

## The Focus Matrix

Capturing the intersectionality of arts ecosystem germinators, stakeholders, and artistic creative capital.  
How artists influence prosperity in local arts ecosystems.

### Artistic Drivers

◆ Considerations that underwrite where core artistic creators (artists) live and work

### Arts & Cultural Stakeholders

◆ Beneficial relationships, outputs, connections and opportunities that support 'artistic drivers'

	Artists	Arts Organizations	Heritage & Museums	Residents	Municipality	Business	Province/State
Creative Works	Facilitate social engagement; artworks generate singular or group interaction; often purveyors of small (beneficial) carbon footprint/environmental impact; works are integrative across society; can make political statements; educational; effective storytelling.	Are connected to programming; linked to educational outcomes; produces/facilitates entertainment and programming; facilitates public art; can influence municipal/provincial planning; advocates to develop artistic works and cultural industries.	Tell our stories; provide year-round programming; engage in collection and research processes; are educational; provide knowledge dissemination.	Primary engagement with creative work is for entertainment; may engage to be informed or educated; recognize how creative works enhance or create gathering places; works can influence public or personal perceptions.	Support artistic works via policies, planning, and financial initiatives; recognize that creative works can create a niche market; support creators and their works through cultural organizations and programs; incorporate creative works into municipal consumption.	Consider community engagement activities; often partner with cultural events (via arts organizations or events); consume/purchase local cultural products (gifts, office décor, etc.); hire artists in part-time or contract roles: utilize creative skills - support hybrid/elastic workforce; source architectural products & designs).	Leverage for tourism; develop arts policies; consider in overall planning initiatives; utilize in marketing content; hire artists in part-time or contract roles (ideally using creative skills - hybrid career); utilize artists for consultant roles (big picture planning)

	<b>Artists</b>	<b>Arts Organizations</b>	<b>Heritage &amp; Museums</b>	<b>Residents</b>	<b>Municipality</b>	<b>Business</b>	<b>Province/State</b>
<i>Place</i>	An ability to connect to artists, arts projects and arts organizations; inviting communities exhibit openness, provide artistic stimulation, embrace diversity, have low barriers to entry, advance artistic careers, provide alternative income streams (contract, teaching, cross-sectoral projects); is a knowledge-based milieu; a broad-minded, forward-thinking public.	A resource to support arts sector mapping; often located within artistic clusters (artists, studios, co-ops, city blocks, districts, etc.); both retail & artistic production formats; artistic output supports municipal branding; are gathering places; actively collaborate and build capacity through activities & financial sources.	Present aspects of local culture that identify people and their place; are traceable; comprise various types of infrastructure; include literary sources; constitute preservation; are located over wide geographies (regional) and locations.	Community input contributes to municipality branding; a connector to arts awareness beyond scholastic means and arts events; actively participate in arts events; an important factor of arts sector engagement; they influence perception of the 'value' of the cultural sector.	Possess their heritage as an asset; nurture and maintain cultural districts; seek/offer quality of life; catalyze gathering places; municipal branding to consider both heritage and contemporary assets; seek competitive advantage through differentiation: unique assets, reputation, traditions; constantly evolving (non-static) environment.	Utilize cultural assets to promote their business and their locale; may seek to attract clients and staff from further afield (ex-pats, tourists, immigrants); can build unique organizational cultures via 'creative thinking' through connectivity to arts initiatives, artists and partnership teams - impacts staff retention; businesses influence the 'value' of the arts through local, staff, partner relationships.	Seek/offer quality of life for locals and visitors; attract tourism and business through local, artistic, distinctive, assets and characteristics; promote 'place' through marketing initiatives; sponsor and support community- or business-driven events through promotional vehicles; offer increased capacity for broader reach.

*Linkages to the Arts Ecosystem*

Artists	Arts Organizations	Heritage & Museums	Residents	Municipality	Business	Province/State
Are closely associated with producers, directors, venues, technicians, funding agencies, arts sector agents (public relations, talent, touring, etc.); direct connection to audiences; community portholes include local associations and activities; government and business support career and sector development.	They house or include: creators, producers, artists, technicians, arts services, grant and creative development programs, public programs; are tangible venues; they connect to private and public funders, agents, audiences; partner with local, national and international networks, peers, programs, residents, government.	Link local communities, tourism, residents, histories, and 'stories' of local heritage; a reservoir of historical architecture, events, music; preservation includes recent history; a natural partner for arts organizations, events, creators, producers, community organizations; government funded.	Attend arts venues; work in creative industries; connect via arts programs, artists, arts organizations, tourists, municipal events, workshops and scholastic programs, museums; work for business and government who partner with the arts; support via donations, participation, and purchases; limited understanding of the arts' psychological and social impacts.	Access a variety of contributors through programming support and development initiatives: creators, producers, venues, technicians, agents (talent, touring), audiences (speaking engagements), community partners, residents, tourists, business, arts service organizations, heritage organizations; impact sector development via politicians, planners (architects); partners to leverage grants.	Often connect to the arts via CSR (corporate social responsibility) programs, support arts programs and initiatives via direct participation or through events; encourage staff volunteerism; provide sponsorship and non-financial (services, product, knowledge) support; build audiences via marketing support; might link to immigrant community participation (inter-provincial and international).	Link to the arts via innovation, business, education, economic development, and (increasingly) health & wellness portfolios; utilize artworks and artistic in marketing, events and public art projects; work with arts venues and organizations, event producers, heritage organizations, and entrepreneurs; partner via funding and arts sector development resources / capacity.

