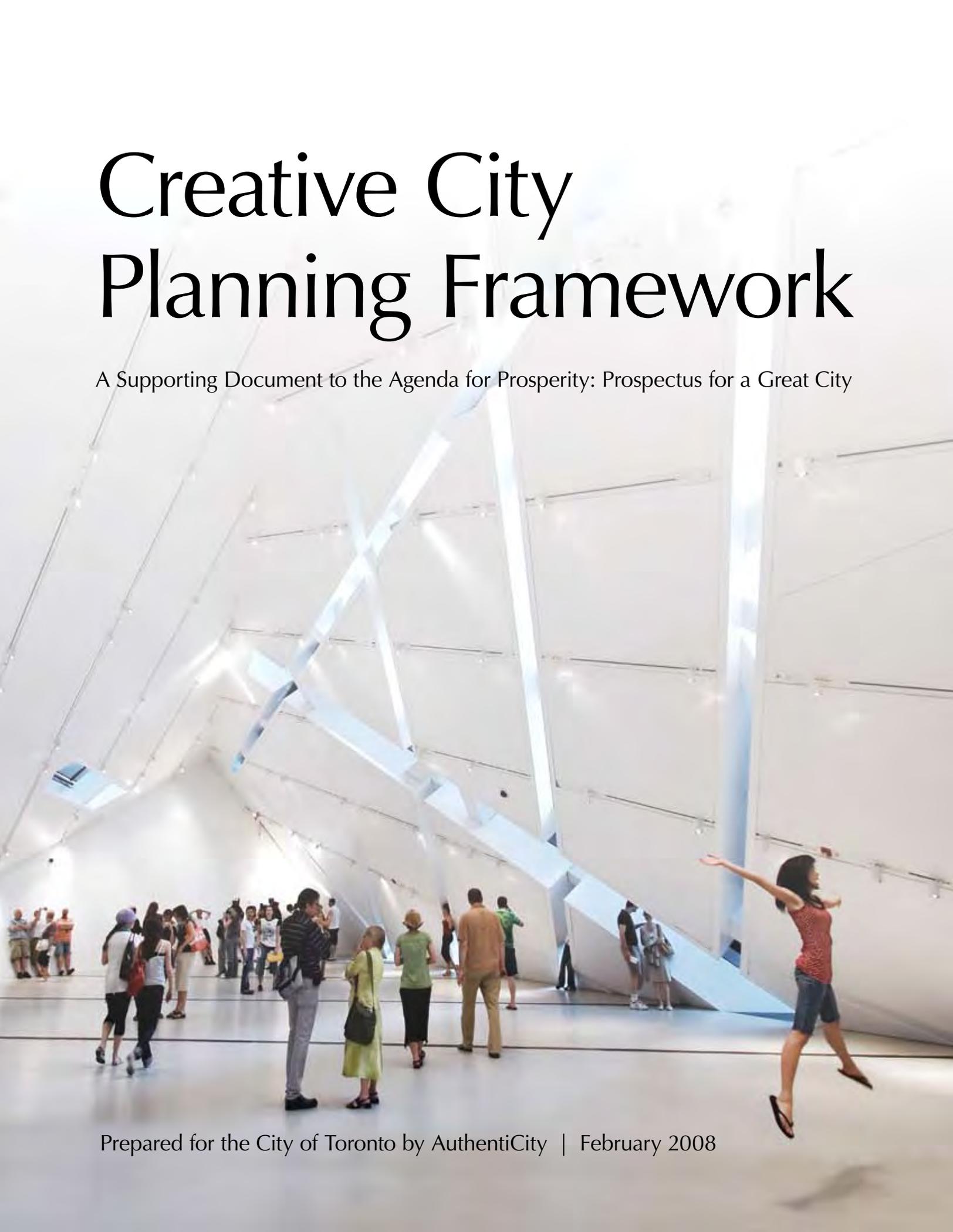


Creative City Planning Framework

A Supporting Document to the Agenda for Prosperity: Prospectus for a Great City



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“We must put creativity at the heart of Toronto’s economic development strategy.”

— Mayor David Miller

Preface

We must act now!

The Mayor’s vision of creativity as an economic engine; Richard Florida’s arrival in Toronto: two prominent indications of the importance of creativity at this moment in the city’s history. The components are all in place: Toronto’s wealth of human talent; its openness to diversity, its strong social infrastructure; the breadth and depth of higher education institutions; strong and safe neighbourhoods. And last but not least, its extraordinary strengths in creative and cultural industries. It is all here.

But success requires political will, a commitment to shared action, and a sense of urgency. Toronto faces increased competition from other cities moving aggressively to position themselves as world creative cities – London, New York and Berlin; important second-tier cities – Montreal, Austin, Texas and Providence, Rhode Island, to name a few.

Capitalize on Momentum

Toronto is riding an unprecedented wave of creative and cultural successes, at every scale. Major new and expanded facilities – ROM, AGO, Royal Conservatory of Music, National Ballet School, Gardiner Museum, Ontario College of Art and Design – designed by world renowned architects. The extraordinary success of Luminato – a major new festival created through private sector vision and leadership. The Toronto International Film Festival – the largest and many argue most influential festival in the world. The Young Centre, the new home of Soulpepper Theatre Company and a visionary new theatre school, a partnership with George Brown College District. The enormous success of Scotiabank Nuit Blanche Toronto. The groundbreaking adaptive reuse of the Don Valley Brick Works and the Wychwood Car Barns. These are only some.

“Toronto is at an inflection point, to strive for greatness as one of the world’s magnet creative cities or to be a really good second-tier city. All the ingredients are here.”

— Richard Florida

Invest in Wealth Creation – Invest in Toronto

Each of these successes was the result of integrated investment strategies: vertically integrated by three orders of government; horizontally integrated through public-private-voluntary or third sector partnerships. But integrated project-based investments must now expand to integrated city-building strategies and mechanisms. These are not philanthropic investments. They are investments in wealth creation. In advanced economies, the generation of new ideas and the translation/commercialization of these ideas into new products, services and experiences are the primary source of economic value and wealth creation. Building vibrant, authentic places is critical to attracting the best talent in the world. And investing in creativity and culture plays a major role in this vibrancy and authenticity, defining Toronto’s image and identity globally.

We must also reverse the perception that investing in Toronto benefits only Toronto. The city’s economy drives a major percentage of the Ontario and Canada-wide economies. And Toronto’s economy and success is inseparable from the larger urban region in which it exists.

Bigger Thinking, Bigger Toolkit

We must also move to a broader vision of the tools available to government to support cultural development. Stronger integration of creativity and culture into the City of Toronto’s planning system is one such tool. The Economic Development Committee recently passed a motion directing staff to prepare a report to the Planning and Growth Committee on including cultural potential as an element of the planning process, and that a set of criteria be recommended and included as part of future planning. New tools such as Tax Increment Financing offer mechanisms to fund critical public



infrastructure based on projected revenue from uplifts in property value. Cities in Canada and abroad have experimented with tools such as urban development banks. Others have established intermediary cultural development corporations to support creative enterprises through better networking of people, knowledge and resources. We need a larger toolkit.

Existing Plans and Strategies

Toronto's success and the momentum built over the past several years did not just happen. It is the result of strong plans and policies, as well as will and determination. Toronto's 2001 Economic Development Strategy articulated the need to add value through innovation and design; that innovation stems from creativity, and creativity, in turn, stems from the vibrant and diverse culture great cities foster. The Toronto Culture Plan is a broad based 10-year action plan to guide the city's

cultural development, adopted by Council in 2003. Major progress has been made in implementing its proposals, but much remains to be done. More recently, Imagine a Toronto: Strategies for a Creative City – a multi-year project set out plans for strengthening Toronto's creative economy and leveraging these creative assets to enhance economic and social opportunity. Other forward looking plans provide guidance and a way forward.

Agenda for Prosperity – A New Economic Development Strategy

There is an opportunity to link creativity and culture to the Agenda for Prosperity, a new economic development strategy in progress for the City of Toronto. The Agenda recognizes creative and cultural resources form one of four foundations of Toronto's success as a world city and regional economy. Creativity is embraced as one of the city's most important economic drivers and inseparable



Photo: Tom Arban/ Diamond and Schmitt Architects

from the Agenda's three overriding themes: Prosperity, Livability, Opportunity. Creativity is also a key contributor across the Agenda's four strategic themes: Internationalization: Global Toronto; Business Climate – Proactive Toronto; Productivity and Growth – Creative Toronto; Economic Opportunity and Inclusion – One Toronto.

What This Framework is Not

It is important to say at the outset what this Framework is not. It does not offer comprehensive sectoral strategies – many of which have already been defined in other studies and reports. Instead, the Framework provides a larger planning and policy context within which to situate a range of existing and future plans, policies and initiatives, together with ideas about building our collective capacity to implement these plans. Its purpose:

To build the capacity of the City of Toronto to realize its potential as a creative city.

Toronto is on the cusp of becoming a world city, with creativity and culture as a core strength and resource. But its planning and governance systems are geared to the old economy. It needs more flexible and responsive municipal planning systems and capacities to cut through administrative silos and layers of bureaucracy. A realigned and focused municipal role must be connected to mechanisms to better connect and align public- and private-sector agendas and resources. Planning must build capacity as much as it sets direction. We need a radical new process vision.

Toronto Today

Here are some vignettes of creativity in action in the city today.

CREATIVITY ON THE STREET AND IN THE BOARDROOM

You are heading into the downtown core on the subway. Ahead of you as you leave the station are two young people, laughing and joking. They are casually dressed, carrying knapsacks, sporting a few piercings and tattoos. As you walk west on Front Street, you see them enter the high-security Royal Bank technology building. You realize that any assumptions you had made about them are wrong. They are highly paid members of a key head office team in the bank: core creative talent, the kind Toronto needs to attract and keep. The statistics, however, would not classify them this way. They would show up as Riverdale residents in general population statistics. The labour statistics would classify them in the Financial Services cluster.

A scientist at the University of Toronto is struggling with a problem that requires advanced diagnostic technologies. She needs an extremely sophisticated new way to peer inside the human body. A colleague at MaRS reflects on the problem. A hallway conversation leads to a series of encounters. A team coalesces around the scientist: a computer programmer, an advanced visualization digital artist from OCAD, a venture capitalist with an interest in funding exactly this kind of technology, a lawyer with patent, intellectual property and investment banking expertise. The new diagnostic system is on the way to commercialization within a year.

Since the zoning changes off King Street, a thriving, distinctive, authentic neighbourhood has sprung up, including multimedia entrepreneurs, artists, high-end services and live-work condos. Chance encounters in the bars and coffee shops lead to the creation of a new form of promotional content that migrates across platforms: television, kiosks, cell phones, web. The new form is featured prominently at a trade show in New York before Toronto even hears about it. The founding entrepreneur is wondering whether she should move to the Big Apple...

A fifteen-year-old resident of Jamestown is sitting at a computer at the Rexdale Pro Tech Media Centre. He has just created a digital video about his life in his neighbourhood. The creative energy that goes onto the screen drives a positive vision of what is possible for this young man. In Jamestown, this is potentially a life-and-death difference – for him, and for many others.



