objective of the National Training Program in the Film and Video Sector is to foster the professional development of emerging Canadian creators and to renew the skills of professional Canadian creators to ensure a healthy and thriving film and video industry that Canadian audiences can benefit from now and in the future. The Program contributes to high-calibre training for talented Canadians from different regional, linguistic, and cultural backgrounds.

Who can apply?

Canadian non-profit training organizations in the film and video sector.

New Media Research Networks Fund

Objective

The objective of the New Media Research Networks Fund is to help build research and development capacity in Canada and to advance innovation in the area of digital cultural content. Under the Fund, a group of public and private sector partners organize themselves into a network that enables researchers to share knowledge, resources, and facilities. This network will develop a research program made up of component projects centered on a particular theme that is relevant to the cultural sector and promotes innovation in new media or interactive digital content. Research will result in technological innovations for use in the cultural sector. Specifically, funding will be provided for organizations developing innovations such as tools, processes, and software that can be used in turn in creating, managing, or delivering digital cultural content.

Who can apply?

Canadian organizations, including private-sector small and medium-sized enterprises active in the cultural new media sector, non-governmental research institutes, public educational institutions with a research mandate, and not-for-profit arts and cultural organizations.

National Aboriginal Achievement Awards

Objective

• To preserve and promote Aboriginal languages and cultures.

• To recognize and appreciate Aboriginal achievements and contributions in Canadian society.

Who can apply?

The eligible recipient of the National Aboriginal Achievement Awards is the National Aboriginal Achievement Foundation (NAAF).

National Aboriginal Day

Objective

• To highlight the diverse Aboriginal cultures and contributions of Aboriginal people in Canada by promoting Canadian content.
• To promote cultural participation and engagement.

• To enhance connections among Canadians.

• To encourage active citizenship and participation.

Who can apply?

Eligible recipients include not-for-profit, democratically-controlled:

Aboriginal organizations incorporated under Part II of the Canada Corporations Act or under corresponding provincial or territorial legislation; independent Aboriginal community groups that include ad hoc committees defined as a temporary committee set up to do a specific task, that is, not a permanent standing committee.

Please note, the following are not eligible to apply for funding:

Individuals; non-Aboriginal organizations (unless in partnership with Aboriginal organizations or Aboriginal advisory committees); for-profit organizations; federal departments and agencies; provincial, territorial, and municipal governments and their agencies

New Media Research and Development Initiative

Objective

• To help build research and development (R&D) capacity in Canada and to advance innovation, specifically in the area of digital cultural content

• To strengthen R&D capacity in small- to medium-sized enterprises (SMEs) in the cultural new media industry

• To encourage partnerships between organizations involved in developing innovations to allow them to share expertise and build on each other’s strengths

Projects must involve applied research that pertains to the Canadian cultural sector and interactive digital cultural content, develops technical innovations (such as tools, software applications, or processes), and integrates the potential users of these innovations into research activities.

Who can apply?

Canadian organizations, including private-sector small and medium-sized enterprises active in the cultural new media sector, not-for-profit arts and cultural organizations, non-governmental research institutes active in the cultural or other relevant sectors, and post-secondary educational institutions with a research mandate.

Northern Aboriginal Broadcasting

Objective

• To support the production of culturally relevant Aboriginal programming.
• To facilitate establishment and maintenance of production facilities.

• To ensure availability of significant amount of radio and television programming.

• To contribute to the protection and enhancement of Aboriginal languages and cultures.

• To provide venues to articulate issues of relevance to Aboriginal audiences and communities.

Who can apply?

Eligible recipients include not-for-profit Aboriginal organizations providing broadcast communications north of the Hamelin Line, which is drawn at the 55th parallel and defines the Canadian North for purposes of policy.

Partnerships Fund

Objective

The Partnerships Fund is designed to assist partnership initiatives between not-for-profit, public and private organizations and institutions to connect all Canadians with the riches of Canada’s heritage by making Canadian cultural collections held by provincial, municipal, and local cultural organizations available on the Internet in both official languages.

Who can apply?

Funding under the Partnerships Fund is available to Canadian registered or incorporated not-for-profit institutions active in the cultural heritage sector; public educational institutions and Aboriginal, municipal, or regional governments or agencies of a provincial or territorial government.

