



CREATIVE TOGETHER

A CULTURAL PLAN FOR THE CITY OF VAUGHAN

MAY 2010

AUTHENTICITY
REDISCOVER THE WEALTH OF PLACES



Glenn Bernabe, *The Portrait*, Vaughan Juried Art Exhibition

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Executive Summary

Purpose of Creative Together

Vaughan is at a pivotal moment in its history. As one of Canada's fastest growing cities, its current population of 280,000 is projected to increase to 430,000 by 2031. Acknowledging the challenges and opportunities presented by this growth, a series of major plans have been undertaken to support Vaughan in transforming itself from a growing suburban municipality to a vibrant, beautiful and sustainable city with a unique identity and a prosperous and diverse economy. *Creative Together: A Cultural Plan for Vaughan* will play a role in this transformation.

The overarching purpose of *Creative Together* is to establish an overall vision and actions to guide cultural development in Vaughan and to integrate cultural planning across municipal departments. The intention is that *Creative Together* be a living document that provides direction and builds consensus to unite people and resources across all City departments and between the municipality and its business and community partners.

Integrated Planning for Culture

In Vaughan, integrated planning for culture means integrating *Creative Together* effectively with the three components of the City's overall Growth Management Strategy:

- *Vaughan Vision 20/20* – the City's Strategic Plan;
- *Green Directions* – the Community Sustainability and Environmental Master Plan; and,
- *Vaughan Official Plan*.

The Cultural Plan was also informed by the *Vaughan Employment Sectors Strategy Study* and through consultations with the Economic Development Department in anticipation of a new Economic Development Strategy for Vaughan, to ensure the effective integration of *Creative Together* with the City's economic development agenda. The Plan will also inform other planning initiatives including the *Social Services Study*.

The relationship of *Creative Together* to the City's other current planning initiatives is illustrated below.

Figure 1: The Planning Context for Creative Together



The success of this more integrated approach to planning will require that the City *build capacity for integrated planning*. *Creative Together* establishes a coherent planning and policy framework and supports capacity building in integrated planning for culture by:

- Strengthening skills and understanding across-departments through pro-active learning and knowledge-building initiatives;
- Aligning responsibilities across departments – including Community Services, Planning, and Economic Development;
- Building shared understanding among the municipalities many important business and community partners, including effective aligning of efforts with York Region;
- Working toward the development of a strong suite of indicators and performance measures effective in assessing progress and outcomes across planning systems.

Increased Investment

While Vaughan has cultural facilities and programs of which it can be proud, its current level of investment relative to other municipalities remains limited. Comparative research on a range of other municipalities set out in Appendix A indicates that Vaughan is the only municipality surveyed who does not provide grant funding to the cultural sector and the City falls well below others on total per capita spending on culture. The research also confirms that Vaughan currently offers a relatively limited number of venues for cultural activity compared to other municipalities. The levels of municipal staff support for cultural planning and cultural service delivery compared to other municipalities also points to the need for increased investment.

There is a tremendous opportunity to address these shortcomings as the City moves forward to implement *Creative Together*, to address facility recommendations previously identified in *Active Together*, and to leverage opportunities for cultural facility and amenity development as established in the new Official Plan.

The Planning Process

Creative Together has been guided by a Project Advisory Committee over the past year with members drawn from Council; city staff; and culture, business and community representatives. The planning process evolved through the following steps.

- **The Planning Context** – involved a review and analysis of existing plans and strategies of the City of Vaughan. A significant part of this work involved an examination of ways in which cultural resources and cultural planning issues could be best integrated in the new Official Plan, and the soon to be developed Economic Development Strategy.
- **Cultural Mapping** – cultural mapping is a systematic approach to identifying and recording a community's tangible and intangible cultural assets. Cultural mapping completed for *Creative Together* revealed 644 tangible assets in the following categories: creative cultural industries; community cultural organizations; spaces and facilities; festivals and events, cultural heritage; natural heritage. Cultural mapping has now been identified in the new Official Plan as an essential tool to support planning and economic development. *Creative Together* has also established an ongoing cultural mapping system to continuously update and enrich cultural information in Vaughan.
- **Consultation and Engagement** – the engagement process generated ideas and built shared vision among municipal staff, external stakeholders and the broader community. The process took a number of forms: a project website; a community survey eliciting approximately 70 responses; a Community Forum on December 9, 2009; and a series of interviews with the Mayor and members of council.

Creative Together was developed in parallel with a number of other culture and heritage-related studies that informed the development of the Vaughan Official Plan: *Built Heritage and Public Art Study/Plan*, *Archaeology Study/Plan*, and *Cultural Landscape Study/Plan*. Together these plans will put Vaughan at the forefront of integrated approach to cultural planning and development.

Strategies and Actions

The planning and engagement process identified three Strategies and corresponding Actions.

- **Creative Economy** – Creativity and culture are increasingly understood as cornerstones of local economies with major contributions to make in building a diversified and prosperous economy in Vaughan. Actions in this area are aimed at expanding Vaughan’s creative cultural industries, growing festivals and cultural tourism, and leveraging Vaughan’s creative and cultural assets.
- **Creative Capacity** – Artists and creators are at the heart of the creative economy. Strengthening the cultural sector in Vaughan requires collaboration across many groups and disciplines. Actions in this Strategy focus on strengthening partnerships, developing a strategic vision for new facilities and investment, expanding awareness and developing creative capacity.
- **Creative Places** – Creativity and culture play a powerful role in enhancing the quality of place needed to attract people and investment. Culture contributes to placemaking agendas aimed at building beautiful, memorable places and an enhanced public realm. Actions in this area are aimed at adopting a ‘whole systems’ approach to cultural facility planning, leveraging land use tools to support cultural development, strengthening neighbourhood level cultural clusters and creating culturally rich public spaces across Vaughan.

Implementing Creative Together

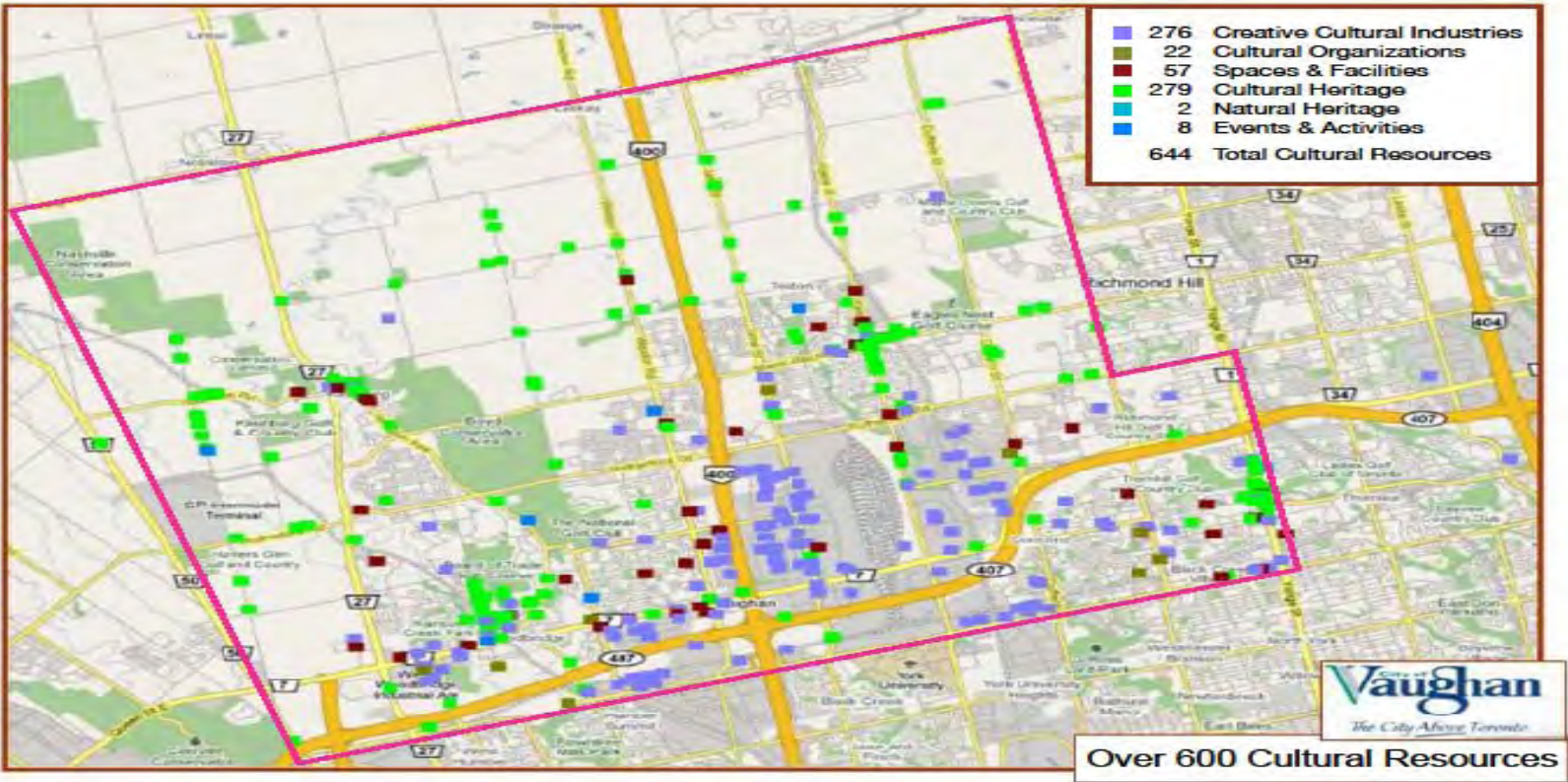
Creative Together represents a multi-year agenda for the City and its partners. All Actions have been assigned short-, medium- or longer-term timeframes and priorities. For each Action, a lead department or agency has been assigned and resource implications identified. Implementation of Actions will be integrated with annual planning and budgeting processes.

To launch the plan, the following immediate steps are recommended.

1. *Adopt the Plan in Principle* – Council should adopt the vision, principles and overall strategies set out in *Creative Together* as a framework for future action and as a signal of their endorsement of culture as a planning and policy priority.
2. *Establish An Administrative and Governance Systems* – implementing *Creative Together* calls on the City to play a stronger strategic leadership role and requires the establishment of new structures and mechanisms to support integrated planning for culture both internally (e.g. a re-mandated Culture Committee and Interdepartmental Culture Team) and externally (e.g., a cross-sectoral leadership group or Cultural Roundtable).
3. *Communicate Creative Together Internally and Across the Community* – the overall vision and direction set out in *Creative Together* should be widely communicated internally across departments and throughout the community to broaden understanding and mobilize support and engagement in implementing the plan.
4. *Establish a Cultural Mapping Partnership* – establish a coordinating body to strengthen the City’s cultural mapping systems and capacities drawing on expertise and resources across departments and with key community and business stakeholders.

Figure 2: Cultural Mapping Findings

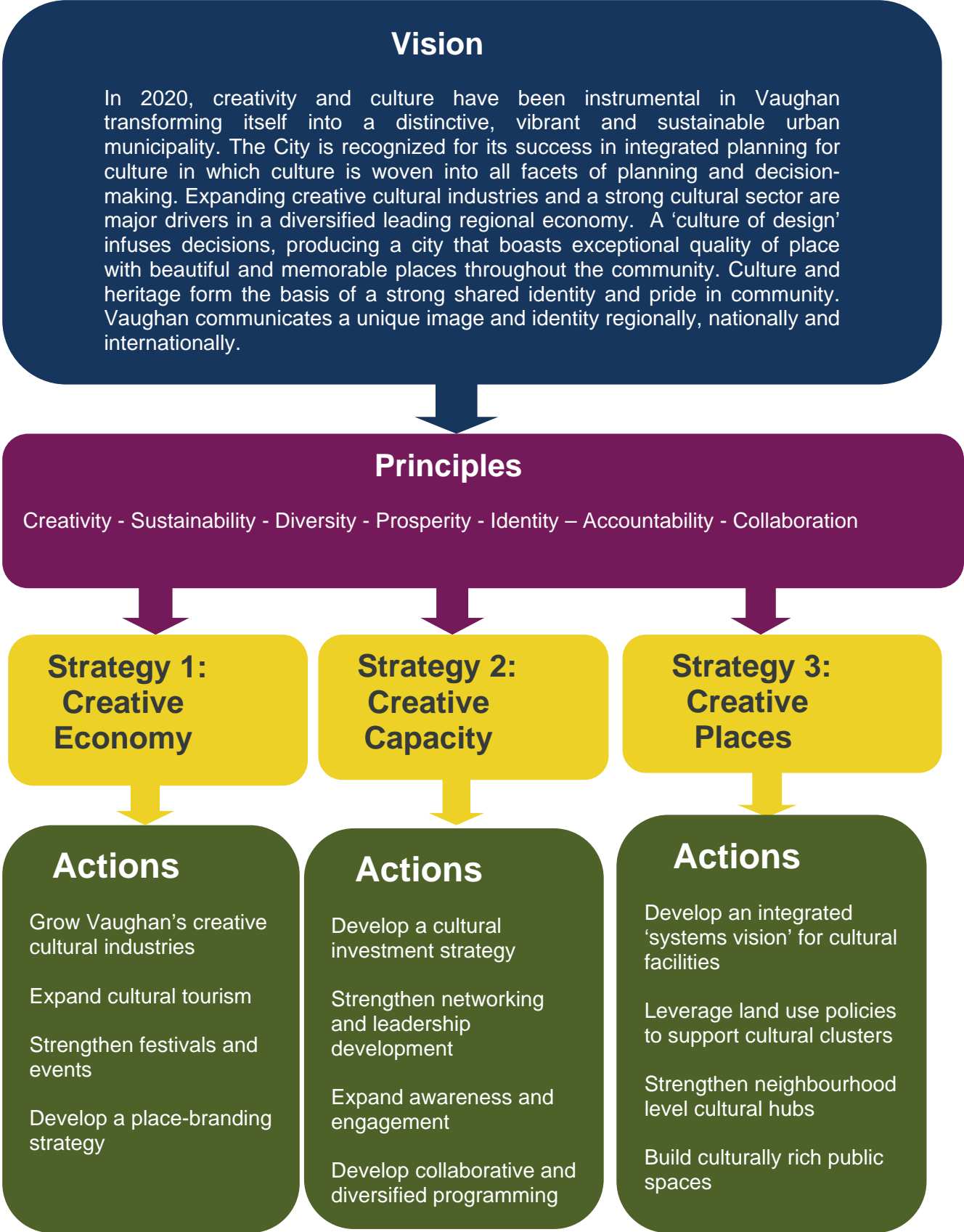
The following map represents a composite picture of Vaughan’s cultural resources. Research/work to develop this map was funded in part by a grant received by the Department of Canadian *Heritage’s Arts and Heritage Sustainability Fund*.



"In the landscape of the 21st century, nothing looms larger than culture. It is the new infrastructure, the civic bedrock on which the most successful modern metropolises are built. Culture is to the contemporary city what roads, sewers and bridges were in the 19th and early 20th centuries."

Christopher Hume, Urban Affairs Columnist, Toronto Star

Figure 3: An Overview of Creative Together



Definitions

Key to successful implementation of *Creative Together* is a shared understanding of concepts. A number of core definitions are set out below. A full glossary of terms is set out in Appendix B.

Municipal Cultural Planning

Vaughan joins leading municipalities in Ontario and across Canada in developing municipal cultural plans as a tool to support integrated planning and economic development. In Ontario, municipalities as large as Toronto and as small as Prince Edward County are using municipal cultural planning tools and approaches to leverage cultural assets to support economic and broader community development objectives.

Municipal cultural planning has been a priority for the Province of Ontario for a number of years and led to the creation of Municipal Cultural Planning Incorporated (MCPI)¹. MCPI is a broad coalition of seven provincial ministries, provincial government agencies, municipalities, cultural service organizations, post-secondary institutions and others dedicated to advancing municipal cultural planning across the province.

Municipal cultural planning is a holistic, place-based approach to cultural development defined as follows:

A municipally-led process for identifying and leveraging a community's cultural resources and integrating culture across all facets of planning and decision-making.

