



Campbell River Transformation Charrette Report

Report Submitted: May 7, 2010

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Campbell River Transformation Charrette Report

The Charrette Team

Members of the Transformation Charrette (intensive design project) team are: Lynn Leboe, Jericca Cleland, Ginger Grant, and Luke Carroll¹. We thank the City of Campbell River, the local First Nations Leadership, and the Think Tank Tribe for the opportunity to provide this analysis.

Executive Summary

This report reflects considerable effort from a number of people ranging across many meetings and discussions over the last year. Although the charrette team has been tasked with formulating this concrete plan, there have been contributions from many people-- in Campbell River, in Vancouver, and beyond.

After the discussions with the Think Tank Tribe in Campbell River on March 29, 2010 which launched this 30-day charrette, our first order of business was to respond to the question “What can Campbell River offer uniquely?” We wanted not only an answer, but one that the people of Campbell River could use to thrive in the process. While we offer a grounding platform for a vision of the future, we have also responded to a fast-moving

¹ Please refer to the Appendix for our professional CVs.



marketplace, focused on opportunities identified in our trends analysis. We consider this report to be an initial blueprint for strategic growth.

We recommend a strategy and outline the opportunities for the people of Campbell River to re-brand, re-position and re-engineer the region in a natural diversification from its roots in lumber to digital media and communication, mining to green energy and fishing to creative tourism - all New Economy sectors with growth potential. The basic philosophy of this proposal is to stimulate a creativity cluster in these sectors within Campbell River, similar to the environment that enabled Silicon Valley to grow. A cluster is defined, in simplest terms, as a geographic region containing enough companies, specialized suppliers and associated Institutions that have similar or overlapping needs and interests. This report explores vertical and horizontal approaches to creativity clusters across various sectors and sets the stage for an inspirational 'place brand'-- a defined and visible identity for Campbell River.

Goals as laid out by the Think Tank Tribe at the March 29, 2010 meeting fell into a number of categories including:

First Nations: Promoting cultural identity, language education, and youth opportunities

Infrastructure: Defining and creating necessary technical infrastructure to support digital new media work, creativity clusters, and business incubation

Content: Enabling the world-class telling of stories (indigenous, historical, and modern-day) across various media, producing concrete, tangible products that raise visibility and connect to the current generation

Education: Collaborating with various organizations and institutes to provide a substantial framework for post-secondary, professional, and graduate education, enabling students to launch or transition into new media careers



Community Outcomes were defined as:

- Increased employment
- Holistic opportunity to bring together local culture with world technology
- Unique nature of community to create sustainability
- More connectivity between City of Campbell River and First Nations – centre of integration and cultural development
- Beacon of hope, inspiration, and execution for youth

Campbell River as a destination and leader for creative thinkers and doers:

- Innovative
- High quality
- Professional
- Productive

Campbell River should develop a thriving arts community – economic driver with community support and involvement.

Campbell River should differentiate itself in terms of:

- Passion and excellence
- Strength and vitality of indigenous art and story

Campbell River should attract some new media companies to land here, allowing opportunities for:

- Jobs
- Exposure
- Growth



- Mentorship

Solutions should have relevance to and support in community:

- See tangible results
- Fuel positive impact
- Short-term results plus long-term plan

Campbell River exemplifies:

- Obvious uniqueness that is desirable
- Attracting desired developers
- Joining together of forces under a forward-driving umbrella
- Follow-through between planning phase and building of centre (proposal)

The Tribe also laid out the following outcomes for the 30-day charrette:

- Design/Define the organizational structure required
- Describe a protocol required to get permission to use a story
- Determine a process to find and produce the story
- Describe several business models to make money
- Describe spin-offs of economic drivers to various sectors of local economy
- Determine potential sources for funding and associated requirements

Before beginning the analysis, the charrette team asked Joan Miller to arrange several valuable meetings with various key stakeholders in the community. Team members also conducted a walk-around to explore the experiential ‘feel’ of Campbell River--its community, its business climate, its service proposition--to better understand what value proposition could be brought to a potential client base for the town itself. From there, we moved on to formulating our concept and task analysis.



Situation Analysis

The population of Campbell River is approximately 30,000 people. There are 3,478 people unemployed in Campbell River making the unemployed over 10% of the population.² The number of retirees fluctuates so that population is not factored into the percentage of unemployed. Actual numbers could be higher.

Campbell River has been hard hit with the slowdown in the economy. In October 2008, almost overnight the labor market switched from being demand driven to supply driven (too many skilled people for too few jobs).³

The Vision 2025 Project Document stated that Campbell River believes its primary value is the quality of “our natural beauty and setting”.⁴ Although Campbell River is indeed a place of great natural beauty, the region can offer much, much more that will drive economic viability. By changing the historic foundations of economic viability in Campbell River, the city can strategically redefine its business model and create new wealth for its stakeholder communities.

So what, then, can Campbell River uniquely offer? We feel this untapped potential and unique identity of Campbell River is found in four specific areas:

1. Artistic content
2. Narrative content
3. “Collaboraction”⁵ between the City of Campbell River and local First Nations

² Statistics obtained from North Island Employment data, April 2010

³ Coastal Chronicles, summer edition, 2009.

⁴ “Collaboraction” is a new phrase to us, but one we really like, brought to our attention by Dan Smith.



4. A strong, collaborative work ethic within the community.

In considering this richness of artistic and narrative content (indigenous, traditional, historical, and contemporary), we took ourselves through a search for story, asking:

What story best represents Campbell River right now?

The answer: a story of transformation or rebirth.

What if Campbell River became known as a place of transformation, a place of creativity, a place of story? What if Campbell River built a reputation as a place for experiencing transformation, fostering creativity, delving into story? What if Campbell River became a world-class home for transforming lives through story?

In short, looking at all of the factors within the current situation, we feel that the City of Campbell River is not only a place where transformation is possible, but that Campbell River is actively engaged in authentic transformation. Our proposal is that it become:

Campbell River: A Storied City

We all have a sense of what “storied” means, but looking it up in the dictionary yields two definitions:

1. Recorded or celebrated in history or story, i.e. “The storied cities of Ancient Greece.”
2. Ornamented with designs representing historical, legendary, or similar subjects.

This proposal lays out a path to transforming Campbell River into a storied city, into a place of transformation. Using a design-driven approach to determining economic drivers can produce a creativity cluster - a loose ecosystem that enhances service delivery,



customer relationships and builds customer communities. The function of the elements of this proposal is to provide the best environment for customers to easily and enjoyably participate in experiential transformation, and this is where we have applied significant innovation. Through this concept, we see the economic driver of Campbell River shifting to a service economy that supports and maintains a place of transformation.

Transformation Proposal Metaphor: Trains... and a Roundhouse

At the March 29th Think Tank meeting, we developed a metaphor for the different components of a potential proposal, conceptualizing each component as a “train”. Each project, or train, might leave the station at a different time, depending on its specifics, but the idea was that there would be some sort of organizing body determining where the trains were going and when they should leave.

In developing this proposal and report, we have continued with that metaphor, referring to each individual component of our plan as a “train”. As expected, to achieve the various and deep goals set out by the Think Tank Tribe, we need a super-structure to design and maintain the master plan. This super-structure, or community oversight committee, evaluates resources, priorities, common efforts and common goals. It also monitors quality, integrity and the continued growth of the community, keeping all the trains on track. During the Think Tank meeting, we discussed the idea of a “Centre of Excellence”. This could be organizing body for the development and execution of this proposal, the roundhouse for all the trains—re-branded to become the “Campbell River Centre of Transformation” (CRCT).



Recommendation: Create the Campbell River Centre of Transformation (CRCT), a non-profit society with an executive director and a diverse board.

The CRCT is first and foremost a community organization (or roundhouse) with strong vision, strategic planning capability, community relationships and a collaborative spirit. The CRCT can also become a community resource for all those efforts surrounding transformation, growth, and change, including creativity clusters, and small business incubation.

We recommend that this roundhouse, this super-structure, be the home of several additional key responsibilities:

- Representing the common goal and interest in integrating and raising the visibility of local First Nations culture and language.
- Fostering a relationship with the Nuyumbalees Cultural Centre board to appropriately request permission for the use and/or representation of aboriginal cultural property.
- Overseeing an integrated marketing plan that all of the other components can feed into (see Appendix: Integrated Marketing Communications).



Recommendation: Build the Campbell River Centre of Transformation (CRCT) facility to both house the organization and its various functions and as a symbol of transformation and progress to the community.

The CRCT can also be a physical place, a building and central housing area for offices, conferences, classrooms, and workshops—a nexus of creativity, education, and business. While this could all temporarily be built inside the currently unused Campbell River Cruise Ship Terminal, we suggest a more permanent home longer term. The waterfront land co-owned by the City and the local First Nations seems like an ideal location that could be developed for this purpose.

If well-designed and built, the CRCT building will be a landmark of transformation, a visible representation of Campbell River's commitment to transformation and to being Storied City fostering a creativity cluster. Given that it is an opportunity for new construction, the CRCT facility can also be a demonstration site for green building and energy (covered later). Clearly, this is a major undertaking, but a worthy one that tangibly brings jobs, progress, and hope to the area.



Campbell River Transformation Centre (CRTC) Physical building and committee – proposed for land co-owned by City of Campbell River and First Nations	
Job Opportunities/Participation	Apprx. 75 person years of Immediate jobs in construction, green energy projects, digital infrastructure
Positively Impacts	Opportunity to demonstrate BC natural wood products and green energy projects. Campbell River's diversification, hotels, restaurants, tourist attractions, community participants -- creates a Storied City.
Recommended Structure	The Urban Transformation Sub-Committee should either oversee this.
Requirements/Dependencies	None
Funding Options	WED, Provincial – Federal – First Nations partnerships
Cost	Further study required
Timeframe	Funding dependent



Transforming Campbell River

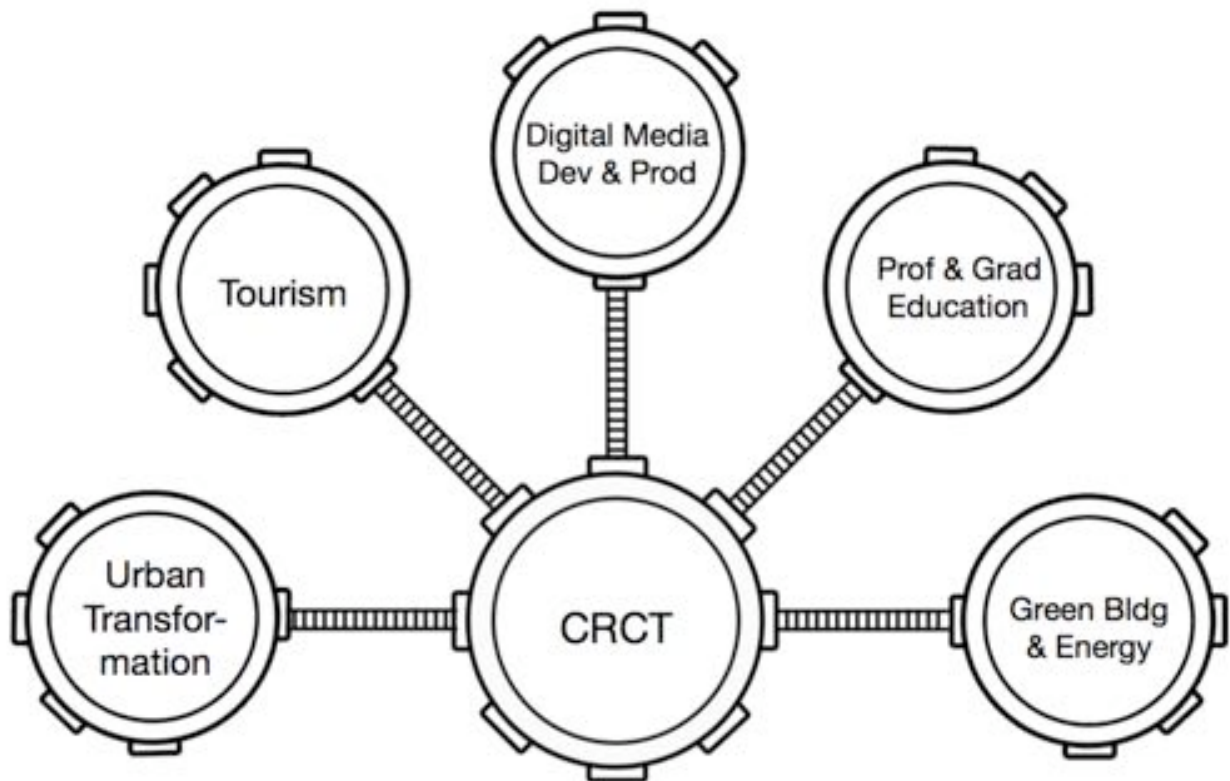
In order to design a plan to accomplish all the goals laid out by the Think Tank Tribe, we have stepped outside the boundaries of our original mandate to explore digital media industry options for the region-- we have taken a necessary broader view to create a framework for the future. The resulting vision has several different categories, or groups, of trains-- sort of like sub-roundhouses... We see many opportunities for cross-over value, which we hope the CRCT will foster and grow!

To transform Campbell River into a storied city, we have identified 5 key categories, or sub-roundhouses, that should be managed by the CRCT:

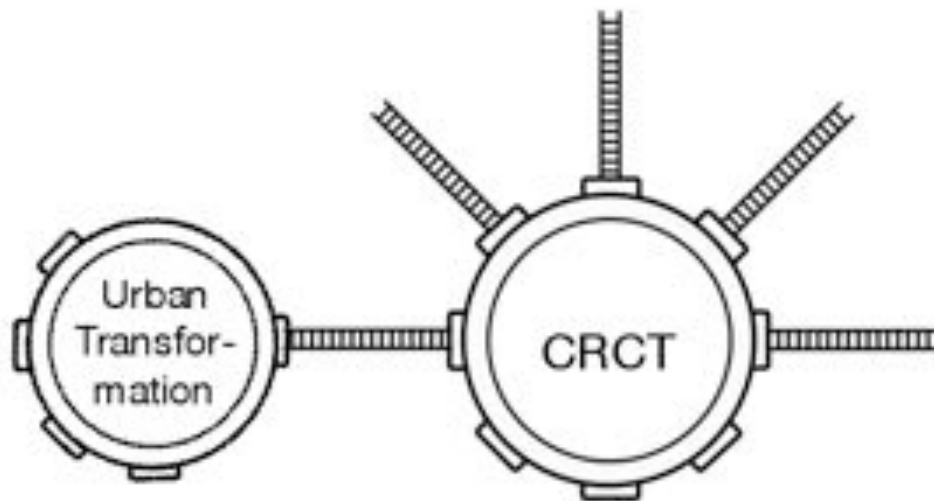
1. Urban Transformation
2. Tourism
3. Digital Media Production & Development
4. Professional & Graduate Education
5. Green Building & Energy



This diagram represents the CRCT and its associated Sub-Roundhouses:



The Urban Transformation SubRoundhouse



If Campbell River were to reinvent itself as a place of transformation, how might we show that transformation on its skin? How can Campbell River use its strengths and potential to drive stronger community, participation, and tourism while revitalizing itself physically?



Urban Transformation Train No. 1: Story Walks

Recommendation: Create and promote the concept of Story Walks.

We conceive of Story Walks as physical paths through parts of downtown that describe a narrative through art and text. We envision 5-7 of these walks weaving through the downtown core. Each Story Walk has a theme and tells a story of children's artwork, plaques, community murals, mosaics, tiles, banners, and professional art installations. Each Walk might also represent an element and carry a particular animal as an identifying character. If executed well, these interlocked Story Walks could become a tourism magnet and a community heart-point.

For example, Story Walk #1 might tell a story of transformation with a seal as its animal and representing the element of water. This Walk could run from the Marine Heritage Centre along Discovery Pier up to Robert Ostler Park. Another Walk telling, perhaps, a creation story, could go along the existing pathway from the Wei Wai Kum Centre to the undeveloped 50/50 plot of land. A third might connect Robert Ostler Park along Shoppers Row to Spirit Square. In walking around town, we saw a great foundation for this already within Campbell River in its existing artwork and urban decoration.

We also encourage considering a trans-media component. Stops along the Walks could be GPS tagged with content for download into a smart phone or iPhone. This provides opportunity for enriching and deepening the story experience and also allows for cross-over value into digital trans-media projects-- short animations, audio content, digital storybooks, videos, documentary content, etc.

As further steps, the city could also pass by-laws supporting certain building and signage rules within the Story Walk areas (similar to the salmon-themed heritage signs we see around town). This kind of regulation will help unify the look and feel of the Walks.



Another possibility that might specifically attract further film, tv, and commercial work, is to create themed streets that carry particular story flavour, for example, a 1950's street.

Benefits of Story Walks to Campbell River:

- immediate, quick start projects
- short-term, visible results
- long-term, sustainable impact
- enhancing community involvement and pride
- supporting and driving tourism
- visibly identifying Campbell River as a Storied City

Urban Transformation Train No. 1: Story Walks	
Job Opportunities/Participation	Immediate jobs in construction, landscaping, art installation, area beautification. Opportunity for children and community art.
Positively Impacts	Campbell River's reputation and visibility, hotels, restaurants, tourist attractions, community participants -- creates a Storied City.
Recommended Structure	The Urban Transformation Sub-Committee should either oversee this or create a group to design, plan and execute the walks.
Requirements/Dependencies	None
Funding Options	Community adjustment fund, WED, Canada Council for Arts, Sponsors, Community Development Trust, eBay
Cost	\$ 30 K - 80 K per Story Walk depending on design and amount of urban renovation.
Timeframe	Can start immediately; 2-4 months to complete first Walk.



Urban Transformation Train No. 2: Campbell River Buskers Association

Recommendation: Facilitate and operate the Campbell Rivers Buskers Association

Busking—street musicians playing for whatever tips fall their way-- can be a tremendously vibrant and rich addition to a community. Look to Granville Island in Vancouver as an example... buskers operate according to certain guidelines and within designated areas, creating a wonderful live performance tapestry for visitors. This is all regulated through a volunteer organization called The Granville Island Buskers Association⁶. Buskers must register and purchase a license to be allowed to perform on Granville Island.

Campbell River could easily create a similar structure and tourist enhancement. However, for it to be worth their while, buskers must have a place to play that is frequented by people, preferably tourists. We feel the Story Walk areas, and therefore larger parts of the downtown core, could become very attractive. In the short term, perhaps we could jump start this in the Discovery Pier area.

⁶ Granville Island Buskers: <http://www.granvilleislandbuskers.com/>



Urban Transformation Train No. 2: Campbell River Buskers Association	
Job Opportunities/Participation	Immediate 3 part-time acting / performance - seasonal jobs – may receive royalties from S3D stock footage
Positively Impacts	Campbell River's reputation and visibility, enlivens tourist attractions, allows community participation -- enhances a Storied City.
Recommended Structure	Facilitate a volunteer-run community organization -- see Granville Island Buskers Association.
Requirements/Dependencies	None, providing there are attractive places to busk – perhaps this could be tested using Discovery Pier?
Funding Options	None required. Perhaps donation of a space for an office and phone line.
Cost	Low cost
Timeframe	Immediate



Urban Transformation Train No. 3: Story Events

Recommendation: Host periodic Story Events within the downtown core

Many communities host monthly Gallery Walks during which art galleries in a concentrated area stay open late, provide wine and cheese, play music, or host artists in order to attract a larger number of people. Campbell River could create a similar event surrounding the Story Walks.

For these regular events, we recommend live storytellers at the start and end points of each Walk, telling stories relating to the theme of that particular walk (i.e. transformation stories, creation stories). In the case of First Nations tellers, we encourage tellers to use elements of their language so listeners gain exposure. There are many examples of tellers who do this beautifully. We imagine buskers frequenting their designated areas, perhaps playing and/or dressing along a particular theme as well. Depending on the time of year, each Story Walk might also be specially lit with lanterns or small decorative lights. The Urban Transformation SubRoundhouse could potentially also coordinate this with businesses for extended hours or special customer treatment.



Urban Transformation Train No. 3: Story Events	
Job Opportunities/Participation	Multiplier effect. Allows the community and tourists to enjoy not just the Walks, but the exposure to live storytelling as an art form.
Positively Impacts	Campbell River's community spirit, the recognition and status of the art of storytelling. Tourism draw
Recommended Structure	The Urban Transformation Sub-Committee should either oversee this or create a group to plan and execute these events.
Requirements/Dependencies	At least one walk should be complete.
Funding Options	Canada Council for the Arts, Heritage Canada Programs, Literacy Program Funding
Cost	Low cost: Hourly wage or per engagement fee for professional storytellers, First Nations Elders, musicians, etc,
Timeframe	1-3 months



Urban Transformation Train No. 4: Storied Airport

Recommendation: Renovate and beautify the area inside and around the airport, using a narrative structure and a variety of artwork.

You never get a second chance to make a first impression... Many people first see and experience Campbell River through its airport and airport grounds. This area is an opportunity to visibly brand and identify Campbell River as a storied city. Andy Goldsworthy-type art installations, large-scale movable sculptures, painted mural boards, and banners could all be used to transform the airport grounds and surroundings. Campbell River could also engage in a graphic design endeavour like the Vancouver Winter Olympics and use that kind of approach to improve fences, etc.

We envision the airport interior hosting an Art Gallery Café, exhibiting works of art from local artists and museums. Additionally, the airport could host a Story Store selling videos, books, media products, and themed merchandise. We are aware of an existing plan to renovate parts of the airport and encourage looking into whether some storied elements could be included in the changes.

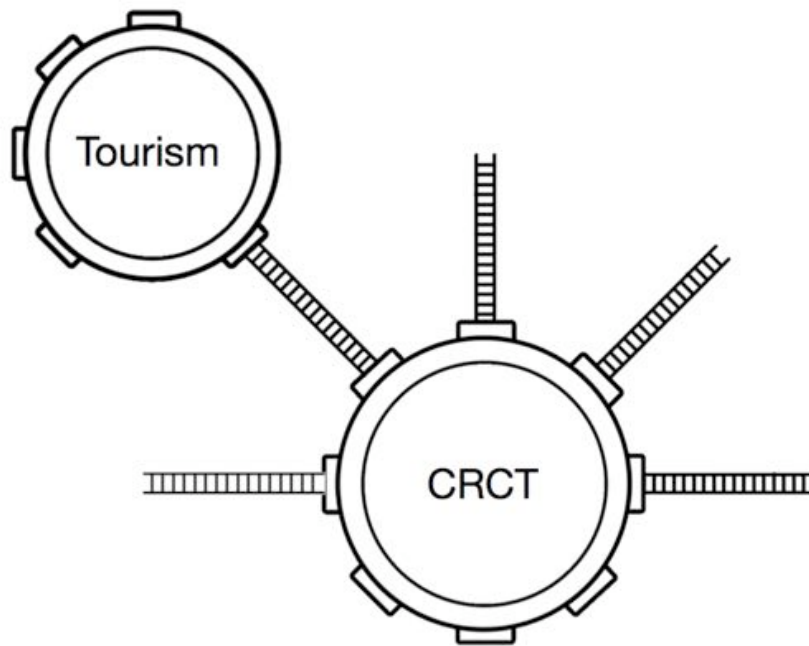


Urban Transformation Train No. 4: Storied Airport

Job Opportunities/Participation	Multiplier effect. Immediate jobs in construction, landscaping, art installation, area beautification. Opportunity for designers, children and community art.
Positively Impacts	Campbell River's reputation and visibility, hotels, restaurants, tourist attractions, community participants -- creates a Storied City.
Recommended Structure	The Urban Transformation Sub-Committee should either oversee this or create a group to design, plan and execute the walks.
Requirements/Dependencies	Capital investment
Funding Options	Infrastructure & Adjustment funds - Tourism, Art Installations: Canada Council for the Arts, Patrons
Cost	\$10 - 50 K for lightweight, cosmetic upgrade of the area; \$1,000,000 - \$1,500,000 for more substantial renovations.
Timeframe	6 months



Tourism SubRoundhouse



Clearly, Campbell River has a strong draw for tourists already, primarily for outdoor recreation-- adventure and eco-tourism. If Campbell River were to reinvent itself as a place of transformation, how might we approach tourism from that perspective? What if Campbell River made a concerted effort to become a centre for transformative experiences, where people come to reinvent themselves, to be reborn?



Tourism Train No. 1: Workshops, Master Classes, and Retreats

Recommendation: Solicit, market, facilitate and host workshops, master classes, and retreats in the arts, new media, corporate, and adventure markets

When considered through the lens of attracting people for transformative experiences, many of the things that make Campbell River slightly difficult to directly attract new media business becomes hugely appealing in this context. It is removed from the big city yet still close enough to be convenient for a weekend or short retreat; it is in a beautiful setting and provides easy access to nature.

Working with other interested groups and organizations in the arts, digital media, professional training, and education, the Tourism Sub-Roundhouse could solicit, market, facilitate and host workshops, master classes, retreats, and adventures. It is vital that there be some coordination across these to ensure steady draw, variety, integrated marketing, and the best experience for the customer. The Tourism Sub-Roundhouse might consider directly offering workshops and adventures in sailing, historical fishing sites, diving, reforestation projects, horticulture, ecological concerns and eco-tourism. Other groups might host master carvers and writers, workshops in dance, animation, storytelling, or improvisation, or corporate retreats in team-building and strategy. All of these opportunities offer customers a transformative experience. The Tourism Sub-Roundhouse could even assemble and market themed packages that present a cohesive assembly of sights and events.

Important to Tourism, but also relevant to this entire proposal, is Place Branding-- a design-driven strategy that creates an additional experiential approach to tourism to a specific location (for more information, please refer to the CIB Appendix). The business concept is based on a simple but compelling insight: that travellers increasingly want to 'personalize' their leisure experiences and for some, explore personal development as



part of their journey. Our vision for Campbell River provides a unique set of 'tools' that will enable visitors to plan, assemble, book, live and share their unique experiences.

Instead of offering travel vacations, we suggest unique travel, vacation or educational experiences; instead of just a commercial transaction, we suggest engaging the traveller along the entire visiting experience. That experience can be reflected in creating and maintaining sustainable customer relationships that continue to inform ongoing market research and segmentation. Campbell River can become known as a centre of transformation and has the key indicators that researcher Richard Florida (see CIB Appendix) claims are necessary for a creativity cluster. Our suggestions are geared to increasing the opportunity component of his creativity cluster criteria.



Tourism Train No. 1: Workshops, Master Classes, and Retreats	
Job Opportunities/Participation	Multiplier effect. Job opportunities for retraining, potential for personal and professional growth among regional, national & international participants.
Positively Impacts	Campbell River's reputation and visibility, hotels, restaurants, tourist attractions, community participants -- helps define a Storied City. Tourism, Cultural Industries
Recommended Structure	Groups soliciting or hosting workshops should register with the Tourism Sub-Roundhouse or the CRCT for scheduling, outreach/marketing, and cross-over opportunities
Requirements/Dependencies	Not dependent on infrastructure unless specialty such as S3D Master Classes
Funding Options	Requires exploration. Minimal need to start, perhaps just enough to seed a few starter workshops.
Cost	Minimal to start; perhaps \$20K as a start-up fund. Once rolling, most workshops, etc. should finance themselves through attendee fees or grants.
Timeframe	3 - 6 months



Tourism Train No. 2: Artists-in-Residence

Recommendation: Host artists for short-term residences, particularly during the off-season

Artists-in-residence considerably enrich a local area. In the Campbell River region, they could potentially be housed in unused resort space during the off-season. As part of their residence package, require artists to offer classes, workshops, and/or mentorship in addition to some kind of demonstration, show, or presentation of the work they produce. Offer them an on-going relationship with local students through a distance-mentorship program (covered later).

Tourism Train No. 2: Artists-in-Residence	
Positively Impacts	Multiplier effect. Campbell River arts community, youth, school and post-graduate students
Recommended Structure	Run this through Tourism Sub-Roundhouse, potentially as a non-profit society or subcommittee handling workshops, master classes, etc.
Requirements/Dependencies	None
Funding Options	Minimal needed to start, depending on the shape of the Artists-in-Residence package. Sponsorship and Canada Council could help. This should develop in to a larger program with grants supporting selected artists.
Cost	Less than \$5K to start. \$30,000-\$50,000 depending on the eventual shape of the artist-in-residence package. Sponsorship and Canada Council. This should develop in to a larger program with grants supporting selected artists.
Timeframe	1 - 3 months – when funding is available



Tourism Train No. 3: Business Stories

Recommendation: Encourage and enable businesses to tell their unique stories, enhancing marketing, business, customer experience, and connectivity within the community

As the city changes its face, businesses have an opportunity to participate. Every business has a story, and customers who get to know that story tend to connect more deeply, return more often, and spend more freely. We recommend developing a Business Stories program that offers workshops for mining, shaping, and refining the story at the core of a business.

Imagine participating businesses printing their stories on a card with a consistent graphic design framework for the city. Each participating shop, restaurant, café, etc. offers a stand featuring their card – free for the taking. We see this as similar to the current themed signage, but taken into a themed print context.

This program could have a significant ripple effect. As businesses develop their stories, they not only help unify the city and enhance customer experience, they also strengthen their own marketing and PR, improving their business overall.



Tourism Train No. 3: Business Stories	
Positively Impacts	Multiplier effect. Source for stories incorporated into ‘Search for Story’ -- Campbell River’s business climate, tourist experience, reputation and visibility. Strengthens individual businesses.
Recommended Structure	Run this out of the Tourism Sub-Roundhouse marketing effort.
Requirements/Dependencies	None
Funding Options	Minimal needed to start; enough to run workshops and do card graphic design framework. Each business could print its own material.
Cost	\$1,000 - 3,000
Timeframe	1 - 3 months



Tourism Train No. 4: Storied City Web Site

Recommendation: Create or enhance the Campbell River web presence to include an interactive map that exposes and delivers relevant content on a location basis.

As part of an integrated marketing plan that includes an on-line component, we suggest an interactive map of Campbell River. This map marks out the Story Walks along with digital content tagged to particular stops along each walk. Storied businesses are also indicated on the map with roll-over hot-spots for relevant stories and appropriate links. Other tourist attractions and activities are highlighted with click-through capability. The map is intelligent and has different content filters depending on user context and interest: walking, dining, cultural tour, eco-tourism, adventure, etc. All information is also GPS tagged and downloadable contextually into a smart phone or iPhone while people are on the go.

Tourism Train No. 4: Storied City Web Site	
Jobs	Request for proposals from local web developers
Positively Impacts	Campbell River's reputation and visibility, hotels, restaurants, tourist attractions, Story Walks, etc.
Recommended Structure	This should be part of the Tourism sub-roundhouse marketing effort.
Requirements/Dependencies	None. Begin with an initial map of the city with existing attractions, businesses and activities.
Funding Options	Minimal needed to start; enough for expansion or generation of city website. On-going maintenance required.
Cost	\$3,000 plus maintenance
Timeframe	1 - 3 months



Tourism Train No. 5: Celebration of Story Festival

Recommendation: Create a Campbell River “Celebration of Story” Festival.

To tie together various elements of this proposal in a visible event, we recommend creating a Celebration of Story festival. We see this as an annual event, perhaps held in September around the Equinox, that celebrates narrative across various forms: dance, music, art, film, and live storytelling. This event coincides with the opening of a new Story Walk, changes in art installations, etc. The festival also includes a screening of short films, particularly those created by the animation programs in the schools and at North Island College. We see substantial possibilities for a celebration of Aboriginal culture within this context and encourage a strong language component.

