ADVANCING TORONTO’S CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP

Research and Sector Engagement Findings
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Summary</td>
<td>4</td>
</tr>
<tr>
<td>Summary of Research and Engagement Findings</td>
<td>5</td>
</tr>
<tr>
<td>Background to this Report</td>
<td>6</td>
</tr>
<tr>
<td>Understanding the Creative and Cultural Sector</td>
<td>8</td>
</tr>
<tr>
<td>Creative and Cultural Sector Business and Entrepreneurship Support:</td>
<td></td>
</tr>
<tr>
<td>Literature Review</td>
<td>12</td>
</tr>
<tr>
<td>Precedent Review</td>
<td>18</td>
</tr>
<tr>
<td>Understanding Creative and Cultural Sector Business and Entrepreneurship</td>
<td></td>
</tr>
<tr>
<td>Skills and Support needs in Canada</td>
<td>26</td>
</tr>
<tr>
<td>Creative and Cultural Sector Business and Entrepreneurship Support:</td>
<td></td>
</tr>
<tr>
<td>Training and Support in Toronto</td>
<td>32</td>
</tr>
<tr>
<td>A Centre for Creative Sector Entrepreneurship in Toronto:</td>
<td></td>
</tr>
<tr>
<td>Outcomes of Sector Engagement and Focus Group Discussions</td>
<td>38</td>
</tr>
<tr>
<td>Towards Toronto’s Centre for Creative Sector Entrepreneurship</td>
<td>46</td>
</tr>
<tr>
<td>Appendices</td>
<td>50</td>
</tr>
</tbody>
</table>
EXECUTIVE SUMMARY

Toronto’s Creative and Cultural Sector already employs more than 150,000 people in more than 9,500 enterprises to generate $9 billion in GDP. The majority of these enterprises are individual sole traders and micro-enterprises employing fewer than 10 people and many are struggling financially. It is time to give them better tools to help them thrive so that they are better able to spread their creativity across the city and make an even greater contribution to the city’s prosperity.

This report presents the findings of a 12-month-long research and sector engagement study which sought to understand the macro-market challenges facing the Creative and Cultural Sector in Toronto; to assess existing provision of and attitudes to business and entrepreneurship development in the sector and to explore the potential services and facilities which might be delivered in a new Centre for Creative Entrepreneurship in Toronto.

This research and sector engagement process has identified that:

- There is a fragmented and poorly-signposted landscape of business and entrepreneurship training and support for the sector in Toronto, with more than 90 organizations (excluding post-secondary institutions) offering some level of provision.

- Graduates entering employment are unprepared for the realities of work in the sector and do not have the business skills they need to survive and thrive.

- The best methods to address business and entrepreneurial skills gaps are lacking and there is a focus on survival not growth.

- There is a tendency for individuals and organizations in the sector to be fearful of business and wary of entrepreneurial approaches.

Having studied international best practice, conducted interviews and focus groups, and reviewed a substantial amount of primary and secondary research, Artscape with the support of the Centre for Creative Sector Entrepreneurship Advisory Committee has concluded that the GTA is in need of a place that acts as a portal to what training, support and resources are available, while at the same time clustering and coordinating the efforts of those providing services. Evidence and experience of others in the field confirms that virtual hubs alone are not effective in building entrepreneurial capacity.

Place-based approaches which intentionally create environments for learning and collaboration help facilitate the kind of cross-sector idea sharing upon which the creative sector thrives.

A Centre for Creative Sector Entrepreneurship would cultivate the entrepreneurial capacity and business skills of self-employed individuals and micro-businesses across the spectrum of creative and cultural sector enterprises to support the development of a resilient, sustainable, innovative and successful sector which makes a growing contribution to the prosperity of the city by:

- Incubating, mentoring and supporting business and entrepreneurship skills development in creative sector small businesses.

- Serving as a hub and one-stop-shop for creative sector freelancers and startups offering access to resources and facilitating peer-to-peer and cross-sector networking.

- Showcasing and connecting growing businesses, their creative products and ideas to new markets.

- Maximizing opportunities for collaboration within and between creative sectors to support practice innovation.

In Toronto, as in most urban areas, the creative and cultural sector is heavily concentrated in the downtown. The sector is drawn to, and clusters in, dense urban districts with distinct

4
identities. These types of urban neighbourhoods support diverse labour markets, offer easy access to a range of suppliers, collaborators and markets and enable knowledge exchange through formal and informal networks. To best serve and support the growth of Toronto’s Creative and Cultural Sector, a Centre for Creative Entrepreneurship should be developed in a location in the heart of the city’s downtown creative cluster.

Toronto aspires to be a global city of culture where art, culture and design are woven into the fabric of all neighbourhoods and where creativity is highly valued as a resource in the private, public and not-for-profit sectors. Toronto has come a long way in the past few years in recognizing art, culture and creativity as major drivers of economic growth, productivity and innovation. Toronto’s identity has been re-energized through cultural, political and community leadership. The Cultural Renaissance began with new iconic museums, galleries, heritage properties and training institutions, then gained further momentum through Nuit Blanche, Luminato, Manifesto and a host of other programs and events.

If the first wave of Cultural Renaissance helped put “creativity on display” in Toronto, the second wave in contrast needs to be about putting “creativity to work”; to build our city and grow our prosperity.

SUMMARY OF RESEARCH AND ENGAGEMENT FINDINGS

In the GTA, there are at least 94 different trade associations, arts service organizations, business incubators, convergence centres, agencies, etc. that play a variety of roles in the provision of entrepreneurial support to the creative sector. The number of programs, approaches and subsector specialization is positive and includes some excellent examples of best practice in the provision of specialist business and entrepreneurship training and support to the sector. However this research has identified a number of significant challenges:

- The best methods of business and entrepreneurial support and training are often lacking
- There is fragmentation across an array of arts, cultural and creative service and trade organizations which is often poorly signposted and confusing for potential users.
- There is duplication of topics and approaches to business and entrepreneurial support and training in many areas; much of this replicates approaches and topics not best suited to support business growth.
- There is a tendency to focus on the individual rather than businesses; on survival, not growth.
- In general, connections between individual and micro-businesses, training providers and the wider industry are often weak.
- Graduates are poorly prepared for the complex characteristics of the sector and do not have the basic business skills they need to survive.
- There is a tendency in the sector to be resistant or suspicious of business and entrepreneurial approaches.

Our research clearly indicates that the most effective approach to business and entrepreneurship training and support for the Creative and Cultural Sector is one which is specifically developed for and targeted at the sector and which offers:
BACKGROUND TO THIS REPORT

Research undertaken by Artscape in 2008 identified a number of significant macro market challenges broadly shared across the Creative and Cultural Sector (CCS):

- **TALENT** – there is abundant creative talent in Toronto but significant gaps in entrepreneurial capacity, business skills and workforce development across the spectrum of creative enterprises.

- **SPACE/PLACE** – the city is rich in creative spaces and places; however, the challenge of sustaining and developing affordable infrastructure and urban environments which stimulate creativity and innovation is significant.

- **COLLABORATION** – Toronto’s Creative and Cultural Sector is often siloed and the lack of connectivity between creative people and assets across organizational, geographic and disciplinary boundaries needs to be addressed.

In 2010, Artscape, with the generous support of the Ontario Trillium Foundation’s Future Fund and the City of Toronto, undertook a research, sector engagement and strategy development process which sought to address these three macro-market challenges, with a focus on the “Talent” challenge, with the goal of making significant progress in advancing a proposed Centre for Creative Sector Entrepreneurship. Our objectives were to:

- Review and understand precedents in delivering specialized business support programs for the Creative and Cultural Sector focusing on freelancers and micro-businesses.

- Engage key industry sector organizations and post-secondary institutions in understanding demand for entrepreneurship support.

- Identify and assess gaps in the existing services throughout the Greater Toronto Area.

- Establish a clear rationale for specialist platforms to support creative sector professional entrepreneurship support.

In the Toronto context, the facility and service priorities for business and entrepreneurship support for the Creative and Cultural Sector have been identified as:

- A “Hub” and one-stop-shop for information and advice

- Clustering of sector service organizations with shared facilities and complimentary programs

- Subsector incubators and affordable startup space.

- Showcasing space for events, screenings and product launches

- Space for networking within and between sectors

- Space for creation and production with shared facilities and resources

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Advance potential partnership opportunities and engage key stakeholders.

Assess the feasibility of implementing a pilot program of services delivered through a virtual incubator.

Our research, sector engagement and strategic development process took place between January and October 2010 and encompassed:

**Literature Review & Skills Gaps Analysis**
- 21 primary research Canadian studies
- International precedents and academic studies

**Training Provision Analysis**
- 94 Toronto-based organizations profiled
- 30 telephone interviews

**Precedents**
- 56 Canadian and international examples reviewed
- 12 Case Studies developed

**Peer Interviews**
- 28 one-on-one interviews with sector-based skill development leaders and post-secondary institutions

**Focus Groups**
- Creative and Cultural Sector “Struggling Graduates”
- Small Creative and Cultural Sector Startups
- Students
- Established individual artists

Our work has been supported by an Advisory Group comprising:
- City of Toronto Economic Development Office
- Cultural Careers Council Ontario
- Toronto Fashion Incubator
- Toronto Business Development Centre
- Ontario Ministry of Culture
UNDERSTANDING THE CREATIVE AND CULTURAL SECTOR
UNDERSTANDING THE CREATIVE AND CULTURAL SECTOR

Considered globally as a driver of the knowledge economy, the Creative and Cultural Sector is increasingly understood to play a crucial role in economic life, attracting talent and investment, building international reputation and catalyzing innovation across all sectors of the economy. The sector employs approximately 1.1-million people in Canada; one in four of these are in the Toronto Region. The direct economic impact of the sector in Toronto has been estimated at generating at least $9 billion annually; the broader impact of the sector in transforming communities, enriching the lives of individuals and regenerating neighbourhoods is immeasurable.

SECTOR CHARACTERISTICS AND DEFINITION

The Creative and Cultural Sector is a broad, complex and evolving mix of industries that range from the performing and visual arts to magazine publishing, digital media and design. While there is no broadly recognized definition of the breadth (i.e. industry and occupational composition) and depth (i.e. extent of the value chain) of the sector internationally, there is emerging consensus on the key industries that constitute its nucleus. For the past several years, Artscape has used a framework that builds from recent studies by the Works Foundation and National Endowment for Science, Technology and Arts in the UK, and which is framed around three components:

Core Creative Fields: focuses on the production of ‘originals’ (e.g., visual arts, artisan crafts, designer-makers) and ‘experiences’ (e.g. live theatre, dance, and music as well as heritage).

Cultural Industries: focuses on the creative content producing industries, whether private or public, which exploit Intellectual Property through mass production (e.g., film and television production, broadcasting, record companies, book and magazine publishers, computer games and leisure software).