Publications Assistance Program

Objective

The Publications Assistance Program (PAP) works in partnership with the Canada Post Corporation to offset the mailing costs of Canadian content magazines and non-daily newspapers mailed and delivered within Canada.

The objectives of the program are to ensure that:

• Canadians continue to have access to Canadian magazines and non-daily newspapers with high levels of Canadian content;

• Canadian magazines and non-daily newspapers reflecting diverse Canadian communities continue to be available to Canadians; and

• Canadian creators of content continue to have magazines and non-daily newspapers showcasing their work distributed to Canadian readers.

Who can apply?

Canadian publications, including magazines and non-daily newspapers that meet all Program eligibility criteria.
Virtual Museum of Canada Investment Program

Objective

• To provide a branded collection of high-quality content and features to Canadians of all ages through a dynamic Internet service freely available in French and English, the Virtual Museum of Canada portal.

• To develop engaging content that takes advantage of the digital medium to create experiences that are not feasible in physical space or analogue media.

• To develop a collaboration between Canadian museums and CHIN in support of the Virtual Museum of Canada.

Who can apply?

Public, non-profit museums that have demonstrated their commitment to work collaboratively with colleagues across the country by becoming members of CHIN; organizations that have an ongoing role in representing museums or managing several institutions (for example provincial museum associations, Heritage branches in certain provinces) and that are making proposals on behalf of multiple museums.

Women’s Community Initiatives

Objective

• To influence public policy and decision making related to concerns and aspirations of Aboriginal women at all levels of Aboriginal and Canadian government.

• To maintain the cultural distinctiveness and preserve the cultural identity of Aboriginal women.

• To enhance and develop strong leadership abilities, and individual and collective skills and talents, so that Aboriginal women can play a central role in their own communities as well as participate effectively in Canadian society.

• To undertake projects to improve the social and economic conditions of their community

Who can apply?

Eligible recipients include not-for-profit, autonomous-Aboriginal women controlled: organizations; independent community groups; and ad hoc committees.

Please note, the following are not eligible to apply for funding: individuals; non Aboriginal organizations; for profit organization; federal departments and agencies; provincial, territorial, and municipal governments and their agencies.
Appendix 5: Types of Economic Impact Analysis

Below we have outlined a number of models that can be utilized as a starting point for evaluating the economic impact of the Creative Catalyst.

**Input/ Output**

This type of analysis provides a way of estimating money flows between businesses, organisations and consumers and tracing the various multiplier effects through an economy. It is often used either to analyse the effects of macroeconomic changes to the local economy, or to examine the contribution of particular sectors/establishments in the local economy.

The following table indicates the types of funding that would go into building and operating the Catalyst, and the type of expenditures that would result. Each output has a further positive impact on the Hamilton economy. Salaries and wages of construction workers are spent locally on housing, transportation, food, clothing, and so on. To the extent that materials and supplies can be purchased in Hamilton, there is a benefit to distributors or retailers or producers, and their employees. Taxes are returned to the City’s coffers directly.

<table>
<thead>
<tr>
<th>Phase</th>
<th>Inputs</th>
<th>Outputs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Grants</td>
<td>Salaries and Wages</td>
</tr>
<tr>
<td></td>
<td>Donations</td>
<td>Purchases of materials and supplies</td>
</tr>
<tr>
<td></td>
<td>Sponsorship</td>
<td>Employment taxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Property taxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sales taxes</td>
</tr>
<tr>
<td>Construction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grants</td>
<td>Salaries and Wages</td>
</tr>
<tr>
<td></td>
<td>Donations</td>
<td>Purchases of materials and supplies</td>
</tr>
<tr>
<td></td>
<td>Sponsorship</td>
<td>Operating costs (maintenance, utilities, marketing, fundraising)</td>
</tr>
<tr>
<td></td>
<td>Earned income (Rents)</td>
<td>Employment taxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Property taxes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sales taxes</td>
</tr>
<tr>
<td>Operating</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Logic Model**