Tourism Train No. 5: Celebration of Story Festival	
Job Opportunities/Participation	Tourism multiplier effect, destination tourism packages, summer student job creation, organizational abilities, community and international participation.
Positively Impacts	Campbell River’s reputation and visibility, hotels, restaurants, attract new visitors, Story Walks, etc.
Recommended Structure	Run this directly out of the Tourism Sub-Roundhouse or create a non-profit society especially for this purpose (perhaps combine with Story Walk Events).
Requirements/Dependencies	None, although having visible progress toward a Storied City would help (i.e. one Story Walk complete).
Funding Options	Minimal needed to start search for sponsors, funds and grants.
Cost	\$3,000 to co-ordinate volunteers
Timeframe	1 - 3 months planning



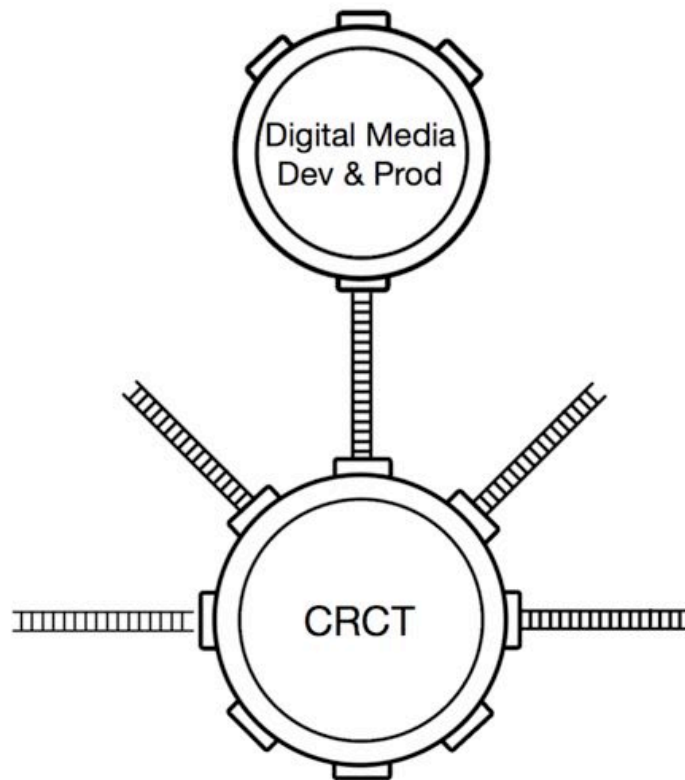
Tourism Trains: Additional Recommendations

Some additional thoughts for enhancing and unifying the tourism effort:

- **Create a Campbell River Storytelling Centre/Gift Shop.** This store carries books of stories, audio products, videos, themed merchandise, etc. There could potentially be a staffed live storyteller during certain hours as well. Perhaps this house this in either the CRCT building or the Campbell River Museum and put a second, probably smaller, sister store in the Campbell River Airport.
- **Enhance and enrich the existing relationship with sister city Ishikari, Japan.** The 30-year anniversary in 2013 provides something to work toward as a potential large-scale event. The Department of Foreign Affairs may lend financing for this.
- **Do focused marketing to the summer yachting/sailing community to bring vacationers with more disposable income into Campbell River.** We assume there is some on-going effort already in this area, but there are opportunities to use the idea of a Storied City to further draw this group in.
- **As with each sub-roundhouse, we highly recommend an integrated marketing plan and place branding effort across all of the tourism efforts that works with the larger plan at the CRCT level.** We suggest strong relationships and attention to opportunities for TV reporting and journalism as elements of this plan move forward. Work with the Digital Media Production Group to ensure documentation of appropriate projects (see CIB Appendix for more information on Integrated Marketing).



Digital New Media SubRoundhouse



How can we take advantage of digital new media trends to transform Campbell River into a vibrant, attractive, centre for local digital media development & production?



Background: Trends in Digital Media

Digital media (as opposed to analogue media) includes the capture, processing, transmission and presentation of digital communications. Capabilities of electronic devices are embedded in modern culture. The ability to create and utilize media tools is synonymous with building healthy communities, expression of culture and participation in global economic success.

The opening of Vancouver 2010 Olympics introduced Canadian history and culture to the 32.6 million viewers. The challenge to build on this success is an opportunity for success and legacy that should not be underestimated or delayed.

Jumpstart - Community development in a mobile digital world

This past decade, we experienced how disruptive technologies improved the quality of life for millions around the world. For example, while third world countries did not have the infrastructure for land line telephone connections, it was precisely because they were not tethered to legacy infrastructure that they were able to rapidly adopt mobile technologies, mobile micro-finance, mobile health & education—to their great benefit.

In a similar way, state-of-the-art mobile media units can revolutionize digital collaboration and participation without removing people from their natural and historical environments.

Developing Campbell River's Digital Media Industry

Transforming Campbell River into a rich and vibrant centre for local digital media development and production will take concerted effort on several fronts—education, content development, youth inspiration, and practical production opportunities.



Digital New Media Train No. 1: Professional Training & Mentorship

Recommendation: Create a group that provides extensive training and mentorship opportunities in the areas of digital media.

Note: It is very important to us that these endeavours enhance and enrich the offerings by other institutions rather than compete with them.

In addition to offering workshops and/or classes in animation, game design, filming, etc., the Digital Media Professional Training and Mentorship group specifically supports and enables professional mentorship opportunities.

We recommend jump-starting this through a professional mentorship program with Vancouver. For example, 6 digital media professionals in Vancouver could agree to participate in a 1 year mentorship program. Mentors begin with a workshop and face-to-face session with students. Mentorship continues through a specially designed website for web lectures, work critiques, etc. as well as through job shadowing opportunities. Each mentor is initially matched with a small group of committed students.

If we use this particular program as a pilot, we imagine folding mentorship in as an on-going opportunity for instructors of other kinds of workshops and master classes. Build a structure that makes it easy for visiting experts to create and sustain an on-going relationship with students in Campbell River... Imagine bringing world-class talent to Campbell River and sending each one of them home with a thread connecting them to students in the region—what an amazing web of learning and opportunity that could weave!

It could also be helpful if this group maintained a web-based resource list, subscription list, and/or calendar for professional conferences and workshops relating to digital media being held elsewhere.



Digital New Media Train No. 1: Professional Training & Mentorship	
Job Opportunities/Participation	Multiplier effect. Leadership workshop team marketing, retraining opportunities
Positively Impacts	Local, national and international talent development, youth opportunities, and on-going connectivity of Campbell River to key talent in other areas in the world.
Recommended Structure	Either run this out of the CRCT or create a non-profit training group specific to Digital Media.
Requirements/Dependencies	None.
Funding Options	Small starting budget to allow for honoraria, workshops, equipment rental, and initial mentorship web site development and maintenance. On-going maintenance and growth would require more.
Cost	< \$5k to start, \$10-\$20k for growth and maintenance longer term
Timeframe	1 - 3 months



Digital Media Train No. 2: Youth Radio

Recommendation: Engage with Youth Radio to create a digital recording and transmission opportunity for youth in the Campbell River region.

As technology becomes part of our everyday life it is important to provide opportunities that give immediate gratification and opportunity to youth.

Youth Radio | Youth Media International⁷ is a non-profit media organization dedicated to promoting young people's intellectual, creative, and professional growth through training and access to media. Youth Radio's media education, broadcast journalism, technical training and production activities provide unique opportunities in social, professional, and leadership development for youth, ages 14-24. These developmental opportunities are essential for successful transition to adulthood, employment opportunities and effective citizenship.

At Youth Radio:

- Youth gain competencies in media literacy, journalism, technology and production.
- Youth gain knowledge of professional expectations and appropriate workplace behavior.
- Youth gain knowledge related to educational and career opportunities

A goal is to instill a long-term commitment and engagement on the part of youth as viable contributors and leaders in the media/arts, journalism and civic life.

In the US, 85% of Youth Radio participants are low-income and/ or youth of color. All of Youth Radio's programs and services -professional development, media education,

⁷ Youth Radio: <http://www.youthradio.org/>



technical training, academic support and health services- are offered free of charge. Each year, these programs and services strengthen life-skills, motivate high school graduation, support higher education goals and prepare participants for careers in the 21st century.

Internationally, Youth Radio introduces 1,200 youth to a spectrum of media-related careers and state-of-the-art technology through the development of core competencies in journalism, communications and media production. Our over-arching goals will be to strengthen basic their life-skills and enhance civic participation, provide them motivation for high school graduation and higher education pursuits, and prepare these youth for careers in the 21st Century Marketplace.

This year, Youth Radio will produce high quality original media for the widest range of media outlets. The voices of reporters, commentators and community educators will be heard worldwide through radio, Internet, video and print media. This enables Youth Radio to deliver local community programming across interests from preschool to adult. We believe a Youth Radio program would be of tremendous benefit to the Campbell River region.



Digital Media Train No. 2: Youth Radio	
Job Opportunities/Participation	Multiplier effect. 1 new hire to start. Considerable training and potential for future careers for youth.
Positively Impacts	Local talent development, youth opportunities, healthy lifestyles, training for mobile recording
Recommended Structure	Engage directly with Youth Radio through the Digital Media sub-roundhouse.
Requirements/Dependencies	Audio recording infrastructure, computer
Funding Options	Currently unclear if how much funding is required. Requires more exploration with Youth Radio. Could also ask for donations from broadcasters or sponsorship for equipment, etc. Consider collaborating with Nimbus TIRAA program for shared infrastructure.
Cost	TBD, likely \$5-10K
Timeframe	1 - 3 months



Digital Media Train No. 3: Accelerator Project

Recommendation: Develop and produce a high-quality pilot animated piece based on a local story and using local talent.

As we have often discussed over the last year of meetings, shaping of the local digital media industry will most strongly begin by doing. The act of making a project creates momentum to build the necessary infrastructure, gather expertise, and draw resources and talent together. If planned properly, the Accelerator Project will activate a number of other key elements to seed a successful climate for digital new media business.

We propose that the Accelerator Project be a high-quality, computer-animated piece—a short film or pilot entered into festivals and shown in other venues to provide marketing and visibility for Campbell River’s digital media presence. This project should be shepherded and mentored by industry professionals to ensure quality and success; participants gain valuable education and experience. We also recommend that the making of this piece be documented as part of marketing, training documentary filmmakers, and on-going education.

The Accelerator Project also provides material and foundation for a transition centre to help artists moving from one area of digital media to another or to help grow and refine skills. This could be coordinated with the Digital Media Professional Training and Mentorship group. The technical and production infrastructure build to make this Accelerator piece could also become the foundation of a Digital Media Production Group.

We recommend considering an on-going short film program that continues to further these goals, providing on-going opportunity for growing and mentoring new talent in the region.



Digital Media Train No. 3: Accelerator Project	
Job Opportunities/Participation	Multiplier effect in cultural industries. Depending on the funding, there could be jobs for all short film participants, from writing to design to animation to production
Positively Impacts	Campbell River's reputation and visibility, local talent, opportunities for youth, digital media infrastructure
Recommended Structure	Single-entity production company or non-profit society. Rights for the project should be gifted back to either the CRCT or other non-profit.
Requirements/Dependencies	Search for Story to identify appropriate content.
Funding Options	Minimal needed to start, but substantial budget needed to buy equipment, production space, etc. Canada Council, NFB, CMF, and BravoFact may all apply. Some corporate sponsorship and professional donations of time may also be an avenue to defray soft costs. For example, Autodesk will often donate Maya licenses to appropriate projects.
Cost	Development is low cost, \$0-5K. Full A full A professional undertaking of this magnitude would cost about \$250K, but much of that is soft costs that might be donated or handled through volunteer opportunities.
Timeframe	1-3 months to start development effort; 12-18 months to produce the final product.



Digital Media Train No. 4: Search for Story

Recommendation: Run a content-generator project called “Search for Story” to solicit, refine, and select stories for development into various Digital Media projects.

The Campbell River region is very rich in narrative content of all kinds—indigenous stories, historical stories, folk tales and tall tales, etc. An organized Search for Story provides participants the opportunity to present their content to a professional jury. Selected stories (and their creators!) then enter a cycle for development into various digital media projects—shorts, tv series, games, feature films, etc. This is how we propose finding the story for the Accelerator Project and feeding projects into the Digital New Media Production group, for example.

The Search for Story starts with an announcement and some parameters and is open to everyone in the community. We recommend offering 2 workshops associated with the Search for Story-- one teaching how to mine for content and shape it into a story, the other to teaching how to pitch a story.

The Search for Story culminates in a juried pitch session (perhaps held during the Celebration of Story festival) in which candidates present their ideas to an industry panel. We suggest prizes for the top three stories, which then enter the development process. We also recommend documenting this event to raise community awareness and to add to the making-of documentary for the Accelerator Project.



Digital Media Train No. 4: Search for Story	
Job Opportunities/Participation	Multiplier effect with media exposure. Job opportunities in co-ordination of project, and substantial opportunity for community participation, mentorship, and training
Positively Impacts	Campbell River's local talent, opportunities for youth, and digital media content bank
Recommended Structure	Non-profit society under the CRCT. Alternatively, this could be run out of the Digital Media Production Group.
Requirements/Dependencies	None
Funding Options	Minimal needed to start. Small budget for workshops and marketing. Prize money and/or tangible prizes to be arranged for winning entries. Small budget for documenting process.
Cost	\$1-\$6K
Timeframe	1-3 months, could start immediately



Additional Search for Story Recommendation: Create a relationship with the Nuyumbalees Cultural Centre board to request permission for use of indigenous stories, art, artifacts, and/or music.

Throughout this proposal, there are opportunities to raise awareness of First Nations culture and language through the use of their art and stories. As we all know, theirs is a culture rich in both and part of what makes Campbell River so unique. It is essential that any such use be considered and granted through a respected council along with negotiation of rights and residuals, as appropriate.

From our conversations with local First Nations leadership, the Nuyumbalees Cultural Centre board was offered as an example of a group already positioned to consider such issues and to interface with the rest of the families appropriately. We look to that council for more details on how to properly navigate the request for permission and to facilitate this process so that prospective projects can move forward.

As stated in the early CRCT section of the proposal, we recommend that this relationship or board be at the top level of the structure, either within the CRCT or closely associated with it.



Digital Media Train No. 5: Digital Media Production

Recommendation: Create a Digital Media Production group as an umbrella organization over content-rich, high-quality, revenue-generating digital media projects.

A for-profit Digital Media Production group can grow out of the Accelerator Project, as many of the necessary pieces of infrastructure and organization will be seeded by the making of that piece. We envision this group developing the winning entries from each year's Search for Story into shorts, games, iPad/iPhone apps, audio products, e-books, social media sites, etc. There are significant possibilities in documentary filmmaking, reporting, and video-journalism as well. This group can cross over with the Tourism Sub-Roundhouse to take advantage of various events and marketing opportunities.

The Digital Media Production group provides on-going mentorship and experience for growing local talent and contributes to seeding a local digital media industry. Combined with and supported by the CRCT, the Digital Media Production group also creates opportunities for experienced talent to spin off their own companies using the creativity cluster/business incubator as a launching pad.

As a side note, for digital storage, archiving, and web-content delivery needs, we recommend considering a relationship with Ford Sinclair of Banis Software Development (see Additional Resources in the Appendix).



Digital Media Train No. 5: Digital Media Production Group

Job Opportunities/Participation	Multiplier effect in media and other cultural industries. Job opportunities in management, production, art, writing, game design, programming, animation, marketing, etc.
Positively Impacts	Campbell River's local talent, opportunities for youth, and digital media presence. Some % of profits could return to the CRCT.
Recommended Structure	Incorporation with subsidiaries for the various kinds of project groups.
Requirements/Dependencies	None, although the Accelerator Project and the Search for Story will both be helpful in getting started. Begin with development of content.
Funding Options	Minimal needed to start. Small budget for incorporating, etc. Each project should fund itself initially, with profits flowing back to allow further development and production.
Cost	<\$10K; Appx. \$300K to build a working digital media facility.
Timeframe	1-3 months, could start immediately; 12-18 months to build out a full facility.



Digital Media Train No. 6: Stereoscopic Production

Recommendation: Create a Stereoscopic (S3D) Production group, which would run as a for-profit production house for stereoscopic content.

Stereoscopic filming is a growing industry with few groups trained or capable of producing content. The demand for S3D content is high-- we should capitalize on this. There is a small window of opportunity to position Campbell River as an area with stereoscopic expertise and capacity which could draw substantial commercial and industry contracts to the area. Stereoscopic training also folds in with the plan to bring more people to Campbell River for workshops and professional training.

The equipment and training requirements for S3D are substantial, but we believe that the investment should yield significant return through stock footage, commercials, documentary work and training courses at a minimum.

Here's why...

Background: Stereoscopic 3D – S3D

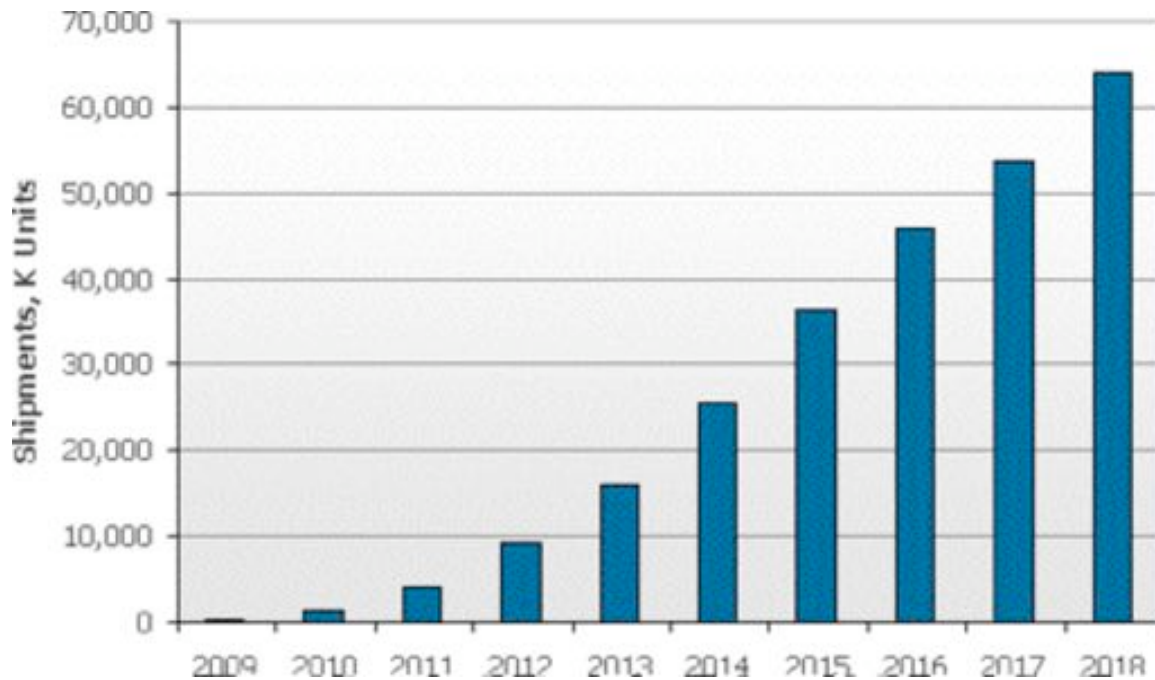
Stereoscopic 3D (S3D) has been getting a lot of press in 2009 as the number of 3D films shown in cinemas is increasing and consumer electronics manufacturers prepare to offer 3D TV sets in 2010.

S3D has been popular with film producers several times over the previous century, only to have interest wane after a few years, so why will it work this time? There will be a common format for home video in Blu-ray, which along with S3D TV sets will offer a high-quality S3D experience. Due to the availability of S3D TVs, content producers are boosting their efforts to shoot and broadcast live events, particularly sports, in S3D. Consumer electronics manufacturers will even bring S3D content creation to the home with S3D camcorders and digital still cameras.



The eco-system for S3D includes: S3D formats, S3D content, consumer interest in S3D, transmitting S3D to the home, and S3D consumer devices. Worldwide five-year forecasts for S3D channels, S3D TV set shipments, ASPs (application service providers), and S3D Blu-ray players are exponential.

S3D TV Set Forecast:



Internet connected TVs will dominate the market , converging tasks done by PCs – now integrated into the home.⁸

Some S3D fast facts:

- Piper Jaffray estimates the 3D market will grow from \$5.5 billion this year to \$25 billion by 2012 at a compound annual rate of 50 percent.

⁸ <http://www.businessweek.com/news/2010-03-17/panasonic-3-d-televvisions-sell-out-in-u-s-stores-in-first-week.html>



- S3D screens account for 3 out of every 4 of all digital screens in Europe, having increased in number six-times during 2009. The number of digital screens tripled over the same period. France leads the digital cinema territory in Europe.
- LED backlighting and 240 Hz LCDs will serve as enabling technologies for new feature developments in TVs in 2010, specifically for 3D TVs, an area of intense interest to TV manufacturers. DisplaySearch forecasts 3D-ready TVs will grow from 0.2 million units in 2009 to 64 million units in 2018.

Applying the Stereoscopic Opportunity to Campbell River

There are options of approaching S3D either as a commercial venture or a scientific research and experimental development project with the end result being a commercial product. Because the technology is in its infancy, many innovations may be realized for live-action capture allowing for R&D as part of the project. S3D live-action combined with animation, digital manipulation, post processes as part of the digital development – S3D digital lighting, S3D audio, editing, color coding, and display. Rather than simply acquiring the technology workflow, there is an opportunity to play an integral role in the customization and methodology.

Technology advances in digital media are capital-intensive and while they would qualify for SR&ED tax credits, the S3D industry would benefit from CRA pre-approval, allowing early access to that capital through an investment fund. This could be similar to Ontario's interim financing of Starz Animation.



Recommendation: Outfit a hybrid, green mobile unit with stereoscopic equipment to allow for flexibility in accessing areas with rich content for capture.

To bring stereoscopic capacity to Campbell River in an economically viable way, we propose building S3D capture, storage, transmission, and post-production capabilities within a rugged mobile unit. The research project could be defined to specific 'green metrics', such as a hybrid mobile vehicle capable of running on renewable energy and transmission to content-centered, energy-aware networks. This ties in green technologies to S3D capture and production, a truly unique value proposition.

Here is an estimation of costs and return for a mobile stereoscopic integrated production and post-production unit:

Materials	Startup Cost	Rental	Content Revenue	Revenue from Commercials	ROI 2 nd year	ROI 3 rd yr
1 or 2 beam splitter stereoscopic workflow	\$3.5 M – \$4.5 M	\$70,000 - \$100,000 wk	\$2.5-\$5 M	\$0.25-\$0.5 M	Break even	6 M
Quantel Pablo stereo post production audio sweetening storage area network truck		\$1.5– \$2.5 M/yr			With tax credits \$1.5 M	With tax credits \$10 M
These numbers are based on forward looking statements, calculated on information available April 2010, proposed workflow purchases, regulatory frameworks currently in place, image bank sales/licenses, equipment & trained crew rentals. Recommended: Alternative content, documentary, commercial production in 1st year. 2 nd and 3 rd years may add S3D TV series, S3D game development, S3D movie co-productions						

Note: These projections rely on careful management and scheduling as well as proper marketing, training, and follow-through. They are intended to expose the potential of S3D.



Potential Sources of Income for the Stereoscopic Mobile Unit

As barriers to entry still apply – access to capital, shortage of talent in the sector, and shortage of equipment—we recognize that significant effort is required for this endeavour. However, there are a number of revenue generating opportunities if we take advantage of the immediacy of the market demand:

- S3D stock footage image bank
- S3D commercial production
- Alternative content (cultural events, live concerts, eco-tours, etc)
- S3D artist shorts (as proofs of concept or pitches for larger projects)
- Commissioned S3D content (provide unique content experiences)

In moving swiftly into this sector, Campbell River has the opportunity to position itself to supply a significant demand for S3D content and unique content experiences. In Campbell River, we can combine local expertise in S3D with the existing substantial production incentives to also draw potential film productions. In a new industry where innovation is measured in months rather than years, we can participate in this exciting new medium while creating healthy communities, increasing literacy, numeracy, writing, performance and technology skills.



Digital Media Train No. 6: Stereoscopic Production with Mobile Unit

Job Opportunities/Participation	Job opportunities double for camera and production crew, new positions in media such as stereographers, S3D story editors etc. Opportunities for valuable hands-on training and specialization.
Positively Impacts	Campbell River's local talent, visibility and specialty within the film industry, ability to draw and hold large commercial contracts
Recommended Structure	Incorporate a stereoscopic production and training company.
Requirements/Dependencies	Stereoscopic equipment and broadcast truck. We recommend a green mobile unit. Associated post facilities should also be included.
Funding Options	Capital investment is large. On-going costs should be covered by company income. A partner could buy the equipment and take a percentage of revenue.
Cost	\$3-5M; R&D SR&ED recovery and potentially IRAP, training funds, Venture Capital, projects could compensate some of that cost
Timeframe	1-3 months, could start immediately

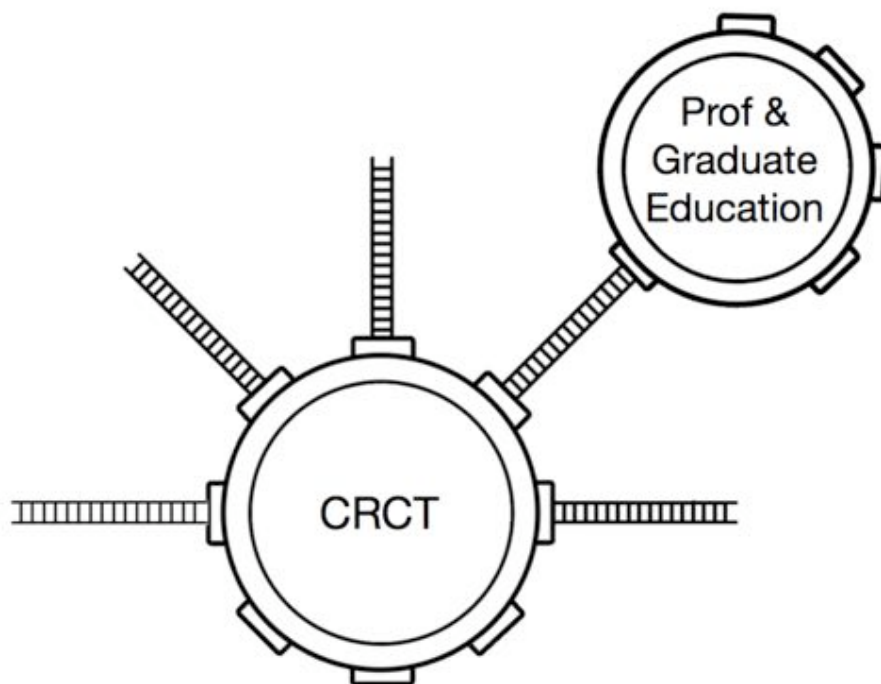


Digital New Media Additional Recommendations

We also recommend building and running a digital new media research and development group. This organization could be tasked with answering specific industry-related questions, running tests and case studies, and experimenting with various technologies and innovations. In addition to generating valuable results and innovation, this group also enables applying for research and development tax credits.



Professional & Grad Education SubRoundhouse



Prof & Grad Education Train No. 1: Private Institute

Recommendation: Create a private institute that provides advanced education, training, and mentorship in a variety of creative, leadership, and business areas.

Within the vision of a transformed Campbell River, we recommend creating an even richer environment for educational opportunities and professional education. There are a number of ways to approach this, but a private institute seems to be the fastest and most streamlined approach. Within the proposed institute are a variety of certificate and degree programs not currently offered by existing schools. Emphasis on professional programs, certificates and graduate degrees enhances and enables the process of transformation - whether personal or within an organizational framework.

Given the institute's location in the Campbell River region, we strongly recommend curricula that blend in and honor the knowledge of Aboriginal Elders, particularly in the areas of story, administration, business, and ethics.

This private institute specifically supports and enables professional mentorship opportunities. It develops and delivers curricula that do not compete with offerings from other existing institutions in the form of certificate programs, Masters degree programs, and PhD degree programs.

Additionally, we envision the institute pulling in a significant number of workshops or master classes relating to its areas of study. The continuing/executive education/master class portion will provide an initial profit margin base as the certificate and graduate programs develop. Certificates can feed into graduate programs if students desire to complete graduate program. Otherwise, they stand alone and represent a recognized level of achievement and aptitude in the industry. It is our intention that these programs

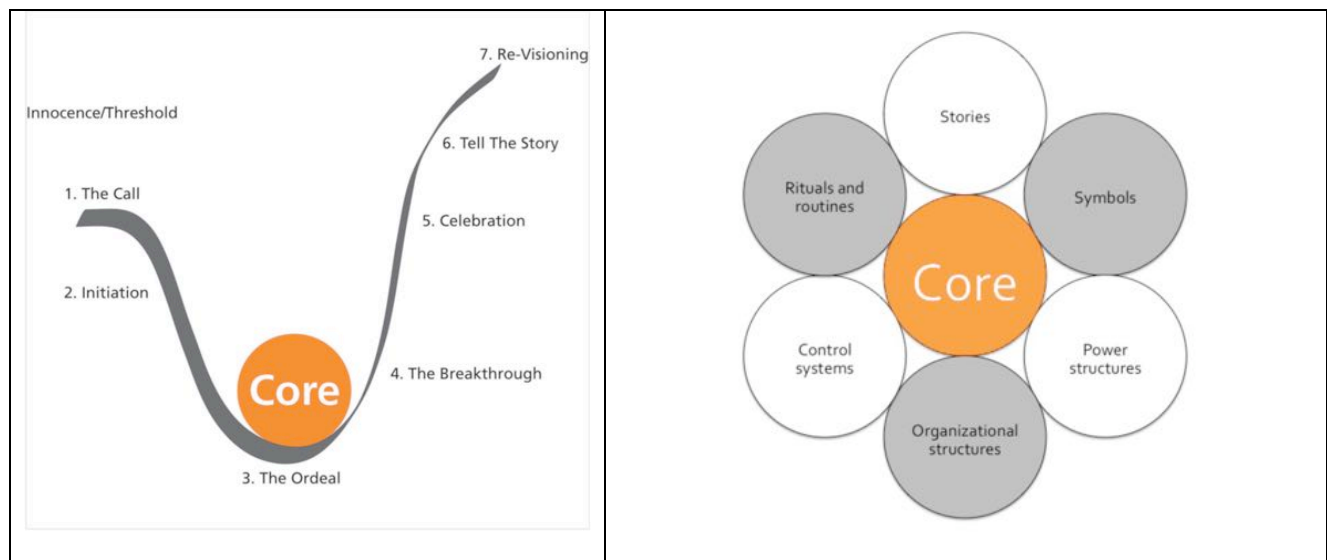


provide some assistance to North Island College in growing undergraduate streams as well as the NIC brand name.

The Storied Perspective and Creativity in Business

Working from a storied perspective allows the institute to participate in the branding of Campbell River as a Storied City. Individuals and organizations can be viewed from this perspective as every persona and every company, has a story at its core.