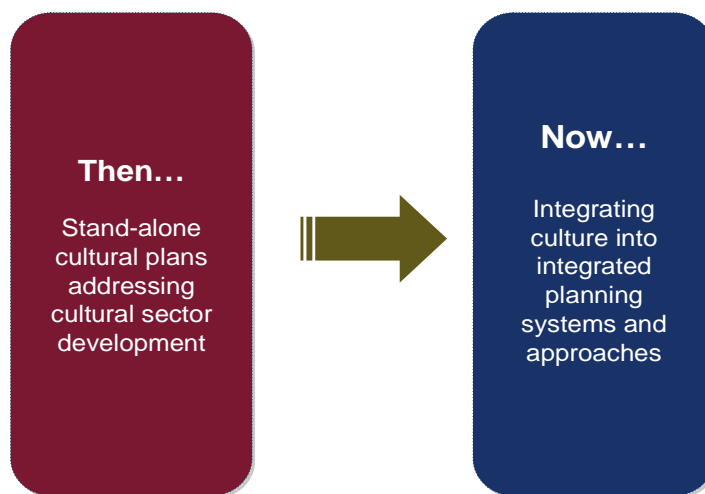
Municipal cultural planning is built on two principles:

1. *Cultural mapping* – a systematic approach to identifying and recording a community's tangible and intangible cultural assets;
2. *Adopting a cultural lens* – bringing cultural considerations into all aspects of municipal planning and decision making.

Municipal cultural planning is making new and expanded demands of municipalities, requiring them to rethink what they do as well as how they plan and support cultural development. Traditionally, municipalities viewed their responsibilities to culture largely in the context of managing facilities and delivering arts and heritage programs and, broadly speaking, supporting the development of the cultural sector. In the new vision of municipal cultural planning old expectations do not disappear but are understood in a larger context of city-building and integrating culture across all facets of municipal planning and decision-making.

¹ Formerly called the Municipal Cultural Planning Partnership, MCPI includes seven provincial ministries (Culture; Municipal Affairs and Housing; Economic Development; Tourism; Citizenship; Agricultural, Farming and Rural Affairs; Northern Development and Mines), the Association of Municipalities of Ontario,

Figure 4: Cultural Planning Then and Now



1

Culture and Cultural Resources

The broadest sense, *culture* can be understood as:

“The distinctive spiritual, material, intellectual and emotional features of society or a social group and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs. Culture is at the heart of contemporary debates about identity, social cohesion, and the development of a knowledge-based economy.”

UNESCO Universal Declaration of Cultural Diversity, 2002

While Creative Together embraces this broad definition of culture as an overarching definition, on a more pragmatic level, it adopts the following definition of cultural resources (described in greater detail later in this report).

- Creative Cultural Industries
- Community Cultural Organization
- Spaces and Facilities
- Festivals and Events
- Cultural Heritage
- Natural Heritage

Figure 5: Cultural Resources

Sub-categories of cultural resources are set out in Figure 6: Detailed Cultural Resources

Heritage and Heritage Resources

Heritage can be defined as:

All that our society values and that survives as the living context – both natural and human – from which we derive sustenance, coherence and meaning in our individual and collective lives.²

The following definitions form the basis of the Ontario Ministry of Culture's framework for heritage conservation and are consistent with those set out in a series of heritage background studies prepared in parallel to *Creative Together: Cultural Built Heritage and Public Art Study/Plan*, *Archaeology Study/Plan*, and *Cultural Landscape Study/Plan*. These studies have informed the development of policy statements in the "Cultural Heritage" chapter of the Vaughan Official Plan.

The framework recognizes three distinct but inter-related categories of cultural resources:

1. *Immovable heritage*: land or land-based resources, such as buildings or natural areas, which are "fixed" in specific locations (e.g., structures, sites, areas);
2. *Movable heritage*: resources that are easily "detachable" and can be transported from place to place (e.g., objects, documents);
3. *Intangible heritage*: the non-material, spiritual productions of humans, such as cultural expressions, stories, songs, and beliefs (e.g., values, behaviours, speech),

² Ontario Heritage Policy Review (1990)

Figure 6: Detailed Cultural Resources



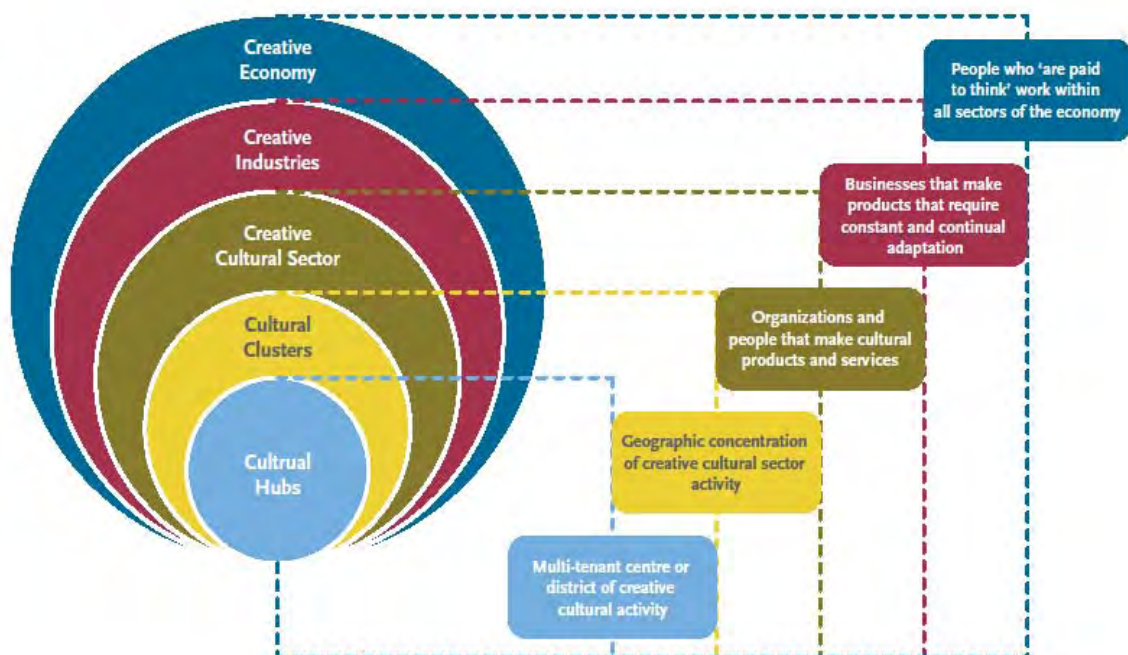
The cultural heritage framework also defines a comprehensive understanding of heritage conservation which is understood to include:

1. *Identification and recovery*: the selection of heritage resources or features involving documentation and inventories.
2. *Preservation and renewal*: the resource is protected and renewed. Actions include legal protection, repair, restoration and maintenance of heritage features.
3. *Interpretation and sustainable use*: making the meaning and importance of heritage resources evident through educational and promotional programs and the ongoing management of heritage resources as living parts of the community.

Creative Economy

The economic significance of creativity and culture is a strong theme in *Creative Together*. In order to leverage these connections, it is important to recognize five distinct but inter-related definitions illustrated below.

Figure 7: Scales of the Creative Economy



The size and scope of the creative cultural industries in Canada is significant. The Conference Board of Canada estimates that the economic footprint of Canada's creative cultural industries in 2007 to be:

- \$84.6 billion or 7.4% of GDP (direct, indirect and induced contributions); \$46 billion (direct impact)
- 1.1 million jobs or 3.9% (direct, indirect, and induced contributions); 616,000 (direct impact)³

Further, it observes:

In a dynamic environment of global competition, demographic change and migration; Canada's culture sector plays a critical role in attracting people, businesses and investment; stimulating creativity and innovation; and distinguishing Canada as an exciting place where people can celebrate their heritage and achieve personal and professional fulfillment.

The creative economy extends beyond the culture sector to harness creativity and bring about positive social and economic changes across a broad spectrum of industries, sectors and social organizations.⁴

Culture and Sustainability

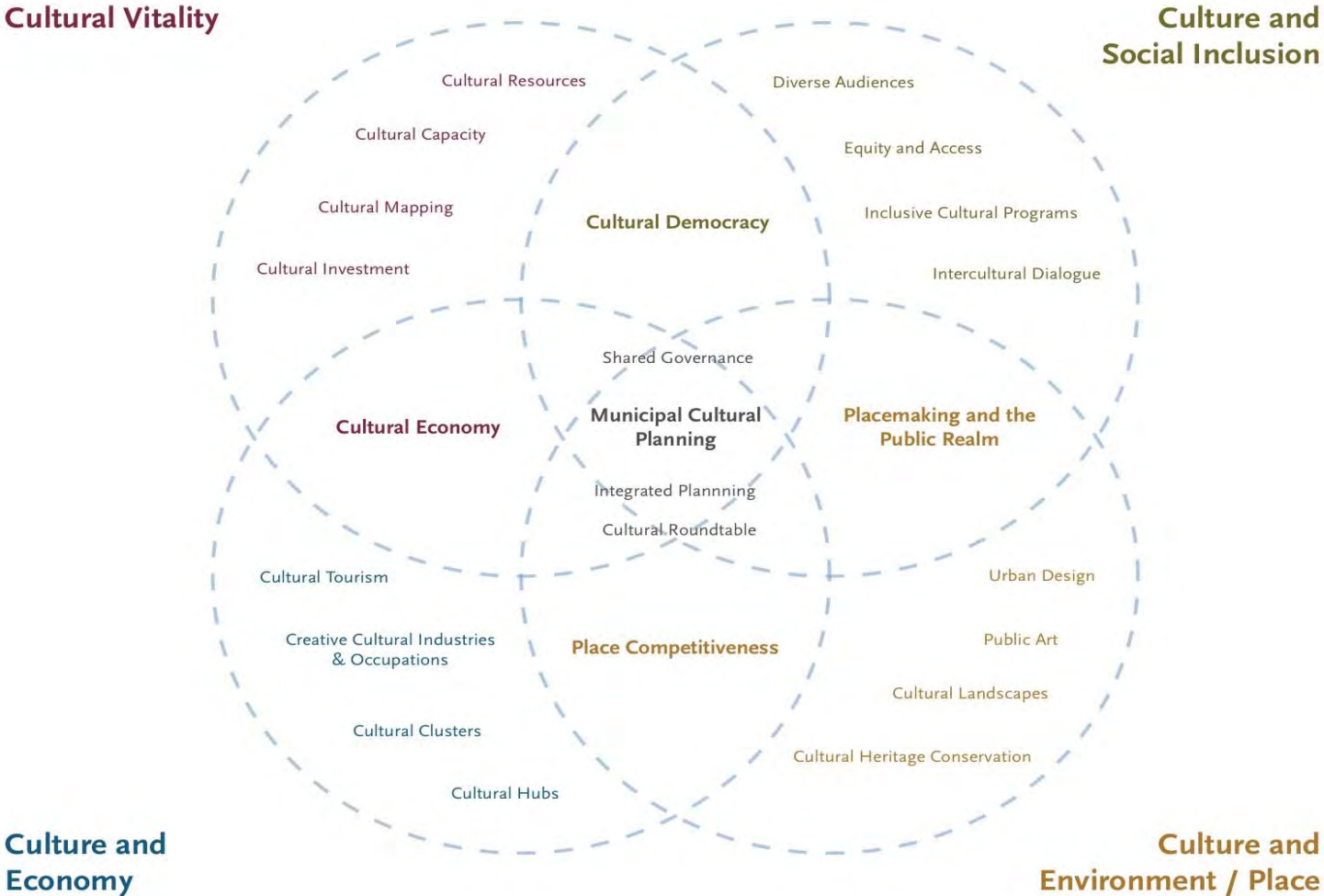
Vaughan joins leading municipalities in Canada and internationally in embracing culture as one of four essential dimensions of sustainability. Implementing *Creative Together* and building capacity for integrated planning for culture will support the City of Vaughan realizing its commitments to sustainability set out in *Green Directions Vaughan: The Community Sustainability and Environmental Master Plan*.

Agenda 21 for Culture is an agreement agreed to by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace. Recent work has addressed culture and sustainability and can serve as a resource for the City of Vaughan in advancing integrated planning for sustainability. Diagrams of culture and sustainability policy and planning issues are set out in **Figures 8**.

³ The Conference Board of Canada (2008). *Valuing Culture: Measuring and Understanding Canada's Creative Economy*

⁴ *Ibid.*, pg.3

Figure 8: Four Dimensions of Sustainability (Detailed)



The Planning Context

Creative Together provides an integrated planning framework intended to bring cultural considerations into all facets of planning and decision-making. Of particular importance is integrating culture effectively with the three components of the City's overall Growth Management Strategy:

1. Vaughan Vision 20/20:the City's Strategic Plan;
2. Green Directions: The Community Sustainability and Environmental Master Plan;
3. Vaughan Official Plan.

1. Vaughan Vision 2020

Creative Together has been developed in the context of the City's strategic plan *Vaughan Vision 20/20* that espouses the Vision that Vaughan will be:

A city of choice that promotes diversity, innovation and opportunity for all citizens, fostering a vibrant community life that is inclusive, progressive, environmentally responsible and sustainable

Vaughan Vision 2020 identifies a series of strategic initiatives across three areas: Service Excellence, Staff Excellence, Management Excellence. The importance of culture and the commitment to the development of a cultural plan (strategy) was one initiative identified under Service Excellence: 'Preserve our heritage and support diversity, arts and culture'. The development of a Cultural Plan (Arts and Cultural Strategy) was cited as a strategic initiative in *Vaughan Vision 20/20*.

2. Green Directions

Green Directions Vaughan: The Community Sustainability and Environmental Master Plan serves as the City's Integrated Community Sustainability Plan and influences all aspects of the City's operational and regulatory activities, including the growth management strategy. The intent of *Green Directions* is to establish the principles of sustainability, which will then be used in the development of other plans and master plans to achieve a healthy natural environment, vibrant communities and a strong economy.

Green Directions outlines six goals required to 'meet current and future needs for daily living as a complete community' and identifies the following Environmental Ethic:

"In Vaughan, we lead by example as responsible stewards of our community. Our decisions entail determining the impact of our actions on the environment; weighing the social/cultural consequences; and understanding any financial implications. Our actions will enhance both the natural and built environment."

Integrated Community Sustainability Plans (ICSP) are mandated plans for municipalities in Ontario under an agreement between the federal government, the Province of Ontario and the Association of Municipalities of Ontario as a condition for receiving Federal Gas Tax revenues. ICSPs are defined by the agreement as: "a long-term plan, developed in consultation with community members that provides direction for the community to realize sustainability objectives, including environmental, *cultural*, social and economic objectives."

3. Vaughan Official Plan

Part of the *Creative Together* process was consultation with staff and the consultants responsible for preparing the Vaughan Official Plan. The result is that Vaughan has set a new standard in Ontario for effectively integrating cultural planning and municipal Official Plans. The Official Plan sets out a strong commitment to creativity and culture at the level of overall vision and strategic themes as well as in specific policy statements found in several chapters of the Official Plans.

The Official Plan sets out a 'vision for transformation' built on eight themes. While connections to cultural planning and development exist across all eight themes, particularly strong connections are found in the italicized themes below.

1. *A Vision for Strong and Diverse Neighbourhoods* – culture and heritage help define the distinct identities of existing and developing neighbourhoods; a commitment exists to strong neighbourhoods with a full range of community services and amenities including cultural services.
2. *A Vision for a Robust and Prominent Countryside* – connections to the conservation of natural and cultural heritage.
3. *A Vision for a Diverse Economy* – diversifying the local economy through new sources of employment and wealth creation, particularly in the emerging creative economy.
4. *A Vision for a Vibrant and Thriving Downtown* – a vision of the Vaughan Metropolitan Centre as the City's downtown and a culture and entertainment hub.
5. *A Vision for Moving Around without a Car.*
6. *A Vision for Design Excellence and Memorable Places* – ensuring the preservation of the culture and heritage of the historic village cores, making Vaughan a beautiful place through design excellence and placemaking.
7. *A Vision for a Green and Sustainable City* – an integrated vision of sustainability that considers social, economic, environmental and cultural considerations.
8. *A Vision for Directing Growth.*

Figure 9 on the next page details how the strategies in *Creative Together* align with cultural policy directives within Vaughan's updated Official Plan *Vaughan Tomorrow*.