Another way to look at the impact that a Creative Catalyst could have on Hamilton’s achievement of its overall vision is to look at it in terms of the activities, outputs and outcomes that will likely arise.
<table>
<thead>
<tr>
<th>Inputs</th>
<th>Activities</th>
<th>Outputs</th>
<th>Short-term Outcomes</th>
<th>Long-term Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital Infrastructure</td>
<td>Design and Construction</td>
<td>Collaborations</td>
<td>Investment: Business attraction;</td>
<td>Community well-being, including young people and knowledge</td>
</tr>
<tr>
<td>Human Resources</td>
<td>Teaching and Learning</td>
<td>Products</td>
<td>Business formation</td>
<td>workers choosing to move to and stay in Hamilton</td>
</tr>
<tr>
<td>Operational Funding</td>
<td>Invention</td>
<td>Events</td>
<td>Entertainment</td>
<td>Sustained economic development</td>
</tr>
<tr>
<td></td>
<td>Production</td>
<td>Trained graduates</td>
<td>Tourism</td>
<td>Sustainable, financially viable operations</td>
</tr>
<tr>
<td></td>
<td>Marketing</td>
<td></td>
<td>Exports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mentoring</td>
<td></td>
<td>Job creation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Social Interaction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Consumption</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Production chain model²³**:  
This is a model used to describe the process of developing creative products. It focuses on the different stages of development from ideas generation, research through to distribution and presentation of products. The catalyst will include sole practitioners and businesses concerned with the production and distribution of cultural goods and services as well as education institutions, intermediaries and 'soft infrastructure' such as incubators, training providers and sector-specific development agencies. The Catalyst will be home to individuals and businesses working at every stage of production; the synergy among them is anticipated to bring growth at each stage.

<table>
<thead>
<tr>
<th>Levels or Spheres</th>
<th>Indicator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginnings</td>
<td>Ideas generation capacity - creativity/training</td>
</tr>
<tr>
<td>Production</td>
<td>People, resources and productive capacity to transform ideas into marketable products - producers, editors, engineers as well as equipment</td>
</tr>
<tr>
<td>Circulation</td>
<td>Impresarios, managers, agents and agencies, distributors and wholesalers, packagers and assemblers of product - also catalogues, directories, archives, stock inventories, media outlets</td>
</tr>
<tr>
<td>Delivery</td>
<td>Platforms to allow cultural product to be consumed - theatres, cinemas, book</td>
</tr>
</tbody>
</table>
### Audience and Reception
The extent to which local publics are aware of this activity through word of mouth, publications and media in general.

The Hamilton Creative Catalyst Phase I report found that:

“One of the categories of expenses is that of specialized services, these are those services that are specific to creative industries. The value of specialized creative services is an example of an indirect economic impact of the sector in Hamilton. Close to 70% of respondents indicated that they do source many of their specialized services within the city of Hamilton. Those who responded that they do not source their specialized services locally indicated that this was mainly because the needed services are not available in Hamilton. It was also indicated that cost and lack of awareness of whether the services are available in the city were reasons why organizations did not source services locally.”

The marketing efforts of the Catalyst will help to improve awareness and thus sales by local specialized services.

We can thus anticipate that artists and creative people in Hamilton working in close proximity to The Catalyst will improve their productivity, the quality of their output and their business success. While it is impossible at this preliminary stage to quantify the increase in production, we anticipate that there will be overall increases in revenue and employment as the businesses develop. It would be useful to ask future tenants for their gross sales when they come in to the building, and then ask them again annually.

### Property Value Assessment

The activity in The Catalyst will generate additional commercial activity in the surrounding neighbourhood. It is highly conceivable that the Creative Catalyst on its own could lift assessed land values for lands within a few blocks in the order of 5 to 10%. Should a fine arts school such as Mohawk co-locate with the Creative Catalyst, these increases could double. On a larger scale, the Downtown could see, on average, an increase in assessed land values in the order of one to two%.

It is also likely that buildings and properties that have been underutilized will attract more productive activities that pay higher rates of property tax.

The direct relationship between incubator activity and property values has been well-documented in other cities. It is one of the reasons that a city or non-profit owned building is preferred. A 2003 study for the City of Toronto found that,

“Incubators are found in parts of the City with a large supply of cheap space (both live and work space), an abundance of public transportation and inexpensive food and beverage shops. Not only are Incubators hot houses for new ideas and artistic practices, but they are also the seeds out of which communities are formed. Examples of such communities that have benefited from the influx of artists and their impact include Yorkville, Queen Street West, Liberty Village and the Entertainment District along King Street West.