Creativity in Business Canada, run by Ginger Grant, PhD, can offer some of those programs and is positioned to develop and deliver graduate-level curricula and professional training in this arena. Additionally, it also provides corporate-level workshops and training in building the identity and branding of an individual, organization, or business from the story centre out. Here are a couple of diagrams that illustrate the process:



Note: There is more information on Creativity in Business Canada and Ginger Grant's research and methodologies in the Creativity in Business (CIB) Appendix. Creativity in Business is a proven customized program designed to improve participating executives



personal and organizational performance. This philosophy and process has been delivered to over 2,000 executives and is considered a unique competitive advantage.

The Campbell River Private Institute: A Storied School

If the institute were to eventually have its own building or be a part of a new central structure (i.e. The Centre of Transformation), there is an opportunity to create an architecture with strong narrative elements, infused with art, and potentially including bi-lingual signage to support and expose Aboriginal language. We would like to see such an institution developed with strong First Nations participation and have had favorable initial conversations with local First Nations leadership.



Prof & Grad Education Train No. 1: Private Institute	
Job Opportunities/Participation	Job opportunities for students and graduates of other programs. Applied research projects targeting social innovation.
Positively Impacts	Campbell River's local talent, visibility and industry, ability to draw and hold large commercial contracts, educational opportunities for region
Recommended Structure	Incorporate a federal corporation for training and development
Requirements/Dependencies	Physical space requirements
Funding Options	Initial investment to cover incorporation and shareholders agreement. On-going costs should be covered by consulting income. A % of income could flow back to the CRCT.
Cost	To be determined upon further analysis
Timeframe	1-3 months, could start immediately



Prof & Grad Education Train No. 2: Certificate Programs

Recommendation: Create initial certificate programs to be offered by the Institute and run as a for-profit training and development network.

Because degree programs take time and money to develop, we propose starting off with a selection of certificate programs, which are easier to get going. Potential programs could be offered in sound production for radio and film, narrative and storytelling, creativity in business, and Jungian psychology (a highly specialized but lucrative field). Corporate programs could also be customized and delivered on-site.

Digital Recording Certification: TIRAA through Nimbus

One program worth special mention is the Traditional Indigenous Recording Arts and Archival (TIRAA) program developed and run by Kevin Williams of Nimbus. He may be interested in extending his program to the Campbell River area. We see significant potential for cross-over advantage between TIRAA/Nimbus and Youth Radio, Digital Media Production, and Stereoscopic Production where students have the option to contribute to meaningful, high-quality projects and graduates leave properly trained for industry work.



Prof & Grad Education Train No. 2: Certificate Programs	
Job Opportunities/Participation	Multiplier effect for community. At least 1 new hire as coordinator. Opportunities for on-going education, professional training, and mentorship. Growing youth toward strong employment potential and increased opportunity.
Positively Impacts	Local, provincial, national and international talent development, youth opportunities, and on-going connectivity of Campbell River, visibility for CR as a place of learning.
Recommended Structure	Run out of the Private Institute.
Requirements/Dependencies	None.
Funding Options	Budget to allow for registration costs with PICTIA, web site development, marketing and maintenance. Specific outside programs, such as TIRAA, may require infrastructure and/or incentives to attract them to Campbell River.
Cost	To be determined upon further analysis
Timeframe	1-3 months, could start immediately



Prof & Grad Education Train No. 3: Advanced Degree Programs

Recommendation: The private institute should apply for BC registration as a for-profit graduate school offering Masters and PhD programs.

The curriculum development, equipment, and registration requirements for graduate work are substantial, but we believe that the investment should yield significant return through the influx of graduate student tuition (estimated return on investment within 2 years).

Degree offerings might include:

- Masters in Psychology of Story (through Creativity in Business Canada)
- Masters and PhD in Creativity in Business (through Creativity in Business Canada)
- Masters in Cinematic Storytelling (through Jericca Cleland of Twenty One Inc)
- PhD in Psychology of Story (through Creativity in Business Canada)



Prof & Grad Education Train No. 3: Advanced Degree Programs	
Job Opportunities/Participation	Job opportunities for students and graduates of other programs. Applied research projects targeting social innovation. Students and graduates have strong employment potential and increased opportunity.
Positively Impacts	Campbell River's local talent, visibility for CR as a place of learning
Recommended Structure	Run as private institute.
Requirements/Dependencies	BC Ministry approval and registration. Investment in course development and construction would be required.
Funding Options	Infrastructure investment is large. On-going costs should be covered by student enrolments. A % of income could flow back to the CRCT.
Cost	To be determined upon further analysis; estimated at \$1.5 - 2M.
Timeframe	3-6 months, could start immediately



Prof & Grad Education Train No. 4: Aboriginal Content

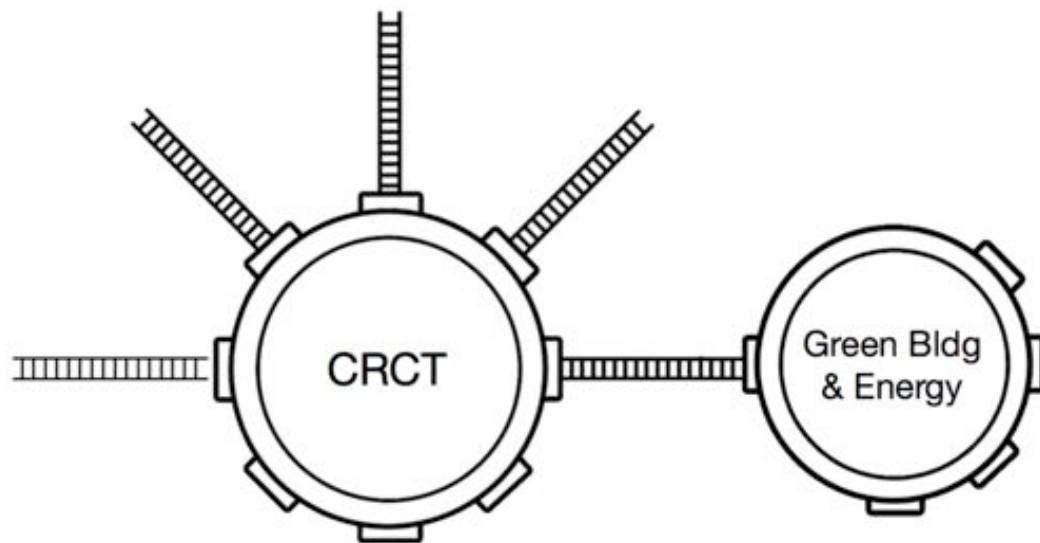
Recommendation: Develop specific aboriginal content for certificate programs and graduate degrees.

We believe that the current education system is not necessarily turning out graduates capable of shifting and changing our world trajectory. We can all plainly see that the current majority culture is not on a sustainable or conservationist path—the world needs to move toward a higher ethical base, greater respect for our environment, and a sense of responsible stewardship. These principals are ancient and worthy—and they still exist within many aboriginal cultures, including those of the local First Nations. In creating this private institute, we have a unique opportunity to blend in the valuable Elder knowledge to provide a more balanced and richer curriculum.

We suggest involving chosen Elders to participate in the design and delivery of high-context content specific to regional tribes. This would provide access to and distribution of First Nations Elder knowledge, perspective, and language and would also create a high-caliber graduate institution that might attract and inspire aboriginal youth. Proposed areas of study include ethics of law, administration, stewardship, narrative expression, and storytelling. The scope, timeline, and budget have not yet been explored, although we have had positive initial conversations regarding this with local First Nations leadership.



Green Building & Energy SubRoundhouse



There is substantial precedence for other cities with crumbling resource-based industries reinventing themselves along green construction and green energy fronts with an emphasis on moving from heavy living to light living. Can this be a part of Campbell River's transformation?



Green Building & Energy Recommendations

While we are not experts in this area, basic analysis provides some avenues for exploration, and we strongly encourage further research and thought along these lines:

- Campbell River has potential to become a demonstration site for new Canadian technologies – solar, wind, biomass and tidal energy.
- The region could utilize these innovations in new construction, especially if planned from the outset such as the proposed Campbell River Center for Transformation (CRCT) roundhouse.
- These technologies could be celebrated as part of the Campbell River ‘story of transformation’ from fossil gas to renewable energy.
- Sister City Ishikari, Japan has already transformed from mining to green energy, seafood, and tourism. Perhaps there are opportunities to learn from and leverage through that relationship.
- The utilization of wind, solar power and other forms of natural energy has been favorable to the establishment of a ‘green data center’ at Ishikari.
- Content-centric networks along with energy aware routing could be an impressive economic driver, uniting media content with green technology. Initial research shows considerable market potential in hosting a green data centre in Campbell River, although there are some potential geographic considerations (see Green Technology & Media Appendix).
- A research and development group would be a worthwhile investment of resources, as much of that work would be credited under I-RAP and SR&ED tax incentives.

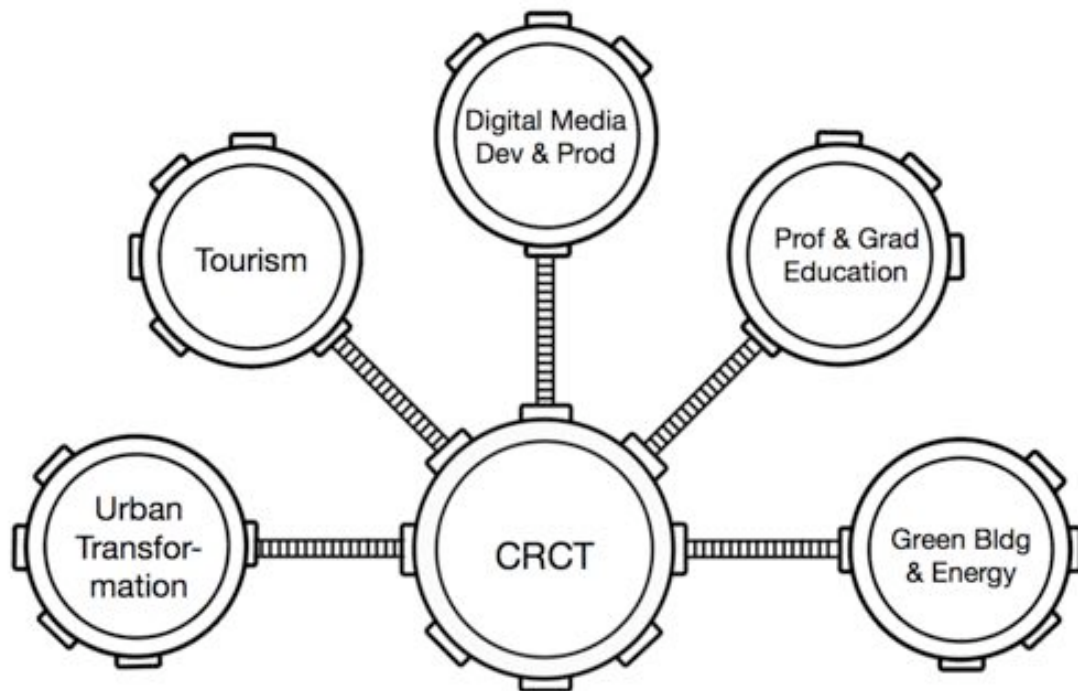


We further recommend engaging a Green Industry advisory group to explore potential avenues for growth and economic drivers. However, it is clear that much opportunity, value, visibility, and potential revenue could come to Campbell River from this sector. There is more information specifically on Green Technology & Media in the Appendix.

Green Building & Energy Sub-Roundhouse	
Job Opportunities/Participation	Opportunities for new enterprises, R&D. Valuable demonstration, hands-on training and specialization.
Positively Impacts	Campbell River's sustainability, lower emissions, reinforced values
Recommended Structure	Demonstration of technologies in new infrastructure
Requirements/Dependencies	Investment, co-operative green energy companies, regulatory affairs co-operation
Funding Options	Capital investment, green funds
Cost	TBA
Timeframe	6 months – request for proposals



Conclusion & Recap



**Transform Campbell River into
a “Storied City”!**



Beyond the Transformation Charrette: Next Steps

Over the past year, there have been many meetings, discussions, brainstorming, and think tank sessions regarding a new vision and direction for Campbell River. The Transformation Charrette team has done some intensive planning over the last 30 days which has culminated in the presentation and this report. So what's next?

We would like to leave you with a few final points and concrete steps:

- We recommend creating the CRCT organization, determining a board and a process for moving forward.
- Once the board is formed, we would like to offer a few workshops in team-building, creative collaboration, innovation, etc. to that group to set them on a great track for success.
- We would also like to specifically draw your attention to the small window of opportunity for the stereoscopic (S3D) market. If this is something you decide to take advantage of, we recommend moving quickly into this area.
- With the upcoming tourist season nearly upon us, there are a number of small, low-cost projects that could be launched to take advantage of the time of year. We suggest doing a jump-start analysis across the proposal to set a few selected projects into gear.



Conclusion

At the heart of this proposal is the guiding hand and community roundhouse-- the Campbell River Centre of Transformation. We believe that the creation of that organization with its mandate to bring Campbell River to a new future is pivotal and necessary to the vision, scope, and integrity of the undertaking.

It was our goal and intent to provide you with a strong identity (or place brand) and a road map to a bright future-- a grounded, unique approach to growing Campbell River that stems directly from who and what Campbell River represents and has at its core.

An undertaking of this magnitude, which started from a small group of concerned and caring citizens, marks a shift. A shift toward collaboration, which we've seen in evidence throughout this process, a shift in focus-- from they to we-- a shift in mindset, toward a lighter, more integrated, more creative way of being.

"The last few decades have belonged to a certain kind of person with a certain kind of mind. But the keys to the kingdom are changing hands.

The future belongs to a very different kind of person with a very different kind of mind -- creators and empathizers, pattern recognizers and meaning makers.

These people -- artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers -- will now reap society's richest rewards and share its greatest joys."

—Dan Pink, [A Whole New Mind](#)



Campbell River Transformation Charrette Report Appendix

List of Appendices

- A. Proposal Component Feasibility Grid
- B. Further Resources
- C. Potential Funding Sources
- D. SR&ED Tax Credit Program
- E. Stereoscopic Research & Development
- F. Green Technology & Media
- G. Creative Tourism & Creative Cities
- H. Placemaking
- I. Cultural Spaces (Department of Canadian Heritage)



J. Waterfront Revitalization (PPS)

K. Putting Our Jobs Back in Place (PPS)

L. Campbell River Strategy

M. Transformation Charrette Team CVs



Transformation Proposal Feasibility Grid (Selected Components)

Project - (Train)	Opportunity / Mission	Partners	Infrastructure	Training	Jobs	Timeline	Budget Range		Potential Funding	1 st step
Revitalization:	PlaceMaking		Yes	Yes						
•Stop Animation Flagpole banners			Yes / minor				\$3,000	5,000		quotations
•Buskers Association	Live action on streets - tourist attraction		no	Tourism	3	immediate	0	0		City licenses?
•Story walk #1	Story of Transformation Create art along designated trail		Yes Ideally funding for ceramic co- op or mosaic glass / ceramic tile art biz (could start with chalk drawings)	Yes	5	immediate 3 - 6 months	\$30,000	80,000	Community adjustment fund, WED, Canada Council for Arts, sponsors Community Development Trust	COO to co-ordinate call for proposals & funding Stakeholder group mtg
•Story walk #2	Call for proposals		Yes	Yes	5	3 - 6 months	\$30,000	80,000		
•Story walk #3	Call for proposals		Yes	Yes	5	3 - 6 months	\$30,000	80,000		
•Story walk #4	Call for proposals		Yes	Yes	5	3 - 6 months	\$30,000	80,000		
•Downtown core -fence murals -storied places	Call for proposals		Yes Woodworking shop	Yes	5	immediate 3 - 12 months	\$100,000	150,000		call for proposals
•Residential streets	3 Theme streets, attractive to attract commercials, movies or broadcast		Yes	Yes	6	6 - 12 months	\$150,000	450,000	Community adjustment fund, WED,	Stakeholder group mtg call for proposals



Project - (Train)	Opportunity / Mission	Partners	Infrastructure	Training	Jobs	Timeline	Budget Range (\$)		Potential Funding	1 st step
•Airport	Interior - exterior Display screens / art of Campbell River		Yes	Yes	5	6 - 12 months	\$1,000,000	\$1500,000		Stakeholder group mtg call for proposals
•New Centre (Station)		PPP		Yes	30	3 years	20,000,000	30,000,000		call for proposals
•Green energy	Sustainable energy	PPP	Yes	Yes	30	6 - 36 months	5,000,000	15,000,000		Stakeholder group mtg
Skills Development							0	0		
•K-5	Digital & learning tools		Yes	Yes	2	1 - 3 months	30,000	50,000		Stakeholder group mtg
•Middleschool	Youth radio Animation Photography		Yes	Yes	1	1 - 3 months	30,000	50,000		Stakeholder group mtg
•High School •Alternative Schools	Youth radio Animation Film making		Yes	yes	0	1 - 3 months	30,000	50,000		Stakeholder group mtg
•Leadership Series	Workshops	PPP	Use existing	Yes	2		30,000	50,000		Stakeholder group mtg
•Masters Program			Use existing	Yes	2		150,000	300,000	Private partnership	Stakeholder group mtg
Digital Media/Film/ Broadcast					0		0	0		
• Nimbus TIRAA		PPP	Yes/ temporary modification	Yes	2	3 - 6 months	50,000	100,000		Stakeholder group mtg
• Storywalks Mobile Interactive & Shorts			to Cruise terminal museum	Yes	5	6 - 12 months	50,000	250,000	Canada Media Fund Telus Shaw Sponsors Mobile - iTunes	Call for proposals



Project - (Train)	Opportunity / Mission	Partners		Training	Jobs	Timeline	Budget Range		Potential Funding	1 st step
•Workshops		PPP		Yes	2	3 months	10,000	20,000		Planning sessions
•Professional Development		PPP		Yes	2	3 months	10,000	20,000		Stakeholder group mtg Planning sessions
•S3D Mobile Broadcast & Postproduction	Stock footage, Commercials, Training,		Yes Mobile S3D Infrastructure S3D Post production	Yes	10	3 - 6 months	3,000,000	5,000,000		Stakeholder group mtg Planning sessions
TV Series pilot (create own genre of transformation)				Yes	18	12 months	250,000	500,000	Funds for co-production Canada Media Fund Canada Council for the Arts Telus Shaw Sponsors Broadcasters Distributors	Stakeholder group mtg call for proposals Mentor companies
•Commissioned works	S3D Documentaries, broadcast			Yes	8	6 - 36 months	1,000,000	1500,000		
•Partnered media works:	-documentary pilot, shorts, mobile etc.			Yes	12	6 - 12 months	200,000	500,000		
	S3D Commercial pilot production			Yes	12	6 - 12 months	100,000	100,000		
Total					177		31,313,000	55,915,000		

Note that not all of the proposal components are represented here, as they require more analysis. For example, the Digital Media Production group could allow a substantial number of jobs as well.



Further Resources

Digital Media Storage, Archiving, Backup, and Web-Content Delivery

Ford Sinclair
Banis Software Development, Inc (www.banismp.com)
Perigee Data Networks
fords@serverdam.com
604.637.0833, x201

Youth Radio Digital Media Organization

<http://www.youthradio.org>

Nimbus School of Recording Arts (TIRAA Program)

Kevin Williams
Nimbus Studios (<http://www.thefarmstudios.com/>)
kevin@nimbusrecording.com

Reel Youth (non-profit working with at-risk youth through filmmaking)

Reel Youth: <http://www.reelyouth.ca>
Mark Vonesch
Erica Kohn

Could come host workshops for claymation animation to be screened at
Celebration of Story Festival.



Potential Funding Sources

As you all undoubtedly know, funding is a highly specific area of study and expertise. There are a myriad of special interest groups and funds, potential for partnerships, investors, and philanthropists. We are not qualified to present a definitive list on all of these, and many will be found in the process of honing in on project specifics, but here is a collection of some of the funds that seem most appropriate and accessible.

Digital New Media

Canada Council

BC Arts Council

National Film Board (NFB)

BravoFact

Telefilm

Canadian Media Fund

WITBN

The **World Indigenous Television Broadcasting Newtork (WITBN)** is a confederation of 10 broadcasting organizations from 10 countries. Members are radio and television companies, most of which are government-owned public service broadcasters or privately owned stations with public missions. [1]

- TG4
- S4C
- BBC Alba
- M_ori Television
- Te Reo (TV)
- NRK Sámi Radio
- SABC
- TITV
- PTS
- APTN
- NITV



Science & Technology

Scientific Research & Experimental Development Fund

Applies specifically to research and development and/or experimental efforts:
<http://www.cra-arc.gc.ca/txcrdt/sred-rsde/bts-eng.html>

NRC-Industrial Research Assistance Program (IRAP)

Applies specifically to research and development efforts:
<http://www.nrc-cnrc.gc.ca/eng/ibp/irap/about/index.html>

Precarn T-Gap 2010

Precarn is an independent not-for-profit company that supports the pre-commercial development for leading edge technologies. Precarn works with Canadian companies who are seeking to commercialize their new ideas to get an edge in the global market. Unlike other research funding programs, Precarn uses a collaborative model that includes a developer, a customer and an academic research partner in every project.
<http://www.precarn.ca/home/>

Storied City - Place Brand Funding

Source of Funding	Purpose/Description	Application dates
Canada Cultural Spaces Fund (formerly Cultural Spaces Canada) part of Economic Action Plan 2009 Contact: Department of Canadian Heritage regional office before submitting application	stimulation of the economy by investing in cultural infrastructure projects that improve physical conditions for artistic creativity and innovation. Serves to increase access to performing arts, visual arts, media arts and to museum collections and heritage displays. www.actionplan.gc.ca	submitted projects must be fully completed by March 31, 2011 to be considered for funding



The Color of Money (Source: Mike Volker)

Money comes in three basic colors: **GREEN**, **GOLD** and **RED**. **Green money** comes from patient, equity-oriented investors including private, institutional and even public investors. It is green because it allows companies to grow and prosper without being impeded by repayment obligations. **Gold money** is as good as gold. It comes from government and quasi-government organizations that are part of the infra-structure support system paid for by our tax dollars. Usually this money is in the form of grants, interest-free loans, and other forms of assistance. **Red money** comes from debt-oriented lenders. This includes banks, factoring houses, leasing companies, and other lenders. It is red because this is the color lenders see when the debt is not serviced -- and because you should see this as a red warning light!

The following table identifies various money sources (with a Western Canadian focus) and their respective Internet web links. Links to information sites other than the Green, Gold and Red ones are at the end.

Information Mike Volker, SFU Email: mike@volker.org



MONEY LINKS for BC technology companies		
SOURCE	LINK	COMMENTS
EQUITY CAPITAL	Green money	Green is for growth
Banyan Capital Partners	http://www.banyancapitalpartners.com/	Invests in or buys middle-market companies located primarily in western Canada and northwestern US.
BMO Capital Corporation	www.bmo.com/business	Provides individually structured short-term & long-term investments.
BC Advantage Funds (VCC)	http://www.bcadvantagefunds.com/	Invests in early-stage life-science, technology and clean-tech companies located in BC.
BC Angel Forum	www.angelforum.org/	Introduces emerging companies to private equity angel investors & venture capital.
BC Discovery Fund Inc.	http://www.bcdiscoveryfund.com/	A venture capital fund that invests in BC's emerging technology industry.
Business Development Bank of Canada (BDC)	www.bdc.ca/flash.htm	Provides Canadian small and medium sized businesses with flexible financing, venture capital & affordable consulting services.
CNSX (Canadian National Stock Exchange)	http://www.cnx.ca/	A stock exchange for trading the equity securities of emerging companies.
Discovery Capital Corporation	http://www.discoverycapital.com/	A venture capital firm whose focus is the enhancement of BC-based technology ventures, in areas of information technology, communications, health & life sciences and environmental & energy technologies.
Fundamental Technologies II Corp.	http://www.fundamentaltechnologiesii.com/	An early-stage investor in technology companies in BC and Washington.
GrowthWorks	http://www.growthworks.ca/	Manages and grows venture capital funds; a main focus is growth-oriented companies involved in information technology, life sciences and advanced manufacturing.
Lumira Capital	http://www.lumiracapital.com/	Invests in emerging health and life science companies.
New Ventures BC Competition	http://www.newventuresbc.com/	A competition for anyone with a new technology idea, who wants to turn the idea into a profitable company; prize pool worth over \$100,000.
OVP Venture Partners	http://www.ovp.com/	Invests capital in new companies in growing markets – cleantech, digital biology & information technology.
Pacific Century Group Ventures Ltd.	http://www.pcentury.com/	Invests in all stages of company development; focus is oil and gas, information and other technologies.
Pangaea Ventures Ltd.	http://www.pangaeaventures.com/	Invests in early-stage, clean-tech and advanced materials companies with world-class innovation.
PenderFund Capital Management	http://www.penderfund.com/	Invests in undervalued technology companies with the potential for significant capital appreciation.
RBC Venture Partners	www.rbc.com/vp/	Invests in companies developing software and technology for the financial services industry.
Roynat Capital	http://www.roynat.com/	Provides patient financing solutions, including term debt, leasing, subordinated debt, mezzanine financing and equity, to companies with revenues between \$2 million and \$50 million.
TELUS Ventures	www.telus.com/ventures	Invests in the telecommunications sector, with a focus on exploiting the convergence of voice, enhanced data, digital media & wireless.
TMX Group (TSX Venture Exchange)	http://www.tsx.com/	Provides access to capital for companies at the early stages of their growth.
Vancouver Angel Technology Network (VANTEC)	www.wutif.ca/angels	Introduces early stage investors and mentors to promising technology (i.e. all technology fields) ventures mainly in British Columbia.
Ventures West	http://www.ventureswest.com/	Invests in early-stage technology companies across Canada.
Working Opportunity Fund (GrowthWorks)	www.growthworks.ca/funds/wof	Invests in small and medium-sized Canadian businesses with high growth potential; covers most industries.
WUTIF Capital (VCC) Inc.	http://www.wutif.ca/	An “angel” fund that co-invests with angel investors in promising new technology ventures in BC.
XITO Capital Corporation	http://www.xitocapital.com/	A venture capital firm that provides specialized investment banking services to leading private and public small capitalization companies.



Yaletown Venture Partners	http://www.yaletown.com/	Invests in early-stage companies in Canada and the US Pacific Northwest; focus is cleantech and information technologies.
SUBSIDIES & GRANTS	(Golden money)	(As good as gold!)
BC Innovation Council	http://www.bci.ca	A one-stop point of access and support; focus is key areas where BC is a recognized leader, including creative industries, ocean sciences & energy, and life sciences.
British Columbia Knowledge Development Fund	www.tted.gov.bc.ca/TRI/research/funding/BCKDF	Helps public post-secondary institutions, teaching hospitals and affiliated non-profit research agencies to invest in BC's research infrastructure; priorities are agriculture, alternative energy/power technologies, health/biotechnology, forestry, high tech, indigenous studies
Canada Foundation for Innovation	http://www.innovation.ca/	Funds up to 40 per cent of a project's infrastructure costs (e.g. state-of-the-art equipment, buildings, laboratories, and databases); focus is Canadian universities, colleges, research hospitals and non-profit research institutions
Canadian Institutes of Health Research	http://www.cihr-irsc.gc.ca/	Supports the work of health sciences researchers and trainees in universities, teaching hospitals and research institutes across Canada.
CANARIE Inc.	http://www.canarie.ca/	An advanced-network organization that facilitates the development and use of its network, as well as the advanced products, applications and services that run it.
Export support programs	Canadian Commercial Corporation http://www.ccc.ca/ Export Development Canada http://www.edc.ca/	CCC: gives Canadian businesses access to international opportunities EDC: provides financing, insurance and bonding solutions to Canadian companies that export goods & services, or invest in other countries.
Human Resources and Social Development Canada	http://www.hrsdc.gc.ca/	Offers programs that help prepare individuals for employment-transitions.
Industry Canada (Canada Small Business Financing Program)	http://www.ic.gc.ca/ Click on "By subject"; then on "Financing."	CSBF Program encourages financial institutions to make their financing available to small businesses by reimbursing 85% of lender's losses in event of default
National Research Council's IRAP Program (BC & Yukon)	http://irap-pari.nrc-cnrc.gc.ca/bcandyukon_e.html	Helps small and medium-sized Canadian firms build their capability in technology and innovation; offers technical assistance, access to the latest technological advances, expertise, facilities and resources, as well as cost-shared financing of innovative technical projects.
Natural Sciences Engineering Research Council (NSERC)	http://www.nserc-crsng.gc.ca/	Helps Canadian companies by jointly funding collaborative R&D projects with university scientists and engineers, as well as by supporting the training of scientists and engineers.
Precam Incorporated	http://www.precam.ca/	Funds and coordinates collaborative research conducted by industry, university and government researchers.
Scientific Research & Experimental Development (SR & ED) Tax Incentive Program	http://www.cra-arc.gc.ca/ (Click on "A to Z index"; then choose letter "S" in "Topics for Business" box.)	A federal tax incentive program to encourage Canadian businesses of all sizes and in all sectors to conduct research and development (R&D) in Canada.
Western Economic Diversification	http://www.wd.gc.ca/	Helps small businesses acquire the information, training, business advisory services & capital they need to succeed.
DEBT CAPITAL	(Red Money)	(Red helps – in moderation!)
Customers & suppliers		These are among the best and easiest financing options. Getting supplier credit and up-front advances from customers can go a long way in addressing cash flow needs. Don't be shy. Ask!
Bank of Montreal	http://www.bmo.com/	For business accounts, loans and other types of assistance.
Bond Capital	http://www.bondcapital.ca/	Provides mezzanine debt and equity to small and medium-sized enterprises in Western Canada and the USA.
Business Development Bank	http://www.bdc.ca/	Provides small and medium-sized enterprises with financing, venture capital, and consulting services.
Canadian Youth Business Foundation	http://www.cybf.ca/	Provides start-up mentoring, financing and business resources to young Canadians (18 to 34 years old) who want to create their own successful businesses.
CIBC	http://www.cibc.com/	Offers financial products and services for both start-up and established businesses.



