

Creative Capital Gains

An Action Plan for Toronto



Report prepared for
City of Toronto Economic Development Committee and Toronto City Council | May 2011



Councillor Michael Thompson

MESSAGE FROM COUNCILLOR THOMPSON

As Chair of the City of Toronto's Economic Development Committee, I invited Robert Foster, Karen Kain and Jim Prentice to assemble and co-chair an advisory council tasked with updating the City's Culture Plan. I asked the members of the Creative Capital Advisory Council to work with City staff, and to consult Toronto's arts and business communities to determine the best way forward as we confront our present and future economic challenges.

Toronto is an undisputed Canadian creative capital, home to more artists and cultural workers than anywhere else in Canada. These workers drive growth, create wealth, and make Toronto a desirable place to live and invest. The City's investments in cultural enterprises leverage additional capital from the private sector and other levels of government. Culture is an economic catalyst we can and must maximize for the benefit of all our communities.

I am pleased to table this report on behalf of Toronto's Creative Capital Advisory Council. We believe that the recommendations and action plan it contains can help strengthen Toronto's economy and enhance our competitive advantage on the world stage.

Councillor Michael Thompson
Chair, Economic Development Committee
Councillor, Scarborough Centre
Ward 37

On the cover:

Breaking at Manifesto Festival of
Community & Culture 2010;
Photo courtesy Manifesto
Documentation Team

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Robert J. Foster



Karen Kain



Jim Prentice

Creative Capital Gains

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Dear Councillor Thompson and Members of the Economic Development Committee,

Please find attached our report, **Creative Capital Gains: An Action Plan for Toronto**. Our work has been guided by our belief in the concept of the Creative City as the economic engine that will ensure a strong future for Toronto. We believe in the need for creative capital, the competitive nature of cities, and the high mobility of the best and brightest talent.

In developing this report, we brought together the cultural and business sectors to strategize about Toronto's future as a leading Creative City. Participants engaged in passionate conversations and the volume of innovative ideas that arose is a testament to the widespread commitment to and belief in the arts, culture and creativity in this city. We listened carefully, and we heard clear messages, which are reflected in our concrete plan of action.

We recognize that the City will be making some tough decisions in the months ahead. We table our recommendations not just for the next few months or even years, but to ensure the future prosperity of our city.

The competition for talent, tourism and investment is great; the stakes are high. All major cities clearly understand this. We cannot afford to lose ground. To win and become a strong, economically successful city, we must take hold of the creative capital concept and drive it forward aggressively.

We are convinced that Toronto has everything it needs to stake out a strong and successful future as one of the world's most liveable, creative and competitive cities. We must commit to the bold moves required to make it happen.

Robert J. Foster
Co-Chair
CEO, Capital Canada

Karen Kain
Co-Chair
Artistic Director,
National Ballet of Canada

Jim Prentice
Co-Chair
Vice-Chair, CIBC

THE CREATIVE CAPITAL ADVISORY COUNCIL

The Creative Capital Advisory Council, co-chaired by Robert Foster, Karen Kain and Jim Prentice, was established in January 2011. We wish to express our sincere appreciation to our exceptional team of advisors. All of the following leaders in business, the creative industries, not-for-profit arts, community arts, and cultural policy volunteered their time and valuable expertise:

Nichole Anderson	President and CEO, Business for the Arts
Cameron Bailey	Co-Director, Toronto International Film Festival Group
Claire Hopkinson	Executive Director, Toronto Arts Council
Che Kothari	Executive Director, Manifesto Community Projects/ Manifesto Festival of Community & Culture
Gail Lord	Co-President, Lord Cultural Resources

We were joined by special advisors:

Richard Florida	Author and Director of the Martin Prosperity Institute
Kevin Stolarick	Research Director, Martin Prosperity Institute
Jeff Melanson	Executive Director and Co-CEO, Canada's National Ballet School; and Special Advisor to the Mayor - Arts & Culture

We commenced our work by evaluating progress the City had made on its previous goals and benchmarks. We conducted research; we consulted widely; we listened and we heard. Our process involved:

- An assessment of the progress on the 63 recommendations in the *2003 Culture Plan for the Creative City*
- 13 focus groups and consultations for industry leaders, the community arts sector and the public, with more than 300 participants (listed in Appendix 1)
- Meetings to obtain expert advice from partners in business, tourism, education, planning, affordable housing, libraries, community development and other City staff
- Literature review of other major policy and planning documents
- Online summaries of our focus groups and consultations for the public to follow and comment on, posted on livewithculture.ca



Councillor Michael Thompson addresses the first industry focus group at St. Lawrence Hall, February 3, 2011. Photo by Jose San Juan



Scene from The Nightingale and Other Short Fables; Photo courtesy Canadian Opera Company

PREFACE

Culture animates a city. Whether it's the big showy downtown event, a neighbourhood festival or a Tai Chi group meeting in a suburban park, culture infuses life into every corner of the city. Why? Because everyone who lives or works in our city has the potential to be creative—and culture stimulates that creativity, leading to a better and stronger Toronto. That's why culture is more than just “nice to have”: it creates real competitive advantage.

Toronto's cultural and creative capital creates businesses, attracts new residents from around the world, draws in tourists, increases quality of life for its current residents, and gives commuters from the suburbs a reason to stay in the city after office hours. But this position is tenuous. Although Toronto has a reputation for world-class cultural events and facilities, cities around the world are working hard to better leverage their cultural and creative capital. Toronto must do more to retain and enhance its competitive position.

Yes, Toronto must do more. But that does not mean the responsibility rests solely with the City. The business community, not-for-profit foundations and organizations, individuals and the cultural community must all play their roles if Toronto is truly to become one of the world's creative capitals.

This report makes a set of recommendations to the City of Toronto. While all these other actors have their parts to play, for now they can wait in the wings and rehearse their lines. What should be the City's part in our cultural production? Is the City the star? A supporting character? Or maybe just playing a walk-on cameo (to thunderous applause)? Many within the cultural community believe that the City should be a producer (just pay the bills) and a silent partner. It is our core belief that the cultural competitive advantage of Toronto is most enhanced when the City focuses its attention, effort, and resources on providing the best service to all residents and by doing those things that only the City can do well.

There are three broad overarching themes that fit this framework:

1. Focusing on service
2. Using the City's convening power
3. Making cultural investments where only the City can

Service

In a great city, cultural “customers” are both consumers and producers. Every consumer is a potential producer, and every producer is a potential consumer. The city's customers for cultural goods and services are varied and diverse. They include tourists, residents, commuters and kids, as well as individual artists and arts organizations. There is no ‘one size fits all’ solution to addressing the customer service issues that were raised during the consultations and other research. However, one consistent theme emerged: working with the City can be a real challenge. At present, the City of Toronto's enormous creative capital is constrained because it necessarily forms part of different City departments, agencies, boards and commissions. For example, art, heritage and public art are in the Culture Section; tourism lives in Economic Development alongside fashion and design, while film is separate again. Parks, planning, housing, transportation, public works, the TTC,



City on the Move: A Festival of Young Artists in Transit; Photo by C. Jones

and other public entities increasingly need to engage with designers, artists and the creative economy.

We urge the Mayor to convene a *Creative Capital Working Group* to coordinate all these creative resources. The *Working Group* would join all the arts and creative disciplines in the City administrations, working with those in the private sector, the province and the federal government to improve Toronto's creative capital, to provide better creative services to all Torontonians and to strategize on acquiring non-conventional funding from the private sector and other levels of government.

Convening Power

The City of Toronto is so alive with culture that organizations and institutions often get focused solely on their own endeavours. Opportunities for coordination, which could greatly magnify the impact of events and exhibitions, are frequently lost. Further, the business community noted that greater awareness of the City's plans and priorities would help them with their funding decisions. With several major events happening over the next five years—peaking with the Pan/Parapan American Games in 2015—greater coordination would help to dramatically improve the city's competitiveness on the world stage. Awareness of opportunities and coordination of efforts could be accomplished without requiring any additional funding.

We invite the Mayor to convene periodic *Mayor's Breakfasts* for Toronto's cultural attraction and business leaders to discuss upcoming opportunities and events, to support tourism and to facilitate greater information and knowledge exchange.

Cultural Investments

The City's investment achieves greater leverage when the City provides support that would otherwise go wanting. The City is in the best position to understand, evaluate, and facilitate support for a myriad of events and organizations across the entire city. The City's investment can also be the initiator for a whole stream of additional funding from a wide variety of other sources. Often, the City's support can come via in-kind services or the waiving of fees or other charges. Although highly leveraged by funding from other sources, the City's investment in culture is tremendously important. To maintain and build significant competitive advantage, the City needs to bring its commitment to culture to be more in line with that of other global creative capitals.

We recommend that the City keep pace with international competitors by making a firm commitment to sustain Toronto's cultural sector and to position Toronto as a leading, globally competitive Creative Capital.

We care deeply about the future of our city. We recognize that in a time of necessary fiscal restraint, the City must think carefully about its investments in order to ensure they are working for the good of all taxpayers. This report details how targeted investments in the cultural economy can generate significant returns for the people who live and work here, and come to visit our great city. Toronto can create jobs and wealth, attract and retain talent, build stronger neighbourhoods, and build a prosperous city through culture. We have an opportunity to capitalize on our strong economic position relative to many of our competitors by recognizing that culture is the fundamental driver of Toronto's future prosperity. The stage is set. The curtain has gone up. We must act now.



Summer camp at Scarborough Historical Museum; Photo courtesy City of Toronto

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EXECUTIVE SUMMARY

“Whenever and wherever societies have flourished and prospered rather than stagnated and decayed, creative and workable cities have been at the core of the phenomenon. Decaying cities, declining economies, and mounting social troubles travel together. The combination is not coincidental.”—Jane Jacobs



Scotiabank Nuit Blanche 2010, Just because you can feel it, doesn't mean it's there by Ryan Gander; Photo courtesy City of Toronto

Toronto is recognized internationally as one of the world's most liveable cities, with safe and healthy neighbourhoods, a competitive business climate, and a vibrant culture.¹ Toronto has a wealth of creative capital to exploit—from its training centres, skilled workers, and great cultural institutions and festivals, to its unrivalled diversity and exciting cultural scenes. It is because of the potential these assets have to benefit the city, to improve quality of life, and to build a stronger knowledge economy, that we need an action plan.

The city's cultural sector helps us to attract and retain talent from around the world. Toronto's cultural economy contributes more than \$9 billion annually to Toronto's GDP and employs more than 130,000 people.² The culture sector in Toronto employs six times more workers than Ontario's aerospace industry³ and is roughly equivalent to the 135,000 people employed in Ontario's automotive sector.⁴

Toronto's investment in the cultural economy must not stall. It creates jobs, wealth, innovation, social cohesion, civic identity and makes the city desirable to visitors and businesses. The cultural economy is a potent mix of for-profit cultural industries, not-for-profit arts organizations, individual artists and cultural workers, and public and private funders. Realizing our potential as a Creative Capital means assessing the challenges the sector faces, and investing in future growth.

The challenges include: access to affordable and sustainable space for cultural organizations in many neighbourhoods; space and infrastructure for start-up cultural entrepreneurs; the equitable distribution of cultural services throughout the city and to all segments of the population; ongoing sufficient and stable core operating funding to the not-for-profit arts sector; the recognition and support of cultural clusters to amplify the work of our cultural industries; and the need for much greater collaboration to promote cultural tourism and Toronto's identity as a Creative Capital. Unaddressed, these issues threaten the health of Toronto's cultural sector and will ultimately hamper our city's liveability and prosperity.

Although the actions required to overcome these challenges and advance Toronto's position will involve many players, the City must play a key role in

¹ PricewaterhouseCoopers' 2010 *Cities of Opportunity* report ranks Toronto first in liveability.

² Deloitte & Touche LLP and Affiliated Entities, *Economic Contribution of Toronto's Culture Sector*, (2005)

³ 22,000 people employed in Ontario's aerospace industry – Source: *Ontario Aerospace Council, Ontario Aerospace Industry Overview*, (March 2011).

⁴ Invest in Canada. *AUTOMOTIVE: Key Clusters – Ontario*, (August 2008). <<http://investincanada.gc.ca/eng/publications/automotive.aspx#ft2b>>

providing leadership. To this end, we urge the Mayor to champion Toronto as a Creative Capital and to use the City's convening power to coordinate efforts.

As a group of individuals who care deeply about the future of our city, we recognize that in a time of fiscal restraint, the City must think carefully about its investments and ensure that they are working for the good of all citizens. This report details how targeted investments in the cultural economy can generate significant returns for the people who live and work here, and visit our great city.

WE RECOMMEND THAT THE CITY:

Ensure a supply of affordable, sustainable cultural space.

Ensure access and opportunity for cultural participation to all citizens regardless of age, ethnicity, ability, sexual orientation, geography, or socioeconomic status.

Support the development of creative clusters and emerging cultural scenes to capitalize on their potential as generators of jobs and economic growth.

Promote its cultural institutions, festivals and other assets to enhance its position as a Creative City regionally, nationally, and internationally.

Keep pace with international competitors by making a firm commitment to sustain Toronto's cultural sector and position Toronto as a leading, globally competitive Creative Capital.

