

*“The Cultural Location Index measures Toronto’s cultural economy in three dimensions: Live; Work; and Facilities.”*



One in every four people employed in Canada’s performing arts industry works in Toronto. The City on the Move performers pictured above participated in the month-long Festival of Young Artists in Transition program with Toronto Arts Services and the TTC.

The Cultural Location Index was developed to add to this knowledge base. Its specific contribution is to provide a quantifiable, reproducible, city-wide view of the overall geographic concentration of the cultural economy. Its broader contribution is to make the cultural sector visible and to show the impact of cultural development at the local level. It challenges assumptions about where culture takes place. It can help government, community and business understand their situation better.

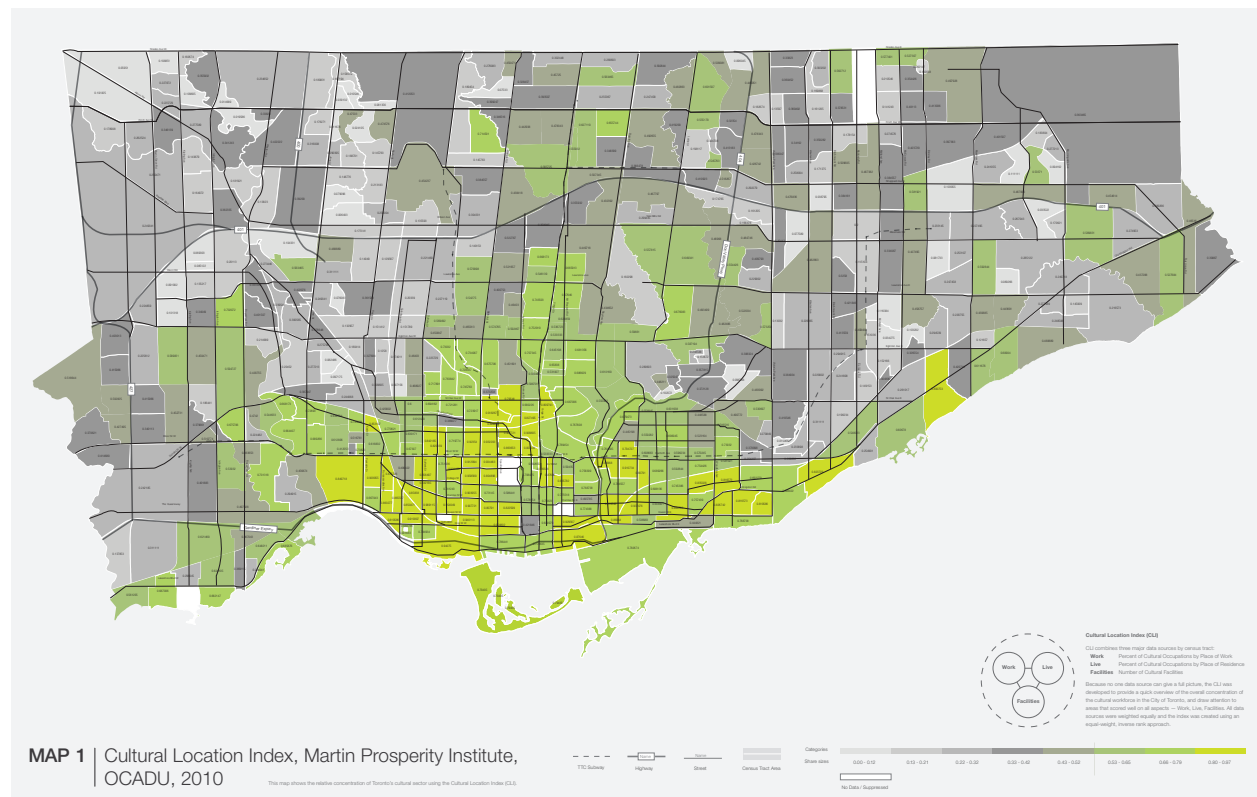
## Cultural Location Index: City Wide

Map 1 compares all of Toronto's census tracts on their Cultural Location Index (CLI) scores. Lighter grey indicates lower scores, while lime green indicates the highest scores. The map is highly revealing. Though the cultural sector – places where cultural workers live, work, and where there are cultural facilities – is intensively concentrated downtown, it is also extensively dispersed across the city. North, south, east, and west, there are places with highly developed cultural economies. Every census tract in the city either had a cultural worker who lived and/or worked there or a cultural facility. The cultural economy is built into the fabric of the entire city.

Map 1 is the first of its kind to quantify the economic activity of the cultural sector at the neighbourhood level. Behind this map is a comprehensive data set that allows for further analysis of sub-occupations at the local level. Using Map 1 and the Cultural Location Index can make the case for no-net-loss policies by quantifying the impact of development on the local cultural sector such as calculating the number of cultural jobs gained or lost because of development or new cultural business attracted to the area.

Because it is based on census data, the Cultural Location Index can be reproduced each census, and can track the development of Toronto's cultural sector over a long period of time.

