

**seizing
the
moment:**

ESTABLISHING THE
EASTSIDE
**ARTS
DISTRICT**



JUNE 2022



executive summary

Vancouver's Eastside is a vibrant and distinct arts and culture ecology with the core characteristics that make a successful arts and cultural district. In formally establishing the Eastside Arts District, the Eastside Arts Society aims to lead and collectively advocate for the sustainability of all arts and culture on the Eastside.

The Eastside has the highest concentration of artists, musicians, performers, and cultural producers in Vancouver and is known nationally and internationally as a vital part of Vancouver's cultural identity. Much of the Eastside was historically a lower-rent and primarily light industrial zone, but it is changing. Redevelopment and the economic consequences of the pandemic have exacerbated the financial burden on artists and cultural producers. We believe the local arts and culture economy will emerge from the pandemic with a passionate sense of the importance of gathering in physical space. This is the time to seize the moment of heightened public demand, celebrate Vancouver's diverse creativity, and ensure this sector's long-term sustainability.

The Eastside Arts Society (formerly the Eastside Culture Crawl Society) has been a leader in shaping the area as a community, economic, and arts and cultural hub for over 25 years. In 2019, the Eastside Arts Society (EAS) published the award-winning report *A City Without Art? No Net Loss, Plus!*, which quantified the net loss of 400,000 ft² of artist studio space on the Eastside in the preceding 10 years. However, the story of unaffordability, displacement and erasure is not limited to the visual arts and is a common story shared by other artistic disciplines. Through capacity building initiatives, new and expanded policies, innovative

funding opportunities, arts and cultural asset mapping, and inclusive governance, a formally established Eastside Arts District (EAD) will amplify the voices of Vancouver's artistic community.

The purpose of this report is to summarize the feasibility of a formally established Eastside Arts District and to summarize Phase 1 of the three-phase project. This report is intended to be useful for the City of Vancouver and the Province, as well as individual artists, arts collectives, small businesses and non-profit organizations in the arts and culture sector, many of whom have experienced or fear imminent displacement.

This report introduces the concept of an arts and cultural district and explores relevant and innovative precedents for funding, zoning, policy, property tax, and marketing from Baltimore, London, Toronto, San Francisco, Jersey City and beyond.

The EAS has started re-engaging community stakeholders about initiating a formal arts district, and we heard that:

- The Eastside is highly valued as an informal arts district, but is changing rapidly
- Ensuring access to affordable and secure production space should be a top priority for the City of Vancouver
- Safeguarding intangible cultural heritage should also be a priority for the City of Vancouver
- There is enthusiasm for a new entity that will coordinate a sustainable and vibrant arts district on the Eastside




- There is also concern that without appropriate measures from all levels of government, an arts district could accelerate gentrification

This report confirms the alignment of the EAD with multi-level government objectives to protect a wide range of arts and cultural assets, including production space. Several recommendations and policy mechanisms are already in place but require further action. The reports *Making Space for Arts and Culture*, *A Vision for Cultural Hubs and Districts in Canada*, and *Employment Lands and Economy Review* are valuable sources signaling the importance and urgency of providing and protecting arts and culture. In the present report, we highlight New Directions for government and stakeholders to explore together, that would improve the sustainability and security of arts and culture in the Eastside. New Directions include:

- Creating an Arts Initiative Fund
- Creating a permanent solution for the negative impacts of triple-net-leases

- Ensuring there are effective tools for implementing arts and culture policy and land use incentives for preserving, replacing or expanding arts and cultural spaces
- Engaging stakeholders earlier in the redevelopment and rezoning process within the EAD
- Supporting community ownership and leveraging City-owned assets

Next, the project will proceed into **Phase 2: Core Elements** with expanded community engagement including Indigenous consultation and research; establishing secure funding; and continued collaboration with government. The process will then shift to **Phase 3: Operations**, developing a governance structure and comprehensive business plan, designing a roadmap for policy implementation, confirming District boundaries, and producing an online arts and cultural asset mapping tool.

The background features a complex arrangement of overlapping, semi-transparent shapes in various colors including purple, teal, orange, and pink. A thin yellow grid is overlaid on the entire composition. The text is centered in the right half of the image.

The story of unaffordability, displacement and erasure is not limited to the visual arts and is a common story shared by other artistic disciplines. Through capacity building initiatives, new and expanded policies, innovative funding opportunities, arts and cultural asset mapping, and inclusive governance, a formally established Eastside Arts District (EAD) will amplify the voices of Vancouver's artistic community.

acknowledgements

The Eastside Arts Society (EAS) recognizes that we are working on the traditional, unceded ancestral territories of the x^wmə0k^wəy'əm (Musqueam), S_kwxwú7mesh (Squamish), and səliłwətaʔɪ (Tseil-Waututh) peoples.

These areas are culturally significant sites in terms of their historic contexts, but also equally important as contemporary sites of gathering, learning and exchange.

Contributors

EAS SPACES COMMITTEE

Chair **John Steil** (Artist + Planner + EAS Director),
Esther Rausenberg (EAS Artistic & Executive
Director), **Donn Bennett** (EAS Director), **Marian Brown**,
Faisal Mirza, **Matt Kennedy**, **Rav Sadhu** (past EAS
Director), **Maria Stanborough**

WRITING

Matthew Campbell, **Esther Rausenberg** and **John Steil**

STAKEHOLDER INTERVIEWS AND RESEARCH

Matthew Campbell and **Ammar Mahimwalla**

MAPPING ANALYSIS



Aaron Licker, **Kristi Silk**
and **Afie Ebrahimi**

PHOTO CREDITS

WendyD Photography, **Jodie Ponto**,
Esther Rausenberg

GRAPHIC DESIGN

Odwak & Sons

**THIS REPORT WAS MADE POSSIBLE THROUGH
THE GENEROUS SUPPORT OF THE FOLLOWING**



van^ouver
foundation



Supported by the Province of British Columbia



SPECIAL THANKS TO

Belle Cheung, **Kristen Lambertson**, **Joming Lau**, and
Alix Sales (City of Vancouver Cultural Services)

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introduction

Vision

The Eastside Arts Society (EAS) envisions the Eastside Arts District (EAD) **as a thriving, sustainable cultural ecology where the practice of arts and culture drives creativity, identity, celebration, and community.**

Artists play a key role in building community, fostering creativity and leading urban regeneration. While museums, galleries and cultural centres often receive funding to encourage cultural consumption and celebration of artistic talent and creativity, the working conditions of artists and their production spaces receive less government attention.

Eastside Culture Crawl

In 1996, a group of Eastside artists started the Eastside Culture Crawl, which grew to annually showcase over 500 artists in more than 80 buildings. In the last decade, more than 1500 visual artists have been creating in over 300 Eastside buildings. EAS initiatives have expanded to include various other activities, such as Studio 101 linking artists with inner-city school students; a new public engagement event called CREATE! Arts Festival; curated exhibits; and other special programs.

Taxation Policy

As reported in the City of Vancouver's 2019 plan, *Making Space for Arts and Culture*, property tax assessments in selected studio locations have increased by 77% over a five-year period.¹ With most artists having month-to-month or triple-net-leases, they absorb those property tax increases. This situation is even more difficult for artists in older buildings that have higher ratios of land value to building value. Policies that incentivize a *highest and best use* have had an accelerated negative impact on arts and cultural space in the city.

A City Without Art?

In 2019 the Eastside Arts Society documented, in the award-winning report *A City Without Art?*, the quantum of artist displacement over the previous decade.² This included the loss of approximately 400,000 ft² of studio space—the area of approximately 4.5 Canadian football fields, including endzones! The report called for the immediate implementation of a *zero net loss* policy in addition to a policy that expands and incentivizes artist studio space: *No Net Loss, Plus!* The report argued that to prevent further displacement of artists and loss of production space, all levels of government should proactively develop new policies, regulations and incentives to protect, enhance and expand commercial and industrial spaces suitable for visual artists. The situation has been exacerbated by municipal and provincial policies intended to increase the housing supply and curtail foreign investment in residential properties. These policies have yielded unintended consequences for artist production spaces by increasing investor focus on the profitability of industrial and commercial re-development.

Eastside Arts District

A major recommendation of *A City Without Art?* was to formally establish the EAD in order to protect and enhance arts and culture in the Eastside. The EAD would not only help to preserve and develop space, but also would strengthen the capacity for artists and arts organizations to thrive as the city grows.