“Incubators are probably the most vulnerable of all the cultural facilities. ... the vast majority of them are non-City owned which means that they are subject to the vagaries of the real estate market. Communities of artists have had to relocate numerous times because of real estate market pressures. Essentially, these artists have priced themselves out of the community they created. The boom in residential condominium development in the downtown area has pushed most of the Incubators to the outside edges of the downtown area. Incubators are
currently prevalent in the following parts of the City: South Riverdale, Junction Area, Liberty Village and along Queen/Dovercourt.xxvii

Another example of a community that has focused on attractive creative industries to spur economic redevelopment is Prince Edward County, where property values rose by approximately 34% between 2005 and 2008.xxviii

In order to sustain the creative industries in downtown Hamilton for the long-term, it will be important to provide certainty of tenancy, including reasonable occupancy costs.
Appendix 6: Creative City Development Scale

One way to assess where a city is in terms of its cultural activity is to consider the work of Charles Landry, who has designed a Creative City Development Scale\textsuperscript{xxix}.

<table>
<thead>
<tr>
<th>Scale</th>
<th>Characteristics of Local Cultural Economy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Basic activity, minimal support service. No public visibility of cultural form. Submerged activity, amateur and part-time. No public sector encouragement</td>
</tr>
<tr>
<td>2/3</td>
<td>Beginnings of local industry and self-consciousness by those that constitute the sector. Some visibility, some public sector encouragement, no strategy. Some local entrepreneurs with low level central contacts. No division of labour. Some production and exhibition facilities. Local aspirations. High leakage of talent.</td>
</tr>
<tr>
<td>5/6</td>
<td>A level of autonomy has been achieved, aspirations can be met locally. Support infrastructures within city. Connections to Europe, Asia and USA gaining credibility. Evidence of success attracting inward movers. Coordinated public activity. Leakage of talent reversed.</td>
</tr>
<tr>
<td>7/8</td>
<td>Recognition of importance of industry locally. Creatives can meet most aspirations locally. Support structures City can make credible foreign links without going through [Toronto]. Creatives live and work in the area. Wealth retained in the area through production, post-production, management and administrative services. Location attractive to talent, but still lacks a few high level resources to fulfil its potential.</td>
</tr>
<tr>
<td>9</td>
<td>Known nationally and internationally for its cultural activity. Attractor of talent and skill. Nearly all facilities, nearly self-sufficient. Headquarters of important media/cultural companies and has most value-added services.</td>
</tr>
<tr>
<td>10</td>
<td>Virtually self-sufficient place for cultural industry – attractor of leaked talent and location for self-reinforcing creation of value-added. Has high-level facilities and international flagships. Is a centre for strategic decision-making. Competes on an international level.</td>
</tr>
</tbody>
</table>

This is an interesting scale, but not one that we have applied rigorously to the City of Hamilton. In informal discussions with City and ICCA representatives, there was agreement that the scale could be seen as aspirational, and therefore useful. There was consensus that Hamilton could be seen to be at the 2/3 level while specific creative industries, such as film, music, visual art and theatre might be at level 4. City Council may wish to think about how to use the Scale in the development of its Cultural Plan.
Appendix 7  The Creative Catalyst

What is a Catalyst?

A building?

An organization?

People working together to ignite positive change?

The term ‘catalyst’ is selected because of its connotations of rapid growth and transformation. A catalyst combines with existing ‘tinder’ to create exponential growth. The term ‘hub’ is also sometimes used to refer to a similar combination of space, people and activities. In this report, ‘catalyst’ refers to the theoretical idea while Hamilton’s Creative Catalyst Project (HCCP) refers to this specific initiative and its outcome. For the purposes of this project, a catalyst is:

- A physical space, in one building or a collection of buildings, where people can meet, talk, collaborate;
- A multi-tenant, multi-purpose building or neighbourhood with activities that generate traffic into the area;
- A space designed to attract creative businesses and creative people;
- Places for people to cross paths, meet, talk;
- A place where formal and informal learning happen;
- A variety of spaces for a variety of activities;
- Easily accessible to people working in the industry, and also to students and the general public;
- A gathering place for people who are already successful and need ideas, money or partners;
- A location close to other potential sites to accommodate future growth.

Catalysts can be created in individual buildings and in precincts, identifiable groupings of buildings in close proximity to one another. They typically are the result of an individual’s vision and passion. Once the fuse is lit, the space is readied, the zoning is flexible, the attraction of the location is promoted, creative individuals and businesses move in, closely followed by interested consumers and audiences.