Export Development Canada	http://www.edc.ca/	Provides Canadian exporters with financing, insurance and bonding services, as well as foreign market expertise.
The Interface Financial Group	http://www.interfacefinancial.com	Provides affordable funding for small business through a version of factoring known as "invoice discounting."
Northstar Trade Finance Inc.	http://www.northstar.ca/	Supports Canadian exporters by offering financing to credit-worthy buyers of eligible Canadian goods and services.
Pyx Financial Group Inc.	http://www.pyxfinancial.com/	Provides funds and manages accounts receivables for companies in Canada and the US.
Royal Bank of Canada	http://www.rbcroyalbank.com/	Offers numerous services and financing options to businesses.
Roynat Capital	http://www.roynat.com/	A source of term debt, leasing, subordinated debt and other financial solutions for firms with revenues between \$2 million and \$50 million.
Tallinn Capital Corp. (formerly North Point Capital Corp.)	http://www.tallinncapital.com/	Provides equity, convertible debt and subordinated debt to established mid-market operating companies.
TD Bank Financial Group	http://www.td.com/	Offers a full range of financial products and services.
Vancity Capital	http://www.vancitycapital.com/	Provides growth capital to fast-growing small-to-medium-sized organizations based in BC.
Western Economic Diversification Canada	http://www.wd.gc.ca/	Supports the creation and growth of knowledge-based clusters (life-sciences, information & communication technology, and other technologies); collaborates with other levels of government and organizations to support entrepreneurship.
Women's Enterprise Centre	http://www.womensenterprise.ca/	Helps women start and grow businesses in BC; provides essential business services, resources, and referrals to other business service-providers.
OTHER INFORMATION		
AlbertaVenture magazine	http://www.albertaventure.com/	Web site is a good source of up-to-date information on Alberta industries; contains industry reports, information on events, new trends, success strategies, etc.
AngelBlog	http://www.angelblog.net/	Site devoted to the development of best practices for angel investors and entrepreneurs, so their interactions can be profitable, fair and enjoyable.
BC Ministry of Small Business, Technology and Economic Development	www.gov.bc.ca/tted	For information, reports and web links relating to activities undertaken on behalf of BC businesses.
Canada's Venture Capital & Private Equity Association (CVCA)	www.cvca.ca/	Represents most of Canada's private equity companies; members provide venture capital, buyout and/or mezzanine investment.
Canadian Financing Forum	http://www.financingforum.com/	Matches North American corporate and VC investors with serious entrepreneurs looking to build world-class technology companies.
Community of Science (COS)	http://www.cos.com/	Provides information critical to scientific research and other projects across all disciplines – e.g. funding sources, research activities, publications, patents, new positions, etc.
eBusiness Connection (eBC)	http://www.e-bc.ca/	Offers e-business information and services to help BC businesses remain competitive in an online market.
High Technology in British Columbia	http://www.hitechbc.com/	A gateway to web sites that provide support, information, advice and other assistance to BC investors, entrepreneurs, technology-based companies and science, technology and engineering students.
Industry Canada	http://www.ic.gc.ca/	A source of business support services, re financing, innovation, research, science & technology, intellectual property, trade, investment, economic and market research/statistics, etc.
National Angel Capital Organization (NACO)	www.angelinvestor.ca	Industry association for Angels; dedicated to promoting best practices and connectivity in relation to innovation and early-stage capital formation in Canada.
National Venture Capital Association (USA)	http://www.nvca.org/	A trade association that represents the US venture capital industry; also of some interest to Canadians.
New Ventures BC Competition	http://www.newventuresbc.com/	A competition for anyone with a new technology idea, who wants to turn the idea into a profitable company; prize pool worth over \$100,000.
Simon Fraser University (University/Industry Liaison Office)	www.sfu.ca/uilo	Facilitates the creation of university-industry R&D partnerships and the commercialization of SFU-based research results.



Small Business BC	http://www.smallbusinessbc.ca/	Connects small companies and entrepreneurs to BC business resources and websites
Stock exchanges	TSX Group (Toronto) – http://www.tsx.com/ NASDAQ – http://www.nasdaq.com/ OTC Bulletin Board – http://www.otcbb.com/	Stock exchanges allow the public to invest in companies; listing rules and criteria vary; best to find a “sponsoring” broker or underwriter.
Thomson Financial	http://www.canadavc.com/	An information source on Canadian venture capital and private equity markets.
T-Net	www.bctechnology.com/	Provides information and business services to technology companies, industry suppliers and individuals in the BC technology industry, which helps them achieve their full potential.
University of British Columbia (University-Industry Liaison Office)	http://www.uilo.ubc.ca/	Facilitates the exchange of knowledge between UBC, its affiliated hospitals, industry and the wider community.
Vancouver Enterprise Forum (VEF)	www.vcf.org/	A networking forum for technology entrepreneurs.



Canada Council of the Arts Funding

Canada Council for the Arts: Dance

[Grants to Dance Professionals](#)

Application Deadline
01 February 2011

[Grants to Aboriginal Dance Professionals](#)

Application Deadline
01 November 2010

[Travel Grants to Dance Professionals](#)

Application Deadline
Any time before departure date

[Dance Touring Grants - National](#)

Application Deadline
01 May 2010
Application Deadline
15 November 2010

[Dance Touring Grants - International \(Pilot Program\)](#)

Application deadline
01 May 2010
Application Deadline
15 November 2010

[Production Project Grants in Dance](#)

Application Deadline
15 March 2010

[Artists and Community Collaboration Program in Dance](#)

Application Deadline
15 March 2010

[Aboriginal Peoples Production Project Grants in Dance](#)

Application Deadline
01 November 2010

[Dance on Screen Production Fund](#)

Application Deadline
15 October 2010

[Creation/Production in Dance: Multi-Year and Annual Funding](#)

Application Deadline
15 November 2010 for Annual Funding

[Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives](#)

Application Deadline:
01 November 2010

[Support Services to the Dance Milieu: Project Funding \(including Visiting Foreign Artists\)](#)

Application Deadline
15 November 2010



[Support Services to the Dance Milieu: Multi-Year and Annual Funding](#)

Application Deadline

15 November 2010 for annual funding

[Support for Creation-based Collaborations: Local, National and International \(Pilot Program\)](#)

Application Deadline

1 May and 15 November 2010

[Dance Presenter Support: Festivals](#)

Deadline date

1 May and 15 November 2010

[Dance Presenter Support: Foreign Artists Tours](#)

Deadline date

01 May 2010

Deadline date

15 November 2010

[The Flying Squad: An Organizational Development Program for Dance, Music, Theatre, Visual Arts, Media Arts and Inter-Arts](#)

Deadline Date

1 April and 1 October 2010 (Dance, Music and Theatre)

Deadline Date

15 April and 15 October 2010 (Visual Arts, Media Arts and Inter-Arts)

[Alberta Creative Development Initiative: Grants to Individuals](#)

Application Deadline

01 November 2010

[Alberta Creative Development Initiative: Grants to Organizations](#)

Application Deadline

01 June 2010

Canada Council for the Arts: InterArts:

[Integrated Arts Program for Artists](#)

Application Deadline:

01 May 2010

[Integrated Arts Program for Arts Professionals: Travel Grants](#)

Application Deadline

Any time before departure date

[Artists and Community Collaboration Program for Integrated Arts \(ACCP\)](#)

[Integrated Arts Program: Touring Grants](#)

Application Deadline

01 May 2010

Application Deadline

15 November 2010

[Creation/Production Project Grants \(Integrated Arts Program for Organizations\)](#)

Application Deadline

15 November 2010



[Integrated Arts Program for Organizations: Operating Grants](#)

Application Deadline:
15 November 2010

[Dissemination, Support and Development PROJECT GRANTS \(Integrated Arts Program for Organizations\)](#)

Application Deadline:
15 November 2010

[Integrated Arts Program for Organizations: Dissemination, Support and Development Annual Programming Grants](#)

Application Deadline:
15 November 2010

[The Flying Squad: An Organizational Development Program for Dance, Music, Theatre, Visual Arts, Media Arts and Inter-Arts](#)

Deadline Date
1 April and 1 October 2010 (Dance, Music and Theatre)
Deadline Date
15 April and 15 October 2010 (Visual Arts, Media Arts and Inter-Arts)

[Visiting Foreign Artists Program](#)

Application Deadline
1 June 2010 (except Dance)

[Alberta Creative Development Initiative: Grants to Individuals](#)

Application Deadline
01 November 2010

[Alberta Creative Development Initiative: Grants to Organizations](#)

Application Deadline
01 June 2010

Canada Council for the Arts: Media Arts

[Grants to Film and Video Artists: Research/Creation Grants, Production Grants and Scriptwriting Grants](#)

Application Deadline
01 October 2010
Application Deadline
01 March 2011

[Aboriginal Media Arts Program](#)

Application Deadline
01 April 2010

[Travel Grants to Media Arts Professionals](#)

Application Deadline
Any time before departure date

[Canada Council for the Arts / Natural Sciences and Engineering Research Council New Media Initiative](#)

Application Deadline
15 April 2010



[Grants to New Media and Audio Artists: Research and Production Grants](#)

Application Deadline

01 October 2010

Application Deadline

01 March 2011

[Grants to New Media and Audio Artists: New Media Residencies](#)

Application Deadline

01 October 2010

Application Deadline

01 March 2011

[Media Arts Dissemination Project Grants](#)

Application Deadline

01 May 2010

Application Deadline

01 November 2010

[Grants for Media Arts Dissemination: Annual Assistance for Programming](#)

Application Deadline

01 May 2010

[Media Arts Project Grants: Development Project Grants and Artists and Community Collaboration Program \(ACCP\)](#)

Application Deadline

01 May 2010

Application Deadline

01 November 2010

[Media Arts Commissioning Program](#)

Application Deadline

01 December 2010

[Organizational Development in Media Arts: Grants for New Initiatives, New Models and Emerging Organizations](#)

Application Deadline

01 November 2010

[Annual Assistance to Media Arts Festivals](#)

[Assistance to Media Arts Production Organizations](#)

[Assistance to Media Arts Distribution Organizations](#)

[Annual Assistance to Cinematheques](#)

[The Flying Squad: An Organizational Development Program for Dance, Music, Theatre, Visual Arts, Media Arts and Inter-Arts](#)

Deadline Date

1 April and 1 October 2010 (Dance, Music and Theatre)

Deadline Date

15 April and 15 October 2010 (Visual Arts, Media Arts and Inter-Arts)

[Visiting Foreign Artists Program](#)

Application Deadline

1 June 2010 (except Dance)



[Alberta Creative Development Initiative: Grants to Individuals](#)

Application Deadline

01 November 2010

[Alberta Creative Development Initiative: Grants to Organizations](#)

Application Deadline

01 June 2010

Canada Council for the Arts: Aboriginal Arts

[Aboriginal Peoples Collaborative Exchange: National and International Project Grants](#)

Application Deadline

15 May and 15 November 2010

[Aboriginal Peoples Collaborative Exchange National and International: Travel Grants](#)

Application Deadline

Any time before departure date

[Elder/Youth Legacy Program: Support for Aboriginal Artistic Practices](#)

Application Deadline

15 May and 15 November 2010

[Capacity Building Program for Aboriginal Arts Organizations: Project Funding](#)

Application Deadline

30 June 2010

[The Flying Eagle](#)

Application Deadline

1 May and 1 September 2010, 15 January 2011



Canada Council for the Arts: Writing & Publishing

[Grants for Professional Writers: Creative Writing](#)

Application Deadline (For French-Language works)

01 April 2010

Application Deadline (For English-Language works)

01 October 2010

[Travel Grants for Professional Writers](#)

Application Deadline

Any time before departure date

[Grants to Aboriginal Writers, Storytellers and Publishers](#)

Application Deadline

01 May 2010

[Aboriginal Emerging Writers Residencies](#)

Application Deadline

01 May 2010

[Spoken Word and Storytelling Program](#)

Application Deadline

15 April 2010

[Book Publishing Support: Emerging Publisher Grants](#)

Application Deadline

01 November 2010

[Book Publishing Support: Block Grants](#)

Application Deadline

1 December 2010 for Annual and Multi-Year Funding

[Book Publishing Support: Author Promotion Tours 2010](#)

Application Deadline

15 December 2010

[Book Publishing Support: Art Books](#)

Application Deadline

15 April 2010

Application Deadline

15 September 2010

[Book Publishing Support: Translation Grants](#)

Application Deadline

Any time

[International Translation Grants](#)

Application Deadline

Any time

[Grants to Literary and Art Magazines](#)

Application Deadline

01 March 2010



[Grants for Literary Arts Promotion: Project Grants and Artists and Community Collaboration Program \(ACCP\) Grants](#)

Application Deadline

15 September 2010

Application Deadline

15 March 2011

[Grants for Literary Arts Promotion: Operating Grants](#)

Application Deadline

15 September 2010

[Literary Readings and Author Residencies Program: Literary Readings](#)

Application Deadline

01 September 2010

Application Deadline

01 March 2011

[Literary Readings and Author Residencies Program: Author Residencies](#)

Application Deadline

01 March 2011

[The Flying Squad: An Assistance Program for Literary and Art Magazines](#)

Application Deadline

15 October 2010

15 April 2011

[The Flying Squad: An Assistance Program for Book Publishers](#)

Application Deadline

15 April and 15 October 2010

[Visiting Foreign Artists Program](#)

Application Deadline

1 June 2010 (except Dance)

[Alberta Creative Development Initiative: Grants to Individuals](#)

Application Deadline

01 November 2010

[Alberta Creative Development Initiative: Grants to Organizations](#)

Application Deadline

01 June 2010



Scientific Research & Experimental Development (SR&ED)

What is the SR&ED Program?

(Excerpt from CRA website: <http://www.cra-arc.gc.ca/txcrdt/sred-rsde/bts-eng.html>)

The Scientific Research and Experimental Development (SR&ED) program is a federal tax incentive program to encourage Canadian businesses of all sizes and in all sectors to conduct research and development (R&D) in Canada that will lead to new, improved, or technologically advanced products or processes. The SR&ED program is the largest single source of federal government support for industrial research and development.

Claimants can apply for SR&ED investment tax credits for expenditures such as wages, materials, machinery, equipment, some overhead, and SR&ED contracts.

It should be noted that the CRA is responsible for administering the SR&ED program, while the Department of Finance is responsible for the legislation that governs it.

Who qualifies?

Generally, a Canadian-controlled private corporation (CCPC) can earn an investment tax credit (ITC) of 35% up to the first \$3 million of qualified expenditures for SR&ED carried out in Canada, and 20% on any excess amount. Other Canadian corporations, proprietorships, partnerships, and trusts



can earn an ITC of 20% of qualified expenditures for SR&ED carried out in Canada.

Generally, a CCPC with a taxable income in the immediately preceding year that does not exceed the business limit may receive a portion of the ITC earned as a refund, after applying these tax credits against taxes payable.

The ITC earned by a Canadian corporation that is not a CCPC is non-refundable, but may be used to reduce any taxes payable. The ITC earned by a proprietorship or certain trusts may be partially refunded after applying these tax credits against taxes payable.

What kind of projects qualify?

To qualify for the SR&ED program, work must advance the understanding of scientific relations or technologies, address scientific or technological uncertainty, and incorporate a systematic investigation by qualified personnel.

Work that qualifies for SR&ED tax credits includes:

- **experimental development** to achieve technological advancement to create new materials, devices, products, or processes, or improve existing ones;
- **applied research** to advance scientific knowledge with a specific practical application in view;
- **basic research** to advance scientific knowledge without a specific practical application in view; and
- **support work** in engineering, design, operations research, mathematical analysis, computer programming, data collection, testing, or psychological research, but only if the work is commensurate with, and directly supports, the eligible experimental development, or applied or basic research.



The following activities are **not** eligible for benefits under the program:

- social science and humanities research;
- commercial production of a new or improved material, device, or product, or the commercial use of a new or improved process;
- style changes;
- market research or sales promotion;
- quality control or routine testing of materials, devices, products, or processes;
- routine data collection;
- prospecting, exploring, or drilling for or producing minerals, petroleum, or natural gas; and
- development based solely on design or routine engineering practice.



S3D Research & Development as Economic Driver

The stereoscopic (S3D) landscape is vast, potential partnerships give unprecedented opportunities for experimental research at the technical college level, post graduate and graduate levels i.e.: computer science, robotics, precision engineering, telecommunications, experimental film i.e.: film schools, media production companies, SMEs, audio engineering, information technology, post production workflow and broadcasters, video games and on-line games, museums and not for profit agencies, advertising, marketing and creative content communities.

Piracy

Considering Harvard's technology review now posts an index of the 10 most pirated movies of the month, the 2D model is no longer acceptable with investors, placing the North American billion dollar film market into crisis. S3D is experiential; the multiplexed streams cannot be pirated. This equates to a stable market for content creators, and the supply chain receiving royalties from writers – actors – investors.

S3D Return on Investment (ROI)

Cinema, Games, Advertising: While S3Dfilm releases are returning a 6x1 ROI over 2D films and the Income Trusts with S3D in their portfolios are returning an 10% return, it is important to note new advances in live action S3D stereoscopic enabling technologies are able to keep costs even lower, estimated even as low as approximately 20% more than traditional 2D film. This model equates box



office cultural investment will be viable again, and since ancillary licensing to S3D video games is robust, will recharge the video game sector for S3Dlive action stereoscopic games. Advertising content in the medium of live action S3D is compelling and drives investment into the sector.

S3D Job Creation:

With this new medium of live action stereoscopic 3-D, new opportunities will be created for education, training, R&D, directing, writing, editing, audio engineering, telecommunications for S3D stereoscopic live action broadcasts, and distribution channels.

Shooting in S3D live action increases opportunity for creative crews. S3D literally doubles the size of the camera team from 3 to 6 people and doubles the size of the editing team from 2 to 4. Immediate positions that benefit include: Director of Photography, Camera Operator (s), First Camera Assistant (s) (who works the electronics and focus), Video Playback technician. Production Designer, Art Director, Special Effects Supervisor, Physical Effects Coordinator, Stunt Team, Editor, Composer, Audio Mixer. S3D stereoscopic live action can be mixed with animation, an example being– James Camerons' best box office hit "Avatar."



Campbell River: Green Technology Meets Media

As mentioned briefly in the body of the proposal, further research into content-centric networks along with energy aware routing could be an impressive economic driver, uniting media content with green technology.

Geographical distribution of data centers often expose many opportunities for optimizing energy consumption and costs by intelligently distributing the computational workload. Conventional data suggests green data centers can decrease brown energy consumption by 35% by leveraging the green data centers at only a 3% cost increase.

Internet-routing algorithms are mathematical solutions to track electricity usage. Advances in this technology are important to track and measure price fluctuations – which could save data-hungry sectors and companies that utilize high processing power content-centric industries such as digital animation, production, and post production. Green data centers pose interesting value propositions to companies such as Google, Microsoft, and Amazon who spend millions of dollars each year in electricity costs. A study from researchers at MIT, Carnegie Mellon University, and the networking company [Akamai](#) suggests that such Internet businesses could reduce their energy use by as much as 40 percent by rerouting data to locations where electricity prices are lowest on a particular day.

Modern datacenters gobble up huge amounts of electricity and usage is increasing at a rapid pace. Energy consumption has accelerated as applications move from desktop computers to the Internet and as information gets transferred from ordinary computers to distributed "cloud" computing services. Film and media companies consume vast amounts of data, and new high definition prospects like S3D doubles energy requirements. For the world's biggest information-technology firms, this means spending upwards of \$30



million on electricity every year, by modest estimates. Besides cost savings, energy source and consumption will soon be important aspects, which may provide a competitive edge for hosting business around the world.

[Asfandiyar Qureshi](#), a PhD student at MIT, first outlined the idea of a smart routing algorithm that would track electricity prices to reduce costs in a paper presented in October 2008. This year, Qureshi and colleagues approached researchers at Akamai to obtain the real-world routing data needed to test the idea. Akamai's distributed servers cache information on behalf of many large Web sites across the US and abroad, and process some 275 billion requests per day; while the company does not require many large datacenters itself, its traffic data provides a way to model the demand placed on large Internet companies.



Creative Tourism & Creative Cities

(Excerpt from Wikipedia)

Creative Tourism

Creative tourism has existed as a form of cultural tourism, since the early beginnings of tourism itself. Its European roots date back to the time of the Grand Tour, which saw the sons of aristocratic families traveling for the purpose of mostly interactive, educational experiences. More recently, creative tourism has been given its own name by Crispin Raymond and Greg Richards, who as members of the Association for Tourism and Leisure Education (ATLAS), have directed a number of projects for the European Commission, including cultural and crafts tourism, known as sustainable tourism. They have defined "creative tourism" as tourism related to the active participation of travellers in the culture of the host community, through interactive workshops and informal learning experiences.

Meanwhile, the concept of creative tourism has been picked up by high-profile organizations such as UNESCO, who through the Creative Cities Network, have endorsed creative tourism as an engaged, authentic experience that promotes an active understanding of the specific cultural features of a place.

More recently, creative tourism has gained popularity as a form of cultural tourism, drawing on active participation by travelers in the culture of the host communities they visit. Several countries offer examples of this type of tourism



development, including the United Kingdom, the Bahamas, Jamaica, Spain, Italy and New Zealand.

Creative Cities Network

The **Creative Cities Network** is a project under the patronage of UNESCO. With the aim of celebrating and maintaining cultural diversity, the alliance formed by member cities share their experiences in promoting the local heritage, as well as discuss plans on how to cope with the influx of globalization. The Creative Cities Network aims to find and enrich a member city's cultural identity in the midst of a growing trend towards internationalism.

The project focuses on the main product of excellence of these cities, and finds ways to maintain its relevance in city life, local economy and social development. The field of excellence is classified among: Literature, Film, Music, Craft and Folk Art, Design, Media Arts, and Gastronomy.

Despite the general knowledge that change (towards modernity) is generated from the city, what the Network aims to do is to take advantage of adapting and harnessing the proliferation of technology and social development in order to further a city's product of excellence. In doing so, the cities, in as much as being the catalyst in sailing to the future, also becomes the center for the protection of a past industry and its eventual protection.



Placemaking

“Placemaking is a dynamic human function: it is an act of liberation, of staking claim, and of beautification; it is true human empowerment.”

PPS (Project for Public Spaces) has found that an effective way to structure a vision process is to set a goal of creating ten great destinations along the entire waterfront, an idea we call the “Power of Ten.” This focus on destinations, rather than “open space” or parks, enables a genuine community-led process to take root. Once ten destinations have been identified, then nearby residents, businesses, community organizations and other stakeholders begin to define the uses and activities they want to see at each place. Ideally, each destination should provide ten things to do, which creates diverse, layered activity, ensuring that no single use will predominate.



Rain or cold is no reason for a waterfront to sit empty. Indeed coastal and lakefront places are often known for their chilly winds and gray skies. Waterfront programming should take rainy-day and winter activities into account, and amenities should provide protection from inclement weather. Waterfronts that can thrive in year-round conditions will reap the benefits of greater economic activity and higher attendance at public facilities.

We thought the following treatments in glass were interesting:



Links for Further Research

http://www.pps.org/what_is_placemaking/

<http://blog2.pps.org/store/books/streets-as-places-using-streets-to-rebuild-communities/>

<http://www.pps.org/bestneighborhoods/>

<http://www.pps.org/turnwaterfrontaround/>



Department of Canadian Heritage

Cultural Spaces Canada

2009-2010

Program Guidelines



Canadian
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Cultural Spaces Canada Program

Application Guidelines

2009-2010

1. PROGRAM OBJECTIVE

The Cultural Spaces Canada Program (CSC) contributes to improved physical conditions for artistic creativity, presentation and exhibition. It is designed to increase and improve access for Canadians to performing arts, visual arts, media arts, and to museum collections, heritage displays and exhibitions. CSC supports the renovation and expansion/construction of arts and heritage facilities, and the acquisition of specialized equipment as well as preparation of feasibility studies for cultural infrastructure projects.

NEW! In January 2009, the Federal Government announced \$60M over two years (2009-2010 and 2010-2011) to support infrastructure for local and community cultural and heritage institutions. The program has temporarily increased its maximum level of support to 50% of eligible costs. It had previously been 33% or 40% (depending on project type).

For funding available in 2009-2010 and 2010-2011, priority will be given to projects that clearly demonstrate a contribution to economic stimulation through immediate job creation and longer-term economic impacts. Submitted projects must be fully completed by March 31, 2011 to be considered for funding.

2. EXPECTED RESULTS

The Cultural Spaces Canada Program will allow Canadians to participate in, and benefit from access to, activities provided through increased and improved arts and heritage facilities for creation, presentation, and exhibition. The program will result in the:

- increased number of cultural facilities and improved infrastructures;
- improved quality and standards of cultural facilities and infrastructures;
- enhanced effectiveness of the operations of funded organizations.

3. ELIGIBILITY CRITERIA

3.1 Applicants

Eligible applicants to the Cultural Spaces Canada Program include:

- Non-profit arts and heritage organizations operating in a professional manner, governed by an active Board of Directors, incorporated and in good standing under Part II of the Canada Corporations Act or under corresponding provincial or territorial legislation (see glossary in Section 10 for definitions);
- Projects presented by municipal or regional governments and agencies of provincial/territorial governments or equivalent Aboriginal peoples institutions or organizations (Aboriginal peoples include Inuit, Métis, Status and Non-Status people) provided they have historically demonstrated their support to the artistic and cultural interests and activities of their communities.

Applicants must have a clear artistic or heritage focus in their vision or mandate that is reflected in their by-laws and/or other governance documents.

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

For renovation, expansion/construction, or specialized equipment projects only:

Applicants must demonstrate that their organization has been active for at least two years before being eligible to apply to the Cultural Spaces Canada Program and must provide audited financial statements or review engagement documents.

3.2 Eligible Projects

Eligible costs include those associated with renovation, expansion/construction, specialized equipment purchases or feasibility studies related to buildings for arts and heritage activities that are delivered in a professional manner.

3.3 Ineligible Projects

The program will not support:

- Regular or routine building maintenance;
- Historical building renovations that are not directly linked to professional arts or heritage programming.

4. FUNDING

Generally, the program offers support of up to 50% of eligible project costs for expansion/construction or renovation, specialized equipment purchases or feasibility studies.

Under ***exceptional circumstances***, the program may consider increased levels of support towards eligible project costs. Exceptional circumstances are determined by the Department of Canadian Heritage and include projects occurring in rural or remote areas, or in underserved populations (such as Aboriginal, youth, official language minority and culturally diverse communities) ***where the financial need is clearly justified and the economic impact of the project is demonstrated.***

5. COSTS

Eligible costs must be directly related to the project presented and to one of the following items:

- Fees and professional honoraria related to the project and to CSC program reporting requirements, including audit fees. Examples of eligible professional costs include those related to architectural or engineering designs, risk assessments, and environmental assessments. (If a project is approved, copies of contractual documents or agreements, as well as C.V. or credentials will be required);
- Costs related to the acquisition of a property;
- Various fees related to property transfers;
- Costs related to expanding, constructing or renovating a building (including materials, demolition, excavation, labour), and related fixed capital costs. These may include costs associated with increased accessibility and safety;

- Costs related to “green” construction and environmentally sound building practices (Please refer to the Environmental Guidelines for CSC clients available from the nearest Department of Canadian Heritage office or on the Departmental website at www.pch.gc.ca);
- Feasibility studies related to CSC program objectives.
- Only those administrative costs directly related to the project (as well as interest on short term financing for the project) are eligible. Note that deficit or long term debt financing are not eligible.

5.1 Eligible specialized equipment

Eligible costs include:

- Specialized equipment purchases as well as their installation costs and initial training related to their operation. For arts facilities, eligible types of specialized equipment include any piece of specialized technical equipment that is not permanently installed in the space and is specifically related to the artistic purpose of the facility. Examples for creation, production and/or presentation purposes include:
 - Sound systems;
 - Lighting equipment;
 - Stage curtains;
 - Staging or rigging equipment;
 - Multi-media equipment;
 - Portable dance floors;
 - Ticketing systems.
- For heritage institutions, eligible types of specialized equipment include any piece of equipment specifically related to recognized museological or heritage practices including:
 - Lighting systems;
 - Environmental control systems;
 - Storage systems;
 - Security upgrading;
 - Fire safety upgrading.

5.2 Ineligible specialized equipment

The following items are not eligible specialized equipment:

- Musical instruments (eg. piano);
- Office equipment such as computers or furniture;
- Equipment for restaurants or gift shops.

6. APPLYING FOR SUPPORT

Please read the following guidelines carefully.

6.1 Deadline:

Applications can be submitted to the nearest Department of Canadian Heritage office at anytime throughout the year. Please refer to the Departmental website at www.pch.gc.ca for office listings.

6.2 Application forms:

All applicants are advised to contact the nearest Department of Canadian Heritage office before completing an application. Departmental contact information and application forms are available on the Departmental website at www.pch.gc.ca.

6.3 Support material:

In addition to submitting the completed application form and responding to all relevant assessment questions, applicants must provide all the necessary support material as required by the application checklist.

Applicants are cautioned that entering into contractual agreements before receiving written confirmation of approval is at the applicant's own risk. Even if a project is approved, the Cultural Spaces Canada program cannot fund expenses incurred before the date that the application was received.

Your submission is subject to information requests under the *Access to Information Act* and the *Privacy Act*.

7. ASSESSMENT PROCESS

An application will not be assessed until all required documents are submitted and deemed complete. Processing a complete application may then take up to six months. While an application may be assessed as meeting the CSC program objectives, funding is highly competitive and there is no guarantee of support.

Projects which best meet program objectives are selected through a two-stage process:

- i) A regional analysis will prioritize projects on the basis of the assessment criteria (see below) linked to the expected results of the CSC program. These include how the project contributes to: the availability and quality of cultural spaces; access to and participation in arts and heritage experiences; the financial viability of the organization; and the expected economic impact of the project.
- ii) Following regional analysis, projects are submitted to a National Review Committee that will evaluate them in the context of regional strategies and a national program strategy that incorporates the distribution of program investments across the country and the national needs of underserved disciplines, communities and groups.

8. ASSESSMENT CRITERIA

Applications are prioritized and assessed according to the following criteria:

BASIC ASSESSMENT CRITERIA (100%)

8.1 Availability of Spaces (15%)

- Impact of the project on the number and/or capacity of available spaces for artistic creation, production or presentation, or for the exhibition and preservation of heritage collections at the local, regional and/or national level

8.2 Quality of Spaces (30%)

- Impact of the project on the modernization, security and safety of spaces for artistic creation, production or presentation, or for the exhibition and preservation of heritage collections
- Impact of the project on audience accessibility to artistic creation or presentation, or for the exhibition and preservation of heritage collections (includes disabled access)
- Benefits to other arts and heritage organizations at the local, regional and/or national level

8.3 Access to and Participation in Arts and Heritage Experiences (15%)

- Impact of the project on the capacity to reach audiences or to enhance programming
- Impact of the project on underserved disciplines, communities and groups
- Ability to measure the expected results of the project

8.4 Financial Feasibility of Project and Future Impact on the Organization (40%)

- Expected impact of the project for artists, staff and other users (rental organizations, volunteers, etc.) toward working spaces for artistic creation or presentation, or for the exhibition and preservation of heritage collections
- Confirmation of other sources of revenues and the financial health and history of your organization
- Sound organizational management and capacity to meet reporting requirements
- Expected level of self-generated revenues after the completion of your project
- Impact of the project on the future financial operations of the organization i.e.) the organization has planned for deficit-free operations upon completion of the project, has taken steps to secure additional revenues, etc.

SUPPLEMENTARY CRITERIA

For funding available in 2009-2010 and 2010-2011, priority will be given to projects that clearly demonstrate a contribution to economic stimulation, such as construction, expansion or renovation projects (see Question 17).

8.5 Economic Impact of Project

- The economic impact of the project in the local community
- Number of jobs that will be involved over the life of your project (from project start to finish)
- Increase in the number of staff employed by your organization as a result of this project
- Anticipated increase in earned revenues and attendance forecasted by your organization
- Other information that demonstrates quantifiable economic impact

Your answers to the assessment questions listed in the Application Form will be used to assess your request as well as to monitor the results of the project, should it be approved.

Please ensure that all relevant questions are fully and completely answered.

9. IF YOUR APPLICATION IS APPROVED

The Department of Canadian Heritage disburses funds under the CSC program in two ways, as a contribution, or as a grant. The Department of Canadian Heritage will determine the type of funding agreement. Each type of funding agreement will outline specific requirements.