1 City of Vancouver (2019) *Making Space for Arts and Culture*. <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>

2 Eastside Culture Crawl Society (2019) *City Without Art? No Net Loss, Plus!*. <https://culturecrawl.ca/citywithoutart>

Council Support

The City's new culture plans (several of which align with the objectives of the EAD) acknowledge the displacement and erasure of the arts and recommend policies, zoning, and taxation measures to preserve and provide cultural spaces across the City. In March 2020, Vancouver City Council passed a motion³ supporting the exploration of a formal EAD and directed staff to report back on recommendations for the District. The EAS received financial support from the City to prepare an Eastside Arts District Strategy, to begin engaging the community, to conduct research, and to develop a long-term vision for the District. This report marks the completion of Phase 1 of the Eastside Arts District Strategy.

Funding Support

Additional financial support from the Vancouver Foundation, the BC Arts Council, and others has enabled significant recalibration of the original project and provided resources for a more comprehensive and community led EAD. The EAS has begun exploring formal establishment of the EAD, building on existing arts and cultural infrastructure, increasing local arts capacity, and ensuring future space for arts and culture. This work will include:

- identifying well-defined geographic boundaries
- defining regulatory and planning policies
- developing and securing funding sources
- creating a governance model
- mapping cultural assets
- building capacity for all incomes and disciplines to participate
- raising the profile of the diverse arts ecology

What is an Arts District?

An arts district is a well-recognized, spatially defined, mixed-use area with a high concentration of varied arts and cultural spaces that anchor attraction and interact with other sectors. Across North America and Europe, arts districts have proven to encourage clustering of cultural industries and support artistic and economic development.

Arts districts have **two key components** that work together for success:

1. Top-Down: planned elements (such as formal recognition and municipal policy) with stable funding and governance
2. Bottom-Up: emergent, self-organized activities driven by the arts and culture community

Like arts and cultural districts around the world, Vancouver's Eastside has an existing, distinct arts and cultural ecology, containing many of the characteristics that make a successful arts district:

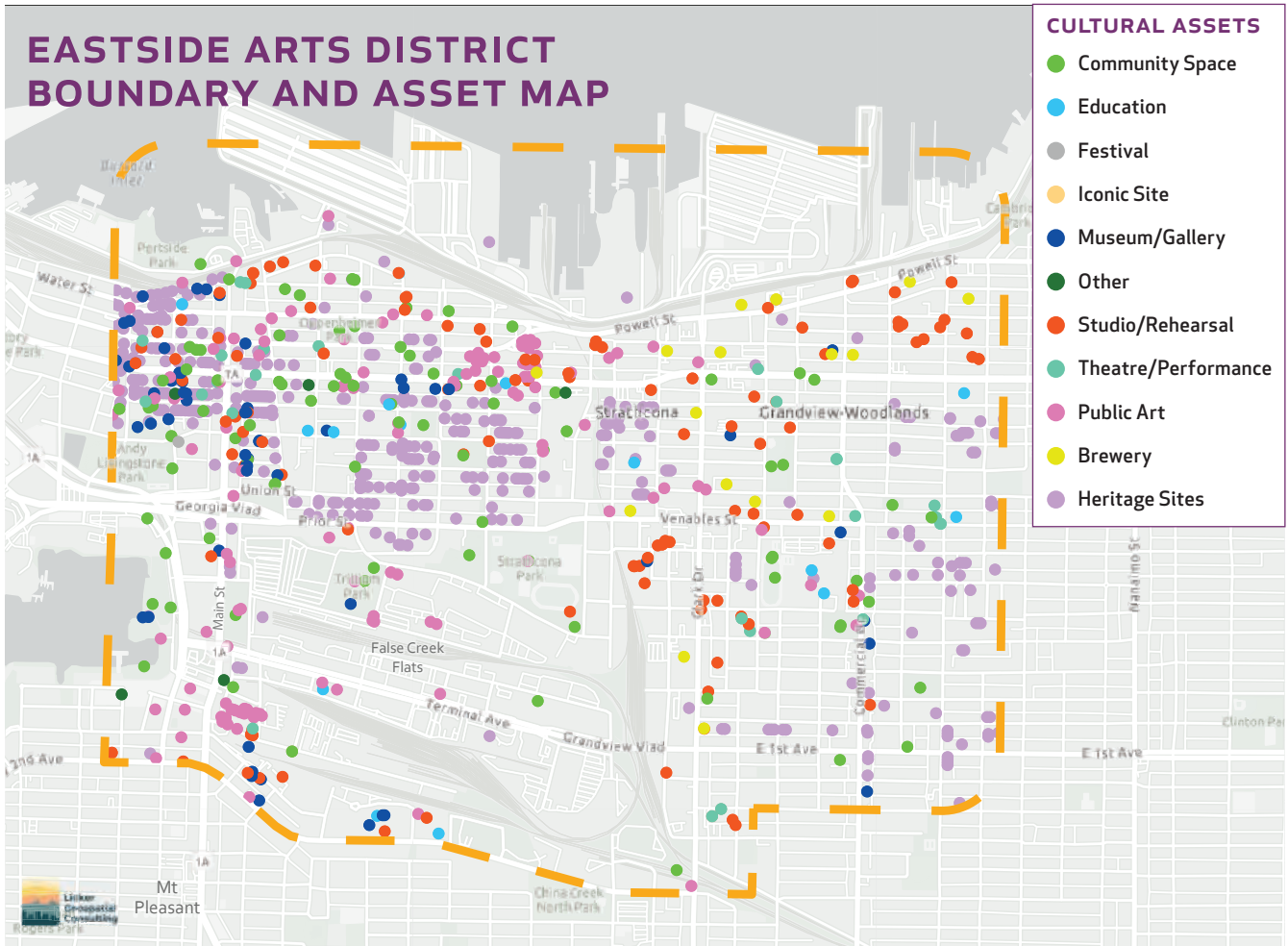
- an identifiable demarcated area
- a high concentration of artists and cultural producers
- a diverse set of tangible and intangible cultural assets
- production, performance, rehearsal, presentation, and festival spaces
- art schools and other related anchor institutions
- complementary economic drivers such as craft breweries and restaurants

³ City of Vancouver (2020) *Declaring support for an Eastside Arts District*. <https://council.vancouver.ca/20200226/documents/cfsc7.pdf>

**eastside arts
and cultural
assets**



EASTSIDE ARTS DISTRICT BOUNDARY AND ASSET MAP



Eastside Arts District Boundaries

While the area of the Eastside Culture Crawl has grown over the years, the boundaries proposed for the EAD expand even farther and include a broader base of artists and cultural producers. These expanded boundaries, given the vision and mandate of the EAD, are suggested on the *Boundary Map*. To the North, the EAD extends to the Port of Vancouver; to the East, it includes both sides of Victoria Drive; to the South, Great Northern Way; and to the West, Columbia Street.

Tangible Assets

The Eastside includes hundreds of buildings and sites that serve overlapping communities for their creative practice, production and consumption. Rehearsal spaces, recording spaces, public parks, festival sites, public artworks, workshops, venues, and galleries ensure access to hundreds of artists and cultural producers that then engage with thousands of patrons annually. Examples of important Eastside arts and cultural infrastructure include the Arts Factory,

Parker Street Studios, Mergatroid Studios, The Rickshaw Theatre, Progress Lab 1422, Firehall Arts Centre, and China Cloud Studios, to name just a few.

The area is home to two major art schools: Emily Carr University of Art and Design and Simon Fraser University School of Contemporary Art, as well as several smaller schools and institutions like the Centre for Digital Media and Nimbus School of Recording and Media. It includes historic buildings and popular parks, complemented by new economic drivers such as dozens of restaurants and most of Vancouver's craft breweries. The City of Vancouver's *False Creek Flats Area Plan* noted that 19% of businesses in the area identify themselves as part of an arts and culture cluster.⁴

⁴ City of Vancouver (2017) *False Creek Flats Area Plan*. <https://vancouver.ca/images/web/policy-plan-false-creek-flats.pdf>



Intangible Assets

Intangible cultural heritage often is woven into tangible assets by peoples' experiences or understanding of a place, past or present. Intangible cultural assets are part of an important conversation amongst governments, local First Nations, and residents. Within the EAD boundaries are culturally significant areas such as Japantown, Chinatown, and Black Strathcona, as well as a rich Indigenous history. According to the United Nations Education, Scientific and Cultural Organization (UNESCO), intangible cultural heritage includes "living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts".⁵ Major events where intangible cultural heritage can occur and that take place in the EAD include the Chinese New Year's Parade; Heart of the City Festival; Culture Crawl Visual Art, Craft and Design Festival; Italian Days; Parade of Lost Souls; Powell Street Festival, and most recently, Create! The arts and cultural asset map will become an interactive website.