Figure 9: Relationship of strategies from *Creative Together* to the Vaughan Official Plan



Active Together: The Parks, Recreation, Culture & Libraries Master Plan

Active Together constitutes a major element of the planning context for *Creative Together*. The Master Plan recommended support of the existing cultural sector in Vaughan and see more opportunities to participate in cultural events and more arts programs. The Plan cited the emergence of the “Creative City” movement and the importance of culture and creativity in attracting and retaining the “Creative Class.” It cited a range of intrinsic and extrinsic benefits that arts, culture and heritage contribute to a community; for example, these sectors encourage social interaction, stimulate creativity and personal thought, contribute to economic development and tourism, facilitate healthy lifestyles and understanding of others, etc.

Active Together called for the development of an Arts and Culture Strategy (Cultural Plan) to assist build the capacity of, local arts and cultural groups, clearly define the roles and responsibilities of the City and its partners; establishes program, service and facility needs and delivery strategies for the arts; and identifies appropriate means for the promotion and marketing of local arts opportunities.

Among the recommendations of most direct current relevance to *Creative Together* are the following:

1. Continue to work with the arts and cultural community to optimize the utilization of existing meeting/gathering spaces for their potential to accommodate the needs of these groups.
2. Ensure that all new community centres and renovations to existing community centres have sufficient space for arts programming. Consideration should be given to accommodating local introductory-level arts and cultural needs through these spaces and flexible design for a range of programming (e.g., dance, music, painting, pottery, etc.).
3. The City should encourage the display of local arts and cultural exhibitions in indoor public spaces, including all existing and future community centres and libraries. The City should also review the potential for public gallery space in the new Civic Centre.
4. Encourage arts-based components through outdoor facility design to allow casual and programmable opportunities at civic spaces and public parks.
5. The City should complete a strategy for utilization of City-owned historical houses by the community

Vaughan Economic Development Strategy

Another major aspect of the planning context for *Creative Together* is the *Vaughan Employment Sectors Strategy Study* completed in a parallel process to the cultural plan. The Employment Sectors Strategy Study is a first step toward the development of a new Economic Development Strategy for Vaughan.

Staff of the Economic Development Department was directly involved in shaping *Creative Together* in order to ensure that it informs and supports the new Economic Development Strategy as it is developed.



Teacups by Tung Bui, Vaughan of A Kind

Cultural Mapping Findings

Cultural mapping is a systematic approach to defining and recording a community's cultural assets. In Ontario, municipalities having made commitments to building cultural mapping systems include Oakville, Hamilton, Vaughan and Durham Region. The City of Toronto has partnered with the Martin Prosperity Institute to establish *Placing Creativity* a group that brings together individuals from academic, government and community organizations to advance thinking and practice in cultural mapping. In August 2009, the Province of Ontario launched the *Creative Community Prosperity Fund*, a \$9 million funding commitment with cultural mapping and municipal cultural planning forming key funding priorities.

Cultural mapping as it is understood and practiced in Ontario has two dimensions – one tangible (or quantitative) the other intangible (or qualitative).

1. *Resource Mapping* – identifying and recording tangible cultural resources usually making use of Geographic Information Systems (GIS) tools and platforms; and,
2. *Community Identity Mapping* – exploring a community's 'intangible cultural resources' – the unique stories and traditions that define a community's identity and sense of place.

1. Cultural Resource Mapping

Vaughan has established itself as a leading municipality nationally in entrenching a formal commitment to cultural mapping in the Official Plan.

"Cultural mapping is a systematic approach to identifying and recording cultural resources. It can identify and record tangible cultural resources using GIS tools, but can also use community identity mapping to explore intangible cultural resources, such as unique histories, values, traditions and stories that combine to define a community's identity and sense of place.

Through multimedia enriched web-based maps, cultural mapping enhances access to information on local cultural resources for residents and visitors and provides a platform for marketing and promoting these resources. Cultural mapping also establishes a base of information to support planning decisions, and can identify resource distribution to assist in identifying new and emerging cultural industries and employment sectors."

Vaughan Official Plan: Economy Chapter

The cultural asset mapping undertaken as part of the *Creative Together* process was guided by three goals:

- i. To establish *baseline information on cultural resources* in Vaughan and to complete initial analysis of these findings;
- ii. To establish the *ongoing mapping system* that will be used to expand mapping over time; and,
- iii. To *recommend next steps* and opportunities for further mapping work.

The key to cultural mapping is consolidating cultural information from diverse sources in a consistent and coherent set of categories called a Cultural Resource Framework (CRF) consisting of six categories:

- Creative cultural industries
- Community cultural organizations
- Festivals and events
- Spaces and facilities
- Cultural heritage
- Natural heritage.

Each category is then subdivided into a series of sub-categories.

The foundation of the CRF is Statistics Canada's *Canadian Framework of Cultural Statistics*.⁵ This Framework outlines how the Federal government has defined the creative cultural sector in Canada and reflects North American Industry Classification System (NAICS). The CRF does not stop with Statistics Canada data. Additional layers are added including information on natural and cultural heritage maintained by municipalities under provisions of a range of statutes including the Ontario Heritage Act, Ontario Planning Act, the Cemeteries Act, among others.

The cultural mapping system and methodology used in the *Creative Together* process consolidates data from a number of primary sources including Statistics Canada and local Yellow Pages. Important additional data was secured from the City of Vaughan Cultural Services.

Based on the CRF, an initial baseline mapping in Vaughan revealed 644 cultural assets as follows.

Creative Cultural Industries	276	Community Cultural Organizations	22
Festivals and Events	8	Spaces and Facilities	67
Cultural Heritage	279	Natural Heritage	2

According to the cultural mapping data, Vaughan's larger creative cultural industry categories include the following.

- Design 61
- Advertising 43
- Performing Arts 38
- Photography 35
- Visual Arts Instruction 34
- Architecture 28
- Film and Video 16
- Publishing 12

These numbers do not, of course, capture all Vaughan's diverse cultural assets but rather represent the beginning of developing a more systematic documenting of resources.

While the mapping findings reveal much for which Vaughan can be proud, on a comparative basis with other municipalities the results reveal gaps and shortages (Appendix A). For example, Vaughan has fewer museums (two) compared to other municipalities of comparable size. Vaughan has a relatively high number of commercial art galleries but only has one public art gallery and one theatre with the smallest number of seats of any other municipality examined.

Commitments to new facilities and programs are recommended in *Active Together*, including proposals for cultural spaces in community centres. These investments are critical to Vaughan offering the kinds of community facilities and amenities needed to attract and retain people and investment in a highly competitive economic environment.

2. Community Identity Mapping Process and Initial Findings

Stories have been called 'the DNA of culture.' If cultural mapping focused only on tangible assets it would miss the very essence of local culture. Two first steps in community identity mapping were undertaken for *Creative Together*. The first was preparation of a historical narrative telling the story of significant aspects of Vaughan's natural and cultural history. The second step was preparing a presentation illustrating the evolution of people and places in Vaughan over the period of the historical narrative drawing on contemporary and archival maps and images. This presentation will be available via a website and will support the communications strategy to introduce *Creative Together* across the community.

⁵ <http://www.statcan.gc.ca/pub/81-595-m/81-595-m2004021-eng.pdf>

Vaughan's cultural history dates back thousands of years to when First Nations occupied many sites along the tributaries of the Humber and Don Rivers. In the 18th and 19th centuries, European immigrants began to farm Vaughan's lands and harvest natural resources. This led to the founding of the historic villages of Kleinburg, Maple, Thornhill, and Woodbridge, which served as centres for a largely rural area. These villages followed the patterns of First Nations settlement along streams and trails. The Village of Thornhill, for example, was conveniently founded on the Don River for mill power and on a former First Nations trail now known as Yonge Street. Twentieth century developments in the City have also added to the cultural heritage resources of the community.

Vaughan has its own unique story of a 'place' which emerges through the people who have inhabited the area for many centuries. Each historical period in has left a legacy, including physical sites and landforms, artifacts, images, place names, stories, and neighbourhoods as a collection of assets which serve as reminders, both tangible and intangible, of the city's history and culture. Vaughan's tangible and intangible assets help us better understand the history and context of many of the challenges that face us today and are indispensable to shaping the plans and strategies we need for today and tomorrow.

The identity mapping work completed during *Creative Together* sets the stage for a richer exploration of the stories that define Vaughan, as proposed in the "Actions" section below.

An Ongoing Mapping System for Vaughan

Next Steps in Cultural Mapping

The cultural mapping work undertaken for *Creative Together* marks the beginning not the end of Vaughan's efforts in cultural mapping. The work has put in place a mapping system to enable a wide range of stakeholders to update, maintain and continuously expand cultural mapping information. The system will create a 'cultural portal' for Vaughan – a single point of access to the wide range of cultural assets the City has to offer.

A range of opportunities exist to expand the City of Vaughan's cultural mapping system and capacities. A consistent definition of cultural resources contributes to building connection between cultural mapping other cultural and heritage information systems.

- The City's Register of Cultural Heritage Resources
- The City's Archaeological resources database
- Future development of inventories and management systems for public art.

It will also enable a layering of cultural information in the City's GIS system.

Success in maintaining and expanding Vaughan's cultural mapping system must be a collaborative effort involving a number of City departments (Recreation and Culture, Planning, Economic Development, and others) and key agencies such as the Vaughan Public Libraries with its strong knowledge management systems and expertise. A community-based Cultural mapping collaboration should be established and terms of reference developed to address issues such as:

- Developing policies and protocols to guide future data collection.
- Examining opportunities to tap resources to expand and deepen information on cultural resources for access by residents and visitors.
- Examine opportunities for linking the Vaughan mapping system to mapping systems and capacities for York Region.

Community Engagement Themes

The objectives of the community engagement process were to solicit input and feedback from the community and to help shape a shared vision and to prioritize actions for *Creative Together*. The engagement process for the Vaughan Culture Plan was three-pronged:

1. A community survey made available on the web from November 26, 2009 to January 31, 2010 which was widely circulated and to which 80 responses were received
2. A community forum held December 9, 2009
3. A series of interviews with the mayor and several members of council held January 5th and 11th, 2010.

Summary themes are set out in the chart below.

<p><i>Establish strong vision</i> Establish a strong integrated vision for culture but ensure it comes with concrete, realistic and achievable actions.</p>	<p><i>Integrate with Official Plan</i> Ensure Cultural Plan contributes to support implementation of policies in the Official Plan.</p>	<p><i>Build it for Vaughan</i> Don't try to replicate Toronto but expand cultural opportunities in Vaughan and expose residents to high quality cultural offerings in their own backyard.</p>
<p><i>Grow the creative economy</i> Promote culture's role in building Vaughan's future prosperity; ensure integration of Cultural Plan and new Economic Development Strategy .</p>	<p><i>Build central cultural facilities and meeting places</i> Exploit proposals for Metropolitan Centre and Civic Centre to build central gathering places 'where we can see one another'.</p>	<p><i>Increase investment</i> The Cultural Plan must be more than words; it must be accompanied by increased staff time and investment consistent with the larger City goals.</p>
<p><i>Foster a community of artists and creators</i> Provide opportunities for emerging and established artists to connect and showcase their work.</p>	<p><i>Celebrate diversity</i> Acknowledge and celebrate Vaughan's diverse communities as well as the bonds that unite them.</p>	<p><i>Communicate and change mindsets</i> Broaden community understanding of culture as key economic and community asset, support must be understood as an investment not an expense.</p>
<p><i>Strengthen festivals</i> Festivals are essential to cultural life and building new audiences; many current festivals are struggling; new ones are needed.</p>	<p><i>Develop public-private sector partnerships</i> The City cannot do it alone; new development plans offer important opportunities to partner on new facilities and programs.</p>	<p><i>Enhance quality of place</i> Culture is key to Vaughan being a place where people will want to live, work, play and invest.</p>
<p><i>Leverage public transit</i> Ensure access to public transit as a factor in locating new facilities; leverage new subway as cultural hubs.</p>	<p><i>Increase opportunities and access</i> Expose residents to cultural and artistic opportunities in the places where they live and already spend time.</p>	<p><i>Promote existing resources and activities</i> Increase awareness of rich existing activity that is unknown and underappreciated.</p>
<p><i>Expand community engagement</i> Build community involvement, particularly in developing the volunteer base.</p>	<p><i>Eliminate barriers</i> Identify and remove barriers in planning system (e.g. zoning bylaws) that block creativity and culture.</p>	<p><i>Involve and engage youth</i> Build audiences and artists of the future.</p>

<p>Strengthen neighbourhoods Vaughan’s communities have unique identities expressed through culture and heritage; celebrate and build on these strengths.</p>	<p>Create beautiful, culturally rich places Build beautiful and memorable public spaces; connect the Cultural Plan to public realm arguments for strong urban design and investments in public art.</p>	<p>Conserve heritage Ensure does not mean the loss of natural and cultural features and countryside; connect Cultural Plan and Heritage Plans.</p>
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Vision and Principles

Vision of Vaughan

In 20/20 successful implementation of *Creative Together* will mean a Vaughan in which:

“Creativity and culture have been instrumental in Vaughan transforming itself into a distinctive, vibrant and sustainable urban municipality. The City is recognized for its success in integrated planning for culture in which culture is woven into all facets of planning and decision-making. Expanding creative cultural industries and a strong cultural sector are major drivers in a diversified leading regional economy. A ‘culture of design’ infuses decisions, producing a city that boasts exceptional quality of place with beautiful and memorable places throughout the community. Culture and heritage form the basis of a strong shared identity and pride in community. Vaughan communicates a unique image and identity regionally, nationally and internationally.”

Principles

Creativity - We value artists and creators as an essential source of the new ideas, innovation and technologies important to our future.

Sustainability - We believe in vision of sustainability integrating social, economic, environmental and cultural dimensions.

Diversity - We believe culture is a powerful tool for celebrating diversity and fostering inclusion.

Prosperity - We see creativity and culture as major drivers in building a diverse and prosperous economy.

Identity - We understand culture and heritage defining the unique identities of neighbourhoods as well as the shared identify of the city as a whole.

Accountability – We will strive to ensure the most efficient and effective use of City resources and will strive for continuous innovation in addressing the needs of the community.

Collaboration - We support cultural organizations working together towards shared purposes.

Strategies and Actions

The table below is a summary of Strategies and Actions in this Plan. Timelines, potential budget and year impacts are outlined. It should be noted that the approval of this Plan does not automatically approve the outlined funding requirements. Actions requiring future funding will be reviewed as part of the City’s budget approval process in the year the lead department submits the request for its consideration for funding. Costs outlined are ranges only or estimates based on current costs and best-practices and may not necessarily represent final cost impacts.