Acknowledgment of funding from the Cultural Spaces Canada Program

For expansion/construction or renovation projects receiving more than \$50,000 in program support, acknowledgement will be required in the form of a temporary sign posted on the work site. This sign, prepared at the expense of the Department of Canadian Heritage, should be requested by the recipient 4 weeks before the expansion/construction or renovation work begins.

Upon completion of expansion/construction or renovation projects receiving more than \$50,000 in program support, prominent space will be allocated for the acknowledgement of support provided by the Government of Canada. This acknowledgement will be provided to the recipient by the Department of Canadian Heritage in the form of a permanent plaque. This plaque is to be installed and displayed in a prominent and publicly visible location at the expense of the recipient.

Reporting on Results

All recipients of funding under the CSC program are required to submit final reports. These reports include elements such as:

- An assessment of the project results and the extent to which the project has met program objectives (a template will be provided);
- Final project revenues and expenses (completed in the second last column of Question 18 on the Application Form);
- Audited financial statements for projects receiving funding over \$50,000. These can be presented in one of two formats; as a separate project audit, or a project schedule within the organization's annual audited financial statements. (If part of the annual audited financial statements, only the portion of audit costs relating to the project schedule would be eligible to the program).

Recipients may also be subject to an independent project audit.

10. GLOSSARY

Aquaria (*See Zoological Garden*)

A not-for-profit **arts organization**, operating in a professional manner, is defined as an organization that creates, produces or presents works in dance, theatre, music, visual arts or media arts such as performing arts companies, artist run centres, arts festivals and other presenters, arts service organizations and national arts training institutions that are eligible for support through the Department of Canadian Heritage funding programs. Such organizations should be incorporated and in good standing under Part II of the Canada Corporations Act or under corresponding provincial or territorial legislation, governed by an active Board of Directors. The majority of presentation activities undertaken by eligible organizations should include professional artists who will be reimbursed for their work.

Botanical Gardens are organizations whose mandate is to study, display, and conserve plants. In addition to meeting all other CSC eligibility criteria, gardens should have an historic, scientific, or environmental component to their layout or programming.

A **business plan** is a written document that describes an organization's current status and plans for several years into the future. It generally projects future opportunities for the organization and maps the financial, operational and marketing strategies that will enable the organization to achieve its goals. A business plan usually includes financial projections and targets, the size of markets (actual and potential) as well as information on market trends. A business plan describes how the organization is accountable to the community and its methods for monitoring, evaluating progress, and demonstrates how the project will improve the financial performance of the organization (where applicable).

A **cash flow forecast** is a detailed summary of projected monthly revenues and expenditures presented in a spreadsheet format. A monthly cash flow forecast provides the opportunity to show the dollar amounts that an organization expects to collect and spend during the course of a project.

A **contribution** is a conditional payment to an individual or an organization for a specified purpose as outlined in a contribution agreement. A contribution agreement defines the objectives and expected results of the project and identifies conditions for payment. A contribution may be subject to an independent project audit by the Department. For a contribution of \$50,000 and above, an audited financial report must also be provided.

A **feasibility study** is an independently written report conducted in advance of a project to determine the likelihood of the project's success. The study is a systematic evaluation designed to assess the desirability or practicality of developing a proposed project and should articulate what is required regarding space, functions, staffing and finances, as well as, include a needs assessment and market analysis. The written report includes the study's findings, recommendations, timetable and budget, fund raising strategy and capital campaign plan.

Gardens (*See Botanical Gardens*)

A **grant** is a payment made to an organization, which is not subject to an audit.

A not-for-profit **heritage organization**, operating in a professional manner, is defined as an custodial organization with a mandate to collect, preserve, interpret, study and/or exhibit heritage collections for the public (and may include museums, archives, heritage centres, historic and natural heritage sites, libraries and zoos). Such organisations should be incorporated and in good standing under Part II of the Canada Corporations Act or under corresponding provincial or territorial legislation and must be governed by an active Board of Directors.

A **historic place** is a structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized by the federal government, a province/territory, or a municipality for its heritage value.

In-kind contributions are materials or services that are donated to a project by either a third party or by the applicant. An in-kind contribution is considered a real contribution to the total cost of the proposed activities of the project but it is not reimbursable, as no money has changed hands. By definition, in-kind contributions are donations, therefore, there cannot be funding related to in-kind expenses. Donated materials or services may be eligible as an in-kind contribution if they:

- are essential to a project's success, eligible under the program guidelines and would otherwise be purchased and paid for by the recipient;
- can be measured at fair value at the date of contribution (fair value would be estimated using market or appraisal values at the date of contribution, i.e. fair value could be determined in relation to the purchase of similar materials and services);
- are recorded in the recipient's accounting books.

Libraries are institutions that hold books and/or other forms of stored information for use by the public. Unlike archives, libraries focus on published materials and bound volumes, whereas archives may contain clippings, unpublished work, photographs, and other materials. To be eligible for CSC, library projects must focus on spaces dedicated to collections that have specific environmental requirements for their long-term preservation, such as archives or rare book collections. Performing arts centres in libraries for professional presentation may also be eligible.

Media Art is a genre of artwork in which technology plays a necessary and intrinsic role in its creation or presentation. This may include film, video, new media or digital artwork. To be eligible for CSC, media arts organizations must meet all other eligibility requirements and the majority of the work presented or created must have artistic intent as its primary objective.

A **planetarium** is a theatre built primarily for educational presentations about astronomy and the night sky, or for training in celestial navigation. These theatres normally have purpose-built projectors and domed screens.

A **professional artist** is an individual who has specialized training in the field (not necessarily in academic institutions), who is recognized by his or her peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity if financially feasible, and who has a history of public presentation.

Remote Communities are communities with a population under 50,000 that are located over 200 kilometres from a city with a population of greater than 50,000.

Rural Communities are communities with a population under 50,000 that are located between 50 to 200 kilometres from a city with a population of greater than 50,000.

Zoo (*see Zoological Garden*)

A **Zoological Garden** is an institution in which living animals are exhibited in captivity. In addition to their status as tourist attractions and recreational facilities, zoos may engage in captive breeding programs, conservation study, and educational outreach. To be eligible to CSC, these organizations must meet all other eligibility criteria.



How to Turn a Waterfront Around

Categories: [Creating Public Multi-use Destinations](#), [Newsletter](#), [Waterfronts](#)

As more cities envision their waterfronts as lively public destinations that keep people coming back, PPS outlines the following principles to make that happen. They are not all hard and fast laws, but rules of thumb drawn from 32 years of experience working to improve urban waterfronts around the world. These ideas can serve as the framework for any waterfront project seeking to create vibrant public spaces, and, by extension, a vibrant city.

1. Make public goals the primary objective



The public market at Vancouver's Granville Island.

The best solutions for waterfronts put public goals first, not short-term financial expediency. As long as plans adhere to the notion that the waterfront is an inherently public asset, then many of the following steps can be pursued successfully. Community engagement — and, ultimately, local ownership and pride — will flow from this basic premise.

2. Create a shared community vision for the waterfront



Residents use PPS's Place Game to envision improvements to Liberty State Park in Jersey City, New Jersey.

Unlike a master plan, a vision process does not lock a project into a prescribed solution. It is a citizen-led initiative that outlines a set of goals—ideals to strive for—that set the stage for people to think boldly, make breakthroughs, and achieve new possibilities for their waterfront. Because a vision is adaptable and can be implemented gradually, starting with small experiments, it often becomes bolder as public enthusiasm for making changes builds and the transformation of the waterfront gains credibility.

3. Create multiple destinations: The Power of Ten



The wealth of uses around the London Eye has created a destination where there was none before.

PPS has found that an effective way to structure a vision process is to set a goal of creating ten great destinations along the entire waterfront, an idea we call the “Power of Ten.” This focus on destinations, rather than “open space” or parks, enables a genuine community-led process to take root. Once ten destinations have been identified, then nearby residents, businesses, community organizations and other stakeholders begin to define the uses and activities they want to see at each place. Ideally, each destination should provide ten things to do, which creates diverse, layered activity, ensuring that no single use will predominate.

This process is open-ended—so that the result can fulfill the hopes of people involved in the process. This cannot happen when it is assumed from the outset that the goal is to build, say, a park, which may narrow the range of possible outcomes and prevent some of the best ideas from ever seeing the light of day.

4. Connect the destinations



Helsinki's Esplanade provides an exceptional connection between the city center and the waterfront.

The next idea to keep in mind is that each of the ten destinations should be incorporated into a vision for the waterfront as a whole. The key is to achieve continuity, especially when it comes to the pedestrian experience. A walkable waterfront with a wide variety of activity along it will successfully connect destinations, allowing each to strengthen the others. Creating these connections is a fascinating challenge that entails mixing uses (such as housing, parks, entertainment and retail) and mixing partners (such as public institutions and local business owners).

Creating connections also means enticing people to the waterfront on foot or bike, rather than relying exclusively on the car. Helsinki, Finland, possesses perhaps the best example of this kind of connection—The Esplanade, which masterfully leads from the heart of the city down to the water. Lined with trees and flower displays, the path is a gentle lure, rewarding us with a magnificent plaza with sweeping, unobstructed views of the harbor. It guides you on a pleasurable stroll straight to the waterfront's main destination.

5. Optimize public access



Pedestrian crossings enhance access to the water in Milwaukee, Wisconsin.

It is essential that the waterfront be accessible for people's use to the greatest extent possible. Once again, the goal of continuity is of paramount importance. Waterfronts with continuous public access are much more desirable than those where the public space is interrupted. Even small stretches where the waterfront is unavailable to the public greatly diminish the experience. California's Balboa Island, located off the coast of Newport Beach, makes its entire shoreline accessible to the public instead of giving waterfront property owners sole rights of use.

Access also means that people can actually interact with the water in many ways—from swimming or fishing, dining or picnicking dockside, boarding boats or feeding the ducks. If it is not possible to actually touch the water, people should have access to another type of water nearby—such as a fountain, spray play area or a swimming pool that floats next to the shore (such as the pools in the Seine during Paris Plage).

6. Ensure that new development fits within the community's vision



The newly re-developed Aker Brygge Harborfront in Oslo, Norway

When the public's vision comes first in a waterfront revitalization project, new developments can be tailored to meet the community's shared goals and expectations. Waterfronts are too valuable to simply allow developers to dictate the terms of growth and change. This is not to say that private development should be unwelcome or discouraged — on the contrary, it is necessary to the future of a healthy waterfront. But whatever is built must contribute to the goals set forth by the community, not detract from them. And, of course, development should never interfere with pedestrian connections, making parking lots and auto-oriented development out of the question.

7. Encourage 24-hour activity by limiting residential development



Housing does not encroach on the waterfront in Montreal, Canada

Great waterfronts are not dominated by residential development. Why? Because these are places that are full of people, day and night. They are the sites of festivals, markets, fireworks displays, concerts and other high-energy gatherings. A high concentration of residential development limits the diversity of waterfront use and creates constituencies invested in preventing 24-hour activity from flourishing.

8. Use parks to connect destinations, not as destinations unto themselves



A lakefront greenway in Cleveland, Ohio

In a similar vein, parks should not serve as the *raison d'être* of the entire waterfront. Passive open space puts a damper on the inherent vibrancy of waterfronts, evident in cities such as New York, Vancouver, and Toronto that have relied too heavily on “greening” their waterfronts without mixing uses that draw people for different reasons at different times. The world’s best waterfronts use parks as connective tissue, using them to link major destinations together. Helsinki, Stockholm, Sydney, and Baltimore have employed this strategy to fine effect.

9. Design and program buildings to engage the public space



Buildings on the harbor in Auckland, New Zealand

Any building on the waterfront should add to the activity of the public spaces around it. When successful, the result is an ideal combination of commercial and public uses. Towers, on the other hand, are noticeably out of place along rivers, lakes and oceanfronts. High-rises tend to be residential buildings with private activity on the ground floor. They may also create a wall that physically and psychologically cuts off the waterfront from surrounding neighborhoods.

10. Support multiple modes of transportation and limit vehicular access



The multi-modal Copacabana Promenade in Rio de Janeiro, Brazil

Waterfronts are dramatically enhanced when they can be accessed by means other than private vehicles. In Sydney, Stockholm, Venice, Helsinki, and Hong Kong, people head to the waterfront via maritime routes as much as by land. Walking and biking are another important part of the transportation mix, and many of the best waterfronts feature pedestrian promenades and bike lanes. Unimpeded by cars or parking lots, people are more at ease, and the full breadth of waterfront activity can flourish. (Commercial deliveries to local businesses are an important exception to this rule.)

11. Integrate seasonal activities into each destination



The seafront in Brighton, England on a blustery day

Rain or cold is no reason for a waterfront to sit empty. Indeed coastal and lakefront places are often known for their chilly winds and gray skies. Waterfront programming should take rainy-day and winter activities into account, and amenities should provide protection from inclement weather. Waterfronts that can thrive in year-round conditions will reap the benefits of greater economic activity and higher attendance at public facilities.

12. Make stand-alone, iconic buildings serve multiple functions



Stockholm's City Hall is not just the 'seat' of local government...

An iconic structure can be a boon to the waterfront, so long as it acts as a multi-use destination. On a recent weekend morning in Stockholm, the busiest building along the waterfront was the City Hall. Surrounded by a plaza, park, and courtyards, the building shares its slice of the waterfront with a major pier where boats offer waterfront tours. Clearly, this City Hall is more than a one-dimensional icon, it is also a good neighbor with a strong sense of place. Today's icons should strive to achieve the same flexibility and public-spirited presence.

13. Manage, manage, manage



Bogota's Simon Bolivar park is very well managed, with uses and programs on and off the water.

Ongoing management is essential to maintain waterfronts and sustain a diverse variety of activities and events throughout the year. Waterfronts could adopt the model of the Business Improvement Districts that have been so successful in many downtowns. A "WID" could forge partnerships between waterfront businesses and organizations and those in the surrounding district, so that waterfront programming—such as temporary exhibits of local artists or music by local musicians—reflects the community and gives the place a unique character.

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Putting Our Jobs Back in Place

Categories: [Building Community Through Transportation](#), [Creating Public Multi-use Destinations](#), [Newsletter](#), [Public Markets & Local Economies](#)

How Placemaking Generates Lasting Prosperity



Campus Martius, a reinvigorated park in Detroit, brought many new jobs to the city

Concern over jobs has been a constant refrain in politics, business and everyday conversation for decades, becoming even more urgent during the current economic crisis. Yet, for all the intense discussion of the subject, the local job-creation strategies pushed forward by politicians, business leaders and economists narrowly focus on luring new companies, developments or tourist attractions to a community instead of leveraging the substantial assets that exist within most communities. As a result, one city is pitted against all others, desperate to offer anything—free land, reckless tax breaks, low wages, etc.—to beat out potential competitors.

Such a strategy might succeed in winning a few jobs over the short term, but that does not translate into genuine prosperity. From our experience working in more than 2,500 communities around the world, PPS came to realize the missing ingredient in most discussions about jobs—especially good, green jobs – is the fact that secure jobs are tied to a place. This is what truly generates prosperity and well-paid employment over the long haul.

“Making great places does not just mean that you are adding tourist attractions to your city,” explains Larry Lund, PPS Associate and a Chicago real estate consultant. “It’s way more powerful than that: it has to do with creating an environment that will be attractive for businesses,” places to host the dense organization and social complexity vital to the success of so many industries that create and sustain great jobs.

After all, cities first emerged because people gathered together at crossroads, creating busy, vibrant places to exchange goods and ideas. Cities grew out of commerce. The same holds true today. Cities need great places that provide the settings for these kinds of interactions. This is what businesses seek. They want places that are attractive to employees, places where connections can happen, where productivity and creativity increase and where the professional networks foster collaboration and innovation.

Article Topics

[Placemaking’s Pivotal Role in Prosperity](#)

[The Magic of Multi-use Destinations](#)
[The “Real” Market Economics](#)
[Third Place](#)
[Transportation Creates Place-Based Jobs](#)

Placemaking’s Pivotal Role in Prosperity

“Placemaking”—the essential process used to create great places and strong communities—is fundamental to creating quality jobs that are well-paying and environmentally-friendly. It works like this: local people are the experts at knowing what works best in the place they live, so bringing them together in settings like market squares, community centers, main streets, and –surprise!- libraries to come up with ways that these places can be improved unleashes tremendous creativity and increases citizens’ abilities to remake their own communities.

Placemaking builds the necessary foundation upon which new enterprises rise and prosper. And there is mounting evidence that it can create lasting, sustainable prosperity for communities- even in places not usually associated with good news.



Job magnet: Compuware located 4000 employees in downtown Detroit because of Campus Martius

Consider Detroit. At the heart of the city is [Campus Martius](#), which until recently was a small unused green space overwhelmed by the traffic that rushed past it. Yet, Mayor Dennis Archer imagined this pocket-sized park as a world-class public space, akin to Bryant Square Park in New York City, which would draw people and investment back to a place that had become a void in the center of what many considered a broken down city. At the initiative of a new civic group, Detroit 300, an entity formed to celebrate Detroit’s 300th birthday, the community envisioned Campus Martius as a lively town square—and in 2004 that vision became a reality when the park was reopened with gardens, a two-acre table states for events, an ice skating rink, café and lots of benches for people to enjoy themselves. The information spurred major redevelopment which brought many new jobs and a half-million dollars in new investment in offices, shops, condos and a hotel to the city. Compuware, a leading IT solutions company, built their corporate headquarters housing 4000 employees across the street from the future park. “Compuware would not have come downtown without the park,” notes Bob Gregory, a former General Motors executive and head of the Campus Martius Conservancy, which was formed to manage the park. “They didn’t want just a building. They wanted a lively district, where their workers would have things to do.”

This is a prime example of how urban districts with a vital sense of place can take advantage of changes in the way business is done. Employees today are increasingly “thinking outside the cubicle,” working collaboratively in ways that find them spilling out from the office to make connections with other creative people. Accessible public spaces provide innovative workers with a setting conducive to exploring new idea on many fronts.

This trend explains why downtowns and other walkable environments continue to thrive, despite warnings of a decade ago that the internet would render them obsolete. It turns out that people still crave physical proximity to others in the

same field, giving places with a critical mass of high tech, financial, legal, media, design, advertising and other industries a distinct advantage.

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The Magic of Multi-use Destinations

All vital cities showcase at least one multi-use destination – an interesting place where people can go for a variety of activities that involve more than shopping. A multi-use destination that is the heart and soul of a community can both create an identity and generate good jobs and economic growth for that city.



Vancouver's Granville Island market hosts nearly 100 vendors, providing important opportunities to incubate small businesses

A classic example is [Granville Island](#), a tiny (38 acre) patch of waterfront in Vancouver, Canada, that is home to a public market, Emily Carr College of Art and Design, a children's museum, community theater, community recreation center, local artists' studios and galleries, cooking school, hotel, boatrepair and construction businesses, a cement plant (with a revolving cement truck painted like a strawberry) and a multitude of other unique and interesting uses that appeal to both locals and tourists. It is the most visited destination in British Columbia but has one of the smallest budgets (just \$25,000 per year) for tourism advertising of any Vancouver destination.

The economic anchor is the Granville Island Market which has 50 full time local vendors that sell from market stalls, including a variety of small eating establishments with many different ethnic foods, and 45 spaces for part time vendors. And there are no chains! About 3,000 people are employed on the Island and it generates over \$215 million in economic activity each year.

[Balboa Park](#) in San Diego is another great multi-use public destination, home to 15 major museums, renowned performing arts venues, fabulous gardens and the city's world-famous zoo. It is known as "The soul of San Diego," and "an economic, ecological, and spiritual engine that continuously pumps life into the metropolis." The almost mystical qualities that make it a great destination also have real economic value. Ten to 14 million visitors each year use the Park and the average length of stay is 3.5 hours. On average, those who live nearby return about 20.5 times each year. Three thousand five-hundred people are employed in the park; and their work is complemented by the dedication of 7,000 volunteers who contribute to the overall vitality of Balboa Park all through the year. The same qualities of a great destination (a sense of place and belonging) that bring volunteers to donate their time are also attractive to businesses. Businesses (and volunteerism) thrive in the places that people treasure most.



Balboa Park, known as “the soul of San Diego,” generates 3500 jobs

People often think of both of these spots as tourist havens, with the usual low-pay, no-future tourist jobs. But a closer look shows that tourists are not the primary force behind the economic success of these places: Granville Island and Balboa Park are multi-use destinations that are heavily used by the local population. After all, at the Granville Island Market the highest-performing vendor is the meat market, which shows that it is a major attraction for locals. No one is going to take fresh pork chops home on the airplane or fry sausage in their hotel room. In fact, the market is busiest in the off-season when tourists are more scarce in rainy Vancouver.

Studies have shown that even tourists themselves are more interested in an authentic experience than artificial attractions created expressly for them. All over the world travelers are drawn to places—Paris, Tuscany, San Francisco, Kyoto, you name it—with unique qualities that make these destinations interesting and vital. The last thing many tourists seek is to mingle with other tourists. By making more appealing places for residents, you attract tourists better than if you are trying to attract tourists.

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The “Real” Market Economics



More than fun, public markets incubate new businesses and employment

The power of “places” to create new economic opportunities and employment is especially evident in the 84 percent rise in the number of farmers markets created in the U.S. during the past nine years. They are now at an all time high of 5,274. The same phenomenon is occurring in countries around the world.

More than a picturesque, public-spirited, feel-good trend, markets are potent economic incubators. People go to markets not only because they can buy the fresh food they need at a price they can afford but also because markets are sociable, fun places that make for a rewarding experience. Markets are at the center of a new, New York City

Council campaign, championed by Council Speaker Christine Quinn, called “FoodWorks,” that seeks to create jobs from the City’s food system. Read more [here](#).

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Third Place

Sociologist Ray Oldenburg first coined the phrase “Third Place” in his book “The Great Good Place” where he describes home as the “first” place, work as the “second” place, and that place where the community gathers as the “third” place – “homes away from home” – the place where unrelated people relate.

Inspired by Oldenburg’s book, Ron Sher, real estate developer and owner and principal of Sher Partners sought to create a “third place” in Seattle where people in the community could gather and businesses could thrive. He found space in an under-used shopping center surrounded by acres of empty parking lots in the suburb of Lake Forest Park. Third Place Books and [Third Place Commons](#) opened its doors in 1998. It consists of an indoor “town square” with public seating, an information desk run by volunteers, a life size chess set on the floor and picnic tables for working or playing games. The squa

re is surrounded by the Third Place bookstore which sells new and used books, several small independently operated food stalls and a stage where musicians and actors perform, discussions and debates are held, and authors give readings. Over one thousand free public events occur there every year.



Third Place Commons—an indoor town square—enriches a Seattle suburb socially and economically

Third Place Commons is managed by a community organization, Friends of Third Place Commons, and supported by Third Place Books, the City of Lake Forest Park, and the merchants and management of Lake Forest Park Towne Centre. Sher, who has done a lot of thinking about how development will occur in the future given the state of the economy today, said “we are going to come out on a different trajectory, hopefully a more sustainable one. A bright side of the economic situation is that we will find a way to have a higher quality of life without consumptive goods. And we shouldn’t be afraid to be ‘off the wall.’”

Centers like Third Place Commons add a benefit to the community that can’t (and perhaps shouldn’t) be monetized. As a gathering place and a community hub, it creates the conditions for new connections and relationships to arise. The many uses within this great destination draw a diversity of people to the shopping center, increasing the potential for surrounding stores to perform better, which generates good business and jobs.

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Transportation Creates Place-Based Jobs



The restored Wright Stop Plaza is now a centerpiece of downtown Dayton, Ohio

According to the U.S. Department of Transportation, every \$1 billion investment in the nation's transportation infrastructure supports approximately 28,000 jobs. But not all transportation projects are the same. Expenditures on public transportation yield on average 36,000 jobs, and generate \$4 billion in economic return as well as boosting environmental quality, improving job access for low-income people and strengthening our sense of community.

The billions we spend on transportation of all kinds will make a bigger impact on creating jobs over the long haul if we pay more attention to the kinds of places where people want to go—places that are walkable and offer a variety of things to see and do.

A case in point is Dayton, Ohio, where a Placemaking approach to transportation led by the local transit agency resulted in significant community improvements that went beyond simply providing transit service.

Just a few years ago, the center of Dayton looked almost empty. With the addition of a new transit hub, [Wright Stop Plaza](#), a busy town square was created. A waterfront park, ballpark and performing arts center were also part of a revitalization strategy to bring more business, jobs and transit riders to the downtown core.



A transit station in Dayton fosters public activities, which helped revive the downtown business district

The head of the local transit agency Minnie Fells Johnson championed the unorthodox idea that public transportation should do more than move people from place to place; it should create lively gathering spots where people can interact with each other. The agency became what Johnson calls “a connecting machine” — linking people to local institutions by creating corridors of public destinations along transit routes.

This innovative strategy increased ridership as well as the use of these destinations, resulting in more business, jobs,

and transit riders. Since Johnson left the agency in 2005, her successor has completed phase II of the downtown hub regional complex. This development remains one of the finest redevelopment projects in a region which is still struggling economically. By using transportation to create this connecting tissue, Dayton is now in a better position to consolidate its assets into good jobs.

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How PPS is Advancing Job Creation and Growth through Placemaking

The continuing global economic crisis has showed us, in so many ways, that the development strategies of the last 50 years no longer work. Business as usual has proved unsustainable. What's needed now are creative approaches that result in great places and local job development for the long haul. For example, we can transform how we think about all types of public spaces and public institutions: every park, school, square, library, and street has the potential to become a great gathering place. As Ron Sher explains, "without a place, many interactions and transactions will simply not occur. This can translate into a significant loss of economic and social benefit." Work with us to define new economic strategies for the "city of the future", centered around "Placemaking" as its engine of change. We think that the following agendas have the potential to become the backbone of a new economy.

- **Markets and Local Economies** – Around the world, markets are time-honored strong economic incubators and great community gathering places. If we take the concept of a local hub of social activity and commerce and bring it to squares, libraries, schools, and parks, these places could all become catalysts for economic change and sustainability because they help grow communities around local assets and create an atmosphere of self-reliance and support.
- **Multi-use Public Destinations** - The best destinations are those that are "owned" by people in a community. They are authentic because they are revered and sacred to the local population. As such, they have a big impact on creating local jobs.
- **Building Community through Transportation** - Creating a transportation system that supports the use of local places (as in Dayton, Ohio or throughout the Netherlands) can transform a city, region or a country if the transportation system is designed to connect and reinforce local destinations and emphasize walking, biking and transit, not just driving.
- **Toward an Architecture of Place** – Community institutions can be designed to take on new roles as generators of a wide range of local community activities such as job fairs, repair markets, etc.

The urgent task before us now is to transform dull areas into vital hubs where connections grow and innovation thrives, creating the settings for a sustainable future of healthy businesses and robust job growth.

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Campbell River Strategy

Strategy Summary

After the initial discussions with the original Design Group in Campbell River on March 29, 2010, our first order of business begged a clear answer to the question “design what?” - serving what need in the marketplace that Campbell River could not only answer, but use to thrive in the process. While we touch upon that elusive thing called ‘vision’, we have tried to avoid prolonged discussion of it in order to respond to a fast-moving marketplace. Instead, we have focused on opportunities identified in our trends analysis and consider this report to be an initial blueprint for strategic growth.

Our main report is clear in terms of its recommended execution strategy and represents an opportunity for the people of Campbell River to re-brand, re-position and re-engineer Campbell River in a natural progression from its roots in lumber, mining and fishing to be both a unique creativity cluster and an inspirational place brand of experiential transformation.

Origin of the term “Charrette”

Wikipedia provides an excellent explanation of this collaborative solution to a design problem:

“Charrettes take place in many disciplines, including urban planning. In urban planning, the charrette has become a technique for consulting with all stakeholders. This type of charrette (sometimes called an enquiry by design) typically involves intense and possibly multi-day meetings, involving municipal officials, developers, and residents. A successful charrette promotes joint ownership of solutions and attempts to defuse typical confrontational attitudes between residents and developers.”

Our intent was to incorporate as many creative solutions as possible to both maximize and leverage the creative talent available to the people of Campbell River.



Goals as laid out by the Tribe in our March 29, 2010 meeting fall into a number of categories including:

First Nations: Promoting cultural identity, language education, and youth opportunities

Infrastructure: Defining and creating necessary technical infrastructure to support digital new media work, creativity clusters, and business incubation

Content: Enabling the world-class telling of stories (indigenous, historical, and modern-day) across various media, producing concrete, tangible products that raise visibility and connect to the current generation

Education: Collaborating with various organizations and institutes to provide a substantial framework for post-secondary, professional, and graduate education, enabling students to launch or transition into new media careers

The Tribe also laid out the following outcomes for the 30-day charrette:

- Design/Define the organizational structure required
- Describe a protocol required to get permission to use a story
- Determine a process to find and produce the story
- Describe several business models to make money
- Describe spin-offs of economic drivers to various sectors of local economy
- Determine potential sources for funding and associated requirements

This design is driven by forces in the marketplace that are changing customer behavior and the untapped potential within the City of Campbell River.

The untapped potential is found in four specific areas: (1) artistic content, (2) narrative content, (3) the relationship between the City of Campbell River and First Nations and (4) a strong, collaborative work ethic within the community. In short, the City of Campbell River is not only a place where transformation is possible, instead is actively engaged in authentic transformation.



Situation Analysis

The population of Campbell River is approximately 30,000 people. There are 3,478 people unemployed in Campbell River making the unemployed over 10% of the population.¹ The number of retirees fluctuates so that population is not factored into the percentage of unemployed.

Campbell River has been hard hit with the slowdown in the economy. In October 2008, almost overnight the labor market switched from being demand driven to supply driven (too many skilled people for too few jobs).²

In addition, the demographic shift in North America is looming locally. The economic downturn provided a respite from the reality of upcoming labor shortages. These shortages are fed from declining birth rates and the wave of retirements from industry.

To further complicate the situation, our schools can barely keep up with the knowledge that is developing in the world today. (For further information on this perspective, please visit www.Ted.com and search for Sir Ken Robinson). ***To maintain an edge in the intensifying race for talent, we must find ways to participate in knowledge flows that involve the creation and dissemination of new knowledge.***

Strategy

A new form of strategy is emerging that is driven from a design approach to provide new forms of economic drivers. This type of strategic intent provides a shaping view, one in which markets, industries or social areas have shifted to adapt to the flow of knowledge.

This new approach to strategy, well executed, proves the vision rather than just communicating it. Using a design-driven approach to innovation provides a learning experience of horizontal leadership - moving freely across various silos regardless of

¹ Statistics obtained from North Island Employment data, April 2010.

² Coastal Chronicles, summer edition, 2009.



functionality. Such an approach builds a hard to beat collaborative network architecture that follows the logic of interactive discourse.

The approach is results-based and customer focused - meaning that the needs of all stakeholders are taken into consideration. We are proposing a transformational journey of self-discovery that leads to economic, social and emotional prosperity. Such a journey invites stakeholders to examine their assumptions, seek ways of building new relationships and finding solutions to complex problems using their creativity.



A New Business Architecture

Today's digital infrastructure can strengthen such shaping strategy while at the same time, reducing exposure to risk. This type of strategy that drives creativity clusters explicitly seeks to alter relationships across large numbers of independent entities to create more value and economic prosperity for all concerned.