⁵ UNESCO (2021) *Intangible Cultural Heritage*. <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

ONGOING LOSSES

In 2021 White Monkey Design, a 16,000 ft² 'prop shop' specializing in metalwork and recycling materials, was displaced after 33 years in their Eastside location (496 Prior Street). The land is owned by the City of Vancouver and is part of the new St. Paul's Hospital Health Campus development. The neighbouring Eastside Studios (20,000 ft²) will also need to move in the near future. While theoretically artists can relocate, and new developments may include symbolic 'cultural space amenities', the Eastside is losing more than just space. It is losing vital community connection, distinct cultural heritage, and the benefits of locally owned businesses. Both tangible and intangible arts and cultural assets already exist and contribute psychologically and sociologically to the Eastside Arts District. While the preservation of existing tangible assets (physical infrastructure) is a priority for the EAD, the notion of **safeguarding intangible cultural heritage** also is essential to understand and act upon. A formally recognized EAD will ensure the area's vibrancy and cultural sustainability for future generations.

learning from other arts and cultural districts



The following high-level summaries illustrate how other cities have successfully developed vibrant arts and culture districts. These models are presented to inspire an approach that is appropriate for Vancouver's Eastside.

Funding Model: funding through local government tax base

SAN FRANCISCO, CALIFORNIA

The City of San Francisco's *Cultural District Initiative*⁶ provides annual operating funding for seven officially designated Cultural Districts. The City provides \$3 million in funding each year by reallocating 1% of revenue from the tourism 'hotel tax'. Beginning in 2018, each of the seven Cultural Districts receives \$230,000/year for an initial three-year period with an optional two-year extension. These funds support non-profit district organizations with staffing costs, consultant fees for planning initiatives, communications and engagement materials, and outreach projects in the community.

JERSEY CITY, NEW JERSEY

In February 2020, the State of New Jersey passed legislation permitting municipal governments to levy an optional tax to fund arts and cultural projects. To levy a new arts and culture tax, municipal governments must hold a referendum and secure majority support. Jersey City Council secured majority support for this measure which came into effect in 2021. This voter-approved art and culture trust fund will be supported by an additional tax of \$0.02/\$100 of assessed property value, costing homeowners approximately \$50 to \$75/year and raising \$800,000 in new funding.⁷

6 San Francisco Planning (2020) *Cultural District Initiative*. <https://projects.sfplanning.org/community-stabilization/cultural-districts-initiative.htm>

7 City of Jersey (2020) *Ordinance of the City*. <https://cityofjerseycity.civicweb.net/document/20348>

Government Policy and Zoning Model: policy to protect and provide cultural spaces

LONDON, ENGLAND

Hackney Wick and Fish Island is a 50-acre triangle in the City of London, adjacent to the 2012 Queen Elizabeth Olympic Stadium and Park. The area has over 1,000 artist studios and is considered to have the highest density of artists and creative spaces in Europe. It is recognized as a Creative Enterprise Zone by the City of London, which has provided funding and resources to implement policies protecting artists and cultural spaces. The *Local Plan*⁸ requires a 1:1 replacement of existing cultural spaces as part of redevelopment. Newly built cultural spaces must be available to tenants on long-term leases with affordable rent. Recognizing the disruption caused by temporary relocation of arts and culture groups during redevelopment, three civic facilities are available for seven-year leases to non-profits which ensure below-market rents.

Property Tax Model: alleviating property tax burden on creative enterprises

TORONTO, ONTARIO

Ontario amended its *Assessment Act* in 2018, enabling the City of Toronto to introduce the *Creative Co-Location Facilities Property Tax Subclass*⁹ legislation. This legislation provides a 50% reduction of annual municipal and school taxes for qualified creative enterprises located in commercial and industrial properties. Qualified tenants can secure below-market rent as well as long-term leases to increase the affordability and sustainability of cultural and creative spaces. The revenue shortfall due to this tax relief measure is redistributed amongst other commercial and industrial properties across the City. Spread over more than 5,000 properties, the tax relief of \$1 million has resulted in an average \$100–\$150 increase in taxes on commercial properties.¹⁰

8 London Legacy Development Corporation (2015) *Adopted Local Plan: Sub Area 1*. <https://www.london.gov.uk/moderngovlldc/documents/s60365/Item%209%20-%20PUBLIC%20-%20Appendix%202.pdf>

9 City of Toronto (2022) *Creative Co-location Facilities Property Subclass Designation*. <https://www.toronto.ca/business-economy/business-operation-growth/business-incentives/creative-co-location-facilities-property-tax-subclass-designation/>

10. Ibid



Detail of Station North Arts District marketing poster

Governance Model: governance model of shared responsibility based on capacity

BALTIMORE, MARYLAND

The Station North Arts & Entertainment District¹¹ in Baltimore was established as the first certified Arts and Entertainment District in Maryland in 2002. The District started as a grassroots initiative of four organizations with a \$50,000 grant from the City of Baltimore and has grown into a separate non-profit organization with four full-time staff and \$400,000 in annual funding for operations and programming. A steering committee of the four partners established an independent non-profit organization with an active board comprised of representatives from local businesses, arts organizations, developers, and City officials.¹²

11 Station North Arts District (2022) <https://www.stationnorth.org/>

12 Maryland State Arts Council (2022) *Arts and Entertainment Districts*. <https://www.msac.org/programs/arts-entertainment-districts>

Cultural District Branding and Marketing Model: marketing and programming initiatives

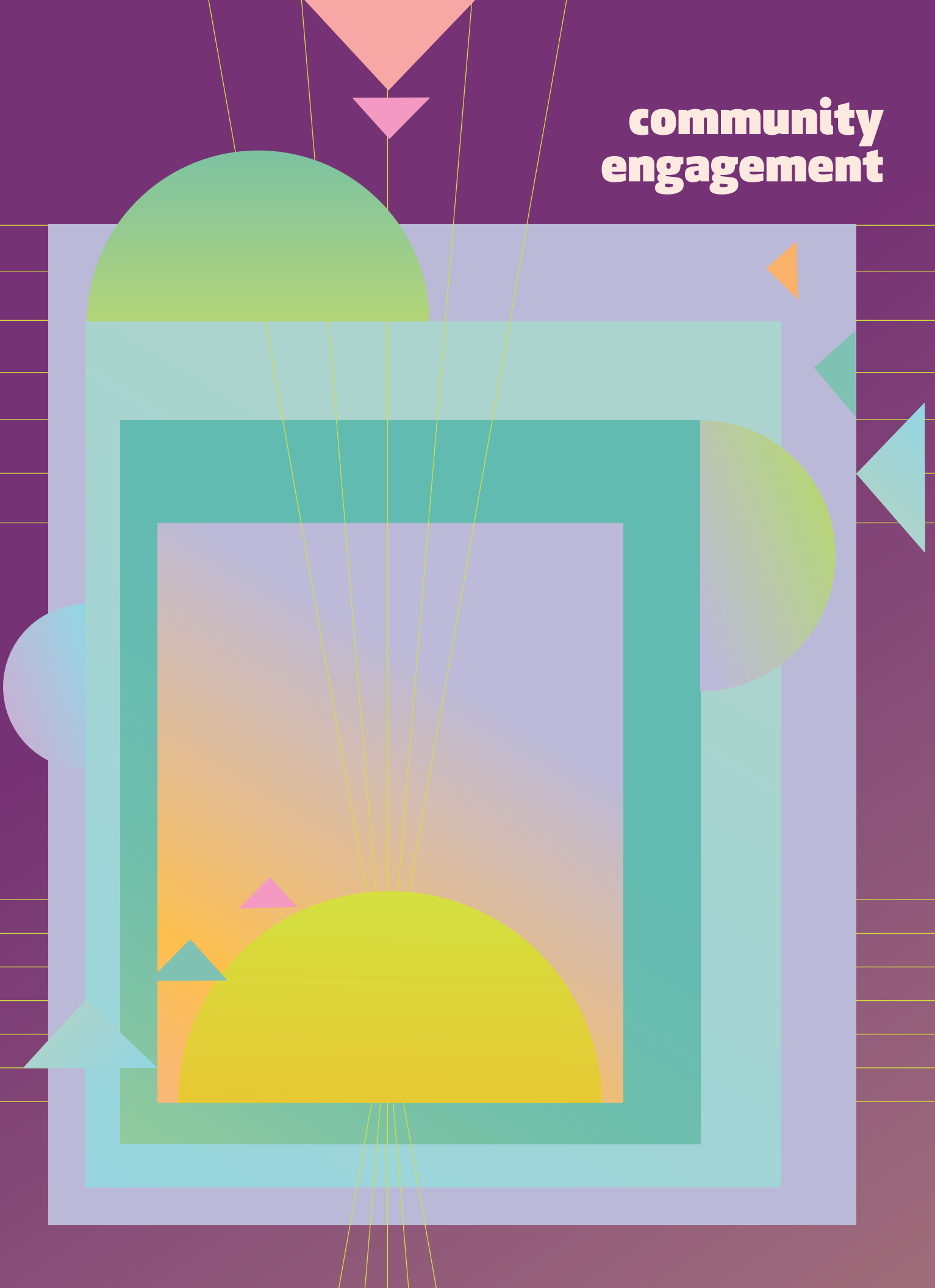
BALTIMORE, MARYLAND

Baltimore's Station North Arts & Entertainment District also has branding and marketing initiatives that provide the area with a positive identity, attracting additional artists and businesses and promoting reinvestment. Several non-profit and community-minded landowners and developers have invested over \$12 million to build and/or secure 60,000 ft² of artist production spaces within the District. It is home to Artscape, Baltimore's largest free annual arts festival that attracts over 300,000 visitors per year.¹³

The EAS, through its research of arts and cultural districts, has learned about the pros and cons of such districts and now is poised to move forward. What stands out is the importance of grassroots support, government support, new funding models and inclusive public engagement throughout a district's development. These factors will ensure the EAD's sustainability and a fair distribution of costs and benefits.