The businesses and individual tenants involved in the catalyst offer:

- Role model activities – successful businesses; high quality programming (eg, music, theatre, art, film);
- Role model individuals who are available to answer basic questions as they arise – or to offer an idea or a hand; and,
- A critical mass of people with similar interests and the ability to learn and do.

The operator of the catalyst may provide some basic or shared services, which may expand as demand grows. Occupants of the catalyst are already successful and have the potential to grow rapidly and thus are not always in need of basic services, but may benefit by sharing expenses.

It may be useful to understand “incubators”, which are also popular mechanisms for the rapid development of businesses. In contrast to a catalyst, an incubator:
• Provides advice about how to turn an idea into a successful commercial venture: knowledge intensive business services;
• Links entrepreneurs with potential suppliers and buyers;
• Links entrepreneurs with sources of capital;
• Brings entrepreneurs together for training, mentoring, coaching, peer support; and,
• May provide formal management support (e.g., market research, assistance with incorporation).

Once businesses reach sustainability, they leave the incubator. They may move to more permanent space elsewhere in the catalyst or its precinct.

Both incubators and catalysts are most successful when they are fairly narrowly focused on a sector and are conveniently located close to their market and their suppliers.

Another form of assistance to businesses is the neighbourhood development initiative. A neighbourhood development initiative:

• Attracts people and business to a defined neighbourhood on an ongoing basis;
• Is actively engaged with the business community;
• Offers advice on marketing, facade improvement, safety;
• May offer access to capital and management advice; and,
• Brings community partners together on large projects: inspires, mobilizes, and coordinates.

While the catalyst is intended to support the development of the creative industries sector, its success will be enhanced if it can participate actively and concurrently in a neighbourhood development initiative.

Municipalities are typically involved in the establishment and operation of business incubators and neighbourhood development initiatives through the removal of regulations and red tape, and through grants and financial incentives. Communities typically form hubs and catalysts organically, receiving support from the municipality in the form of property or subsidy.

Hamilton already has experience with an Incubator and an Innovation Park. The latter is a project of McMaster University and that has turned vacant brownfields and warehouses into a research park. The purpose of the Park is to promote research and development in key industrial areas and to accelerate the commercialization of that research into marketable products and services. Thus creating new companies and bringing jobs to the City. The Incubator is also focused on new technologies. Its mission is to facilitate the success of fledgling technology-based companies. Both the Innovation Park and the Incubator have proven their worth in the creation and growth of many new businesses. The Innovation Park is tied directly to the research strengths of a leading post-secondary institution. The Incubator continues the theme of developing technology-based businesses. In both cases, there is an established base on which to build.
## Creative Spaces in Canada