The report prepared by the Vision 2025 Select Committee Campbell River moves towards this type of shaping strategy. First and foremost, it concerns itself with the vision, values and priorities for the City. The values that anchor this proposed vision are:

- 1 economic prosperity
- 2 natural environment
- 3 recreation
- 4 inclusivity and diversity
- 5 culture and heritage
- 6 health and safety
- 7 excellence in local government
- 8 dynamic families

The experience gateways constructed as a result of our analysis incorporate these characteristics as key drivers for economic development.

Experiential Assessment

The foundations of the proposed experience gateways rest in the understanding that we are stronger together than alone. This shaping journey takes the form of transformation, and each experience gateway will address three elements:

- shaping view (setting the direction or trajectory)
- shaping platform (technological leverage for all players)
- shaping assets (people who accelerate the pace).

Shaping View

The summary report outlined in the Vision 2025 Project can be used as a basis to construct a place branding strategy for Campbell River. This view should be long-term, encompassing the will of the people and institutions participating. Conventional wisdom dictates that, in uncertain times, the winning strategy was adaption to the



environment. Due to the speed and proliferation of digital technologies this approach is no longer viable. Although people and organizations must adapt, economic drivers are produced by proactively shaping the markets, industries and social arenas involved. This approach has also been called **disruptive innovation**. (For further information on this area please visit www.Ted.com and search for Seth Godin and Tribes).

A shaping view has certain properties by which a competitive identity can be established. Every act of promotion and economic exchange can be seen, not as an end to itself but, an opportunity to build and enhance the lived experienced of Campbell River. ***All stakeholders have the ability to channel their behavior towards a common goal. Thus, a sharp and highly focused story is developed - one that organically demonstrates transformation.***

Shaping Platform

This aspect involves a technological platform that supports and organizes the people and activities in the new cluster ecosystem. A shared platform enables participants to do more with less by reducing the investment required to build and offer products and services. The proposed Centre of Transformation can act as such a platform.

Shaping Assets

Leaders today need to focus on accessing and developing talent. To effectively shape assets available to Campbell River, the leadership team will need to reach out to take advantage of talent beyond internal capacity. Through providing a transformational experience in the myriad of ways suggested, consumers, tourists, investors, and creative talent can be pulled towards Campbell River as a creativity cluster.

Shaping Experience Frame

A general viability frame was included for each proposed experience gateway, outlining the impact of its execution as follows:



Job Opportunities/Participation	Outlines opportunities in terms of paid job creation and participation.
Positively Impacts	Outlines benefits from the execution of the train.
Recommended Structure	Outlines a possible structure by which to operate.
Requirements/Dependencies	Outlines some requirements or dependencies that could impact the execution of the sub-train
Funding Options	Provides some suggestions as to potential funders
Cost	Provides a rough estimation of lowest cost based on the data available
Timeframe	Outlines a general period of time by which to execute a train to a phase 1 (functional) stage

The Train Station - Parallel Experience Gateways

At our March 29th meeting, the concept of trains and a train station was introduced as a metaphor for the transformation of Campbell River. We have continued that metaphor through the main execution strategy and have explored how all of the trains can begin to leave the station - providing maximum leverage to opportunities for economic development and growth, leaving no one behind. In the Vision 2025 Project Document, it is stated that Campbell River believes its primary value is the quality of “our natural beauty and setting”.³ Although we agree in terms of natural beauty, this

³ The City of Campbell River, Vision 2025 Project, page 1.



is not unique in “Supernatural British Columbia”. The City of Campbell River can offer much, much more to drive economic viability. By changing those historic foundations of economic viability in the City, Campbell River can strategically redefine its business model and create new wealth for its stakeholder communities.

This is the area where significant innovation is being applied. Using the design-driven approach to economic drivers produces a creativity cluster - a loose ecosystem that enhances service delivery, customer relationships and builds customer communities. The function of the experience gateways is to provide the best environment for customers to easily and enjoyably participate in experiential transformation. ***Through this concept, we see the economic driver of Campbell River shifting to a service economy that supports and maintains a place of transformation.***

We recommended that an Oversight Committee should be established that evaluates resources, priorities, common efforts and common goals. The Oversight Committee would also monitor quality, integrity and the continued growth of the community. The Oversight Committee would enable a “Centre of Excellence” that becomes the organizing body for development and execution of this proposal. The suggested structure would be a non-profit society with an executive director and a diverse board. Thus, the Campbell River Centre of Transformation (CRCT) would be created.

The CRCT has three components:

1. A governing agency with strong vision, strategic planning capability, community relationships and a collaborative spirit;
2. A community resource for all those efforts surrounding transformation, growth and change, including creativity clusters, small business incubation, etc.; and
3. A physical place; a building and central housing area for offices, conference space, classroom space and workshop space. Suggested temporary location to be the CR Cruise Ship Terminal.



The combined will of the CRCT would demonstrate the evolution of magnetic ideas that have the power to draw outsiders to the Campbell River Community. Not as merely a marketing ploy or spin on destination tourism, but instead create a lived example of a place brand - one that is powered by a transformed community.

A Place Brand provides an ***experience worth talking about*** - and word of mouth is the best form of marketing. Google the following examples when you have a chance. Examples that can be highlighted as excellent representations of place branding follow.



The Pike Place Fish Market, Seattle, Washington. Who would have thought that having a plastic fish thrown in your direction would become a tourist attraction! The experience is worth the trip - which is what place branding is all about.





Isla Mujeres, a small island off the coast of **Mexico**.

Isla Mujeres is an excellent example as the town was close to being abandoned until they decided to institute a “Painting the Island” project which produced global publicity. Now, cruise ships stop regularly, providing a much needed source of revenue.



As a result of the ‘Painting the Island” project, many new designs were created with the intent of contributing to the tourist experience. Economic growth led to further design exploration which, in turn, provides a continually enhanced experience.



The **Ice Hotel in Jukkasjarvi, Sweden**. Utilizing a natural resource in a creative form, allowed this town to design an experience worthy of conversation. A hotel made of ice and snow that has been an economic driver for over 20 years, is now copied in other winter climates.





The Baha'i Temple in the National Capital Territory of Delhi.

This architectural wonder is one of the most popular sites world-wide and

receives thousands of visitors daily. What makes this incredible construction even more interesting is that it was done with unskilled labor using the primitive tools



available. It is also worthy to note that the Baha'i temple is open to people of all religions - providing a gathering place that rests in the foundation of universal principles and unity. There have been no disruptive incidents or disagreements between any religious sects on the

premises. The lotus was chosen to exemplify the one unifying symbol of all the many religions of India. Among the many outcomes was a nationally recognized school for the children of the laborers.



The above examples of a functional Place Brand have one thing in common - their fundamental attraction can be explained in a few simple words and they provide people a great story to tell each other.

Place Branding is a design-driven strategy that creates an additional experiential approach to tourism specific to the location. ***The business concept is based on a simple compelling insight: that travellers increasingly want to ‘personalize’ their leisure experiences and explore personal development as part of their journey.*** Our vision for Campbell River provides a unique set of ‘tools’ that will enable visitors to plan, assemble, book, live and share their unique experiences.

Instead of offering travel vacations, we have suggested unique travel, vacation or educational experiences; instead of just a commercial transaction, we have suggested engaging the traveller along the entire experience gateway. That experience can be reflected in creating and maintaining sustainable customer relationships that continue to inform ongoing market research and segmentation.

Recommended Reading on the Creativity in Business Philosophy

Ray, Michael. 2004. The Highest Goal. Secrets of the Famed Stanford Creativity in Business Program. San Francisco: Berrett-Koehler Publishers.

Collins, Jim. 2001. Good to Great: Why Some Companies Make the Leap and Others Don't. New York: HarperCollins Publishers.

Collins, Jim and Jerry Porras. 1997. Built to Last: Successful Habits of Visionary Companies.. New York: HarperCollins Publishers.

Ray, Michael and Rochelle Myers. 1986. Creativity in Business. New York: Broadway Books. (The original book and the original Stanford Program - Michael Ray is considered the Father of Silicon Valley).



Creativity Clusters

Environmental Scan - Creativity Clusters

Creative Economist Richard Florida states that the creative impulse is the attribute that distinguishes us as humans from other species—is now being let loose on an unprecedented scale. Few organizations would need a formal study to convince them that creativity, the source of innovation, is important to long-term survival. Most creative acts do not result from detailed planning but, instead, result from an carefully designed atmosphere that encourages and promotes creative thinking. Florida emphasizes that “creativity comes from people. And while people can be hired and fired, their creative capacity cannot be bought or sold, or turned on and off at will”. He breaks down his class components by current occupations as follows⁴:

Creative Class	Occupations
Super-Creative Core	<ul style="list-style-type: none">Computer Science and mathematical skillsArchitecture and engineeringLife, physical, and social scienceEducation, training and libraryArts, design, entertainment, sports and media occupations
Creative Professionals	<ul style="list-style-type: none">ManagementBusiness and financial operationsLegalHealthcare practitioners and technicalHigh-end sales and sales management
Working Class	<ul style="list-style-type: none">Construction and extractionInstallation, maintenance and repairProductionTransportation and material moving

⁴ Florida, Richard. *The Rise of the Creative Class and How its Transforming Work, Leisure, Community and Everyday Life*. Basic Books, New York. 2002. pg. 328.



Creative Class	Occupations
Service Class	<ul style="list-style-type: none"> • Health care support • Food preparation and food-service related • Building and grounds cleaning and maintenance • Personal care and service • Low-end sales • Office and Administrative support • Community and Social Services • Protective service
Agriculture	<ul style="list-style-type: none"> • Farming, fishing and forestry

Prevailing Cultural Climate

Current corporate cultures are built around the old industrial model evidenced by distinct concepts of work and leisure, routines of work that are based on working from Monday to Friday, scheduled from nine to five each day. With a move towards a knowledge economy, such constraints need to be removed in order to allow both individuals and organizations to become more flexible in response to a changing global environment and demographics.

Organizations need to strive toward the creation of workplaces that are more amenable to creative or innovation work. ***In Florida's words, "access to talented and creative people is to modern business what access to coal and iron was to steelmaking".*** To encourage creativity in any organization is not just of value to the knowledge workers within, it is simply good business strategy. Florida believes we are on the verge of a new lifestyle or paradigm shift which supports the increasing reality of globalization in organizations. Cultural diversity is a welcome addition to the ranks of knowledge workers as such diversity brings differences in approach and opinion. Florida strongly emphasizes this shift and maintains that while the lifestyle of the previous organizational age emphasized conformity, the new lifestyle for the creative class favors individuality, self-statement, acceptance of difference and the desire for rich multidimensional experiences.



Competitive Landscape

The research conducted by Florida isolated workplace attributes that were distinctive in the creative class. These factors will be incorporated into the experiential gateways recommended for economic growth. Key factors and attributes are outlined below:

Job Factors and Workplace Attributes	
Challenge and responsibility	Being able to contribute and have impact; knowing that one's work makes a difference
Flexibility	A flexible schedule and a flexible work environment; the ability to shape one's work to some degree.
A Stable Work Environment and a Relatively Secure Job	Not lifetime.
Compensation	Especially base pay and core benefits; money you can count on.
Professional Development	The chance to learn and grow, to expand one's horizon for the future.
Peer Recognition	The chance to win the esteem and recognition of others in the know.
Stimulating Colleagues and Managers	Creative people like to be around other creative people, and they prefer leaders who neither micromanage nor ignore them.
Exciting Job Content	The chance to work on projects and technologies that break new ground or pose interesting intellectual problems.



Job Factors and Workplace Attributes	
Organizational Culture	An elusive term that can include some factors already mentioned, plus more; perhaps best put for now as simply a culture in which the person feels at home, valued and supported.

Campbell River has decided to be known as a centre of transformation and has the key indicators that Florida claims are necessary for a creativity cluster. Our suggestions to you are geared to increasing the opportunity component of his criteria.

Florida again offers insight into the top cities in Canada. Notice the number of times that Victoria is highlighted in the research. These overviews have been included to provide examples of other target cities based on demographic and psychographic segmentation.



Target Demographic Market and Segmentation⁵

Market Trends - Best Places for **Zoomer/Retirees (Ages 65+)**

Overall	Best Buy
Ottawa- Gatineau	Montreal
Toronto	Victoria
Calgary	Ottawa-Gatineau
Victoria	Toronto
Montreal	Quebec City

Market Trends - Best Places for **Empty Nesters (Ages 45-64)**

Overall	Best Buy
Toronto	Victoria
Ottawa-Gatineau	Toronto
Calgary	Montreal
Victoria	Ottawa-Gatineau

⁵ Florida, Richard. *Who's Your City. How the Creative Economy is making where to live the most important decision of your life.* Vintage Canada. 2009



Overall	Best Buy
Canmore	Vancouver

Market Trends - Best Places for **Mid-Career Professionals**

(Single or Married, without children, ages 30-44)

Overall	Best Buy
Ottawa-Gatineau	Ottawa-Gatineau
Calgary	Montreal
Edmonton	Victoria
Guelph	Quebec City
Victoria	Calgary

Market Trends - Best Places for **Families with Children**

Overall	Best Buy
Ottawa-Gatineau	Ottawa-Gatineau
Toronto	Montreal
Calgary	Victoria
Fredericton	Quebec City



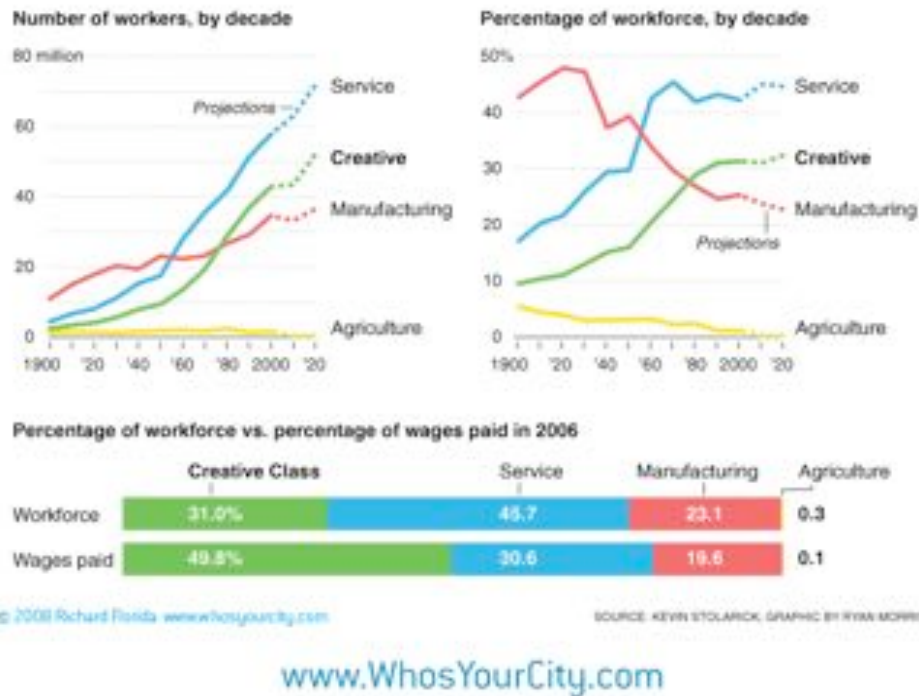
Overall	Best Buy
Guelph	Calgary

Market Trends - Best Places for **Singles**
(Recent College/University Graduates, ages 20-29)

Overall	Best Buy
Calgary	Victoria
Ottawa-Gatineau	Ottawa-Gatineau
Victoria	Montreal
Edmonton	Calgary
Guelph	Vancouver

Florida has studied extensively the trends towards the explosive growth of the creative and service classes indicated by the graphs below. If Campbell River decides to execute the strategy recommended in our main report, the City is in position to be able to capitalize on these trends for ongoing prosperity.





Recommended Reading

Florida, Richard. 2010. *The Great Reset: How New Ways of Living and Working Drive Post-Crash Prosperity*. New York: HarperCollins. (released April 27, 2010).

Florida, Richard. 2009. *Who's Your City. How the Creative Economy is Making Where to Live the Most Important Decision of Your Life*. Toronto: Vintage Canada.

Florida, Richard. 2005. *The Flight of the Creative Class: The New Global Competition for Talent*. New York: HarperCollins.

Florida, Richard. 2004. *Cities and the Creative Class*. New York: Routledge Publishers.

Florida, Richard. 2002. *The Rise of the Creative Class: And How it's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books.



Visual Analytics

The new science of analytics refers to a method of performance metrics and evaluation techniques to offer a competitive advantage in key business domains using data and analysis - often in a visual form. Business intelligence is a hallmark of highly successful organizations - the ability to gather and interpret qualitative and quantitative information.

It would be recommended that the CRTC adopt a program of analytics that would create baseline measurements of leading indicators in order to track return on investment and other variables as the experience gateways are implemented.

	Past	Present	Future
Information traditional	What happened? (reporting)	What is happening now? (alerts)	What will happen? (extrapolation)
<i>Insight design-driven innovation</i>	<i>How and why did it happen? (modeling, experimental design, pattern recognition)</i>	<i>What's the next best action? (recommendation)</i>	<i>What's the best/worst that can happen? (prediction, optimization, simulation)</i>

If your information gathering activities are primarily in the top row you are limited to reporting (Information). If your information gathering activities are in the bottom row, you are beginning to explore and utilize the power of analytics from the standpoint of design-driven innovation (insight).⁶

⁶ Davenport, Thomas H. and Jeanne G. Harris, *Analytics at Work*, Harvard Business Press, 2010.



Recommended Reading

Davenport, Thomas A. Jeanne G. Harris and Robert Morison. 2010. Analytics at Work. Boston: Harvard Business Press.

Redman, Thomas C. Data Driven: Profiting from Your Most Important Business Asset. Boston: Harvard Business Press.

Davenport, Thomas A. and Jeanne G. Harris. 2007. Competing on Analytics: The New Science of Winning. Boston: Harvard Business Press.

Silverman, Lori et al. 2006. Wake Me Up When the Data is Over: How Organizations use Stories to Drive Results. San Francisco: Jossey Bass Publishers.

For further information on the power of Visual Analytics, please visit www.Ted.com and search for Hans Rosling. His presentation has the power to make statistics fun! - a talent not often found.

For an example of a software program that converts data into image, please visit www.Tableausoftware.com. This software program was originally developed at Stanford in their business incubator. Computer Science Professor Pat Hanrahan was one of the core funders of this startup and the graphics displays were designed at Pixar. The company has since moved to Seattle and is growing rapidly.

This software is easily affordable (approximately \$2,000) and can work across a multitude of databases. The resulting dashboards can also be shared from a web-based portal. A program well looking into if you work with data sets.



CRCT Integrated Marketing Communications Plan

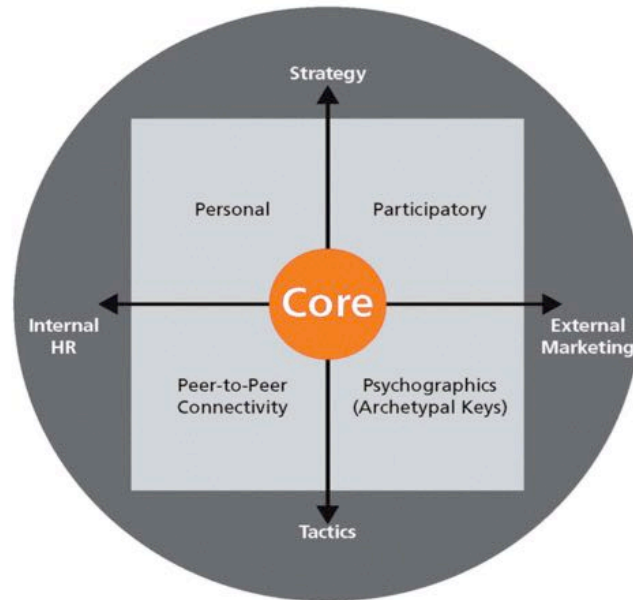
In order for the CRCT to operate with maximum effectiveness and efficiency, an Integrated Marketing Communications Plan should be developed that involves the coordination of all forms of marketing communications in a unified program that maximizes impact. This integrated approach provides direction to all trains and sub-trains (the Experience Gateway) and will enable a clear and cohesive web-based portal that provides leverage to each of the separate gateways while maintaining the core ideology.

Components of an integrated marketing communications plan should include the following:

1. Strategic Plan - Development of Core Ideology
2. Detailed Market and Media Consumption Trends
3. Competitive Analysis
4. Psychological Profiling and Psychographics
5. Branding Strategy
6. Integrated Media Campaigns
7. Targeted Social Media Campaigns
8. Event Marketing
9. Marketing Communications Plans
10. Public Relations Campaigns
11. Performance Metrics and Advertising Equivalencies

By using such an integrated marketing approach, all stakeholders can be engaged in the process of design-driven innovation. The engagement should be characterized by these key factors:





1. **Make it personal.** Maximize the amount of personal stakeholder interests in the design.
2. **Make it participatory.** The more integrated the design into the community the better.
3. Encourage the development of **peer-to-peer communities of practice** in each of the experience gateways.
4. **Monitor psychographics** - the characteristics, interests, passions of the all stakeholders in the process. The monitoring of psychographics allows the CRTC to respond to any market changes that may affect strategy.

Driving the experience through a common core ideology ensures that each gateway can function independently while at the same time, maintaining the common value system by which the CRTC operates on a daily basis.

***In order for this strategy to be successful,
it must be driven by mutual respect and unity.***



Campbell River Transformation Charrette Team CVs

Charrette Team Members:

- A. Lynn Leboe
- B. Jericca Cleland
- C. Luke Carroll
- D. Ginger Grant



LYNN LEBOE 1-778-240-5188
CREATIVE STRATEGIST – C-LEVEL / VP EXECUTIVE S3D EXPERTISE

SPATIAL MEDIA ECO-SYSTEM DEVELOPMENT / INNOVATION STRATEGY AND IMPLEMENTATION
INTERNATIONAL RESEARCH AND CREATIVE BUSINESS DEVELOPMENT / SOLVING WICKED PROBLEMS

INNOVATIVE LEADER AND PIONEER – UNITING ART WITH EMERGING TECHNOLOGIES.
S3D (STEREOSCOPIC) WORKFLOW AND MULTI-PLATFORM ECO-SYSTEM DEVELOPMENT / ENTREPRENEURIAL VISION AND CREATIVE
BUSINESS ACUMEN TO IDENTIFY AND CAPITALIZE ON EMERGING TRENDS AND OPPORTUNITIES
CUSTOMER RELATIONS TO ATTRACT AND RETAIN MARKET SHARE
WELL DEVELOPED INTERNATIONAL STRATEGIC ALLIANCES AND BUSINESS / MARKETING PARTNERSHIPS.

—EXPERTISE—

CUSTOMER VALUE PROPOSITIONS • MULTI-PLATFORM DIGITAL CONTENT STRATEGY, DEVELOPMENT AND MARKETING •
TECHNOLOGY SURVEY & GAP ANALYSIS • STAKEHOLDER AMBIGUITY MANAGEMENT • STRATEGIC DEAL MAKING & NEGOTIATIONS •
ACADEMIC-INDUSTRY RELATIONS • NEW PRODUCT /SERVICE DEVELOPMENT • CROSS-FUNCTIONAL & INTERNATIONAL TEAM
BUILDING • STARTUPS – INCLUDING START-UP DIVISIONS WITHIN CORPORATIONS
• STRATEGIC ALLIANCES • INTERNATIONAL BUSINESS DEVELOPMENT • CONTENT-CENTRIC INITIATIVES

—SPATIAL (3D) MEDIA EXPERTISE—

3D MULTIMEDIA DEVELOPMENT • S3D MARKET ANALYSIS / SWOT • S3D PIPELINES & PLAYERS • S3D LIVE-ACTION CAPTURE,
STORAGE AREA NETWORKS, DISPLAY WORKFLOWS • EVALUATION OF EXISTING TECHNOLOGY PORTFOLIOS FOR EMERGING S3D
PRODUCT DEVELOPMENT • S3D BLU-RAY CONTENT NET-PLAY & MONETIZATION
• S3D WORKSHOP CURRICULA • REGULATORY AFFAIRS

KERNER GROUP (KERNER OPTICAL, KERNER FX), SAN RAFAEL, CALIFORNIA
2009 TO 2010

HEAD, INTERNATIONAL RESEARCH & DEVELOPMENT

LYNN LEBOE, BFA GRADUATE OF CONCORDIA UNIVERSITY IN MONTREAL WITH A BACKGROUND IN FINE ART &
ENGINEERING, HEADS UP INTERNATIONAL RESEARCH & DEVELOPMENT FOR KERNER OPTICAL AND KERNER GROUP,
THE MECHANICAL SPECIAL FX AND OPTICS DIVISION, SPUN OFF OF LUCAS INDUSTRIAL LIGHT & MAGIC.

LYNN BROUGHT EXTENSIVE CUSTOMER RELATIONS EXPERIENCE AND INNOVATION STRATEGY, BUSINESS ACUMEN,
3D MULTIMEDIA DEVELOPMENT, MEDIA AND TELECOM CONVERGENCE, 3D DIGITAL PRODUCTION AND ENGINEERING
WITH HER, FROM PRIOR EXPERIENCE.

THIS ROLE FOCUSES ON INNOVATION OF NEW PROFITABLE STEREOSCOPIC PRODUCTS AND SERVICES WHILE
EXPANDING TO INTERNATIONAL MARKETS FOR STEREOSCOPIC 3D CAPTURE: CINEMATIC, BROADCAST, INTERACTIVE
GAMING, AND ADVERTISING. SPECIFIC ACTIVITIES PROVIDE EXCEPTIONAL VALUE FOR CUSTOMERS, STRATEGIC
PARTNERS AND STAKEHOLDERS TO PROVIDE INSIGHTS FOR ANALYSIS OF THE 3D LANDSCAPE, FROM THE LAB TO
PRODUCTION, TO THE ‘LAST MILE’ THE HOME.

- **INFLOW INVESTMENT CAPITAL**
PROVIDED INNOVATION FRAMEWORK AND INTL INVESTMENT FOR NEW S3D CAPTURE PRODUCT
- **STRUCTURED S3D INDUSTRY - ACADEMIC RESEARCH AND S3D EXPERIMENTAL FILM PARTNERSHIPS**
IDENTIFIED, STRUCTURED AND CO-FUNDED A MULTIMILLION STEREOSCOPIC 3D RESEARCH STUDIO AT EMILY CARR
UNIVERSITY FOR ART + DESIGN (ECU). ACCOMPLISHED WITHIN A 3-MONTH TIME FRAME, BUILDING ON UNIVERSITY
INFRASTRUCTURE (VICON MO-CAP LAB) GOVERNMENT INNOVATION FUNDING, ACADEMIC GRANTS AND STRATEGIC PARTNER
CONTRIBUTIONS. THIS 5-YEAR INITIATIVE PROVIDES UNIQUE VALUE TO THE COMPANY AND THE S3D INDUSTRY AT LARGE –
INCLUDING ACADEMIC AND APPLIED RESEARCHERS, POTENTIAL CUSTOMERS, MANUFACTURERS AND S3D CONTENT
DEVELOPERS WHILE ACCELERATING S3D CONTENT FOR CINEMATIC, BROADCAST AND GAMING INDUSTRIES. THE KERNER -
EMILY CARR S3D CENTRE FOR DEVELOPMENT WILL COMMENCE MARCH 31, 2010. THIS WIN-WIN INITIATIVE ATTRACTED NEW
INDUSTRY PARTNERS AND MAY RELOCATED TO A NEW 400,000 SQ. FT. BUILDING FOR THE UNIVERSITY INCLUDING
ADDITIONAL S3D INFRASTRUCTURE
 - DEFINED, QUALIFIED AND EXECUTED STRATEGIC ALLIANCES BETWEEN EXECUTIVE DECISION MAKERS: ECU, KERNER,
SONY, FUJINON, PANAVISION, CINE-TAL, CODEX DIGITAL, EVERTZ AND OTHERS FOR A PERMANENT S3D WORKFLOW &
EXPERIMENTAL S3D SHOWCASE INCREASING VISIBILITY AND REVENUE GENERATION WHILE DECREASING COST OF
MARKETING AND CREATING BARRIERS TO ENTRY
 - CO-WROTE MOU, LIAISON WITH GOVERNMENT AGENCIES FOR INNOVATION GRANTS AND FUNDS, CREATED MATERIALS AND
MESSAGE, MADE PRESENTATION FOR FUNDERS, ARTICULATED WORKFLOW: S3D CINEMATIC CAPTURE /S3D STORAGE/ S3D
DISPLAY AND BUDGET APPROVED BY ECU.
 - CREATED S3D VALUE PROPOSITIONS FOR PRODUCERS, STUDIOS, FX STUDIOS APPROVED BY DR. MARIA LANTIN OF ECU.

- PROPOSED S3D RESEARCH PROJECTS FOR PROFESSORS BASED ON BURNING ISSUES IN S3D: PARALLAX, LIVE ACTION TRAJECTORY ISSUES, S3D STORYTELLING, MEDIA INTEGRITY FROM S3D CAPTURE WORKFLOW TO DISTRIBUTION
- TECHNOLOGY ASSESSMENT OF KERNER ASSETS WITH CO-OPERATION OF PRESIDENT, MARK ANDERSON. INTERVIEWED SCIENTISTS & ASSOCIATES, EVALUATED LOW HANGING FRUIT AND OPPORTUNITIES FOR COMMERCIALIZATION.
- NETWORKING SHOWS: 3D SUMMIT – SEPT. 2009, VANCOUVER 2010 OLYMPICS & CULTURAL OLYMPIAD, NAB 2010

BINOPTIX CONVERGENT TECHNOLOGIES CORP., VANCOUVER, BC, CANADA

FOUNDER, RESEARCH & DEVELOPMENT CORP.

2007

PRIVATE RESEARCH & DEVELOPMENT CONSULTING SPECIALIZING IN CONVERGENCE AND SPATIAL MEDIA

- INTERIM C-LEVEL ROLES BASED ON FIXED TIME AND/OR MISSION CONTRACTS
- LOBBYIST – SCIENCE, TECHNOLOGY & CONTENT COMPANIES FOR PROJECT FUNDING
- TECHNOLOGY ASSESSMENTS & SWOT FOR S3D, SMART CAMERA TECHNOLOGIES, CONVERGENCE, MOBILE DEVICES, ARTIFICIAL INTELLIGENCE (A-I) ENGINES FOR MULTIMEDIA, CONTENT-CENTRIC NETWORKS, USABILITY, HCI
- 100% TRACK RECORD OF SUCCESS FOR THE COMPANIES REPRESENTED – UP TO 68% OF R&D COSTS
- SHOWS: MIPCOM, MIPTV (CANNES, FRANCE) BANFF TELEVISION FESTIVAL, KIDSCREEN, NAB, NEXT MEDIA

LEBOE & GRICE MULTIMEDIA, VANCOUVER, BC,

FOUNDER, CEO

1996 - 2007

KEY CLIENTS: TELEFILM CANADA, TRLABS, SUN MICROSYSTEMS, APPLE PROFESSIONAL DEVELOPMENT, APPLE COMPUTER CORP., NAVARRE CORP., ASIAN DEVELOPMENT BANK, SOFTWARE RESELLERS, EDUCATIONAL INSTITUTIONS, TELECOMS.

FOUNDED DOMESTIC INTERACTIVE ADVERTISING AGENCY AND GREW INTO INTERNATIONAL MULTIMEDIA CONTENT AND TOOL DEVELOPMENT COMPANY RAISING MILLIONS FOR CUTTING EDGE RESEARCH & INTERACTIVE PRODUCT DEVELOPMENT.