Scotiabank Nuit Blanche 2007 Michael Bartosik, *Fluorescent Dome*, 2007. Photographer: Carrie Musgrave

Creativity in Financial Services

Anita Sands, now Head of Innovation and Process Design at Royal Bank, is a former student and colleague of Richard Florida at Carnegie Mellon's Software Industries Center. She says: "As much as 70% of software is developed outside the software industries cluster, in banks, financial institutions, and in the health care sector. More than half of software developers work inside organizations of all sizes, doing the same kind of creative work. I have one hundred people on my team in process design. They come from consulting, academia, physics, music, architecture, political science – a completely multi-disciplinary team. Their collective creativity and talent, their diverse skill sets, their mixture of international perspectives and different professional experiences – all this produces true innovative insights and generates entirely new values...and they are helping the bank to prepare for its future work force and its future customer base."

Enwave – fusing artists, scientists and financial services professionals

She and her team work in a building cooled by Enwave, pulling deep cold water from Lake Ontario – a green technology made possible by visionary innovators and public/private investment two decades ago. Today, eco-thinking links business process innovation, customer focus and artistic creativity, with profound implications for Toronto's future. Just recently, a member of Dr. Sands' team delved into video gaming arts and technology to improve the bank's environmental bottom line by reducing paper flow, as well as enhancing quality of service. The result is a first: an avatar on rbc.com.

Her name is May, and she is the product of this fusion of artists, scientists and financial service professionals. Through the imagination of her creators, she is infinitely customizable. She can walk new

immigrants to Canada through the process of opening a bank account and much more. She can do it in Cantonese. She makes it easy and interesting to do business with RBC, and she is helping with the move to a paperless way of banking.

Diversity and creativity

Dr. Sands holds a PhD in atomic physics from Queens in Belfast and an MA in public policy from Carnegie Mellon. She is also a former Munk Centre Fellow and an Irish national. She is 31 years old. For her (and, she intuits, for her mentor Richard Florida), "Toronto has all the raw ingredients to become one of the most creative cities in the world." She admires the Canadian legacy of embracing tolerance, multiculturalism and diversity, and she appreciates the global talent pool available to her here. However, she expresses concern that not enough is being done to grow talent within the city. "We have to do everything we can to invest in education and to create strong links between education and industry at every point in the pipeline, to nourish creativity and imagination at every level in Toronto."

Culture is the driving force behind this economic necessity

Dr. Sands says Richard Florida, once established in Toronto, will work "to make this city a truly global creative hub. I think he feels this is a natural home for him; he can bring a great deal of profile and visibility to people who understand how important this is. Richard is the right man for Toronto, and Toronto is the right city for Richard."

PERVASIVE PLANS AND POLICIES

Creativity is already a pervasive force in a wide range of policies, plans and initiatives in the city today. A sample of these is set out below. One premise of this Creative City Planning Framework is the usefulness of differentiating four scales

or spheres of creative city plans: ¹ Creative Cities; Creative Economies; Creative and Cultural Industries; Creative Hubs and Districts.

Creative City

MAJOR POLICIES, PLANS	STRATEGIES, REPORTS
<p>City of Toronto Act (2006)</p> <ul style="list-style-type: none"> • Broadened powers to enable City to address major strategic needs and directions such as the creative city agenda • Capacity to levy tax plus new financing tools such as Tax Increment Financing (TIF) relevant to leveraging investment (see CCPF) <p>Official Plan (2002:2006)</p> <ul style="list-style-type: none"> • Focus on attractive and safe city that evokes pride, passion and sense of belonging • Focus on leveraging Plan for maximum social, environmental and economic development • Links to quality of place and integrated economic strategies – all connected to integrated creative city policies • Maintains and reinvests in employment districts 	<p>Canada's Urban Waterfront: Waterfront Culture and Heritage Infrastructure Plan, Parts 1 & 2 (2001: 2003)</p> <ul style="list-style-type: none"> • Create a high profile cultural zone in Canada's largest city • Protect, enhance and promote natural, cultural and heritage resources • Establish strong visual identity for the entire 46-kilometre waterfront • Promote cultural activity and public life on the waterfront • Identify nodes to be developed as creative hubs. Link to colleges and universities across the city

¹ Many entries have impacts and implications beyond their placement, but they have been located according to their primary focus or relevance.

PROJECTS, INITIATIVES, INVESTMENT	CITY DIVISIONS, COMMUNITY PARTNERS
<p>Toronto Branding Project: Toronto Unlimited</p> <ul style="list-style-type: none"> Partnership initiative between Tourism Toronto and municipal and provincial agencies, including Toronto City Summit Alliance – a strong supporter of creativity and culture (Luminato) Connected to Toronto’s image and identity on the world stage – strong positioning on cultural attractions and creativity <p>Toronto Museum Project/Global Centre for Cities</p> <ul style="list-style-type: none"> A proposed cultural facility on the Toronto Waterfront to tell the Toronto Story from First Nations, to colonial settlers, and waves of immigrants and refugees from every corner of the world The Toronto Story: A fusion of world cultures contained in a framework of tolerance, acceptance, order and hard work The Global Centre for Cities will articulate Toronto as a geography of diversity 	<p>Toronto Economic Development Corporation (TEDCO)</p> <ul style="list-style-type: none"> Designed as Toronto’s principal redevelopment entity New mandate is a city-wide focus on the redevelopment of brownfield lands and underutilized sites for employment revitalization Connection to overall creative city agenda, quality of place, creative places and spaces, etc. <p>Toronto Transit Commission (TTC)</p> <ul style="list-style-type: none"> Look to existing properties as potential locations for creative nodes Expand “Arts on Track” program to apply creative design to subway stations <p>Waterfront Toronto</p> <ul style="list-style-type: none"> Major impact on the city as a whole Strong emphasis in vision on culture/creativity, architecture, quality of place Also creating the Waterfront Design Review Panel

Creative Economy

MAJOR POLICIES, PLANS	STRATEGIES, REPORTS
<p>Economic Development Strategy (2001)</p> <ul style="list-style-type: none"> • Five year action plan to guide the City's economic development • Think differently about competitiveness and Toronto's new role in the global marketplace • The strategy recognizes people as the primary as the primary focus for economic growth • "Quality of Place" is a critical factor in determining where knowledge workers choose to locate and invest • Arts and culture recognized as a major industry within the city and activities that inspire ideas and innovation in many other fields 	<p>Agenda for Prosperity (2008)</p> <ul style="list-style-type: none"> • New economic competitiveness and growth strategy for the City of Toronto • Creativity at the heart of economic competitiveness • Strong connections across creative city, creative economy, creative industries and districts or hubs • Focus on Internationalization, Business Climate, Productivity and Growth, and; Economic Opportunity and Inclusion • Strategy for international event attraction <p>Five Year Tourism Action Plan (2003)</p> <ul style="list-style-type: none"> • May, 2003 report recommended a two-stage approach to fiscally supporting Tourism Toronto's efforts to boost the regional tourism industry • Cultural attractions acknowledged as one of primary tourism draws/assets • Establishment of Public Events Policy and Strategy in 2008

PROJECTS, INITIATIVES, INVESTMENT PROGRAMS	CITY DIVISIONS, COMMUNITY PARTNERS
<p>Festivals</p> <ul style="list-style-type: none"> Such as: Toronto International Film Festival, Toronto Caribbean Carnival (Caribana) Festival, Contact Toronto Photography Festival, Hot Docs Canadian International Documentary Festival, imagineNATIVE Film + Media Arts Festival, North by Northeast Music and Film Festival, Pride Toronto, Doors Open Toronto, Luminato, Nuit Blanch, Live With Culture <p>Renaissance Cultural Facilities Investment</p> <ul style="list-style-type: none"> Major capital investment \$233 million from Canada /Ontario Infrastructure Program , plus over \$700 million in private capital Includes ROM, AGO, COC, Royal Conservatory, NBS, RTH, Gardiner Museum attractions in Toronto Major architectural competitions and international attention Attention to ‘putting culture on the stage’ <p>Tourism</p> <ul style="list-style-type: none"> International Events Policy Festival & Events Advisory Board International 15 Year (one time) Strategy Recurring Annual Strategy 	<p>Economic Development Section, City of Toronto</p> <ul style="list-style-type: none"> Supports Toronto’s economy and attracts innovative businesses and investors Leading development of Agenda for Prosperity – new economic development strategy for the city Establishes and supports sector initiatives and network development (e.g. Digital Cities, New Media Week, Toronto Biotechnology Initiatives, etc.) Select programs include: Enterprise Toronto and Business Improvement Areas MaRS Discovery District blending incubator and commercialization with small and medium sized companies <p>Tourism Section, City of Toronto</p> <ul style="list-style-type: none"> Advance strategies to strengthen sector Promote and support new investment and development Respond to the needs of local tourism sector businesses <p>Special Events Section, City of Toronto</p> <ul style="list-style-type: none"> Toronto Special Events is a full-service unit that provides production, marketing, sponsorship, and event consulting services for the City of Toronto Annually consults with hundreds of festival producers, plus develops and promotes more than 30 innovative special events and festivals

Creative and Cultural Industries

MAJOR POLICIES, PLANS	STRATEGIES, REPORTS
<p>Culture Plan for the Creative City (2003)</p> <ul style="list-style-type: none"> • 10-year action plan to guide the city's cultural development • Impacts across all spheres – tied to larger social, economic and environmental agendas in the city • Strong emphasis on using Toronto's arts, culture and heritage assets to position the city as a global cultural capital • 2005 Progress Report indicated the Plan is on track for increased investment, more events, more jobs, expanding attendance and growing GDP • progress has been significantly stalled in 2007 due to the City's financial situation 	<p>Imagine a Toronto... Strategies for a Creative City (2006)</p> <ul style="list-style-type: none"> • This major initiative completed in July 2006 sets out a comprehensive vision and set of recommendations • A joint venture with London, England, the project took place over 2 years and included an extensive research program • The focus was on using the research and dialogue across the two cities, plus an examination of international best practices, to enhance growth of the arts and creative industries, including film and television, books and magazines, interactive digital media, and design and architecture • Recommendations were set out under four themes: People, Enterprise, Space, Connectivity <p>Making the Link: Advancing Design as a Vehicle for Innovation and Economic Development (2006)</p> <ul style="list-style-type: none"> • A major report by Economic Research and Business Information department at the City of Toronto • Makes the point that successful innovation and commercialization is based as much on good design as scientific discovery • Toronto boasts an especially strong design sector in terms of size and expertise but this design capacity is not used as effectively as it could be by local clients in a range of industries • Recommendations to address this utilization gap are offered to business, government and the design industry <p>Strategic Plan for Toronto's Screen-based Industry (2007)</p> <ul style="list-style-type: none"> • Government must design and align policies and programs to support maintainability of Toronto as Canada's screen based centre of excellence • Toronto should focus on becoming the English-speaking world 's foremost centre of film and digital media excellence • The City must work towards attracting high-end film and television productions and investments • City must continue to innovate and excel in special effects, visual effects, specialized software development and sound work