WE RECOMMEND THAT THE MAYOR take a leadership role in Toronto's creative capital strategy.

To realize its potential and position itself as a city where people want to live and work, businesses want to invest, and to which visitors want to return again and again, Toronto needs to act strategically and invest wisely in its cultural sector. It needs resources to carry out these recommendations. Meeting the goal of \$25 per capita expenditures on culture, first approved in the 2003 *Culture Plan* and reaffirmed by City Council in August of 2010, must be a priority of this administration. This increased expenditure will have the greatest impact if it takes the form of direct investment in artists and arts organizations, which in turn leverage each municipal dollar into almost \$20 of earned revenues and additional public and private sector investment.

This report of the Creative Capital Advisory Council is the first of many necessary steps to 'put creativity to work' and to fulfil the potential of the city. The benefits belong to all citizens. This will enhance the long-term prosperity of our city and Toronto will truly be able to capitalize on its creative capital gains.



Manifesto Festival of Community & Culture 2010; Photo courtesy Manifesto Documentation Team



Young students play sheep in the National Ballet of Canada's Nutcracker; Photo by C. Jones



Scotiabank Nuit Blanche 2010, HAUNTINGS I by Guy Maddin; Photo courtesy TIFF

The UK Department of Culture, Media and Sport (DCMS) defines the creative sector as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”⁹

TAKING STOCK

“What we are doing is very important. Cities in North America and around the world are working hard to leverage their creative capital, the only real capital we have, actually. This report can provide a siren call for Toronto to take a leadership position in this area. If we want to build a truly great global city, we must.”— Richard Florida

Toronto is internationally recognized as one of the world’s most liveable cities.⁵ This recognition is based on our competitive business climate; our highly educated and diverse labour pool; our safe and vibrant neighbourhoods where people of more than 200 nationalities live together;⁶ and of course, our culture. Ambitious and alive, Toronto is continuously shaped and reshaped by the creative forces at work here. This is what creates a sense of place, a feeling of belonging and it is what makes the city so attractive to visitors, citizens, and to the businesses that employ them.

Toronto’s unique identity is rooted in diversity and a rich array of cultural assets worth developing and sustaining: more than 70 film festivals; 200 professional performing arts organizations; countless commercial and not-for-profit galleries and museums; internationally recognized symphony, ballet and opera companies—and so much more.

Our creative sector draws talent because workers in the knowledge economy value a thriving arts and culture scene. There is a direct correlation between education and cultural consumption,⁷ and Toronto’s workforce is one of the most educated in Canada: more than 55% of Toronto residents over the age of 15 hold post-secondary degrees or certifications.⁸

While Toronto’s cultural richness contributes immeasurably to its liveability, its creative sector is also big business, generating more than \$9 billion of Toronto’s GDP.¹⁰ Creative industries are growing faster than financial services, the medical and biotechnology industries, and the food and beverage industry;¹¹ creative occupations¹² are growing more than twice as quickly as the overall labour force.¹³ The sector currently employs more than 130,000 people, or 5% of the Toronto Census Metropolitan Area’s workforce.¹⁴ The impact of their work resonates well beyond the sector itself.

Ensuring that Torontonians in every neighbourhood have full and

⁵ PricewaterhouseCoopers’ 2010 *Cities of Opportunity* report ranks Toronto first in liveability.

⁶ MPI, *Strength in Diversity: The Different Facets of Toronto’s Key Strength*, (2010).

⁷ Jacques Ewoudou, *Understanding Culture Consumption in Canada*, (Statistics Canada. Culture, Tourism and the Centre for Education Statistics Division: 2005). <http://dsp-psd.pwgsc.gc.ca/collection_2008/statcan/81-595-M/81-595-MIE2008066.pdf>

⁸ City of Toronto, “Demographics: Educational Attainment”, *Invest in Toronto*, (Source: Statistics Canada, 2006 Census Data). <http://www.toronto.ca/invest-in-toronto/labour_force_education.htm>

⁹ Creative Industries Task Force, *The Creative Industries Mapping Document 2001*, (Department of Culture, Media and Sport: 2001) p5.

¹⁰ Deloitte & Touche LLP and Affiliated Entities, *Economic Contribution of Toronto’s Culture Sector*, (2005).

¹¹ Vindorai, Tara, 2010 update to *Imagine a Toronto... Strategies for a Creative City*, (2006), based on Statistics Canada, Labour Force Survey, 1991-2009 [special tabulations].

¹² In this report, creative occupations refer to a narrowly defined set of 19 occupations found in Appendix 2. Note: This figure does not capture those employed in the creative industries, regardless of their particular occupation, e.g. an accountant working at a film company.

¹³ Vindorai, 2010 update to *Imagine a Toronto...*, based on Statistics Canada, Labour Force Survey, 1991-2007 [special tabulations].

¹⁴ Ibid.

participatory access to culture is not only important for economic development, but also for quality of life. There is no shortage of clear links between culture and well-being. Participatory arts programs for older adults have been shown to aid in health promotion and disease prevention;¹⁵ young people who engage in cultural activities develop lifelong skills, perform better academically, feel connected to society, and learn to express their aspirations as citizens and future leaders.¹⁶

Human Capital

When it comes to creative talent, Toronto is blessed with deep bench strength:

- 66% more artists than any other city in Canada¹⁷
- 1 in every 4 creative industry jobs in Canada (Toronto CMA)¹⁸
- 1 in 3 of the province's cultural workers (while Toronto has 1 in 5 of all Ontario workers)¹⁹

This critical mass of cultural workers and artists is the foundation of our creative economy and acts as a magnet which attracts talent both in and out of the cultural sector.

Toronto also has a wealth of renowned educational institutions, such as **Canada's National Ballet School**, the **Canadian Film Centre**, and the **Royal Conservatory of Music's Glenn Gould School**, which provide world-class training, as well as a number of high-quality post-secondary institutions, including **OCAD University**, North America's fourth-largest school of art, the **University of Toronto**, **Ryerson University**, **York University**, **Centennial College**, **George Brown College**, **Humber College**, **Seneca College**, and **Sheridan College**. All contribute to the development of Toronto's cultural workforce and encourage the research and development that fuels our creative economy. These talented graduates have an important role to play in Toronto's future prosperity; the challenge is to retain them, and to attract them back if they have settled elsewhere.

In addition, a vital and energetic community arts sector contributes to the training and development of talent in every neighbourhood. Community groups across the city teach, create and perform everything from landscape painting to hip hop, photography and filmmaking, to crafts and choirs.

The Funding Mix

Toronto's cultural community depends on both the private and the public sectors working together to fund it. Private sector support for arts and

Toronto's Royal Conservatory of Music: a model of Music Education Excellence

One of the most prestigious concert halls in the United States, Carnegie Hall, is taking a cue from the Royal Conservatory of Music's (RCM) internationally renowned music curriculum and examination system. In partnership with Carnegie Hall, the RCM will work to expand its world-class system to music students in the US. More than 100,000 students participate in Royal Conservatory exams across Canada and over 4,000 students participate in the RCM's community school across the GTA.



Greta Hodgkinson and Aleksandar Antonijevic in Emergence; Photo by Cylla von Tiedemann, courtesy National Ballet of Canada

¹⁵Gene D. Cohen, *The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults*, (The Center on Aging, Health & Humanities - George Washington University, and National Endowment for the Arts: April 2006)

¹⁶For a compendium of many research studies that confirm these and other positive effect of the arts, see Creative City Network of Canada, *Making the Case for Culture, Personal and Social Development of Children and Youth*, (2005).

¹⁷Kelly Hill, *Mapping Artists and Cultural workers in Canada's Large Cities*, (Hill Strategies Research: Oct. 2009) p42.

¹⁸Meric Gertler, Lori Tesolin, and Sara Weinstock, *Imagine a Toronto...Strategies for a Creative City*, (2006) p2.

¹⁹Hill, *Mapping Artists*. p42.



Night It Up! Night Market; Photo courtesy Harbourfront Centre



Deborah Bowes instructs young ballet students; Photo courtesy Canada's National Ballet School

cultural events and cultural institutions is five and a half times that of municipal support, and almost equals public sector investment from all three levels of government. In 2009, the private sector provided \$91 million in support of City-funded cultural organizations through private foundations, corporate philanthropy, corporate sponsorships, and individual donations;²⁰ this is in operating dollars alone. This figure does not even capture the underwriting of loans and gifts of in-kind goods and services, including high-level pro bono legal, accounting, and management consulting services. In addition, over the past decade, private sector capital campaigns for Toronto's Cultural Renaissance projects (e.g. ROM Michael Lee-Chin Crystal, Transformation AGO, etc.) raised more than \$1 billion.

Every charitable and not-for-profit organization depends on funds it raises from the private sector and relationships with donors and sponsors. Almost all for-profit cultural industries (publishing, music, film and television production, broadcasting and fashion) benefit from tax incentives and government investment.

Private sector support cannot replace public investment, however. Generally, in Canada, private sector funding follows public sector investment. Through the arts granting system, artists and cultural organizations receive their crucial first investments as they build the foundations of their practices. Due to the emphasis on excellence, peer assessment, governance and accountability, public funding confers credibility on emerging artists and organizations, especially those seeking to create new and innovative work. For example, Michael Ondaatje, Atom Egoyan, and K'naan, all built commercial success and monetized their creative work after initial modest investments from the public sector.

While private sector funding is directed towards cultural programming, all three levels of government provide stable and irreplaceable core operating funds for not-for-profit arts organizations. The public and private sectors may support the same organizations, but they are often unaware of each other's priorities and processes. Investments in the cultural sector may be maximized by creating formal mechanisms for public and private sector funders to share information, policy directions, and economic forecasts. Given that culture is an intrinsic part of Toronto's economic development agenda, the City should provide leadership to convene cultural and business leaders to develop strategies together.

The City has limited resources and restricted or shared jurisdiction in many areas of vital importance to culture. Toronto spends only about 1% of its net operating budget on culture, yet this small investment yields big results, particularly when channelled through grants to artists and arts organizations. As the government closest to the ground, the City is often first in, providing the credibility that triggers the participation of federal and provincial governments, private sector sponsors and donors. Without municipal investment, other partners are less likely to come to the table.

“Big business in Toronto cares about the arts and wants to see it supported by the City” —Thomas Bogart, Executive VP, Corporate Development & General Counsel, Sun Life Financial and Chair, Culture Days Council of Corporate Champions



Scotiabank Nuit Blanche 2010, Later That Night At the Drive-In by Daniel Lanois; Photo courtesy City of Toronto

One way of looking at public investment in the arts is to consider the effect it has on accessibility and ticket prices. Public funding enables cultural organizations to offer free events and keep ticket prices low. In absence of any public funding, a \$60 ticket price for a cultural performance would increase by 87%, costing \$112.²¹

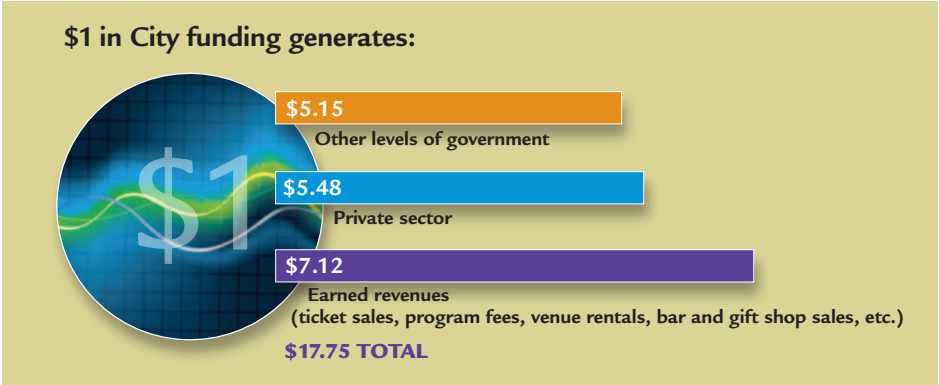
²⁰Source: aggregated 2009 annual audited financial statements, CADAC (*Canadian Arts Data/ Données sur les arts au Canada*).

²¹Using aggregate data from CADAC, a hypothetical ticket price was increased by the percentage increase required in earned revenues to break even when all public funding was removed.



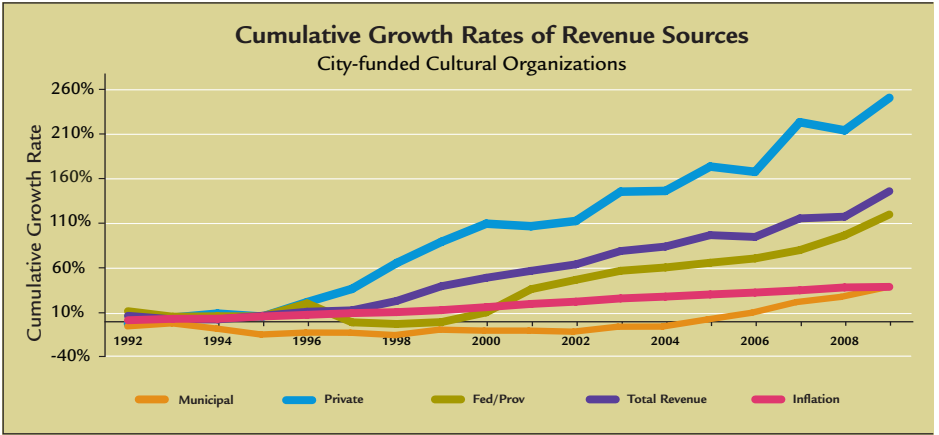
Manifesto Festival of Community & Culture 2010; Photo courtesy Manifesto Documentation Team

Since 1957 the City has provided grants to arts organizations. These grants subsidize cultural performances and products, making them more affordable and accessible to the public. In 2009, for every dollar the city put on the table, cultural organizations were able to leverage a total of \$17.75—a remarkable return on investment:²²



Since 1990, however, Toronto’s investment in culture has not kept pace with other sources of funding, inflation and population growth. In fact, the percentage of municipal funding received by City-funded cultural organizations has dropped by half. Figure 1 below, illustrates how much municipal investment lags behind growth in other sources of funding.