	Artists	Arts Organizations	Heritage & Museums	Residents	Municipality	Business	Province/State
<i>Non-Financial Resources</i>	Ideally, in a milieu with complementary infrastructure (arts intermediaries, artists), creative stimuli (muse), professional networks; available, locally-sourced materials (reduce creative costs / benefit environmental impact); repurposed resources & materials, leverage community assets; partnerships that leverage gaps in services, materials, space.	Act as a hub that links opportunities, artists, residents, professional networks (local & national), educational skills, knowledge-sharing / mentorships and other arts sector stakeholders; activate partnerships for arts initiatives; advocacy efforts - a singular, united voice for artistic initiatives and development.	Through close connections to residents and tourists both support and leverage artistic initiatives; may have organizational and spatial capacity; linked to local and national professional networks; a significant asset linked to local artifacts, historians, historical knowledge (research, unique stories, analysis, etc.) to depict creative initiatives and outcomes.	Provide important volunteer resources (Boards, events, festivals); single, most important resource that supports a creative, innovative society; primary porthole via arts organizations' or events calls for volunteers.	Tightly connected to their community and provide support to organizations and residents through funding, awareness, and services; associated with professional networks; support and partner on public outreach initiatives; often communicate directly with the cultural sector; keen to bring awareness to and support cultural entrepreneurs, initiatives and development; can leverage internal capacity.	Employees and associated programs support arts initiatives; arts consumption and purchase; raw product and supplies; cross-collaboration with artists; volunteerism; creative skills contract work for artists; provide non-artistic revenue source; commissioned works; partnerships with arts organizations.	Provide marketing partnerships tied to tourism and cultural development; funding for arts projects, events, operations and skills-based training; access to research; collaborate for expanded reach nationally and internationally.

	<b>Artists</b>	<b>Arts Organizations</b>	<b>Heritage &amp; Museums</b>	<b>Residents</b>	<b>Municipality</b>	<b>Business</b>	<b>Province/State</b>
<b>Visioning</b> (necessary to overlap for long-term strategic success)	Offer insight to 'place' and planning supporting public engagement and cultural districts; a knowledge-based environment, peers, and access to (arts) professionals create long-term benefits; mutual, committed institutional support; influential networks.	Influence national recognition of local cultural offerings and resources; be welcoming and inclusive for artists and audiences; multi-lingual offerings; strategic connectors for cultural contributors; guarded risk takers; create new works; influence local socio-economics.	Integrate into local educational curriculum, year-round programs; build partnerships; consult for community planning; offer rotating exhibitions - leverage this; tap established outreach and public engagement.	Build support for arts sector through input to sector development (surveys, town halls, etc.); increase arts sector engagement through creative exploration and self-expression; gain buy-in to sector visioning.	<b>Minimum 10-year visioning timeline</b> and subsequent planning recommended; holistic cultural district expansion; integrative planning (internal and external); resident engagement and input; cultural alliance, communication, resource sharing; engage retail, cross-sectoral support; offer multi-lingual; hold liaison and facilitation roles.	Consider immigration strategies (retention & integration of immigrant residents, including artists); immigration dovetails with social, artistic and cultural inclusion; may be rooted to local heritage; both offer and embrace locally available, expert, global, creative knowledge.	Planning includes events (community or commercial); support business and creative skills development for artists; often look to leverage tourism products and economic initiatives; influence immigration programs; historical influence on the arts sector.
	<b>Artists</b>	<b>Arts Organizations</b>	<b>Heritage &amp; Museums</b>	<b>Residents</b>	<b>Municipality</b>	<b>Business</b>	<b>Province/State</b>
<b>Economics</b>	Primarily in the mid-to-low income bracket; can form entrepreneurial clusters; require affordable housing and studios; are consumers (supplies and other art); make bulk purchases; support via tax and	Supported by government funding, donations, programming revenues; support skills and creative growth of artists; intermediaries between artists and	Strong potential to cross-pollinate visitors who attend arts events and/or have cultural interests; a	Support the sector through purchase of tickets and artistic matter; attendance at public events; a vehicle for word-of-	Provide creative industry and tourism tax incentives to encourage economic spin-offs including: business/landlord housing artistic	Corporate social responsibility programs generate financial and community support; engage employees as volunteers; businesses can	Arts and economics overlap through various departments and files (tourism, culture,

rental subsidies encourage long-term sustainability; zoning issues impact revenues and events; require access to alternative revenue sources, contracts, and clients.

fundors/audiences; partnered organizations, in consultation with artists, secure a knowledge trust of local cultural resources; may be networked locally, provincially, nationally.

formidable challenge to break even through operations; contributes 'the fabric' of place via stories, facts and historical architecture; are a reservoir for stories and shifts over the years that might not be currently promoted.

mouth promotion; volunteer on personal initiative or as an employee via workplace sponsorship and engagement.

studios, retail shops, and galleries; a long-term partner of events and programs that generate economic spinoff (visitor and immigrant attraction); take a leadership role in championing local artistic products within operations and to other local businesses.

leverage creative partnerships to entice client and community support; value artistic creativity and champion unique creative and social capital; local artistic enclaves support short-term labour needs with an elastic response to economies (seasonal); servant leadership maximizes staff/sector assets to propel mutual gain.

innovation, economic development, etc.) - siloed focus is an issue; acquire tax and general economic / business revenues; immigration retention links to community integration and the arts; economic and social impacts should be designed and reported via evidence-based frameworks, plans and reports.