Action		Timeframe									Responsibility	Financial Implications				
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Yes/No	Operating	Capital	Estimated costs in thousands /Year to be Requested in Budget
Strategy 1: Creative Economy - Strengthen and diversify Vaughan’s economy by leveraging its creative and cultural assets.																
Action: 1.1: Build on current strengths in the creative cultural industries to support growth in the sector.																
	Assess the competitiveness of targeted creative industry sectors by defining established, emerging, declining and potential industries using tools such as OMAFRA’s Assessment Tools for Local Economic Development.											Economic Development	N	N		
	Continue to develop Vaughan’s cultural mapping systems and capacities to support strategies and investments in the creative cultural industries.											Economic Development	N	N		
	Capitalize on the activities of the Vaughan Business Enterprise Centre to assist creative entrepreneurs and small and medium businesses.											Economic Development	N	N		
	Examine the potential for an Entrepreneurial Leadership platform to mentor and encourage the cultural industry sector.											Economic Development	N	N		
	Develop initiatives and incentives to attract creative talent, investment and industries.											Economic Development	N	N		
	Increase staff resources to focus greater attention on creative cultural industries, and cultural clusters.											Economic Development	Y	N		\$90 2011

Action		Timeframe									Responsibility	Financial Implications			
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Operating Yes/No	Capital	Estimated costs in thousands /Year to be Requested in Budget
Action 1.2: Promote and market the City of Vaughan as a cultural tourism destination with unique cultural experiences and amenities.															
	Include cultural tourism in the overall marketing of tourism initiatives for the City.											Economic Development	Y	N	\$50 2012
	Explore collaboration with York Region in the development and promotion of cultural tourism and cultural tourism programs and services.											Economic Development	N	N	
	Encourage the collaboration across York Region of cultural mapping systems currently in place to increase awareness and promotion of Regional cultural assets.											Economic Development	N	N	
	Explore strategies with York Region for accessing tourism marketing investments through the new Regional Tourism Organization resulting from the Government of Ontario's regionalizing of tourism marketing funding.											Economic Development	N	N	
	Explore the use of cultural tourism web applications such as itinerary builders, podcasts, video clips etc. that augment Vaughan's or a Regional cultural mapping system.											Economic Development	N	N	
Action 1.3: Strengthen existing and support the development of new festivals and events in Vaughan by developing a cultural festival and events strategy.															
	Review and develop recommendations for a festivals and events strategy that includes funding and marketing strategies.											Corporate Communications	Y	N	\$50-300 2013
	Consider the establishment of new festivals of international caliber that are linked to emerging cultural hubs such as the Metropolitan Centre.											Economic Development	N	N	

Action		Timeframe									Responsibility	Financial Implications			
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Operating Yes/No	Capital	Estimated costs in thousands /Year to be Requested in Budget
Action 1.4: Undertake a place-branding strategy that leverages Vaughan's unique cultural assets to articulate a unique and compelling identity for the City.															
	Consider the inclusion of Vaughan's cultural assets/ identity in a City place-branding strategy.											Economic Development	Y	N	\$50 2011
Strategy 2: Creative Capacity – Support the development of a healthy and sustainable cultural sector in Vaughan.															
Action 2.1: Develop a Vaughan investment strategy and incentives for cultural development.															
	Prepare a report and recommendations for a Vaughan Cultural Investment Fund.											Recreation & Culture	Y	N	\$50-300 2012
	Review and assess current cultural funding opportunities/programs at other levels of government and their potential link to City initiatives.											Recreation & Culture	N	N	
	Explore opportunities to develop an 'endowment' fund to build cultural initiatives, infrastructure and development.											Recreation & Culture	N	N	
Action 2.2: Facilitate networking and leadership development to strengthen capacity and organizational sustainability across Vaughan's cultural sector.															
	Examine opportunities to collaborate with community and Regional partners to increase learning and development of Vaughan's cultural sector.											Recreation & Culture	N	N	
	Collaborate with cultural sector stakeholders, businesses and community partners to develop an annual summit or conference as a networking vehicle for the incubation of ideas and potential initiatives.											Recreation & Culture	N	N	

Action		Timeframe									Responsibility	Financial Implications			
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Operating Yes/No	Capital	Estimated costs in thousands /Year to be Requested in Budget
Action 2.3: Strengthen promotion and marketing of Vaughan's rich cultural and heritage resources through communications and engagement strategies.															
	Develop a communication and marketing strategy, tools and marketing materials to increase awareness of culture and heritage resources/ initiatives to promote cultural and heritage assets.											Recreation & Culture	Y	N	\$50 2012
	Include, promote and profile Vaughan artists, arts and cultural groups and activities in festivals and events.											Recreation & Culture	N	N	
	Increase staff resources to develop programs, services and opportunities for community cultural initiatives and development.											Recreation & Culture	Y	N	\$80 2012
Action 2.4: Pursue opportunities for increased programming initiatives in community centres, civic spaces and with community partners.															
	Create a working group with representation from Recreation and Culture and Vaughan Public Libraries to review potential partnerships in cultural programming initiatives.											Recreation & Culture	N	N	
	Develop partnerships with community artists, and cultural organizations for cultural programs and initiatives.											Recreation & Culture	N	N	

Action		Timeframe									Responsibility	Financial Implications				
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Yes/No	Operating	Capital	Estimated costs in thousands /Year to be Requested in Budget
<p>Strategy 3: Creative Places - Create memorable cultural spaces and places across the community to strengthen quality of place.</p>																
<p>Action 3.1: Embrace an integrated systems vision for cultural facility development.</p>																
	Identify spaces in new buildings and those designated for adaptive re-use to provide a range of interconnected or stand-alone spaces to be used for cultural activity and initiatives.											Recreation & Culture	N	N		
	Examine opportunities to create cultural clusters and hubs to support the growth and development of the creative cultural industries in Vaughan.											Recreation & Culture	N	N		
<p>Action 3.2: Leverage land use policies to support the growth of cultural clusters and cultural hubs.</p>																
	Support the development of cultural clusters and hubs across the community through land use planning tools.											Development Planning	N	N		
	Support the provision of affordable spaces to support creative and cultural industry development.											Development Planning	N	N		
	Support housing options for the creative cultural sector within areas designated for intensification or residential to attract and retain talent.											Development Planning	N	N		
<p>Action 3.3: Develop existing and potential creative clusters and cultural centres in neighborhoods and civic spaces.</p>																
	Complete a feasibility study to explore the development of a municipal art gallery at the Civic Centre campus.											Recreation & Culture	N	Y		\$50 2009

Action		Timeframe										Responsibility	Financial Implications		
No.	Task	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Lead Department	Operating Yes/No	Capital	Estimated costs in thousands /Year to be Requested in Budget
	Encourage the development of a large performing and/or visual arts centres as part of the Metropolitan Centre development.											Economic Development	N	N	
	Encourage the participation of cultural sector representatives on municipal design panels, and public, statutory and non-statutory committees.											Recreation & Culture	N	N	
Action 3.4: Build culturally rich public spaces across Vaughan through a commitment to strong urban design, investment in public art and place making.															
	Involve representatives from the cultural sector and artists on public design panels in the planning for public spaces and civic places where appropriate.											Development Planning	N	N	
	Develop a Public Art Policy that identifies a funding source for public art from private/development sources.											Policy Planning	N	Y	\$50 2011-2013

Strategy One: Creative Economy

Strategy 1:

Creative Economy - Strengthen and diversify Vaughan's economy by leveraging its creative and cultural assets.

It is the policy of Council 'To attract and support the growth and expansion of creative and cultural industries throughout Vaughan as an important and growing sector of the economy.'

"A strong and diverse economy includes a focus on fast-growing creative (and) cultural industries. Creativity and culture not only contribute to economic growth, but they enhance communities to attract more residents and employees, leading to further economic growth. Vaughan's significant cultural resources, ethnically diverse population, and vibrant culture provide a good framework for developing stronger cultural industries. Vaughan will support growth in creativity and culture through a broad approach to cultural recognition and support. Public realm investments and programming, such as the new Civic Square, will provide enhanced public spaces that offer further opportunities for festivals and other events. Broader support for cultural facilities and activities within Centres and other appropriate areas will nurture cultural industries and allow the formation of larger cultural clusters."

Vaughan Official Plan: Economy Chapter

Considered globally as one of the drivers of the knowledge economy, creativity and culture is increasingly understood to play a crucial role in economic life by attracting talent and investment, helping express the unique identity of cities and communities, and acting as a catalyst for innovation across all industries.

Recent studies of the creative economies in Eastern Ontario, Southwestern Ontario and Durham Region⁶ offer insights into policy and planning frameworks and data analysis that can inform growing the creative economy in Vaughan. The reports identify four broad categories of actions for municipalities.

- *Coordination of stakeholders* - Effectively positioning the creative economy as a significant economic opportunity requires the collaboration and coordination of various governments, businesses, and intermediaries such as Business Enterprise Centres, educational institutions and not for profit agencies.
- *Enhanced networking and building an environment of creativity* - The creative economy is multi-sectoral and requires both physical and virtual networking opportunities to enable collaboration and foster creativity.
- *Nurturing creative enterprises and people* - Successful business retention and expansion programs geared to the creative economy can provide ongoing programs and support to help existing businesses expand with new products and new markets.
- *Marketing and place-branding* - A strong quality of place experience is required to attract and retain creative people and industries. This includes: recreational and cultural amenities, diversity of entertainment offerings, public transit, community safety, availability of health care etc. But people also want to live in places with a distinct identity and sense of place emerging from the unique stories and history of the community, distinctive natural and cultural heritage, etc.

⁶ Millier, Blais, Dickinson, AuthentCity, Martin Prosperity Institute (2009). Canada's Creative Corridor: Connecting Creative Urban and Rural Economies within Eastern Ontario and the Mega Region

Action: 1.1:

Build on current strengths in the creative cultural industries to support growth in the sector.

The Province of Ontario has signaled a growing interest in the creative cultural industries. The Ontario Ministry of Finance's report *Toward 2025: Assessing Ontario's Long-Term Outlook* identified the 'Entertainment and Creative Cluster' as one of three high potential growth areas in the economy alongside Information and Communications Technologies (ICT) (with which the creative cultural industries have strong ties) and Financial Services.

The Ontario Ministry of Agriculture, Food and Rural Affairs (OMAFRA) recently piloted a program to support Ontario municipalities in examining their strengths in the creative cultural industries. A more rigorous analysis was applied to both creative industries and creative occupations using Statistics Canada Canadian Framework for Culture Statistics. Occupations within the creative class were classified using Richards Florida's framework for the creative class. This analysis should be accessed to acquire finer insights into Vaughan's competitive strengths.⁷

Priority / Timeframe: Short to Mid Term: 1-5 years

Lead: Economic Development

Tasks:

1. Assess the competitiveness of targeted creative industry sectors by defining established, emerging, declining and potential industries using tools such as OMAFRA's Assessment Tools for Local Economic Development.
2. Continue to develop Vaughan's cultural mapping systems and capacities to support strategies and investments in the creative cultural industries.
3. Capitalize on the activities of the Vaughan Business Enterprise Centre to assist creative entrepreneurs and small and medium businesses.
4. Examine the potential for an Entrepreneurial Leadership platform to mentor and encourage the cultural industry sector.
5. Develop initiatives and incentives to attract creative talent, investment and industries.
6. Increase staff resources to focus greater attention on creative cultural industries, and cultural clusters.

Resource Implications: Additional resources will be required to implement the increase in staff recommendation with an estimated cost of \$90,000.

Leading Practice: Vaughan Cinespace Film Studios and York University Interdisciplinary Project - Researchers are expanding the GTA's capacity for 3D film production and have invested \$1.4 million in an interdisciplinary project which includes filmmakers, vision scientists, psychologists and creative industry partners.

⁷ Statistics Canada (2004). The Canadian Framework for Cultural Statistics: www.statcan.gc.ca/pub/81-595-m/81-595-m2004021-eng.pdf

The recent success of films like *Avatar* has changed the perception of 3D film with the public and the major studios. As more live-action films, dramas, and documentaries get developed in 3D over the next few years, the GTA must aggressively build its capacity for 3D film production. 3D FLIC envisions the GTA as a hub for the best quality and most original stereoscopic film production.

Nell Tenhaaf, Professor and Associate Dean, Research, Faculty of Fine Arts - project lead.

3D FLIC has a unique funding arrangement with Ontario Media Development Corporation (OMDC) and Ontario Centres of Excellence. The 3D FLIC team includes: Cinespace Film Studios from Vaughan; the Canadian Film Centre (CFC); Ontario Centres of Excellence (OCE); Computer Animation Studios of Ontario (CASO); 3D Camera Company (3DCC); Creative Post Inc.; Starz Animation Toronto; PS Production Services; Side Effects Software; and Saw VII Production Canada, Inc

Designed to help Ontario's entertainment and creative industries invest in smart ways to grow their competitive advantage in the global marketplace, the partnership fund supports projects involving book and magazine publishing, music, film, television, interactive digital media, and commercial theatre. This industrial cluster experienced growth in 2009 and produces \$15 billion in revenue and over 200,000 jobs, contributing \$12.7 billion to the province's GDP.

<http://www.yorku.ca/mediar/archive/Release.php?Release=1825>



Rina Gottesman, *Finding My Way*, Vaughan Juried Art Exhibition

Action 1.2:

Promote and market the City of Vaughan as a cultural tourism destination with unique cultural experiences and amenities.

Tourism is a strong contributor to Vaughan's economy. Large attractions, such as Canada's Wonderland and the McMichael Gallery are complemented by the small scale tourism experiences and opportunities offered in historic villages cores with their strong heritage buildings and districts, museums and other culture and heritage resources. The Official Plan draws attention to the importance of promoting cultural resources, facilities and events as unique regional tourism destinations, and to promote tourism activities in Vaughan's cultural heritage districts.

Cultural tourism has for several years been one of the fastest-growing and lucrative segments of the North American travel industry. The demand for cultural tourism experiences is being driven by the 50-plus "mature market" seeking learning-based travel and cultural enrichment. Cultural tourists are more highly educated, stay longer in the destinations they visit, earn more, spend more, and are more likely to choose commercial accommodation than to stay with friends or relatives.

Leading jurisdictions are directing increased attention to *place-based cultural tourism* as an alternative to the traditional focus on large attractions. A leading cultural tourism expert in Canada defines place-based tourism as: "Capitalizing on a destination's unique identity, cultural character and 'sense of place,' place-based cultural tourism maximizes a destination's appeal to cultural tourists and maximizes a destination's profit from cultural tourism."⁸

Vaughan has the potential to leverage the abundance of cultural resources to create a strong and highly recognized destination. A coordinated approach to promoting and marketing cultural assets will be essential in encouraging local residents and visitors to see and do more.

Priority / Timeframe: Short-term: 1-3 years

Lead: Economic Development

Tasks

1. Include cultural tourism in the overall marketing of tourism initiatives for the City.
2. Explore collaboration with York Region in the development and promotion of cultural tourism and cultural tourism programs and services.
3. Encourage the collaboration across York Region of cultural mapping systems currently in place to increase awareness and promotion of Regional cultural assets.
4. Explore strategies with York Region for accessing tourism marketing investments through the new Regional Tourism Organization resulting from the Government of Ontario's regionalizing of tourism marketing funding.
5. Explore the use of cultural tourism web applications such as itinerary builders, podcasts, video clips etc. that augment Vaughan's or a Regional cultural mapping system.

⁸ Steven Thorne (2008). "Place as Product: A Place-Based Approach to Cultural Tourism." *Municipal World*. September 2008

Resource Implications: Additional resources will be required to implement the cultural tourism initiative at a cost of approximately \$50,000.

Leading Practice: Niagara Greenbelt Tourism Website - Funded by the Ontario Greenbelt Foundation, the project is a joint venture involving Tourism Niagara (a division of Niagara Economic Development Corporation), Brock University's Department of Tourism and Environment, Niagara's Greenbelt municipalities, and participating agencies.

The main product is the Niagara Greenbelt Gateway Website, a project committed to promoting more sustainable modes of tourism and alternative tourism destinations in the Niagara Greenbelt region. The Niagara Greenbelt site is an innovative user-focused site that features trip planning, itinerary building, mapping and directional capabilities, multimedia interpretive aids, user feedback features, and a comprehensive database of Niagara Greenbelt points of interest.

<http://www.niagaragreenbelt.com>



Victor Paluck, *Goal Line*, Vaughan Juried Art Exhibition

Action 1.3:

Strengthen existing and support the development of new festivals and events in Vaughan by developing a cultural festival and events strategy.

The importance of festivals as both economic and community drivers were a strong theme through out the consultation and community engagement process. While important, many existing festivals are struggling with inadequate funding and capacity. Another theme was the need for the City to 'remove barriers' that make organizing and delivering festivals difficult and to help facilitate inter-departmental cooperation in supporting festivals across the community.