**Map 1: Cultural Location Index, Martin Prosperity Institute, OCADU, 2010**

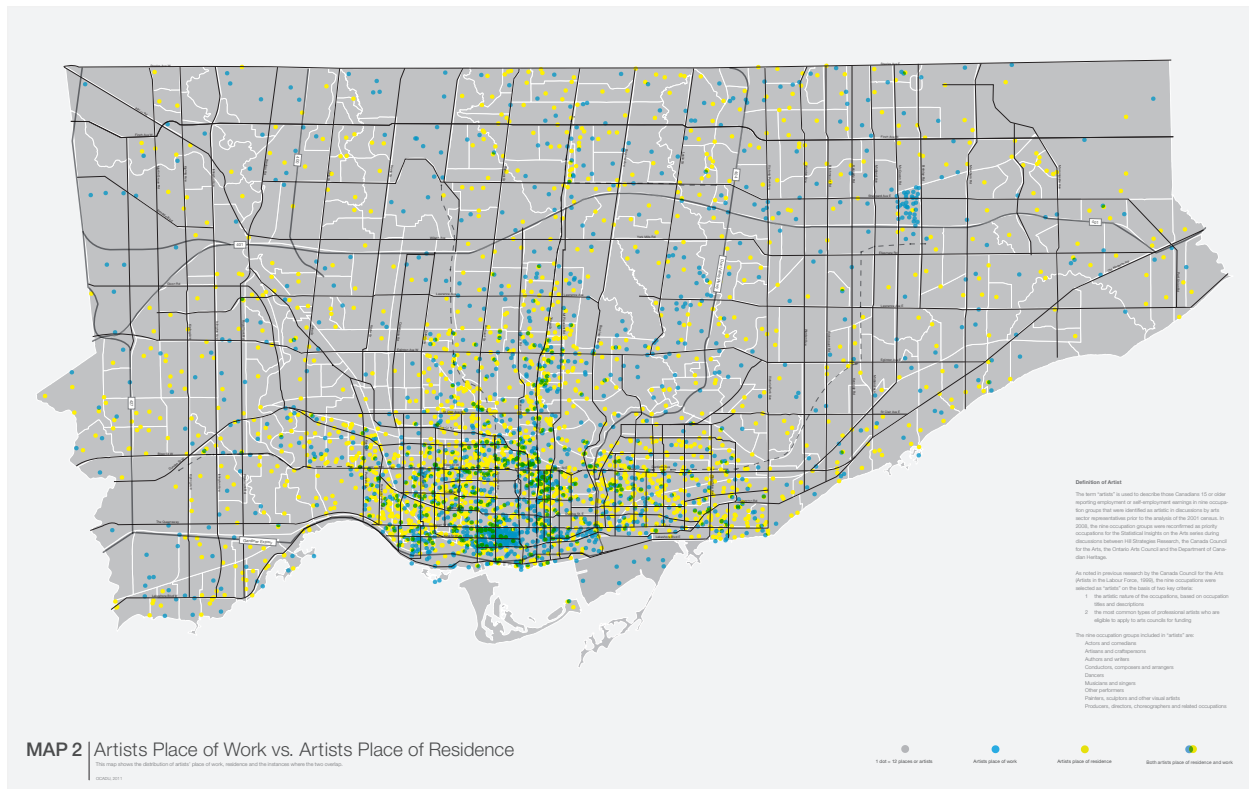


(Note: See the inside back cover for a larger copy of this map)

## Cultural Location Index: Artists

The Cultural Location Index is a composite measure that provides an overall picture of Toronto’s cultural economy. Breaking down the Cultural Location Index into some of its components provides further details about where specific dimensions of the cultural economy are located. One crucial element of the cultural economy is artists. Where are Toronto’s artists located?

**Map 2: Artists Place of Work vs. Artists Place of Residence; OCADU, 2010**



(Note: See the inside back cover for a larger copy of this map)

Map 2 shows artists by place of work and place of residence. Each dot represents 12 artists who either live or work in the census tract. Blue dots indicate artist places of work; yellow indicate places of residence; and green indicate cases where the place of work and place of residence coincide. The operational definition of “artist,” drawn from Hill Strategies Research Inc., the Ontario Arts Council and the Department of Canadian Heritage, is included in Appendix 1.

Map 2 shows that artists by both place of work and place of residence are located across the city. As in the case of cultural workers, more artists live in Toronto than work in Toronto: the total number of artists in Toronto by place of work (18,130) is lower than artists in Toronto by place of residence (22,600).

Map 2 shows again that while there is a large concentration of artists downtown, they do not live and work only in the downtown core. Dots of all colors abound throughout Toronto. Some artists choose to both live and work amidst the bustle of the city centre. Others choose to live in the city, and work in the cultural sector, but do not live downtown. Yet artists typically live along public