Creative Services: based around providing creative services to clients, earning revenue through fee-for-service and providing IP that has a high degree of both expressive and functional value (e.g., design consultancies, advertising agencies, architecture practices, digital media firms).

Across Canada and internationally, research confirms that the CCS is dominated by a multitude of micro-enterprises and self-employed workers, a small number of medium-sized firms and very few large firms. Research undertaken by Artscape in 2008 confirms that, in Toronto, the sector is dominated by independent artists, makers, self-employed entrepreneurs and micro-businesses with less than ten employees. Of the approximately 9,500 enterprises in the City mapped by Artscape, at least 77% have less than 10 employees, with only 3% employing more than 250 people. This has been described as an “hourglass” effect and is replicated across Europe and North America. In 2006 in the UK, for example, 94% of organizations in the creative industries employed fewer than ten people and 85% employed fewer than five. In Toronto, based on a survey of 238 creative enterprises, 38% of sole proprietors and freelancers reported an annual income of less than $10,000 and 83% less than $50,000; in contrast, 30% of corporations reported annual revenues in excess of $1 million.

2. Figure based on direct, indirect, and induced contributions to employment. Valuing Culture Measuring and Understanding Canada’s Creative Economy, Conference Board of Canada, 2008.
3. Imagine a Toronto...Strategies for a Creative City, Gertler, Meric, Lori Tesolin and Sarah Weinstock, July 2006.
6. For a full discussion please refer to: Artscape, 2009.
As a result, the dominant characteristic of the CCS labour force is focused through the lens of flexibility. Moreover, the dynamics of globalization and technological convergence have “exacerbated the challenges” of the freelance, free-agent, contract-based workers that dominate the sector; these challenges include income security, benefits, continuing professional development, “engaging in a network society” and evolving new business models to create stable and sustainable income and growth in a world where there can now be only one degree of separation between creator and market.

The challenge for both public policy and the industry itself is to enable and encourage growth in a sector which does not conform to the norms of traditional industry structure. Developing the conditions that nurture and stimulate a strong culture of creativity, entrepreneurship and innovation will need to focus on developing the sector’s human capital and the infrastructure and services that are best fitted to support this.

Artscape’s 2008 survey indicated that 50% of partnerships and 41% of Sole Proprietors and Freelancers had been in existence for 5 years or less. CCS start ups, like those across all industry sectors are of course especially vulnerable to failure. Across Canada 50% of new businesses fail within 3 years and new businesses with relatively small firm sizes are more likely to fail.

Cultural Human Resources Canada (CHRC) has described the sector workforce and industry structure as based on the “career self-employed”. The reality is that most workers in the sector will experience job mobility, seasonal variation, interrupted and non-linear career development, short-term contracts, part-time working, extended working hours, a vocational ethos and multiple jobs. As a consequence, permanent employment in the sector cannot be guaranteed, and most cultural workers will probably be active as micro-businesses at some point in their working lives.

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Design charette,
Institute without Boundaries.
Photo: Michelle Hotchin
LITERATURE REVIEW
CREATIVE AND CULTURAL SECTOR BUSINESS AND ENTREPRENEURSHIP SUPPORT: LITERATURE REVIEW

Business and entrepreneurial skills and support are the tools and assistance that allow good ideas to translate into stable, sustainable and successful businesses. They allow individuals to incorporate themselves, attract and retain employment and to sustain and profit from their freelance and contract work. Business and entrepreneurship skills and support enable small startups to engage new markets, plan for the future and grow. Specifically, a business skill is everything from knowledge of taxes and bookkeeping, to international marketing and knowledge of intellectual property law. Support for entrepreneurs can encompass teaching these skills to providing access to venture capital or business startup facilities.

While these skills and support services are essential in supporting innovation and economic growth across all parts of the economy, in the Creative and Cultural Sector they are especially necessary, and especially lacking. While growth in the CCS may happen on its own, public and private support through structured, programmatic responses is more effective. A 2006 study into the future of the music industry in Ontario sums up the path forward for all creative industries: “In order to stimulate new businesses and innovation, the people part of the industry needs the right business and entrepreneurial skills.”

The emergence of digital technology has transformed the creative industries, presenting new opportunities for growth and expression and generating new revenue streams. However, while “Digital technologies have not only multiplied the possibilities for creating, producing and distributing cultural goods and services, they have also made life harder for many creative labourers.”

Training and skill development for creative entrepreneurs must grapple with the realities of the impact of digital technologies on the creation and protection of Intellectual Property. The preponderance of freelance and collaborative work, and intangible end products, means that workers in the field urgently need to better understand their rights and change their business models. Many other jurisdictions in Europe and the U.S. have reached the conclusion that a sector-specific approach to entrepreneurship is essential to the growth and sustainability of creative enterprise. A range of approaches and models has been examined and tested, and there is a growing body of policy-based analysis and research which explores both space-based and service-based approaches.

CREATIVE BUSINESS INCUBATION

Business incubation has a long history; creative business incubation, however, is a newer and more complicated process. A business incubator is characterized by the concentration of services and networking in a single building and the provision of space. Unlike higher education programs and development agencies, private incubators do not have motives beyond the success of tenants. The philosophical underpinning of the incubator is that concentration and centralization is essential to helping businesses grow.

A common undercurrent in contemporary creative sector business support is a tension between centrifugal and

15. The Case for the Defense: Evidence-Based Cultural and Creative Industries Policy, Oakley, Kate, 2006.
Gravitational forces. This tension exists both geographically (competing visions of centralized and diffused models) and sectorally (subsector training or general skill development). Many attempts to encourage and support creative entrepreneurs have a spatial quality to them, specifically the tendency to centralize efforts. Whether it is through creative hubs, districts or clusters, solutions to business skill deficiencies in the sector are often geographically focused.

The rationale for this centralized service delivery often comes from the reality of the sector’s tendency to cluster and the economic and innovation benefits that flow in these circumstances. The clustering of creative business and activity in downtown areas is an internationally recognized phenomenon. The sector is drawn to dense urban districts with distinct identities. These types of urban neighborhoods support diverse labour markets, offer easy access to a range of suppliers, collaborators and markets and enable knowledge exchange through formal and informal networks. Workers and businesses in the sector place a high value on the face-to-face networking and social exchange found in these neighborhoods. Despite the potential offered by new technologies for the sector to scatter to more affordable areas of cities and their suburbs, the creative and cultural sector continues to live and work in these types of environment.

The idea of ‘strengthening the strengths’ and creating targeted centers for support does privilege those areas that have naturally occurring creative economic clusters, but none-the-less reflects the realities that the CCS as a whole places a high value on the social dimension of business practice and tendency to cluster and develop supply chains, especially in dense environments.

The response to the concentration of services is a growing acknowledgment that this model may increase geographic, and resulting demographic, inequalities. By diffusing creative sector assistance across a region, previously untapped networks of entrepreneurs may be accessed and social cohesion improved.

There is a similar tension between advocates of subsector-specific and general business skill training for the creative economy. Some research has a tendency identify the CCS as a single entity. General sectoral skill training focuses on identified areas of common skill deficiency such as basic business procedures and networking. This is despite evidence that both incubators and ‘business angel’ networks are more effective when they are tailored rather than uniform, and that the needs of specific sectors such as music, digital gaming or visual arts can be different. While there is evidence that more specialized training programs are more effective than generalized ones, the UK Department for Culture, Media and Sport explains, however, that a mix of approaches, specifically responsive to the sector and subsector needs is required.

Finding a middle path between centrifugal and gravitational forces is an approach which selectively brings certain segments of the creative sector together, offering a mix of general and targeted support. For example, a convergence centre takes a geographically centred, multi-sector approach by bringing “together one or more creative production sector with other business, incubation, marketing and technology transfer activity – all in one complex. Successful convergence centres include education and training, enterprise support, research and development, and both public and trade

17. Ontario in the Creative Age, Martin Prosperity Institute, 2008.
18. van Heur, Bas, 2007; 2009.
23. Cultural Careers Council Ontario, 2008; and Department of Culture, Media and Sport, 2006.
exhibition and showcasing facilities, on one site.”

This structure builds on potential symbiotic economic development between segments of the creative sector that are currently siloed while still offering the tailored support and facilities which have proven effective.

### HIGHER EDUCATION

Universities and colleges are often considered natural venues for training and skill development among creative entrepreneurs. The high degree of educational attainment among participants in the sector places post-secondary institutions in “an unparalleled position to support the growth and future sustainability of Creative Industries [and to develop] the creative entrepreneurs of the future.” How this should be accomplished is, however, subject to debate. One vision of higher education taking the lead in delivering business skills suggests that universities become more integrated with the business community by changing curriculum to suit industry’s needs. Here, the university would focus on “delivering professional and vocational education and [useful] university research.” Not surprisingly, this position often emanates from reports commissioned by business interests themselves. While “partnerships between industry and higher education are increasingly geared towards ensuring a supply of suitably skilled labour and, giving employers more of a say in the content and emphasis of that education,” when higher education attempts to integrate research and teaching with the needs of business, larger corporations dominate, while small enterprises and individual entrepreneurialism are rarely priorities.

Another approach focuses on preparing graduates for self-employment and entrepreneurialism. A report by the Department for Culture, Media and Sport in the UK notes that universities cannot “focus simply on developing creative and technical skills [and instead need to] help students develop their abilities to identify opportunities and link creative ideas with commercial know-how as well as providing a grounding in the realities of freelance working and an understanding of how to manage and develop their own career.” This model advocates for the development of “entrepreneurial capacity through encouraging a set of attributes and behaviours rather than simply developing business skills.”

The ‘creative curriculum’ approach, like those previously discussed aims to increase entrepreneurialism and create linkages between higher education and industry. However, it also seeks to take the university’s role beyond knowledge transfer, becoming an entity that creates business opportunities. In this model, the professor is “entrepreneur, mentor, facilitator, research and development consultant and enablers of learning.” The ‘creative curriculum’ model advocates for universities to take on the responsibility for graduates’ transition to the working world and to foster business ideas within higher learning institutions.

While the trend toward universities and post-secondary institutions becoming more integrated and active in business has a long history, this relatively new approach to the humanities and creative arts has been met with some resistance. The awkward instrumentalism that is found in economic arguments for the creative sector is also apparent in this model, where educational institutions advocate for business goals. Some will argue that the emphasis placed on educational institutions as ‘creative hubs’ and the wider integration of universities as training grounds for the economy has been detrimental to the independence and quality of education that is associated with the university.

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29. Department of Culture, Media and Sport, 2006.
34. Department of Culture, Media and Sport, 2006, p. 14.
35. Ibid.
37. Ibid, p. 33.
DEVELOPMENT AGENCIES
The development agency model is a hybrid of several approaches to business training and support. Like an incubator, development agencies offer tailored support to encourage business growth. Although they have a physical location, unlike a virtual incubator, development agencies do not provide space for startup businesses to locate. Often emerging from the public sector, development agencies have an expressed economic development goal and are usually concerned with a specific region and sector. They research and advocate for the geographic and economic segments they serve. Development agencies are place-based organizations that strengthen the local networks that emerge in creative/cultural industrial areas.