Figure 1



Source: City of Toronto; CADAC Audited Financial Statements



Summer camp at Scarborough Historical Museum; Photo courtesy City of Toronto

Toronto’s Cultural Policy Legacy

Toronto has a history of proactive cultural policy development dating back to the establishment of the Toronto Arts Council in 1974. In 2003, City Council adopted the 10-year *Culture Plan for a Creative City*, which recognized the essential role of Toronto’s arts, culture and heritage assets in the city’s future, and in the quality of life of its residents. The good news is that the City has already implemented or is currently addressing more than 87% of the *Culture Plan’s* 63 recommendations.

²²Source: aggregate 2009 annual audited financial statements, CADAC (*Canadian Arts Data/ Données sur les arts au Canada*)

The *Culture Plan* showed that major creative cities are fuelled by leadership and investment at the local level. It used municipal per capita expenditures on culture (including operating, grants and capital) as a way to benchmark Toronto's leadership and investment against competitor cities. In addition to the per capita input measure, the *Culture Plan* also tracked five cultural output measures, such as funds leveraged by City investment, and five economic impact measures, such as the number of culture sector jobs. Together, these 11 metrics give an indication of local commitment to culture, measure the results of the investment, and provide a way to gauge the health of the Creative City.

Inputs	Outputs	Impacts
Per capita investment in culture	Funds leveraged by increased City investment in arts and culture grants	Number of culture sector jobs in Toronto
	Number of and attendance at City-funded cultural events	Impact of the culture sector in Toronto on GDP
	Number of and attendance at City-funded cultural programs for youth	Toronto's ranking on Florida's Creativity Index
	Number of new arts organizations funded	Number of location permits issued for film and television productions
	Number of designated and listed heritage properties	Number of visitors to Toronto

The *Culture Plan* showed that Toronto's investment in culture—at that time, \$14 per capita—was 46% less than Montréal's per capita investment of \$26. The *Plan* called for the City to increase its per capita investment to \$25 by 2008—by which time Montréal had increased to \$33 per capita. By 2010, Toronto's investment in culture stood at \$18 per capita, still well short of the \$25 goal originally set for 2008. In August 2010, City Council adopted the staff report *Strategies for Arts and Culture Funding*, and recommitted to the previously approved *Culture Plan* goal of \$25 per capita by 2013.

Toronto is currently part of a study with four other Canadian municipalities (Vancouver, Calgary, Ottawa, and Montréal) to ensure that common elements are included in all per capita measures to enable valid comparison across jurisdictions. Results of this report are expected later in 2011, but preliminary findings reveal that our competitors' investments have continued to grow since 2008. Looking to our US competitors, 2009 per capita figures show Chicago at \$26,²³ New York at \$74,²⁴ and San Francisco at \$87.²⁵

Now is not the time for Toronto to lose sight of its goal to be a Creative Capital; now is not the time for Toronto's investment to stall: we risk lost opportunities to capitalize on investments already made in the city.

²³Figures expressed in Canadian dollars; data from Chicago Department of Cultural Affairs, Mayor's Office of Special Events and Chicago Park District.

²⁴Figures expressed in Canadian dollars; data from NYC Department of Cultural Affairs.

²⁵Figures expressed in Canadian dollars; data from City and County of San Francisco, Culture & Recreation Department.



NBS students in studio B; Photo courtesy Canada's National Ballet School



Scotiabank Nuit Blanche 2010, Aurora by Phillip Beesley; Photo courtesy City of Toronto

"A healthy arts and cultural community is vital to the overall economic climate in Chicago. Our Department of Cultural Affairs needs a renewed mission and new investment. As Mayor, my first action in this area will be to order the creation of a new cultural plan for Chicago . . . From this process the Department of Cultural Affairs can create new strategies that promote vibrant arts and cultural hubs in every community and help to anchor economic growth on every side of the city."—Rahm Emanuel, Mayor of Chicago



Frank Gehry's extension to the AGO above The Grange; Photo by C. Jones



Lining up for art; Photo courtesy Art Gallery of Ontario

Section 37 of the Planning Act permits the City to authorize increases in permitted height and/or density in private development in return for community benefits in the form of capital facilities. The Official Plan lists 13 potential community benefits including:

- *not-for-profit arts and cultural facilities;*
- *public art;*
- *streetscape improvements; and*
- *the conservation of heritage resources.*

CULTURAL SPACE

“There is no question that we now live in the age of the knowledge economy, when economic growth is more likely to emerge in places with the infrastructure that makes development, sharing and commercialization of creative ideas faster and more productive. A talented and diverse citizenry requires physical spaces that encourage the kinds of interactions that lead to learning and development of new ideas.”

—Martin Prosperity Institute – Toronto in the Creative Age

Post-Cultural Renaissance

Between 2003 and 2010 Toronto's successful Cultural Renaissance saw our city's architectural portfolio enhanced with newly built or expanded iconic cultural buildings, including the Royal Ontario Museum, the Art Gallery of Ontario, the Four Seasons Centre for the Performing Arts, the Gardiner Museum, the Royal Conservatory of Music with its stunning Koerner Hall, Canada's National Ballet School, and the Toronto International Film Festival's Bell Lightbox. The capital campaigns of these major cultural organizations attracted \$338 million in federal and provincial grants, and more than \$1 billion in matching funds and in-kind donations from the private sector.²⁶

However, the City now faces the challenge of enhancing the surrounding public spaces to match the quality and significance of these cultural attractions. Visitors and residents alike will benefit from an integrated way-finding system.

The Next Priorities

Most of Toronto's cultural organizations, many of them long-established, work in repurposed heritage and industrial buildings that desperately need new roofs, windows, boilers, ducts, plumbing, and energy-efficient heating and cooling systems. Simply meeting basic building code requirements and ensuring public safety in these buildings will require \$30 million of investment over the next five years.²⁷ The City should investigate the possibility of funding some of these projects through one-time Section 37 agreements.²⁸

The City's Culture Build Investment Program provided one source of funding for capital repairs. Between 2002 and 2008, Culture Build provided 62 grants totalling \$1.9 million and leveraged \$5.6 million from other levels of government and the private sector to realize \$7.5 million worth of state of good repair projects in non-City owned cultural facilities. Through Culture Build, cultural organizations were able to make necessary improvements, renovations and retrofits to address health and safety issues; replace aging equipment; conduct major repairs to basements, brickwork and roofs; improve environmental systems such as ventilation, heating and air conditioning; and upgrade seating, lobbies, and box offices to improve accessibility, capacity and audience experience. The program was consistently oversubscribed and should be reinstated.

²⁶Source: Ministry of Culture, Province of Ontario.

²⁷Estimates from Creative Trust and City of Toronto, Cultural Services.

²⁸For more information about Section 37, see < <http://www.toronto.ca/planning/section37.htm>>.



Inside Corus Quay, building by Diamond+Schmitt Architects; Photo by C. Jones



Shoal, 2010 by Troika, art installation at Corus Quay; Photo by C. Jones

Affordable Spaces for Cultural Industries and Community Arts

The cultural industries and community arts sectors suffer from the lack of access to affordable space in Toronto's neighbourhoods. This infrastructure gap makes it difficult to ensure all Torontonians have access to cultural programming where they live.

Since massive cultural infrastructure investment is currently unrealistic, we have to maximize existing space. For community arts, taking a fresh look through a cultural lens at parks, schools, libraries, community centres, and other real estate portfolios, to determine if and how these spaces could be used for culture, would have a major impact.

For the cultural industries, as new development accelerates in the city, industrial and commercial spaces that film companies and digital animation houses rely upon as affordable work spaces are being lost. To maintain a thriving entertainment and creative cluster, these spaces must be protected through stronger policies in the City's Official Plan, as well as during the review of site-specific re-zoning applications.

To secure space for the arts from the ground up, members of the cultural sector must become more aware and more proactive, identifying potential partners in health, social services or sports when they are in the planning stages of projects such as community hubs and recreation centres. The City has a role to play in this process as well. By working together, Cultural Services and Planning must ensure that all City Councillors are fully aware of the priorities for cultural infrastructure in their wards. In every part of the city, urban planners, engineers, librarians and elected officials need to include cultural services in their frameworks.

The United Way of Toronto's eight community hubs in priority neighbourhoods are a good example. The Victoria Village Hub feasibility study noted that "arts organizations that will be involved in program delivery have to be part of the Hub development process from Day 1. . . during the community needs and market assessment. The spatial and technical requirements of the arts space are very different to traditional office space and should inform the site and building selection."²⁹ Culture must be at the table from the start.

Civic Theatres

The City owns a series of large-scale civic theatres in order to ensure ongoing production rental opportunities for cultural producers. The Toronto Centre for the Arts includes the Main Stage (1,727 seats); Weston Recital Hall (1,036 seats) and Studio Theatre (200 seats). The St. Lawrence Centre for the Arts includes the Bluma Appel Theatre (876 seats) and the Jane Mallett Theatre (496 seats). The Sony Centre for the Performing Arts has 3,167 seats and the Queen Elizabeth Theatre at Exhibition Place has 1,370 seats. The assortment of large theatres owned by the City provides producers and presenters with an impressive choice of venue sizes. The City does not assume the risks

²⁹ Ginder Consulting, *Victoria Village Cultural Space Feasibility Study*, (Commissioned by Toronto Arts Foundation and Working Women Community Centre: April 2010) p6.

associated with theatrical production but it does strive to maintain the theatre seat capacity that is required by a growing sector. The cost to use the civic theatres is based on the needs and expectations of commercial theatre producers. These spaces are expensive to use and their high cost makes the theatres unaffordable for most community cultural organizations. The City must find ways to maximize the benefits of these facilities, increase operating efficiencies and make them affordable for community use.

In order to create maximum potential wealth and liveability in the city, artists and cultural organizations must have affordable quality space in which to make, teach, perform, exhibit, operate their organizations, and sell their products.

RECOMMENDATION

1. We recommend that the City ensure a supply of affordable, sustainable cultural space.

ACTIONS

- 1.1 Reinstate the Culture Build program to address the state of good repair in cultural facilities.
- 1.2 Integrate culture and Toronto's cultural institutions into the City's Pedestrian Way-finding System strategy for both visitors and residents.
- 1.3 Direct Cultural Services to work with other agencies (Libraries, Parks, Forestry and Recreation, the Toronto District School Board, etc.), and Toronto's City-owned museums to create an inventory of spaces across the city and promote the use of these existing spaces for community cultural use.
- 1.4 Protect industrial and commercial space for cultural industries by developing stronger policies during the review of the City's Official Plan as well as during the review of site-specific re-zoning applications.
- 1.5 Provide City Councillors with a ward-by-ward community cultural infrastructure priority list to guide their Section 37 funding allocations. This will require updating the cultural spaces inventory and collaboration with City Planning.
- 1.6 Find ways to increase efficiencies and make the Civic Theatres affordable for community cultural use.



Sirius Satellite Radio Stage at Harbourfront Centre; Photo by Mark Bradshaw



The Power Plant; Photo courtesy Harbourfront Centre

“Through my exposure to the arts, I became a stronger student who was more excited to attend classes and I became more confident, well-rounded, critical, resourceful, social and passionate. Working at Manifesto has been the most fulfilling job I’ve had in over a decade.” —Seema Jethalal, Managing Director, Manifesto



Lakeshore Arts, Shazaam! Grade 8 Self-Portrait Exhibition at the Smith Zone; Photo by Kathleen Burke

“I am working at the Musik Gymnasium in Rheinland-Pfalz, Germany. Music will always be a large part of my life, and I am glad that the Regent Park School of Music is still offering many children the chance to develop the same level of love for music that was fostered in me when I was there.”—Wendy Ma

ACCESS AND DIVERSITY

*Encourage barrier-free arts and culture activities through support and promotion of performing artists, productions, festivals and venues. A good example is the annual Luminato festival, which provides many free, accessible events, ‘accidental encounters with art’, and incorporates Toronto’s cultural diversity in its programming.*³⁰

A large body of research shows that cultural participation during childhood and youth is the best predictor of future cultural participation, as well as countless other benefits.³¹ In Finland, for example, the national Parliamentary Commission on the Future drives the country’s innovation strategy, which requires that schools teach all children from 6 to 16 to sing, play a musical instrument, and write music at their level. Results include better math skills, creativity, left/right brain connections, self-esteem and teamwork.³²

Cultural participation is also beneficial in the later years of life. Studies show that older adults who participate in arts programs report better health, fewer doctor visits, and less medication usage; more positive responses on mental health measures; and more involvement in overall life activities.³³

The Toronto Arts Council estimates that 80% of the organizations it funds are active in arts education, arts outreach and some form of public engagement. However, engaging newcomers and reaching out to new audiences in the inner suburbs and in priority neighbourhoods are complex and resource-intensive activities.