13 Visit Baltimore (2022) *Station North Arts and Entertainment District*. <https://baltimore.org/listings/station-north-arts-and-entertainment-district/>

community engagement



STAKEHOLDER INTERVIEW RESULTS

POTENTIAL BENEFITS OF AN ARTS DISTRICT

HIGHEST RANKED BENEFITS

- * Protecting existing arts and culture spaces
- * Potential for new and enhanced art studios and cultural spaces
- * Potential for a new and unified platform for collaboration in the arts and culture sector

ADDITIONAL BENEFITS

- Allyship in confronting City policies that incentivize highest and best use, making it difficult for property owners to maintain space for arts and culture
- Could provide advocacy, operational support, property management expertise, explanation of financial covenants, and property brokerage
- Could promote secure tenure, permitting artists and organizations to plan and be productive rather than constantly searching for their next spaces

LESS IMPORTANT BENEFITS

- New or enhanced programming and events
- New revenue sources for arts organizations and/or artists
- New grants/ government funding for arts organizations and/or artists

As the Eastside Arts District (EAD) will incorporate artistic disciplines much broader than the Eastside Arts Society's (EAS) visual arts base, a key priority is to engage the diverse Eastside arts and culture community.

Fourteen preliminary stakeholder interviews were conducted with representatives of key organizations and businesses that could be integral parts of the EAD. Respondents were chosen for their thorough knowledge of the area or their connection to critical cultural infrastructure, and included the following:

- theatre groups
- music venues and promoters
- restaurants and bars
- a residents' association
- a post-secondary school
- a community festival
- arts organizations
- a real estate developer
- a social service provider

These stakeholders responded to a standardized questionnaire with several open-ended questions and were asked to rank listed considerations of potential benefits and drawbacks of the EAD. Respondents also were offered additional time to provide input beyond the questionnaire and list. Most stakeholders were familiar with the concept of an Eastside Arts District, if not through existing collaborations with the EAS, then informally from their own observations of the vibrant arts and culture community on the Eastside. Indeed, there is a common *mental map* of arts and culture in commercial and industrial zones on the Eastside.

*The stakeholders' focus on **spatial benefits** highlights the urgent need for secure space.

POTENTIAL DRAWBACKS OF AN ARTS DISTRICT

HIGHEST RANKED DRAWBACKS

- ✗ Redirection of current government funding from existing programs to the Arts District
- ✗ Challenges of representing a broader diversity of arts and culture disciplines in the District
- ✗ An Arts District could promote gentrification, leading to increased rents and displacement of existing artists and organizations

ADDITIONAL DRAWBACKS

- New regulations could slow approvals, restrict activities, or reduce incentives to develop arts and cultural space
- Costs could increase for both owners and renters
- Different artistic practices might have incompatible or conflicting needs
- The Arts District could become too big and inclusive, limiting its effectiveness and ability to lead change

LESS IMPORTANT DRAWBACKS

- Inability to ensure new development of arts and cultural spaces
- Underrepresentation of arts and culture organizations from other parts of the city

OTHER INPUT

- Some respondents highlighted the **need to retain the City's existing arts and culture talent**, and recommended incentives for property owners to provide space.
- Others recommended shifting away from a Eurocentric or capitalist logic for arts preservation, and instead **promoted an Indigenous or common-good perspective**. For example, new cultural spaces should receive greater public funding instead of being funded primarily by developer contributions.
- Several respondents suggested that **inclusive governance of the EAD** would improve representation of the diversity of the District. As many artists lack the capacity (time, energy, and expertise) to participate in governance, engagement needs to support capacity development.
- Some respondents expressed distrust of **how the City of Vancouver integrates public input** into planning and policy. They felt that contributions to previous consultations were not reflected or were minimized in final plans, resulting in disengagement and cynicism (e.g. Flats Arterial Community Panel¹⁴). Others noted the importance of engagement with people from lower incomes and with Indigenous, Black, and Asian communities.

14 Strathcona BIA (2019) *What we know about the future of Prior Street*. <https://strathconabia.com/what-we-know-about-the-future-of-prior-street>

policy and legislative context



Collaboration between different levels of government is necessary to implement a suite of policy to establish the Eastside Arts District (EAD) as well as to preserve, provide and safeguard arts and cultural spaces. The current policy context suggests that a formal arts district on the Eastside is a natural next step in ensuring access to safe, affordable, high-quality creative space and enhancing the local arts ecology. The Eastside Arts Society (EAS) seeks to instigate a new and inclusive community-led organization that will represent local need as policies emerge and are implemented.

Federal

In 2018, the Standing Committee on Canadian Heritage of the House of Commons published a report called *A Vision for Cultural Hubs and Districts in Canada*.¹⁵ The Committee made numerous recommendations that could benefit the local arts ecosystem and could be accelerated through the establishment of the EAD, including:

- encourage the integration of citizen and community-driven artistic activities into the policies, planning and programmes for cultural hubs
- explore financial and tax measures
- study the impacts of cultural districts, such as gentrification
- collaborate with municipalities to study how to improve collaboration between all levels of government regarding support of cultural hubs
- encourage municipalities to offer tax incentives for the creation and development of cultural hubs
- increase access to real estate for cultural hub activities
- support research and data collection for the development of cultural hubs and districts
- review the structure of the Canada Cultural Spaces Fund to provide sustainable funding

The Standing Committee on Canadian Heritage of the House of Commons has made it quite clear that further exploration and establishment of arts and cultural districts should be a priority for municipalities.

Provincial

The Provincial government can affect the implementation and success of potential city planning initiatives in two important ways. Firstly, the Province determines the planning framework for the City of Vancouver, as the City and the Vancouver Park Board operate under a provincial statute—the Vancouver Charter. City Council has authority to pass bylaws about land use and development, buy and sell property, collect or exempt certain taxes, approve expenditures, give grants, undertake public works, charge development cost levies, and preserve heritage. Secondly, the Province establishes the municipal property tax system. This includes the *highest and best use* assessment system that has had a considerable negative effect on the artistic community.

Municipal

The City of Vancouver's *Making Space for Arts and Culture* report states that City governments have a particular responsibility for the provision of affordable space, support of local cultural infrastructure projects, land use and zoning, planning and development, and regulatory policies and processes. Other levels of government and agencies supporting cultural spaces look to City governments to inform policy directions and essential project funding.¹⁶ The following is a summary of relevant municipal documents.

15 House of Commons Canada (2018) *A Vision for Cultural Hubs and Districts in Canada*. <https://www.ourcommons.ca/Content/Committee/421/CHPC/Reports/RP10045531/chpcrp13/chpcrp13-e.pdf>

16 City of Vancouver (2019) *Making Space for Arts and Culture*. <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>

Culture|Shift: Blanketing the City in Arts and Culture

The City's *Culture|Shift*¹⁷ plan identifies a need to embrace culture as the fourth pillar of sustainable development, weaving art and culture into municipal decision-making at all levels. *Culture|Shift* has five main tracks: place arts and culture at the centre of city building; reconciliation and decolonization; cultural equity and accessibility; making space for arts and culture (and the companion report *Making Space for Arts and Culture*); and collaboration and capacity. Some of the specific goals within these general directions are particularly relevant to objectives of the EAD, including:

- implement cultural space targets
- expand planning tools and reduce regulatory barriers
- prioritize intangible cultural heritage
- increase investment in local and urban Indigenous arts and culture
- support community-led ownership and community-led projects
- prevent displacement
- strengthen sector resilience through facilitating partnerships and leveraging investment

17 City of Vancouver (2019) *Culture|Shift: Blanketing the City in Arts and Culture*. <https://vancouver.ca/files/cov/vancouver-culture-shift.pdf>