2004 - 2007

- DEVELOPED INTEROPERABLE TECHNOLOGY ENGINE, ALLOWING NON-TECHNICAL USERS TO CREATE MULTIMEDIA WEB APPLICATIONS FOR MULTIPLE MOBILE DEVICES INCLUDING MOBILE PHONES, SMART DEVICES RUNNING ON LINUX, SONY PSP. – LICENSED TO RESELLERS
- DEVELOPED HYBRID LITERACY APPLICATIONS FOR CHILDREN INCORPORATING BINOCULAR VISION AND ANIMATED CONTENT SWITCHING. APPLICATIONS ARE HYBRIDS BETWEEN CGI STORYBOOK AND INTERACTIVE VIDEO GAME. GRAPHICS WERE CREATED IN MAYA, EXPORTED TO PROPRIETARY NON-LINEAR ANIMATION ENGINE, THE INTERACTIVE TECHNOLOGY WAS DEVELOPED IN JAVA PLAYABLE ON MAC OSX AND WINDOWS. CORE ENGINE INCLUDED METHODOLOGY FOR SCALABLE TEXT SEQUENTIAL MONETIZATION AND DOWNLOAD ON BLU-RAY PLAYERS ALTHOUGH IT WAS NOT RELEASED ON BLU-RAY. PRODUCT LINE SOLD THRU RETAIL FOR 18 MONTHS AT APPLE RETAIL STORES IN NORTH AMERICA / UK. “SMART-BEAR ADVENTURES” CREATED IN ENGLISH AND FRENCH, CONTINUES TO SELL FOR A HIGH UNIT PRICE \$695. (PER SITE) IN THE EDUCATIONAL MARKET.
- INDUSTRY SPONSOR & PARTICIPANT TRLABS, TELCOM RESEARCH EXPANSION ACROSS CANADA AND TO ASIA, WIRELESS LAB CONSISTING OF 100 MULTINATIONALS, SMES, AND 14 ACADEMIC INSTITUTIONS
- SHOWS: MIPCOM, MILIA (CANNES, FRANCE) BANFF TELEVISION FESTIVAL, KIDSCREEN, MACWORLD, NAB, E3, NEXT MEDIA

2000 - 2004

INDUSTRY SPONSOR CO-FOUNDER NEW MEDIA INNOVATION CENTRE - \$29 MILLION PUBLIC-PRIVATE PARTNERSHIP TO ADVANCE NEW MEDIA RESEARCH & APPLICATIONS. [HTTP://WWW.WD.GC.CA/ENG/77_4381.ASP](http://www.wd.gc.ca/eng/77_4381.asp)

MANAGED DEVELOPMENT TEAM OF UP TO 30: 3D ANIMATORS, ACTORS, WRITERS, RESEARCHERS, PROGRAMMERS

- DEVELOPED INTERACTIVE INNOVATIVE STEREOSCOPIC EXPERIMENTAL R&D MODELS BASED ON CONTENT SWITCHING USING BETA APPLE MEDIA LANGUAGE PROGRAMMING ENVIRONMENT AND QUICKTIME. PROOF OF CONCEPT USED IN EDUCATIONAL TOOLS LICENSED BACK TO APPLE COMPUTER CORP. DEVELOPMENT OF INTERACTIVE LEARNING GUIDES. CONTENT / PROJECT WAS USED TO INCORPORATE TECHNOLOGY INTO THE US CURRICULA DELIVERED BY 24 FULL TIME TRAINERS RESULTING IN SIGNIFICANT INCREASE OF EDUCATIONAL MARKET (50%) FOR APPLE.
- DEVELOPED 3D /CGI ENVIRONMENTAL LEARNING TOOLS INCLUDING “FORESTS FOR US” BASED ON BINOCULAR-VISION NON-LINEAR ANIMATION MULTIPLEXING ENGINE, CORE TECHNOLOGY USED IN THESE INTERACTIVE TOOLS. LOCALIZED TO ENGLISH, FRENCH, GERMAN - LICENSED WORLDWIDE TO WORLD WILDLIFE FUND - SOLD 800,000 UNITS.
- ASSISTED APPLE COMPUTER WITH INTEGRATION OF SCALABLE MULTI-BYTE TEXT (JAPANESE, CHINESE) INTO APPLE OS X DEVELOPED MODULES FOR APPLE TO INTEGRATE SUN MICROSYSTEM’S JAVA 4. SOLVED ISSUES OF TEXT AND SCALABILITY MODULES ESSENTIAL TO THE DEVELOPMENT OF APPLE’S i-PHOTO PRINTABLE BOOKS
- CREATED USER-GENERATED-CONTENT NETWORKED APPLICATIONS FOR NON-TECHNICAL END USERS, BROADCASTERS TO DEMONSTRATE USER INTEROPERABLE MODULES FOR SUN MICROSYSTEMS THIN CLIENT –DEMONSTRATED TO SUN’S BEST CUSTOMERS WORLDWIDE CONFERENCES IN TOKYO AND SAN FRANCISCO. “10 MINUTE PUBLISHER” ENGLISH, FRENCH, SPANISH, GERMAN, ITALIAN, SIMPLIFIED CHINESE, JAPANESE.
- *COMPANY TO BE ACQUIRED – DEAL DID NOT COMPLETE AS NORTEL SUDDENLY CUT THEIR EXTERNAL RESEARCH ARM, NORTEL’S RESEARCH MANAGER JOINED MY FIRM 3 MONTHS LATER FOR 1 YEAR.*

1996 - 2000

FOUNDED & MANAGED BOUTIQUE INTERACTIVE ADVERTISING AGENCY

- SPECIAL FX ADVERTISING COMPOSITING - BLUE SCREEN, SPECIAL FX LIGHTING / TV COMMERCIALS
- CGI SIMULATION, DECISION SUPPORT & ENVIRONMENTAL TOOL DEVELOPMENT – 3D TREES, FORESTS
- BETA TESTER FOR APPLE COMPUTER FOR APPLE MEDIA PROGRAMMING LANGUAGE – OBJECT ORIENTED EIFFEL
- BETA TESTER AND CREATIVE APPLICATION DEVELOPER FOR QUICKTIME BETA

- EXECUTIVE CREDITS IN COMMERCIAL PRODUCTION, DOCUMENTARY PRODUCTION, MULTIMEDIA PRODUCTION
- DEVELOPMENT OF SCALABLE BINOCULAR-VISION MULTIMEDIA CONTENT & TECHNOLOGY FOR INTERACTIVE ANAGLYPH 3D KIOSKS FOR MUSEUMS AND TRAVELING EXHIBITS – RECEIVED NOMINATION FOR WOMAN ENTREPRENEUR OF THE YEAR
- GRAPHIC DESIGN WORKFLOW FOR HIGH END PUBLISHING
- DEVELOPED MEDIA-AUDIT SYSTEM - DECREASED ERRORS & OMISSIONS INSURANCE FOR INTERACTIVE PRODUCTS.

1980 – 1996

- ADVERTISING MANAGER, ILLUSTRATOR, LAYOUT EDITOR FOR HIGH END DESIGNER FURNITURE
- FREELANCE COPYWRITER & ILLUSTRATOR WHILE I RAISED 3 CHILDREN
- PRODUCED SOCIAL COMMENTARY DOCUMENTARIES AND TV COMMERCIALS
- CORPORATE BRANDING

EDUCATION

BFA – FINE ARTS & ENGINEERING, CONCORDIA UNIVERSITY, MONTREAL, QUEBEC

HONORS AND AWARDS

2007 NOMINATION: CANADIAN WOMEN ENTREPRENEUR OF THE YEAR

2006 CTV FELLOWSHIP

2005 TOP 10 SOCIALLY RESPONSIBLE PRODUCT - DR. TOY AWARD

2005 BEST 100 CHILDREN'S PRODUCTS

2005 BEST CHILDREN'S VACATION PRODUCT

2005 NOMINATION BUSINESS OF THE YEAR - INNOVATION

2004 NOMINATION BUSINESS OF THE YEAR - INNOVATION

1998 NOMINATION CANADIAN WOMEN ENTREPRENEUR (BC)

NOMINATION CLIO AWARD - 30SEC RADIO SPOT

BOARDS & POLICY:

KERNER – EMILY CARR UNIVERSITY S3D CENTRE FOR DEVELOPMENT, NORTH ISLAND ECONOMIC & FILM DEVELOPMENT INITIATIVE, NEW MEDIA ROUNDTABLES, PROVIDED INPUT TO THE DEPT. OF CANADIAN HERITAGE, TELEFILM CANADA, BC FILM, BANFF NEW MEDIA INSTITUTE, THE FILM COMMISSION, INDUSTRY CANADA, TRLABS, NEWT (NEW EMERGING WIRELESS TECHNOLOGIES) LABS

SUMMARY

-STRUCTURED S3D INDUSTRY - ACADEMIC RESEARCH AND EXPERIMENTAL FILM PARTNERSHIPS
 -DEVELOPED AND IMPLEMENTED S3D MANUFACTURERS' SUPPLY CHAIN VALUE PROPOSITIONS
 -STEREOSCOPIC 3D (SYSTEMS INTEGRATION) WORKFLOW R&D FROM CAPTURE TO DISPLAY TO POST PRODUCTION
 -20 + YEARS EXPERIENCE CREATING CONTENT AND DISTRIBUTING MEDIA FOR INTERNATIONAL AUDIENCES
 -DEVELOPED MEDIA / TECH ECOSYSTEMS FROM IDEA > R&D > IMPLEMENTING SOLUTIONS AS COMMERCIALIZED PRODUCTS
 -EXECUTIVE CREDITS IN COMMERCIAL PRODUCTION, DOCUMENTARY PRODUCTION, MULTIMEDIA PRODUCTION AND TOOL DEVELOPMENT
 -IN DEPTH KNOWLEDGE OF CONTENT IN NORTH AMERICA AND EUROPE, INCLUDING THE PLAYERS, SUPPLY CHAIN, FINANCING, CO-PRODUCTION, TAX CREDIT STRUCTURE AND REPORTING.
 -DEVELOPED SOLID WARM STRATEGIC RELATIONSHIPS WITH PRODUCERS, BROADCASTERS, LICENSING AGENTS AND MEDIA
 -ARCHITECTED INNOVATIVE STEREOSCOPIC EXPERIMENTAL R&D MODELS BASED ON CONTENT SWITCHING AND IMPLEMENTATION INTO COMMERCIALIZED PRODUCTION WORKFLOWS
 -DEVELOPED UNIQUE NON-LINEAR, MULTI-DIMENSIONAL MULTIPLEXING FRAMEWORKS FOR MULTIMEDIA.
 -DEVELOPED AND IMPLEMENTED SPATIAL MULTIPLEXING TEXT METHODOLOGIES FOR SCALABLE PRESENTATION AND DISPLAY-CREATION AND LICENSING OF 3D ANIMATED ENTERTAINMENT PROPERTIES TO SMART DEVICES
 -CREATED INTEROPERABLE MOBILE, WEB MULTILINGUAL USER-GENERATED CONTENT PRODUCTS/TOOLS FOR NON-TECHNICAL CONSUMERS AND BROADCASTERS IN ENGLISH, FRENCH, SPANISH, GERMAN, ITALIAN, SIMPLIFIED CHINESE, JAPANESE

Jericca (Rikki) Cleland

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EXPERIENCE

October 2008-present, CEO/Founder, Twenty-One Inc

Founder and CEO of a cross-media film development and preproduction studio. Current area of focus and growth is in offering previsualization services for animated and live-action feature projects.

Oct 2008-April 2009 Screen Story Instructor, Vancouver Film School

Primary curriculum designer and instructor for a series of filmmaking classes emphasizing storytelling. Mentor for 3D Animation students in story, cinematography, visual storytelling, staging, and editing. Lectures include improvisation, narrative structure, composition, editing, lighting, sound, cinematography, and making a short film.

August 2008-present Screenwriter, Raven Tales

Screenwriter for the Raven Tales computer-animated feature film. Raven Tales is a children's TV series based on the native Pacific Northwest legends of the Raven.

September 2007-October 2008 Cinematographer; Rainmaker Entertainment

Cinematographer for Escape From Planet Earth, a Weinstein Company computer animated feature film (currently on hold). Responsible for supporting the Director in designing and overseeing the shot design, lighting design, character staging, and camera work of the movie. Worked tightly with the Production Designer to ensure set, character, and lighting design that supports filming and enhances overall visual storytelling.

April 2006-October 2007 Cinematographer; Vanguard Animation

Cinematographer for Space Chimps, a computer animated feature film released in July 2008. Responsible for designing and overseeing the shot design, character staging, and camera work of the movie. Deeply involved in story, editing, and lighting design as well. Worked closely with producer Barry Sonnenfeld.

May 2003-Dec 2008 Writer/Director, Griffon Works Studio Films, Inc.

Writer/director of several narrative short films and scripts. Screenwriter of multiple feature-length scripts. Winner of a 2006 Kick Start grant offered by the Directors Guild of Canada and BC Film and recipient of a National Film Board grant for a live-action short film.

Feb 2005-Dec 2008 Cinematic Consultant, Griffon Works Studio Films, Inc.

Guest lecturer and cinematic consultant for companies and organizations in visual media. Clients include Electronic Arts, Rainmaker, Vancouver Film

School, Van Arts, Siggraph NY, Siggraph Vancouver, Cal Arts, Texas A&M, San Francisco Art Institute, and Pixar Animation Studios.

Aug 2004-March 2007 Cinematography Instructor, Vancouver Film School

Mentor for 3D Animation students in story, cinematography, visual storytelling, staging, and editing. Lecturer in visual storytelling, composition, and cinematography.

2002-April 2003 Director of Documentary Projects, Pixar University, Pixar Animation Studios

Director, cinematographer, and editor of a series of educational, in-house documentaries which preserve and pass on the knowledge and experience gained in the making of *Monsters, Inc.* Also cinematographer and editor of other small, client-based, in-house documentary films.

2002-April 2003 Curriculum Designer, Pixar University, Pixar Animation Studios

Partner in designing and implementing a new studio-wide film school curriculum which offers certificates in screenwriting, production design, cinematography, editing, and directing. Also designed and implemented artist-based technical training for new studio hires.

2000-2002 Director of Photography, *Finding Nemo*, Pixar Animation Studios

Designed camera work and staging throughout the film. Created a filming plan to guide camera artists. Worked closely with the director, editor, production designer, and crew to fulfill the vision of the 3D filming and staging until Spring 2002.

1997-1999 Director of Photography, *Toy Story 2*, Pixar Animation Studios

Responsible for developing the camera work and staging for the majority of the movie. Supervised a team of 12 camera artists, working closely with the director, editor, and crew to support the story through the 3D filming and staging.

Spring/Summer 1997 Camera Artist, *Toy Story 2*, Pixar Animation Studios

Responsible for producing 3D camera work and staging for several sequences in the direct-to-video incarnation of this project. Promoted to supervisor of the department within 6 months of joining the production.

EDUCATION

1997-2002 Self-Directed Education in Filmmaking, Various San Francisco Area Institutions and Pixar Animation Studios (full details available upon request)

B.S. Computer Science, University of Michigan, Ann Arbor, MI

REFERENCES

Available upon request.

LUKE CARROLL

Tel: (604) 374 3028 Email: lukec@telus.net

a n i m a t i o n p r o d u c e r

ESCAPE FROM PLANET EARTH Line Producer 2009 – Present	<ul style="list-style-type: none">• Animated theatrical feature film• Being financed and distributed by The Weinstein Company• Being produced at Rainmaker Entertainment
THUMBELINA Senior Producer 2008	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Rainmaker Entertainment• Over three million units sold
MARIPOSA Senior Producer 2007	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Rainmaker Entertainment• Over three million units sold
THE MAGIC RAINBOW Producer 2006	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Mainframe Entertainment• Over three million units sold
MERMAIDIA Producer 2005	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Mainframe Entertainment• Over four million units sold
THE MAGIC OF PEGASUS Producer 2004 – 2005	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Mainframe Entertainment• Over three million units sold
FAIRYTOPIA Producer 2004	<ul style="list-style-type: none">• Animated feature length direct-to-video• Mattel Inc. / Mainframe Entertainment• Over three million units sold
SPIDERMAN Motion Capture Director 2002 – 2003	<ul style="list-style-type: none">• Animated television series.• Sony Pictures Inc. / Mainframe Entertainment• 13 x 22 min television episodes
HOT WHEELS/MAX STEELE Motion Capture Director 2001 – 2003	<ul style="list-style-type: none">• Animated television series.• Mattel Inc. / Mainframe Entertainment• 18 x 22 min episodes
BARBIE FRANCHISE Motion Capture Director 2000 – 2003	<ul style="list-style-type: none">• Animated direct-to-video franchise• Mattel Inc. / Mainframe Entertainment• Over 10 million units sold
HEAVY GEAR Motion Capture Director 2000 – 2001	<ul style="list-style-type: none">• Animated television series.• Sony Pictures Inc. / Mainframe Entertainment• 40 x 22mins television episodes
BEAST MACHINES Director 1999	<ul style="list-style-type: none">• Animated television series.• Hasbro Inc./ Mainframe Entertainment• Transformers/Spark Wars – 22mins television episode

“Finally, in conclusion, let me say just this.” Peter Sellers

LUKE CARROLL

Tel: (604) 374 3028 Email: lukec@telus.net

w r i t e r / d i r e c t o r

THE FINAL NAIL

Writer
2008 - present

- Live action, feature-length dramatic comedy
- In development

LOVE IS...

Writer
2009 - present

- Live action, short dramatic comedy
- In development

LUNA

Writer
2009

- Animated, short dramatic comedy
- Being produced as first in-house short by *Rainmaker Entertainment*

A CORK NAMED BOB

Writer
2009

- Animated, short dramatic comedy
- In development at *Rainmaker Entertainment*

TEN TO TWO

Writer
2009

- Animated, feature-length dramatic comedy
- In development at *Rainmaker Entertainment*

NOWHERE SLOWLY

Writer/Director
2006 - 2008

- Live action, short dramatic comedy
- 18 min – shot on DV & 16mm
- Winner of the *VFS Independent Film Prize*

ROBSON ARMS

Director
2005

- Broadcast Drama Series for *Canadian Television* (CTV)
- Omni Film Productions – broadcast Summer 2005
- “Near-brilliant!”- Alex Strachan, *The Ottawa Citizen*

THE LIVES OF RILEY

Writer
2003 - 2004

- Live action, feature-length dramatic comedy
- Recipient of a *BC Film Screenwriters Internship Program*
- Recipient of grant to attend *Mannheim Meetings* in Germany

FOR MY FATHER

Director
2002

- Live action, short dramatic film – 9 min - 35mm
- Winner of the *National Screen Institute* (NSI) Drama Prize
- Festival screenings include: *Vancouver, Cinema Jove, CFC Toronto Worldwide, Toronto Showcase, Rhode Island, The Film Exchange, Commonwealth, Bilbao*

DROP

Writer/Director
1999

- Live action, short dramatic film – 8 min - 35mm
- Recipient of a *DGC/Telefilm Kickstart* and *Canada Council* grant
- Over 20 festival screenings include: *Cleveland, Asolo, Metz, Mannheim-Barcelona, Heidelberg, Montreal World, Rhode Island, Toronto Shorts*
- Broadcasts: *CBC* (Canada), *TV5* (France), *13th St. & Hypnotic* (USA)

FEATHERS

Writer/Director
1996

- Live action, short dramatic film – 10 min - 16mm
- Best Short Film: *Niagara Film Festival*, Canada, 1998
- Best Director: *National Student Film Festival*, Canada, 1997
- Best First Film: *Calgary Society of Filmmakers*, Canada, 1997
- Over 30 festival screenings include: *Antalya, Brisbane, The Montreal World, Rhode Island, Houston, Columbus, Sienna, Humboldt*

“Finally, in conclusion, let me say just this.” Peter Sellers

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t e a c h i n g e x p e r e n c e

Vancouver Film School
Writing Department
Part time instructor
2002-03

- Independent Feature Projects
- Mentor/Story-Edit numerous independent feature film projects
- Aim: To restructure skeleton of story through one on one sessions of story analysis

Vancouver Film School
Writing Department
Full time instructor
2001-02

- Half-hour Fictional Script Workshop
- Created and instructed original course
- Aim: To take each student from a seed of an idea to a completed half-hour fictional script during three month course

Vancouver Film School
Writing Department
Full time instructor
2001-02

- Short Fictional Script Workshop
- Created and instructed original course
- Aim: To guide each student from a seed of an idea to a completed short fictional script during three month course

Vancouver Film School
Multimedia Department
Part time instructor
2000-01

- Graduation mentor
- Aim: One on one sessions to develop graduation portfolio

Vancouver Film School
Acting Department
Full time instructor
2000-01

- Graduation Film Class
- Created and instructed original course
- Aim: To work with students to develop, write, direct and edit their graduation films during the four month course

Vancouver Film School
Acting Department
Full time instructor
1999-00

- Scene Study and the Edit Room
- Created and instructed original course
- Aim: Write scenes to be shot and edited with emphasis on the technical responsibility of the actor.

Vancouver Film School
Film Department
Part time instructor
1998-99

- Part Time Cinematography Course
- Responsible for all aspects of 12 week part time cinematography class

e d u c a t i o n

University of British Columbia
2006-09

- Master of Fine Arts in Creative Writing and Film Production

Vancouver Film School
1996

- Film Foundation Program

Durham University
1990-94

- Bachelor of Arts (Honours) in Social Science

“Finally, in conclusion, let me say just this.” Peter Sellers



GINGER GRANT, PHD.

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Surrey, BC V3V 2B2

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www.mythsamongus.org

PROFILE

Current Position: Adjunct Professor/Joint Appointment

Faculty: Faculty of Interactive Arts and Technology

Faculty: Faculty of Business

University: Simon Fraser University

EDUCATION

- 2005 Doctorate of Philosophy (Pacific Graduate Institute, California)
 Ph.D. Mythology/Depth Psychology January 2005
 Dissertation: The Return of the Hero: **Corporate Culture and Individuation**
 Supervisor: David Miller, PhD. (co-founder of Depth Psychology)
- 2003 Post-Doctoral Training (Stanford Graduate School of Business,
 Stanford University, USA)
 "Creativity in Business" with founder Michael Ray
- 2000 M.A. Mythology/Depth Psychology 2000
 Pacifica Graduate Institute, Santa Barbara, California
- 1998 B.A. University of Waterloo, Ontario, Canada
 Social Work and Family Violence

SIGNIFICANT DISTINCTIONS / AWARDS:

- 2006 Teaching Honor Roll, Simon Fraser University
2007 Teaching Honor Roll, Simon Fraser University

PROFESSIONAL SOCIETIES / SERVICE / OTHER ACTIVITIES:

- Member, ESOMAR (European Market Research Organization)
Member, European Group for Organizational Studies (EGOS)
Member, International Association of Applied Psychology (IAAP)
Member, Society for Corporate Culture and Organizational Symbolism (SCOS)
Member, Academy of Management
Member, Forum for Women Entrepreneurs
Member, Northwest Entrepreneurs Association

PROFESSIONAL SPEAKING/KEY NOTES/CONFERENCES

Member, Canadian Association of Professional Speakers
Member, National Speakers Bureau
Member, International Association of Professional Speakers

A sampling of speaking engagements is as follows.

Popular Conference Keynotes and Workshops include:

- Creativity in Business
- Building Creativity Clusters for Economic Development
- Re-Visioning the Three R's: Recruitment, Retention & Retirement
- Branding: From the Inside Out
- The Science of Memetics as Competitive Advantage
- Moving from Good to Great
- Values-Based Leadership
- Attracting & Keeping Your Top Performers
- Care and Feeding of your Corporate Culture
- Generational Diversity
- Corporate Storytelling – Your Competitive Advantage

Ginger Grant has worked with the Canadian Association of Career Educators and Employers twice. Each time she has wowed audiences with her selection of appropriate themes, compelling presentation style and expert knowledge base. In June 2009, Ginger was a featured speaker at the CACEE National On-Campus Recruitment Conference. Her talk on creativity in business, and why it's essential to recognize and overcome barriers to creativity was extremely well received by all 250 delegates. You can be sure that Ginger Grant's presentation will be both on-topic and entertaining, and that your organizing committee will be praised for offering such a terrific keynote speaker.

Anne Markey
Executive Director
Canadian Association of Career Educators and Employers (CACEE)

Additional speaker references available on request.

2005-2009

SERVICE AND LEADERSHIP ROLES IN ACADEMIC COMMUNITY

Director, Creative Intelligence Lab. Course design, non-credit courses and workshops for Small and Medium-sized Enterprises. Conducting applied research in creativity and innovation. Ongoing supervision of graduate and undergraduate students. Ongoing design and development of applied research in visual analytics and digital storytelling including the development of a digital storytelling lab (joint effort from faculty of business, interactive media and design and computer science/engineering). Position eliminated in September 2009 due to budget cuts. Graduate supervision continues until all research projects are completed (December 2009).

Director, Small Business Consulting Group. Responsible for the design, development and management of the Small Business Consulting Group (SBCG) at Simon Fraser University. Duties include community liaison, including all public speaking/lectures on behalf of the SBCG, design and development of courses and seminars in continuing education with regards to creativity, innovation and the development of small business. Obtain both short and long term contracts and manage project teams of senior students in business and interactive media and design. Design and development of competitive intelligence capability for use in industry partnerships. Support business incubator. Renamed and rebranded as the Creative Intelligence Lab.

Leader/Coach: Business Case Competitions. Travel with senior competitive teams to international and national competitions (strategy and marketing). Coaching business teams involves a commitment of 10-20 hours per week. SFU has aimed in the past to attend an average of 4 international strategy competitions per year (2008/2009 – Hong Kong 3rd, Hong Kong 2nd, Singapore 2nd, Global and CaseIT – did not place) and an average of 6 national competitions with team sizes ranging from 4 – 40). Current training emphasis is on social innovation and an internal case competition has been developed (May 30, 2009). It is anticipated that this competition will have international participants in 2010 and several schools have already expressed interest in attending (Copenhagen, Singapore, Hong Kong, University of Washington, McGill University).

Student Development. Develop and organize the “Imagination Bootcamp” workshops for business and interactive arts and technology students (open to all students who wish to participate). Case competition training every week for approximately 50-70 students each week with over 200 students registered for ongoing development.

TEACHING

EXECUTIVE AND LEADERSHIP EDUCATION AND EXPERTISE LICENSED TO OFFER: THE CREATIVITY IN BUSINESS MBA PROGRAM STANFORD GRADUATE SCHOOL OF BUSINESS

The "Creativity in Business" process builds lasting capability for individual, team and organizational creativity, including skills for personal effectiveness in environments of great ambiguity and change. This is the program developed by Professor Michael Ray at the Stanford Graduate School of Business, where it has remained one of the most popular courses offered there over the last twenty five years. It has birthed several books and a PBS Television Series on Creativity hosted by Bill Moyers. In recent years, Creativity in Business has been successfully adapted for corporate use in Fortune 500 companies and has a reputation for providing a significant competitive edge.

Programs are custom-designed to maximize intellectual capital based on distinctive issues and more importantly, internal corporate culture. Based on specific corporate values, a strategic process is designed whereby leadership can be learned by direct experience. All program designs include executive coaching and are unique - as are the clients.

The "Creativity in Business" corporate program can be applied as an implementation tool for strategic transformation, implementation and sustainable branding and has been used to date with over 2000 executives. This program is suitable as a graduate course or as executive education and has made a lasting impact on participants.

I would not be where I am today, with the wonderful life I've been given, without that course. And I am not alone in this experience. Not a year goes by when I do not run into other graduates who feel just as I do, grateful that they had the course early in their lives. We did not know it at the time, but the experience would be the first step in a lifelong journey ... finding and pursuing with courage and perseverance one's highest goal.

-

Jim Collins, best-selling author of *Good to Great*

Over the last three years various forms of this process have been delivered to over 2000 business professionals. The following table will give you a quick overview of our partial client base - the industries, market segments, and issues we have been brought in to address.

INDUSTRY	FUNCTIONAL AREA	CLIENT CHALLENGE
Insurance	Sales Force	Build high-performance teams and to get sales people thinking bigger and “outside the box”. <ul style="list-style-type: none"> • Shift in sales approach to an archetypal marketing base. • Use of psychographics and demographics to enhance sales.
Non-Profit	Executive	Build new organizational vision. <ul style="list-style-type: none"> • Use of servant-leadership model. • Use of storytelling to enhance fund-raising capability. • Deliver sustained behavior shifts that were in alignment with the organizational vision and values.
Law (First program in Canada)	Partnership (for senior Litigators and Partners)	Build new organizational capabilities in professional development for women. <ul style="list-style-type: none"> • Develop cohesive approach to the practice of law. • Deliver sustainable behavioral shifts that would align partnership and associate vision and values. • Corporate culture measurement and identification of professional development challenges. • Provide for knowledge transfer and succession planning.
Consumer Products	Research and Development	Accelerate and improve the product development process. Increase quality & quantity of new products. Develop more innovative, cost effective processes. Reduce time to market.
Entertainment	CEO and C-suite	To address the individual transformation piece of their cultural change effort. Deliver sustained behavior shifts that were in alignment with the organizational vision and values. Create mechanisms deep within the culture that would reinforce new behaviors.
Retail	CEO and Regional Sales Managers	To support a history of outstanding service by further developing the leadership towards a servant leadership model.
Computer Hardware Manufacturing	Marketing For front line and entry level marketing staff	Build new organizational capabilities for achieving a new and difficult stretch revenue goal.

RESEARCH: Summary Statement

My research focus involves examining, exploring and understanding the meaning content of mental models in order to develop more effective and creative competitive strategy and a culture that supports strategic social innovation through the creative economy. By using the power of narrative and metaphor elicitation, the meaning of concepts and ideas within a given mental model or organizational culture can be deepened in order to leverage creativity within an individual and innovation within an organization. Three theoretical assumptions underlay my focus. (1) Thought is image-based and language is one tool used to express image. (2) Much of the content of mental models are unconscious or tacit (below surface-level thinking). The use of metaphor and visual analytics are used as applied research tools to elicit deep meaning and identify dominant archetypes (personified or transformational). An archetypal methodology is then used to stimulate innate creative ability. An archetype can be thought of as a central construct that controls a constellation of related concepts (theoretical work of C.G. Jung). (3) Organizations can be considered complex adaptive systems that employ narrative constructs. Narrative constructs as ideas and cultural phenomena (corporate storytelling) can then be used as a strategic communication tool in delivering and developing a core ideology as expressed by those particular constellations. Memes, being particular ideas or social phenomena, are then replicated using the evolutionary principles of variation and natural selection and copied from person to person through mimesis (imitation), teaching and other methods to produce innovation.

My passion is design-driven innovation in the creative economy and the development of a creative ecology framework to drive economic growth.

General Focus:

Emphasis is on partnerships with industry that leverage research funding. Topics include: strategic creativity and Innovation, branding, “culting” brands, cultural due diligence (mergers and acquisitions), psychographics, experiential marketing, marketing strategy, visual analytics, narrative mediation, digital storytelling, corporate culture, corporate mythology (development and meaning of core ideology), internal branding, organizational transformation.