Burlington has made festivals and events a key economic development priority and developed a Festivals and Events Strategies to leverage these opportunities and support enhanced collaboration among festival groups and organizers. While the Strategy does not exclude the possibility of the municipality developing and directly delivering future events, the more important role seen for the municipality is that of enabler, incubator and facilitator. The Strategy contains 10 recommendations divided into three categories: Attract New Events; Enhance Smaller Events; Increase Impact of Signature Events

Among the low-cost interventions identified by the Strategy were: development of templates, best practices, further refinement of Festival and Events manuals; web site enhancements; articulating the central theme.

Other municipalities such as Saint John and New Brunswick have supported shared office space and administrative infrastructure for major festival groups.

Priority / Timeframe: Short-term: 1-3 years

Lead: Corporate Communications & Economic Development

Tasks:

1. Review and develop recommendations for a festivals and events strategy that includes funding and marketing strategies.
2. Consider the establishment of new festivals of international caliber that are linked to emerging cultural hubs such as the Metropolitan Centre.

Resource Implications: Additional resources will be required to implement the festivals and events strategy. Best practices show budgets for this from \$50,000 to 300,000 depending on funding models and size of municipality.

Leading Practice: The Vancouver International Digital Festival - Is an event for the top creative minds working in digital media which attracts visionaries from games and digital entertainment, Web 2.0, interactive design, animation and mobile applications, The event has included international business matchmaking, 'big picture' conference sessions on the latest trends and markets in digital media, a recruiting fair, high-level seminars for creators, designers, and producers, and loads of networking parties.

Some Festival highlights have included:

- *Vidfest Opening Gala and Awards Ceremony* - the kick-off ceremony
- *An International Partnering Forum* – which was a full day of networking sessions and targeted one-on-one meetings. Companies looking for business matches, distributors, and development partners in all sectors of the digital entertainment industry were involved and offered the opportunity to meet industry veterans and decision-makers, cutting edge creators and emerging players.
- *A Workshop on Creativity* – featured a prominent speaker offered sessions on the latest tools to build

design programs to speed up production, expand the range of works, and enhance skills in composition and selection,
Screenings – most recent new media on the big screen and exclusive first time screenings.



Vaughan of A Kind 2009

Action 1.4:

Undertake a place-branding strategy that leverages Vaughan's unique cultural assets to articulate a unique and compelling identity for the City.

Vaughan is blessed with a rich history, unique natural and cultural heritage features, an enviable and unique mix of very different communities, people and places spread over a rural landscape including historic village cores. While the diversity of these assets and characteristics are strengths, they also pose a challenge to communicating a coherent image of Vaughan to both residents and visitors. The absence of a downtown has also contributed to a lack of a strong sense of city-wide identity.

Today cities are vying to define themselves as one-of-a-kind authentic places that will lure people, investment and visitors to their locale. Why choose here? What makes us unique? In this context, place-branding has emerged as a critical tool in the competitive places arsenal.

Capturing distinctiveness is the essence of any brand. But identifying the most compelling and, meaningful culture and identity assets in any given locale has often been a daunting process. Today, leading jurisdictions are exploring synergies between cultural mapping and place-branding in order to capture what is unique about a community that makes it a place where people want to live, work, play and invest.

Priority / Timeframe: Short-term: 1 to 3 years

Lead: Economic Development

Tasks:

1. Consider the inclusion of Vaughan's cultural assets/ identity in a City place-branding strategy.

Resource Implications: \$50,000 -Some work has already been completed in this area. Additional marketing and branding costs are required to fully implement this strategy outside of the already budgeted monies and will be identified and requested in the yearly Operating budget process.

Leading Practice: Niagara Originals - Niagara Originals was a place-branding strategy that emerged from a major regional economic development forum in 2007 called Niagara Palooza. One of the primary needs identified at the forum was the absence of a coherent brand for the region. While the Falls enjoyed world-wide recognition, the story of the region beyond the Falls was fractured and confusing.

What emerged from the place-branding research and consultation was a powerful story of originality. For tourists, Niagara's abundance of "original" experiences includes everything from the drama of its great physical assets to its theatre and wineries to its history of entrepreneurs, to leading digital media successes today. The branding platform provides a means of leveraging the unique natural and cultural assets and stories of Niagara to promote the region to both residents and tourists. Most importantly, Niagara communities have a story they can call their own – one that leverages their history and natural wonders but connects them to authentic new dimensions of future growth.

Since the inception of the Niagara Originals strategy more than 70 different business and community sectors and interests have adopted the visual identity. <http://www.niagaraoriginal.com>

Strategy Two: Creative Capacity

Strategy 2:

Creative Capacity – Support the development of a healthy and sustainable cultural sector in Vaughan.

A major outcome of *Creative Together Cultural Plan* is establishing a shared vision of the creative cultural sector that enables partnerships and collaboration across a wide range of arts, heritage, libraries, creative industries and other cultural groups. Many of these organizations face similar challenges in administrative capacity, marketing and audience development, training and professional development, among others.

The community survey revealed the following priorities related to strengthening the cultural sector in Vaughan.

- Strengthen partnerships with the cultural sector, business and community partners;
- Integrate culture more fully in the City's economic development strategies;
- Develop strategies to attract and retain creative talent.
- Integrate culture into planning and decision-making across all departments;
- Increase awareness and understanding of Vaughan's diverse cultural resources, cultural development and planning in the community and among all municipal staff;
- Support networking, information sharing and leadership development;
- Leverage cultural resource mapping to broaden awareness, provide access to information and activities and to determine clusters of activity and areas for potential growth;
- Identify opportunities to enhance or develop diverse activities, spaces and facilities for culture.

Active Together, the City of Vaughan Parks, Recreation, Culture & Libraries Master Plan recommended increased investment by the City in cultural facilities and program delivery. The Cultural Plan provides a framework and set of new understandings and mechanisms to support the implementation of these investments. It does this by:

- Better integrating cultural investments with other City plans and priorities;
- Strengthening cross-departmental planning and investments;
- Leveraging co-investments by community and business partners (through mechanisms such as the Cultural Roundtable).

Action 2.1:

Develop a Vaughan Cultural Investment strategy and incentives for cultural development.

While Vaughan has cultural facilities and programs of which it can be proud, its current level of investment relative to other municipalities remains limited. Comparative research on a range of other municipalities set out in Appendix A indicates that Vaughan is the only municipality surveyed who does not provide grant funding to the cultural sector and the City falls well below others on total per capita spending on culture. The research also confirms that Vaughan currently offers a relatively limited number of venues for cultural activity compared to other municipalities. The levels of municipal staff support for cultural planning and cultural service delivery compared to other municipalities also points to the need for increased investment.

As the City of Vaughan looks forward to investments in cultural development, it can draw on the experience of other municipalities that have undertaken processes to establish integrated Cultural Investment Strategies. These Strategies provide a framework for rationalizing different types of funding and investment to leverage maximum return on investments both inside and outside the municipality. They address a wide range of investment opportunities (e.g. core/operating funding, stabilization funding, fee-for-service models, special project funding, loans and working capital, in-kind support, tax incentives, etc.)

Cultural Investment Strategies can provide a foundation for working with other local sectors and constituencies such as those represented on local cross-sectoral leadership groups (in some communities these take the form of Cultural Roundtable). They can delineate different types of funding and help to address gaps in the local funding ecology.

A consistent theme throughout the community consultations was the desire from participants that the City of Vaughan make an explicit commitment to increased investment in cultural development. This should be based on multi-year financial investment initiatives and incentives and could include per capita targets, percentage bonusing, tax incentives, increasing endowment funds and sponsorships etc.

The City's Cultural Investment Strategy should position the City to develop investment initiatives for funding programs, projects, events and initiatives including support for non-profit cultural organizations. The Cultural Investment Strategy should include a funding partnership strategy to ensure collaboration with community and business partners. Funding criteria should reflect stakeholder and community priorities including the development of innovative projects etc.

Priority / Timeframe: Short-term to Mid-Term:1 to 5 years

Lead: Recreation and Culture Department

Tasks:

1. Prepare a report and recommendations for a Vaughan Cultural Investment Fund the considers the following:
 - i A multi-year funding framework to sustain creative cultural industries, on-profit cultural organizations, festivals and events and activities;
 - ii One-time activities and special project funding for innovative creative projects and initiatives (e.g. interactive digital media, cross disciplinary projects/programs, few forms of interpretation of heritage resources initiatives etc.);
 - iii Project and seed funding for cultural development initiatives which involve a number of partners/collaborators;
 - iv Matching funds for partnerships with private sector for cultural initiatives; and
 - v 'Artist in communities' or 'artist in residence' projects.

2. Review and assess current cultural funding opportunities/programs at other levels of government and their potential link to City initiatives.
3. Explore opportunities to develop an 'endowment' fund to build cultural initiatives, infrastructure and development.-

Resource Implications: There are financial resources required to implement a cultural investment strategy. Best practices show approximately \$50,000 to \$300,000 in municipal funding to cultural organizations etc. depending on size and model of program.

Leading Practice: The St. Catharines Cultural Investment Policy - designed to strengthen, build and invest in the cultural community of the city in order to improve the spirit and quality of life for residents of St. Catharines. It aims to achieve the following goals:

1. Provide access to cultural opportunities for all of St. Catharines' citizens.
2. Enhance St. Catharines' desirability as a community in which to live, work and play
3. Celebrate and encourage cultural and artistic diversity.
4. Promote civic identity.
5. Stimulate economic development and cultural tourism opportunities.

The programs developed to carry out the St. Catharines Cultural Investment Policy are structured to build and strengthen the cultural assets of St. Catharines and to allow for innovation, growth and change in the future.

- **Sustaining Program** – Multi-year funding intended for established cultural organizations, festivals and celebrations and designed to support a range of cultural activities and art forms, reflecting different cultural traditions and art practice.
- **Cultural Development Program** - Intended for new and developing arts and heritage organizations, for established organizations that work on a project basis, and for organizations undertaking a special one-time cultural initiative, festival or celebration. Equipment and small capital costs may be considered.
- **Artist in the Community Program** - Intended to support projects that provide creative opportunities for community members to work with a professional artist, resulting in the public presentation of art expressing community interests and issues. *City of St. Catharines*
http://www.stcatharines.ca/recreation/rec_ps_policies.asp#sccip

Action 2.2:

Facilitate networking and leadership development to strengthen capacity and organizational sustainability across Vaughan's cultural sector.

Many individual artists, cultural workers and cultural organizations have similar needs in terms of professional and organizational sustainability. The City can develop and/or facilitate strategies to address needs such as: networking and knowledge sharing; leadership and skill development; coordinated marketing and communications; collaborative use of space, equipment, among others.

Strong support was voiced during the *Creative Together* engagement process for the potential of developing a shared administrative facility for cultural organizations in Vaughan. Spaces can also be provided under the current initiative to use heritage buildings for studio, administrative and cultural activities. Providing space for cultural organizations and activities and can also be part of the commitments for integrating cultural spaces in new facilities (including libraries and community centres) as articulated in Active Together.

Networking mechanisms to support peer-to-peer learning and knowledge exchange exist in the form of the Museums and Archives Network in York Region and the Southwestern Ontario Cultural Managers Network. The recent establishment of a York Region Arts Council offers strong opportunities to strengthen networks and support leadership development in the cultural sector in Vaughan.

Priority / Timeframe: Short-term: 1-3 years

Lead: Recreation and Culture Department

Tasks:

1. Examine opportunities to collaborate with community and Regional partners to increase learning and development of Vaughan's cultural sector.
2. Collaborate with cultural sector stakeholders, businesses and community partners to develop an annual summit or conference as a networking vehicle for the incubation of ideas and potential initiatives.

Resource Implications: None

Leading Practice: City of Austin Economic Growth and Redevelopment Services

One innovative approach to growing the creative cultural industries can be found in the Creative Industries Loan Guarantee Program managed by the City of Austin Economic Growth and Redevelopment Services

The Program is designed to encourage private lenders to provide financing for creative industries, not-for-profits, related to those creative industries, and individuals involved in the creative industries. The purpose of the program is to enhance job creation and retention of which the creative industries are a vital component.

Austin's cultural sector includes leading edge discipline hybrids such as the emerging 'green' art community which includes a community based organization, Austin Green Art. There are also examples of arts and health strategies such as at the Dell Children's hospital where the Austin Museum of Art (AMOA) works with the hospital's Child Life Department to involve patients in monthly lessons and activities related to a work of art exhibited in the hospital. Patients create unique works of art with AMOA staff members and volunteers. City of Austin.

www.ci.austin.tx.us/telecom/downloads/milprog01.pdf

Action 2.3:

Strengthen promotion and marketing of Vaughan's rich cultural and heritage resources through communications and engagement strategies.

"Understanding and awareness of cultural heritage resources is critical to supporting heritage protection and to learning from the past. In addition to implementing the heritage protection policies of this Plan and encouraging heritage conservation, the City shall play a leading role in promoting cultural heritage resources. The City will work with other organizations and government agencies to promote awareness of cultural heritage resources through a variety of means. The City will also work with owners of cultural heritage resources to ensure heritage protection and conservation."

Vaughan Official Plan: Cultural Heritage Chapter

A strong theme arising from the Creative Together community engagement process was expand awareness and change mindsets in the community about the depth, breadth and importance of cultural assets, paying strong attention to the economic significance of creativity and culture.

A strong role for the City in promotion and awareness is identified as a policy recommendation in the Cultural Heritage section of the Vaughan Official Plan.

A communications strategy should be developed and implemented to support the launch of Creative Together in order to raise awareness both inside the Corporation and across the community.

Emerging communication tools and engagement techniques including web technologies and social media activities can create a central hub for knowledge exchange, cultural information and news.

Priority / Timeframe: Short-term: 1 to 3 years

Lead: Recreation and Culture Department

Tasks:

1. Develop a communication and marketing strategy, tools and marketing materials to increase awareness of culture and heritage resources/ initiatives to promote cultural and heritage assets.
2. Include, promote and profile Vaughan artists, arts and cultural groups and activities in festivals and events.
3. Increase staff resources to develop programs, services and opportunities for community cultural initiatives and development.

Resource Implications: Resources will be required in the development marketing materials and staff resources. Costs estimated to total approximately \$130,000 outside of the current allocated operating budget, will be identified and planned as part of the yearly budget approval process.

Leading Practice: Build a New Life in Prince Edward County interactive website

Prince Edward County was one of the first municipalities in Ontario to develop a municipal cultural plan and to undertake cultural mapping. The Cultural Strategic Plan for Prince Edward County adopted by Council in 2006 set out a range of recommendations about increasing networking and awareness in support of creativity and culture. One outcome of these recommendations was the interactive website Build A New Life in Prince Edward County.

Our Vision: We have a vision of a virtual centre for higher learning: a collaboration centre. It's not a bricks-and-mortar building. It's a place online where researchers & developers and community members from anywhere in the world can meet to exchange ideas about creative rural economies.

One-stop-shopping: The collaboration centre will offer one-stop-shopping for centralized research and development. We'll organize existing research and stimulate new work. You will be able to follow strings of conversations by participants, read their research papers, identify key players and obtain their contact information. It will serve as a catalyst for real-world development.

Results for you: If a university does a study about access to fibre-optics and its relationship to economic prosperity, you might identify an entrepreneurial opportunity to grow the fibre-optic grid or engineer something to facilitate it.

Results for your community: If grape growers can grow more grapes as a result of research they read at the online collaboration centre, our real-world communities can benefit from greater employment, stronger industry, retention, attraction and a greater tax base. We all win.

<http://www.buildanewlife.ca/site/index.php>



Kendall Nichols, *Mischa*, Vaughan Juried Art Exhibition

Action 2.4:

Pursue opportunities for increased programming initiatives in community centres, civic spaces and with community partners.

Active Together drew attention to the opportunity for community centres and libraries to be strong resources for delivering cultural services, providing community gathering space, forging partnerships among cultural organizations.

Public libraries and community centres can serve as important cultural centres at the neighbourhood level. The Vaughan Official Plan expresses a strong commitment to strong and diverse neighbourhoods with access to appropriate community facilities and services to meet the needs of all residents.

Priority / Timeframe: Short-term: 1 to 3 years

Lead: Recreation and Culture Department

Tasks:

1. Create a working group with representation from Recreation and Culture and Vaughan Public Libraries to review potential partnerships in cultural programming initiatives.
2. Develop partnerships with community artists, and cultural organizations for cultural programs and initiatives.