PROJECTS, INITIATIVES, INVESTMENT PROGRAMS	CITY DIVISIONS, COMMUNITY PARTNERS
<p>Entertainment & Creative Cluster Partnership Fund (Province of Ontario)</p> <ul style="list-style-type: none"> Will provide \$7.5M over the next three years to promote cooperation between firms the different sectors in the cluster Activity includes capacity building projects – skill development, marketing, new prototype funding, development of cluster performance measure <p>FILMPORT</p> <ul style="list-style-type: none"> Joint project between TEDCO, Toronto Film Studios Inc. and the Rose Corporation to build a \$100M film production facility that will be Canada’s largest film centre with one of the world’s largest sound stages. <p>MaRS Centre</p> <ul style="list-style-type: none"> MaRS envisions prosperity through enhanced employment prospects, the creation and retention of local wealth, and an enriched cultural and social environment Their mission is to create successful global businesses from Canada’s science and technology <p>Ontario Media Development Corporation Investment</p> <ul style="list-style-type: none"> One time infusion of \$23M for programs and activity to support cultural media industries Advocate for changes to CRTC rules on Canadian content and broadcast requirements. Develop new financing mechanisms and a pool of capital to assist film projects. Further support the creation of scripts and the demand for Canadian products <p>Pinewood Studios Group</p> <ul style="list-style-type: none"> Project in development to create a new film studio complex Plans include five sound stages and additional space for offices and workshops <p>TO Live With Culture</p> <ul style="list-style-type: none"> Major City of Toronto initiative to celebrate and promote the creative sector – including 18 major events Connected to major cultural capital facilities creativity Initiative of City’s Culture Section, City of Toronto 	<p>Culture Section, City of Toronto</p> <ul style="list-style-type: none"> Responsible for a wide mandate including the operation of museums and historic sites, performing and visual arts centres, financial support for cultural activity and individual artists, public arts projects, supporting arts and heritage organizations in accessing and sharing municipal services and facilities <p>Toronto Fashion Incubator</p> <ul style="list-style-type: none"> Non-profit that supports new fashion entrepreneurs in Toronto <p>MaRS Centre</p> <ul style="list-style-type: none"> An innovation centre that brings the science, business, and financial sectors together Outreach also extends to bridge the gap between art and science by hosting festivals, exhibits, and readings <p>Ontario Media Development Corporation</p> <ul style="list-style-type: none"> A major agency dedicated to the promotion of Ontario’s publishing, film, television, interactive digital media, and music industries Administers a wide range of tax incentives programs <p>Toronto Arts Council (TAC)</p> <ul style="list-style-type: none"> Supports locally-based individual artists and arts organizations across all of Toronto’s arts sector <p>Toronto Community Foundation (TCF)</p> <ul style="list-style-type: none"> Charitable organization that invests in areas that will have greatest impact on what it calls Toronto’s ‘Vital Signs’. Recent interest in public space and public realm initiatives – including Arts on Tracks Project - subway station transformation as cultural destinations <p>Toronto Film and Television Office</p> <ul style="list-style-type: none"> Major program of the Economic Development Office Supports and promotes all aspects of the region’s film industry – location scouting, post-production services Manages the Film Related Cost Recovery policy adopted by Council in 2000 <p>Toronto International Film Festival</p> <ul style="list-style-type: none"> World’s largest public film festival Huge impact economically and in terms of Toronto’s image internationally Small annual budget of \$19M the group generates \$67 M CAD annually in economic impacts <p>Tourism Toronto</p> <ul style="list-style-type: none"> Official destination-marketing organization for Toronto’s tourism industry Focuses on promoting and selling the greater Toronto region as a remarkable destination for tourists, convention delegates and business travelers Has over 1,000 members and is a partnership of public and private sectors

Creative Districts/Hubs

MAJOR POLICIES, PLANS	STRATEGIES, REPORTS
<p data-bbox="131 344 506 373">Creative Convergence Project (2007)</p> <ul data-bbox="131 409 756 625" style="list-style-type: none"><li data-bbox="131 409 756 531">• Multi agency partnership seeking to accelerate the development of vibrant physical places that become major innovation hubs and economic engines for the creative industries cluster<li data-bbox="131 535 756 625">• Project involves research, mapping of creative economy and cultural assets, study of creative ecology and 'place conditions' for creativity	<p data-bbox="849 344 1182 373">Cultural Facilities Analysis (2003)</p> <ul data-bbox="849 409 1477 592" style="list-style-type: none"><li data-bbox="849 409 1477 468">• A GIS-based database of more than 750 facilities in Toronto<li data-bbox="849 472 1477 531">• Facilities clustered under 4 themes: Showcase, Cultural Memory, Incubator, Hub.<li data-bbox="849 535 1477 592">• Virtual tours of cultural places, areas, artifacts and objects accessible via web and cellular networks.

PROJECTS, INITIATIVES, INVESTMENT PROGRAMS	CITY DIVISIONS, COMMUNITY PARTNERS
<p>Adaptive Reuse of Don Valley Brick Works</p> <ul style="list-style-type: none"> Adaptive reuse of a former Brick Factory as an environmental convergence centre with Evergreen <p>Business Improvement Area (BIA) Program</p> <ul style="list-style-type: none"> Partnership between City and over 50 local business areas Local businesses use BIA levy to fund enhancements to main street commercial strips Castlefield Design District Distillery District (theatre, art, music) Connect to secondary plans and design guidelines already in place <p>Culture - Arts Services Programs</p> <ul style="list-style-type: none"> Project Random, My Art and My City <p>Green Arts Barn</p> <ul style="list-style-type: none"> Adaptive re-use of former TTC service barns for artist live/workspace with Toronto Artscape <p>Live With Culture's Art in the Hood</p> <ul style="list-style-type: none"> Artist led culture projects for youth in the City's priority neighbourhoods <p>Waterfront Design Review Panel</p> <ul style="list-style-type: none"> Pilot project to integrate design and creativity considerations into the planning process – to 'build and reflect the city's creative capabilities' 	<p>Regent Park Focus</p> <ul style="list-style-type: none"> Non-profit organization promotes health in vulnerable communities Uses a variety of media (radio, print, video, etc.) to engage youth Pilot projects in Regent Park, St. Jamestown and South Etobicoke have had great success in linking instruction in creative disciplines with community development <p>Toronto Artscape</p> <ul style="list-style-type: none"> Major agency playing a lead role in culture-led regeneration in Toronto and increasingly across Canada Establishing international reputation for innovation in supporting 'creativity on the ground' New Strategic Plan sets out ambitious vision and agenda to 2011 Currently leading Convergence Centres Project (see Major Policies, Plans)

Toronto's creative industries have enjoyed notable growth over the past decade, despite economic fluctuations in the wake of 9/11 in 2001 and SARS in 2003. From 1991 to 2004, employment in Toronto's creative industries has grown annually at 3.1%, compared to 2.3 % for the region's overall labour force.

TORONTO'S STRENGTHS AND RISING CHALLENGES

A strong summary of Toronto's creative strengths is found in a research paper prepared as part of London-Toronto Creative Cities Project.² Some excerpts from this paper are set out in Appendix A. A few highlights follow.

- Toronto ranks high in Canada, and in North America, on Richard Florida and Meric Gertler's work on creativity indices in Canadian cities. Toronto emerges as a city-region with the top North American rank in the "Super Creative" category and an excellent overall ranking of scores compared to other Canadian cities.
- Toronto ranks second in North America after Vancouver on the Bohemian Index – a measure of artistically creative people.
- Toronto is Canada's top tourist destination, drawing over 18 million tourists each year. In 2004, direct spending by visitors of \$3.9 billion contributed a further \$2.9 billion to Toronto's GDP. The sector has enjoyed 33% spending growth over the past five years. Toronto's tourism sector includes over 24,000 businesses and employs 203,000 people in the areas of sports and entertainment, transportation and sightseeing, cultural attractions, gaming, restaurants, night clubs, and accommodations.
- From 1991 to 2004, creative occupations grew at more than three times the rate of the total Toronto CMA labour force, at a compound annual growth rate (CAGR) of 6%.
- Between 1990 and 2000, employment in creative occupations in Toronto grew at an average annual growth rate just slightly over 4.0%. Toronto's growth was faster

than that of many jurisdictions across North America, including Seattle, (3.2%), Montreal (2.4%), San Francisco (1.8%), and Los Angeles (0.8%). The average annual growth in creative occupations was only 0.4% in New York.

Despite these many strengths, the report concludes:

Toronto's creative economy is now at a critical juncture in its evolution. Competition from other major cities around the world continues to escalate, as they take strategic steps to position themselves as creative economy leaders. The city now faces the challenge of maintaining the strength and worldwide reputation of its successful industries, while emerging sectors (e.g. design) must receive the appropriate recognition and support.

THE AGENDA FOR PROSPERITY: AN ECONOMIC DEVELOPMENT STRATEGY FOR TORONTO

Mayor David Miller's call for creativity to be 'at the heart of the city's economic development strategy' is a testament to the city's recognition of the importance of the issues addressed by this Framework. As the Agenda for Prosperity is implemented in the years to come there are important opportunities to connect creativity and culture to this new core planning document for the city.

The Strategy is built on three underlying principles: prosperity, livability and opportunity for all. It is organized around the following four major themes:

- Global Toronto: Internationalization – Toronto in the world economy
- Proactive Toronto: Business Climate
- Creative Toronto: Creativity, productivity and growth
- One Toronto: Economic opportunity and inclusion for all.

For each theme, a series of goals and specific actions are proposed. The chart below summarizes some of the

connections between the Agenda and the Creative City Planning Framework. The Agenda calls strongly for a new culture of partnership and new process assumptions – strong themes in this Framework.

The following chart summarizes central goals and priorities identified in the Prosperity Agenda profiling those with direct crossovers to the Creative City Planning Framework.

AGENDA FOR PROSPERITY	CREATIVE CITY ELEMENTS
<p>Internationalization – Global Toronto</p> <ul style="list-style-type: none"> • Capture additional economic benefits from Toronto’s global connections and diversity • Increase investment, trade and tourism by promoting Toronto in strategic international markets • Ensuring that the City’s unique attributes, diverse economy and its reputation for excellence and innovation are recognized 	<p>World Cultural Capital</p> <ul style="list-style-type: none"> • Support the Major Events Hosting Policy and Event Attraction Strategy including support for major blockbuster events organized by cultural organizations • Invest in major cultural infrastructure to brand Toronto as a global cultural capital and tourism driver • Develop a Museum and Global Centre for Cities showcasing Toronto’s diversity and its unique cultural story to the world; • Support touring by Toronto arts organizations to act as cultural ambassadors in key destinations
<p>Business Climate – Proactive Toronto</p> <ul style="list-style-type: none"> • Expand key industry clusters • Expand and establish centres of excellence across the City • Lever private sector job creation and environmental improvement • Leverage productivity through design 	<p>Culture, Place and Urban Design</p> <ul style="list-style-type: none"> • Make the Design Review Panel a permanent and strongly supported planning tool • Develop a cultural planning tools and methods for Toronto including cultural resource mapping, governance and community engagement • Develop Cultural Improvement Zones to encourage clusters of complementary cultural businesses • Develop cultural precincts in the public realm immediately surrounding Toronto’s major culture facilities • Celebrate creativity by commissioning major works of public art
<p>Productivity and Growth – Creative Toronto</p> <ul style="list-style-type: none"> • Establish city policies and procedures to attract and facilitate investment and job creation • Expand and establish centers of excellence across the City 	<p>Creativity and Innovation</p> <ul style="list-style-type: none"> • Support the building of creative convergence centres • Develop strategies to strengthen Toronto’s creative and design industries • Invest in creative industries and cultural infrastructure to foster job creation and wealth creation • Develop tools to attract and retain cultural assets and to develop their commercial potential
<p>Economic Opportunity and Inclusion – One Toronto</p> <ul style="list-style-type: none"> • Maximize the potential of Toronto’s workforce • Increase mentoring, internship and apprenticeship opportunities for youth 	<p>Inclusion and Engagement</p> <ul style="list-style-type: none"> • Promote cultural engagement through the development of community cultural hubs • Engage young people through the development of a Youth Passport to provide reduced rate or free tickets for youth to theatre, dance, museums, film festivals and other ticketed cultural events

Planning Concepts *and* Assumptions

Realizing Toronto's potential as a creative city requires a set of new assumptions on which to build plans and policies.