Supporting Youth Engagement and Leadership

Young people are the most entrepreneurial and technologically literate members of our society. Many understand the interdependence between the not-for-profit and for-profit sectors and devise innovative ways to create; nevertheless, enthusiasm and ‘sweat equity’ rarely suffice to sustain fledgling youth-led cultural enterprises. Sustained funding is essential to their growth and development.

Young people want to participate in youth-led cultural activities as creators, consumers, audiences and leaders. The City already supports a significant number of community arts initiatives across its various divisions, but they are unconnected and uncoordinated. City divisions such as Cultural Services, Affordable Housing, Social Development, Parks Forestry and Recreation, and agencies such as the Toronto Arts Council and the Toronto Public Library, could do a much better job of coordinating resources and connecting groups across the city.

Encouraging Toronto’s emerging and diverse artists, organizations, and entrepreneurs to join a broader network of local initiatives, such as the

³⁰Recommendation of the Canadian Index of Well-Being (CIW), *Caught in the Time Crunch: Time Use, Leisure and Culture in Canada*, Chaired by the Hon. Roy Romanow, (June, 2010).

³¹Creative City Network of Canada, *Making the Case for Culture, Personal and Social Development of Children and Youth*, (2005).

³²Glen Milne, “The Internal War on Innovation”, *Canadian Government Executive*, (March 4, 2011). <<http://cge.itincanada.ca/index.php?id=13975&cid=313>>

³³Gene D. Cohen, *The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults*, (The Center on Aging, Health & Humanities - George Washington University, and National Endowment for the Arts: April 2006).



Manifesto Festival of Community & Culture 2010; Photo courtesy Manifesto Documentation Team



Toronto Arts Services in action; Photo courtesy City of Toronto

Access Programs

Many performing arts organizations are trying to fill the gap that schools have left in arts programming. The city's major cultural institutions also offer a variety of youth discounts, and the City currently invests in a number of access programs. For example:

- *The Toronto Public Library's Museum Access Pass program provides families and young people with free access to the city's museums.*
- *The Institute for Canadian Citizenship's Cultural Access Program (CAP), provides new citizens and their families with access to a wide range of cultural institutions for one year after they obtain their citizenship. Participating institutions in Toronto include the AGO, the Bata Shoe Museum, Fort York, the Gardiner Museum, the ROM, Colborne Lodge, Spadina House, Mackenzie House, Gibson House and many smaller museums and galleries.*
- *Youth 15-29 can buy \$5 HipTIX theatre tickets online or at the T.O. Tix booth at Dundas Square.*
- *See Appendix 3 for additional examples.*

Toronto Arts Council's Neighbourhood Arts Network, will help them pool resources, share knowledge, coordinate advocacy, and ensure better access to the City's cultural programming and services. The City should take leadership in convening its divisions and agencies with community arts leaders on a regular basis to solve common problems, generate peer-to-peer knowledge exchange, and help to build capacity in the sector.

One issue identified by community groups is the need to streamline the permitting process. Red tape gets in the way of events intended for the public in parks, streets, the waterfront and other public places; it stifles the creative activity in the city.

City-wide youth consultations spoke overwhelmingly of the need for mentorships and partnerships with existing institutions. While needing to maintain their autonomy and authenticity, youth want partnership opportunities with established cultural organizations, successful creative businesses, and experienced artists, producers, and managers. These will enable skills development and provide access to resources. Relatively minor investments in incentives for mentorships, partnerships and collaboration can result in major increases in organizational capacity and resource development for young people.

Local Arts Service Organizations

Local arts service organizations (LASOs) play an essential role in connecting young people to programming, spaces, mentors, and funding. They also help market and advertise events and opportunities for creators, practitioners, educators, and volunteer-led organizations. LASOs work with other community organizations such as local Business Improvement Associations (BIAs), on joint projects.

The City of Toronto currently supports two LASOs in the former city of Etobicoke (Lakeshore Arts and Arts Etobicoke), one LASO in the former city of Scarborough (Scarborough Arts), and one in the former York (Urban Arts Community Arts Council). There is a demonstrated need for LASOs in North York and the former East York. Toronto should work with partner agencies to establish two more LASOs in those areas.

While Toronto's existing cultural organizations and institutions are highly motivated to reach out to young people and to new audiences, many of their efforts take place in silos, and there is often duplication. Organizations want the City to intervene and connect them; to encourage innovative partnerships and novel collaborations between established and grassroots organizations; to use its convening power to help devise new, more efficient and effective solutions for audience development, marketing, production or community involvement. Many would like to see the involvement of the TTC, as the cost of transportation is a barrier for some young people. The Toronto Arts Council is well positioned to support a new program for outreach, accessibility, audience development and engagement by encouraging new collaborations and partnerships between downtown arts organizations and arts, cultural and community associations in other parts of the city. Through the *Creative City: Block by Block* initiative, the Toronto Arts Foundation is partnering with the private sector to increase access to arts activities across the entire city. The City's promotion of this initiative would facilitate new partnerships and increase its chances of success.

Cultural Hotspot of the Year

Toronto is a city of neighbourhoods and within each of them is a wealth of existing cultural activity that deserves to be highlighted and celebrated.³⁴ We need to shine a spotlight on the community arts that make each neighbourhood a vibrant place to live; to identify existing networks of creative people, cultural organizations and facilities; to strengthen ties to culture-friendly businesses; to encourage novel partnerships and innovative models for participation in the arts. A City-designated **Cultural Hotspot of the Year** program would provide funding for a community to organize a series of events to celebrate local culture. This program would rotate through the quadrants of the city with a new neighbourhood receiving the **Hotspot** designation each year.

Preparing for the **Cultural Hotspot** designation would generate significant cultural, social and economic benefits for the neighbourhood; help to foster urban regeneration; raise the community's profile; highlight the richness and diversity of Toronto's cultures; and raise awareness of our common values as Torontonians.

The City could act by allocating resources, fostering collaboration across its different services and agencies, and leveraging partnerships in the private sector to maximize each community's turn in the spotlight. This dedicated annual celebration provides the ideal setting for a pilot project with Business for the Arts' artsVest matching investment program.

Greater access to arts and culture will build social cohesion, civic engagement, and safer, healthier neighbourhoods. By highlighting local culture and fostering new partnerships across Toronto, the City can also help to drive demand and build new audiences.

RECOMMENDATION

2. We recommend that the City ensure access and opportunity for cultural participation to all citizens regardless of age, ethnicity, ability, sexual orientation, geography, or socioeconomic status.

ACTIONS

- 2.1 Establish regular quarterly meetings with youth arts organizations and City of Toronto divisions and agencies in each part of the city, East, West, North, and South Toronto.
- 2.2 Review the existing permit process to explore ways to streamline the process and make it more user-friendly for arts organizations, notably those that are youth-led.
- 2.3 Establish Local Arts Services Organizations in North York and East York.
- 2.4 Establish a program to support mentorships and partnerships cross-sectorally between established organizations and emerging cultural organizations, especially youth-led organizations, all across the city.
- 2.5 Develop a rotating **Cultural Hotspot of the Year** program to celebrate cultural activity in Toronto's neighbourhoods.



Kou Chou Ching; Photo courtesy Harbourfront Centre

Launched in 2006, artsVest is a matching incentive program designed to stimulate business investment in the arts, while providing sponsorship training to cultural organizations. Since the program's inception, more than 200 Ontario organizations have received a total of \$2.2M in matching funds from an initial public sector investment of \$785K.

³⁴Christopher Hume, "We define ourselves by our neighbourhoods", *Toronto Star*, Sunday, August 30, 2009.



Fashion Hsu; Photo courtesy Harbourfront Centre



Scotiabank Nuit Blanche 2010; Photo courtesy City of Toronto

CULTURAL SCENES AND CREATIVE CLUSTERS

“Although cultural maps help to locate clusters of artists and cultural organizations, it is important to also consider what lies behind the map—the ongoing, day-to-day activities of artists and cultural participants: creation, expression, criticism, discussion, performance, appreciation and enjoyment. Places where these occur in sufficient density, depth, and intensity acquire special qualities. They become scenes. Vibrant scenes bring tremendous social and economic benefits to Toronto. They need to be preserved and grown”.—Daniel Silver, Assistant Professor, Department of Sociology, University of Toronto

The next time you see a movie shot in Toronto, a performance at Toronto Dance Theatre or attend a concert at Massey Hall or Air Canada Centre, stop to think about where the stage hands, set designers, lighting technicians and artists behind these productions learned their skills. Every professional cultural venture depends on local arts organizations and arts educators who engage talented youth and train professional performers. More than any other, the cultural sector relies on a virtuous circle of interdependence between the commercial and not-for-profit worlds. Creative clusters, comprised of intellectual, creative and financial capital, emerge from this sharing of resources and talent.

Successful city-regions understand and promote the industry clusters that drive their prosperity. The City of Toronto’s Economic Development and Culture Division has identified 11 key sectors for Toronto, of which three—Film, Television and Digital Media, Fashion and Design, and Tourism—are firmly rooted in the cultural economy. In addition, thousands of cultural workers, such as graphic designers and webmasters, work in other key industry clusters such as Business and Professional Services, which rely on creative labour to invent new products and processes. For example, some of the tools used today in visual effects, such as Maya and Houdini software, were invented here. Now, we have become a hub for mobile applications and increasingly, for innovative multi-platform productions.

To maximize the potential of the cultural economy, Toronto needs to nurture grassroots cultural activity and pay special attention to areas where there are particularly dense clusters of cultural workers and businesses residing in the downtown core. Work has already begun in this area. With funding from the Government of Ontario’s Creative Communities Prosperity Fund, the City has undertaken a project to create a new visualization model to map and study areas where cultural workers live and work. With the findings of this report, the City will have evidence-based data to craft policies and by-laws that protect and cultivate existing scenes, and identify and highlight emerging scenes, while maximizing their potential for growth, neighbourhood regeneration and economic return. There are also many areas of cultural activity outside the downtown core. The proposed Weston Mount Dennis Cultural/ Creative Hub has great potential to revitalize the surrounding neighbourhood and to house community cultural programs like the York Museum.³⁵

³⁵Artscape, *A Cultural/Creative Hub in Weston Mount Dennis*, (Toronto Artscape Inc.: December, 2010).

Toronto's Entertainment and Creative Cluster

Toronto is the centre of the country's Entertainment and Creative Cluster, a proven global centre of excellence for film production, post-production, visual and special effects, animation and gaming. Screen-based production and digital media industries are two of the three fastest-growing creative industries in Toronto. They contribute more than \$1 billion to the local economy annually³⁶ and directly employ approximately 25,000 people, more than 25% of the national sector.³⁷

Toronto's film and television industry encompasses established production houses catering primarily to Hollywood, as well as domestic producers creating great films and intellectual property that contribute to our identity as Canadians.

The City's Film and Television Office should continue to work with industry partners, focusing attention on the smaller, indigenous sector. This sector is committed to staying in and generating wealth in Toronto. Further, Toronto-based producers and production companies—including more than half of Canada's small companies in the sector—face restrictions in funding and disincentives to shoot and produce in Toronto. The City must be proactive in defending the interests of domestic producers by advocating for the Toronto-based producers at all levels of government. The now-expired Toronto Film Board was established for this very purpose. It provided a mechanism for input and suggestions from the screen-based industry and industry stakeholders to the Mayor and Council on policy, strategy and corporate practices to ensure the health, competitiveness and viability of the sector. There is an expressed need for the current Council to reinstate this type of proactive advocacy in the form of a Film, Television and Commercial Production Industry Committee.

Digital Media

The digital media and gaming sector is expanding, raising venture capital and creating new companies. These activities are fluid and will continue to take place in Toronto only if conditions are right. Our consultations highlighted that Toronto's venture capital community is timid and slow to respond to the needs of this segment of the screen-based cluster—a potentially serious threat to retaining the most promising talent and businesses in our increasingly digital world.

Toronto has world-class post-secondary programs where young people learn and develop skills and incubate new companies and products, such as Ryerson University's Digital Media Zone, OCAD University's Mobile Experience Innovation Centre, York University's new \$1.4 million academic-industry joint venture to fund 3D Film Innovation, and Sheridan College's Oscar-winning animation program. With these post-secondary institutions and professional training centres such as the Canadian Film Centre, Toronto is ideally positioned to become a global hub of this emerging industry, particularly for developers of mobile applications. The Creative Capital Initiative has opened an opportunity for ongoing engagement with the sector that should be pursued.



Pinewood Toronto Studios; Photo courtesy Pinewood



Tim Burton Exhibit; Photo courtesy TIFF

³⁶Invest Toronto, *Economic Overview – Film and Television*. < <http://www.investtoronto.ca/Business-Toronto/Business-Environment/Economic-Overview.aspx>>

³⁷City of Toronto, Sector Growth and Strategic Development, Economic Development.