Resource Implications: None

Leading Practice: Toronto Library Art Pass and Toronto Library Literary and Cultural Salon - “Library card holders in Toronto can now borrow a free pass to visit several of the city’s museums, art galleries and other cultural institutions. The passes are good for a family of up to two adults and up to five children (some venues have different admission restrictions). The passes called the Sun Life Financial Museum + Arts Pass can be borrowed from the city’s library branches with a valid library card.

Some of arts institutions participating in the program include the Art Gallery of Ontario, Bata Shoe Museum, Black Creek Pioneer Village and the Gardiner Museum.

Toronto Library Museum Art Pass: Libraries Offer Free Passes to Key Cultural Institutions
http://artgalleries.suite101.com/article.cfm/toronto_library_museum_art_pass#ixzz0hiWm1oY9

The Toronto Reference Library has dedicated a unique public space, The Appel Salon for cultural programming, civic discourse and community engagement. Local, national and international writers, thinkers, artists and newsmakers will be part of a six-part salon series about learning, discovery, exchange of ideas and conversation. <http://www.torontopubliclibrary.ca/appelsalon/index.jsp>

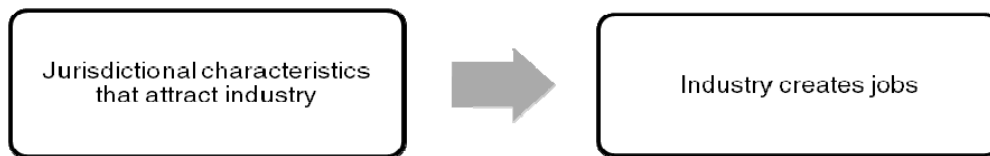
Strategy Three: Creative Places

Strategy 3:

Creative Places - Create memorable cultural spaces and places across the community to strengthen quality of place.

Urban planners and strategists agree that vibrant, authentic places bubbling with lively cultural and entertainment options are magnets that attract and retain creative people. This creative workforce in turn generates wealth in an expanding knowledge economy. The old assumption in economic development was that people follow business and investment. We now know the reverse is true. If we build communities where people want to live and work, business and investment follow people, not vice versa.

Traditional Approach



Emerging Approach



Recent research by the Martin Prosperity Institute on quality of place as an economic driver has examined the importance of beauty and aesthetics as an attractor for creative talent.⁹ Findings confirm that perceived beauty or aesthetic character of a location has a positive and significant effect on perceived community satisfaction. It is one of the most significant factors alongside economic security, good schools, and the perceived capacity for social interaction. The study also found that community-level factors were significantly more important than individual demographic characteristics in explaining community satisfaction.

Creative Together must support policy objectives set out in the Vaughan Official Plan related to the creation of beautiful memorable places across the city through strong commitments to urban design, to investments in public art, to commitments to place making in neighbourhoods and broadly to commitments to enhance the public realm.

⁹ *Beautiful Places: The Role of Perceived Aesthetic Beauty in Community Satisfaction*. Working Paper Series: Martin Prosperity Research. Prepared by: Richard Florida, University of Toronto, Charlotta Mellander, Jönköping International Business School, Kevin Stolarick, University of Toronto March 2009

Action 3.1:

Embrace an integrated systems vision for cultural facility development.

A national study of cultural infrastructure undertaken by the Centre of Expertise on Culture and Communications at Simon Fraser University identified a growing trend across Canada toward developing facilities designed to leverage the benefits of collaboration and co-location in providing artists and creative practitioners with opportunities for knowledge sharing, networking, sharing of skills and resources, continuing professional development, and social and mutual support. According to the report these include:

- Multi-use hubs that integrate arts, culture, heritage, and library facilities to share resources and operation costs, and to develop strategic partnerships;
- Cultural or creative incubators that offer platforms of support for creators and enable connection, production and networking among creators and with the public;
- Artist live/work space or studio complexes that focus on live/work studios, artists living spaces, and a variety space uses including rehearsal spaces, retail and cafes;
- Integrated community projects that include cultural, environmental and social uses; and
- Multi-sector convergence centres that are designed to maximize socialization, networking and ‘random collisions’ and thus become major connecting hubs and economic engines in communities.

Creative Together will create a more enabling environment for cultural facility development in Vaughan by:

- Leveraging cross-sectoral partnerships
- Utilizing policies and incentives related to new facility development established through the Vaughan Official Plan
- Supporting networking and resource sharing across cultural disciplines/sectors to identify shared facility opportunities.

The Metropolitan Centre in Vaughan is envisioned as the City’s key urban centre and downtown. As such, the Centre can serve as a key cultural hub and point of convergence for a wide range of creative and cultural activity. This hub will support an inter-connected set of cultural spaces and places across the community.

An important step in developing a larger and integrated vision of cultural facilities in Vaughan is completion of a comprehensive space audit. The audit should draw on leading facilities frameworks provided by studies such as the Vancouver Cultural Facilities Plan and other leading practice. One framework developed by AuthentiCity is set out in Appendix D.

Priority / Timeframe: Short, Mid and Long-Term 1- 10 years (Ongoing) Initiatives such as the inventory of cultural facilities can be done immediately, however others may be completed as new spaces/facilities are developed.

Lead: Recreation and Culture Department

Tasks:

1. Identify spaces in new buildings and those designated for adaptive re-use to provide a range of interconnected or stand-alone spaces to be used for cultural activity and initiatives.
2. Examine opportunities to create cultural clusters and hubs to support the growth and development of the creative cultural industries in Vaughan.

Resource Implications: None.

Leading Practice: Vancouver Cultural Facilities Plan - One of the most progressive and sophisticated cultural facilities plan was completed by the City of Vancouver in 2008. In a complex and economically challenging municipal environment, the Plan argues that the role of municipalities in cultural facility provision must broaden from one of direct funding or program delivery to a broader set of responsibilities that includes:

1. Provider – as the major funder and service provider;
2. Facilitator – as an internal enabling role through planning, service delivery, capacity building or resource development;
3. Partner – as a partner with the creative sector, other levels of government, post-secondary or educational agencies, etc. in the development and delivery of facilities and programs

The Vancouver Plan further states that cultural spaces and facilities must be understood not as stand alone facilities but part of a larger cultural ecology in the community: an interrelated system of facilities and activity with specific relationships to neighborhoods, districts and larger regions. It also notes that cultural facilities cannot only be thought of as physical infrastructure but as places where new digital technologies support artists and creators. In the United Kingdom discussions related to cultural facilities are increasingly framed in terms of both 'bricks and clicks.' That is, cultural programming mandates and service delivery move beyond conventional buildings to technological platforms.

vancouver.ca/commsvcs/culturalservices/CulturalFacilities.pdf



C.J. Miller, *Canola and Poppies*, Vaughan Juried Art Exhibition

Action 3.2:

Leverage land use policies to support the growth of cultural clusters and cultural hubs.

Cultural clusters /cultural hubs are a geographically-defined area or space where there is a concentration of cultural activity which can include cultural institutions, arts and cultural venues, live-work spaces for artists, cultural businesses and creative industries. These hubs provide opportunities for public participation, the incubation of ideas, networking and cultural production. Cultural clusters and hubs can help regenerate neighborhoods or downtown cores to attract new residents and services.

The new Official Plan establishes a range of leading land use levers to support the development of cultural clusters and hubs.

Priority / Timeframe: Short, Mid to Long- term: 1 to 10 years (ongoing)

Lead: Development and Policy Planning

Tasks:

1. Support the development of cultural clusters and hubs across the community through land use planning tools.
2. Support the provision of affordable spaces to support creative and cultural industry development.
3. Support housing options for the creative cultural sector within areas designated for intensification or residential to attract and retain talent.

Resource Implications: None

Leading Practice: Hamilton Creative Catalyst Project - One example of a city that has taken an innovative approach to strengthening creative clusters is Hamilton. The City of Hamilton, in partnership with the Imperial Cotton Centre for the Arts, conducted a feasibility study for a Creative Centre (also known as a 'Creative Catalyst'). The study recommends that the creative sector, particularly Hamilton's music industry, be harnessed and catalyzed as a means to grow Hamilton's economy, re-activate the downtown area, improve the physical condition of buildings and neighbourhoods, and build pride in the community.

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

<http://hamilton.ca/ProjectsInitiatives/CreativeCatalyst/http://www.facebook.com/pages/Hamilton-ON/Building-A-Creative-Catalyst-for-Hamilton/87965737054>

Action 3.3:

Develop existing and potential creative clusters and cultural centres in neighbourhoods and civic spaces

The Vaughan Official Plan establishes a strong commitment to community amenities as part of a goal of building strong and diverse neighbourhoods with unique character and sense of place. Community Centres and libraries can continue to include spaces for cultural activities.

Priority / Timeframe: Short, Mid to Long-term: 1 to 10 years (Ongoing)

Leads: Recreation and Culture/ Economic Development Department

Tasks:

1. Complete a feasibility study to explore the development of a municipal art gallery at the Civic Centre campus.-
2. Encourage the development of a large performing and/or visual arts centres as part of the Metropolitan Centre development.
3. Encourage the participation of cultural sector representatives on municipal design panels, and public, statutory and non-statutory committees.

Resource Implications: There are costs associated with the development of cultural centres i.e. art galleries, performing arts centres. These centres may be developed using municipal or private funding. Costs associated with municipally funded cultural facilities shall be identified and requested through the yearly Capital and Operating Budget process. The cost (\$50,000) of completing an art gallery feasibility study was approved in the 2009 Capital Budget.

Leading Practice: Vancouver Roundhouse One of the most admired and successful neighbourhood-level cultural facilities in the country is the Vancouver Roundhouse. The Roundhouse is located in Vancouver's oldest heritage building and has a twofold mandate: to be a centre for community cultural development and a community source for recreational activities for all ages. It is owned and operated by the Vancouver Board of Parks and Recreation. The Roundhouse Advisory Committee is composed of neighborhood representatives, heritage supporters, members of the arts community and Park Board staff. Its features include a black box Performance Centre, an exhibition hall, woodworking, pottery and dance studios, a full size gymnasium, a cafe area, and various multi-purpose spaces.

The Roundhouse most importantly acts as a Connection. It exists to serve the needs of widely divergent communities. It reaches out to the places and situations where those communities feel comfortable. These relationships culminate into Roundhouse programs through sponsorships, partnerships, and the Roundhouse's own productions. <http://www.roundhouse.ca/>

Action 3.4:

Build culturally rich public spaces across Vaughan through a commitment to strong urban design, investment in public art and place making.

The Vaughan Official Plan recognizes the importance of beautiful spaces and places across the community as both an economic and quality of life imperative. The Official Plan encourages excellence in design in all areas of city building encompassing both public and private sector development, and addressing a wide range of development issues from buildings to parks to streets to the spaces between them.

The Official Plan also establishes a strong commitment to investments in public art.

“When thoughtful and engaging it can promote important dialogue and discussion, tell a story of our past and contribute to a sense of place or identity. When playful, it can bring a sense of amusement and joy, creating delight for the young and old and produce a place to stop and enjoy the City. The incorporation of public art into Vaughan’s streets and public spaces creates an opportunity to celebrate the unique history and culture of its people and an important legacy for future generations.”

One of the recently completed studies in support of the new Official Plan is the Cultural Built Heritage and Public Art Study/Plan that identifies a series of directions for the development of Public Art in Vaughan.

Priority / Timeframe: Task 1: Short, Mid and Long-term (Ongoing); Task 2 Short-term 1-3 years

Lead: Development Planning and Policy Planning

Tasks:

1. Involve representatives from the cultural sector and artists on public design panels in the planning for public spaces and civic places where appropriate.
2. Develop a Public Art Policy that identifies a funding source for public art from private/development sources.

Resource Implications: Funds will be required to hire a consultant to develop a Public Art Policy. (\$50,000). It should be noted that the Vaughan Official Plan identifies public art to be funded through a 1% charge on private development projects within the City.

Leading Practice: Seattle Public Art and Municipal Art Plan - Seattle was one of the first cities in the United States to adopt a percent-for-art ordinance in 1973. For more than 30 years, our public art program has been considered exemplary. The program integrates artworks and the ideas of artists into a variety of public settings, advancing Seattle’s reputation as a cultural center for innovation and creativity.

The program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase and installation of artworks in a variety of settings. By providing opportunities for individuals to encounter art in parks, libraries, community centers, on roadways, bridges and other public venues, we simultaneously enrich citizens' daily lives and give voice to artists.

The collection includes more than 350 permanently sited and integrated works and 2,600 portable works. Artworks are commissioned through a public process. Panels comprised of professional visual artists along with community and city representatives evaluate the artist applicants. The city stewards and maintains its artworks through an ongoing program of coordinated conservation activities, which include inspections, major restorative work and routine maintenance.

The Municipal Art Plan describes the status of continuing public art projects and establishes the scope of work and budgets for new projects. To create the plan, our staff meets with representatives from each of the city departments to discuss their art priorities and the recommended placement of artwork at specific sites. The Municipal Art Plan is developed by our staff, reviewed by the Public Art Advisory Committee and approved by the mayor.

Artwork projects are determined, in part, by 'One Percent for Art' funding sources. Some funds are restricted to a new construction site or influenced by specific departmental goals and objectives. However, money placed in the Municipal Art Fund may be combined into projects that include funding from several sources. This enables the City to create special projects and citywide programs that have a greater impact than small-scale artworks peppered around the city.

http://www.seattle.gov/arts/publicart/municipal_art_plan.asp



Bowl by Shawn Hermans, Vaughan of a Kind

Working Together

City of Vaughan Role and Mandate in Culture

Like leading jurisdictions in Canada and internationally, the City of Vaughan recognizes a shift in the role of government from a traditional “planner-provider-deliverer” model to an increasingly collaborative “enabler-convener-catalyst-broker” model. To succeed, the City of Vaughan must serve the following roles in support of cultural development:

- Leaders and innovator
- Facilitator and connector
- Provider and deliverer
- Advocate and lobbyist
- Planner and strategist

Internal and External Partnerships and Collaboration

Creative Together will only succeed through the effective collaboration across departments and across the community with business and community partners. It provides a strategic framework for the City and its partners to work toward shared goals and advance economic prosperity and cultural vitality throughout Vaughan.

Some municipalities that have developed cultural plans establish interdepartmental culture teams or working groups to coordinate planning and implementation across departments. These are sometimes accompanied by internal senior or special purpose committee structures (e.g. Culture Committees).

In order to ensure cross-sectoral collaboration with the City and across business, education, the cultural sector, service agencies, community foundations, and social service organizations for example, many communities have established a leadership group (sometimes called a Cultural Roundtable). This group is then mandated to mobilize community partnerships and commitments in implementing immediate cultural planning initiatives and identifying future opportunities. These Roundtables establish working groups or task forces to undertake specific projects or tasks, hold annual cultural summits to discuss issues and celebrate successes, and convene issue-based community forums to discuss specific topics relevant to cultural development.



A possible Creative Together Project Advisory Committee (PAC) has representation from a range of municipal and community interests all of whom have important roles to play. Consideration should also be given to establishing a Culture Committee and/or reconstituting Cultural Advisory Committee with broader representation and responsibilities for ongoing cultural planning and development opportunities in Vaughan.

Going forward, it will be important that Council and staff, citizens and all stakeholders are kept informed through ongoing communications that supports the implementation of Creative Together. An increased leadership role for the City of Vaughan will have staff and resource requirements that will need to be addressed as the plan goes forward.



