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INTRODUCTION AND PURPOSE OF THE TOOLKIT

There is a growing body of evidence in Ontario and nationally of the important role played by creativity, culture and quality of place to growing local economies. More and more municipalities across the country are turning to cultural mapping and municipal cultural planning to leverage local cultural assets to support economic and broader community development agendas.

This Toolkit was developed to provide municipal staff and Council with an introduction to MCP, its key concepts and practices. The Toolkit is not intended as a step-by-step guide for municipalities to undertake MCP but rather an introduction and overview to support the successful initiation of a MCP process. The Toolkit is the first MCP resource for Ontario municipalities. While the basic principles and process steps of MCP are relevant to First Nations communities, research will be undertaken to develop options that address the unique needs and opportunities of Aboriginal communities.

An important catalyst for the development of the Toolkit is the Creative Communities Prosperity Fund (CCPF) launched by the Ontario Ministry of Tourism and Culture in 2009 with a commitment of $9M over its first four years. The Fund is designed to support municipalities and Aboriginal communities undertaking cultural planning, as well as help not-for-profit organizations delivering specific capacity-building initiatives that enhance municipal cultural planning across the province. CCPF provides an opportunity for more municipalities to launch MCP processes.

The municipal responsibilities for culture embodied in MCP represent a significant shift in vision and understanding. In the past we tended to think about municipal responsibilities in culture largely in terms of support for local cultural groups and facilities, and the delivery of cultural programs and services. These remain critically important but the larger vision of MCP involves the integration of cultural resources and considerations across all facets of planning and decision-making – in economic development, land use planning, urban design, downtown regeneration, neighbourhood renewal, growth plans, population retention strategies, among others.

Embracing this larger vision does not happen overnight. One of the great advantages of launching and undertaking a municipal cultural planning process is the opportunity to engage Council and staff in a conversation about these issues and to build a shared vision and vocabulary related to culture and cultural development in your community. This Toolkit introduces core concepts and practices in MCP that can help you begin these conversations.

Twenty-five years ago municipalities came to understand they must build environmental considerations into all planning and decision-making. Ten to fifteen years ago they came to see a similar need to integrate social planning. MCP is at the beginning of a similar process of building awareness and legitimizing culture in local planning systems. It is hoped this Toolkit will support more municipalities beginning this journey.

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INTRODUCTION AND PURPOSE OF THE TOOLKIT

The document is organized into 9 chapters

Municipal Cultural Planning: A Toolkit for Ontario Municipalities

ORGANIZATION OF THE TOOLKIT

Chapter 1: Why Your Municipality Should Care About MCP
Chapter 2: What Are We Talking About: Core MCP Definitions
Chapter 3: The State of MCP in Ontario Today
Chapter 4: The Foundation: Cultural Mapping
Chapter 5: Getting Started
Chapter 6: An Overview of the MCP Process
Chapter 7: Existing Municipal Cultural Plans
Chapter 8: Additional Tools and Resources

Each subsequent chapter is divided into 4 sections:
- What You’ll Learn in This Chapter
- Key Ideas and Tools
- Conclusion
- Additional Resources

ASSESSING YOUR READINESS

MCP represents a significant commitment of time and resources by a municipality – no less than other essential municipal plans such as land use plans, economic development strategies, recreation master plans, and so on. Providing municipal staff with a clear understanding of MCP, together with tools and resources to raise awareness of and support for MCP in a municipality, can contribute to a successful and effective launch of MCP in your municipality.

SOME QUESTIONS TO ASK YOURSELF ARE:
- Is there an internal champion for MCP on Council or among senior managers?
- Does Council understand culture’s essential role in planning and economic development?
- Is there support for undertaking the planning process within the business community?
- Is there broad support for the planning process within the local cultural sector?
- Are funds available and allocated to pay the cost of planning? What are the sources?
- Is there a capable, willing municipal division or department with enough staff time and management capacity to act as administrative and fiscal lead for the MCP planning process?
- Do you have access to local research and planning expertise?

Chapter 6 sets out ideas and steps to consider in building awareness and support for beginning MCP in your community.
1. WHY MCP MATTERS TO YOUR MUNICIPALITY

WHAT YOU’LL LEARN IN THIS CHAPTER
The progress made in Ontario over the past several years in advancing MCP has been truly remarkable. While many factors can be cited, the most powerful has been growing recognition of culture’s role in renewing local economies. This chapter describes a series of ways in which culture is increasingly driving local economies. Cultural resources are also increasingly understood to be key contributors to integrated approaches to planning for sustainability.