Toronto singer Sarah Slean; Photo courtesy Harbourfront Centre

For example, building on Toronto's strengths in the emerging world of digital apps, both Economic Development and Culture and the Public Realm Office should continue to collaborate with Tourism Toronto on mobile strategies to attract visitors. Such apps could help visitors plan their visits here, orient them on arrival and support their spontaneous experience of the city during their time with us.

Music

Toronto is home to Canada's largest and most diverse music economy,³⁸ a platform for unique cross-cultural blends (think Jane Bunnett's Cuban jazz or the African Guitar Summit) with a strong reputation for developing artists who go on to global fame. International successes launched in Toronto include: urban artists Drake, K'naan, Jully Black (a graduate of the Toronto Arts Council's Fresh Arts program); pop artists Metric, Barenaked Ladies, and Broken Social Scene; opera stars Measha Brueggergosman and Russell Braun; world artists George Gao and Irshad Khan; and top-drawer classical ensembles such as the Toronto Symphony Orchestra and Tafelmusik Baroque Orchestra.

Toronto's music scene is one of the most attractive aspects of its cultural life. Because of its ability to bridge cultures and engage with other industry clusters (film, television, gaming, fashion, and web design all rely heavily on sound tracks), music has the potential to generate real wealth. Ensuring that musicians have access to affordable live-work space, performance venues, rapidly changing technologies, and coherent strategies that could maximize their economic impact, such as a music incubator, bears further study.

Cultural Entrepreneurs

To make a living in the cultural economy, cultural workers must develop entrepreneurial skills. The cultural businesses that they start, such as art galleries, craft shops, bookstores and entertainment venues, are essential to the unique character and quality of life in urban neighbourhoods. A 2008 study by the Canadian Conference for the Arts on the characteristics of creative labour characterizes cultural workers as "a more flexible, multi-skilled and mobile labour force, which is increasingly self-employed."³⁹ If Toronto is to foster and support the cultural economy, it must understand and cater to the needs of this workforce. A recent study by Artscape entitled *Advancing Toronto's Centre for Creative Sector Entrepreneurship*⁴⁰ lays out a compelling argument for the City to foster an environment in which this powerful labour force can thrive, and its recommendations should be pursued.

To keep a competitive edge, we need to identify and study our major and emerging cultural clusters and develop strategies so that they can continue to be magnets for cultural workers and investment.



Beats Breaks & DJ School; Photo courtesy Off Centre DJ School



Peter Oundjian conducts the Toronto Symphony Orchestra; Photo courtesy TSO.

"If the first wave of Cultural Renaissance helped put 'creativity on display' in our city, the second wave in contrast needs to be about putting 'creativity to work'; to build our city and grow our prosperity."—Tim Jones, Artscape

³⁸Brian J. Hracs, "Building Ontario's Music Economies", *MPI Working Paper Series: Ontario in the Creative Age*, (February 2009).

³⁹Mirjam Gollmitzer and Dr. Catherine Murray, *From Economy to Ecology: A Policy Framework for Creative Labour*, (Canadian Conference of the Arts, March, 2008).

⁴⁰Artscape, *Advancing Toronto's Centre for Creative Sector Entrepreneurship*, (Toronto Artscape Inc: 2011).



Inside the TIFF Bell Lightbox; Photo courtesy Toronto International Film Festival

RECOMMENDATION

3. We recommend that the City support the development of creative clusters and emerging cultural scenes to capitalize on their potential as generators of jobs and economic growth.

ACTIONS

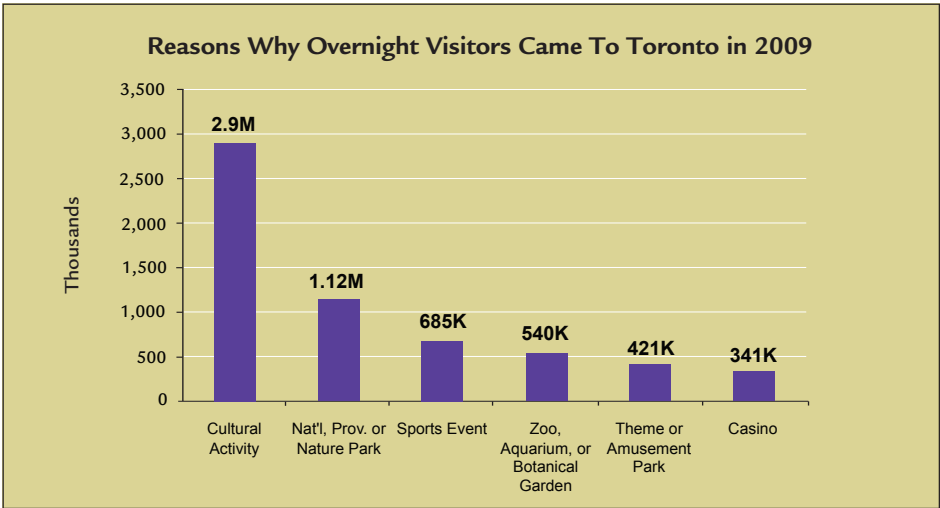
- 3.1 Continue to study and map the cultural districts in Toronto and recommend policy tools to foster and protect the existing cultural clusters.
- 3.2 Support the development of the Cultural/Creative Hub in Weston Mount Dennis and use it to showcase the community's history.
- 3.3 Promote and foster Toronto's screen-based cluster by:
 - a. Reinstating the Toronto Film, Television and Commercial Production Industry Committee;
 - b. Working with the Ontario Media Development Corporation, the Government of Ontario and the production community to develop a mechanism to support the creation of more sustainable spaces for small and medium-sized productions, which would otherwise go to competing jurisdictions;
 - c. Directing the City's Film and Television Office and Strategic Growth and Sector Development units to devise a strategy to expand the availability of capital for domestic production;
 - d. Taking a more active role in policy discussions to proactively and consistently defend the interests of Toronto-based artists and companies in provincial and national funding and tax policies.
- 3.4 Promote and foster Toronto's digital media cluster by:
 - a. Branding Toronto as a global hub of digital media;
 - b. Working with OCAD University's Digital Media Lab, Ryerson University's Digital Media Zone, and the Canadian Film Centre's Habitat New Media Lab, and others to connect emerging digital/mobile media artists and businesses and to create opportunities for showcasing their accomplishments.
 - c. Working with the Public Realm Office and Tourism Toronto to incorporate Toronto culture in strategies for mobile apps and digital way-finding.
- 3.5 Conduct a study to investigate Toronto's music industry and its economic impact, and develop a strategy to promote and foster Toronto's music cluster.
- 3.6 Support the development of Artscape's proposed Creative Entrepreneurship Centre.

POSITIONING TORONTO AS A CREATIVE CAPITAL

“Long considered the business, banking and entertainment hub of Canada, the city also has a plethora of stylish shops, bars, restaurants, and cultural happenings. All that, combined with a solid embrace of multiculturalism and an enlightened stance toward the environment should be enough to put the ‘Tdot’ on any style-setter’s radar.”—Sandra Ballentine, New YorkTimes, August 22, 2010.

In 2009, 30% of Toronto’s overnight visitors engaged in a cultural activity during their stay;⁴¹ this includes attending a performance, festival, historic site, museum or art gallery. As Figure 2 illustrates, cultural activities attracted approximately four times as many tourists as professional sports events, for example.

Figure 2



Source: Tourism Toronto; Statistics Canada, International Travel Survey and Travel Survey of Residents of Canada

Tourists are increasingly drawn to Toronto’s cultural attractions, iconic architecture, and the unique cultural scenes that define our neighbourhoods. Cultural tourism generates jobs in paid accommodation, meals, and transportation. Visitors bring hard currency, perspective and buzz. Through the eyes of visitors, Toronto transforms the way it sees itself.

As home to Canada’s largest population of artists, Toronto can define itself through creativity and offer its varied experiences to the world. Cultural festivals like Caribana, Masala Mehndi Masti, the Dragon Boat Festival, the Toronto Ukrainian Festival, and Hispanic Fiesta contribute to Toronto’s worldwide reputation as a vibrant and diverse destination.

Raising Our Game

Toronto’s reputation as a Creative City did not develop by accident. Sustained public investment, matching private investment, and the determination and creativity of its artists and cultural organizations have allowed culture to grow and thrive. Toronto’s cultural sector will continue to grow with the

⁴¹Tourism Toronto based on Statistics Canada, International Travel Survey and Travel Survey of Residents of Canada, (2009).



Caribana Parade; Photo courtesy City of Toronto



Capoeira Camar; Photo courtesy Harbourfront Centre



*Singer Jully Black at Luminato Festival 2010;
Photo courtesy Luminato*

consequent economic benefits of job and wealth creation, as long as its core base of artists and organizations is stable and adequately funded. Support by the City for this base is not growing at a level relative to other competitor cities. Toronto must raise its investment to keep its edge.

Canada's 'Own the Podium' program provides an interesting model for a concerted effort to 'raise Toronto's game' internationally. Founded in 2005, Own the Podium is a national collaborative initiative that links all the Olympic sports organizations and major funders with the objective of achieving excellence in high performance sports. It does this through recommendations of resource allocations, constant monitoring of results and interventions when necessary. We saw the results in Vancouver—higher Olympic medal counts for Canadian athletes. The program has now been extended to both summer and winter Olympics.

To achieve the objective of raising Toronto's status as a Creative Capital, an 'Own the Podium' strategy would require a concerted effort to benchmark our strengths and potential, and to direct funding and attention to the areas most likely to succeed.

Major Cultural Events

The City's hugely successful Scotiabank Nuit Blanche all-night art event sprang from an initial municipal investment of approximately \$600,000. According to an Ontario Ministry of Tourism study,⁴² Scotiabank Nuit Blanche 2010 brought an estimated 138,583 visitors to the city; generated \$34.7 million of GDP in Toronto (direct, indirect and induced), \$48.4 million in direct spending (visitor and operational spending); and created 611 new jobs. Furthermore, the event has a positive civic impact. As a free event, it not only allows everyone to participate in cutting-edge contemporary art, but also brings out young people and families to public spaces, and sets the city buzzing with creative energy.

The Toronto International Film Festival (TIFF) is another major economic and tourism catalyst. In 1976, when it began with seed funding from the Toronto Arts Council, many ridiculed the idea that people would come to Toronto for an international film festival. In 2008-09, TIFF generated a total economic impact of \$131.7 million of GDP in Ontario, including \$30.8 million with the construction of its new home, the Bell Lightbox.⁴³ TIFF's activities created 2,365 jobs, \$90.7 million in associated labour income and \$1.8 million in municipal taxes.⁴⁴ Operating with an annual budget of approximately \$23 million, TIFF is now North America's largest film festival and one of the world's top three. In its wake, more than 70 others have followed, including Cinéfranco, InsideOut, ReelAsian, ImagineNATIVE, the Toronto Jewish Film Festival and Worldwide Shorts, to name just a few.

Major cultural events, along with Toronto's other large festivals—Caribana, Pride and Luminato, for example—help to position Toronto internationally

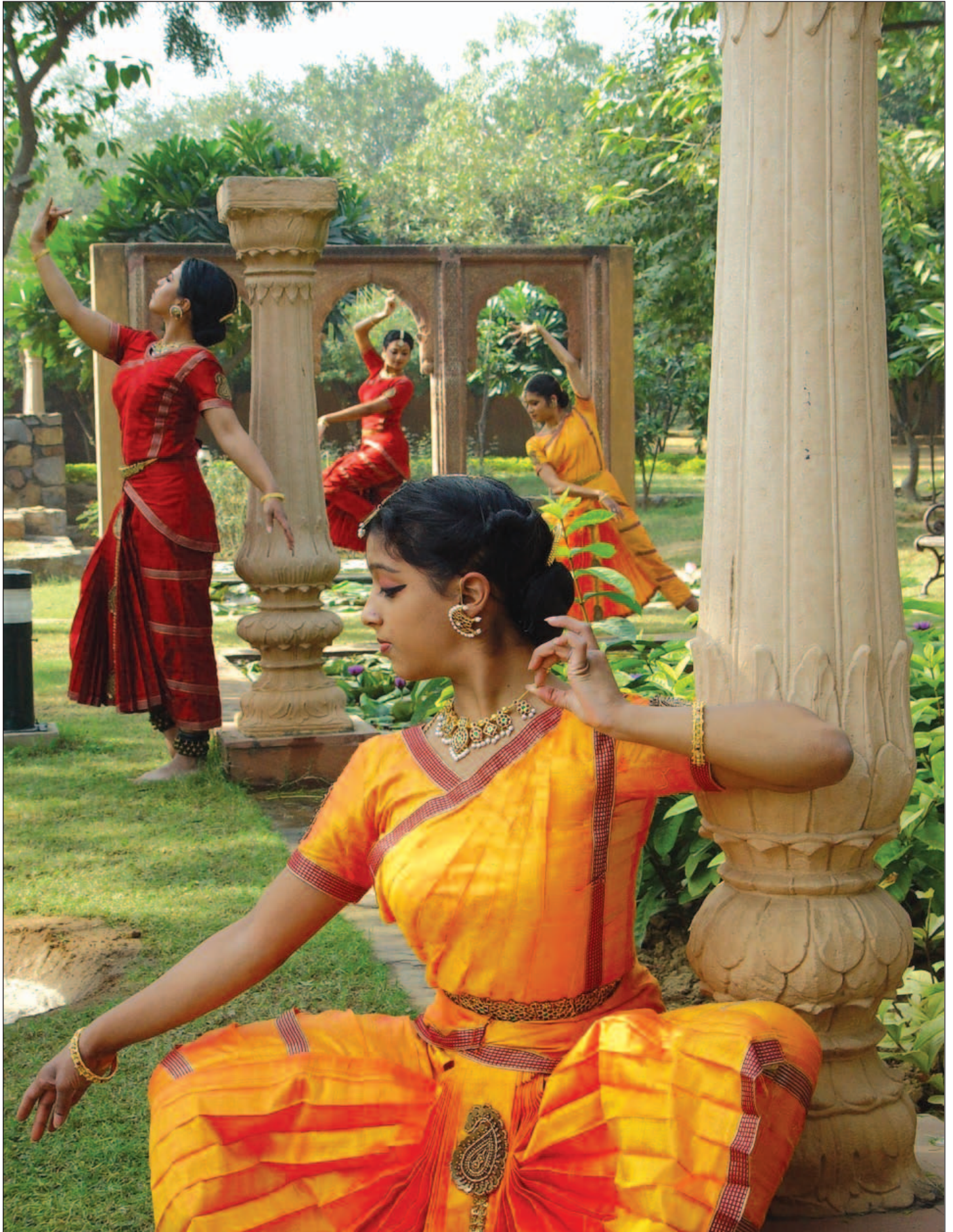


*Scotiabank Nuit Blanche 2010, Auto Lamp by
Kim Adams; Photo courtesy City of Toronto*

⁴²Ontario Ministry of Tourism, TREIM Model, *The Economic Impact of Nuit Blanche 2010 in Toronto in 2010*, (Nov. 2010).