Making Space for Arts and Culture

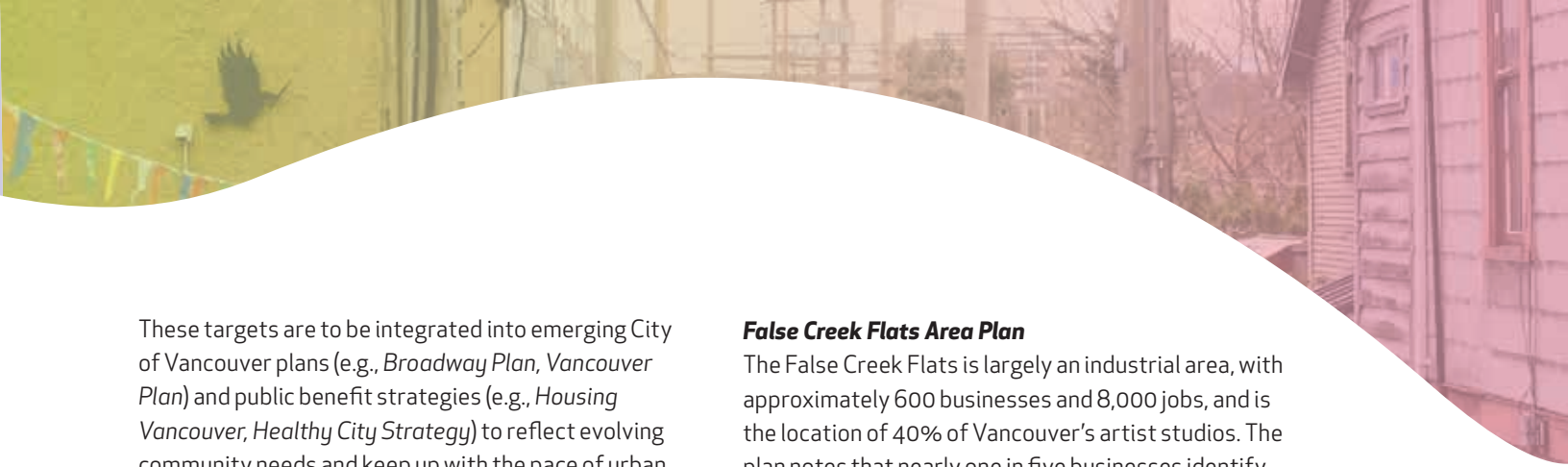
*Making Space for Arts and Culture*¹⁸ is the City's cultural infrastructure plan, conceived to use policies, tools, programs and investment to secure, enhance and develop vibrant, affordable, and accessible arts and cultural spaces in partnership with the community, other agencies, all levels of government and the private sector. The plan outlines six goals:

1. Prioritize self-determined Musqueam, Squamish, and Tsleil-Waututh and urban Indigenous spaces
2. Prioritize cultural heritage, equity, and accessibility
3. Remove regulatory barriers
4. Expand tools to prevent displacement and secure spaces
5. Expand community partnerships
6. Increase community ownership and support a cultural land trust

The plan acknowledges that the most critical challenge facing arts and culture is affordability of space. With accelerated development and rapidly rising industrial and commercial land values, Vancouver is facing imminent loss of affordable places for artists to live, work, and share their work. City-wide, the plan sets ambitious, but necessary, targets for arts and cultural space over the next 10 years, including:

- no net loss of cultural space
- 800,000 ft² of affordable, City-owned, non-profit, and private space, including 650,000 ft² of new, expanded, or repurposed spaces
- 150,000 ft² of enhancement and renewal of existing spaces
- 400 units of affordable artist housing

18 City of Vancouver (2019) *Making Space for Arts and Culture*. <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>



These targets are to be integrated into emerging City of Vancouver plans (e.g., *Broadway Plan*, *Vancouver Plan*) and public benefit strategies (e.g., *Housing Vancouver*, *Healthy City Strategy*) to reflect evolving community needs and keep up with the pace of urban growth. The targets lead to specific recommendations, many of which could be implemented through formal establishment of the EAD and collaboration with the District. The City's plan and the EAD share the objectives of community stewardship, seed funding, assistance with navigating regulations, arts facility zoning, using older buildings and temporary spaces, preservation of spaces, reduction of property tax burdens, sharing community led real estate knowledge, community cultural land trusts, density bonusing, development cost levies, integrating arts and culture in planning and zoning, and affordable non-profit space on commercial and industrial lands.

While Vancouver has recently shared a draft *Vancouver Plan*, planning and development policies are historically stated in neighbourhood area plans and implemented through zoning. The EAD crosses several neighbourhood planning areas, each with objectives for supporting arts and culture, and many of which could have a greater impact through the establishment of the EAD. Specifically, two documents, the *False Creek Flats Area Plan* and the *Employment Lands and Economy Review* provide the strongest argument for the realization of a formal EAD, due to their focus on industrial and/or commercial zones.

False Creek Flats Area Plan

The False Creek Flats is largely an industrial area, with approximately 600 businesses and 8,000 jobs, and is the location of 40% of Vancouver's artist studios. The plan notes that nearly one in five businesses identify as being a part of the arts and cultural sector, including manufacturers and suppliers essential to art production.¹⁹ It is an area that has the greatest potential to contribute to the preservation and development of arts and cultural spaces. The plan also highlights the importance of the area for lower income Vancouverites and the critical role current use plays in the City's arts ecology:

The Flats' large industrial land base and collection of former heavy industrial and manufacturing buildings offer rare spaces where artists and cultural workers can be noisy, messy, and make large-scale work, at relatively affordable rents. This serves an important economic need as approximately 82% of artists are considered low-income and, on average, Vancouver artist incomes are approximately 35% lower than the overall labour force.

Also important is the development of the new St. Paul's Health Campus and its adjacent Health Hub. While offering obvious community benefit, it will also have an unintended effect of displacing lower-rent arts and cultural spaces in the surrounding area by accelerating increases in nearby property values. There are approximately 540 health-related businesses and over 2000 workers near the current St. Paul's Hospital and they are likely to relocate. The rate of change in the False Creek Flats should be matched with actions that protect arts and culture.

¹⁹ City of Vancouver (2017) *False Creek Flats Area Plan*. <https://vancouver.ca/images/web/policy-plan-false-creek-flats.pdf>

Employment Lands and Economy Review

The *Employment Lands and Economy Review*²⁰ is a study informing the in-progress *Vancouver Plan* and specifically addresses the need to enhance the viability of the arts and culture sector. The report notes that:

Over the next 30 years, support for arts and culture is needed in numerous and critical ways. Special emphasis needs to be put on preventing displacement and enabling a thriving continuum of diverse, affordable, accessible, secure arts and culture spaces. Proactive approaches need to be taken to develop new policies and incentives to protect, enhance and grow the supply of commercial and industrial spaces suitable for artists. In addition, significant work needs to be done to create more equitable opportunities for artists in the city.

Actions outlined in the *Review* include:

- Explore mechanisms to support affordable, accessible non-profit arts and cultural space in commercial and industrial zones, including:
 - › Implementation of density bonus contributions
 - › Support the Eastside Arts Society's work towards a cultural district
 - › Explore cultural districts in the *Broadway Plan*
- Remove existing and new barriers for artist studios and production:
 - › Zoning and Development By-law amendments to remove barriers to work-only artist studios in industrial areas
 - › Expand the definition of 'Homecraft' so that the Zoning By-law supports arts production and artists
 - › Create a zoning specific to non-profit arts and cultural facilities, simplifying and aligning City policies, licenses, permits, bylaws, and other regulatory requirements
- Work with the Province to develop a new property tax sub-class, to reduce the tax burden on underdeveloped commercial and industrial spaces
- Secure development contributions for the new Vancouver Cultural Spaces Fund for large-scale, community-led, cultural space projects
- Support a community-led cultural land trust, investigating new ways to partner with the arts community on development and ownership of facilities

²⁰ City of Vancouver (2020) *Employment Lands & Economy Review Phase 2 Report: Emerging Directions for Consideration Through Vancouver Plan*. <https://vancouver.ca/files/cov/employment-lands-economy-review-phase-2-report.pdf>



Broadway Plan

In March 2022, the City released a *Draft Broadway Plan*²¹ that outlines policies implementing the goals from *Culture|Shift*, *Making Space*, the *Music Strategy* and *Spaces to Thrive* (a new strategy focused on strengthening Vancouver's social infrastructure). A small, but significant, portion of the plan area overlaps with the southern section of the EAD (North of Great Northern Way). The report's *Arts and Culture Draft Policies* section states, "Vancouver's future as a cultural city depends on the continued existence and growth of arts and culture . . . including spaces for artists to get messy [and] be loud".²² Several visual arts, music production, and performance spaces are currently located in these few blocks.