UTILITARIAN AND CREATIVE VALUES

A creative perspective says yes, not no. A creative perspective on urban development is by nature permissive and risk embracing. Permissive, because creativity cannot be legislated or regulated into existence, nor can it be anticipated. Creativity requires an open environment, which places a high value on originality and on new ways of both looking at and doing things. A creative perspective is risk embracing because creativity involves a departure from the familiar and known. Each step towards innovation is a step towards greater possibilities for both failure and innovation. Utilitarian approaches require formulas that maximize predictability and consistency.

A creative perspective emphasizes benefits over costs because creativity is a value proposition, it leverages value and wisely uses and manages the risks of innovation to produce otherwise unattainable returns on investment. Returns from creative policies, partnerships or projects can be calculated in greater asset and property value, higher revenues, stronger quality of place, smarter and more sustainable processes and technologies and more inclusive social practices and outcomes.

Utilitarian perspectives built on the control of cost have reduced potential for payback and for out-of-systems risks and rewards. The view of place development is introverted and self-contained. It embodies those values that Oscar Wilde

described as those who “know the price of everything and the value of nothing.” The focus is on stretching tax dollars and doing only what has immediate utility – usually traditional costs connected with basic utilities and services such as ‘police, pipes and pavement.’ “Soft” services are cut to accommodate the “core” services of city. With each lost library book, cancelled cultural program and broken-down recreational facility, the quality of life and place is undermined. Every new public building becomes an exercise in minimal and efficient use of tax dollars, with little attention to quality or aesthetics.

The very essence of creativity “to make beauty necessary and to make necessity beautiful” is lost in a downward spiral of efficiency and cost control. The loss of originality and the focus on the cheap and formulaic leads to what James Howard Kuntsler calls “the geography of nowhere”. As he says: “when every place looks the same, there is really no such thing as place anymore.”

An authentic and creative city has tight and dynamic use of land and weaves density, design and originality into the fabric of its neighbourhoods and public spaces. It organizes itself to plan for investments and has the patience to harvest the very real fiscal returns on investment. Singapore, Barcelona and Portland are testaments to integrated creative approaches to organizing cities and city systems.

A creative city embraces a different set of values

UTILITARIAN PERSPECTIVE	CREATIVE PERSPECTIVE
“Stretch tax dollars”	“Make beauty necessary and necessity beautiful”
Cost	Benefit
Function	Form indissociable from function
Generic and predictable	Original and unique
Uses	Outcomes
Homogeneous	Heterogeneous
Ensured Security	Planned Risk
Simplicity	Complexity
Cohesion of similarity	Celebration of Diversity
Efficiency of space	Quality of place
Cost of construction	Returns over lifecycle
Formulaic	Artistic
Delivering on expectations	Novelty of experience
Reducing cost	Adding value
Same as the other place	Unique to this place
Fulfill purpose and minimize maintenance	Enhance economic, social, environmental and cultural capital
Immediate results	Long-term change
Repetition	Innovation
Rigid systems	Ecology
Convenience	Experience
Organization	Culture
Growth	Development
Separation	Integration
Consumption	Condition
Build	Design



Scotiabank Nuit Blanche 2007 Laura Belém, *Noite de São João (Night of Saint John)*, 2007

GLOBAL URBAN ECONOMIES

Our Urban Age

Seeing the significance of creativity and culture to Toronto today requires us to step back and take account of the massive shifts in culture and economy we are confronting today. For the first time in human history more people live in urban places (cities) than not. In Canada, the depth and scope of change confronting us today is massive.

The economic revolution now underway is as transformational as the agricultural and industrial revolutions that preceded it. The first wave of the new economy was the information revolution that saw the introduction of personal computing, mass communication and the Internet. The second phase is the emergence of creative economies rooted in culture and design.

Wealth creation is now driven less by the exploitation of resources of the land or the efficiency of manufacturing processes but more from the exploitation of our imagination and intellect. Innovation is the driver of the new economy.

	1867	1967	2007
POLITICAL SYSTEM	British Empire	Nation State	Cities and Regions
ECONOMY	Agriculture and Resource Extraction	Manufacturing and Industrial Processing	Creative Economies – Culture and Technology
RURAL/URBAN POPULATION	80/20	40/60	20/80

Place-Based Wealth Creation

Jane Jacobs defined cities simply and profoundly as places that produce wealth. If they cannot generate wealth they cannot sustain the employment and quality of life needed to attract and retain people.

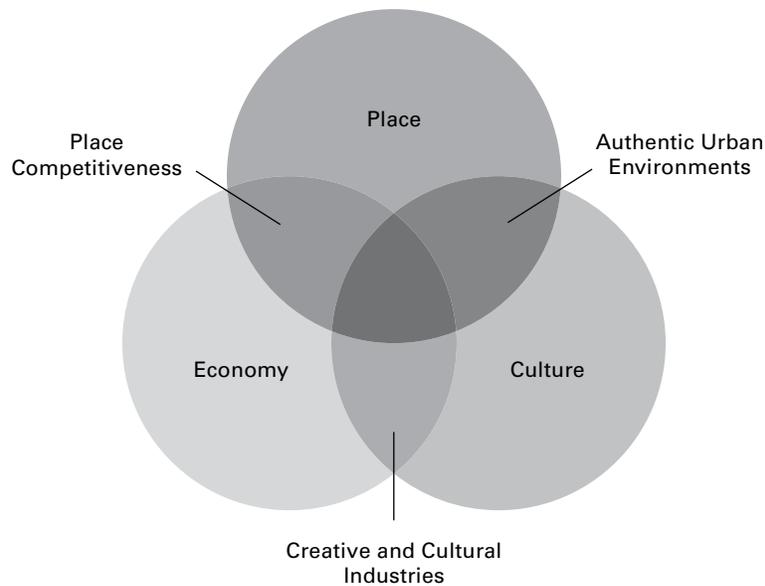
Success in attracting and retaining a global and mobile class of creative workers and entrepreneurs is now a critical factor in determining which cities flourish while others languish. One of

the central paradoxes of our global age is that place matters – it has become more, not less, important.

Four thinkers have contributed greatly to our understanding of urban economies, and how to leverage growth in these economies.

Together these ideas point to the need for urban wealth creation strategies based on integrating planning for place, culture and economy.

CONCEPT	AUTHOR	KEY IDEAS
Home Grown Economies	George Latimer	<ul style="list-style-type: none"> • 80% of future investment and economic growth is driven by assets already in the city • Rather than leveraging these assets, economic development offices spend too much time chasing a small number of business/industry relocations
Place Marketing	Philip Kotler	<ul style="list-style-type: none"> • Strategic marketing of place is key to building vigorous local economies • Cities must invest in essential public infrastructure and market distinctive local features and assets
Industry Clusters	Michael Porter	<ul style="list-style-type: none"> • Economic success depends on geographic concentrations of interconnected companies, suppliers and research infrastructure • Cluster strategies are needed to map existing strengths and assess gaps/weaknesses
Creative Economies	Richard Florida	<ul style="list-style-type: none"> • Creativity and culture are the new economic drivers • Quality of place is a now core competitive advantage because business and investment follow people – not vice versa



Culture + Place = Wealth

Authentic urban environments 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. To increase their capacity for wealth generation, cities must build culturally rich urban environments by better plans that integrate concern for place, culture and economy.

Putting culture in this equation and central to urban planning is not a new idea. Planning as a modern profession was the product of late 19th and early 20th century visionaries such as Patrick Geddes and Lewis Mumford whose views of cities bore remarkable similarity to those articulated by Jane Jacobs and others many decades later.

Cities were understood as cultural entities, places that were shaped by their natural and human heritage and a product of the values and beliefs of their citizens. Geddes believed that planning was more a human than a physical science requiring three types of expertise: planners must be anthropologists (specialists in culture), economists (specialists in local economies), and geographers (specialists in the built and natural environment).

Sadly, the professionalization of urban planning that occurred in the 1950s and 1960s, and its institutionalization as a function of local government, undermined these more holistic views. The primary focus was on the administration of land and the efficient delivery of municipal services. If cultural assets were acknowledged by planners, they were narrowly defined, most often in terms of facilities and spaces - museums, galleries, theatres, concert halls, parks and recreational facilities.

'Re-placing' Planning

These traditions still have a strong hold on planning departments in many cities but there is a strong turn back to these earlier visions. There is a "re-placing" of planning. Jane Jacobs was a major force in this reorientation, drawing attention to the complex human ecology of cities, arguing for more organic, place-based planning approaches. The last decade has also seen the emergence of a form of planning specifically designed to meet these needs. Cultural planning offers a different set of planning ideas and tools that will be described later in this document.

Culture as the 'Fourth Pillar'

The pervasiveness of creativity and culture is leading cities internationally to embrace the concept of a cultural lens on planning and decision-making. Twenty-five years ago we recognized the need to assess the environmental impacts of all decisions. Today the same is true of culture. The External Advisory Committee on Cities and Communities (the Harcourt Committee) was established by the previous Federal Government to establish a vision of Canadian cities in 30 years. The Committee set out a planning framework built on four 'pillars' or dimensions of sustainability – economic prosperity, social equity, environmental sustainability and cultural vitality.

Significantly, the Committee also declared:

"We must put creativity and place at the centre of the vision of cities"

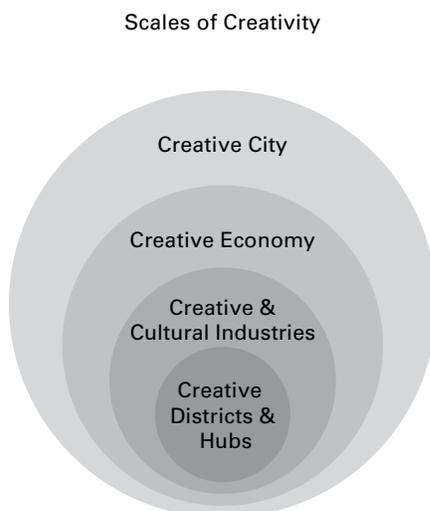
Creative cities understand the need to integrate creativity and culture as core planning and development issues.

A number of cities in Canada are embarking on integrated community plans based on the four 'pillars' or dimensions of sustainability. One of these is Saskatoon. The plan will be built on the basis of a comprehensive mapping of creative and cultural resources begun in 2007. A set of cultural indicators are being developed to assess and monitor cultural impacts, including strong quality of life indicators developed by the Federation of Canadian Municipalities. The vision is creating a system to support evidence-based planning and decision-making related to creativity and culture in Saskatoon.

SCALES OF CREATIVITY

Advancing a creative city agenda requires building a commonly understood vocabulary to support communication and collaboration across a wide range of actors and organizations. Appendix C sets out a glossary of relevant terms.

An anchor concept in this Framework is distinguishing four different – but interdependent and interrelated – scales or spheres of creativity. These scales or spheres have 'soft edges' or boundaries. Connections across all scales are part of the overall creative ecology in a city. However, identifying and distinguishing scales makes it possible to choose the best policy levers, partnerships and resources needed to leverage real change. The distinction also offers opportunity for 'inter-scalar learning – the opportunity for the transfer of ideas and principles and learnings across these scales.