**Education\***

- Presence: Post-secondary educational institutions infuse a community with research and knowledge that generates broad-minded, creative thinkers.
- Continual development of artistic practices raises professional development and expertise for artists. In many cases, access to local professional development opportunities is the most feasible option.
- Diversity: Cultural and intellectual diversity aligns with academic institutions, expanding development and growth potential. Visual diversity through cultures of origin exhibits and attracts inclusionary forces.
- Intellectual stimulation supports an artistic practice through resources and opportunities for research and knowledge-building, where an idea can develop into a creative artwork.

- **Creativity** influences problem-solving, critical analysis, and independent thinking, particularly in children engaged in artistic disciplines during their youth. This important skill is highly valued in many career professions.
- **Teamwork**: Many artistic disciplines bring together multiple people and contributors. Teamwork skills are transferable, highly valued in many career professions.

*\* Education as an artistic driver emerged only marginally in my research compared to other primary drivers of the arts ecosystem. Post-secondary educational institutions influence (to some degree) where an artist lives. Factors noted apply to all primary stakeholders to varying degrees, so the intersecting benefits are listed in summary format, not specifically assigned to primary stakeholders.*

	<b>Artists</b>	<b>Arts Organizations</b>	<b>Heritage &amp; Museums</b>	<b>Residents</b>	<b>Municipality</b>	<b>Business</b>	<b>Province/State</b>
<b>Benefits</b>	<p>Germinate the arts ecosystem; live sustainably, frugally; influence quality of life for others; an integral component of long-term community building and economic development; a visionary; reflects society; progressive; contribute creativity and diversity; challenge established norms; leverage value from meagre beginnings (e.g. vacant spaces, used materials).</p>	<p>Hold purposeful, critical intermediary roles in the arts sector; present creative works via their infrastructure; often a hub in vibrant (cultural) communities; integrate local and far-reaching artist-driven networks; a primary arts sector porthole for cross-marketing and partnerships; arts programming educates, trains, and benefits local residents and attracts new residents.</p>	<p>Historical data, stories and collections support local branding; attract tourists who seek out local history; historical linkage informs area-specific development and builds context for evolution; there remains room to better leverage client growth and partnerships.</p>	<p>A vibrant arts community impacts healthy outcomes; the arts drive public engagement with new ideas and societies; locals live with added vitality; explore creative opportunities through cross-pollination of ideas and people; artistic ideas influence creative and critical thinking, building broad-minded and inclusive communities.</p>	<p>The arts generate gathering places for social interaction and inclusion; unique assets generate social interaction, tourism, business relocation, built environment (contemporary + historical); culture is one of four pillars within Integrated Community Sustainability Planning; arts contribute to a healthy and engaged society; leverage local competitive advantage via artistic assets; increased tax base.</p>	<p>Reciprocal client growth (artists, residents, etc.) as a direct result of support to arts and cultural initiatives via partnerships and inclusionary forces; staff retention a result of their engagement and participation in arts-, social-, and community-workplace initiatives; potential client base (expansion) tied to immigrant inclusion, retention, and community integration.</p>	<p>Presents a higher quality of life index; increased attractiveness for business and resident relocation; sought after location for immigration and tourism; broader tax base due to ripple economics; a healthy and engaged society.</p>

## References (abbreviated)

Petri, I. (2013). The Value of Presenting - A study of performing arts presentation in Canada. Canadian Arts Presenting Association (CAPACOA).

Kronstal, K. & Grant, J. (2011). Municipal best practices for attracting and retaining immigrant artists and cultural workers.

Markusen, A. & Shrock, G. (2006). The distinctive city: Divergent patterns in growth, hierarchy and specialization.

Markusen, A. & Shrock, G. (2006). The artistic dividend: Urban artistic specialization and economic development implications.

Mercer, C. (2013). Cultural Planning and the Creative Economy.

Allen, G. & Jacobs, J. (2004). Allen Gregg in conversation with: TVO.

Hennessey, C., Lemm, R. (Dr.) & Purdy, H. (2013). Local subject matter, expert interviews.

Conference Board of Canada. (2008). Valuing culture: Measuring and understanding Canada's creative economy\*\*

*\*\* This report identifies the drivers of the creative economy as: Consumption Dynamics, Innovation, Technology, Talent, Diversity, Social Capital and Collaboration, Capital Investment. These have been incorporated into the the matrix, however grouped slightly differently.*