The *False Creek Flats Area Plan* and now the *Broadway Plan* have reimagined this area as a *Creative District*, seeking to "increase permitted heights and densities in these areas . . . to help modernize and intensify the innovation, creative, bio-tech and city-serving

industrial functions".²³ An emphasis on modernizing while embracing 'creative industries' often privileges some creativities and excludes others, as witnessed in other parts of the City (e.g., Railtown).

While the final *Broadway Plan* is still in progress, collaboration between the City and those from within the arts community, united around a vision for a diverse and inclusive Arts District, could help ensure the plan's *Creative District* achieves its stated goals and meets local needs.

Downtown Eastside Plan

Central to the *Downtown Eastside Plan* is maintaining the distinct character and roles of these diverse, mixed-income residential and industrial areas.²⁴ The plan recognizes that affordable, multi-use studio space for all incomes and art disciplines is in short supply. The plan states that the arts play an important role in the economic vitality of the community and contribute to positive social outcomes.

21 City of Vancouver (2021) *Shape Your City: Broadway Plan*. <https://shapeyourcity.ca/broadway-plan>

22 City of Vancouver (2022) *Broadway Plan: Draft Arts and Culture Policies*. <https://syc.vancouver.ca/projects/broadway-plan/draft-plan-policy-booklet-arts-culture-music.pdf>

23 City of Vancouver (2022) *Broadway Plan: Draft Jobs and Economy Policies*. <https://syc.vancouver.ca/projects/broadway-plan/draft-plan-policy-booklet-jobs-and-economy.pdf>

24 City of Vancouver (2018) *Downtown Eastside Local Area Plan: Second Amended Edition*. <https://vancouver.ca/home-property-development/dtes-local-area-plan.aspx>



Grandview-Woodland Community Plan

The *Grandview-Woodland Community Plan* has three broad goals related to arts and culture:²⁵

- Ensuring a diverse and thriving arts and culture scene that enriches the lives of residents and visitors
- Enabling an ecology of supportive cultural facilities such as low-income housing, creation/production space, presentation/exhibition space, and office space, as well as other community-based spaces
- Supporting a wide range of cultural traditions and all-ages programming that fosters opportunities for reconciliation, including local First Nations and urban Aboriginal arts and culture

Grandview-Woodland also is home to 18% of Vancouver’s off-reserve Indigenous population and a higher than average (20%) Indigenous youth and child population. Ensuring access to affordable and high-quality arts and cultural spaces is a positive step towards reconciliation.

25 City of Vancouver (2017) *Grandview Woodland Community Plan*. <https://vancouver.ca/files/cov/grandview-woodland-community-plan.pdf>

Public Art Policy

Public artworks are intended to bring new meaning to the public realm by reflecting the complexities of place and multiple publics, by engaging cultural practices, and by provoking critical dialogue. The Public Art Committee, appointed by City Council, guides public art policy and approves art plans. Public art contributions (either on-site artwork or cash in lieu) are required for large rezoning projects. However, much development in the EAD is either under the policy’s size threshold or is on land already zoned, leaving limited leverage for new public art. At the discretion of the City the policy also may apply to projects where a substantial public benefit is sought. Despite being the most concentrated area for arts production in the City, the EAD has few examples of major public art works beyond murals, mosaics, and Ken Lum’s “Monument to East Vancouver”, 2010.

The City’s Public Realm Framework from the *Draft Broadway Plan* highlights that public art “is an integral part of the public realm” and that “outdoor spaces provide opportunity for artistic creation, experiencing arts and culture and social connection”.²⁶ Although addressing the lack of significant public artworks on the Eastside already aligns with City priorities and funding mechanisms, it needs to be strengthened by adopting a similar public art model for commercial and industrial developments.

These brief summaries of the City’s intentions reflect well-known rationales, years of community engagement, and the urgent need to protect arts and culture in the City of Vancouver. It is important to now act upon them, **seizing the moment**, at a scale and speed appropriate to the need. As noted above, the formal establishment of the Eastside Arts District is a key recommendation that would positively impact the Eastside, that would greatly benefit all Vancouverites, and that represents action towards a cohesive and inclusive *Vancouver Plan*.

26 City of Vancouver (2022) *Broadway Plan: Draft Public Realm Framework Policies*. <https://syc.vancouver.ca/projects/broadway-plan/draft-plan-policy-booklet-public-realm-framework.pdf#page=25>

The image is a complex abstract composition. It features a large lime green circle on the left side. The background is divided into several sections with different patterns: wavy lines in shades of green and blue at the top, vertical lines in purple and blue in the middle, and wavy lines in purple and blue at the bottom. There are also solid color blocks in orange, pink, teal, and grey. Several small pink vertical bars are scattered throughout the design. The text 'municipal incentives' is located in the top right corner in a white, bold, sans-serif font.

municipal incentives

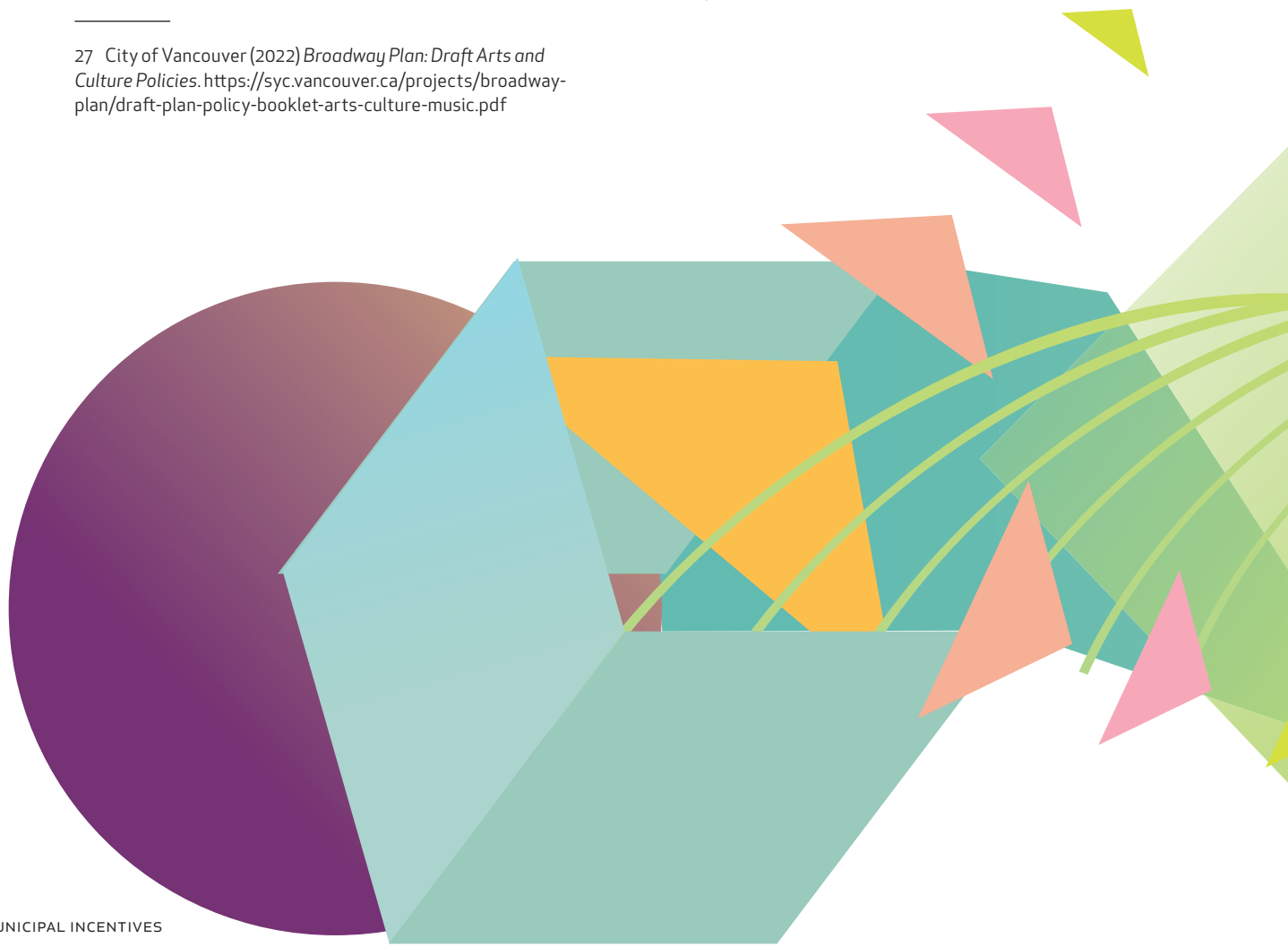
The City of Vancouver's Toolbox

Several mechanisms that could positively impact cultural spaces in the Eastside are already central to City planning documents, such as *Culture|Shift: Blanketing the City in Arts and Culture*, *Making Space for Arts and Culture*, the *Vancouver Music Strategy*, and numerous neighbourhood plans. Many recommendations found in these reports have been further distilled and re-stated in the new *Draft Broadway Plan*.²⁷ While there is only limited overlap between the Broadway Corridor and the Eastside Arts District, several of the *Broadway Plan's* key recommendations are applicable to protecting the arts on the Eastside. Most importantly, these approaches must ensure long-term, affordable, and secure tenure for production, performance, and presentation space.