Primarily located in the United Kingdom, most development agencies act in an intermediary role between the creative entrepreneur, creative industries and government. On the ground, they serve multiple functions, including: “gatekeeper (an access point offering generic and specialist support and advice); a broker (between practitioners and providers as a kind of dating agent); an information resource (providing access to knowledge concerning education and training opportunities, employment initiatives and market opportunities); and initiator (calling for gaps in existing support to be filled and defects in provision to be eradicated); a provider of business support (offering planning advice and signposting); and an advocate (operating as a voice for the diverse activities, networks and enterprises of the creative sector in the locality and beyond).” The purpose of a development agency is to find the gaps or deficiencies in communication, education or co-operation with the creative sector in a given area and fix them.

VIRTUAL SERVICES
There is an opportunity to embrace digital technology as a medium for skill development. Online training for entrepreneurs has been available for as long as the internet itself; it offers the ability to provide tailored support and to disseminate it widely. While rare, some creative business support agencies in the UK and US have created exclusively online incubators, which deliver training and advice through member-only online portals. Critics of online training in the sector point out that there is a strong connection between proximity and successful entrepreneurial activities and training. More commonly, the internet is used as a medium to expand the range of an physical incubator allowing one institution to serve a wider area. The success of this type of support has not been proven, although anecdotal evidence suggests that in conjunction with face-to-face business training, it can make a useful contribution.

42. Oakley, Kate, 2006.
CREATIVE AND CULTURAL SECTOR BUSINESS AND ENTREPRENEURSHIP SUPPORT: PRECEDENT REVIEW

The objective of precedent research for this study was to improve our understanding of best practices in delivering specialized business support programs for the Creative and Cultural Sector.

Precedent research sought to identify national and international models of best practice in the development and delivery of creative entrepreneurship support delivered through a range of platforms, physical and virtual, and explored:

- The physical and/or virtual space model
- The operational model
- The governance model and related collaborations and partnerships which support the project
- The programs and services provided
- Measurable outcomes

A total of 56 initiatives reflecting a diversity of international practice were reviewed in the following categories:

Creative Sector Incubators

- Physical spaces with programmed services where startup businesses locate. They are designed to increase the survival and growth rates of small and startup companies.

  ▶ 23 Creative Sector Incubators were reviewed and six projects were selected for detailed case study.

Development Agencies

- Development Agencies offer services intended to grow businesses. However, unlike incubators they do not have space for business to locate. Furthermore, they advocate, research, have wider economic development mandates and often have closer links with government.

  ▶ 14 Creative and Cultural Industry Development Agencies were reviewed and three projects were selected for detailed case study.

Post-Secondary Education

- These programs and institutions offer business support and training primarily to current or recent graduates as well as faculty.

  ▶ 15 higher education projects were reviewed and three were selected for detailed case study.

Virtual

- Online services designed to help businesses. They do not have physical spaces for businesses to locate or to engage in classes or workshops. All services all delivered online.

  ▶ 4 projects were reviewed. None were selected for detailed case study.

For a full listing of precedent projects please refer to Appendix 1

CREATIVE INCUBATORS: SUMMARY OF PRECEDENTS

Six Creative and Cultural Sector Incubators were selected for in-depth case study:

- **Sparkhouse Studios**, a project of the University of Lincoln (UK) which focuses on incubating traditional and digital media businesses, drawing on both university graduates and local residents.

- **nGen** in St. Catharines, Ontario, a digital media incubator developed through a partnership between local Games developer Silicon Knights, two post-secondary institutions and regional economic development agencies.

- **The Huddersfield Media Centre** (UK), a well-established creative sector incubator and key component of the City of Huddersfield CCS incubation network of facilities and services.
In all cases these projects have built effective cross sector partnerships with (variously) links to post-secondary educational institutions, local or regional economic development agencies and private sector partners a common theme. The Media Centre in Huddersfield forms part of a network of incubation in the city which brings together partners in local government, post-secondary education, the private sector, the not-for-profit sector (through a creative industries development agency), and local and regional economic development agencies to offer a soup-to-nuts approach to attracting and retaining talent in the city and growing and sustaining a successful cluster of CCS in the city.

The projects share a common philosophy of developing tailored programs of support with a strong focus on one-on-one support, coaching and mentorship and, in some cases, access to finance and/or bursaries and awards. In many cases, resident companies form only one strand of clientele with a range of membership arrangements and levels which ensure that non-resident CCS companies and individuals can access business support, networking and showcasing opportunities.

Flexibility and adaptability is not only a feature of programming but also of the types of tenure and space a number of the projects are able to offer, for example Sparkhouse offers 9 “grow on” units for more mature businesses.

While drawing on best practices from the business incubation sector, all the projects investigated have identified the value of a sector-focused approach to Creative and Cultural Sector business incubation which responds to the support needs of small CCS businesses, serves the wider CCS Community, and builds social capital through networking, showcasing and information brokerage supported by professional staffing.

I The Communitech Hub, a “Digital Media and Mobile Accelerator” currently in development in the Region of Waterloo in Southwestern Ontario.

I The McAllen Arts Incubator (Texas, USA), designed to grow a cluster of creative activity in the city.

I The Arts Incubator of Kansas City (USA), an artist-led studio, business support and gallery space.

The six projects display a diversity of scale ranging from four tenants (nGen) to 120 tenant businesses (Huddersfield) and a diversity of targeted subsectors. Notably, the “arts incubator” cases reflect a growing trend in the USA to hybridize the well-established technology or media centre incubator model to develop facilities, services and programming which reflects the needs of their arts based clientele. All of the projects offer a range of workspace, shared services and meeting space and the majority offer public space which may include showcasing, exhibition space and networking spaces.

Three of the six projects reviewed also offer access to specialist equipment and facilities for example a motion capture studio at nGen and shared shop spaces for woodworking, ceramics, metalworking, etc. at Kansas City. Only one of the cases (Huddersfield) offers live/work units as part of the incubator project. The projects reviewed, however, have more in common than otherwise and a number of critical lessons can be drawn from their experiences.

All of these projects have a clear strategic imperative related to local, city-wide or regional economic development agendas. In all cases the strategic focus is on growing a cluster of CCS sector business and retaining and attracting talent. While the Communitech Hub will contribute to the consolidation of a well-established regional digital media capability in Southwestern Ontario and the Kansas City Arts Incubator takes advantage of and contributes to a growing arts scene, the McAllen Arts Incubator is designed to catalyze a creative cluster in a community with little existing CCS activity. There is a synergistic relationship between the benefits that accrue to creative business as a result of their association with the incubator and the broader culture-led regeneration benefits desired and, in many cases, achieved.
and operating like another department of the school. With the exception of the ECCA’s outreach to students and incorporation of business themes into standard curriculum, these organizations operated in much the same way as a traditional incubator. They offer space, shared services and training to tenants. The largest difference is the focus on early-stage businesses, a natural outcome of working with students and recent graduates, and access to facilities for low costs.

The benefits associated with a post-secondary partner include a stream of new clients in the students and graduates, a depth of expertise in the faculty, and access to technical facilities.

DEVELOPMENT AGENCIES:
SUMMARY OF PRECEDENTS
Three development agencies were selected for detailed investigation:

I The Creative Industries Development Agency (CIDA) (London, UK), a long-standing agency serving the creative and cultural communities of London’s East End.

I Wired Sussex (Sussex, UK), a well-established service organization supporting the region’s digital media cluster.

I The Creative Enabling Organization (Region of Waterloo, Ontario), an emergent Ontario-based CCS support organization.

The three projects represent a range of approaches to the provision of focused and sector specific mentorship and training, network weaving and brokerage, and strategic development activities. As discussed earlier, the CCS development agency model has evolved primarily in the UK as a key regional and city-based economic development tool targeted at growing and sustaining clusters of creative activity.

CIDA is one of the UK’s best-established agencies; it serves a complex, diverse and creatively rich area of London which, at least anecdotally, has the highest concentration of artists anywhere in Europe. The area is also one of Europe’s most economically challenged communities, and CIDA has
developed sophisticated approaches to developing cross-sector partnerships to support their work and leverage the intersection of culture and creativity, community economic development and social and environmental regeneration. CIDA’s rich program of activities include information provision and brokerage, business development and support services and programs, showcasing events, and networking opportunities for a broad range of individual artists and arts, cultural and creative industry-based organizations and businesses.

Wired Sussex is a well-established organization which evolved to serve the emergent new media cluster in and around the City of Brighton in the mid 1990s. Wired Sussex continues to play a key role as a network hub, advocate, information broker and provider, and provider of training to the sector in partnership with post-secondary institutions and local and regional economic development organizations.

While serving very different professional, geographic and demographic constituencies, both organizations share a common history of longevity supported by constant evolution and responsiveness to the needs of the sector and wider community they serve. Both organizations developed customized services and/or programs and maintain an ongoing dialogue with their constituencies. In both cases, the strategic economic development imperative is an important imperative, and both are effective and determined collaborators and partnership builders across public, private and third sectors.

The Creative Enterprise Enabling Organization (CEEO) is a new development agency currently being developed through the private sector-based Prosperity Council in the Region of Waterloo, Ontario. Similarly, this new organization seeks to develop an enabling role, providing a range of business support and related services aimed at fostering the health and sustainability of all the CCS in the region. At the same time the CEEO is also taking on a broader strategic development role in the region, facilitating collaboration within the CCS as well as between the CCS and the wider regional economy in order to catalyze economic development.

Effective development agencies cultivate successful cross-sector partnerships, collaborative approaches to developing targeted and customized services for their clients while taking a strategic approach to supporting a local or regional environment which values and fosters the success of the sector.

VIRTUAL SERVICES: SUMMARY OF PRECEDENTS
Evidence from international case studies reveals that tackling digital issues is an essential part of contemporary business training. However, using the internet alone as a platform to offer training and support is less certain. No specifically virtual incubators were investigated. During the course of our literature review and desk research we concluded that the quality and maturity of the virtual incubators was not sufficient to warrant in-depth research. For example, it is notable that Cultural Human Resource Council’s recent Compendium of Hubs for Digital Media Content Creation identifies no “on-line virtual development spaces and programs” in Ontario. Exclusively virtual business support showed itself to be stale and outdated. However, online support services are currently offered by many of the development agencies and physical incubators. In the cases of Banks Mills and CEA, having virtual or associate members allowed extra income to be generated without having to provide permanent workspace. This type of additional service is the most efficient use of virtual applications.

PRECEDENT RESEARCH: KEY FINDINGS
The key findings from our review of Canadian and international precedents can be summarized as:

- The business and entrepreneurship needs of the CCS are best served though services and facilities specifically developed for and targeted at the sector.