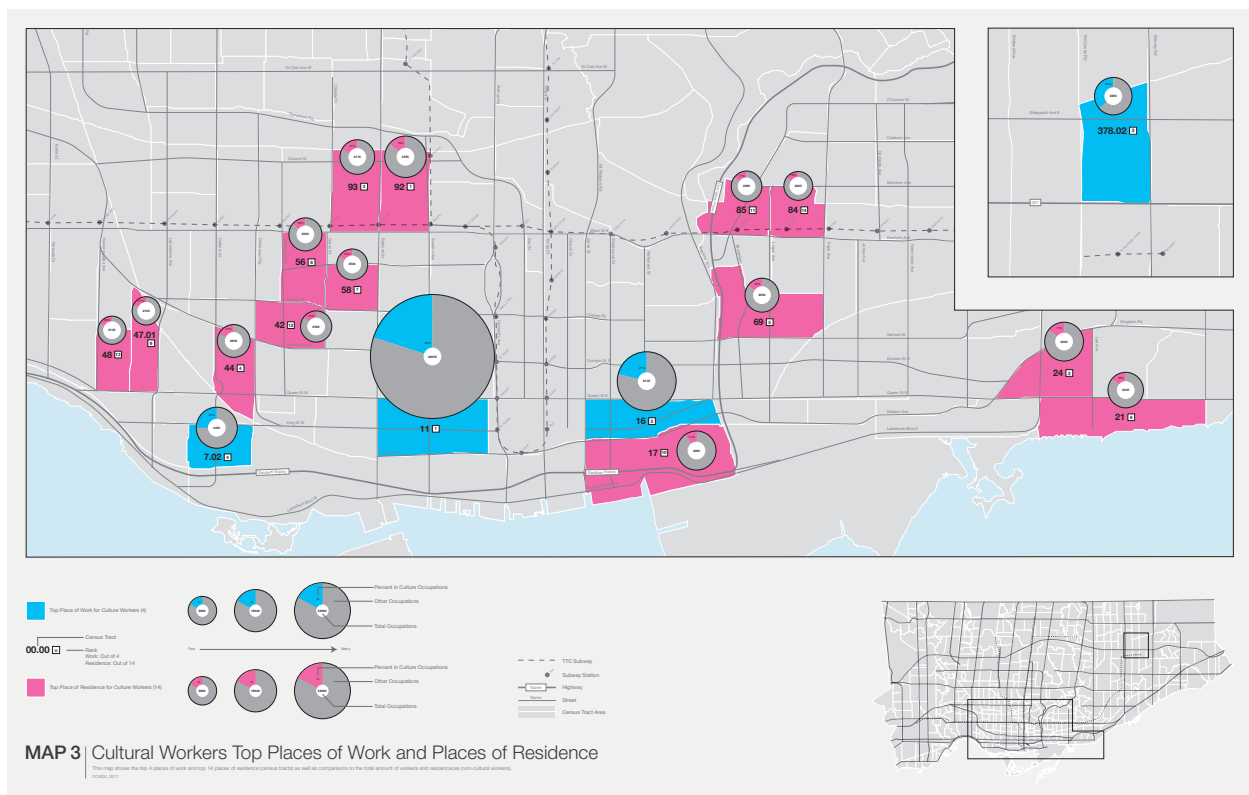
transportation lines providing access to downtown cultural jobs and connections to new ideas, a larger market, and collaborative and critical networks. Others work in cultural anchors outside the core (such as CTV Television Inc. in Scarborough), in small local firms, or in neighbourhood home-workshops.

Artists are part of every Toronto community. Map 2 documents this fact with quantifiable evidence for the first time.

## Cultural Location Index: Cultural Workers

The components of the Cultural Location Index can be broken down in different ways to highlight other aspects of Toronto’s cultural economy. Map 3 for instance shows the top four places of work and the top 14 places of residence for the cultural sector for the whole city.

**Map 3: Cultural Workers Top Places of Work and Places of Residence; OCADU, 2010**



(Note: See the inside back cover for a larger copy of this map)

### Map Legend:

Place of Work - **Blue**  
(Census Tract)

Place of Residence - **Pink**  
(Census Tract)

*Liberty Village (7.02)*  
*Entertainment District (11)*  
*Historic Queen Street (16)*  
*Scarborough at 401 (378.02)*

*Parkdale Village (48 and 47.01)*  
*West Queen West (44)*  
*College Promenade (42)*  
*Little Italy (56 and 58)*  
*Bloor Annex (93 and 92)*

*The Distillery (17)*  
*Riverdale (69)*  
*Danforth and Greektown (85 and 84)*  
*The Beach (24 and 21)*



Etalk Lounge interview of Arcade Fire at the 2011 Juno Awards in Toronto. Photo courtesy of CTV.

## Place of Work

Between 1,000-8,000 people work in each of the four census tracts employing Toronto's highest levels of cultural workers. This constitutes 20 per cent to 36 per cent of the entire workforce in those census tracts. These areas are (from West to East):

- *Liberty Village*
- *Entertainment District*
- *Historic Queen Street*
- *Scarborough at 401*

The tract with the most cultural jobs, the *Entertainment District*, contains roughly 4 times as many culture jobs as the next highest tract, *Historic Queen Street*, and roughly eight times as many as the following two, *Scarborough at 401* and *Liberty Village*. The *Entertainment District*, once on the brink of becoming a post-industrial employment desert, is now a cultural jewel, re-industrialized to become one of Canada's densest concentrations of cultural work. The scale, scope, and density of this reindustrialization of Toronto's downtown core is clearly demonstrated in these maps.

“*All four cultural work districts contain large national or international for-profit cultural businesses.*”

Map 3 also reveals some specific features of the business composition in Toronto's centres of cultural employment. All four cultural work districts contain large national or international for-profit cultural businesses. Three out of the four contain a mix of small to mid-sized businesses that co-locate with these larger businesses. *Liberty Village* is home to JAZZ.FM91, Corus Entertainment and Artscape. The *Entertainment District* is home to the Canadian Broadcasting Corporation (CBC), Roy Thomson Hall, Citytv, and 401 Richmond Street West, a historic warehouse where over 140 cultural producers and microenterprises operate. *Historic Queen Street* is home to Toronto Sun, Wellesley Sound Studio, Breakthrough Films and Television, Alumnae Theatre and Studio. *Scarborough at 401* is home to CTV Television Inc., illustrating how a major cultural firm can anchor a cultural work district outside the core.

The map also shows important aspects of the occupational mix in the city's leading cultural work districts that would be otherwise invisible or conjectural. Key cultural occupations are concentrated across all four cultural work districts. Yet each district specializes in one specific area. For instance, the top occupations in all four census tracts are producers, choreographers, directors; graphic designers; and cultural managers. At the same time, *Liberty Village* specializes in desktop publishing, the *Entertainment District* specializes in architecture, *Historic Queen Street* specializes in editors, and *Scarborough at 401* specializes in audio recording and video recording. Toronto's cultural economy offers both a broad base of employment across key occupations and at the same time spatially focused niche areas. Cultural workers benefit at once from intensified contact with specialized expertise and generalized skills applicable in many arenas.