<table>
<thead>
<tr>
<th>City</th>
<th>Name</th>
<th>Description</th>
<th>Ownership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver</td>
<td>Woodward's Building</td>
<td>The Woodward's building, located on West Hastings in Vancouver, combines market and non-market housing, along with commercial/retail and institutional arts space, all of which are designed to be socially, environmentally and economically sustainable. Simon Fraser University has located its Contemporary Arts program in the building.</td>
<td>Mixed</td>
</tr>
<tr>
<td>Montreal</td>
<td>Vieux Port</td>
<td>The Old Port is the social, economic, and cultural soul of Montreal, offering Montrealers and visitors alike access to a wide variety of activities, including the Montréal Science Centre, and the Montreal Clock Tower. It offers riverfront access for walking, cycling, roller-blading, quadricycle, pedalo and Segway rentals. It is also located at the eastern end of the Lachine Canal, a popular destination for cycling, roller-blading and pleasure boating.</td>
<td>Precinct</td>
</tr>
<tr>
<td></td>
<td>Belgo Building</td>
<td>This former industrial building is now home to some of the hottest contemporary art galleries. In these vast renovated lofts, a variety of unique galleries present some of the most innovative exhibitions on the Montréal art scene, featuring photography, sculpture, video arts, paintings and installations.</td>
<td>Private</td>
</tr>
<tr>
<td>City</td>
<td>Name</td>
<td>Description</td>
<td>Ownership</td>
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<tr>
<td>Halifax</td>
<td>The Hub</td>
<td>The Hub sells the use of space by small units of time (hours, days, months) with flexible memberships that operate like a cell phone plan (pay as you go for what you use). Members appear to be small business owners in every sector, especially environment, design, culture.</td>
<td>Private</td>
</tr>
<tr>
<td>Toronto</td>
<td>Wychwood Barns</td>
<td>Wychwood Barns is a multifaceted community centre where arts and culture, environmental leadership, heritage preservation, urban agriculture and affordable housing are brought together to foster a strong sense of community. Artscape Wychwood Barns houses 13 not-for-profit organizations, 15 artist studios and 26 artist live/work spaces. A community gallery also provides public access to arts and culture.</td>
<td>Non-profit with municipal support</td>
</tr>
<tr>
<td>City</td>
<td>Name</td>
<td>Description</td>
<td>Ownership</td>
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<tr>
<td>Distillery District</td>
<td>The Distillery District, an historic and entertainment precinct located east of Downtown Toronto, contains numerous cafes, restaurants and shops housed within heritage buildings of the former Gooderham and Worts Distillery. The 13-acre district comprises more than 40 heritage buildings and 10 streets, and is the largest collection of Victorian era industrial architecture in North America. Soulpepper Theatre is located in the precinct and offers artist training programs as well as a full theatre season.</td>
<td>Precinct; private</td>
<td></td>
</tr>
<tr>
<td>Liberty Village</td>
<td>Liberty Village is a multi-dimensional, 45-acre master-planned community located in the King West District. The 46 work studios at Artscape Liberty Studios at 60 Atlantic Avenue help ensure that artists are part of the mix that continues to make the neighborhood</td>
<td>Precinct; private</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Liberty Studios: non-profit with municipal</td>
</tr>
<tr>
<td>City</td>
<td>Name</td>
<td>Description</td>
<td>Ownership</td>
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<tr>
<td>401</td>
<td>Richmond</td>
<td>401 Richmond is a historic warehouse in downtown Toronto and home to over 140 cultural producers and microenterprises, including art galleries, fashion designers, film makers, jewelers, architects, animators, healers, communications specialists, graphic artists, milliners, charitable organizations and even a Spanish dance school. The synergy of tenants and practices supports and fosters both business and creativity.</td>
<td>Private</td>
</tr>
<tr>
<td></td>
<td>Gladstone Hotel</td>
<td>The Gladstone is more than a hotel; it is a cultural hub and social epicentre for West Queen West, providing a truly authentic experience of the local creative culture. The hotel offers 37 unique, artist-designed guest rooms, as well as arts and culture events in its public spaces.</td>
<td>Private</td>
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<tr>
<td>City</td>
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<tr>
<td></td>
<td>The Robertson Building (215 Spadina)</td>
<td>The Robertson Building at 215 Spadina Avenue is an historic factory building in downtown Toronto that is home to a community of social entrepreneurs, non-profit, and charitable organizations. It is also the location for The Centre for Social Innovation. CSI provides shared workspace to over 170 nonprofits, social enterprises, artists, activists, and social entrepreneurs</td>
<td>Private</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>The Exchange District</td>
<td>The Exchange District flourishes as Winnipeg's commercial and cultural nucleus. This thriving and unique neighbourhood is home to an array of specialty retailers, restaurants, nightclubs, art galleries, wholesalers, and Winnipeg's theatre district. The Exchange District is comprised of approximately 640 businesses, 205 not-for-profit organizations, and 140 residences.</td>
<td>Precinct</td>
</tr>
</tbody>
</table>
Success Factors

In our review of other catalysts we have observed the following common key success factors:

1. Champions (Individual Benefactors or Owners/Non-Profit Organizations/Municipality /Other orders of government)

2. Existing Creative Community
   a) Successful Occupants (Not just good covenants, but those that generate spin-off business and marketing/branding opportunities)

3. Location
   a) Built Space (Sufficient Size/Proper Fit/Lower Cost/Attractive to the Street;
   b) Iconic or Heritage;
   c) Accessible (Close to Higher Order Transit/Bicycle Routes/Pedestrian-Friendly);
   d) Population Density in Proximity (Employees/Customer/Patrons);
   e) Cluster Expansion Capability (Affordability/Character/Nearby);
   f) Flexible Zoning;
   g) Safety (Well-Lit/ Natural Surveillance/Healthy Environment);