- Strategic imperative and strategic influences are key dynamics in the development and delivery of CCS business and entrepreneurship and development facilities and services.

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Below-market space for startups is a critical component of facilities.

Flexible space and programs are essential to adapt to the needs of the sector, its structure and constant evolution.

Models more usually employed in the new media and tech sectors are increasingly being hybridized and made relevant to the core arts in effective ways.

Higher education is a critical component in many cases playing a range of roles (provider, partner, etc.)

Strong relationships with the private sector/creative industry leaders and markets must be in place and developed.

Virtual services alone are not effective: the sector works best in the social sphere.

Tailored programs and targeted initiatives serve the particular needs of the sector.

Professional staffing to build programs, manage events, support networks and undertake strategic and partnership development work is essential.

A range of membership levels and opportunities allows for services to reach beyond on-site tenants to support a wider community of creative sector entrepreneurs.
SKILLS AND SUPPORT NEEDS IN CANADA
**UNDERSTANDING CCS BUSINESS AND ENTREPRENEURSHIP SKILLS AND SUPPORT NEEDS IN CANADA**

Despite the already substantial economic contribution made by the sector to Toronto’s economy, recent studies indicate that there has been limited response to addressing the sector’s business and entrepreneurial skills development needs. Research undertaken in recent years by the Cultural Human Resources Council (CHRC) and for Cultural Careers Council Ontario (CCCO) consistently indicates the need for workers in the Creative and Cultural Sectors to build their business and entrepreneurial skills in a sector where the dominant characteristic of creative labour focuses around flexible, freelance and contract-based working. In 2002, CHRC identified key gaps in business planning, financial management, tax, copyright and marketing skills across the sector and two years later reported that business and management skills were now “critical” to the sector. These finding were underpinned in a series of national subsector specific Training Needs Analyses between 2004 and 2007.

CCCO’s 2006 research into training needs in the provincial workforce reinforces the national picture and adds that the Creative and Cultural Sector had “few professional development opportunities such as private consultants and specialist training companies compared to other sectors…”

CCCO’s report on a year-long career Development for Cultural Workers project again point to the need for business training for cultural and creative workers.

The challenges of developing more systematic approaches to supporting the development of the Creative and Cultural Sector has also recently been highlighted by the Canadian Conference for the Arts, whose 2008 Policy Framework for Creative Labour reflects on the opportunities and challenges faced by free agent, contract-based creative workers in an increasing project-based economy and networked society. The study emphasizes that “The creator, performers and cultural workers of the new millennium are increasingly in need of multidisciplinary competencies…which round out the tool box of skills, among them business skills….”

Across all subsectors of the creative and cultural industries, a broad range of business and entrepreneurship skills gaps were commonly identified, as set out in Figure 2 (right):

**FIGURE 2: BUSINESS AND ENTREPRENEURSHIP SKILLS/TRAINING NEEDS, 21 CANADIAN PRIMARY STUDIES**

Business and entrepreneurial skills gaps were also assessed by subsector, revealing some variation between subsectors of the CCS.

The four main business and entrepreneurship skills and training gaps identified in the primary Canadian research reviewed were Business Planning, Marketing and Showcasing, Management and general business skills.

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44. Professional Development in Ontario’s Cultural Sector Phase 1, Qualitative Research Final Report, IPSOS Reid, 2008.
46. CHRC and CCCO serve the following subsectors: film and broadcasting, heritage, live performing arts, music and sound recording, new media, visual arts and crafts, and writing and publishing.
Bounce Back to Fast Forward,\textsuperscript{53} suggest that they share with the sector as a whole in Toronto a strong sense that—despite the asset base they offer the city, and the opportunities for economic growth that they represent—they are not yet being offered the kinds of targeted support and services at a policy and practical level that reflects their particular needs as a sector as a whole or as a series of interconnected specialist subsectors.

In order to understand with more specificity the landscape of business and entrepreneurial training and skills needs in the CCS, Artscape undertook a detailed review of 21 Canadian primary cross-sector and subsector research studies. This included primary research undertaken by, or on behalf of, CCHRC, CCCO, CCA among others. Primary Canadian primary research undertaken by Decode for the Canada Council for the Arts (CCA) as part of its long-term strategic planning process identified the new models of practice being developed by the “Next Generation of Artistic Leaders” notable for their multidisciplinary, collaborative and entrepreneurial approach.\textsuperscript{50} The study notes in particular the importance to this new generation of mentoring, networks, professional communities (real and virtual), increasingly multidisciplinary collaborative creative practice and technology, and access to global markets for goods, services and the exchange of ideas. With no long-term expectation of public sector support, their ambitions focus on seed funding and support at the fledgling stage of their creative business: “the goal for many participants is to be entirely reliant on income generated through their practices….”

Studies into key subsectors of Toronto’s creative and cultural economy, such as ICT Toronto,\textsuperscript{51} Making the Link:\textsuperscript{52} and Bounce Back to Fast Forward:\textsuperscript{53} suggest that they share with the sector as a whole in Toronto a strong sense that—despite the asset base they offer the city, and the opportunities for economic growth that they represent—they are not yet being offered the kinds of targeted support and services at a policy and practical level that reflects their particular needs as a sector as a whole or as a series of interconnected specialist subsectors.

\textbf{FIGURE 3: BUSINESS AND ENTREPRENEURIAL SKILLS GAPS BY CCS SUBSECTOR}

<table>
<thead>
<tr>
<th>Business Planning (n=20)</th>
<th>10%</th>
<th>10%</th>
<th>15%</th>
<th>10%</th>
<th>20%</th>
<th>15%</th>
<th>15%</th>
<th>5%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing/Showcasing (n=15)</td>
<td>13%</td>
<td>13%</td>
<td>20%</td>
<td>33%</td>
<td>7%</td>
<td>13%</td>
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<tr>
<td>General (n=14)</td>
<td>14%</td>
<td>21%</td>
<td>14%</td>
<td>21%</td>
<td>21%</td>
<td>7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management (n=13)</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
<td>8%</td>
<td>46%</td>
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<td></td>
<td></td>
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<tr>
<td>Accounting (n=9)</td>
<td>22%</td>
<td>11%</td>
<td>22%</td>
<td>22%</td>
<td>11%</td>
<td>11%</td>
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<tr>
<td>Contract Negotiation (n=9)</td>
<td>22%</td>
<td>11%</td>
<td>33%</td>
<td>33%</td>
<td></td>
<td></td>
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<tr>
<td>Financing (n=7)</td>
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<td>14%</td>
<td>14%</td>
<td>14%</td>
<td>29%</td>
<td>14%</td>
<td></td>
<td></td>
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<tr>
<td>Survival Skills (n=7)</td>
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<td>14%</td>
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<td>14%</td>
<td>29%</td>
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<td></td>
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<tr>
<td>Networking (n=1)</td>
<td>15%</td>
<td>15%</td>
<td>15%</td>
<td>8%</td>
<td>46%</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

\textsuperscript{50.} Next Generation of Artistic Leaders and Arts Audience Dialogues, DECODE for Canada Council for the Arts, 2007.
\textsuperscript{51.} ICT Toronto, The Impact Group, 2006.
\textsuperscript{52.} Making the Link: Advancing Design as a Vehicle for Innovation and Economic Development, City of Toronto, April 2006.
\textsuperscript{53.} Bounce Back to Fast Forward: Strategic Plan for Toronto’s Screen Industry, TFB and City of Toronto, 2007.
Artscape also assessed the primary research for evidence of the best methods proposed to address the business and entrepreneurial skills and support gaps in the sector. The analysis proved to be illuminating. While there are significant variations between subsectors in general terms, the research places a strong emphasis on the development of tailored programs, the development of one-to-one coaching and mentorship relationships, the provision of online and other resources, a stronger connection to industry through placements and internships, and a greater role for post-secondary education.

The four approaches to address business and entrepreneurship skills gaps which were most often proposed in the primary research were also reviewed by sector and display relatively minor variations in light of the small sample.

Please refer to Appendix 2 for list of Primary Research

Research undertaken by Artscape in Toronto’s key downtown creative and cultural neighbourhoods in 2008 confirms this national and provincial picture of the business support needs of the creative and cultural sector. The top five areas of support identified by survey respondents were marketing, showcasing, networking, finance and market intelligence.

A recent survey of 87 Toronto-based design professionals undertaken to explore their interest in participation in a design hub, again underpins these findings. Respondents indicated that from a list of potential services and facilities, their highest priorities were access to networking events (78%) and access to reference/research library facilities (62%). 54% of respondents in this survey expressed interest in access to small business mentors (71%).

**FIGURE 4: TOP 4 AREAS OF NEED**

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55. Design Survey prepared by George Brown College MA Student, Margaret Stagg. Findings kindly provided to Artscape.
Across all CCS subsectors the primary research indicates that one-to-one mentorship and internships were identified as the support most needed and best suited to address the skills and support challenges of the sector as a whole.
On set of the CFC Short Dramatic Film "Champagne".

Photo courtesy of CFC
TRAINING AND SUPPORT IN TORONTO
CREATIVE AND CULTURAL SECTOR BUSINESS AND ENTREPRENEURSHIP TRAINING AND SUPPORT IN TORONTO

CREATIVE AND CULTURAL SECTOR TRAINING AND SUPPORT

In order to assess the range of CCS-targeted business and entrepreneurship training and support services currently provided by Toronto-based organizations, Artscape researched and identified CCS-based organizations in the City which serve the sector as a whole or which provide support or other services to particular subsectors (e.g., film, music, publishing, etc.). It should be noted that the significant majority of these organizations have a remit that reaches beyond Toronto or the GTA (19%) and have a provincial (27%) or, in many cases, national mandate (54%).

94 Toronto-based organizations (excluding post-secondary institutions) were identified and profiled based on a review of publicly-available material (e.g., websites, review of programs offered, strategic and vision statements, mandates, etc.). The 94 organizations included:

- Government agencies
- Professional associations
- Sector councils
- Trade Organizations

30 follow-up telephone interviews were used to confirm the range and breadth of their approach and to identify potential key organizations for one-on-one interview.

Please refer to Appendix 3 for a full list of organizations reviewed.

Of the 94 organizations reviewed, 72 (68%) serve a subsector of the Creative and Cultural Sector with the rest serving a broader sector-based constituency. Taking this into account, the overall spread of service provision by Toronto-based organizations across the sector is as follows:

![Figure 6: Toronto-based CCS sector support organizations by subsector (N=94)](image)

Of the 94 organizations reviewed, the majority state that their mandate includes fostering an entrepreneurial spirit and/or making a contribution to the economy but a far smaller group indicate that they offer training or other types of support targeted specifically at these types of outcomes.