### Place of Residence

Turning attention to places of residence, Map 3 also shows the census tracts in which the most cultural workers live. These contain between 400-1,200 cultural workers each, or 16-21 per cent of the entire workforce who live in those census tracts. The top nine areas are (from West to East):

- *Parkdale Village*
- *West Queen West*
- *College Promenade*
- *Little Italy*
- *Bloor Annex*
- *The Distillery*
- *Riverdale*
- *Danforth and Greektown*
- *The Beach*

Perhaps the most interesting result of this analysis is that the places where the most cultural workers live are not the same as where the most cultural workers are employed. This of course does not mean that cultural workers do not work in the pink areas, or that cultural workers do not live in the blue areas. They do. But overall, the highest concentrations are not the same, even if they are all relatively close to one another.

The residential clustering of cultural workers points to an important aspect of the cultural economy. By clustering in critical masses in residential neighbourhoods, cultural workers create spillover effects for the communities in which they reside. When 20 per cent of the local residential population works in the arts and culture, neighbourhoods often become alive with performances, exhibitions, workshops, informal gatherings, cafés, and other amenities. These not only stimulate aesthetic innovation among cultural producers themselves, but such clusters also generate buzzing scenes that draw visitors and sustain local businesses. Chapter 3 pursues this aspect of the cultural economy in more detail.



By clustering in critical masses in residential neighbourhoods, cultural workers create spillover effects for the communities in which they reside. *Empire of Dreams Phenomenology of the built Environment* Contemporary artists from Toronto, curated by David Liss. Photo courtesy of the Museum of Contemporary Canadian Art (MOCCA).



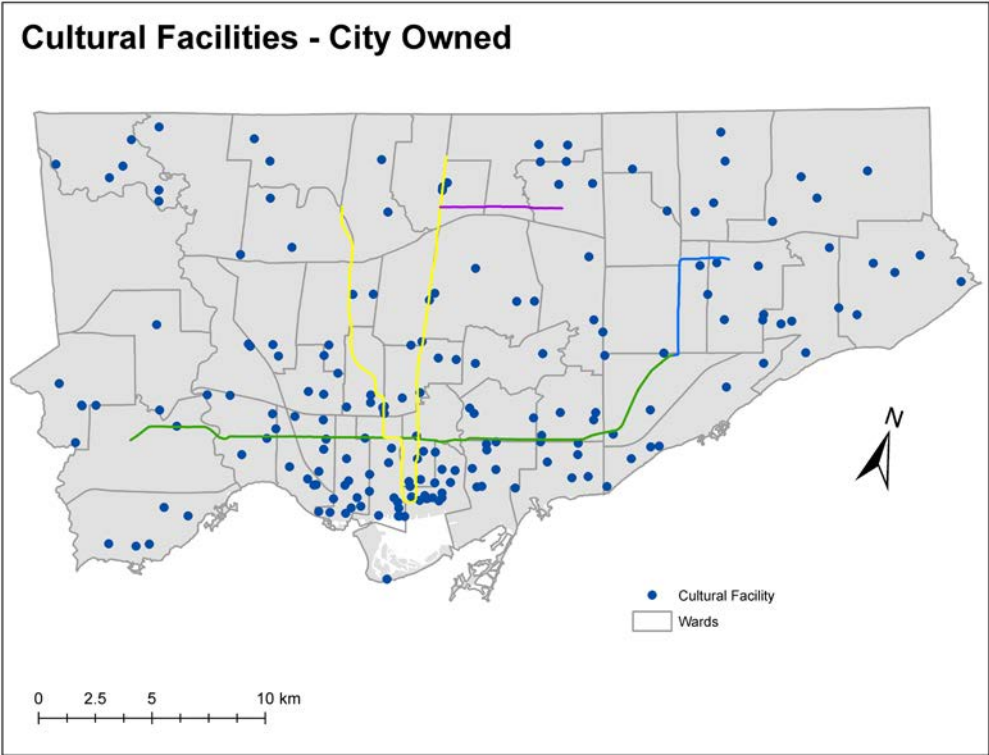
Mi Young Kim Dance Company. Photographer: Hugh Li