KEY IDEAS AND TOOLS
A. CULTURE-LED ECONOMIC DEVELOPMENT
Three important dimensions of culture-led economic development are culture and quality of place, culture and the expanding creative economy, and cultural tourism.

1. CULTURE AND QUALITY OF PLACE - Richard Florida famously coined the ‘Three-T’s’ of Technology, Talent and Tolerance to define the conditions for success in the creative economy. Recently Florida added a fourth T - Territory - to signal the critical role played by quality of place in attracting people, talent and investment.
The traditional view was that economic competitiveness was driven by jurisdictional characteristics such as access to raw materials, transportation routes and the general labour force. The emerging understanding is that members of the creative labour force are highly mobile and can choose where they want to live. Where they want to live is in places with high quality of place including diverse cultural and entertainment options and unique natural and built heritage. In other words, quality of place attracts people who in turn attract business and investment – not vice versa. In short, place matters.
Recent research by the Martin Prosperity Institute on quality of place as an economic driver has examined the importance of beauty and aesthetics as an attractor for creative talent. Findings confirm that perceived beauty or aesthetic character of a location has a positive and significant effect on community satisfaction. It is one of the most significant factors alongside economic security, good schools, and the capacity for social interaction.

II. CULTURE AND THE EXPANDING CREATIVE ECONOMY – A major shift is underway in the nature of the global economy. One indication of that shift can be found in Ontario in the Creative Age commissioned by the Premier of Ontario to establish a new economic development vision for the province. Released in February 2009, the power of the report’s central message was driven home by Ontario reporting the loss of a further 35,000 jobs in manufacturing that month.

According to the report, the challenge facing Ontario is more than an economic downturn but the rise of a new economic system, one requiring a totally different set of assumptions than those that guided economic development strategies in Ontario's past.

The creative economy is an economy driven by ideas, innovation, knowledge, collaboration and creativity. It is an economy in which people are paid to think. Ontario is well positioned to prosper in this economic system with its unrivalled advantages: rich natural resource areas, wealth of human talent, strong social infrastructure, breadth and depth of higher education; unprecedented diversity, generally safe cities and neighbourhoods, thriving creative and cultural industries, and more. But leveraging these advantages requires new economic assumptions and more aggressive strategies to strengthen the creative economy across the province.

This is particularly important opportunity for rural, remote or Northern communities whose economies are in transition from reliance on a single resource-based industry or manufacturer and are seeking to diversify.

Ontario in the Creative Age places creative occupations within four broad types of work.

- **CREATIVE OCCUPATIONS** – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts.
- **SERVICE OCCUPATIONS** – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks.
- **PHYSICAL OCCUPATIONS** – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers.
- **RESOURCE OCCUPATIONS** – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining.

“Economically successful and vibrant cities are those that engage the creativity of their residents and maintain an authentic and environmentally sustainable setting. It pays for a municipality to make a proactive role in cultural development as a key part of its core business.”

Richard Florida,
Rise of the Creative Class
1. Why MCP Matters to Your Municipality

The most important thing to know about the creative economy is that it is expanding rapidly, has higher average annual income and lower rates of unemployment as seen below.

**Figure 3: Labour Force by Occupational Class, Canada, 1901-2001**

The report examines the contribution of the cultural sector to the Gross Domestic Product and employment. The report estimates the cultural sector’s contribution to the economy to be as follows:

- **$58,625 - Creative**
- **$26,059 - Service**
- **$37,262 - Working**
- **$25,551 - Agricultural**

As noted earlier, a series of reports on the creative economy in several regions of Ontario completed by AuthentiCity in collaboration with Miller Dickinson Blais and the Martin Prosperity Institute found that culture was a major driver in the emerging economy in Ontario communities of all sizes – from small towns and rural areas, to mid-size cities, to large urban centres. Among other recommendations in the reports was that municipalities undertake cultural mapping and municipal cultural planning as important tools for growing local creative economies.

In understanding the role of culture in local economies, it is important to acknowledge different dimensions of the creative economy.