Creative Cities

“Creativity and innovation are together the overall elements to propel cities to success.” – Harcourt Commission

Creative cities have a strong sense of their identity, their uniqueness and their defining strengths. They have a clear sense of the strengths and attributes that make them unique on the world stage. And they are able to tell these stories in clear and compelling ways. A creative city demonstrates the characteristics essential to nurture human creativity. It is an open, networked and fluid society that welcomes new people and adjusts easily to new ideas and new immigrant groups; it celebrates diversity, enterprise and responsible risk-taking.

The Harcourt Committee identifies three fundamental capacities needed to build sustainable and resilient cities and communities:

- Productive creativity – the ability to attract, retain and nurture talent, and to foster the clustering of innovative enterprises, commercial as well as social;
- Civic creativity – an engaged population and citizenry, acting collectively through the community and government to shape their future; and
- Community cohesion – a sense of belonging and shared purpose among individuals and groups at the local level, supported in part through creative and cultural expression.

But creative cities also recognize that new urban realities are not all positive. While cities drive economies and wealth creation, they are also the places where concentrations of poverty and threats to the eco-system must be confronted. Creativity must have a role to play in addressing these challenges.

A recent success story related to integrating creativity and culture in core planning and development processes in Toronto is the West Queen West neighbourhood. This area has been the subject of significant redevelopment pressure in the past few years. The area has the fifth highest concentration of artists in any location in Canada. It was primarily an industrial area that has been positively impacted by the revitalization of The Drake Hotel, The Gladstone Hotel and an influx of artists and creators. Through an innovative partnership among the City, the development community, Artscape, community advocates of Active 18, the not-for-profit arts sector and affordable housing organizations, the West Queen West Triangle will be solidified as an important creative hub within the City.

Creative industries overall are among the fastest-growing sectors in most jurisdictions—including Toronto. From 1991 to 2004 Toronto's creative industries grew faster than the region's financial services sector (1.8 %) and were growing nearly as fast as leading sectors like information and communication technology (3.9 %) and business services (3.8 %).

Creative Economy

Creative economies reflect the basic shift in the structure of the global economy from one based on the production of goods and services to a knowledge based economy focused on the creation, transfer and use of intellectual property in all its forms.

Creativity drives economies in (at least) two ways. The first is as a pervasive force in all economic activity. The challenge for all industry is to think creatively, to constantly reinvent itself, to bring new, value-added design and distinguishing features that will result in unique, distinctive and original products and services. Daniel Pink's "The MFA is the new MBA" captures this idea.

Computerization and information and communications technologies revolutionized every area of the economy a decade ago. Creativity is the equivalent force today. It is critical to every business process in every sector, and to improved function of products and services of all kinds. Creativity as a practice is really the basis of a creative economy. It is the new engine of prosperity itself. Jurisdictions which do not learn this are condemned to a losing battle against the drive to lower costs.

The second way in which creativity drives economies is through a more specific range of industries and economic activity, including the creative and cultural industries. But creative industries or sectors also include science and information and communications technology (ICT), financial services, life sciences, etc. – any activity where intellectual property and innovation is at the heart of economic activity.

Creative and Cultural Industries

The idea of the creative industries was first articulated by a Creative Industries Task Force (CITF) struck in the United Kingdom in 1998. Creative industries were defined as: "activities which originate in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property."³

Since that time, the concept has evolved and been interpreted differently in different countries. The research completed for the Imagine a Toronto study defined the industries in two ways – by occupation and by industry. The definition of the creative industries used in the research is a more conservative one than used in other analysis.

Creative Occupations

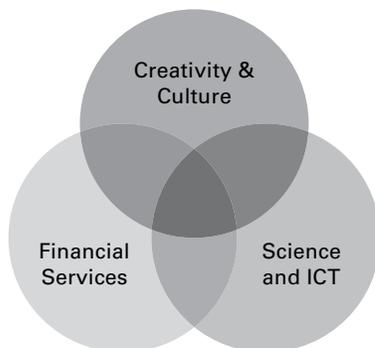
- Architects & Landscape Architects
- Industrial, Graphic & Interior Designers
- Writers & Editors
- Producers, Directors, Choreographers & Related Occupations
- Conductors, Composers & Arrangers
- Musicians, Singers & Dancers
- Actors and Other Performers
- Painters, Sculptors, Illustrating Artists & Other Visual Artists
- Photographers
- Announcers & Other Broadcasters
- Theatre, Fashion, Exhibit & Other Creative Designers
- Artisans, Craftspersons and Patternmakers

³ Creative Industries Task Force (CITF) (1998). Creative Industries Mapping Document. United Kingdom Department for Cultural, Media and Sport. The original list of creative industries identified by the CITF included Advertising; Architecture; Arts and antiques; Crafts, design; Designer fashion; Film; Interactive leisure software; Music; Performing arts; Publishing; Software; Television and radio.

Other world cultural capitals are moving to support cross-industry synergies and capacity building through coordinating mechanisms and strategies. In the United Kingdom, the London Cultural Consortium was established to support the implementation of the Mayor’s Culture Strategy for London established in 2004. This Strategy is a ten-year framework to develop London as a centre of cultural excellence and creativity. The Strategy and Consortium are the first strategic and co-ordinated approach to arts, sport, heritage and creative industries in London. The Consortium connects the creative and cultural industries and supports public, private and not-for-profit (or Third) sector partnerships.

Creativity at a district level is also a powerful tool for neighbourhood renewal. Grassroots creative talent development flourishes in Regent Park, Canada’s largest and oldest public housing development. Regent Park Focus is a non-profit organization established in 1991 through a provincially funded program to promote health in vulnerable communities. It uses a variety of media to engage youth and realize their creative expression. Through all these programs and various media, Regent Park Focus employs youth, who also have an opportunity to find their voice on community issues and gain valuable experience for future work in the media industry. Youth work together in a supportive environment to promote healthy lifestyles to other young people, produce works of art, learn new skills, and become engaged in their community’s life.

Creative Industries



- Independent Artists, Writers and Performers
- Performing Arts Companies
- Agents and Promoters of Performing Arts and Entertainers
- Motion Picture and Video Production
- Sound Recording
- Radio and TV Broadcasting, Pay/Specialty TV, and Program Distribution
- Architecture and Related Services
- Specialized Design Services (Graphic, Industrial, Interior, Fashion, Other)
- Advertising and Related Services
- Newspaper, Periodical, Book and Database Publishing
- Software and New Media Publishing

Within creative occupations, a somewhat broader view cited in Gertler et. al. would encompass creative people working in occupations such as life, physical, and social sciences. This definition is similar to Richard Florida’s definition of the ‘creative core’. Here Florida includes a similar set of occupations to those cited above, but adds Computer and

Mathematical, Life Science, Physical, and Social Science, and Education, Training, and Library occupations.

A still broader definition would be what Florida calls ‘creative professionals’ that includes Management, Business and Financial, Legal, Healthcare and High-End Sales occupations. Corresponding Toronto employment figures across these various categories are set out in Appendix A.

Creative Hubs and Districts

This scale of creativity is about creativity as it is manifested in specific buildings and districts, and the creative ecology and conditions that make it thrive. Creative sectors and activity often appear as identifiable clusters in the urban landscape. Creative hubs usually form from groupings of interconnected and interdependent businesses, institutions, places and scientific and cultural resources. When sufficiently networked, the creative activities of these various businesses, artists, scientists and entrepreneurs converge to produce new ideas, products, services, art and design. They can form spontaneously, as a result of unplanned stimulus, or can be formally developed as convergence centres or platforms to integrate, accelerate and commercialize research (such as MaRS).

Creative districts demonstrate a distinctive milieu – a place where density, diversity, authenticity and connectivity converge to generate both the raw material and the product of creative activity. Creativity can help reclaim and revitalize neighbourhoods, stimulate and enable more innovative community problem-solving and provide opportunities for economically disadvantaged neighbourhoods and social groups.



The Toronto Community Foundation Arts On Track initiative to renovate Museum, Osgoode and St. Patrick subway stations is a strong example of building creativity into core public infrastructure and enhancing the public realm. The project will revitalize transit stations to promote both culture and public transit in Toronto. The platform levels of the three subway stations are being renovated to provide transit riders with a visual experience linking them to the major cultural institutions in the area, such as the Royal Ontario Museum, Gardiner Museum, Textile Museum of Canada, Art Gallery of Ontario, Ontario College of Art and Design and the Four Seasons Centre for the Performing Arts.

A Bigger Tool Kit *for* Creativity

CONNECTING CREATIVE ECONOMIES, TAXATION AND URBAN PLANNING SYSTEMS

We must think more creatively about tools and levers to support creativity in Toronto. To nurture creativity requires a shift in perspective in fiscal and economic development frameworks. Everything from zoning and taxation, to the financing of public infrastructure to trade policy must change. We need a new tool kit to build creative cities. Some essential questions include:

- How do cities zone and spatially organize a city for creativity and innovation?
- How do cities tax for and price public services and infrastructure to support the systems, connections and flows of a creative economy?
- What is the relationship in the generation of wealth of between traditional factors such as location and natural resources and new elements such as quality of place and the celebration of diversity?
- How do cities identify and develop the creative clusters within traditional industrial sectors?

Leveraging Assets, Connecting Resources

Anecdotally, we know the Art Gallery of Ontario and the Ontario College of Art and Design have stimulated both a local creative economy within the surrounding district and the emergence of strong art and design clusters in the city. This is in a sense a naturally occurring convergence centre and less capital intensive than building a purpose built structure to facilitate a convergence. These emerging creative hubs are significant economic stimulators.

Yet we have neither an investment policy nor a mechanism to measure, support or maximize the benefits to the city of these public and philanthropic investments, or apply them to further strengthen cultural and economic activity. The development of more creative institutions, from the ROM to MaRS is exciting; they are transformational and a critical stimulators to a creative economy. Yet their development as self-contained projects, planned largely with an onsite focus, did not allow for a full understanding, development and maximization of the net value proposition to the economy or local urban precinct. We are still focused on building buildings, and not neighbourhoods, value and economies.

It is critical to integrate planning, fiscal, cultural, infrastructural and economic policies into a coherent and coordinated framework, with clearly delineated wealth-generating objectives. Co-locating the right mix of assets, investments and institutions can create significant economic multipliers. The creative reuse of the Distillery District is an example of how successful valuing and understanding place can be. The immense potential of the central Toronto waterfront and the combination of the Downsview lands, adjacent subway extension and connections to York University all offer significant opportunities for applying a benefit and value approach to financing and developing creative districts and clusters.

To build greater value, these municipal infrastructure improvements can be paired with appropriate rezoning, and with new adjacent developments that would facilitate and strengthen pedestrian connections, thereby facilitating more intensive, valuable and compact urban precincts.

Calculating the base line property values and other relevant economic indicators that affect public-sector revenues is the first step in being able to use them. Analysis commissioned by the City of Ottawa demonstrated that the City could capture most of its share of constructing a new LRT line based on the strategic use of fiscal tools, zoning, density, design, location, physical connections, and aesthetics of the line and stations.

Outside of Toronto, municipalities are integrating creativity and culture in CIP plans. The Regional Municipality of Niagara has established a public-private sector partnership to invest in public art as a means of enhancing the public realm in CIP plan areas. The program supports principles of smart growth set out in the Province's Places to Grow legislation. Specifically the program supports Smart Growth Principle # 5: To foster distinctive, attractive communities with a strong sense of place. In this context the Region of Niagara views investment in public art and cultural amenities as tools for supporting and enhancing this sense of sense of place.