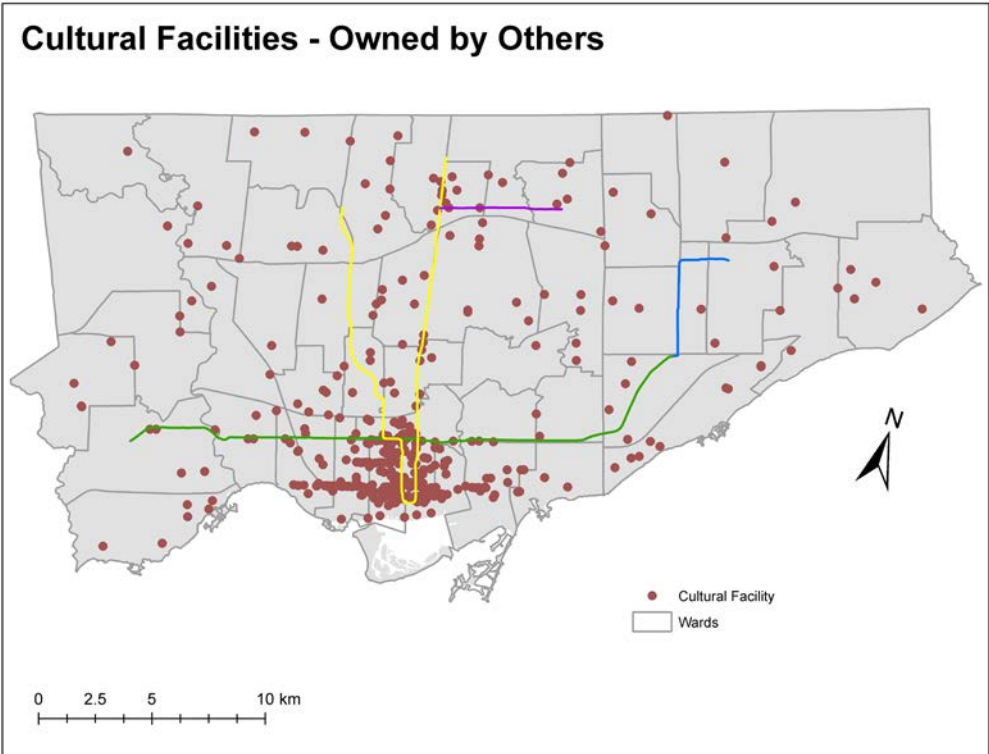
Modern Batik Art program led by Toronto Arts Services that teaches youth new arts techniques in Etobicoke.

### Cultural Location Index: Cultural Facilities

Maps 4 and 5 illustrate the location of cultural facilities in Toronto. These maps show the relative concentrations of cultural facilities across the city.



Map 4: Cultural Facilities, City-Owned; Martin Prosperity Institute, 2010



Map 5: Cultural Facilities, Owned by Others (Non-City Owned); Martin Prosperity Institute, 2010



These two maps show just how strongly concentrated cultural facilities are in the downtown core. This in itself is not surprising, as higher densities lead most services and businesses to concentrate in the city centre. More revealing is the fact that privately owned cultural facilities are for the most part located downtown and along the subways. City-owned facilities by contrast are more evenly dispersed across the city. Without City-owned facilities, many neighbourhoods would likely lack local community access to cultural events and activities.

At least two important policy implications can be drawn from Maps 4 and 5. First, these maps can help the city to identify underserved areas where some correction for “market failure” may be warranted. They also suggest that City investment in public transportation would likely yield substantial gains in private sector cultural investment nearby.



Corus Building. Photographer: Christopher Jones



Jeanne Beker and Bonnie Brooks, Opening Night Interior Design Show in Toronto.



The Interior Design Show is Canada’s Largest Contemporary Design Fair.



The Downtown Cultural Work District employs 8,000 cultural workers. Photographer: Mary Trill

### Downtown Cultural Work District Case Study

This section looks at the Downtown Cultural Work District in more detail as a case study of how to apply the Cultural Location Index.

Part of the value of the Cultural Location Index is that it allows us to compare every census tract in Toronto with one another. This shows general patterns. It also reveals significant outliers. These are places that somehow stand out from the rest, such as the Entertainment District (identified in Map 3) with its over 8,000 cultural workers. Outliers are in many ways “deviant cases.” It is unreasonable to expect or desire every neighbourhood to develop on this model of the Downtown Cultural Work District, an area slightly larger than the Entertainment District. Yet outliers can often throw into sharp relief underlying causes – in this case of a highly developed cultural economy – that may be transferrable.

One basic element of the success of the area seems to be its capacity to sustain diverse styles of interactions and enterprises across a number of different types of diversity: historical diversity, occupational diversity, diversity of business-types (small and large, government-owned, national and international), diversity of markets (local and global), diversity of skills (from low to high), and temporal diversity (day and night). These multiple diversities have made this area into a district that supports an incredibly rich and varied economy, one that is adaptable to change, a magnet attracting new businesses, and a stimulant to evolving new types of work.

Located beside the Financial District, the Downtown Cultural Work District is the prime location for the retention and creation of cultural occupations in the City of Toronto. It is bounded by Queen Street West, Simcoe Street, Front Street and Bathurst Street, has the highest number of cultural workers (by place of work) in the City of Toronto, and the greatest mix of cultural workers in the City of Toronto. Of the 40,655 people who work in this census tract, 8,045 are cultural workers (roughly 20%). All 48 cultural work occupations are represented in this single census tract, including

artists, actors and musicians, fashion, film, design, broadcasting, publishing, sound, new media, and more. The Downtown Cultural Work District is one of the most dense and diverse cultural economic hubs in the city.

This census tract is also home to over 125 commercial, not-for-profit, and community businesses that attract cultural workers to the area. Examples of businesses in the census tract include:

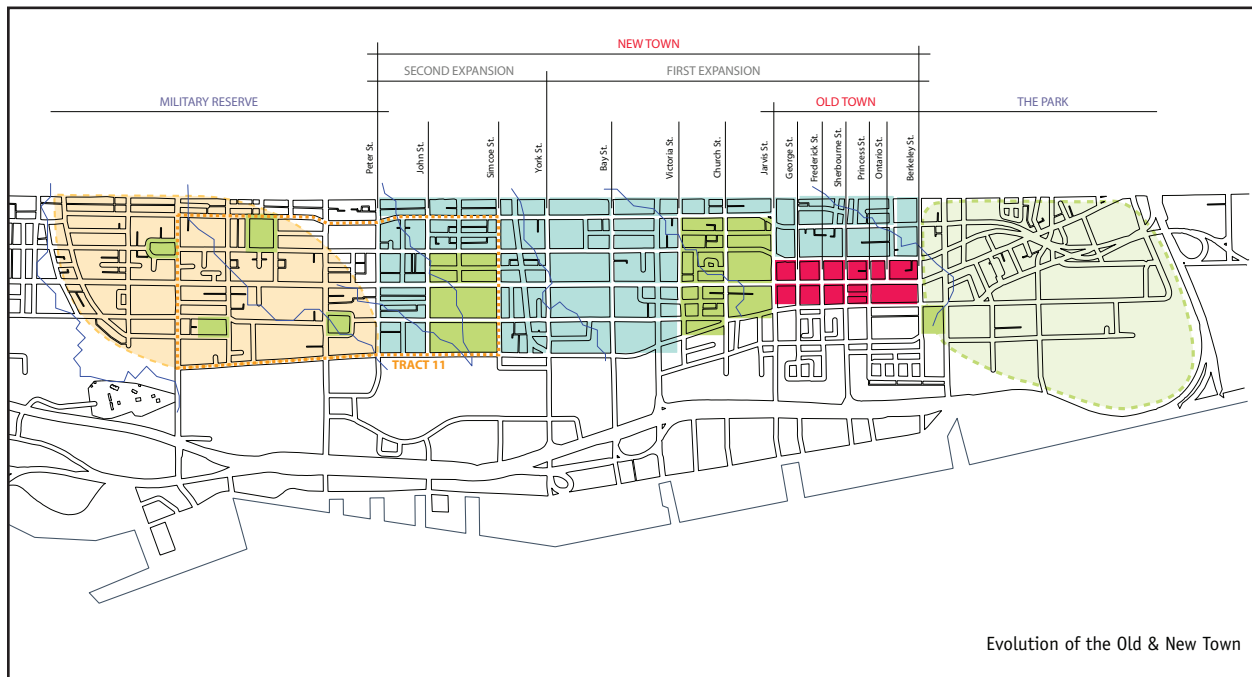
- Roy Thomson Hall
- Canadian Broadcasting Corporation (CBC)
- Princess of Wales Theatre
- Royal Alexandra Theatre
- CHUM FM
- Citytv
- National Film Board of Canada
- 401 Richmond
- TIFF Bell Lightbox
- The Globe and Mail
- Factory Theatre
- Toronto School of Art
- School of Professional Makeup
- Diamond and Schmitt Architecture
- Arts&Crafts Productions
- The Walrus Magazine
- The Second City
- Association of Canadian Publishers
- Ontario Association of Art Galleries
- Canadian Media Guild
- Association of Registered Graphic Designers of Ontario

The contemporary Downtown Cultural Work District builds on a legacy of diverse historical uses that are in many ways retained in its built environment. These historical dimensions of place are crucial to cultural work in the present. Heritage buildings and industrial buildings often provide the spaces that house artists and cultural organizations, where old workspaces are made anew. Local history is often a stimulant to contemporary innovation. Historical ties to the downtown core or the waterfront mark beaten paths for audiences, investors, and patrons. Using historical mapping techniques to capture these dimensions of place is vital.

*“The Downtown Cultural Work District is one of the most dense and diverse cultural economic hubs in the city.”*

Map 6, based on historical atlases of the Downtown Cultural Work District (outlined in dotted yellow), shows how including a time element to mapping (either past or future) can reveal trends at the street-level. These can inform decision-making that builds on a community's past or projects a community's dreams or goals in the future. This time-based mapping can happen at a number of geographical scales and time frames (years, decades, centuries).

**Map 6: Historic Development of the Town of York, Including the highlighted Boundary of Census Tract 11; E.R.A. Architects Inc., 2010**