**Creative Economy**
The presence and application of creativity in all parts of the economy

**Creative Industries**
Businesses & jobs that require adaptation, innovation & knowledge

**Creative Cultural Industries & Occupations**
Businesses & jobs that produce things with cultural & aesthetic value

In August 2008 The Conference Board of Canada released a research report: *Valuing Culture: Measuring and Understanding Canada’s Creative Economy*. The report examines the contribution of the cultural sector to the Gross Domestic Product and employment. The report estimates the cultural sector’s contribution to the economy to be as follows:

The real value-added output by culture sector industries totaled $46 billion in 2007, approximately 3.8 per cent of total gross domestic product (GDP). The economic footprint of the culture sector is much larger, when accounting for combined direct, indirect and induced effects... $84.6 billion, about 7.4 percent of real GDP in 2007. Considering the effect of cultural industries on other sectors of the economy, on average, for every $1 of real value-added GDP produced by Canada’s culture industries, roughly $1.84 is added to overall real GDP. Employment is also lifted, with the culture sector and related impacts contributing to an estimated 1.1 million jobs in Canada in 2007.
1. Why MCP Matters to Your Municipality

Municipal Cultural Planning: A Toolkit for Ontario Municipalities

Canada’s cities will be models of environmental, economic, social and cultural sustainability. They will build on their distinctive human, cultural, historical and natural characteristics.

Prime Minister’s External Advisory Committee on Cities and Communities

III. CULTURAL TOURISM - Cultural tourism has for several years been one of the fastest-growing and more lucrative segments of the North American travel industry. The current demand for cultural tourism experiences is being driven by the 50-plus ‘mature market’ - with Generation X (ages 29-49) close behind – that are seeking learning-based travel and cultural enrichment. Cultural tourists are more highly educated, stay longer in the destinations they visit, earn more, spend more, and are more likely to choose commercial accommodation than to stay with friends or relatives.

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

B. INTEGRATED PLANNING FOR SUSTAINABILITY

Ontario municipalities join leading municipalities across Canada and internationally in embracing culture as a critically important part of more integrated approaches to planning for sustainability. In Canada, greater attention to culture as the ‘fourth pillar’ of sustainability can be traced to the work of the External Advisory Committee on Cities and Communities (the Harcourt Commission) struck in 2005 by the Federal Government to define a vision of Canadian cities and communities in 30 years, and to chart a path for realizing that vision.

A core recommendation in the Committee’s final report From Restless Communities to Resilient Places released in 2006 was the need for Canadian municipalities to embrace ‘Four Pillars’ or dimensions of sustainability – economic prosperity, social equity, environmental sustainability and cultural vitality as their overarching planning framework. The Committee went further to say that culture was in fact the ‘glue’ binding together the other three, providing the sense of shared identity and purpose needed to tackle challenges together. Culture helps build social capital and contributes to vitality and resilience in communities.

The ‘four pillar’ sustainability framework assumed increased profile and importance in 2007 when the Association of Municipalities of Ontario (AMO) and the City of Toronto signed an agreement with the Federal government related to the Transfer of Federal Gas Tax Revenues as part of The New Deal for Cities. Under the agreement municipalities are required, over the life of the agreement (until 2014) to develop Integrated Community Sustainability Plans (ICSP). The Agreement defined an ICSP as:

“A long-term plan, developed in consultation with community members that provides direction for the community to realize sustainability objectives, including social, cultural, environmental and economic objectives.”

Additional insights into culture as the fourth dimension of sustainability can be found in Agenda 21 for Culture, a global charter for cities and local governments. Recent work of Agenda 21 for Culture has focused on culture as a dimension of sustainability. The policy framework set out in Figure 5 on page 10, is adapted from this work.

United Cities and Local Governments (UCLG) recently proposed a policy statement and draft proposal for approval of the UCLG Executive Bureau on the concept of culture as the fourth pillar of sustainability and built on the following principles.

- Cultural diversity has become one of the crucial elements of globalization. Fostering intercultural dialogue and promoting cultural diversity are two of humankind’s greatest challenges.
- Local policies for development cannot solely be based on economic growth, social inclusion and environmental balance. Today, this triangle is not sufficient. Cities need a soul. Culture is the soul of the city.
- Cities that include a cultural dimension in their urban policies are more successful. Heritage, creativity and diversity are crucial elements for a sustainable city.