⁴³TCI Management Consultants, *Economic Activity Associated with the 1008-1009 Operations of TIFF*, (February 2010).

⁴⁴Ibid.



Sampradaya Dance Creations; Photo by Praveen d Rao



History comes to life at Fort York National Historic Site; Photo courtesy of City of Toronto



Artist rendering of new Fort York Visitor Centre; Photo Courtesy Patkau Architects Inc., and Kearns Mancini Architects Inc.

as a Creative Capital. Over the next few years, in addition to these annual celebrations, Toronto will be hosting significant one-time events, including the International Indian Film Academy (IIFA) Awards in June, the War of 1812 Bicentennial next year, World Pride 2014 and the Pan/Parapan American Games in 2015. These events will bring regional, national and international visitors to the city. There is no advertising better than word-of-mouth recommendations: Toronto has a unique opportunity to get visitors singing the city's praises to the world. Maximizing our vibrant and exciting cultural sector must be a priority over the next four years during these special, one-time events.

In addition, better information sharing, planning and joint marketing initiatives would help the cultural economy to run more efficiently and have greater impact. Successful programs such as Winterlicious and Summerlicious can be leveraged to benefit more than just the restaurants involved, and provide an interesting potential model for the promotion of cultural events.

One idea for further exploration is a biennial exhibition of contemporary Canadian and international art, architecture, urban planning, design and technology. Biennials promote international dialogue among artists, designers, media, and the commercial cultural sector. A Toronto Biennial focused on the city itself would have the potential to launch Toronto's already successful art, design and technology sector to its next stage of growth in the international sphere. It would be the only venue for a large-scale exhibition of Toronto's emerging talent that would contextualize urban arts and design in the setting of one of the world's most multicultural cities. A Biennial exhibition would have the potential to draw tourists and serve as a hub for learning about dynamic, diverse, and creative cities.

Sharing Our History, Building Our Future

In 2012 and 2013, the City of Toronto will be commemorating the Bicentennial of the War of 1812, a seminal event in the history of North America. The City is planning events with regional partners from Niagara to Kingston and must make this a priority for support.

Fort York is a National Historic Site and the birthplace of Toronto. However, unlike Halifax's Citadel or Quebec City's Plains of Abraham battlefield, this cornerstone of Canada's national history and military heritage is neither adequately serviced nor celebrated. To address this, a new Visitor Centre will be built at Fort York as a major legacy of the Bicentennial of the War of 1812. The 22,000-square-foot facility will be a central point of connection and exchange, carefully designed and sited to complement the Fort's historic buildings. The new building will include multimedia presentations, dramatic displays of iconic artefacts and enhanced public amenities.

The question of how to create a sense of belonging, civic cohesion and shared identity is a challenge for many cities around the world. Interactive, provocative, and participatory, the Toronto Museum project aspires to express the city's history in all its dimensions. Visitors and residents will learn how they and their children belong both to the past and to the ever-changing present and future. The Toronto Museum will engage local and international visitors in the city's many stories from 11,000 years ago to the present, with a strong emphasis on the 20th century and themes of arrival.

Events Portal

Special Events, in partnership with more than 12 other City divisions, agencies, boards and commissions, is developing an online portal for the City's special events-related permits and support services. This portal will create an applicant-focused 'one-window' system that will streamline the permitting process for event organizers by consolidating all of the City's special events-related services and permit processes. This will advance the City's customer service vision: local government, anywhere, anytime for everyone.

Toronto: City of Film

Torontonians are among the world's greatest film lovers. We patiently accommodate street closures for the sake of film shoots and we boast a wider selection of local film festivals than anywhere else on the planet. Collectively, Toronto's smaller film festivals draw increasing numbers of cultural tourists and contribute more than \$11 million dollars to the local economy annually.⁴⁵

Combined with the annual Toronto International Film Festival and Bell Lightbox, Hot Docs, the Canadian Film Centre, and other training institutions, Toronto's strength in film makes the city an ideal candidate for membership in UNESCO's Creative City Network as a City of Film. This would leverage our film brand internationally.

Toronto's cultural activity defines our identity, generates civic pride and attracts visitors, tourists and business. By coordinating efforts, the City of Toronto could amplify the benefits of cultural tourism and put Toronto on the map as a Creative Capital.

RECOMMENDATION

4. We recommend that the City promote its cultural institutions, festivals and other assets to enhance its position as a Creative City regionally, nationally, and internationally.

ACTIONS

- 4.1 Work with Tourism Toronto, Waterfront Toronto, and the local restaurant and hospitality industry to position and market Toronto internationally as a cultural destination and to define its creative image through large festivals such as the Toronto International Film Festival, Luminato, Caribana, NXNE, and upcoming major events (World Pride 2014, Pan/Parapan American Games 2015).
- 4.2 Make the upcoming commemoration of the Bicentennial of the War of 1812 and its legacy project, the Fort York Visitor Centre, a priority for the next two years.
- 4.3 Continue to develop plans for the Toronto Museum Project at Old City Hall.



*Toronto International Film Festival 2009;
Photo by Georg Agener*



*Luminato Festival 2009, Red Ball Project;
Photo courtesy Luminato*

⁴⁵City of Toronto Film Office, 2010 Survey.



*Sightseeing on Bloor Street West;
Photo courtesy City of Toronto*

- 4.4 Leverage existing City assets like Winterlicious and Summerlicious, or use the model to create new programs to benefit the cultural community and creative sector.
- 4.5 Undertake a feasibility study for an Urban Biennial exhibition of contemporary Canadian and international art, architecture, urban planning, design, and technology.
- 4.6 Develop a one-window online portal for event organizers to streamline the process for permits and services.
- 4.7 Develop a digital marketing strategy to integrate the branding and promotion of Toronto's cultural events.
- 4.8 Pursue membership in UNESCO's Creative Cities Network as a City of Film.

THE CITY'S LEADERSHIP

“This city is full of conveners, of civic entrepreneurs, of people who understand in their collective DNA how to bring all the parts of civil society around a table to solve problems, seize opportunities, and make great things happen.” —David Pecaut, Co-founder of Toronto City Summit Alliance and Luminato, December 2009

Toronto must do more to retain and enhance its competitive position, but the responsibility does not rest solely with the City. The business community, not-for-profit foundations and organizations, individuals and the cultural community must all play their role if Toronto is truly to become one of the world's Creative Capitals.

However, it is our core belief that Toronto's cultural competitive advantage is best enhanced when the City focuses its attention, effort, and resources to doing those things that only the City can do well: providing the best service to all residents; using the City's convening power to effect change; and making cultural investments where only the City can. These three overarching themes must be kept in mind as the City moves forward with its cultural strategy.

Service

The City's varied and diverse customers for cultural goods and services include tourists, residents, commuters and youth, as well as individual artists and arts organizations. During our consultations a consistent theme emerged: working with the City can be a real challenge. Toronto's enormous creative capital is constrained because responsibility and decision-making reside in so many different areas. The lack of a coordinated approach results in delays, lost opportunities, inefficiencies and wasted efforts. By establishing a working group and applying a cultural lens to all City services, the City can make it easier for culture producers, consumers, and the public at large to work with their local government.

Convening Power

Greater collaboration and communication was another theme that resonated across our consultations. The business community has also noted that greater awareness of the City's plans and priorities would help with its funding decisions. With several major events happening over the next five years, peaking with the Pan/Parapan American Games in 2015, greater coordination would help dramatically improve the city's competitiveness on the world stage. The City can be a broker, convenor and facilitator among different sectors, both public and private, and between larger and smaller institutions. Increasing awareness of opportunities and coordinating efforts is not a matter of additional funding.

Cultural Investments

The City's investment achieves greater leverage when the City provides support that would otherwise go wanting. The City is in the best position to understand, evaluate, and facilitate support for a myriad of events and organizations across the entire city. The City's investment can also trigger a whole stream of additional funding from a wide variety of other sources.



Manifesto Festival; Photo courtesy Manifesto Documentation Team



Teaching the steel pans at Harbourfront; Photo by Carlos Ferguson



Scotiabank Nuit Blanche 2010, 1850 by Sandra Rechico; Photo courtesy City of Toronto



Watertable, public art installation by Lisa Steele and Kim Tomczak; Photo courtesy City of Toronto

Often, the City's support can come via in-kind services or the waiving of fees or other charges. Although highly leveraged by funding from other sources, the City's investment in culture is tremendously important. To maintain and build significant competitive advantage, the City needs to bring its commitment to culture to be more in line with other global Creative Capitals.

In addition to being a funder, the City has a leadership role to play as a convener. For all residents and visitors to experience the best in Toronto's cultural services, events, programs, and activities, the sector needs a champion at City Council to help convene the major players, encourage collaboration, bust silos, and direct attention to where and how the City's investments can effect the greatest change.

RECOMMENDATION

5. We recommend that the Mayor take a leadership role in Toronto's creative capital strategy.

ACTIONS

- 5.1 Convene City staff to form a *Mayor's Creative Capital Working Group* to coordinate the City's activities and resources in a way that benefits the cultural community and all Torontonians. The *Working Group* would include staff from all the arts, cultural and creative disciplines in the City's administrations, as well as city entities and enterprises that would benefit from the application of a coordinated creative lens.
- 5.2 Convene periodic *Mayor's Breakfasts* for Toronto's cultural attraction and business leaders to discuss upcoming opportunities and events, to support tourism and to facilitate greater information and knowledge exchange.

FINANCE AND FUNDING

“Arts and culture are not a luxury, they are part of this city’s DNA, its unique selling point. It is why people want to live and work here and seven out of 10 tourists say it is a reason for their visit. At a time of recession it is more important than ever to invest in the arts.” —Boris Johnson, Mayor of London

We live in a time of economic uncertainty, fiscal restraint and careful scrutiny of government spending. However, we must distinguish where putting taxpayer dollars to good use is necessary and prudent. Given the need to maintain and enhance Toronto’s liveability and competitive edge, investing in its cultural future is an essential public sector requirement. In fact, in a recent study by Environics, 81% of Ontario taxpayers agreed or strongly agreed that the government should spend public dollars to support the arts.⁴⁶

It would be imprudent and irresponsible to ignore the economic and social returns generated by an investment in culture. We must recognize that private and public funding are not interchangeable; they are interdependent and mutually reinforcing. Municipal investment can act as a powerful lever when used as a challenge to the private sector to provide matching funding. When wisely invested in the cultural sector, these funds enable organizations to create enormous value for both the City and all its residents.

Public Support for Funding the Arts^{47, 48}

- 95% of Ontarians said that the arts enrich the quality of our lives
- 89% believe that if their community lost its arts activities, people living there would lose something of value
- 81% of Ontarians think that the arts are important to their own quality of life
- 95% of Ontarians believe that the success of Canadian artists (singers, writers, actors and painters etc.), gives people a sense of pride in Canadian achievement
- 81% of Ontarians agree that the government should spend public dollars to support the arts.
- 80% of Torontonians think that the government investment in arts in public spaces improves the local economy.

In June 2003, Council approved the *Culture Plan for the Creative City*, which projected that Toronto would reach its target for cultural investment of \$25 per capita by 2008. The per capita benchmark provides a consolidated measure of Toronto’s investment in culture through operating, capital and grants, and allows us to compare this investment to other Canadian and US cities of varying sizes. In August 2010, Council reiterated its support and committed to increase investment to the cultural sector to reach the \$25 per capital goal by 2013. We fully support Council’s reiterated goal.