These organizations represent a broad range of agency, business and service provision models. They include a number of organizations and facilities which, whilst primarily engaged with promotion/presentation, indicate that they undertake some business or entrepreneurship training support (e.g., Hotdocs, Arts Etobicoke), others which are primarily funding or support agencies for whom training, support or sector growth forms a part of their wider mandate.
It should be noted that our survey of the existing landscape of service and support focused entirely on CCS-led programs, services and facilities. For this reason, the multi-sector approaches, services and facilities provided by the Toronto Business Development Centre (TBDC, the City of Toronto’s small business incubator), Enterprise Toronto, Social Innovation Generation at MaRS, and the George Brown College Institute for Entrepreneurship and Community Innovation, among others, have not been included in this assessment. Learnings from their approach and practice have, however, been incorporated into our review and are reflected in our conclusions.

The landscape of CCS-led business and entrepreneurship service and support and development in Toronto is clearly fragmented across an array of arts, cultural and creative service and trade organizations, and is often poorly signposted and confusing for potential users.

Most striking of all perhaps is what is often a mismatch between the evidence-based primary research on the one hand and practice at the point of delivery on the other. Not only is there significant duplication of approaches to business and entrepreneurial support and training, much of it replicates approaches and topics not best suited to support business growth. This is reflected in both the topics and

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**TORONTO FASHION INCUBATOR**

TFI is a not-for-profit small business incubator dedicated to nurturing and supporting new fashion entrepreneurs, founded over 20 years ago to support what was then the City of Toronto’s second largest industrial employer. It is regarded as the world’s first ‘official’ fashion incubator and is an international benchmark of best practice in the field. TFI provides real-time business advisory services, coaching and mentoring, studio workspace, shared production space, industrial sewing equipment, seminars and sales clinics, marketing opportunities, a reception area and meeting rooms for its residents, many of whom have gone on to become major players in Canadian fashion design. TFI also provides a range of services to its outreach members including:

- One-to-one business consultation
- Access to online business resources
- An online Mentors Forum enables anyone to email a question about the fashion design business or about fashion design to a list of Canadian Fashion business experts.

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**THE ART OF BUSINESS: BUSINESS SKILLS FOR ARTISTS - CULTURAL CAREERS COUNCIL OF ONTARIO**

This intensive hands-on course developed and delivered by CCCO with industry experts gives participants the knowledge to transfer their artistic planning skills to career and business applications. By the end of the course, participants have entrepreneurial concepts, tools and resources to advance a career; understand the business planning process; produce a personal business plan to guide their career; and have a network of colleagues to share experiences and ideas. Through classroom sessions and at-home assignments, participants learn the essential elements of the business plan: visioning, values and setting goals; marketing research and marketing action plans; and financial planning and small business management. Participants prepare their own business plan for presentation to the class and for feedback from industry experts.
and digital media production with graduates employed in the media and music industries across the globe. Recently, a number of Toronto’s colleges and universities have developed digital media sector incubators/accelerators which create an environment for faculty and students to engage directly with Ontario and international industry and, in some cases, with community agencies and activities to enable knowledge transfer. Ontario College of Art and Design University (OCAD U) for example, has created an accelerator/incubator in digital media/ICT as a partnership between the Mobile Experience Innovation Centre, Communitech and C3; a design accelerator and the Slab, a laboratory that provides design thinking to business innovation. Sheridan SPARK, a digital media incubator based in Oakville, supports tenants involved in the development of digital media products and services. SPARK provides a supportive environment for new business ventures, fostering the growth of small enterprises in the digital media industry while assisting in business growth and economic development in Oakville. SPARK provides access to business management advice and a cluster of digital media expertise. Building on a heritage of leadership in graphic design education, the School of Design is exploring the potential to develop a design incubator.

THE ROLE OF POST-SECONDARY EDUCATION IN TORONTO

In addition to the 94 Toronto-based organizations reviewed the city’s post-secondary institutions play a critical role in providing technical training across the full spectrum of Creative and Cultural Sector practice. Many of these institutions have international reputations in providing professional technical training in particular fields, these include, for example: Humber College’s highly-regarded Music Program and Centennial College’s growing expertise in post-graduate digital education. Based just outside Toronto, Sheridan College is known internationally for professional technical training in film, broadcast, music

THE WIFT-T EXECUTIVE MANAGEMENT PROGRAM

The WIFT-T Executive Management Program is a national initiative—valued at $3,500 per team—that provides production companies with the opportunity to develop their management team through an intensive five-day workshop. The program also incorporates mentorship opportunities matching industry leaders with workshop participants. The production companies convene in Toronto for five days of intensive workshops, case studies and one-on-one consultations with local and internationally renowned production company executives. Participants learn how to incorporate standard business models and position themselves as competitive leaders in a global marketplace. The goal is to facilitate participants’ understanding of where they are in the development of their company, how their productions fit within an overall corporate growth strategy, and what their distinct market position is within a global economy.

DIGITAL MEDIA ZONE (DMZ)

DMZ opened in 2010 and is a workplace designed for Ryerson students and graduates to innovate, collaborate, and market their products and services, and where commercial enterprises can turn for progressive and creative digital solutions. DMZ cultivates the idea of being a company within a company. The Zone offers numerous resources such as Start Me Up, a program created by Students In Free Enterprise (SIFE Ryerson), that nurtures entrepreneurial ideas by giving new business creators information and advice on business planning, presenting, funding, patents, marketing and more. The DMZ offers overhead assistance which includes flexible workspace, equipment, and utilities; and services such as business plan counselling, mentoring, workshops, networking, and industry showcasing, at no cost to the user. With significantly reduced startup costs, entrepreneurs are able to focus on getting their product out the door and launch their own small businesses.
Integrated Media student, OCAD University. Photo: Lino Ragno
OUTCOMES OF SECTOR ENGAGEMENT AND FOCUS GROUP DISCUSSIONS
entrepreneurialism and business-like approaches are antithetical to creative practice and creative innovation. Although found in many subsectors, this attitude is especially notable in the performing and visual arts sectors where cycles of grant writing and subsidy, and the struggles of survival dominate planning. It was suggested the individual creators and workers in creative and cultural organizations would inevitably tend to take up professional development opportunities which focus on advancing creative practice rather than management or business training opportunities.

Many of those interviewed were leaders in this field and well understood both subsectoral and generic sectoral support needs, have well-developed programs and services in this respect (e.g., Interactive Ontario (IO), WIFT, Toronto Fashion Incubator among others) and are developing new programs and approaches which tend to focus on the delivery of more tailored, one-to-one services and programs. IO, for example, recently created a new senior post whose role includes engaging with all new members on a one-on-one basis to identify their particular support needs, and WIFT runs a mentorship program.

Many of those interviewed also noted the tension in their work between the value of tailored, one-on-one approaches to service delivery and the reality that much existing programming focuses on workshop/classroom-based provision due to the economies of scale that can be achieved and the large demand for basic skills training. While, for example, CCCO is currently seeking to develop mentorship programs, others reported that mentorship-based training approaches have been identified as a strategic need but have not yet been taken forward for reasons of cost. In general, mentorship and tailored programs were being taken forward in incubators and entrepreneurship/business development centres.

At the same time as acknowledging the potential benefits of this kind of approach many interviewees also reflected on
A number of individuals highlighted the potential value of affordable, time-limited and supported transition space or ‘pre-incubation’ space for both new graduates and for small business startups. OCAD University’s residency studio at 401 Richmond and the Toronto Harbourfront Centre makers studios were two positive examples offered. Meanwhile, many of Toronto’s post-secondary institutions are developing or have recently developed media and mobile technology sector-facing incubator facilities; however, these remain primarily focused on serving existing students, graduates students and faculty and bridging relationships between institutions and industry. The particular spatial and financial challenges of supporting creative exploration and innovation in the performing arts were highlighted by both Toronto Alliance for the Performing Arts (TAPA) and Dance Umbrella Ontario (DUO). TAPA noted that sister organizations in other jurisdictions provided performing arts “creation” or incubation space as part of the services they offer.

The creative and business-based benefits of convergence and collaboration in a multidisciplinary environment were welcomed by many with the proviso that subsectors also have distinct spatial and technical needs. More generally, the majority of those interviewed emphasized the value of networking and the lack of a high-quality, high-profile location with a strong identity as a sector hub for industry networking and showcasing new products and concepts. The potential economic and service delivery benefits of clustering arts service and trade organizations was a common theme.

FACILITY AND SERVICE PRIORITIES: CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP

Interviews then focused on the potential services and facilities that might be developed in a Centre for Creative Sector Entrepreneurship and the potential benefits to the sector and (where relevant) to their particular organization.
These exploratory discussions were not designed to “market test” potential use or tenancy; however, a number of organizations did indicate an interest in continuing discussions and potential future partnership.

A broad range of facility types and preferences were discussed and in many cases reflected on the particular technical demands of subsectors (i.e., new media, design) or sector (i.e., CCS, higher education). Bearing this in mind, however, a number of common space types were identified as attractive in the context of a Centre for Creative Sector Entrepreneurship and/or needed to support sector growth in Toronto.

**Shared workspace** to house and cluster arts service and trade organizations in affordable organizational space with shared services, common areas and access to shared facilities. In this context the types of potential shared spaces identified as desirable were:

**Affordable creation/business incubation space** for CCS startup across the not-for-profit, for-profit and social enterprise sectors with flexible terms to accommodate the cycles of expansion and contraction prevalent in many industry subsectors, and with access to business and entrepreneurship development support and business services.

A serviced **resource centre** providing guidance to sector wide and subsector training and advisory services, access to business advice “clinics” or drop ins, and access to resources which would otherwise be out of reach for sole traders and startups/micro-businesses including online business directories and data sets.

**Time-limited transitional creation and/or workspace** to support new graduates or to pre-incubate micro-businesses.

![Pie chart showing shared space types desired/needed (interviews)](image)

**FIGURE 7: SHARED SPACE TYPES DESIRED/NEEDED (INTERVIEWS)**

High-quality, high-profile, market-facing, programmable and flexible space(s) for industry networking events, showcasing, and launching new products and concepts.

**“Communal space”** to serve as a meeting place and point of convergence for tenants, their users and the wider CCS community.

When asked to consider the kinds of programming and services that might locate in a Centre for Creative Sector Entrepreneurship, both programs and services and the kinds of human resources needed to support the program were highlighted and are summarized below:
Ashley Proctor (Creative Blue Print) and George Brown College Design Management MA Student, Margaret Stagg.

Creative Business Startups
Fledgling creative business entrepreneurs, all recent graduates of the Toronto Business Development Centre’s Ontario Works Self-Employment Development (OWSED) program, recruited with the help of TBDC.

Students
Fourth-year OCAD University Students from a wide variety of disciplines, recruited with the support of the OCAD Student Union.

Individual Artists
Practicing, established artists from a range of disciplines (e.g., photography, fine art, furniture making, etc.), all of whom are Artscape tenants from a variety of work and live/work properties, recruited by Artscape.