If Toronto takes a creative and bigger-picture approach that identifies greater asset value and enhances quality of place, there will be greater and measurable returns on investments. These are important outcomes, and will provide a greater contribution to the revenue side of the Toronto City budget. Public sector revenues uniquely tied to development and infrastructure plans can be calculated as part of the financing of public infrastructure. Essentially, tax increment financing formalizes one stream of this type of revenue capture. Tax Increment Financing and other options can be important vehicles for financing the infrastructure required in a creative city strategy:

Community Improvement Program (CIP) Area

The Ontario Planning Act defines land that qualifies for CIP designation as:

“An area, the community improvement of which is desirable because of age, dilapidation, overcrowding, faulty arrangement, unsuitability of buildings or for any other environmental, social or community economic development reason.”

The CIP plan can and should include any changes to land-use and zoning regulations to encourage the development of the projects outlined in the planning studies. The fiscal incentives in the form of tax credits, grants or loans should be offered to help build infrastructure; repair, rehabilitate or build facilities; or to facilitate investment in properties to meet aims stated in the district plan.

Tax Increment Financing

Tax increment financing (TIF) is a financing mechanism that uses the increase in property tax revenues generated by the redevelopment of a property or area to pay for the costs associated with redeveloping that property or area. The use of TIF is a relatively new concept in Canada, currently only being used in the Provinces of Manitoba and Ontario, but closely resembles the widely-used private-sector mechanism called a leveraged buy-out, where a target company's earnings are factored into the cost of acquiring it.

The tax rebate or in Ontario's language the TIF-based grant is paid to the developer as an annual rebate of part or all of the property tax increase generated by the project. Typically, the term of this tax rebate is approximately ten years and often includes a sliding scale of annual rebates from 100% of the property tax increment in the early years, decreasing to 0% of the tax increment at the end of the period. In accordance with the Planning Act, the total of this tax rebate and any other grants and loans provided by the municipality to the developer cannot exceed the cost of rehabilitating the subject land and buildings.

The projects that may be considered are:

- The construction of municipal infrastructure or amenities to assist in the development of a previously developed area;
- The development of a growth centre identified in Places to Grow;
- Environmental remediation of a previously developed area;
- The construction of a public transit facility.



Urban Development Banks

An urban development bank is a concept pioneered in places like St. Paul, Minnesota, and Winnipeg to provide capital for the development and redevelopment of challenged urban sites. An urban development bank is a financing agency that resources the redevelopment of sites or districts from creative and strategic use of public sector lands and assets.

Local governments assign to the bank land and buildings that have been difficult to sell, or have been off the market and are unlikely to achieve reasonable sale prices in their current condition. The lands are improved and marketed to targeted investors with a package of incentives, often as part of a specific local development strategy.

The bank generates revenue on a set percentage of the enhanced value of the land or asset upon sale, and invests that money in redevelopment of the site and marketing of the land. An urban development bank normally can approve funding for qualified development projects. It uses its asset base and banked revenues to bridge-finance projects, offer mortgage financing, loan guarantees, subordinated debt or equity participation for small or medium-sized real estate developments.

These banks usually facilitate partnering with traditional lenders such as banks and credit unions. In fact, the urban development bank acts as a lender of last resort to bridge the gap between bank financing and final project costs. Interest and repayments from urban bank-assisted projects, interests earned on the capital pool and net proceeds from the sale of properties in the district are used to replenish loan funds.

BUILDING CAPACITY FOR CREATIVITY: MUNICIPAL CULTURAL PLANNING

“If creative cities are the end, cultural planning is the means.”⁴

Today, a growing number of leading municipalities in Canada and abroad are turning to embrace a new set of assumptions about local and regional cultural development called municipal cultural planning approaches. Cultural planning is a place-based approach to local and regional cultural development pioneered in Australia in the early 1990s. One definition of cultural planning is:

The strategic and integrated planning and use of cultural resources in urban and community development.⁵

Cultural Resources

Cultural planning embraces a broad definition of cultural resources in cities that are the focus of mapping. The term itself is significant – and deliberate. Culture is embraced unapologetically as a resource for city building – in all its dimensions.

Building Capacity: Mapping, Governance, Engagement

Leading cities recognize that building the capacity to build creative cities requires new systems and infrastructure. Toronto Artscape is currently leading the Creative Convergence Project to develop and promote a place-based approach to creative sector development in the Toronto region. The project is a partnership among a range of public,

⁴ Jan Verwijnen and Panu Lehouvori (ed's) (2002). *Creative Cities: Cultural Industries, Urban Development and the Information Society*. Helsinki: University of Art and Design.

⁵ Grogan, David; Mercer, Colin; Engwicht, David. (1995). *Cultural Planning Handbook*. Allen & Unwin.



private, and post-secondary institutions including the City of Toronto. At a district or hub scale, this project is modeling many of the capacity building strategies needed across the other scales – systematic mapping of creative and cultural resources; mechanisms to support public-private-third sector partnerships and collaboration; systematic engagement strategies to release untapped talent and ideas.

Mapping: Identifying Assets

Patrick Geddes got it right, stressing the need for planners to “map before you plan.” Cultural mapping is the foundation and defining feature of cultural planning. It is a tool for identifying creative and cultural assets—broadly defined—and increasing knowledge and understanding of creative ecologies.

A frequent misconception is that municipalities lack information on local cultural resources. The opposite is true. The problem is that this information is collected in different ways, by different people, for different purposes. The task is to consolidate information in coherent ways that support planning and decision-making in cultural development. Municipalities in Canada are providing the technical (GIS) platforms to support mapping systems that engage a wide range of agencies inside and outside government to deepen and broaden mapping information over time. If connected to thoughtfully developed cultural indicators mapping becomes a powerful tool to support evidence-based planning and decision making in creativity and culture in Canadian cities.

Governance: Cross-Sectoral Partnerships

There is a growing body of evidence confirming the importance of shared governance systems to city building. Those cities able to support continuous innovation to drive creative economies and to tackle complex urban challenges are those that establish systems to support cross-sectoral collaboration and decision-making.⁶ The research also shows that building governance capacity requires institutions of collaboration – dedicated organizational structures to support ongoing learning and engagement among all stakeholders. Leading municipalities in Canada are moving to establish shared governance systems to support creativity and culture involving cross-sectoral cultural roundtables linked to task based working groups and forums to engage the energy and insights of the broader community.

Engagement: Broadening Participation

The third capacity-building tool is developing systematic approaches to strengthening networking and communications first inside the creative and cultural sector, and between this (strengthened) sector and shared governance partners.

Supporting this goal is an emerging set of ideas and tools to broaden community engagement with the assistance of social media and “Web 2.0” tools. These tools make it possible to efficiently engage in ongoing conversations among community stakeholders and facilitate more frequent face-to-face interactions as a core component of cultural development and city building. This means that plans and strategies are grounded in, and remain relevant to community needs and aspirations.

⁶ Canadian researchers are generating leading work in this area. Neil Bradford (2004). *Cities and Communities that Work: Innovative Practices, Enabling Policies*. Canadian Policy Research Network. MERIC Gertler and David Wolfe (2002). *Innovation and Social Learning: Institutional Adaptation in an Era of Technological Change*. Munk Centre for International Studies, University of Toronto.

The CentreVenture Development Corporation was created by the City of Winnipeg May 13, 1999 to be the city's duly constituted authority to provide leadership and form partnerships to create and sustain business opportunities and economic growth in downtown Winnipeg. In the context of the city's Centre Plan (for the downtown district), the Corporation is assigned a range of tools, assets and resources to support and enhance development. These include: loans, equity, grants and tax incentives to support heritage preservation as well as direct control of vacant and surplus City owned buildings and land. The Corporation plays a role in brokering partnerships and collaboration among existing and potential investors, businesses, renters, developers, arts groups, all levels of government, and all citizens of the City of Winnipeg to achieve the goal of economic, physical and social revitalization of downtown Winnipeg. It assists project and development proponents in understanding and contributing to City planning goals and advocates for development proposals through the city's planning approval process.

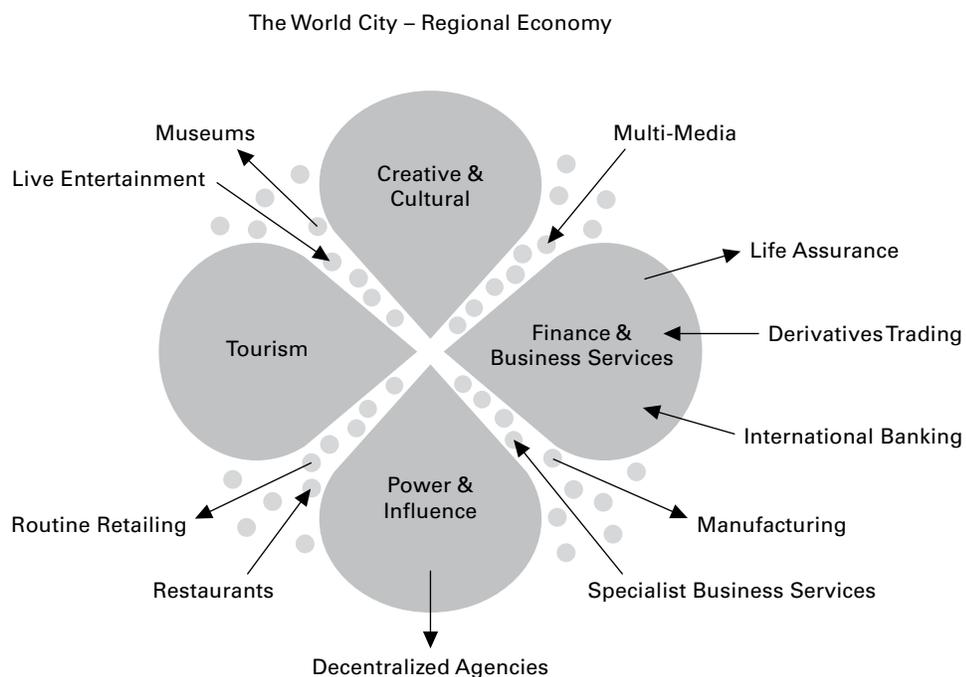
The board is composed of business leaders who are actively invested in the downtown and was chaired by the Mayor in its first transitional year. In subsequent years the Mayor became the sole shareholder of the Corporation on behalf of the city which preserved the autonomy of the organization while allowing the annual general meeting of the corporation to provide non-interfering accountability.

In Ontario, evidence of the power of cultural planning in municipalities is the formation of the Municipal Cultural Planning Partnership (MCP). MCP is a coalition of 6 provincial ministries (Culture, Municipal Affairs and Housing, OMAFRA, Economic Development and Trade, Tourism, Citizenship, Northern Development and Mines); the Association of Municipalities of Ontario; individual municipalities, creative and culture sector leaders, and the Centre for Cultural Management at the University of Waterloo working together to implement municipal cultural planning in communities across Ontario. All see it as a powerful tool to support economic restructuring and renewal in municipalities of all sizes.

The Creative Convergence Project is a unique consortium of leading creative sector institutions in Toronto . Its purpose is to support and advance the region's creative infrastructure enabling innovation, entrepreneurship and exploration. The Project is exploring the hard and soft infrastructure needs of Toronto's creative sector and the policy and planning practices needed to support habitats for creative collaboration. Outcomes will include: Creative Convergence Centres Strategy; Tools and Practices for place-based planning and development; Public Policy recommendations to support place-based creative sector development; a Communications Strategy to communicate project findings and promote the second-wave of Toronto's creative renaissance – putting creativity to work.