Scotiabank Nuit Blanche 2010, Erik Satie’s *Vexations* (1893) by Martin Arnold and Micah Lexier; Photo courtesy City of Toronto

⁴⁶Environics Research Group, *The Arts and the Quality of Life: The attitudes of Ontarians*, (March 2010) p28.

⁴⁷Ibid

⁴⁸EKOS Research, *December 2009 Billboard Tax: Survey of GTA, City of Toronto Results*, (November 2009).

The 2003 *Culture Plan* outlined a series of potential sources of revenue that would allow the City to meet its cultural investment target without relying solely on property tax revenues. The cultural community, organized under the banner of beautifulcity.ca, pushed for the creation of a billboard tax for this purpose. City Council approved a billboard tax in November 2009, and its implementation is currently before the courts.



Harbourfront World Café; Photo by Gordon Hawkins

A CASE STUDY: Centre for Social Innovation

With the City of Toronto as a guarantor, the Centre for Social Innovation (CSI) was able to negotiate a lower interest rate of 4.5% (versus the posted rate of 5.5%) on the mortgage for its new building at Bloor and Bathurst. The resulting savings of \$2,732 per month, or \$32,784 per year, make a dramatic difference to CSI's cash-flow planning and ultimately, its ability to fulfil its mission. The City's guarantee also made it possible for CSI to increase its financing from 65% of the value of the building to 75%—a difference of \$640,000 in increased financing capacity. The City's risk was minimal, since the building serves to guarantee the mortgage. This kind of non-monetary support can have a powerful effect on the affordability of space and the feasibility of long-term capital planning for cultural organizations.

The City must explore all the tools at its disposal. These do not always involve a direct financial investment. For example, cultural organizations can secure lower interest rates on mortgages or loans when the City is willing to serve as guarantor.

The City has created other financial tools to benefit the cultural sector, but they are not as widely known or used as they could be. For example, Tax Increment Equivalent Grants (TIEGs) can cover a maximum of 60% of a significant renovation or new construction project's tax increment over a 10-year period. These are available for development in value-added economic sectors such as cultural industries.

The City also has the ability to help cultural facilities obtain access to provincial funding by advocating for a change to the *Development Charges Act, 1997*. This Act excludes cultural facilities from the list of services that can be funded through development charges. However, with the current intensification of Toronto's neighbourhoods, new cultural facilities, like the Regent Park Arts and Cultural Centre, are integral elements of community re-development. There is a strong argument to fund these facilities, partly or in whole, from development charges through an amendment of the Act.

The challenges articulated in this report are real, and finding solutions to them is essential to Toronto's continued prosperity. We need investment to improve our cultural infrastructure; to facilitate access and celebrate culture in all of Toronto's neighbourhoods; to support youth-led cultural initiatives; to protect our thriving creative scenes. Investment will spur job creation in the entertainment and creative cluster and tourism sector, which in turn will bolster the City's tax base. Investment will incentivize partnerships between large, established organizations and grassroots ones; it will set an example for

other funders; and it will signal to competing cities that Toronto is committed to achieving its destiny as a Creative Capital.

In this climate, Toronto's culture should not be cast as a luxury, a frill or a fringe benefit. On the contrary, cultural investments must take centre stage as the key driver of our competitiveness, prosperity and liveability.

Municipal investment and the creative use of all the tools available to the City are essential to achieving the goals of this plan. Supporting Toronto's creative economy is absolutely necessary to stay in the running as a global capital.

RECOMMENDATION

6. We recommend that the City keep pace with international competitors by making a firm commitment to sustain Toronto's cultural sector and position Toronto as a leading, globally competitive Creative Capital.

ACTIONS

- 6.1 Follow through on Council's previously committed goal of achieving \$25 per capita in expenditures on culture by providing ongoing support to City-funded cultural organizations and implementing the recommendations of this report.
- 6.2 Challenge the private sector to match increased municipal cultural funding and work with Foundations to secure a pool of funds for creative capital initiatives.
- 6.3 Reinstate the *Mayor's Ball for the Arts* with funds directed to the Toronto Arts Foundation.
- 6.4 Advocate to the Province for the inclusion of growth-related cultural facilities as eligible recipients of funding from development charges under the *Development Charges Act*.
- 6.5 Leverage the City's ability to serve as a guarantor to enable cultural organizations to take advantage of community bond/social financing models for cultural infrastructure.
- 6.6 Expand awareness and understanding about existing City financing tools (Section 37, TIEGs, etc.) to the cultural community.



Toronto Music Garden; Photo by Gera Dillon



Luminato 2009, The Long Wave by David Rokeby; Photo by Mario Reyes

CONCLUSION

Toronto has made many gains in the last decade. Through the Cultural Renaissance, we reinvigorated our major cultural institutions and created a legacy of buildings worthy of a global Creative Capital. Our city is consistently ranked among the world's most liveable—and increasingly, as a significant global player in the financial world.

These gains have yet to be fully exploited. Too many cultural institutions are working in crumbling facilities that are in desperate need of repair and upgrading. Many of our citizens cannot gain access to the best we have to offer, nor can they find adequate space for arts and cultural programming in their own communities.

If we are serious about attracting the world's top talent and competing on the global stage—if we truly want to 'Own the Podium'—we must also commit the resources to provide the cultural infrastructure we need. Cultural tourism is an essential engine of economic development and global branding. We are well positioned to attract significant volumes of this business as we enter the next few years, both with large-scale special events and festivals, and a city-wide effort to showcase our rich cultural experiences.

City Council has recognized that the \$25 per capita investment is a priority. As a group of highly motivated and engaged citizens, we are determined that our competitors in Montréal, Chicago, San Francisco and New York will not succeed in widening the gap and that Toronto will not be edged out of the top ranks of global Creative Capitals.

This report shows how Toronto—our Toronto, this great, lively and diverse city—can create jobs and wealth, retain talent, and strengthen neighbourhoods through investments in culture. We have an opportunity to capitalize on our strong economic position relative to many of our competitors. Culture is a fundamental driver of our future prosperity; we must act now.



Pulse Front Luminato 2007; Photo by Stephanie Berger

TABLE OF RECOMMENDATIONS, ACTIONS AND KEY METRICS

1. We recommend that the City ensure a supply of affordable, sustainable cultural space.	
Actions	Key Metrics
1.1 Reinstatement of the Culture Build program to address the state of good repair in cultural facilities.	Funds leveraged from Culture Build investment program
1.2 Integrate culture and Toronto's cultural institutions into the City's Pedestrian Way-finding System strategy for both visitors and residents.	Annual state of good repair backlog in City and non-City owned cultural facilities
1.3 Direct Cultural Services to work with other agencies (Libraries, Parks, Forestry and Recreation, the Toronto District School Board, etc.), and Toronto's City-owned museums to create an inventory of spaces across the city for community cultural use.	Total square footage of affordable, sustainable, cultural space
1.4 Protect industrial and commercial space for cultural industries by developing stronger policies during the review of the City's Official Plan as well as during the review of site-specific re-zoning applications.	
1.5 Provide City Councillors with a ward-by-ward community cultural infrastructure priority list to guide their Section 37 funding allocations. This will require updating the cultural spaces inventory and collaboration with City Planning.	
1.6 Find ways to increase efficiencies and make the Civic Theatres affordable for community cultural use.	
2. We recommend the City ensure access and opportunity for cultural participation to all citizens regardless of age, ethnicity, ability, sexual orientation, geography, or socioeconomic status.	
Actions	Key Metrics
2.1 Establish regular quarterly meetings with youth arts organizations, and City of Toronto divisions and agencies in each part of the city, East, West, North, and South Toronto.	City-funded cultural programs for youth: number of programs and attendance
2.2 Review the existing permit process to explore ways to streamline the process and make it more user-friendly for arts organizations, notably those that are youth-led.	City-funded cultural events: number of events and attendance
2.3 Establish Local Arts Services Organizations in North York and East York.	Number of audience members attending through discounted ticketing programs

Actions	Key Metrics
2.4 Establish a program to support mentorships and partnerships cross-sectorally between established organizations and emerging cultural organizations, especially youth-led organizations, all across the city.	
2.5 Develop a rotating Cultural Hotspot of the Year program to celebrate cultural activity in Toronto's neighbourhoods.	
3. We recommend that the City support the development of creative clusters and emerging cultural scenes to capitalize on their potential as generators of jobs and economic growth.	
Actions	Key Metrics
3.1 Continue to study and map the cultural districts in Toronto and recommend policy tools to foster and protect the existing cultural clusters.	The number of cultural workers in Toronto as a percentage of the total Toronto labour force
3.2 Support the development of the Cultural/Creative Hub in Weston Mount Dennis and use it to showcase the community's history.	The number of cultural businesses and enterprises in Toronto
3.3 Promote and foster Toronto's screen-based cluster by: <ul style="list-style-type: none"> a. Reinstating the Toronto Film, Television and Commercial Production Industry Committee; b. Working with the Ontario Media Development Corporation, the Government of Ontario and the production community to develop a mechanism to support the creation of more sustainable spaces for small and medium-sized productions, which would otherwise go to competing jurisdictions; c. Directing the City's Film and Television Office and Strategic Growth and Sector Development units to devise a strategy to expand the availability of capital for domestic film production; d. Taking a more active role in policy discussions to proactively and consistently defend the interests of Toronto-based artists and companies in provincial and national funding and tax policies. 	The total number of businesses and enterprises in Toronto The number of location permits issued for film and television productions in Toronto The annual production spends of GTA screen-based industries

Actions	Key Metrics
<p>3.4 Promote and foster Toronto's digital media cluster by:</p> <ul style="list-style-type: none"> a. Branding Toronto as a global hub of digital media; b. Working with OCAD University's Digital Media Lab, Ryerson University's Digital Media Zone, the Canadian Film Centre's Habitat New Media Lab, and others to connect emerging digital/mobile media artists and businesses and to create opportunities for showcasing their accomplishments; c. Working with the Public Realm Office and Tourism Toronto to incorporate Toronto culture in strategies for mobile apps and digital way-finding. <p>3.5 Conduct a study to investigate Toronto's music industry and its economic impact, and develop a strategy to promote and foster Toronto's music cluster.</p> <p>3.6 Support the development of Artscape's proposed Creative Entrepreneurship Centre.</p>	
<p>4. We recommend that the City promote its cultural institutions, festivals and other assets to enhance its position as a Creative City regionally, nationally, and internationally.</p>	
Actions	Key Metrics
<p>4.1 Work with Tourism Toronto, Waterfront Toronto, and the local restaurant and hospitality industry to position and market Toronto internationally as a cultural destination, and to define its creative image through large festivals such as the Toronto International Film Festival, Luminato, Caribana, NXNE, and upcoming major events (World Pride 2014, Pan/Parapan American Games 2015).</p> <p>4.2 Make the upcoming commemoration of the Bicentennial of the War of 1812 and its legacy project, the Fort York Visitor Centre, a priority for the next two years.</p> <p>4.3 Continue to develop plans for the Toronto Museum Project at Old City Hall</p> <p>4.4 Leverage existing City assets like Winterlicious and Summerlicious, or use the model to create new programs to benefit the cultural community and creative sector.</p> <p>4.5 Undertake a feasibility study for an Urban Biennial exhibition of contemporary Canadian and international art, architecture, urban planning, design, and technology.</p>	<p>The number of visitors to Toronto who participate in cultural activities as a percentage of all visitors</p>

Actions		Key Metrics
4.6	Develop a one-window online portal for event organizers to streamline the process for permits and services.	
4.7	Develop a digital marketing strategy to integrate the branding and promotion of Toronto’s cultural events.	
4.8	Pursue membership in UNESCO’s Creative Cities Network as a City of Film	
5. We recommend that the Mayor take a leadership role in Toronto’s creative capital strategy.		
Actions		Key Metrics
5.1	Convene city staff to form a <i>Mayor’s Creative Capital Working Group</i> to coordinate the City’s activities and resources in a way that benefits the cultural community and all Torontonians. The <i>Working Group</i> would include staff from all the arts, cultural and creative disciplines in the city’s administrations, as well as city entities and enterprises that would benefit from the application of a coordinated creative lens.	
5.2	Convene periodic <i>Mayor’s Breakfasts</i> for Toronto’s cultural attraction and business leaders to discuss upcoming opportunities and events, to support tourism and to facilitate greater information and knowledge exchange.	
6. We recommend that the City keep pace with international competitors by making a firm commitment to sustain Toronto’s cultural sector and position Toronto as a leading, globally competitive Creative Capital.		
Actions		Key Metrics
6.1	Follow through on Council’s previously committed goal of achieving \$25 per capita in expenditures on culture by providing ongoing support to City-funded cultural organizations and implementing the recommendations of this report.	Per capita investment in culture, comparing Toronto with selected other cities
6.2	Challenge the private sector to match increased municipal cultural funding and work with Foundations to secure a pool of funds for creative capital initiatives.	Funds leveraged by increased City investment in arts and culture grants
6.3	Reinstate the Mayor’s Ball for the Arts with funds directed to the Toronto Arts Foundation..	Percentage growth of private funding vs. municipal funding

Actions	Key Metrics
6.4 Advocate to the Province for the inclusion of growth-related cultural facilities as eligible recipients of funding from development charges under the <i>Development Charges Act</i> .	
6.5 Leverage the City’s ability to serve as a guarantor to enable cultural organizations to take advantage of community bond/social financing models for cultural infrastructure.	
6.6 Expand awareness and understanding about existing City financing tools (Section 37, TIEGs, etc.) to the cultural community.	