27 City of Vancouver (2022) *Broadway Plan: Draft Arts and Culture Policies*. <https://syc.vancouver.ca/projects/broadway-plan/draft-plan-policy-booklet-arts-culture-music.pdf>

The City has identified the following mechanisms which could be implemented in alignment with the Eastside Arts District, thus enhancing co-ordination and recognition by local artists and cultural producers.

- **Density bonusing:** incentivizing development of economically inclusive, high-quality cultural spaces through density allowances
- **Amenity shares contributions:** financial contributions from developers in exchange for density, that are re-distributed into arts and cultural amenities
- **Commercial linkage fees (CLFs):** considering CLF's for arts and culture, particularly when development is displacing existing and vital cultural space
- **Development cost levies (DCLs):** reduced DCLs for new developments that include non-profit cultural facilities



- **Zoning amendments:** amend zoning restrictions that disincentivize affordable space for artistic production, rehearsal, and presentation (or create Arts Facility Zoning)
- **Arts licensing:** expand the arts event licensing program to increase public engagement and raise the profile of local organizations and artists, which in turn increases organizational sustainability
- **Co-location of social and cultural non-profit hubs:** prevent displacement and allow co-location to reduce costs and increase collaboration across disciplines and services
- **Public Art:** consider lowering the threshold for public art contributions and ways to support public art in smaller developments
- **Change of Use:** support temporary change of use in older buildings to support arts production

These mechanisms have already had meaningful impacts in parts of Vancouver. For example, the Western Front, an interdisciplinary and experimental art space in Mount Pleasant, was purchased by the Western Front Society with the support of the City of Vancouver through contributions from a nearby development. Similar approaches helped preserve the Hollywood Theatre in Kitsilano, and secured ownership for the Grunt Gallery in Mount Pleasant. While the Arts Factory and C-Space in the past benefited from Community Amenity Contributions (now called Amenity Shares), they do not own their properties and are currently at risk of displacement.

Most importantly, these approaches must ensure long-term, affordable, and secure tenure for production, performance, and presentation space.

**new
directions**



Arts Initiative Fund

The sustainability of the Eastside Arts District (EAD) will be dependent on new funding streams that prevent additional strain on an already competitive funding system. While the expansion of existing policy tools would aid in the provision of arts and cultural spaces, the Eastside Arts Society (EAS) is also seeking other ways to financially support the EAD, including membership fees, advertising, public art consultation fees, sponsorships, and a new proposed Arts Initiative Fund.

An Arts Initiative Fund modelled after the Business Improvement Area (BIA) financial format is appealing for the EAD, since the City of Vancouver is familiar with this structure as a funding mechanism for neighbourhoods. BIAs are designated business districts managed by a non-profit organization that collect fees from local businesses to promote and enhance business, safety, cultural events, and beautification within an area. Currently, the City of Vancouver has 22 active BIAs. The Hastings-Crossing, Strathcona, Chinatown, Hastings-North, and Commercial Drive BIAs are located within the proposed boundaries of the EAD, but there is a large gap in the False Creek Flats. The total assessed property value in the Flats is approximately \$7.4 billion. If the EAD followed the precedent set in Jersey City (\$0.02 per \$100 of assessed property value) the EAD could generate approximately \$1.5 million in revenue for an Arts Initiative Fund.

The potential for financially supporting the EAD through an approach like the BIA system is innovative and worth exploring further. New funding streams for arts and culture on the Eastside are desirable if seeking to retain a diverse and high concentration of creative industries, especially given the City's designations of a Creative Campus, Innovation Hub and Cultural Precinct in the area. Revenue generated from businesses in the area could be used to promote a broad range of creative businesses, non-profit organizations, public art, and arts production space in Vancouver's existing creative hub.

ACTIVATE FUNDING MECHANISMS

An additional two cents for every \$100 of property value in the Flats could generate \$1.5 million for an Arts Initiative Fund

Split-assessment Property Tax Model

Triple-net-leases are a very common formula for property owners and management companies because they account for property tax increases based on assessment of the *highest and best use* of land. The formula requires tenants to pay the cost of property tax and insurance as well as rent, creating a vicious cycle of precarity and frustration.

In contrast, a split-assessment property tax model would provide under-developed properties with options to reduce the tax burden of triple-net-leases. Creating a new commercial tax sub-class for arts and cultural spaces, with a lowered tax rate reflecting current rather than potential use, would be a paradigm-shifting change with immediate positive implications for the arts and culture sector.²⁸

28 City of Vancouver (2019) *Questions for tax shift report*. <https://vancouver.ca/files/cov/2019-04-28-questions-for-tax-shift-report.pdf>

In February of 2020, the Province introduced the *Interim Business Property Tax Relief Program* allowing municipalities to offer property tax relief to small businesses and non-profits on a case-by-case basis. According to the press release, “Local governments that choose to use the legislation will need to pass a bylaw to set further parameters to identify properties where the taxes have increased significantly due to a spike in land value in their communities”.²⁹ Selina Robinson, Minister of Municipal Affairs and Housing at the time, acknowledged that:

... years of an out-of-control real estate market have resulted in unexpected tax spikes for many small businesses that pay property taxes as part of their commercial leases ... People have been asking for help, and today we're offering a way for local governments to provide

that help. This new program empowers local governments to provide immediate relief to the small businesses and organizations most affected by skyrocketing property taxes in their communities.

However, the program is an interim solution that will provide only temporary relief in a few extreme cases, and it is not the permanent policy change that the community needs. While this program is a step in the right direction, it is an inadequate solution for the scale and urgency of the challenge. The City of Toronto's *Creative Co-Location Facilities Property Tax Subclass* legislation could help inform new, appropriate legislation for Vancouver. The EAS strongly recommends that government revisit tax relief and implement changes that support a thriving, sustainable and inclusive arts ecology in the Eastside.

29 Minister of Municipal Affairs and Housing (2020) *Tax relief for small businesses, non-profits, arts and culture groups*. https://archive.news.gov.bc.ca/releases/news_releases_2017-2021/2020MAH0032-000322.htm

EXPLORE TAX RELIEF

Creating a new commercial sub-class on arts and cultural spaces, with a lowered property tax rate reflecting current rather than potential use, could have an immediate positive impact

SUPPORT COMMUNITY OWNERSHIP

Increasing the ownership rate of artists and non-profit groups could protect production space from the negative effects of rising rents and real estate speculation



Earlier Engagement in the Development Approval Process

The City's rezoning and development approval process should include communication with the City's own Cultural Services Department concerning projects that impact existing arts and culture infrastructure, or that present opportunities to provide new cultural spaces in the EAD. Often communication is initiated too late to help achieve the goals stated in *Culture/Shift and Making Space*, or the shared objectives of the EAD. For example, new buildings proposed within the False Creek Flats Cultural Precinct are near Parker Street Studios, and should support and expand that arts-centric creative hub. Improved communication regarding new development in this area could help ensure that stated priorities are being met. Zoning amendments must enable the implementation of stated arts and cultural objectives.

Supporting Community Ownership and Leveraging City-owned Assets

Increasing the ownership rate of artists and non-profit groups would protect production space from the negative effects of rising rents and real estate speculation in the EAD. Ownership would provide long-term financial stability, allowing artists and arts organizations to invest in facility upgrades and

maintenance, and would increase public access to creative spaces. Assisting non-profits to acquire and operate spaces would ensure stable rental rates for artists while also expanding organizational capacity to develop new facilities.

City-owned land and facilities should be protected as the nucleus for the EAD, providing secure tenure and affordable production, presentation, and performance spaces. Providing land for an arts hub would enable grassroots non-profit organizations to fundraise for facilities development and operations, seeking contributions from the provincial and federal governments as well as private donors. The City of Vancouver can also contribute financial resources to acquire new sites through the *Property Endowment Fund*. Long-term loans secured against assets in the *Property Endowment Fund* and backed by the municipal government can enable non-profit organizations to secure favourable mortgages to acquire and develop new spaces.

In London, England's Creative Enterprise Zone, the *Local Plan* requires no net loss of cultural space during redevelopment, and even provides city-owned spaces for organizations that are temporarily displaced by redevelopment, pending completion of new spaces.

seizing the moment: establishing the eastside arts district



The purpose of this report is to summarize the feasibility of a formal Eastside Arts District (EAD). It began with a brief examination of arts districts in the context of the Eastside's arts and cultural assets, before highlighting relevant precedents from across North America and Europe. It then summarized findings from stakeholder interviews that represent a range of key organizations and businesses in the Eastside. Finally, it examined policy alignment between multiple levels of government and the objectives of the EAD.