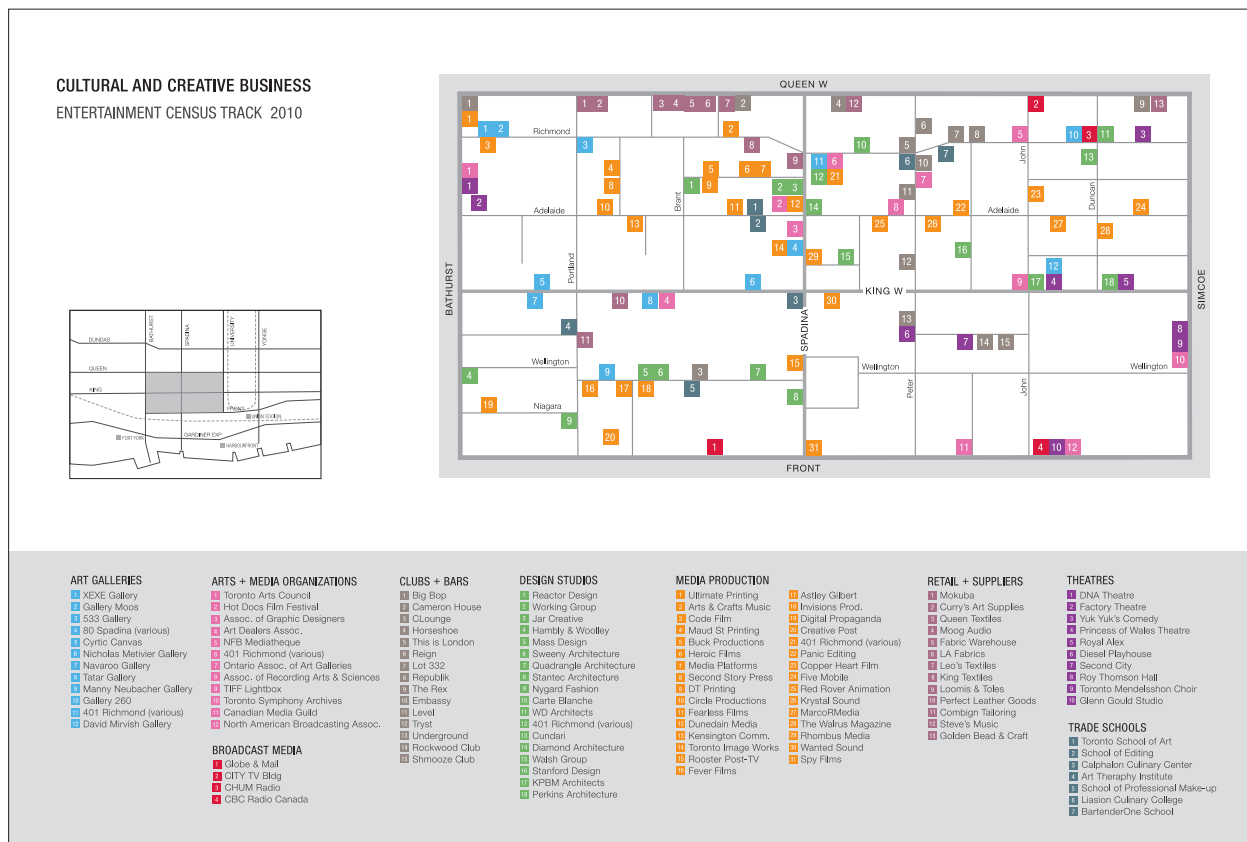
Looking at Map 6, a number of patterns emerge. As part of the New Town of York, more than 200 years ago, the area was divided into lots and streets in the late 1790s. The traditional block pattern is small and diverse, allowing for numerous interconnecting streets and some surviving laneways. Many of the small and irregular lots remain, contributing a sense of surprise and uniqueness to the District's built form. Some blocks have always been held as large parcels, such as the block with Roy Thomson Hall and Metro Hall, which now occupies the lot where the Lieutenant Governor's House once stood. Initially a prestigious residential area, it evolved into railway and industrial uses for almost 100 years. When the railways started to recede almost 50 years ago, the area experienced a rebirth. While the area has historically been resiliently mixed use, much more varied uses began to occupy its empty warehouses in recent decades when the City established more liberalized zoning in the King-Spadina area. It has been born and reborn multiple times in its history; perhaps its most striking feature is its capacity to re-invent itself.

As Jane Jacobs said, *"old ideas can sometimes use new buildings, [though] new ideas must use old buildings"*.

The historical diversity of the Downtown Cultural Work District is complemented by its business diversity. Map 7 captures this type of diversity. It maps most of the cultural businesses in the District by business function, using a broad concept of cultural business such as art galleries, design studios, media production, arts and media organizations, clubs and bars, retail and supplies, theatres, and cultural trade schools.

It was not possible to plot every cultural business in the census tract. A selection of 120 businesses was therefore chosen as a representative sample of the cultural businesses in the area. Data for the map were collected from various sources including the Internet, business directories and publication listings between 2009 and 2010.

**Map 7: Cultural and Creative Businesses in Census Tract 11; Mary Traill, 2010**



DESIGN + RESEARCH: MARY TRAILL  
**(Note: See the inside back cover for a larger copy of this map)**

The District is home to major cultural anchors as well as a large number of small and medium creative companies, arts organizations and performance spaces. Within this one area of less than one square kilometre, no fewer than nine separate cultural business functions (art galleries, design studios, and media production, for example) are represented as outlined in Map 7. And they are well represented: the median number of cultural businesses per function in the District is 12. No cultural business function contains fewer than four representatives, and the one with the fewest, broadcast media, is populated by large firms such as CBC Radio Canada and The Globe and Mail. By contrast, the function with the most cultural businesses (31), media production, is populated mostly by small firms. Perhaps most striking is the fact that all nine cultural business functions are to be



**401 Richmond is occupied by over 140 non-profit micro-enterprises involved in cultural production. Photos courtesy of Urbanscape.**