APPENDIX 1

Consultation Participant List

Philip Akin, Obsidian Theatre; ■ Linda Albright, Arts Network for Children and Youth; ■ Elle Alconcel, Independent; ■ Alexandra Asher, Independent; ■ Tricia Baldwin, Tafelmusik; ■ Shelley Batcules, smART scKOOL; ■ Gabriella Berdugo, Independent; ■ Egerton Blackwood, Shoot with This; ■ Brainerd Blyden-Taylor, Nathaniel Dett Chorale; ■ Alison Boverman, Independent; ■ William Boyle, Harbourfront Centre; ■ Daniel Broome, Scarborough Arts Council; ■ Jonathan Bunce, The Music Gallery; ■ Kathleen Burke, Lakeshore Arts; ■ Amy Butoiske, Canadian Film Centre; ■ Floyd Cabretz, Cedar Ridge Studio Gallery; ■ Amanda Cain, For Youth Initiative; ■ Amy Capern, Exploring Creativity in Depth Program; ■ Bev Carret, Art Gallery of Ontario; ■ Louanne Chan, Reel Asian International Film Festival; ■ Paul Chomik, Independent; ■ Robin Collyer, Independent; ■ Caini Csak, Not In My Neighbourhood; ■ Brian Current, Independent; ■ Randy Dalton, Dalton Construction; ■ Kim Dayman, ArtStarts; ■ Krista Delbaere, Independent; ■ Tahsin Dhirani, Craftycouture; ■ Magdalena Diaz, ■ Barrio Nuevo; ■ Heather Dick, Sirius Theatrical Company; ■ Deena Douara, East Scarborough Storefront; ■ Verity Duc, smART scKOOL; ■ Joanna Durante Laudon, Manifesto; ■ Bohdan Dyczkowski, Ukrainian Festival; ■ Jason Eano, Independent; ■ Karin Eaton, Mural Routes; ■ Marco Edelgado, BSG Convergence; ■ Monica Esteves, Crow's Theatre; ■ Paul Farrelly, O'Connor House; ■ Scott Ferguson, Inside Out; ■ Julie Frost, Arts for Children & Youth; ■ Louise Garfield, Arts Etobicoke; ■ Ken Gass, Factory Theatre; ■ Annie Gibson, Playwrights Canada Press Ltd.; ■ Danis Goulet, ImagineNative; ■ Carole Goyette, LAMP; ■ Helena Grdadolnik, Principal, Public Workshop; ■ Nicole Griffith-Reid, COBA; ■ Gary Hall, Gallery TPW; ■ Jane Hargraft, Opera Atelier; ■ Denise Harris, Etobicoke Historical Society; ■ Charmaine Headley, COBA; ■ Janet Heise, Guild Renaissance Group; ■ Beth Helmers, Jumblies Theatre; ■ Sherri Helwig, Independent; ■ Denise Herrera Jackson, CEO, Festival Management Committee; ■ Lynda Hill, Theatre Direct; ■ Art Hindle, ACTRA Toronto; ■ Camilla Holland, Tarragon Theatre; ■ Jeanne Holmes, Dancemakers; ■ Christopher House, Toronto Dance Theatre; ■ Joy Hughes, Cedar Ridge Studio Gallery; ■ Eva Hourihan, Assembly Hall Steering Committee; ■ Patty Jarvis, Prologue to the Performing Arts; ■ Seema Jethalal, Manifesto; ■ Matthew Jocelyn, Canadian Stage Company; ■ Tim Jones, Artscape; ■ Christine Kerr, BaAM Productions; ■ Heather Keung, Reel Asian International Film Festival; ■ Carolyn Kim, Scarborough Arts; ■ Anthony Kissoon, U for Change St. Albans; ■ Mariko Kojima, Independent; ■ Twyla Kowalenko, Dance Our Way Home; ■ Robert Lamb, Canadian Opera Company; ■ Jade Leehoy, Independent; ■ Denis Lefebvre, Laidlaw Foundation; ■ Leslie Lester, Soulpepper Theatre; ■ Shira Leuchter, Independent; ■ Shannon Litzenberger, Toronto Arts Council; ■ L'Oqenz, U for Change St. Albans; ■ Benedict Lopes, Scarborough Arts; ■ Chris Lorway, Luminato; ■ Allen MacInnis, Lorraine Kimsa Theatre for Young People; ■ Mary Ella Magill, Toronto Chamber Choir; ■ Lisette Mallet, Le sentier partagé – the Shared Path; ■ Frank Horvat, Musician; ■ Janet McAndrew, Lakeshore Arts; ■ Nola McConnan, Fine Arts East York Foundation; ■ Chris McDonald, Hot Docs; ■ Scott Miller Berry, Images Festival; ■ Karen Millyard, Dance Weavers; ■ Carol Milroy, Long Branch Historical Society; ■ Guy Mignault, Théâtre Français de Toronto; ■ Mirvish Productions; ■ Keisha Monique, Independent; ■ Amy Mushinski, Canadian Opera Company; ■ Gary Myers, BaAM Productions; ■ Susan Nagy, Lakeshore Arts; ■ Alexander Neef, Canadian Opera Company; ■ Hugh Neilson, Lorraine Kimsa Theatre for Young People; ■ Nancy Newton, Arts Etobicoke; ■ Phyllis Novak, SKETCH; ■ Serena Nudel, St. Alban's Boys and Girls Club; ■ Darren O'Donnell, Mammalian Diving Reflex; ■ Lesley Oduro, BSG Convergence; ■ Jesse Ohtake, Manifesto/Limitless; ■ Denny Young, Toronto Symphony Orchestra; ■ Michelle Parson, Toronto Arts Council; ■ Jim Paterson, St. Andrews Presbyterian Church; ■ Chris Penrose, Success Beyond Limits; ■ Yasser Pervaiz, The Remix Project; ■ Meredith Potter, TAPA; ■ Peggy Baker Dance Projects; ■ Janice Price, Luminato; ■ Karl Pruner, ACTRA Toronto; ■ Ziadh Rabbani, Seed 2 Table; ■ Tharmila Rajasingam, Independent; ■ Brian Reiper, Canadian Stage; ■ Carole Robitaille, Don Valley Art Club; ■ James Rolfe, Independent; ■ Sean Roman, U for Change St. Albans; ■ Richard Rose, Tarragon Theatre; ■ Liz Rucker, Arts4All; ■ Sonia Sakamoto-Jog, Reel Asian International Film Festival; ■ Samantha Sannella, Design Exchange; ■ Sein Savage, Centennial College; ■ Bianca Savch, Independent; ■ Shahina Sayani, ArtReach Toronto; ■ Laura Schaffer, Queen Street BIA; ■ Devon Scott, SKETCH; ■ Toronto Symphony Orchestra; ■ Kathleen Sharpe, Ontario Cultural Attractions Fund; ■ Lynn Short, Centre for Urban Ecology; ■ Angela Elster, Royal Conservatory of Music; ■ Jerry Smith, Lakeshore

Arts; ■ Wendy Smith, Lakeshore Arts; ■ Robin Sokoloski, Playwrights Guild; ■ Mavis Staines, National Ballet School; ■ Lisa Steele, V-Tape; ■ Andrew Suri, Toronto Arts Council; ■ Sharon Switzer, Toronto Urban Film Festival; ■ Naomi Tessler, Branch Out Theatre; ■ Nayani Thiyagorajah, Manifesto/Limitless; ■ Barbara Tinsley, Toronto Public Library; ■ Imre Toma, smART scKOOL; ■ Michael Trent, Dancemakers; ■ Andrea Vagianos, Toronto Dance Theatre; ■ Richard Walker, Independent; ■ Janet Walters, Town of York Historical Society; ■ Dan Watson, Arts 4All; ■ Heather Webb, Open Studio; ■ Tim Whalley, Scarborough Arts; ■ Alana Wilcox, Coach House Books; ■ Joanne Williams, Canadian Stage; ■ Jaime Wilson, YOUNited; ■ Susan Wright, Toronto Arts Council; ■ Sara Diamond, President, OCAD University; ■ Jessica Wyman, OCAD University; ■ Amina Yassin, ArtStarts; ■ Michael Koerner, President, Canada Overseas Investments Limited; ■ George Fierheller, President, Four Halls Inc.; ■ Sarah Saso, Director, Community Relations, Manulife Financial; ■ Don Johnson, Member, Advisory Board, BMO Capital Markets; ■ Allan Kimberley, Vice-Chairman and Managing Director, Investment Banking Real Estate, CIBC World Markets Inc.; ■ Beth Horowitz, Trustee, Art Gallery of Ontario; ■ Eli Taylor, Invesco Trimark; ■ Charles Cutts, President, The Corporation of Massey Hall and Roy Thomson Hall; ■ Mark Robert, Founder and Managing Partner, The Carlu; ■ Jennifer Kirner, Community Investment Manager, TELUS; ■ Christine Armstrong, Manager, Community Relations, Business for the Arts; ■ Scott Mullin, Vice President, Community Relations, TD; ■ Leila Fenc, Director, Corporate Responsibility and Deloitte Foundation, Deloitte & Touche LLP; ■ Gillian Hewitt Smith, Executive Director and CEO, Institute for Canadian Citizenship; ■ Nancy Holland, Private Philanthropist; ■ Shari Austin, Vice President and Head, Corporate Citizenship, RBC; ■ Cheryl Hudson, Philanthropy Projects, Etherington & Vukets; ■ Nada Ristich, Director, Corporate Donations, BMO Financial Group; ■ Paul Smith, CEO, Equity Financial Holdings; ■ Peter Kaynert, Vice President Marketing, ■ Raymond James; ■ Donna Lindell, Vice President, Playbook Communications; ■ Inka Bari, Manager, Donations, KPMG.

APPENDIX 2

CREATIVE OCCUPATIONS

Based on Statistics Canada's 2006 National Occupation Classification for Statistics (NOC-S)

<http://www.statcan.gc.ca/subjects-sujets/standard-norme/soc-cnp/2006/noc2006-cnp2006-eng.htm> >

Architects

Landscape Architects

Industrial Designers

Writers

Editors

Producers, Directors, Choreographer and Related Occupations

Conductors, Composers and Arrangers

Musicians and Singers

Dancers

Actors

Painters, Sculptors and Other Visual Artists

Photographers

Announcers and Other Broadcasters

Other Performers

Graphic Designers and Illustrating Artists

Interior Designers

Theatre, Fashion, Exhibition and Other Creative Designers

Artisans and Craftpersons

Patternmakers – Textile, Leather and Fur Product

APPENDIX 3

Youth Access Program Examples

- **The Toronto Public Library's Museum Access Pass (MAP) program** provides families and young people with free access to the city's museums. It is hugely successful and oversubscribed.
- The Institute for **Canadian Citizenship's Cultural Access Program (CAP)** provides new citizens and their families with access to a wide range of cultural institutions for one year after they obtain their citizenship. Participating institutions in Toronto include the AGO, the Bata Shoe Museum, Fort York, the Gardiner Museum, the ROM, Colborne Lodge, Spadina House, Mackenzie House, Gibson House and many smaller museums and galleries.
- **TSOundcheck** offers **\$14 Toronto Symphony Orchestra** tickets in best-available seats to 15-35-year-olds and a guest of any age.
- **DanceBreak** members (ages 16 to 29) can purchase \$30 tickets to the **National Ballet** or name their price by bidding on tickets the day of the performance.
- Youth 15-29 can buy **\$5 HipTIX theatre tickets** online or at the T.O.Tix booth at Dundas Square.
- The **T.Dot Project for Youth (Toronto - Dance, Opera, Theatre)**, a partnership among **Ballet Creole, Canadian Opera Company, Canadian Stage, The National Ballet of Canada, Soulpepper Theatre Company, Danceworks, Lorraine Kimsa Theatre for Young People, Native Earth Performing Arts, The Sprockets Toronto International Film Festival and Tarragon Theatre**, gives 25 young people in grades 10-12 the opportunity to attend six contrasting performing arts productions in Toronto and engage in hands-on workshops and discussions.
- **Factory Theatre** offers \$20 tickets to audience members under 30.
- **Soulpepper** offers all remaining unsold tickets to youth 21 and under for \$5 (Youth Rush); youth 21 and under who buy a full-priced student ticket can bring an adult free; and every year, Soulpepper distributes more than 1,000 VIP Cards to youth 21 and under, allowing free and unlimited access to its shows 30 minutes prior to performances.
- The **AGO** offers free admission to the general public every Wednesday from 6-8:30 p.m.; to Ontario teachers with valid ID; and to Ontario high school students with ID Tuesday-Friday from 3-5:30 p.m. When it finds sponsors (as it has for the Maharajah Exhibit) the AGO also admits all those 25 and under free.
- The **Gardiner Museum** offers half-price admission to the general public on Fridays after 4 p.m.
- The **ROM** provides free admission to the general public Wednesdays after 3:30 p.m. and half-price general admission on Fridays starting at 4:30 p.m.