Conclusion

One of the building blocks of the Agenda for Prosperity is an understanding of culture as one of four foundations of Toronto's success as a world city and regional economy.⁷ The diagram also points to the importance of areas between the four foundations, which emphasizes the interdependencies between creativity and culture and other essential ingredients in Toronto's success as world city and regional economy. This diagram illustrates, perhaps as powerfully as anything cited in this Framework, the significance of the issues and opportunities it has sought to address.





The City of Toronto is committed to moving forward with its business and community partners to pursue the planning vision and goals set out in the Framework. A core message has been that no one agency can achieve the outcomes we all desire. Success demands new shared governance systems and partnership models built around a common vision and understanding of the planning issues and opportunities. The purpose of this Framework has been to map out some of the planning assumptions necessary to this collaboration.

Toronto is on the cusp of becoming a world city, with creativity and culture as a core strength and resource. But its planning and governance systems are geared to the old economy. It needs more flexible and responsive municipal planning systems and capacities to cut through administrative silos and layers of bureaucracy. A realigned and focused municipal role must be connected to mechanisms to better connect and align public-sector and private-sector agendas and resources. Planning must build capacity as much as it sets direction. We need a radical new process vision.

Toronto's Creative Strengths

Appendix A

A DIVERSIFIED CREATIVE ECONOMY

Toronto's economic advantage is its highly diversified economy; one that is not only specialized in advanced manufacturing sectors, but also in creative, knowledge-producing, and service industries. In addition to its creative industries, key regional sectors include:

- Financial Services
- Business Services
- Information and Communication Technology
- Biomedical and Biotechnology
- Food and Beverages
- Apparel Manufacturing
- Aerospace & Automotive
- Tourism

Strong synergies and links exist between Toronto's creative and cultural industries and Tourism and Food and Beverage. The aggregate impact of the creative cultural industries is therefore larger than as a standalone sector.

HIGHER EDUCATION

Canada's population has the highest rate of post-secondary attainment of all the industrialized countries, approximately 54%. In 2001, 52% of the Toronto CMA population over 20 years of age had earned a post-secondary degree, diploma or certificate.

The region is a leading education hub in North America. It is home to four universities and five community colleges. These institutions provide advanced instruction and training across the creative sectors, within their wider curriculum. Creative programs at Ontario colleges produced more than 7,000 graduates in 2001 in fields such as Visual, Performing Arts, Architecture, Advertising, Design, Fashion, and Media.

TOURISM

Toronto is Canada's top tourist destination, drawing over 18 million tourists each year. In 2004, direct spending by visitors of \$3.9 billion contributed a further \$2.9 billion to Toronto's GDP. The sector has enjoyed 33% spending growth over the past five years. Toronto's tourism sector includes over 24,000 businesses and employs 203,000 people in the areas of sports and entertainment, transportation and sightseeing, cultural attractions, gaming, restaurants, night clubs, and accommodations.

Cultural institutions and events provide major opportunities for participation by local residents and visitors alike. Numerous performances and exhibits take place in theatres, museums, and other venues across the city. For example, almost two million adults a year go to the theatre and 160 clubs in the city feature DJs, musicians, and comedians. The Royal Ontario Museum welcomes between 750,000 and 1 million visitors and the Art Gallery of Ontario receives more than 650,000 visitors annually.

THE CREATIVE ECONOMY

I. CREATIVE OCCUPATIONS

Creative occupations are defined in a number of different ways. A conservative definition includes only those people who work in the creative occupations listed below. In 2001, there were over 62,000 people working in these creative occupations in the Toronto city-region.

Taking a somewhat broader view, adding in creative people working in occupations such as life, physical, and social sciences (similar to Florida's definition of the 'creative core'), this figure would approach 400,000. Using a still broader definition (corresponding to Florida's 'creative class') would yield a figure exceeding 980,000 individuals.

Toronto CMA Labour Force in Creative Occupations

	TORONTO CMA	% OF LABOUR FORCE
Creative Occupations as defined in this report	62,265	2.4
Creative Core (includes category above)	399,680	15.6
Creative Professionals	580,975	22.7
Creative Class (Creative Core + Creative Professionals)	980,655	38.2
Total Employed Labour Force	2,564,590	100

Source: Statistics Canada. 2001. Census of Population.



Creative Occupations referred to in this report:

- Architects & Landscape Architects
- Industrial, Graphic & Interior Designers
- Writers & Editors
- Producers, Directors, Choreographers & Related Occupations
- Conductors, Composers & Arrangers
- Musicians, Singers & Dancers
- Actors and Other Performers
- Painters, Sculptors, Illustrating Artists & Other Visual Artists
- Photographers
- Announcers & Other Broadcasters
- Theatre, Fashion, Exhibit & Other Creative Designers
- Artisans, Craftspersons and Patternmakers

From 1991 to 2004, creative occupations grew at more than three times the rate of the total Toronto CMA labour force, at a compound annual growth rate (CAGR) of 6%. The top creative occupations by employment in 2001:

- Graphic Designers and Illustrating Artists (20.4% of creative occupations)
- Producers, Directors, Choreographers (9.8%)
- Musicians and Singers (9.6%)

Between 1991 and 2004, the fastest growing creative occupations were editors, writers, and performing artists, with average annual growth rates of 8.8%, 8.2%, and 6.0% respectively.

Toronto ranks second in North America after Vancouver on the Bohemian Index – a measure of artistically creative people.

Occupations by Industry

Creative industries referred to in this report:

- Independent Artists, Writers and Performers
- Performing Arts Companies
- Agents and Promoters of Performing Arts and Entertainers
- Motion Picture and Video Production
- Sound Recording
- Radio and TV Broadcasting, Pay/Specialty TV, and Program Distribution
- Architecture and Related Services
- Specialized Design Services (Graphic, Industrial, Interior, Fashion, Other)
- Advertising and Related Services
- Newspaper, Periodical, Book and Database Publishing
- Software and New Media Publishing

Toronto's creative workers are employed in a wide range of industries. The largest proportions of Toronto's creative workers are employed in the following broad industrial sectors:

- Professional, Scientific, and Technical Services Industries (38%)
- Information and Cultural Industries (23%)
- Arts, Entertainment, and Recreation (14%)
- Manufacturing Industries (11%)

Manufacturing employs more than half of Toronto's industrial designers (56%), as well as 78% of patternmakers and 16% of



Toronto Symphony Orchestra

graphic designers. The professional services sector employs the majority of Toronto's architects (89%), photographers (75%), graphic designers (58%), interior designers (64%), as well as 31% of Toronto's writers.

North American Comparisons

Between 1990 and 2000, employment in creative occupations in Toronto grew at an average annual growth rate just slightly over 4.0%. Toronto's growth was faster than that of many jurisdictions across North America, including Seattle, (3.2%), Montreal (2.4%), San Francisco (1.8%), and Los Angeles (0.8%). The average annual growth in creative occupations was only 0.4% in New York.

II. CREATIVE INDUSTRIES

Another way to measure Toronto's creative capacity is to focus on creative sectors or industries. Toronto's creative industries employ almost 133,000 people, representing close to 6% of the total Toronto CMA labour force. Toronto's top creative industries by employment are:

- Architecture and Related Services
- Advertising and Related Services
- Newspaper, Periodical, Book, and Database Publishing

When one examines Toronto's creative industries from a national perspective, the city-region has Canada's largest concentration of firms in advertising, motion picture and video production, sound recording, and specialized design (e.g. graphic, interior, industrial). In total, there are over 8,600 firms in creative industries.

As the following discussion indicates, the Toronto region is a major centre of creative economic activity, not only in Canada but in North America as well.

Growth in Creative Industries

Toronto's creative industries have enjoyed notable growth over the past decade, despite economic fluctuations in the wake of 9/11 in 2001 and SARS in 2003. From 1991 to 2004, employment in Toronto's creative industries has grown annually at 3.1%, compared to 2.3% for the region's overall labour force.

During this same period, Toronto's creative industries grew faster than the region's financial services sector (1.8%) and were growing nearly as fast as leading sectors like information and communication technology (3.9%) and business services (3.8%).

All creative sectors have a location quotient above 1, indicating high employment specialization in the region relative to the rest of the nation. Performing arts companies and motion picture and video industries/sound recording industry are not only highly specialized, but leading growth sectors with respective compound annual growth rates of 7.1% and 5.4% between 1991 and 2004.

Market Share

Toronto accounts for nearly one-quarter of national employment in creative industries, and generated an estimated \$9 billion in cultural GDP in 2003. In fact, Toronto's creative and cultural sectors accounted for 22% of culture GDP nationally, during the 1996–2001 period.



Photographer: George Kraychyk. Allen Coulter (right) directs Adrian Brody (left) in *Hollywoodland*, a Focus Features release.

Toronto is at centre stage of Canada's creative economy with several dominant sectors. During 2000-2001, Toronto publishers brought in almost seven of every ten dollars of national book-publishing revenues, while film producers earned almost 60% of all national film revenues. Toronto's share of national sound recording revenue is even higher, at 86%.

TORONTO'S LEADING CREATIVE SECTORS

Toronto has a number of creative clusters that are prominent both nationally and internationally, including film and television, new media, design, music and sound recording, performing arts, and media and publishing. These are discussed below.

Film and Television: Toronto's film and television cluster ranks third in North America, with just under \$900 million worth of film and television productions shot in 2005, and the industry contributes \$1.1 billion annually to the local economy. Commercials shot in Toronto brought in an additional \$120.6 million. The value of production spending in Toronto by US companies increased 7% in 2005 from \$398 million in spending in 2004 to \$425 million in 2005.

The Toronto International Film Festival: The Toronto International Film Festival (TIFF) is Toronto's most significant film festival, among the multitude taking place in the city every year. The TIFF is the largest public film festival in the world, in terms of the number of screenings – the festival boasts over 250,000 admissions each year. Second only to Cannes in stature, its real strength is its grassroots feel, despite its size and popularity. With an annual budget of just \$12 million, the group generates \$67 million CAD annually in economic impacts.

The Toronto International Film Festival Group's (TIFFG) newest project is the development of Festival Centre with King and John Festival Corporation as partners. This \$196 million centre will be located in the heart of the downtown entertainment district and will consist of a five-storey complex, owned and used by the TIFFG, and a tower of condominiums. This complex will house year-round cinemas, gallery spaces, and the reference library on site in addition to retail and box office space. This development will allow the TIFFG to continue and expand its screening, educational, industry support, and exhibition activities.

New Media: Toronto's new media cluster is growing rapidly and exerts a very strong influence on many other industries, including film/television and advertising. This cluster is made up of firms and freelancers whose main activity consists of providing technology products and services to the media markets. Firms specialize in animation, post-production, special effects, website development, graphic design services, and CD/DVD production. The Toronto CMA boasts over 800 New Media firms, with approximately 60% located within the City of Toronto. Over 18,000 people are employed in this sector region-wide and sales are estimated at between \$1.5 billion and \$2 billion annually.

Design: Toronto's economy is home to more than 25,000 designers (architects, landscape architects, interior, industrial, graphic, and fashion designers). Toronto has the largest design workforce in Canada and the third-largest in North America after New York and Boston. Toronto's design employment grew at a compound annual rate of 4.7% between 1991 and 2001.



3rd UNCLE design inc., Dove photography exhibit installation, Andrej Kopac photographer

Toronto's design community benefits from the presence of advanced educational institutions such as the Ontario College of Art and Design, the University of Toronto's Faculty of Architecture, Landscape, and Design, the York-Sheridan Design Program, and the George Brown School of Design. Supporting organizations such as Design Industry Advisory Committee (DIAC) deliver sector-wide advocacy and support, while the Design Exchange – the only Canadian institution devoted to promoting Canadians' understanding of the value of design across all disciplines – hosts annual competitions, education programs, and exhibitions.