4. Financing and community support
   a) Grants/Municipal Gifts/Municipal Inducements;
   b) Marketing (Changing Perceptions of the Downtown);
   c) Festivals (Galvanize Community Support);

5. Mix of Uses
   a) Synergistic & Complementary Covenants;
   b) Public–Private Spaces;
   c) Intersections & Connections (Cross-Pollination of Ideas);

6. Services offered
   a) Education and training
   b) Networking
   c) Business support
Appendix 8: Models for Creative Buildings

To be effective as a catalyst, the building needs to foster interaction among tenants. It does this by ensuring that people must see each other in common spaces (kitchen, lounge, entrance) and at work. The walls must be decorated with examples of the work being performed. Where possible, the work must be performed in close proximity to others doing other – but related – kinds of work, as in a hub or incubator.

The building also needs to foster interaction with the broader community. The types of work going on must encourage and indeed require large numbers of people coming through on a daily basis. Students, teachers, couriers, contractors, partners, vendors, clients, customers and audience members are among the types of people who must have a purpose to come to the building on a frequent basis.

Ideally the tenant mix will enable businesses at different points along the production chain to come into contact with one another. The production phase starts with ideas. It is therefore of critical importance to the catalyst to have tenants who are pure creators: artists and writers working in any media. The individual or collaborative ideas that they spark – whether for a song, a movie, or a book – are then transformed into a marketable product by another group of people, who have the skills and means. They need to work with people who know how to take a product to an audience. The following table provides a summary of the levels or points in the production chain and provides a guide to the types of tenants and visitors the catalyst will attract.

Table 1: Creative Industry Production Chain

<table>
<thead>
<tr>
<th>Levels or Spheres</th>
<th>Description</th>
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<tbody>
<tr>
<td>Beginnings</td>
<td>Ideas generation capacity – creativity/training</td>
</tr>
<tr>
<td>Production</td>
<td>People, resources and productive capacity to transform ideas into marketable products – producers, editors, engineers as well as equipment. Includes financiers.</td>
</tr>
<tr>
<td>Circulation</td>
<td>Impresarios, managers, agents and agencies, distributors and wholesalers, packagers and assemblers of product – also catalogues, directories, archives, stock inventories, media outlets</td>
</tr>
<tr>
<td>Delivery mechanisms</td>
<td>Platforms to allow cultural product to be appreciated and consumed – theatres, galleries, cinemas, book shops, concert halls, TV channels, magazines, museums, websites</td>
</tr>
<tr>
<td></td>
<td>Can also include education and training</td>
</tr>
<tr>
<td>Audience</td>
<td>People who consume and are enriched culture by visiting art galleries, attending festivals, purchasing music and books and so on. The audience can be local, regional, national or global. The audience can also be other parts of the creative industry.</td>
</tr>
</tbody>
</table>
**Industrial Model**

**Assumptions:** 120,000 sq ft, extremely high ceilings throughout, zoned industrial
Spaces mainly unfinished; Most work is in the production stage. Less public interaction; fewer reasons for the public to visit.

**Education Model**

**Assumptions:** 120,000 sq ft or more, with a variety of spaces suitable for classrooms, offices, presentation and production as well as retail and hospitality (including food services for students)
Most flexibility, in terms of types of activity. Most public interaction.

**Community Model**

**Assumptions:** 80,000 sq ft; fairly high ceilings, mostly in classrooms; higher ceiling and sprung floor in gymnasium; Most activity would be in the production and delivery stages, especially education and training. The focus would be on cultural activities that attract audiences to neighbourhood businesses, so more public interaction, less production.

**Downtown Heart Model**

**Assumptions:** 45,000 sq ft plus retail; very high ceiling in public space; standard ceilings in flexible formation on other floors; zoned commercial / flexible; Most activity in the beginnings, production and circulation parts of the production cycle; Highly flexible.

**Fit Between Types of Models and the Production Chain**

<table>
<thead>
<tr>
<th>Levels or Spheres</th>
<th>Industrial</th>
<th>Downtown Heart</th>
<th>Community</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginnings</td>
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<tr>
<td>Production</td>
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<td>Circulation</td>
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<tr>
<td>Delivery mechanisms</td>
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<tr>
<td>Audience</td>
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</tbody>
</table>
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