Photographs from Picture Your Vaughan – June 7, 2006



CREATIVE TOGETHER

APPENDICES

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Appendix A: Comparative Municipal Cultural Investments

ONTARIO CITIES: PER CAPITAL SPENDING ON CULTURE					
MUNICIPALITY	POPULATION (2006)	AREA (km.sq.) (2006)	SPENDING ON CULTURAL GRANTS PER CAPITA (2008)	SPENDING ON ALL CULTURAL SERVICES INCLUDING GRANTS**	SOURCES
Thunder Bay	109,140	328	\$10.46	\$15.93	<i>OMBI Performance Benchmarking Report 2008</i>
Barrie	128,430	172	\$2.06	\$9.29	<i>City of Barrie</i>
St. Catharines	131,989	383	\$0.94	\$2.87	<i>City of St. Catharines</i>
Sudbury	157,857	3200	\$3.00	\$6.80	<i>OMBI Performance Benchmarking Report 2008</i>
Richmond Hill	162,704	101	\$0.08	\$8.61	<i>Town of Richmond Hill</i>
Oakville	165,613	139	1.09	19.21	<i>Town of Oakville (2009 figures)</i>
Kitchener	204,668	137	\$5.50 (2008 estimate) \$6.30 (2010)	Not available	<i>City of Kitchener – (2010 grants spending includes festivals). \$13.7 million on Cultural Services = libraries, capital projects, major performance facility, children’s museum, programming.</i>
Windsor	216,473	147	\$3.53	\$7.65	<i>OMBI Performance Benchmarking Report 2008 (Data for 2007 rather than 2008 like the other participating municipalities).</i>
Vaughan	238,866	274	\$0.01 (SIK)	\$5.44	<i>City of Vaughan</i>
Markham	261,573	213	\$0.46	\$14.53	<i>Town of Markham</i>
London	352,395	421	\$3.24	\$10.70	<i>OMBI Performance Benchmarking Report 2008</i>
Brampton	433,806	267	\$1.58	\$18.95	<i>City of Brampton (2009 figures – unlike OMBI information also includes sports and community events)</i>
Hamilton	504,559	1117	\$2.70	\$37.24	<i>OMBI Performance Benchmarking Report 2008</i>
Mississauga	668,549	288	\$1.57	\$6.25	<i>City of Mississauga (excludes spending on 2 museums and a theatre within Recreation Services)</i>
Ottawa	812,129	2,779	\$4.65	\$24.02	<i>OMBI Performance Benchmarking Report 2008</i>
Toronto	2,503,281	630	\$6.27	\$22.36	<i>OMBI Performance Benchmarking Report 2008</i>
<p><i>NB: Library Services are excluded from all OMBI and City 'spending' figures unless otherwise noted.</i></p> <p>SOURCES</p> <p>Statistics Canada 2006 Census Community Profiles – population and area figures</p> <p>Ontario Municipal CAO's Benchmarking Initiative: <i>OMBI Performance Benchmarking Report 2008.</i></p> <p>Population figures from Association of Ontario Municipalities <i>2006 Municipal Directory</i></p> <p><i>SIK- Services in Kind</i></p>					

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ONTARIO CITIES: FACILITY COMPARISON										
MUNICIPALITY	MUSEUMS	PUBLIC ART GALLERIES	COMMERCIAL ART GALLERIES	THEATRES	THEATRE SEATS	SEATS PER 100 RESIDENTS	ART STUDIOS AND CO-OPS	UNIVERSITIES COLLEGES	DESIGNATED HISTORIC DISTRICTS	DESIGNATED HISTORIC BUILDING (PT. IV – HERITAGE ACT)
Thunder Bay	2	2		2	1747	1.6		1/1	1	25
Barrie	4	1	8	2	795	0.61	1	0/1	0	14
St. Catharines	3	1	9	7	1642	1.24	1	1/1	3	50
Sudbury	6	2	3	3	684	2.27	3	1/2	0	6
Richmond Hill	2	0	11	1	631	0.39	0	0/0	0	55
Burlington	2	1	6	3	539	0.33	1	0/0	0	46
Oakville	3	2	16	3	1950	1.18	1	0/1	3	117
Kitchener	6	3	9	3	2500	1.22	2	0/1	3+	73
Windsor	5	1	12	2	2273	1.05	3	1/1	1+	84
Vaughan	1	1	17	1	381	0.16	0	0/0	4	51
Markham	2	1	9	1	530	0.20	0	0/0	3	119
London	14	4	30	2	2626	0.75	1	0/1	4	251
Brampton	3	1	5	2	1699	0.39	0	0/0	1+	29
Hamilton	9	4	13	13	6948	1.33	2	1/1	7	96
Mississauga	4	6	13	8	2560	0.38	2	0/1	2	108
Ottawa	52	4	1	4	5091	0.62	9	2/1	12	232
Toronto	630	4	130	68	36172	1.45	12	4/5	17+	516
SOURCES	OMA	OAAG	ADAC; Canada 411	PACT	web	ARCCO		Ministry of Training, Colleges and Universities	Ministry of Culture	Ontario Heritage Properties Database

ADDITIONAL SOURCES: McPhail, Keith and Ball, Carla (2003). Comparative Funding to Arts & Heritage. Halifax Regional Municipality RM; Cities of Barrie, St. Catharines, Windsor; and Vaughan and Markham Cultural Directories. City of Sudbury Staff.; LEGEND – Plus sign (+) indicates additional Historic Districts under review ; OMA - Ontario Museums Association; OAAG - Ontario Association of Art Galleries; ADAC - Art Dealers Association of Canada; PACT - Professional Association of Canadian Theatres; ARCCO Artist-Run Centres and Collectives of Ontario

Creative Together: A Cultural Plan for the City of Vaughan – Appendices

ONTARIO CITIES: CULTURAL STAFF COMPARISON									
March, 2010									
MUNICIPALITY	ARTS & CULTURE	GALLERY	THEATRE	MUSEUMS	HERITAGE	FILM	EVENTS	PUBLIC ART	OTHER
Thunder Bay	1 FT 1 PT			2 FT			1 FT 2 PT	1 FT	Volunteer Coordinator– 1 PT Marketing-Sponsorship–1PT
Barrie	3 FT		1 FT				1 FT		
St. Catharines	2 FT 2 PT			11 FT	1 PT		1 FT		
Richmond Hill	1 FT 1 PT		4 FT		1 FT 2 PT		4 FT		Marketing – 1 FT Community Liaison – 1 FT Administration – 1 FT
Oakville	2 FT		6 FT	5 FT 2.5 PT					
Kitchener	4 FT			1 FT			3 FT		
Windsor	1 FT			2 FT 3 PT	2 FT		2 FT		Administration – 1 FT
Vaughan	1 FT		2 FT (Contract)		2 FT				
Markham	2 FT	6 FT 1 PT	7 FT 2 PT	5 FT	3 FT				

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London	2 FT			1 FT			1 FT		
Hamilton	11 FT .6 PT	5 FT	7FT	15 FT	16.71 PT			1 FT	Farmers' Market – 1 FT Sites – 1 FT
Mississauga	6 FT		2 FT	7 FT	3 FT	1 FT		1 FT	Marketing – 1 FT Development – 1 FT

NB:

- This chart is intended to provide an overview of paid full-time (FT) and part-time (PT) municipal staff only and does not reflect seasonal or contractual staff or volunteers;
- Staff of facilities and events run by non-profit organizations are not reflected in this data unless they are full-time or part-time municipal employees however the facilities (refer to previous chart) and events are extremely important as part of the cultural infrastructure and vitality of the community.
- Municipal Heritage staff often report through the Planning Department so may not be reflected in the chart.
- Film, Public Art, Special Event staff and others may report through a different department and not be reflected here.

Quantitative comparisons across communities are difficult given varying definitions of staff positions and operational and administrative responsibilities.

Appendix B: Glossary

The following glossary was compiled from the following sources.¹⁰

Adaptive Re-use: a process that adapts buildings for new uses while retaining their historic or memorable features. An old factory or industrial building may become a mixed-use development involving artists, retail, commercial, non-profit and businesses within the space. A rundown church may find new life as a restaurant.

Art in Public Places: Art that is commissioned, acquired, installed and maintained for temporary or permanent placement in prominent public indoor and outdoor settings. Installation art are works that are created in a multi-dimensional context, such as in a room or building. See Community Public Art below.

Artist: Creator in any art form or discipline.

Professional or Established: artists with specialized training in an arts practice who have been practicing for a number of years (5-10 years); recognized as such by their peers; and are committed to devoting more time to the artistic activity, if financially possible.

Mid-Career: artists who have been practicing for at least three years and who have created and released more than one project or work in a professional context.

Emerging: artists with varying levels of experience and training; have completed/participated in one professional project where they have made a significant contribution; and demonstrate a strong interest in and potential for working in their artistic practice.¹¹

Amateur: students or pre-professionals with limited training and an entry-level interest in one or more art forms

Artists and Community Collaboration: An arts process that actively involves professional artists and non-arts community members working together on creative and collaborative projects.¹²

Arts: Include but are not limited to: performing (theatre, dance, opera, music, puppetry); visual (painting, sculpture, printmaking, pottery, fibre and fabric art); literary (prose, poetry, storytelling); and media (photography, film, video, print, audio, digital and graphic).

Community: Can be made up of a number of neighbourhoods, which collectively identify with community levels of service such as community centres, cultural centres, heritage facilities, libraries, museums, commercial and/or industrial districts, local and regional schools, community halls etc. They can also be created through commonalities such as geographic location, interests, demographics, shared cultural heritage, or simply the desire to come together. In the context of cultural planning and development, “community” usually describes both a physical place, and the more subjective feeling of identity and belonging.

Community Arts: A community-based arts practice linking people and communities with practicing, professional artists. Community art helps targeted communities to collectively express themselves and their unique circumstances, often aiming to create solutions for local issues.

Community Capacity Building: The ability of communities to mobilize residents, organizations and agencies in addressing civic challenges. It requires strong mediating leadership to develop collaborative

¹⁰ Definitions derived from research by Synercom Strategies Inc.: Culturescope Canada; UNESCO (Universal Declaration on Cultural Diversity) Creative City Network of Canada (Intermunicipal Cultural Framework Project); City Repair Projects, Portland; Colin Mercer, 2003; Charles Landry, 2000; and Jon Hawkes, 2001, *AuthentiCity + Toronto Artscapes (Vision 2011)*, 2009.

¹¹ Definitions derived from the Canada Council www.canadacouncil.ca/grants

¹² Ibid

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approaches, engage the skills and knowledge of individuals, resolve issues, and manage change with the intention of strengthening the community.

Community Cultural Development: The use of collaborative, creative and innovative problem-solving approaches and tools to leverage cultural resources in resolving planning issues and concerns of the community. The process provides the opportunity to enhance the quality of life and unique sense of place among residents.

Community Development: A comprehensive approach to local development that involves managing community change by involving citizens in a process of defining what must be done and facilitating their participation in achieving these ends.

Community Engagement: A planned process with the specific purpose of working with identified groups of people, whether they are connected by geographic location, special interest, or affiliation or identify to address issues affecting their well-being.¹³

Community Public Art: Public artworks produced by artists collaborating with communities in response to neighbourhood needs, aspirations, or other community issues which may be sponsored by non-arts organizations.

Community Revitalization: Physical and functional improvements or restoration of neighbourhoods, districts and/or downtowns to create safe, healthy, liveable and viable neighbourhoods. This might include: restoring the existing infrastructure; heritage or cultural amenities; businesses. It can also involve partnering with educational institutions and business associations, or the corporate sector. Revitalization usually recognizes the diversity of activities and residents in attempting to create a sense of place.

Creative Advantage or Competitiveness: The ability of an organization, community or city to sustain creativity and innovation in the growth, distribution, presentation and/or production of products and features which allow them to be competitive in the regional, provincial or global markets and attract individuals to live, participate, work and invest.

Creative City: Cities where local government considers urban investment in culture and creativity significant to their prosperity and quality of life. They are cities where creative and cultural activity is considered important to the city's quality of place, and in helping to reclaim and revitalize neighbourhoods. Creative cities are where local government enables more innovative thinking and problem-solving across all departments and sectors of the economy to shape a city's identity in the face of increasing competition for talent, investment and recognition. Creative and cultural activity is supported as a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups. These cities represent a new generation and an evolving model for urban planning and culture.¹⁴

Creative City Development Scale: The scale measures the characteristics of local cultural economies and assesses the relative strengths of a city in terms of creativity. The scale ranges from a measure of 'basic activity' through recognition of the importance of creatives and creative industries contribution to the economy to a self-sufficient place for cultural industry thereby attracting and retaining talent that can compete on an international level.

Creative Convergence Centres: Convergence centres are a strategically conceived and designed space, area or platform supporting the incubation of creativity, innovation and knowledge-sharing between disciplines. This involves the conscientious planning, location and development of spaces which accommodate a number of disciplines and platforms for learning. Convergence centres represent a new generation of facilities that are differentiated from simply the commercial collocation spaces that

¹³ Charter for Community Engagement, Queensland 2001

¹⁴ Adapted from Carta, M. 2008. *Creative City: Dynamics, Innovations, Actions and Imagine Toronto: Strategies for a Creative City*. <http://www.utoronto.ca/progris/imagineatoronto/home.htm>

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accommodate significant absorption from sector enterprises as well as more industry-specific incubator models.

- *Leadership* – the centres attract a range of cross-disciplinary leadership, formed around a common purpose of innovation. By connecting the necessary diversity of knowledge, entrepreneurship and expertise required to drive a values-based culture of innovation, the leadership teams developed for these centres are able to bring together different disciplines for constructive engagement.
- *Partnerships* - the centres are established through an entrepreneurial, not-for-profit model that facilitate purposeful collaboration and provide a 'neutral sandbox' for the exchange of value, convening of ideas and shared risk among public, private and 3rd sector partners.
- *Talent* - the centres seek to bring together different domains of knowledge, research and practice to build capacity for collaboration across a critical mass of individuals and enterprises. They are hybrid institutions where interaction can occur between multiple disciplines, enabling depth (within specific capabilities) and breadth (across disciplines) of skills and experience.
- *Networks* - as conduits of knowledge and idea exchange, convergence centres function both as physical and virtual hubs that draw on and facilitate collaboration at multiple scales. Their footprints are both physical and virtual - they generate local 'value engines' and regional 'buzz' through propelling place-based interactions and often facilitate the development of global 'pipelines' that extend their connectivity internationally.
- *Place* – these convergence centres are designed as a conscious aspect of the creativity and innovation strategy.

As the physical manifestation of the organizations' core values and strategic intent, these environments encourage flexibility, interaction, collaboration and permeability, connecting on multiple levels to their urban context. These 'domains' of convergence reflect the critical role that this new generation of institution for collaboration provides in driving entrepreneurship, innovation and creativity.

Creative Cultural Industries: A set of industries quantified by Statistics Canada involved in the creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. These are among the fastest growing and include enterprises involved in the performing arts; film and video production; recording and broadcasting; architecture; design (graphic, industrial, interior, fashion, etc; advertising; publishing; new and integrated digital media etc.

Creative Cultural Industry Clusters: Clusters of these industries encourage innovation and creativity—a spur to cultural production which has a positive impact on the economy. In order to flourish creative enterprises increasingly group together in Creative Clusters, pooling together resources into networks and partnerships to cross-stimulate activities, boost creativity and realize economies of scale. In some countries, such as the UK, the government and public policymakers have realized the social and economic potential of this development and are playing an important role in creating an enabling environment for these clusters to grow.¹⁵(UNESCO).

Creative Cultural Occupations: Statistics Canada divides the core creative culture occupations into four main occupational groups. These are the literary arts; visual arts and design; performing arts; and heritage. The secondary occupational groups are: cultural management; technical and operational occupations; and manufacturing occupations.

Creative Economy: The creative economy is an economy driven by ideas, innovation, knowledge, diversity, collaboration and creativity. It encompasses the creative industries in which ideas and intellectual property produce value and generate wealth. It represents an aggregation of a complex collection of industrial and creative service sectors including design, media, advertising, film, music, performing arts,

¹⁵ UNESCO

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publishing and interactive software development. Conceived of as a creative ‘production chain’, these industries form four key links:

- **Creation/content origination** – The multiple processes by which creative material and intellectual assets are originated and produced – this ‘stage’ includes all creative forms (images, ideas, compositions, designs, games, titles and packages)
- **Manufacture** – The making of ‘one-offs’ or proto-types, which may be reproduced later plus specialist goods used towards creative production (such as paint brushes, cameras and musical instruments)
- **Distribution and mass production** – Activities that channel content and services to markets (such as CD replication, shipping and digital delivery systems)
- **Exchange** – The exhibition of creative products (for example, venue-based activities undertaken in theatres, concert halls and cinemas) and the retailing of products (such as books, CDs, games, or even products sold on the basis of brand)¹⁶.