This report is intended to inform a broad range of stakeholders: the City of Vancouver, the Province of British Columbia, individual artists, arts collectives, businesses, institutions, and non-profit organizations in or engaged with the Eastside arts community. It is difficult to understate the sense of urgency regarding the preservation, provision and safeguarding of cultural space in the Eastside. Steps towards protecting the City's arts and cultural identity should be acted upon **sooner rather than later**. With industrial zones cultivating mainly digital production space, and with development of the new St. Paul's Hospital Health Campus, time is of the essence as competition over the land base escalates.

Through our research we learned that:

- Informally, the Eastside already functions as an arts district and cultural hub. However, this is increasingly threatened as new development displaces existing arts and cultural infrastructure.
- The insecure tenure and unaffordability of arts and cultural spaces, particularly spaces of production, are the primary concern for artists and other stakeholders.
- The meaning attached to the past, present and future of arts and cultural space is important to protect despite its intangibility.
- There are several formally established arts and cultural districts that demonstrate alternative funding and policy models that we can apply while designing an approach that serves local needs.

- There is enthusiasm for a new and unified entity, an arts district, that enables collaboration across disciplines and ensures a sustainable, vibrant, and inclusive arts ecology in the Eastside.
- All levels of government have already acknowledged the importance of action to protect arts and cultural spaces, including action to establish arts districts. Several mechanisms are already in place, but further action is required to protect arts and culture in the Eastside.

The Eastside Arts Society (EAS) acknowledges the community's concerns and seeks to confront potential drawbacks proactively. The intention is not to create a new level of bureaucracy, but instead to coordinate representation from multiple disciplines and to advocate for funding and policies that support the preservation, provision and safeguarding of space for arts and culture to thrive.

Accelerated gentrification in the area is a primary concern for many respondents and indeed the Eastside Arts Society. The establishment of an EAD must be coupled with government planning, policy, investment and incentives to ensure a sustainable and inclusive arts ecology and to mitigate unintentional displacement and erasure. A lack of government commitment to the preservation, provision and safeguarding of arts and cultural assets could accelerate gentrification, undermining the arts and culture community's efforts to pursue the deeper benefits of establishing the EAD. While branding and

marketing the EAD will be important for its economic sustainability, the District's social, environmental, and cultural sustainability must hold equal priority. Coordination and representation from within the EAD will improve the inclusivity, impact, and efficiency of its work, benefiting government, locals, and visitors.

The EAD would support reconciliation through the preservation and provision of tangible arts and cultural assets and the safeguarding of intangible arts and cultural assets. The EAS is seeking collaboration with Indigenous consultants to conduct research and make appropriate recommendations, particularly in the development of an Eastside Arts and Cultural Asset Map.

As the EAS concluded in its previous report, *A City Without Art? No Net Loss, Plus!*, a minimum of 1-for-1 replacement of vital arts and cultural

space is necessary to sustain existing cultural production. Currently, displacement is not being met with appropriate action on the Eastside. With the displacement of White Monkey Design (16,000 ft²) and the loss of The Old Foundry Building (18,500 ft²) in 2021, the EAD lost at least 34,500 ft² of artist production space. The City of Vancouver and its residents want a thriving and sustainable arts ecology, and this is the moment for action.

Based on our research and input from stakeholder engagement during Phase 1 of the *Eastside Arts District Strategy*, the EAS anticipates the following steps:

Phase 2: Core Elements

- secure operating funding for the EAD
- consult with representatives of the three local First Nations and urban Indigenous groups about arts and cultural assets

EASTSIDE ARTS DISTRICT STRATEGY TIMELINE

• 2019
**A City Without Art?
No Net Loss, Plus!**
Report recommending
the establishment of
a formal Arts District

2020
**Vancouver City
Council motion**
Support for the exploration of
establishing a formal Eastside
Arts District

2021
Additional support
Vancouver Foundation
and BC Arts Council

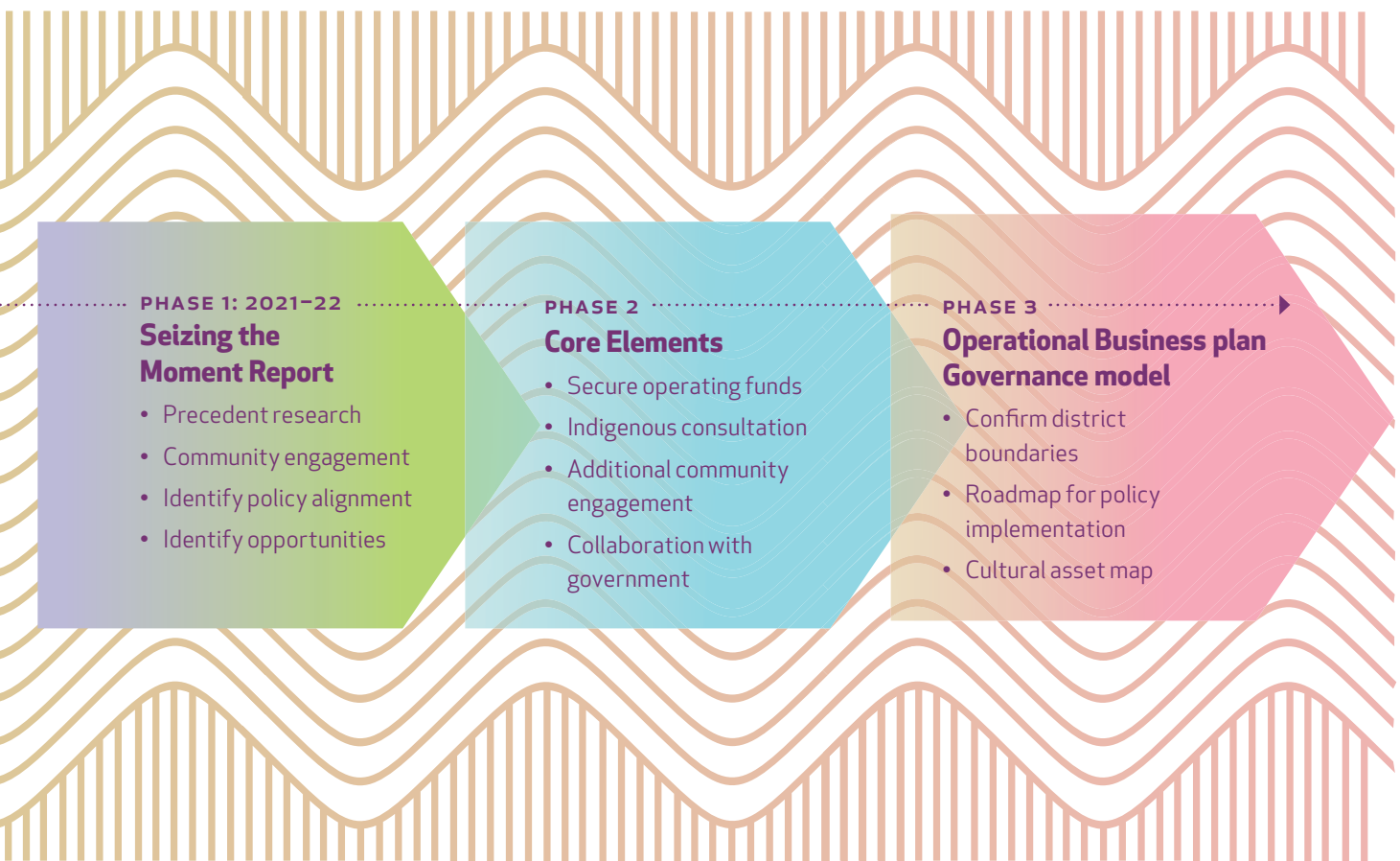
- conduct additional community engagement and consensus-building activities through dialogue, marketing (e.g., place names, wayfinding, signage, public art), and public events
- work with civic and provincial policy-makers to advance the objectives of the EAD, specifically space preservation and new space provision

Phase 3: Operational

- develop a comprehensive business plan
- establish a governance model
- confirm formal district boundaries
- develop a detailed roadmap for policy implementation
- develop an interactive online cultural asset mapping tool (akin to the North Shore Culture Compass)

Long-Term Goals

- acquire space for a community-owned EAD office, and programming space for a new economically and culturally inclusive arts hub
- generate additional public events and programming
- maintain the cultural asset mapping tool
- ensure access to existing spaces, and develop new production, rehearsal, presentation, and performance spaces for artists, cultural producers and audiences



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