COMMON THEMES AND TRENDS
All groups commented on their lack of readiness for the realities of working in the sector upon graduation. While participants valued the quality and range of the technical practice-based education they received in the post-secondary environment, without exception across all creative disciplines, in all age groups and life stages, participants felt underprepared in terms of personal survival and business skills and in their understanding of the landscape of services, support and opportunities that were available to them. Many participants also reflected on the need for short-term transitional workspace, perhaps with associated business support, to enable graduates to transition from the amenities and nurturing post-secondary environment to the world of self-employment and contingent work.

There was a notable divide between younger and more established artists with respect to their attitude toward the idea of business and entrepreneurship being relevant or important to them. Students, “Struggling Graduates” and, naturally, “Small Creative Startups” were significantly more comfortable in this respect than more established artists and had lower expectations of access to long-term subsidy and greater comfort with the language of business and business growth.

Human Resources
- Resource Librarian/Advisor
- Network Weaver/Broker
- Events Programmer
- Web Developer/Master
- Business Advisors
- Financial Advisor/Provider
- Strategic Partnership Development

Programs & Services
- Business and entrepreneurial training
- Business and financial advisory services
- Access to resource library, business directories, etc.
- Showcasing events
- Peer-to-Peer and Industry Networking events
- Speaker events, seminars and panel

FIGURE 8: PEER INTERVIEWS: CCSE PROGRAMS AND SERVICES DESIRED

FOCUS GROUPS
Four focus groups were held with groups of individuals representing potential future users of business and entrepreneurship support, with a view to:

- Gaining a richer understanding of their attitudes to and experience of business and entrepreneurship training and support.
- Understanding the challenges they face as independent sole traders or micro entrepreneurs in the creative and cultural sector.
- Exploring the services and facilities they would most value and access in a centre for Creative Sector Entrepreneurship.

The four groups were characterized and recruited in the following way:

Struggling Graduates
Graduates from a range of CCS disciplines—primarily design, media, and moving image—a few years out of school and trying to build their practice and business. The group was recruited with the support of two independent service providers, Kimberly Bagayawa (Firehouse) and Ashley Proctor (Creative Blue Print) and George Brown College Design Management MA Student, Margaret Stagg.

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Fourth-year OCAD University Students from a wide variety of disciplines, recruited with the support of the OCAD Student Union.

Individual Artists
Practicing, established artists from a range of disciplines (e.g., photography, fine art, furniture making, etc.), all of whom are Artscape tenants from a variety of work and live/work properties, recruited by Artscape.

COMMON THEMES AND TRENDS
All groups commented on their lack of readiness for the realities of working in the sector upon graduation. While participants valued the quality and range of the technical practice-based education they received in the post-secondary environment, without exception across all creative disciplines, in all age groups and life stages, participants felt underprepared in terms of personal survival and business skills and in their understanding of the landscape of services, support and opportunities that were available to them. Many participants also reflected on the need for short-term transitional workspace, perhaps with associated business support, to enable graduates to transition from the amenities and nurturing post-secondary environment to the world of self-employment and contingent work.

There was a notable divide between younger and more established artists with respect to their attitude toward the idea of business and entrepreneurship being relevant or important to them. Students, “Struggling Graduates” and, naturally, “Small Creative Startups” were significantly more comfortable in this respect than more established artists and had lower expectations of access to long-term subsidy and greater comfort with the language of business and business growth.
Artists” commented on the need to create physical space for social interaction and peer-to-peer exchange in studio buildings. In all cases, participants valued and sought access to multidisciplinary and collaborative environments in which to develop their practice.

FOCUS GROUPS: TOP SERVICES AND FACILITIES
Participants were asked to identify the services and facilities that they would like to have access to in a Centre for Creative Sector Entrepreneurship. A summary of the findings is set out below.

Please refer to Appendix 5 for list of participants and transcripts of the focus groups.

<table>
<thead>
<tr>
<th>SERVICES</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Struggling Graduates</td>
<td></td>
</tr>
<tr>
<td>Business Planning</td>
<td></td>
</tr>
<tr>
<td>Mentoring, Coaching and Internships</td>
<td></td>
</tr>
<tr>
<td>Network Weaving</td>
<td></td>
</tr>
<tr>
<td>Lectures/Seminars</td>
<td></td>
</tr>
<tr>
<td>Marketing</td>
<td></td>
</tr>
<tr>
<td>Flexibility of Services/membership services</td>
<td></td>
</tr>
<tr>
<td>Startups</td>
<td></td>
</tr>
<tr>
<td>Financing Services</td>
<td></td>
</tr>
<tr>
<td>Access to resources and information</td>
<td></td>
</tr>
<tr>
<td>Coaching/Mentoring</td>
<td></td>
</tr>
<tr>
<td>Post-training support</td>
<td></td>
</tr>
<tr>
<td>Networking</td>
<td></td>
</tr>
<tr>
<td>Seminars/ Panels</td>
<td></td>
</tr>
<tr>
<td>Childcare</td>
<td></td>
</tr>
<tr>
<td>Students</td>
<td></td>
</tr>
<tr>
<td>Mentorship program</td>
<td></td>
</tr>
<tr>
<td>Access to resources and business advice</td>
<td></td>
</tr>
<tr>
<td>Work co-op programs and career services</td>
<td></td>
</tr>
<tr>
<td>Network weaving and support</td>
<td></td>
</tr>
<tr>
<td>Partnerships with other institutions (i.e. exchange programs)</td>
<td></td>
</tr>
<tr>
<td>Established Artists</td>
<td></td>
</tr>
<tr>
<td>Resource database and information services</td>
<td></td>
</tr>
<tr>
<td>Common space</td>
<td></td>
</tr>
<tr>
<td>Business services (i.e. teleconferencing)</td>
<td></td>
</tr>
<tr>
<td>Teaching spaces</td>
<td></td>
</tr>
</tbody>
</table>

All groups highlighted an interest in access to shared equipment. Students and Struggling Graduates noted the multiple financial, spatial, and health and safety challenges for individual artists in having access to a range of “shop” tools and facilities. Established artists also commented on the value they would place on occasional access to both larger working spaces for one-off projects and shared shop and other technical facilities.

The importance of the social sphere and peer networks was evident in all groups. Students reflected on the challenge of maintaining their peer group networks after graduation. “Startups” and “Struggling Graduates” sought a hub where social, showcasing and business networking activities for the sector could locate, and many expressed a positive attitude towards a membership-based opportunity. “Individual
STRATEGIC PARTNERSHIP DEVELOPMENT
Throughout the course of the research and sector engagement process, and especially as it neared completion, Artscape sought to expand the circle of potential partners and stakeholders with whom to take forward the project vision. In line with study objectives, Artscape has explored potential partnerships with post-secondary and other educational institutions, with key sector service organizations, subsector incubators and creative businesses. The project will continue to evolve in this way, building on Artscape’s established practice of working towards the development of a strong shared vision and the creation of an ever-expanding circle of support and engaged stakeholders.

<table>
<thead>
<tr>
<th>FACILITIES</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Struggling Graduates</strong></td>
<td>Short/long term multifunctional work space</td>
<td>Showcase space</td>
<td>Access to public transit</td>
</tr>
<tr>
<td></td>
<td>Resource and common space</td>
<td>Accessible technology labs/resources</td>
<td>Live work/short term housing</td>
</tr>
<tr>
<td></td>
<td>Shared shop facilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Startups</strong></td>
<td>Common space</td>
<td>Affordable spaces for start ups</td>
<td>Storage</td>
</tr>
<tr>
<td></td>
<td>Share workshop/studio space</td>
<td>Flexible space</td>
<td>Access to public transit</td>
</tr>
<tr>
<td><strong>Students</strong></td>
<td>Flexible and affordable transitional space</td>
<td>Gallery/showcase space</td>
<td>Resource centre</td>
</tr>
<tr>
<td></td>
<td>Hub/café/common space</td>
<td>Safe, affordable shared equipment and shop facilities</td>
<td></td>
</tr>
<tr>
<td><strong>Established Artists</strong></td>
<td>Rental facilities</td>
<td>Childcare facilities</td>
<td>Flexible spaces for temporary projects</td>
</tr>
<tr>
<td></td>
<td>Shared resources and shop facilities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TOWARDS TORONTO’S CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP
TOWARDS TORONTO’S CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP

Based on the findings of this research and engagement process and taking into account the dense landscape of CCS-led entrepreneurship and business skills training and support which already exists in Toronto and the GTA, Artscape with the support of the CCSE Advisory Committee, has concluded that what the GTA needs is a place that acts as a portal to what is available, while at the same time clustering and coordinating the efforts of those providing services. Evidence and experience of others in the field confirms that virtual hubs alone are not effective in building entrepreneurial capacity. Place-based approaches create more successful and interactive environments for learning and help facilitate the kind of cross-sector idea sharing upon which the creative sector thrives.

The Creative and Cultural Sector is drawn to, and clusters in, dense urban districts with distinct identities. These “creative clusters” support diverse labour markets, offer easy access to a range of suppliers, collaborators and markets, and enable knowledge exchange through formal and informal networks. In Toronto, almost 75% of creative sector establishments are located within 10km of the downtown core. Almost half of the micro and small creative firms and freelancers in the region are located within 5km of the financial core. To best serve and support the growth of Toronto’s Creative and Cultural Sector, a Centre for Creative Entrepreneurship should be developed in a location in the heart of the city’s downtown creative cluster.

A CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP: KEY COMPONENTS

Artscape’s research into the facilities and services required to ideally support CCS businesses in Toronto concluded that a Centre for Creative Sector Entrepreneurship should include the following components:

Hub and Resource Centre
Providing CCS-sector sole traders and entrepreneurs with one stop shop access to information and resources to support their business development and growth, and clustering CCS-sector trade organizations and arts services organizations in affordable organizational workspace with shared business services and facilities.

Entrepreneurship Training, Networking and Showcasing Facilities
Flexible, programmable training, networking and showcasing spaces with a strong identity as a place where startups, creative entrepreneurs, support organizations, the wider creative and cultural industry, and other business sectors converge.

Production Space
Affordable creation and production space with shared facilities and resources.

Incubation
Specialist incubator facilities and services designed to increase the survival and growth rates of small and startup companies.

A CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP: GOALS

The following goals for taking the initiative forward have been identified:

- Cultivating the entrepreneurial capacity and business skills of self-employed individuals and micro-businesses across the spectrum of Creative and Cultural Sector enterprise
- Incubating, mentoring and supporting business and entrepreneurship skill development in Toronto’s Creative and Cultural Sector small businesses by offering tailored programming and resources designed to directly address their needs
For the Greater Toronto Area

- Strengthening the capacity of creative community members to build communities and neighbourhoods
- The creation of a market facing “hub” for the Creative and Cultural Sector
- Building the creative economy
- Supporting sustainable, successful creative sector businesses growth
- Positioning the GTA as a global city of culture

Artscape has confidence that a Centre for Creative Sector Entrepreneurship which builds on Canadian and international experience, addresses the existing landscape of provision and priorities in the GTA, and offers a “made in Toronto” model to support Creative and Cultural Sector entrepreneurship will make a real contribution to the city’s future growth and prosperity.