Creative Hub: A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.¹⁷

Creative Industries: include science and engineering, business and finance; law, and health care and related fields, science and engineering, architecture and design, education, information.

Creativity: A generative process of self expression or collective thinking which involves the generation and incubation of ideas and the illumination, confirmation and production of something new. This can be the generation of new ideas or concepts or new associations between existing ideas or concepts.

Cultural Clusters: Geographically-defined networks where there is a concentration of cultural activity which can include non-profit organizations, cultural institutions, arts venues and individual artists alongside other institutions, public agencies, businesses and/or industries. These hubs provide opportunities for public participation, the incubation of ideas, networking and production and are often found in the downtown core in close proximity to cultural facilities and in affordable fringe areas of communities including warehouse or industrial districts.

Cultural Development: A process which supports and facilitates cultural resource development and includes skilled creators, artists and craftspeople as transmitters of aesthetic expression, ideas, aspirations and values in relation to the sociological, economic, environmental and creative aspects of their communities.

Cultural Diversity: Cultural diversity is embodied in the uniqueness and plurality of the identities, artistic disciplines, and vocation of individuals, groups, organizations and communities. Our cultural diversity is a source of celebration, exchange, innovation and creativity and is a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.¹⁸

Cultural Ecology: An inter-connected system of cultural resources and assets which add to the creative fabric or vitality of a community. These cultural resources provide the necessary infrastructure to potentially allow for cross-fertilization between a varied mix of stakeholders and interest groups, cultural producers, artists, entrepreneurs, residents and visitors.

Cultural Governance: The decision-making processes in the management, operation and administration of cultural organizations. Successful governance of cultural organizations relies on strategic partnerships, strong leadership and collaboration between cultural stakeholders, business, other community agencies and various levels of government as well as stable funding mechanisms.

¹⁶ Artscape

¹⁷ Ibid

¹⁸ Adapted from UNESCO Universal Declaration on Cultural Diversity, 2002.

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Cultural Mapping: Cultural mapping is a systematic approach to identifying and recording both tangible (physical or quantitative) and intangible (expressive or qualitative) cultural assets and is a defining characteristic of municipal cultural planning. Cultural resource mapping is built on a consistent set of categories which capture baseline data of the tangible cultural assets in a community within a specific set of categories or Cultural Resource Framework. Cultural identity mapping deals with the intangible assets that define a community's identity, memories, visions and values.

Cultural Resource Framework: (CRF) An organizing tool that establishes a consistent set of categories (taxonomy) of cultural resources for purposes of cultural resource mapping; the first stage in municipal cultural planning. The CRF is based on the Statistics Canada *Canadian Framework of Cultural Statistics* which defines the creative cultural sector in Canada. The categories of cultural resources include: Creative Cultural Industries; Community Organizations; Spaces and Facilities; Cultural Heritage; Natural Heritage; and Festivals and Events.

Cultural Round Table: A strategic leadership group with members drawn from the 'six pillars' of the community for the purposes of implementing municipal cultural plans and identifying ongoing cultural planning. Most Cultural Round Tables established for this purpose include members of Council; municipal staff; representatives of the creative and cultural sector and the business community; important community agencies such as the United Way and Community Foundations; and post-secondary institutions.

Cultural Heritage Landscapes: a defined geographical area of heritage significance, important to the understanding of the history of a people or place. Three broad categories include:

- Landscapes designed and created intentionally by man – garden and parkland landscapes constructed for aesthetic reasons often associated with religious or other monumental buildings and ensembles.
- Organically evolved landscapes – originate from initial social, economic, administrative and/or religious imperative. They fall into 2 subcategories: relic or fossil landscape whereby an evolutionary process ended; a continuing landscape which retains an active social role in contemporary society closely associated with the traditional way of life.
- Associative cultural landscapes - inclusion of such landscapes on the World Heritage List related to powerful religious, artistic or cultural associations of the natural element.

Cultural Tourism: Cultural resources are integrated as part of tourism initiatives to build stronger tourism strength and competitiveness in the market. Cultural resources are developed to meet the particular needs and interests of travelers whose main motivation for travel are experiences in the performing arts; visual arts and crafts; museums and cultural centres; historic sites and interpretive centres; cultural industries and cultural events.

Cultural Vitality: The evidence of what makes a community exceptional or remarkable through the creating, disseminating, validating, and supporting cultural activities and expression as a dimension of everyday life in communities. Cultural vitality is dependent on the protection and advancement of cultural resources to facilitate and continue cultural engagement.¹⁹

Cultural Workers: Individuals involved directly or in support services in the production, presentation and distribution of cultural products.

Culture-Led Regeneration or Revitalization: Physical and functional improvements, renewal or restoration of buildings, neighbourhoods, districts and/or downtowns where culture and creativity play a leading role in transforming spaces or places to create safe, healthy, liveable and viable neighbourhoods. It can involve partnering with educational institutions, service and funding organizations, business associations, and the corporate sector. Regeneration or revitalization usually recognizes the diversity of activities, workers, and residents, in attempting to create a sense of place.

¹⁹ Adapted from *Cultural Vitality in Communities: Interpretation and Indicators*. The Urban Institute, 2006.

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Digital Footprint: In the cultural environment, digital footprint refers to the effective embrace of technology to extend the reach and role of creative endeavours in the digital environment. This occurs through such tools as virtual business networks, on-line audience development programmes, digital programming, and digital art works to name a few.

Facebook: An internet-based social networking service that lets you connect with peers, colleagues and the community, and others who share similar interests (in this case cultural development and planning).

Geographic Information Systems (GIS): GIS is a collection of computer hardware, software, and geographic data for capturing, managing, analyzing, and displaying all forms of geographically referenced information.

Hard Infrastructure: Tangible elements of urban form – workspaces, galleries, theatres, cafes, streets and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity and expression. Infused with a mix of uses, meanings and experiences, these places reveal themselves as authentic, distinctive, permeable and diverse habitats that attract and sustain a diverse range of creative activity.

Growth Plan for the Greater Golden Horseshoe (GGH): Prepared under the Ontario *Places to Grow Act, 2005* as a framework for implementing the Ontario government's vision for building stronger, prosperous communities by better managing growth in the region to 2031. The Plan guides decisions on transportation, infrastructure planning, land-use planning, urban form, housing, natural heritage and resource protection – in the interest of promoting economic prosperity.²⁰

Heritage: All that our society values that provides the living context – both natural and human – from which we derive sustenance, coherence, and meaning in our individual and collective lives.²¹

Heritage Resources: The following definitions form the basis of the Ontario Ministry of Culture's framework for heritage conservation that informs these responsibilities. This framework recognizes both the distinctiveness of the individual categories of cultural heritage resources and the overlap between these categories. The three broad classes of heritage resources are:

- **Immovable Heritage:** land or land-based resources such as buildings or natural areas that are 'fixed' in specific locations; for example:
 - *Structure* – buildings, ruins, and engineering works, such as bridges;
 - *Sites* – archaeological sites, battlegrounds, quarries, earth science sites such as rock formations, and life science sites such as rare species habitats;
 - *Areas* – streetscapes, neighbourhoods, gardens, lakes, rivers and other natural, scenic and cultural landscapes.
- **Movable Heritage:** resources such as artifacts and documents, that are easily 'detachable' and can be transported from place to place; for example:
 - *Objects* – artifacts such as artworks, utensils and adornments, and earth and life science specimens, such as fossils and crystals;
 - *Documents* – including newspapers, letters, films, and recordings;
 -
- **Intangible Heritage:** such as traditional skills and beliefs; for example:

Innovation: The creation or invention of ideas, goods or services that are novel and intended to be useful; intended to create some product that has commercial application and/or appeal to a customer, consumer or audience; the process of generating and applying creative ideas.

²⁰ *Places to Grow: Growth Plan for the Greater Golden Horseshoe, 2006, p.5*

²¹ Ontario Heritage Policy Review (1990)

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Integrated Community Sustainability Plans: Under the *New Deal for Cities and Communities* a Municipal Funding Agreement (MFA) was struck which requires municipalities to develop or enhance Integrated Community Sustainability Plans (ICSP) in order to access Federal Gas Tax Revenues. An ICSP is defined in the MFA as “A long-term plan, developed in consultation with community members that provides direction for the community to realize sustainability objectives including environmental, culture, social and economic objectives” in community planning.²²

Integrated Planning for Community Sustainability: Sustainability is achieved through municipal planning approaches that address issues impeding the viability of communities. The safety, health, environment, economic systems, social issues and cultural resources are planned and managed in consultation with the community to ensure the quality of life and well-being of current and future generations. This is the holistic approach to integrating planning for economic viability, social equity, environmental responsibility and cultural vitality. The cultural dimension encompasses individuals’ values, aspirations, relationships, diversity, creativity and innovation.

Intensification: Increasing intensification of existing built-up areas with a focus on urban growth centres, intensification corridors, major transit station areas, brownfield sites and greyfields in order to ensure the building of healthy and balanced communities and maintaining and improving quality of life.

Land-use Planning: The scientific, aesthetic, and orderly disposition of land, resources, facilities and services with a view to securing the physical, economic and social efficiency, health and well-being of urban and rural communities.²³

Municipal Cultural Planning: A process for leveraging a community’s cultural resources to support economic development and the integration of culture across all facets of municipal planning and decision-making in Ontario. The Ontario Municipal Cultural Planning Partnership defines municipal cultural planning as: “The strategic and integrated planning and use of cultural resources for economic and community development.” The Government of Ontario encourages municipalities to integrate cultural planning into their daily business; to emphasize local arts, cultural industries, heritage and libraries as they plan for economic development and the future of their communities. This means including culture as part of public planning and considering culture when planning for municipal priorities such as: land-use; tourism; youth engagement; economic development; transportation and downtown revitalization projects.²⁴

NAICS: The North American Industry Classification System is a set of industry categories standardized between the United States and Canada. They are used by business and government to classify and measure economic activity in Canada. The numbering system is based on a six-digit code. The first two digits designate the largest business sector, their third digit designates the subsector, the fourth digit designates the industry group and the fifth digit designates particular industries. Stats Canada uses the NAICS coding for the Creative Cultural Industries.

NOCS: The National Occupational Classification was developed in collaboration with Statistics Canada to provide a standardized set of categories describing the work performed by Canadians in the labour market. The numbering system is based on a four-digit code according to skill type and level. The first two digits designate the major occupational group, three digits represent the cluster of occupations and four-digits represent the occupation sub-groups.

Place-Based Planning: Municipal cultural planning shifts the emphasis from discipline-based (e.g., visual arts, museums) thinking to “place-based” perspectives that take as their point of departure the unique needs and character or identity of the community. Municipal cultural involves integrated approaches to the built environment, urban design and “place-making.”

²² Association of Municipalities of Ontario *Integrated Community Sustainability Plan Backgrounder*, 2007.

²³ Canadian Institute of Planners

²⁴ Further information can be found at the MCPP website <http://www.ontariomcp.ca/> and the Ontario Ministry of Culture website <http://www.culture.gov.on.ca/english/about/mcp.htm>

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Place-making: The collaboration with community residents, government and the private sector in the process of enhancing or revitalizing existing places in the community. These public/private efforts can result in design improvements that fundamentally transform a community's facilities, sites, street life and sense of well-being.

Places to Grow Act 2005: This Act guides the Ontario government plan for growth in a coordinated and strategic way. The legislation ensures that growth plans reflect the needs, strengths and opportunities of the communities involved and promotes growth that balances the needs of the economy with the environment. It gives the Ontario government the authority to designate any geographic region of the province as a growth plan area; develop a growth plan in consultation with local officials and stakeholders in any part of Ontario.²⁵

Policy: A consolidated statement of vision, purpose, goals, and objectives for the description and development of activity, production, services, and related resources.

Public Art Program: Public Art programs involve the commissioning, acquisition, installation, and maintenance of works of art in any medium for temporary or permanent placement in a prominent indoor or outdoor setting. Artworks are commissioned through a public process and panels comprised of professional visual artists along with community and city representatives evaluate the artist applicants. City's usually steward and maintain artworks through an ongoing program of coordinated conservation activities, inspections, restorative work and routine maintenance. Some programs are funded by specifying 1% of eligible city capital improvement project funds are allocated for the commission, purchase and installation of artworks in a variety of settings.

A second important aspect of Public Art programs is that of facilitating community public art which involves submission from the community to undertake projects for the beautification of neighbourhoods and can be done in partnership with the private sector.

Small Business Enterprise Centres: Small Business Enterprise Centres (SBECs) have been established provide entrepreneurs with tools to start or expand a small business. SBECs are located across the province. Niagara Falls Area Small Business Enterprise Centre and St. Catharines and Area Small Business Enterprise Centre are two centres in Niagara. They provide: free consultations; research assistance; access to an extensive business resource library and databases; and mentoring and networking opportunities.

Social Marketing: A planned process for influencing specific behaviours for social change. It is based on traditional marketing strategies including: marketing and consumer research; advertising and promotion (including positioning, segmentation, message design and testing, etc.). Social Marketing can play a central role in social, cultural, health and wellness, environment, and other important issues.

Social Media: Internet and web-based technologies which support social interaction. It is a highly accessible and interactive form of social engagement which allows for easy access and dissemination of knowledge, information and networking. It has several components: concept interface for art and information; physical, electronic or verbal media exchange; and social interface for community engagement or with physical print media, electronic broadcasting etc.

Special Event: Similar to a festival, but often with a more specific purpose of celebrating or displaying a particular theme or focus, and including public involvement (e.g., a community art celebration for a centenary). Opening and closing dates and times are usually specified and the program may consist of separate activities in different venues.

²⁵ Adapted from *Places to Grow Act, 2005*. www.placestogrow.ca

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Systems Thinking: A holistic perspective which encourages civic and cultural leaders in communities to support the local culture or the 'cultural ecology' of a community as a system of interrelated elements significant in fostering innovation and strengthening the local economy.

Talent: The driving force behind any effective economic strategy is talented people. We live in a more mobile age than ever before. People, especially top creative talent, move around a lot. A community's ability to attract and retain top talent is the defining issue of the creative age.

Technology: Technology and innovation are critical components of a community or organization's ability to drive economic growth. To be successful, communities and organizations must have the avenues for transferring research, ideas, and innovation into marketable and sustainable products. Universities are paramount to this, and provide a key hub institution of the creative age.

Tolerance: Economic prosperity relies on cultural, entrepreneurial, civic, scientific, and artistic creativity. Creative workers with these talents need communities, organizations, and peers that are open to new ideas and different people. Places receptive to immigration, alternative lifestyles, and new views on social status and power structures will benefit significantly in the creative age. Tolerance, social inclusion and openness are critical to the future success of a community or organization. Research has proven...tolerant communities are more likely to attract coveted high-level human capital (talent) and technological innovation.²⁶

Territory Assets: Sometimes called Quality of Place, included the amenities and other resources of a community or region that can affect the attraction and retention of both individuals and organizations. More than ever before, place matters. Territory assets are the natural, built, and psychological settings of the community. It is the distinct "vibe" that makes communities unique from one another. People want to live in communities that are unique and inspiring to them.²⁷

Twitter: A free social networking and micro-blogging internet service that enables its users to send and read other users' updates known as 'tweets'.

Urban Design Guidelines: provide design principles and specific guidelines for a range of development types and conditions. These can address issues pertaining to public realm and private realm development within the context of environmental sustainability and can include import policies for the inclusion of cultural amenities and elements.

Workforce Planning: Organizations providing information and research, identifying employment trends, targeting opportunities, initiating projects to support the development of solutions to address labour force issues.



²⁶ Talent, Technology and Tolerance definitions adapted from: Florida R., *Rise of the Creative Class*

²⁷ Territory Assets definition adapted from: Florida R., Stolaric, K., and Musante L. *Montreal's Capacity for Creative Connectivity: Outlook and Opportunities*