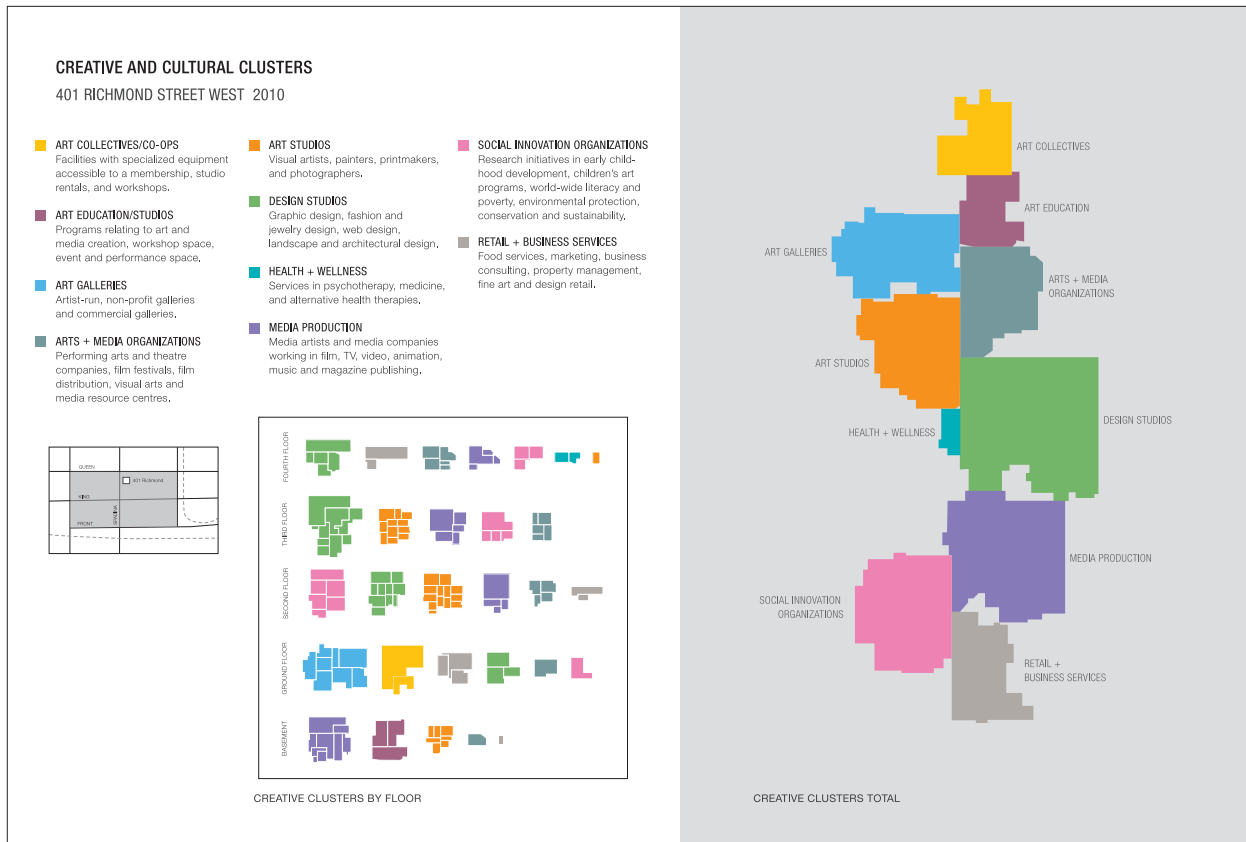
found within the only eight blocks bounded by Queen West on the North, Wellington on the South, John Street on the East, and Spadina Avenue on the West – that is, within a two minute walk of one another. There is no part of the area that contains only one cultural business function isolated from the rest, and nearly every block contains at least three or four in close proximity, often more. The Downtown Cultural Work District reproduces diversity at every level of aggregation.

In the Downtown Cultural Work District, diversity exists not only at the District or block level, but also within individual buildings. Diversity of uses and skills are present at every scale in the District, neighbourhood, building, even individual.

Map 8 shows the building-level diversity by business function within 401 Richmond Street West, a cultural/creative hub. Originally built in 1899, the historic building at 401 Richmond Street was primarily a site of industrial production. The building was owned and operated by two factories that produced lithography on tin ware until 1967. After falling into decline and facing demolition, the Zeidler family purchased the building in 1994 and began adapting it for reuse. Today the building is occupied by over 140 profit and non-profit micro-enterprises involved in cultural production. The cultural/creative hub supports a mix of tenants comprised of cultural businesses, art studios, health services and social research.

Drawing on public directory floor plans, Map 8 shows 146 studios operating in 401 Richmond Street. Categorizing studios by type of tenant reveals that 401 Richmond Street alone contains 10 creative clusters. These combine under one roof: art galleries, artist collectives, art studios, social innovation organizations, media production and design firms, and health and wellness organizations. Even individual floors contain diverse uses, with artist studios operating down the hall from media production companies and design firms. The diversity of the Downtown Cultural Work District is multi-scalar, operative from the bird’s eye to the fly-on-the-wall view.

## Map 8: Cultural and Creative Businesses in 401 Richmond Street West; Mary Trill, 2010



DESIGN + RESEARCH: MARY TRILL

(Note: See the inside back cover for a larger copy of this map)



Kensington Market. Photographer: Jonathan Bunce







HTO Park was created by a design team led by Janet Rosenberg + Associates Landscape Architects (Toronto).



Photo courtesy of Manifesto Documentation Team.



Rendezvous one-on-one pitch meetings happening at Hot Docs. Photographer: Joseph Michael



Jumblies Theatre engages Tamil seniors in performing arts at Cedar Ridge Creative Centre. Photographer: Katherine Fleitas

### Chapter 3: The Economic Importance of Cultural Scenes

Culture work is work. But it is a special kind of work. It involves stimulation, critique, expression, encouragement, creativity, doubt, perseverance, vulnerability, spontaneity, daring, discipline, and much more. Such qualities are difficult to sustain alone. They can be enhanced by social contexts that welcome the inevitable risks and the precarious rewards endemic to cultural work. How can we identify places that possess these sorts of social contexts?

By comparing the employment and residential patterns of cultural workers to the total workforce, Maps 9-12 gives some indication of where social contexts supportive of cultural work might be found. Maps 9-10 show that the employment patterns of cultural workers are generally similar to those of the overall workforce. Both groups tend to work downtown and in a few key employment districts outside the city centre.

Where cultural workers strongly differ from the overall workforce is in their residential patterns (Maps 11-12). The general workforce tends to be spread out. By contrast, arts and cultural workers overwhelmingly live near one another, typically, but not exclusively, downtown. If there is one cultural worker who lives in a given neighbourhood, there are probably many others around the corner.

Cultural workers are surrounded by others engaged in cultural and creative work, subject to similar challenges, open to similar possibilities, willing to take similar risks, both aesthetic and economic. They live in cultural scenes.