ARTSCAPE, NOVEMBER 2010

A CENTRE FOR CREATIVE SECTOR ENTREPRENEURSHIP: IMPACT

Once realized, a Toronto Centre for Creative Sector Entrepreneurship will be poised to have the following impacts:

For artists and creative entrepreneurs

- Improved access to resources, networks and information
- An environment and program conducive to collaboration both within and between sectors
- Demystifying and creating better connections to existing services
- Less fragmentation in service delivery
- Building entrepreneurial capacity and reducing business failure for small creative businesses
- The development of more tailored services and programs
- Economies of scale for arts service and service organizations: added value for their clients
APPENDIX 1: FULL LIST OF REVIEWED INTERNATIONAL INITIATIVES

INCUBATORS/CONVERGENCE CENTRES
Physical spaces with programmed services where startup businesses locate. They are designed to increase the survival and growth rates of small and startup companies.

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LOCATION</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>401 Richmond</td>
<td>Toronto, Ontario</td>
<td><a href="http://www.401richmond.net">http://www.401richmond.net</a></td>
</tr>
<tr>
<td>Arts Incubator of Kansas City</td>
<td>Kansas City, Kansas, USA</td>
<td><a href="http://artsincubatorkc.org">http://artsincubatorkc.org</a></td>
</tr>
<tr>
<td>Calhoun County Incubator</td>
<td>Calhoun County, Michigan, USA</td>
<td><a href="http://www.artsandindustrycouncil.org">http://www.artsandindustrycouncil.org</a></td>
</tr>
<tr>
<td>Canadian Film Centre</td>
<td>Toronto, Ontario</td>
<td><a href="http://www.cfcccreates.com">http://www.cfcccreates.com</a></td>
</tr>
<tr>
<td>Creative Media Centre</td>
<td>Hastings, UK</td>
<td><a href="http://www.creativemediacentre.com">http://www.creativemediacentre.com</a></td>
</tr>
<tr>
<td>Crossover</td>
<td>London, UK</td>
<td><a href="http://www.crossoverlabs.org">http://www.crossoverlabs.org</a></td>
</tr>
<tr>
<td>Centre for Social Innovation (CSI)</td>
<td>Toronto, Ontario</td>
<td><a href="http://www.socialinnovation.ca">http://www.socialinnovation.ca</a></td>
</tr>
<tr>
<td>Galeri</td>
<td>Cardiff, Wales</td>
<td><a href="http://www.galericaernarfon.com">http://www.galericaernarfon.com</a></td>
</tr>
<tr>
<td>Houston Arts Incubator</td>
<td>Houston, Texas, USA</td>
<td><a href="http://www.houstonartsalliance.com/programs/for-arts-organizations/arts-incubator/">http://www.houstonartsalliance.com/programs/for-arts-organizations/arts-incubator/</a></td>
</tr>
<tr>
<td>Huddersfield Media Centre</td>
<td>Huddersfield, UK</td>
<td><a href="http://www.the-media-centre.co.uk">http://www.the-media-centre.co.uk</a></td>
</tr>
<tr>
<td>Intotalo</td>
<td>Kajaani, Finland</td>
<td><a href="http://www.intotalo.fi">http://www.intotalo.fi</a></td>
</tr>
<tr>
<td>McAllen Art</td>
<td>McAllen, Texas, USA</td>
<td><a href="http://www.mcallenart.com">http://www.mcallenart.com</a></td>
</tr>
<tr>
<td>Media Guild</td>
<td>Amsterdam, Netherlands</td>
<td><a href="http://www.medialoguid.com">http://www.medialoguid.com</a></td>
</tr>
<tr>
<td>nGen</td>
<td>St. Catharines, Ontario</td>
<td><a href="http://www.ngen-niagara.com">http://www.ngen-niagara.com</a></td>
</tr>
<tr>
<td>SAT</td>
<td>Montreal, Quebec</td>
<td><a href="http://www.sat.qc.ca">http://www.sat.qc.ca</a></td>
</tr>
<tr>
<td>SFComplex</td>
<td>Santa Fe, New Mexico, USA</td>
<td><a href="http://www.sfcomplex.org">http://www.sfcomplex.org</a></td>
</tr>
<tr>
<td>Sparkhouse Studios</td>
<td>Lincoln, UK</td>
<td><a href="http://www.sparkhousestudios.co.uk">http://www.sparkhousestudios.co.uk</a></td>
</tr>
<tr>
<td>Spike Island</td>
<td>Bristol, UK</td>
<td><a href="http://www.spike-island.org">http://www.spike-island.org</a></td>
</tr>
<tr>
<td>The Centre for Cultural Innovation</td>
<td>San Francisco, California, USA</td>
<td><a href="http://www.cciarts.org">http://www.cciarts.org</a></td>
</tr>
<tr>
<td>Toronto Fashion Incubator</td>
<td>Toronto, Ontario</td>
<td><a href="http://www.fashionincubator.com">http://www.fashionincubator.com</a></td>
</tr>
<tr>
<td>Virtual Reality and Multi Media Park</td>
<td>Torino, Italy</td>
<td><a href="http://www.vrmmp.it/en/company.htm">http://www.vrmmp.it/en/company.htm</a></td>
</tr>
</tbody>
</table>
Virtual
Online services designed to help businesses. They do not have physical spaces for businesses to locate or to engage in classes or workshops. All services all delivered online.

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LOCATION</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Choices</td>
<td>UK</td>
<td><a href="http://www.creative-choices.co.uk">http://www.creative-choices.co.uk</a></td>
</tr>
<tr>
<td>Incubator for Creative Industries</td>
<td>Greece</td>
<td><a href="http://www.incubator.vioparet.gr">http://www.incubator.vioparet.gr</a></td>
</tr>
<tr>
<td>The Artists Enterprise Centre</td>
<td>British Columbia, Canada</td>
<td><a href="http://www.enterprisingartist.com">http://www.enterprisingartist.com</a></td>
</tr>
<tr>
<td>Virtual Arts Incubator</td>
<td>Cincinnati, Ohio, USA</td>
<td><a href="http://www.artsincubator.org">http://www.artsincubator.org</a></td>
</tr>
</tbody>
</table>

Development Agencies
Development agencies offer services intended to grow businesses. However, unlike incubators they do not have space for business to locate. Furthermore, they advocate, research, have wider economic development mandates and often have closer links with government.

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LOCATION</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centre for Creative Business</td>
<td>London, UK</td>
<td><a href="http://www.centreforcreativebusiness.org">http://www.centreforcreativebusiness.org</a></td>
</tr>
<tr>
<td>Centre for Design Innovation</td>
<td>Dublin, Ireland</td>
<td><a href="http://www.designinnovation.ie">http://www.designinnovation.ie</a></td>
</tr>
<tr>
<td>CIDA Asia</td>
<td>Singapore</td>
<td><a href="http://www.cida-asia.com.sg">http://www.cida-asia.com.sg</a></td>
</tr>
<tr>
<td>CIDA Tower Hamlets</td>
<td>London, UK</td>
<td><a href="http://www.cida.org">http://www.cida.org</a></td>
</tr>
<tr>
<td>CIQA</td>
<td>Sheffield, UK</td>
<td><a href="http://www.ciq.org.uk">http://www.ciq.org.uk</a></td>
</tr>
<tr>
<td>Interactive Scotland</td>
<td>Scotland</td>
<td><a href="http://www.scottish-enterprise.com">http://www.scottish-enterprise.com</a></td>
</tr>
<tr>
<td>San Francisco Bay Area Emerging Arts Professionals</td>
<td>San Francisco, California, USA</td>
<td><a href="http://sfbaeap.com/about">http://sfbaeap.com/about</a></td>
</tr>
<tr>
<td>South West Screen</td>
<td>Bristol, UK</td>
<td><a href="http://www.swscreen.co.uk/about-us/what-we-do.html">http://www.swscreen.co.uk/about-us/what-we-do.html</a></td>
</tr>
<tr>
<td>TRC Media</td>
<td>Glasgow, Scotland</td>
<td><a href="http://www.trcmedia.org">http://www.trcmedia.org</a></td>
</tr>
<tr>
<td>Wired Sussex</td>
<td>Brighton, UK</td>
<td><a href="http://www.wiredsussex.com">http://www.wiredsussex.com</a></td>
</tr>
</tbody>
</table>
HIGHER EDUCATION

These programs and institutions offer business support and training primarily to current or recent graduates as well as faculty.

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>LOCATION</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banks’ Mills Studios, University of Derby</td>
<td>Derby, UK</td>
<td><a href="http://www.banksmill.org.uk">http://www.banksmill.org.uk</a></td>
</tr>
<tr>
<td>Centre for Creative Business</td>
<td>London, UK</td>
<td><a href="http://www.centreforcreativebusiness.org">http://www.centreforcreativebusiness.org</a></td>
</tr>
<tr>
<td>Centre for Design and Business</td>
<td>Rhode Island, USA</td>
<td><a href="http://www.risd.edu">http://www.risd.edu</a></td>
</tr>
<tr>
<td>Creative Loop</td>
<td>Scotland, UK</td>
<td><a href="http://www.creativeloop.org">http://www.creativeloop.org</a></td>
</tr>
<tr>
<td>Gener8</td>
<td>Auckland, New Zealand</td>
<td><a href="http://cirrusincubator.blogspot.com/2007/05/cirrus-design-incubator.html">http://cirrusincubator.blogspot.com/2007/05/cirrus-design-incubator.html</a></td>
</tr>
<tr>
<td>Huddersfield Business Mine</td>
<td>Huddersfield, UK</td>
<td><a href="http://www2.hud.ac.uk/enterprise/aboutthemine.php">http://www2.hud.ac.uk/enterprise/aboutthemine.php</a></td>
</tr>
<tr>
<td>Innovation Centre Loughbrough</td>
<td>Loughbrough, UK</td>
<td><a href="http://www.loughborough-innovation.com/about.html">http://www.loughborough-innovation.com/about.html</a></td>
</tr>
<tr>
<td>Institute for Arts Entrepreneurship</td>
<td>Chicago, Illinois, USA</td>
<td><a href="http://www.instituteforartsentrepreneurship.com">http://www.instituteforartsentrepreneurship.com</a></td>
</tr>
<tr>
<td>Liveworm Gold Coast Studio</td>
<td>Queensland, Australia</td>
<td><a href="http://liveworm.com.au">http://liveworm.com.au</a></td>
</tr>
<tr>
<td>QUT Creative Enterprise Australia</td>
<td>Queensland, Australia</td>
<td><a href="http://creativeenterprise.com.au">http://creativeenterprise.com.au</a></td>
</tr>
<tr>
<td>Stratford Institute, University of Waterloo</td>
<td>Stratford, Ontario</td>
<td><a href="http://www.city.stratford.on.ca/documents/press_releases/Frequently_Asked_Questions.pdf">http://www.city.stratford.on.ca/documents/press_releases/Frequently_Asked_Questions.pdf</a></td>
</tr>
<tr>
<td>The Enterprise Centre for the Creative Arts</td>
<td>London, UK</td>
<td><a href="http://www.ecca-london.org">http://www.ecca-london.org</a></td>
</tr>
<tr>
<td>Upstart</td>
<td>Greenwich, UK</td>
<td><a href="http://www.gre.ac.uk/schools/humanities/departments/eps/upstart">http://www.gre.ac.uk/schools/humanities/departments/eps/upstart</a></td>
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</table>
## APPENDIX 2: PRIMARY CANADIAN RESEARCH REVIEWED