Music and Sound Recording: A comprehensive report on culture clusters in Canadian CMAs noted that the 96 establishments in Toronto's sound recording industry in 2001 accounted for one-third of all firms in Canada, employing 75% of Canada's sound recording workforce and earning more than \$1 billion in annual revenues. By 2004, the number of sound recording firms in the Toronto region had grown to 168. In the North American context, Toronto's growth in the number of musicians and singers is outpacing prominent music centres like Austin and New York.

Performing Arts: Toronto is home to over 11,000 performing artists and close to 200 performing arts companies. Performing arts companies constituted the fastest-growing creative sector in the region during the 1991–2004 period. Behind the strength of this sector are a number of well-established organizations, such as the Toronto Alliance for the Performing Arts, which advocate for the sector's needs. The Creative Trust's 'Working Capital for the Arts' program also supports Toronto's mid-sized performing arts companies

by assisting with planning and financial skills and acquiring and maintaining a fund of working capital.

Media and Publishing: Canada's national broadcaster, the CBC, and the nation's largest private broadcaster, CTV, are both located in Toronto, as is North America's first local, urban TV station: CityTV. The city is also home to a wide variety of specialty and multilingual television channels.

Toronto is the only Canadian city with five English-language dailies, including two national publications with a combined circulation of 1.1 million copies. Toronto residents can tune in to 35 radio stations including many multilingual and cultural stations. There are more than 500 newspaper, periodical, book and database publishing firms located in the Toronto CMA making it the nation's dominant publishing cluster.

CREATIVITY AND NEIGHBOURHOOD RENEWAL - REGENT PARK

Grassroots creative talent development flourishes in Regent Park, Canada's largest and oldest public housing development. Regent Park Focus is a non-profit organization established in 1991 through a provincially funded program to promote health in vulnerable communities. It uses a variety of media to engage youth and realize their creative expression.

Regent Park Focus' programs include:

- Catch da Flava Radio – a weekly live radio show produced and hosted by local area youth. Locally relevant issues are addressed by Regent Park youth who have a chance

to portray themselves, dispelling the negative image that mainstream media often attaches to the neighbourhood. The radio program also teaches DJing and other audio production skills.

- Catch da Flava Newspaper – with both online and print (10,000 copies distributed bi-monthly) versions, this newspaper involves local youth in all aspects of writing, editing, and production. While learning journalistic and desktop publishing skills, youth from Regent Park can express their views through this medium.
- E.Y.E. Video (Exploring Youth Experiences with Video) teaches youth the various skills involved in video and film production including researching, editing, script development, storyboarding, camera use, and lighting. Films and videos produced through the program address locally relevant issues, such as substance abuse, neighbourhood change, violence, and teenage sexuality, and are subsequently used as educational resources.
- E.Y.E. Video Community Economic Development Program – This program grew out of community requests to hire youth trained at E.Y.E. Video to tape local events. This program now provides employment opportunities for unemployed youth in the area. Community groups and individuals get affordable, high-quality production services to document their activities.
- Music Recording Studio Program – Participants work with professional artists to gain skills in studio production and to produce their own music tracks on Regent Park Focus' equipment.

- Studio for Photographic Arts – Youth are encouraged to document their community as they are taught photographic skills and develop their own work on site. This program also works to develop multimedia works interpreting local culture and experience.

Through all these programs and various media, Regent Park Focus employs youth, who also have an opportunity to find their voice on community issues and gain valuable experience for future work in the media industry. Youth work together in a supportive environment to promote healthy lifestyles to other young people, produce works of art, learn new skills, and become engaged in their community's life.

Regent Park Focus and its Program Director, Adonis Huggins, have received a number of awards for their work: Mayor's Task Force on Drugs Award (1995), Innovative Prevention Program Award from the Addiction Research Foundation (1996), Mayor's Community Safety Award for Outstanding Achievement for work in youth violence prevention and community safety promotion (2003).

City of Toronto Culture and Economic Development Sections

Appendix B

TORONTO CULTURE SECTION

The City of Toronto currently owns 78 cultural attractions and supports several major projects and initiatives. The Culture Section undertakes a range of responsibilities including: the operation and administration of many museums, historic sites, performing and visual arts centres; financial support for cultural activity and individual artists; encouraging public art projects in both private and public developments; and assisting a wide range of community arts organizations in accessing and sharing municipal services and facilities. It is dedicated to the development of arts, culture, and heritage throughout the city and combines an 'arts for arts' sake' perspective with an economic development approach.

Central to the mandate of the Culture Section is:

- promoting the development of arts, culture, and heritage throughout the City;
- ensuring accessibility to a variety of cultural activities that enhance the cultural attractions of the Toronto Region; and
- providing direct cultural services through its museums and historic sites, and supporting the entire cultural sector of the community.

Culture Plan for the Creative City

The City of Toronto formally adopted the Culture Plan for the Creative City in 2003. The Culture Plan was developed in close consultation with cultural organizations and the public. It is a ten-year action plan to use Toronto's arts, culture, and heritage assets to position the city as a global cultural capital.

The City's strategy builds on the growing understanding among economists and other social scientists that in addition to being fundamental to our quality of life, arts, culture, and heritage are the vital centre of Toronto's expanding economy.

The 2003 Culture Plan set out the following principles and priorities for Toronto:

- Recognize that culture plays an essential role in building and sustaining a diverse urban community that is socially and economically healthy;
- Ensure that the City's cultural programs promote inclusiveness and celebrate cultural diversity; and
- Increase participation in cultural events by residents in all parts of the city by ensuring access to affordable and convenient cultural opportunities.

The plan outlines more than 60 recommendations covering areas such as development incentives, sources of revenue, and integrating diversity. Some key recommendations are:

- Develop a Cultural Corridor, an 'Avenue of the Arts', along University Avenue, connecting the Cultural Renaissance projects, from the new Four Seasons Centre for the Performing Arts to the Royal Ontario Museum;
- Build a significant new cultural facility where the diverse history of Toronto can be told;
- Make the city more beautiful by committing 1% of funding to public art in public and private developments;
- Develop a public art master plan;
- Preserve and promote the most important heritage buildings;
- Develop creative youth internships both locally and abroad;



Scotiabank Nuit Blanche 2007 Janet Morton, *Femmebomb*, 2004. Photographer: Carrie Musgrave

- Review funding for art-service organizations that support professional non-profits on a sector basis;
- Designate 2006 as the Year of Creativity; and
- Establish a special fund to develop and promote this unique opportunity for marketing Toronto and building civic pride.

In November 2005, the Culture Plan Progress Report was presented to council outlining major achievements of the City since adopting the Culture Plan in 2003. Some highlights are as follows:

- There has been an 11% increase in funding in major cultural organizations;
- Culture Build Grants have been awarded to 11 small to medium-sized arts organizations to invest in physical infrastructure needing repairs;
- \$1,000,000 in revenues has been generated from Section 37 agreements to be invested by the Culture Section and the Urban Development Services into community cultural resources.

Overall expenditures in arts and culture by the City of Toronto have increased by \$10 million (2003-2007); however, this has not come close to the \$25 million increase over five-years recommended in the Culture Plan.

TO Live with Culture: The City of Toronto's 'Live with Culture' campaign, a 16-month promotion of Toronto's creative sector, was launched to coincide with the construction or opening of many of the cultural renaissance projects. The combined marketing and programming of 'Live With Culture' increased the profile of

Toronto's cultural scene for Torontonians and tourists alike, and enhanced arts in the community programs across the city.

ECONOMIC DEVELOPMENT SECTION

The Economic Development Section supports the vision of Toronto as an economically strong, socially enjoyable and culturally vibrant city where businesses prosper and citizens share in their prosperity through full employment and access to the high quality public services and infrastructure supported by a strong business tax base.

The Economic Development Section's mission is to promote, and support a sustainable economy that attracts businesses, investment, increases employment, and enhances public services.

Central to the mandate of the Economic Development Section is:

- Ensuring that the benefits of economic growth are distributed in an equitable manor throughout the City;
- Enabling existing business to operate effectively, facilitate investment and expansion projects, and supporting the growth and competitive position of the city's key economic clusters;
- Developing long-term strategies to support the city's financial sustainability and provide a good quality of life for its residents;
- Stimulating private reinvestment in commercial and industrial areas and buildings and to invest in public infrastructure, improving amenity, appearance and safety;
- Raising Toronto's international profile, stimulating investment and trade and enhancing connections between diverse communities.

Glossary

Appendix C

The following glossary was developed by Toronto Artscape and forms part of Artscape’s road map for the next five years: Vision 2011: Thinking Big About Culture-led Regeneration

Authentic

The genuine or real article, feel, mood, fact or style as it applies to individual, collective and communal memory, emotions, experience, attitudes, stories, history, cultural attributes and creativity.

Community Building

An applied art – not a science; involving the design and application of collaborative strategies to the resolution of issues; management of change; strengthening capacity, building leadership and effectively engaging all elements of the community in the processes.

Creative Advantage

The competitive edge that an organization, community or city has by virtue of their ability to sustain creativity and innovation.

Creative Capacity

The relative ability of an organization, community or city to generate ideas, goods and services; the strength of creative assets and resources of an organization, community or city.

Creative Cluster

A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.

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.

Creative Process

An ongoing, circular and multi-dimensional process of discovery, exploration, selection, combination, refinement and reflection in the creation of something new.

Creativity

The ability to generate something new; the production by one or more person of ideas and inventions that are personal, original and meaningful; a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.

Culture

A society’s values and aspirations, the processes and mediums used to communicate those values and aspirations and the intangible expressions of those values and aspirations.

Cultural Ecology

A dense and connected system of a distinct and evolving blend of community, educational, recreational, cultural and entertainment venues and environments that generate ‘thickness’ in the creative fabric of a city. They provide the necessary infrastructure that accommodates cross-fertilization between a varied mix of stakeholders and interest groups, cultural producers, artists, entrepreneurs and residents.

Culture-led Regeneration

A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creativity plays a leading and transformative role.

Diversity

Distinct or different personal characteristics and qualities encompassing creative and artistic discipline, vocation, race, culture, sex, religious or spiritual beliefs, age, weight, disabilities, sexual orientation, everything which celebrates the variety and uniqueness of all individuals and things; may also apply to the mandates, goals, etc. of groups, organizations and companies.

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.

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.

Knowledge Product

Organizational knowledge and expertise that are effectively created, located, captured and shared through an explicit form (manual, pod-case, website). Distributed to staff, board, clients and partners, codified knowledge is a valuable strategic asset that can be leveraged for improved performance.

Placemaking

An integrated and transformative process that connects creative and cultural resources to build authentic, dynamic and resilient communities or place.

Soft Infrastructure

Dense and diverse collaborative partnerships, active intermediaries and cross-over mechanisms that facilitate the face-to-face interaction, social networking and flow of ideas that drive successful clustering.

Spacemaking

The development of studios, buildings and complexes as the infrastructure, the bricks and mortar of communities or places (see Placemaking above) along with the elements of communication, services, systems, policies and procedures for their tenants, occupants and visitors.

Sustainability

A trait that describes the best creative, cultural, economic, social, institutional and ecological products, environments, systems, processes and outcomes for hard and soft infrastructure and communities of all sizes; marked by durability and longevity; and experienced and shared by present and future generations of tenants, clients, partners and citizens.