COMPLETED RESEARCH GRANTS:

Leadership in Graduate and Post Graduate Supervisions

MITACS Accelerate BC

(Mathematics of Information Technology and Complex Systems)

As an adjunct professor in both the Faculty of Business and the School of Interactive Arts and Technology, I currently supervise a group of graduate students at Simon Fraser University and am part of a team designing and developing a graduate program in visual analytics (MSc) and innovation management (MA). I am dedicated to bridge-building between industry needs and academic programs.

MITACS was created in 1999 to harness the power of mathematical tools and methodologies in order to address the inherent complexity of modern industrial and societal problems for the benefit of all Canadians. It leads Canada's effort in the generation, application and commercialization of new mathematical tools and methodologies within a world-class research program while fostering linkages with industrial, governmental, and not-for-profit organizations that require mathematical technologies to deal with problems of strategic importance to Canada. In addition, MITACS is driving the recruiting, training, and placement of a new generation of highly mathematically skilled personnel that is vital to Canada's future social and economic well being.

2008: May to September

Title of Project: Increasing the number of targeted unique visitors on GameCo by using contextual advertising and search engine optimization (SEO)

MSc Intern

GameCo is an online platform providing fun and entertaining games that exercise the five key cognitive areas of the brain. Since inception, the platform has attracted about 20,000 unique visitors per month. Although the number of visitors is reasonable, Fit Brains' goal is to expand the platform to several millions interested in exercising their cognitive functions. Therefore, GameCo is exploring the use of contextual advertising and search engine optimization (SEO) to increase the number of targeted unique visitors. SEO is the process of improving the ranking of a website for particular keywords search. Each search engine has its unique search algorithm to rank websites and it usually takes into account the design of the website, the content on the website, and even the links to the website from other web pages.

2008: May - December

Title of Project: Mathematical Investigation of a Balance Metric Using Hypergraphs: Finding a Paper, Rock, Scissors Like Relation between Game Scoring and Gaming Strategies

Post-Doctoral Intern

First, an analysis of the available statistics on NewCo's gamers using a visual analytics approach tools will be conducted. Visual analytics is an emerging field and science aimed at extracting information using visual and graphical methods to support heuristic analytical work. These tools can range from simple graphs and charts to more complex methods of representations such as 3 dimensional landscapes or interactive displays that provides a rich perceptual environment. Visual analytics takes advantage of our human perceptual system to help track patterns in the behavior of gamers. Some of the tools we will use are "off the shelves" while some will be developed "in house" to be integrated in the back end of the gaming structure at a later date. We will start with the "in house" graphs that GameCo has already develop to give us an initial understanding of the already gathered data. So far the data gathered describes the gamer's skills in achieving the different tasks presented by the games, the different levels of difficulty, success and failures in achieving those tasks, percentage of players that are successful in achieving certain tasks, age brackets, which of the 5 areas are most popular etc. The choice of specific methodologies will become clearer as our understanding of the data grows but will most likely include clustering methods drawing relations between different parameters such as a measure of success/failure and difficulty levels and/or measure of success/failure between the 5 training areas. State parameters may include a measure over time and over the number of levels and their difficulty.

Second, a hypergraphical, semi-formal method will be constructed in order to develop a strategy that will not tolerate any imbalances between the five classes or any gaming strategies that may interfere with the accurate assessment of the brain fitness level of GameCo's gamers. This semi-formal strategy will be based on our understanding of our prior analysis of the gamers' behavior. Hypergraph theory is an extension of graph theory

in which propositional logic and set theory is used to analyze relations between tuples (pairs, triplets etc.) of item (data/ variables). These relations are tested for soundness, completeness and consistency across all domains.

2008: May - September

Title of Project: Identifying Marketing Opportunities for two new Cancer Detection Products for Perceptronix Inc.

Two MSc Interns

Perceptronix currently lacks this research identifying the opportunities to further explore the advancement of key target marketing initiatives for LungSign™ and OralAdvance™. Over the next four months the Interns will investigate the potential market and the most effective approach to marketing these new product. Each intern will be assigned one product although overlap is anticipated which will maximize research findings.

Two potential generational target groups are proposed and the related challenge of each target will be explored:

- (1) The boomer generation and the reluctance of smokers or ex-smokers to pursue the identification of individual risk by utilizing a predictor such as LungSign™ and/or OralAdvance™, and
- (2) A generational comparison to the available data of why more young women than young men are now diagnosed with, and die from, lung cancer. ¹ Sociocultural trends will be explored to isolate potential approaches to new opportunities. The objectives of the research in these potential target groups are to explore:
 - (a) lifestyles, culture and feelings of identity
 - (b) media consumption and attitudes towards media
 - (c) attitudes towards representations of cancer in advertising
 - (d) information sources and delivery channels

2008: June - October

Title of Project: Visualizing Fan Trends Using Archetypal Imagery and Analytics MSc Intern

MediaCo is a social media company that aims to help provide fans and undiscovered talent with a means to become directly involve in the creation or the revival of new and old media properties. The firm endeavors to understand fan desires and preferences to help media firms produce better and more profitable entertainment properties.

The company's flagship website, is a social networking website that forwards the firm's mandate by focusing on gathering fans of various entertainment media such as comics, video games and film and animation together in a collaborative and creative environment. Through the website, individuals are able to share their works and receive feedback from fellow fans. The research to be performed by the Intern will revolve around the data provided by MediaCo, which includes current site data and data from a previously conducted experiment between MediaCo and another social networking vendor. The goal of this research is to incite trends or correlation of trends from the data provided and to create a formalized methodology for MediaCo to apply in other entertainment genres.

2008: August - December

Title of Project: Talent Management and Performance Metrics Using Visual Analytics for British Columbia Hydro Corporation

Two MSc Interns

For generations, British Columbians have been able to count on BC Hydro for reliable, low cost electricity. BC Hydro has set aggressive conservation targets, enabling them to reduce energy requirements and developed demand-side management programs that will play a key role in reducing the electricity gap in years to come. BC Hydro is facing an aging workforce in a tight labor market and must focus on attracting and retaining, skilled, motivated and committed employees. They must also contend with growing customer demands and aging infrastructure. Approximately 15 – 20 per cent of BC Hydro's current workforce is eligible to retire now and one-third is eligible to retire within the next five years. The combination of retirements and a highly competitive labor market mean that BC Hydro must work even harder to be an outstanding employer. In order to face this talent shortage, BC Hydro has developed and wishes to implement a range of strategies to attract, train, retrain and motivate the right people for the right jobs.

¹ 1 "Cancer Care Ontario: Cancer in Young Adults in Canada, Toronto, Canada, 2006."

BC Hydro currently is undertaking a leadership and talent management review process. The Organizational Effectiveness Group has put together initiatives around succession planning and knowledge retention to mitigate the risks outlined above. BC Hydro has contracted with an outside vendor to help develop, deliver and analyze the annual employee survey and results. These results have been compared against the general Canadian working population (WorkCanada 2004/2005 Overall and Utilities/Energy norms). Using available data previously collected, the interns will extract salient features using data mining and foraging tools to identify and isolate productive engagement indicators. Various tools (such as Tableau Software) will be explored to isolate a more powerful form of representation. Potential approaches may be graphically drilling down from summary data, performing a variety of analytics such as trend analysis or forecasting. BC Hydro will provide specific approaches to generate these results. Model questions, survey results and benchmarks for BC Hydro have been

developed. The previous primary measure was based on 'employee commitment' which is considered a lag indicator meaning that employee satisfaction can be improved. Based on analysis of the data collected to date, lead indicators of productive engagement will be developed and from those lead indicators, leadership and a talent management base measurement will be obtained. Organized into a series of tasks, the project research aims to develop an internal marketing initiative that continues to measure and monitor succession planning and knowledge retention.

2008-2009: September - April

Title of Project: Decision-Support Systems

MSc Intern

This project will examine a potential new method of visualizing different possible outcomes in a multi attribute decision system by altering the assigned attribute weights. The current system gives an ordinal ranking of all cases based on user defined criteria and assigned weights. A model will be created that provides an ordinal rank for each case based on 3000-5000 permutations of the assigned weights. This model should provide an approximate "best" ordinal rank (possibly several ranks) for each case. Upon completion of the model, the data will need to be visually displayed in a yet to be defined manner. The design of the visual display will depend on the results. We are planning to run several simulations using a different number of cases (15-150), to determine if a minimum number of cases are needed to give meaningful results.

Using primary and secondary data, the research will involve:

- Determining important data elements to use.
- Converting qualitative factors into quantitative values.
- Analyzing data using statistical techniques.
- Presenting this data in a visually intuitive manner using existing or, if necessary, new visualization techniques.
- Formalizing the methodology and processes involved.
- Drawing industry or product-related inferences that relate to trends or cross genre commonalities from the resulting analysis.
- Designing and running experiments that either prove or refute the discovered inferences.
-

The data compiled through various SoftwareCo properties will also be compared with other sources such as industry data to reveal broader industry and product trends, as well as causal factors that led to the result. The identification of unique issues related to problem solving analysts and their domain independent or domain dependent methods will be one of the goals of this research. Further field studies will be based on the identified issues using synthetic tasks.

2009: January - August

Title of Project: Design, Delivery & Metrics of New IT System

PhD Intern

GovCo is a division of the government that wishes to design, deliver and implement a new IT system. Traditionally, IT projects are undertaken as technical responses to problems that are basically organizational, without qualified interlocking of technical possibilities with organizational and human goals and needs. This project will address this deficiency and formulate a methodology for operational use. Intern will conduct a feasibility analysis that forms the basis for deciding which of the outlined visions for future IT usage best meets business goals and user needs for IT support in their work.

Such analysis will involve:

- The analysis of the organizational business and IT strategies, as well as its present goals, needs and potentials;
- The design of one or more visions for organizational change;

- The weighing of the design visions in relation to the organization's business and IT strategies in relation to different personnel groups, interdepartmental relations, and with regard to customers and suppliers;
- The delineation of a strategy and plan for technical and organizational implementation, and developing cost estimates for implementing the visions;
- and
- The guarantee of continued feedback from the relevant actors.

The result will be a report, possibly supplemented by prototypes, outlining one or more coherent visions for change in terms of technology, work organization, and required employee qualifications. The report will also include an evaluation of the effects of implementing the visions, a cost estimate, along with a strategy for implementing the visions. The report is the basis for a decision about an implementation project.

2009: March - June

Title of Project: The Creative Economy: Creativity as an Economic Driver for Social Innovation: Vancouver Economic Development Corporation (VEDC)

MSc Intern

The Intern will conduct a scan of policy documents and the websites of municipal and local organizations. In addition, the intern will assist VEDC staff at roundtables to be conducted with various partners in the city, including the Downtown Eastside and East Vancouver. The roundtables will be used to identify and document the activities underway in this area and determine where VEDC can add value to the groups that are already active in this space. Specifically:

- Identifying any gaps or issues that need to be addressed, particularly with respect to revenue and space (for events, incubators, etc.)
- Identifying opportunities for revenue generation and community engagement from creative activities, and how VEDC can help foster linkages between this sector and the broader economy.

Issues to be addressed include, but are not limited to the following:

- How should the "creative economy" be defined?
- What economic factors can be used to identify the "creative economy" in Vancouver?
- What and where is space available for the creative community?
- What is being done to promote sustainable development in the creative sector?
- What are the key linkages between the formal 'creative' economy (i.e. new media, film) and the areas of the sector that are less structured in economic terms?
- How large is employment in the sector?
- How can we make complex information easier to understand and communicate using visual analytics?
- How do we determine critical success factors?
- What are the requirements and methods needed for sharing information and collapsing silos within an organization or a community of practice?
- How can we generate a 'test and learn' culture that supports innovation?
- How to develop best practices for business intelligence?
- What is the relationship between creativity, innovation and organizational culture?

2009: September - December

Project Developing the Business Case for Analytics in Canada

PhD Intern

Aeroinfo/Boeing wishes to explore strategies that will enhance their competitive advantage by exploring aspects of business intelligence through the use of visual analytics. Market research is desired to expand the current consulting services offered by Aeroinfo/Boeing to potentially include the establishment of a centre of excellence in analytics. An examination of the wide spectrum of techniques involved in analyzing competitive data will be undertaken and a business case will be developed. **Issues** to be addressed include, but are not limited to the following:

- Where are the opportunities to innovate to attain competitive advantage?;
- What is the relationship between business intelligence and strategic competitive advantage? How to increase analytic outputs that are actionable through the leverage of strategic thinking?
- What is the link between tacit knowledge and its conversion to business intelligence and action?
- What are the requirements for a 'learning organization' to create and support a business intelligence function and how can these attributes be measured?
- What are the requirements and methods needed for sharing information and collapsing silos within an organization or a community of practice?

- How to develop best practices and stakeholder-relevant processes for business intelligence?
- How can analytics be used to increase the rate of innovation adoption and implementation in organizations?
Can analytics be used to clarify organizational performance?
- How to develop best practices for requirements gathering and for capability generation and attribution to the human or system for visual analytics in various domains?

Further, **human and technological interaction issues** will be examined as part of the literature review in order to evaluate knowledge management and transfer needed for the design and development of various analytics systems to support strategic growth and identify leading market segments. These include, but are not limited to:

- *competing on analytics,*
- *the role of abductive and integrative logic in decision-making,*
- *developing creativity in business,*
- analysis of market segmentation.

August 2009 - May 2010

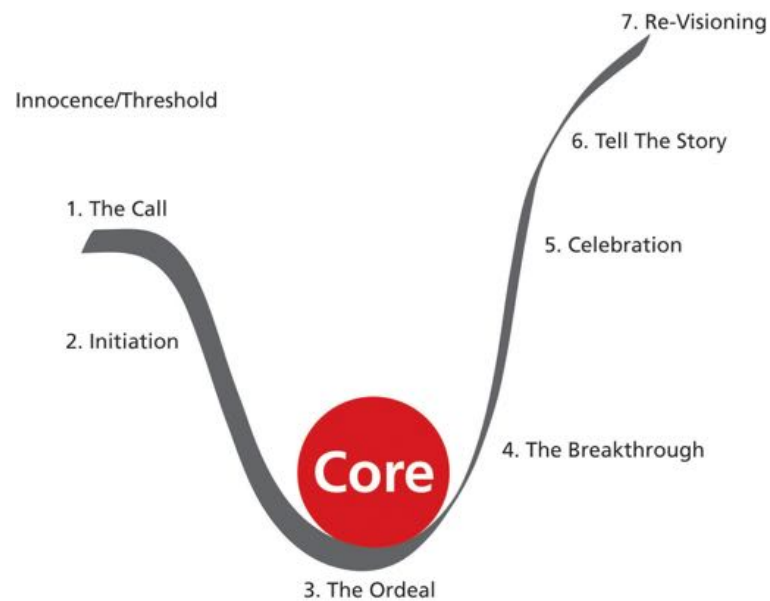
Project: Designing a Creative Cluster for Sustainable Innovation (Aeroinfo, a subsidiary of Boeing Corporation)

PhD Intern

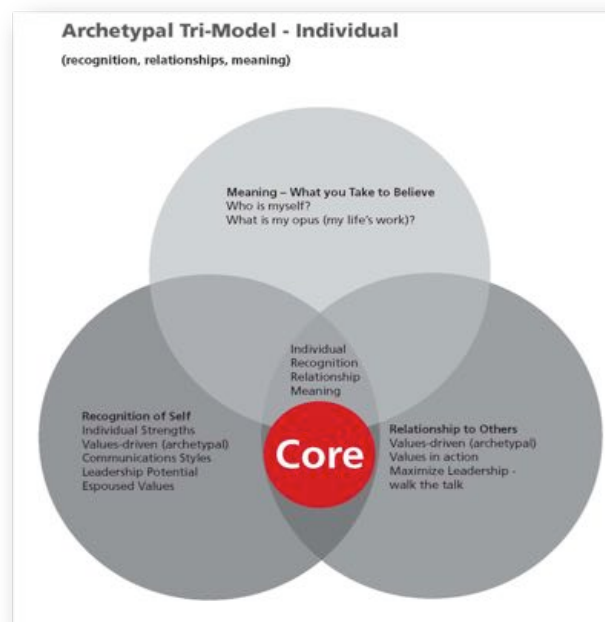
Aeroinfo wishes to explore strategies that will enhance their competitive advantage by aligning their personnel and corporate culture to their external opportunities. **Issues** to be addressed include, but are not limited to the following:

- Who are Aeroinfo's external stakeholders on whose support the firm depends, and what demands does Aeroinfo have to meet through engagement and innovation?
- What are the minimum stakeholder requirements that Aeroinfo must meet in terms of personnel and corporate structures in order to compete; and where are the opportunities to innovate to attain competitive advantage.
- What is the relationship between stakeholder orientation, creativity, innovation and organizational culture?
- What is the role of cultural intelligence in stakeholder engagement, creativity and innovation?
- How does a corporate culture contribute to implicit learning and tacit knowledge?
- What are the requirements for a 'learning organization' and how can those attributes be measured?
- What are the requirements and methods needed for sharing information and collapsing silos within an organization or a community of practice?
- How can we generate an engage; and 'test and learn' culture that supports innovation?
- How can analytics – as an indication of stakeholder engagement - be used to increase the rate of innovation adoption and implementation in organizations?

Research Models Developed and Used: Process Model of Heroic Journey as a Tool for Transformation

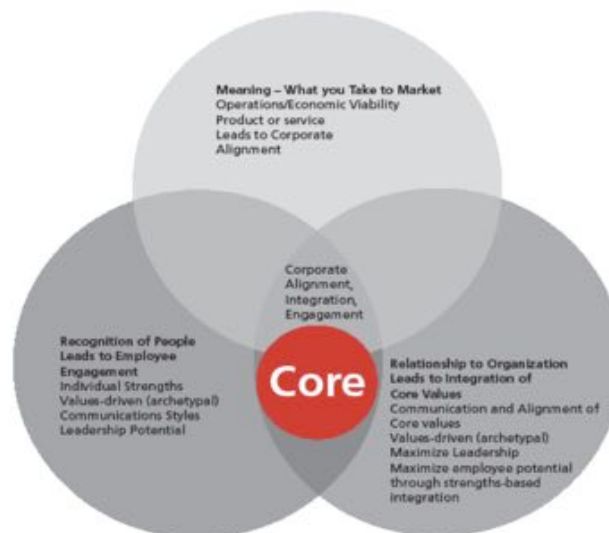


Process Model for Personal Individuation

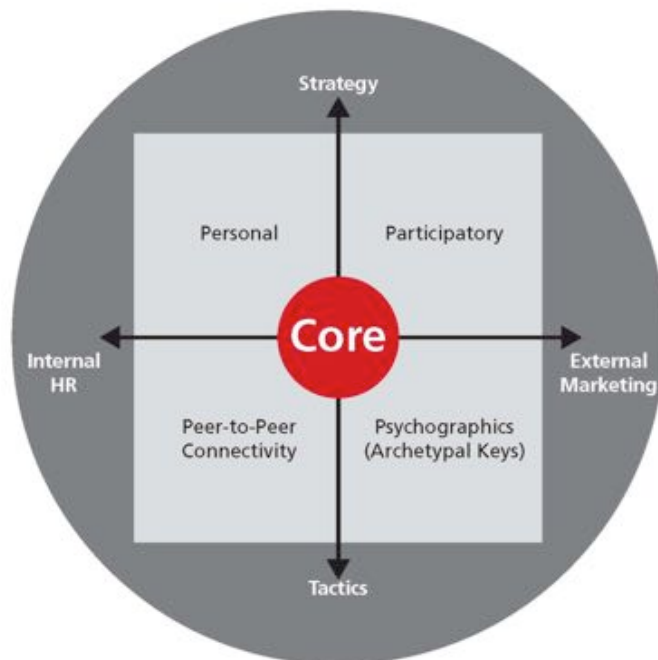


Process Model for Corporate Individuation

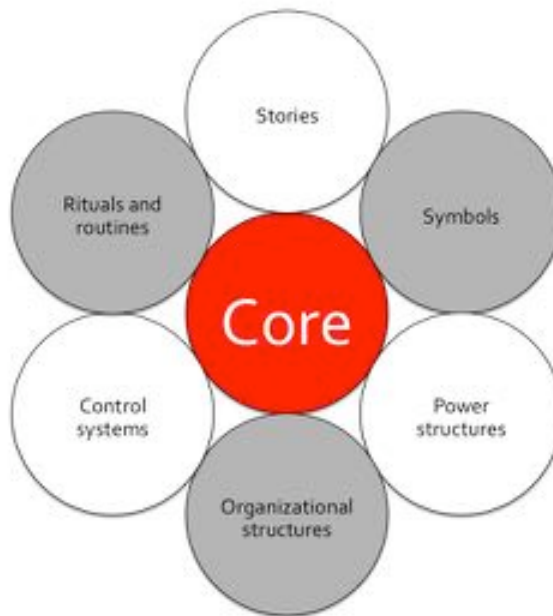
Archetypal Tri-Model - Organization
(alignment, integration, engagement)



Process Model for Design-Driven Innovation



Process Model for Corporate Culture Analysis



RESEARCH PUBLICATIONS

Books:

Grant, Ginger (2009). *Finding Your Creative Core*. Trafford Publishing.

Grant, Ginger (2009). *Creative Due Diligence*. In T.V. Menzies (Ed.), *University-Based Entrepreneurship Centres in Canada: Strategies and Best Practices* (pp.147-155). St. Catharines: Brock University.

Grant, Ginger (2005). *Re-Visioning The Way We Work*, iUniverse Publishing.

Publications:

Grant, Ginger (2005). *Branding from the Inside Out*, British Columbia Human Resource Management Association.

Former feature writer for the **Canadian Bar Association** – contract writer to deliver monthly articles on the use of story in corporate culture, organizational development and strategic marketing issues, (2004-2005).

Topics included but not limited to:

The Hero's Journey: ReVisioning the Legal Profession
Corporate Culture and the Law
When Assets Have Feet
ReVisioning the Three R's: Recruitment, Retention and Retirement
Marketing for Legal Professionals
Business Development for Legal Professionals

TEACHING INTERESTS

My teaching interests include design and delivery of courses that focus on the strategic development of creativity and social innovation through narrative-based methodologies. My experience includes traditional face-to-face courses, individual directed studies, courses taught online (with WebCT) and teaching and facilitating executive education.

BUS 272 – Behavior in Organizations

Theories, concepts and issues in the field of organizational behavior with an emphasis on individual and team processes. Core topics include psychology of the workplace, employee motivation and performance, stress management, communication, work perceptions and attitudes, decision-making, team dynamics, employee involvement and conflict management. Examination based course. Average class size 120-150 students.

BUS 347 – Consumer Behavior

A study of how decisions are made in the marketplace, by both the ultimate consumer and the industrial buyer. Course will include consideration of consumer decision processes, individual and group influences and special cases such as brand loyalty and consumerism. Includes an examination of the mental models that govern consumer behavior including the discovery of unconscious motivations through use of metaphor. Qualitative research focus including ethnographic research, projective techniques and the science of memetics. Presentation and Examination based course. Average class size 40-50 students.

BUS 374 – Organizational Theory

This course applies contemporary organizational theory to the managerial challenges of entrepreneurial, corporate, public sector and not-for-profit organizations in the areas of organizational structure and change. Examines how organizations can adapt to their changing environment and articulating alternate plans for organizational survival (and where possible, growth). Contextual factors such as technology and corporate culture will also be examined. Presentation and Examination based course. Average class size: 100 – 125 students.

BUS 446 - Marketing Strategy

Marketing strategy focuses on the analysis of market forces and opportunities and the development of appropriate strategies. Topics include: analytical techniques, visual analytics, strategic planning methods and competitive intelligence. Case analysis and problem solving will be the major orientation of the course. Project and presentation based course. Average class size: 25-35 students.

BUS 477 – Entrepreneurship/New Venture Planning (Designed Course)

Emphasis will vary but may include in any given semester consideration of small business in the Canadian economy, career comparisons in small and large organizations, evaluation of new ventures, organization, capitalization, planning, marketing and financial management. Emphasis on cultural and generational diversity within the workplace. Project and presentation based course. Average class size: 25-35 students.

BUS 478 – Administrative Policy (Strategy)

This is the capstone course in the BBA program. Integration of various areas of business for the purpose of analyzing and recommending strategies for planning and decision-making within an organizational context. The course includes industry analysis, internal analysis of core competencies, resources and capabilities, corporate and business level strategies, the process of strategic analysis, relationship between strategy and management and the design of a plan of implementation/execution. Case discussion and project based course using visual analytics. Average class size: 25-35 students.

BUS 492 – Creativity in Business (Designed Course)

Using the Stanford MBA program as a base, this course assists students in developing self-awareness and the ability to evaluate their entrepreneurship potential. Covers personal strategic plans and reflection-in-action projects. Students and student teams will explore personal and collective roles in creativity and innovation and learn how to identify and maintain key elements in establishing a creative environment. Individual and group presentations and project based course. Average class size: 25-35 students.

BUS 493 – Special Topics – Branding (Designed Course)

Focus on identification of the meaning content contained in individual and organizational constructs to garner insight into strategic branding practice. Questions such as: What do customers know or think about this brand? Why is my product or service important to my customer? How does my product or service fit into the lives of consumers? Projective techniques to discover latent needs and emotions by use of metaphor and archetypal formulation are explored. Branding projects in collaboration with industry partners are undertaken with students acting as brand consultants. Presentation and project based course. Average class size: 25-30 students.

BUS 495 – Special Topics – Applied Business Consulting (Designed Course)

This course allows students to evaluate the practice of management consulting by working with small and medium size business clients on applied projects. At an organizational level, business or management consulting involves the process of shifting the direction of the organization at a vision, mission, or strategic level. Primary focus is on creating a solid change management plan with effective and dynamic communication strategies. Establishing a baseline for measurement is emphasized in order to evaluate consulting interventions. Presentation and project based course. Average class size: 25-35 students.

IAT 481 – Applied Visual Analytics (Designed Course)

Visual Analytics is an emerging area of research and practice that supports analytical reasoning by interactive visual interfaces. This course integrates perspectives from multiple fields and is intended to provide the necessary skill for immediate application and practice of visual analytics. Students will design interactive visualizations to support project activities, analyze a wide range of visualization techniques to address field requirements for presenting data and apply techniques used for the visual display of information, including visual analytics relationship to cultural understanding. Presentation and project based course. Average class size: 25-35 students.

BUS 556 - Global Marketing (Online)

An introduction to the application of pricing, promotion, channel selection and product planning for global market decisions. Generate and analyze qualitative information from sources both internal and external with the purpose of understanding the use of such measures in market segmentation. Students develop a detailed strategic marketing plan. Course is case-based. Average class size: 10-15 graduate students.

IAT 885 – Applied Visual Analytics (Designed Course)

Visual Analytics is the science of analytical reasoning supported by interactive visual interfaces. The advent of the information age has brought about a massive growth in the amount of data gathered through digital means. Visual analytics therefore serves the crucial purpose of sifting through this huge amount of ambiguous, dynamic and sometimes conflicting information in order to construct timely, defensible, and comprehensible situational assessments. These assessments in turn form the basis for appropriate actions to be undertaken. For this reason, the science of visual analytics must be founded on the assimilation of perceptual and cognitive theories that embrace the dynamic interaction among cognition, perception, and action. A meta-analysis will be conducted on contemporary literature to: (1) advance a theoretical framework for exploring visual analytics, and; (2) quantitatively analyze the embedded relationships through synthesizing empirical data from existing studies. Based on these findings from the meta-analysis, a measurement matrix will be created to evaluate the usability of various VA applications. Presentation and project base course. Average class size: 10 MSc and PhD students.

Imagination Bootcamp (Designed Course - non-credit)

As business schools do not traditionally offer courses in abductive reasoning, this program was created and offered on a weekly basis to enhance student personal and professional creativity. To work effectively, teams must have three things in place: collaboration, trust and accountability. In order to develop these attributes, An emphasis on the integration of business thinking and design thinking is encouraged. Students work experientially to learn about collaborating to compete, diversity in innovation teams, and explore and practice various models of leadership and learn how leadership roles affect innovation culture and climate. Students learn practical tools and techniques for transforming ideas into innovative practice. A variety of experiential forms were included in the program to enhance student confidence and presentation skills such as: acting improvisation, mime, communicating using only visual image, pecha chuka presentations, and dance. This ongoing program was developed in order to create and develop high-performance teams. Over 200 students registered in the program.

PRIVATE/PUBLIC SECTOR EXPERIENCE:

Creativity in Business Canada Inc.
Managing Partner
2003 - Current

Cultural Due Diligence/Branding Strategist/Market Research.

Expert in finding the “story” in an organization to understand and clarify business objectives (and in some cases, define them) as they relate to new product innovation and development; extract relevant information from the organization, marketplace, and competitors. Corporate culture audits and development of creativity clusters for economic development. Qualitative research and strategic analysis. Design, implement, conduct, analyze and report on a variety of qualitative branding, competitive intelligence and organizational development studies. Development of integrated marketing plans and extensive market research.

Executive Education, Leadership and Organizational Development.

Design developmental initiatives in strategic leadership, key staff retention, internal branding, succession planning, re-visioning retirement, organizational effectiveness and performance management. Specialist in generational and cultural diversity and the use of digital storytelling. Certified in a variety of assessment instruments (Stanford 20-subscale version MBTI (Myers Briggs Type Indicator for Individuals and Organizations), FIRO-B, Values Sort Survey, as well as the Stanford “Creativity in Business” program) to assess the organization’s current capacity to plan and implement successful change. Such assessments are used to develop corporate and business strategies to lead professional and organizational change and maximize the use of human capital.

Creative Intelligence Lab.

Design and deliver a series of workshops and seminars for small and medium size organizations (profit and not-for-profit). These workshops provide overall strategic management and leadership training to develop creativity clusters that support innovation and address cultural and generational diversity within the workplace. An emphasis is placed on similarities and differences between the generations in perceptions of leadership, coaching, retention of intellectual capital and value systems. A digital storyboard is developed for each organization to aid in organizational development and marketing initiatives..

MetaTouch Technologies Inc.
Partner
1980 - 2003

Competitive Intelligence/Due Diligence Research

Completed contract with national law firm to design and develop the Information Services Group. The ISG conducts competitive intelligence searches for various brokerage houses conducting public offerings on local (CDNX now TSX) and international stock exchanges (London, NYE, NASDAQ) and also provided litigation research support. Development of and assessment of marketing strategies. Conducted development and training of contract personnel to construct a virtual research group.

Legal Due Diligence/M&A/Securities Research

Specialist in corporate/securities transaction due diligence reviews requiring background checks into the reputation of the corporation and its management, review industry trends and published governmental and trade reports relating to the industry. Research and report a complete legal review of the organization and all subsidiaries, including, but not limited to: substantive review of the company charter, bylaws and corporate minutes of parent and any subsidiaries; minutes of all shareholder meetings, directors meetings, executive committee meetings and minutes of material subsidiaries; general compliance with all regulatory bodies; review all SEC filings; minutes of all acquired companies focusing on any material contracts or other obligations or liabilities; qualifications to do business in other jurisdictions; obtain all certificates of good standing in other jurisdictions; review of corporate share structure and all share issuances including employee shareholder plans; review shareholder restrictions and make recommendations regarding amendments required for public offerings; review capitalization of all subsidiaries and consider special issues that may apply to foreign subsidiaries; review intellectual property and trademark registrations and any other comprehensive document review that may be stipulated by counsel.