<table>
<thead>
<tr>
<th>Organization</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Canada Council for the Arts</strong></td>
<td>An External Review of Artists and Community Collaboration</td>
<td>2006</td>
</tr>
<tr>
<td><strong>City of Toronto</strong></td>
<td>Making the LINK – Advancing Design as a Vehicle for Innovation and Economic Development</td>
<td>2006</td>
</tr>
<tr>
<td><strong>CONCERT</strong></td>
<td>Regional Innovation Profile</td>
<td>2008</td>
</tr>
<tr>
<td><strong>Cultural Careers Council Ontario</strong></td>
<td>Career Development for Cultural Workers</td>
<td>2008</td>
</tr>
<tr>
<td><strong>Cultural Careers Council Ontario</strong></td>
<td>Enriching Our Work in Culture</td>
<td>2008</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>Frame Work: Employment in Canadian Screen-Based Media – A National Profile</td>
<td>2004</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>New Media Content Creators Training – Training Needs &amp; Gaps Analysis</td>
<td>2004</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>New Media Freelance Content Creators</td>
<td>2004</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>Recommendations for a National Training Strategy for the Film and Television Industry</td>
<td>2006</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>Presenters – Training Gaps Analysis</td>
<td>2007</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>Below-the-Line Film &amp; Television Workers</td>
<td>2008</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>A National Training Strategy for Business Skills in the Music Industry</td>
<td>2008</td>
</tr>
<tr>
<td><strong>Cultural Human Resources Council</strong></td>
<td>Interactive Media Producers Training Gap Analysis</td>
<td>2009</td>
</tr>
<tr>
<td><strong>DECODE</strong></td>
<td>Next Generation of Artistic Leaders and Arts Audience Dialogues</td>
<td>2007</td>
</tr>
<tr>
<td><strong>Design Industry Advisory Committee</strong></td>
<td>Design Matters Study</td>
<td>2004</td>
</tr>
<tr>
<td><strong>ICT Toronto</strong></td>
<td>Cluster Development Strategy</td>
<td>2006</td>
</tr>
<tr>
<td><strong>Graytek</strong></td>
<td>ICT and Life Sciences in Toronto, Montreal and Ottawa</td>
<td>2004</td>
</tr>
<tr>
<td><strong>Price Waterhouse Coopers</strong></td>
<td>Economic Study for the Film, Television, and Digital Media Sector in Ontario</td>
<td>2006</td>
</tr>
</tbody>
</table>
APPENDIX 3: CREATIVE AND CULTURAL SECTOR SUPPORT ORGANIZATIONS IN TORONTO

Actors Fund of Canada
ACTRA
ACTRA (Toronto)
Artist-Run Centre and Collectives of Ontario
Arts Etobicoke
Arts Network for Children and Youth
Artsmarts
Associated Designers of Canada
Association for Native Development in the Performing and Visual Arts
Association of Canadian Publishers
Association of Chartered Industrial Designers of Ontario
Association of Registered Graphic Designers of Ontario
Association of Registered Interior Designers of Ontario
Book and Periodical Council of Canada
Bureau des Regroupement des Artistes Visuale de l’Ontario
Canada Actors Equity Association
Canada Council for the Arts
Canadian Alliance of Dance Artists-Ontario
Canadian Association of Photographers and Illustrators in Communication
Canadian Commercial Production Association (Toronto)
Canadian Crafts Federation
Canadian Film and Television Production Association (Toronto)
Canadian Film Centre
Canadian Filmmakers Distribution Centre
Canadian Independent Camera Association
Canadian Independent Music Association
Canadian Independent Record Production Association
Canadian Institute of Theatre Technology
Canadian League of Composers
Canadian Music Centre
Canadian Music Publishers Association
Canadian Newspaper Association
Canadian Poetry Association
Canadian Screen Training Centre
Canadian Society of Magazine Editors
CARFAC
Community Arts Ontario
Computer Animation Studios of Ontario
Contact Toronto Photography Festival
Council of Ontario Drama and Dance Educators
Cultural Careers Council Ontario
Dance Collection Danse
Dance Ontario
Dance Umbrella of Ontario
Dancer Transition Resource Centre
Design Exchange

Design Industry Advisory Committee
Directors Guild
Editors Association of Canada
Fashion Council of Canada
Film Ontario
Guild of Canadian Film Composers
Hot Docs
ImagineNative
Independent Media Arts Alliance
Industrial Design Association of Canada
Interactive Ontario
League of Canadian Poets
Magazines Canada
Metal Arts Guild of Canada
OCAD Alumni Association
Ontario Arts Council
Ontario Association of Landscape Architects
Ontario Council of Folk Festivals
Ontario Craft Council
Ontario Media Development Corporation
Ontario Society of Arts
Opera.ca
Organization of Book Publishers of Ontario
Places for Writers
Playwrights Guild of Canada
Professional Association of Canadian Theatres
Professional Writers Association of Canada
Professional Writers Association of Canada
Scarborough Arts Council
Songwriters Association of Canada
The Liaison of Independent Filmmakers
The Writers’ Union of Canada
Theatre Ontario
Toronto Alliance for the Performing Arts
Toronto Arts Council
Toronto Association of Acting Studios
Toronto Blues Society
Toronto Fashion Incubator
Toronto International Film Festival
Toronto Musicians Association
Toronto Society Architects
Toronto Writers’ Centre
Visual Arts Ontario
Women in Film and Television (Toronto)
Writers Guild of Canada
Writers Union of Canada
APPENDIX 4:
PEER INTERVIEWS AND KEY CONTACTS

Sarah Baird, VP Programs and Operations, Interactive Ontario
Kimberly Bagayawa, Firehouse
Steve Bellamy, Associate Dean and Professor of Music, School of Performing Arts, Humber College
Noah Bernstein, Design Exchange
Mark Bishop, Partner, Marble Media and Chair Interactive Ontario
Peter Caldwell, VP Finance and Admin, OCAD
Michael Carter, President, CASCO
Jeff Chesebrough, Executive Director, nGen
Kristin Clark, Executive Director, CARFAC
Diane Davey, Executive Director, CCCO
Ben Donoghue, Executive Director, LIFT
Adam Feldmann, Architects Alliance
Luigi Ferrara, Director School of Design, George Brown College
Jeremy Freiburger, Executive Director, Imperial Cotton Factory
Arlene Gould, Strategic Director, DIAC
Gary Hall, Executive Director, Gallery TPW and Representative Toronto Media AC
Eugene Harrigan, VP Corporate Services, George Brown College
Matt Hornburg, Partner, Marble Media
Joe Kertes, Dean of Performing Arts, Humber College
Jacob Knaapen, Executive Director, TAPA
Che Kothari, Executive Director, The Manifesto
Susan Langon, Executive Director, TFI
Maureen Loweth, Dean of Business, Arts and Design, George Brown College
Duncan McKie, President & CEO, CIMA
Earl Miller, Director of Strategic Relations, MaRS
Christine Moynihan, Executive Director, DUO
Donna Murphy, VP Operations, CIMA
Kristine Murphy, Director Industry Development, OMDC
Ashley Proctor, Creative Blueprint
Emma Quinn, Executive Director, OCC
Heather Rolleston, Architects Alliance
Barbara Sellers-Young, Dean Fine Arts, York University
Dave Senior, Community Programmer, Digital Media Zone, Ryerson University
Prof. Mark Simpson, Director, George Brown Centre for Entrepreneurship
Margaret Stagg, Masters Student, George Brown College
Carolyn Wood, Executive Director, ACP
Sadie Zaman, Executive Director, WIFT

APPENDIX 5:
FOCUS GROUP PARTICIPANTS
Recent Graduates, Post-Secondary Roundtable, Artscape Tenants, and Creative Startups.
- Robert Akroyd
- Farheen Asghar
- Susan Avishai
- Kimberly Bagayawa
- David Brown
- Andrew Chung
- Jessica Duncan
- Ashley Edwards
- Greg Edwards
- Simon Farrington
- Josh Guidi
- Hilary Hayes
- Greg Hughes
- Gillian Isles
- Kirsten Johnson
- Lisa Kelly
- Amelia Levick
- Mark Mazurak
- Gretel Meyer Odell
- Alison Powell
- Ashley Proctor
- Peter Rahul
- Matt Skujins
- Neill Sturgess
- April Suen
- Andrzej Tarasiuk
- Lee Travaglini
- Stephen Wdowczyk
- Cassandra Wong-Lee

APPENDIX 6:
REFERENCES
Aeroundt, Rudy, 2004. Incubators: Tool for Entrepreneurship?
Baldwin, Andrea, 2009. Creativity, Social Benefit and Job Creation the Potential for Ontario (Martin Prosperity Institute).
Department of Culture, Media and Sport, 2006a. Developing Entrepreneurship for the Creative Industries: Making the Case for Public Investment.
Department of Culture, Media and Sport, 2006b. Developing Entrepreneurship for the Creative Industries: The role of Higher and Further Education.
PHOTOS

Cover Image
Artscape studio
Photo: Garrison/Macarthur Photography

Pages 8-9
Artscape studio
Photo: Garrison/Macarthur Photography

Pages 12-13
Students design a children’s greenhouse for Evergreen Brick Works at the Institute without Boundaries, June 2010.
Photo: Michelle Hotchin

Pages 18-19
IIDEX/NeoCon Canada Expo & Conference.
Photo: Kenn Busch

Pages 26-27
OCAD University alumnus Jeff Winch received the 2008 Integrated Media program medal. His work BLUE, uses video documentation of people discussing their highest and lowest life memories and distributes the footage across a flat-screen video grid.
Photo: Marina Dempster

Pages 32-33
On the set of the CFC Short Dramatic Film Champagne.
Photo: Canadian Film Centre

Pages 38-39
Robin Clason, Integrated Media student at OCAD University.
Photo: Lino Ragno

Pages 46-47
Designer Arthur Mendonça, a Toronto Fashion Incubator alumnus.
Photo: Raina Kim & Wilson Barry Photography

Pages 50-51
Photo: Trevor Haldenby