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6 Integrated Community Sustainability Planning: A Background Paper. Prepared by Prime Minister’s External Advisory on Cities and Communities (September 21-23, 2005)
CONCLUSION

This chapter has set out a number of the most important reasons Ontario municipalities are directing greater attention to municipal cultural planning. As municipalities look for new models and new assumptions to planning and economic development, a growing number are turning to municipal cultural planning. This sets the context for the next chapter that addresses core definitions and assumptions that underpin MCP.

ADDITIONAL RESOURCES

In this video, Online Video: Gord Hume discusses the importance of municipal cultural planning as an essential tool for Ontario municipalities in reinventing and regenerating local economies.

Kevin Stolarick, Director of Research at the Martin Prosperity Institute in this video discusses the relationship between cultural mapping, municipal cultural planning and the creative economy.

Listen to Jennifer Keesmaat talk about connections between cultural planning and land use planning building ‘whole communities.’

“Hamilton (has transformed itself) from the steely exterior of the Hamilton Census Metropolitan Area to a complete community that supports a wide range of social, arts and culture functions”

Ontario in a Creative Age
Commissioned by Premier Dalton McGuinty
2. WHAT ARE WE TALKING ABOUT? DEFINING MCP

KEY IDEAS AND TOOLS
The following definitions have been accepted by MCPI and by leading municipalities and practitioners in Ontario.

MUNICIPAL CULTURAL PLANNING
MCP is defined as:
A municipal government-led process approved by Council, for identifying and leveraging a community’s cultural resources, strengthening the management of those resources, and integrating those cultural resources across all facets of local government planning and decision-making.

MCP is part of an integrated, place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality.

MCP refers to two distinct but inter-related processes:
1. A specific process undertaken to develop a cultural plan for the municipality;
2. The ongoing process of integrating culture across all facets of municipal planning and decision-making.

WHAT YOU’LL LEARN IN THIS CHAPTER
Establishing a shared vision and shared understanding of any area of municipal planning and decision-making is an essential first step in advancing that planning agenda. This is especially the case in areas like MCP that are still emerging areas of planning. In this chapter, a core set of definitions and assumptions underpinning MCP is offered.
2. WHAT ARE WE TALKING ABOUT? DEFINING MCP

Municipal Cultural Planning: A Toolkit for Ontario Municipalities

Figure 6: Integrated Planning for Culture

Heritage Plan
Social Plan
Municipal Cultural Plan
Economic Development Strategy
Official Plan
Environmental Plan
Growth Plan

GUIDING ASSUMPTIONS
MCP is guided by 5 core assumptions:

- **CULTURAL RESOURCES** – MCP embraces a broad definition of cultural resources that includes creative cultural industries, cultural spaces and facilities, natural and cultural heritage, festivals and events, and community cultural organizations.

- **CULTURAL MAPPING** – MCP begins with cultural mapping, a systematic approach to identifying and recording a community’s tangible and intangible cultural resources (often using Geographic Information Systems).

- **ADOPTING A ‘CULTURAL LENS’** – MCP involves establishing processes to integrate culture as a consideration across all facets of municipal planning and decision-making.

- **CROSS-SECTORAL STRATEGIES** – MCP requires new partnerships or shared governance mechanisms (such as Cultural Roundtables) to support ongoing collaboration between the municipality and its community and business partners.

- **NETWORKS AND ENGAGEMENT** – MCP involves strengthening networks across the cultural sector and comprehensive and ongoing strategies to support community engagement.

OTHER TYPES OF CULTURAL PLANS AND PLANNING

Other types of cultural plans exist in municipalities that focus on planning for the local cultural sector in part or as a whole. These plans may help inform the development of a municipal cultural plan, or can support its implementation. However, they do not in-and-of-themselves encompass the full range of issues addressed by a municipal cultural plan.

- **SINGLE-ISSUE PLANS AND POLICIES** - A single-issue plan is focused on one issue in cultural development, such as public art, archaeology or museums. A single-issue plan can support the cultural planning process as a background document, or as a recommendation of a cultural plan for further study and analysis or a single issue. Examples include Public Art Policies, Archaeological Master Plans, Museum Strategies or Cultural Investment Plans.

- **COMPREHENSIVE CULTURAL PLANS** - Comprehensive cultural plans adopt a comprehensive approach to planning for the cultural sector by considering all aspects of culture - arts, heritage, libraries, cultural industries. Comprehensive cultural plans focus on planning for those cultural resources and tend not to include direction on how those resources can be integrated with other aspects of planning. Examples include Cultural Master Plans, Cultural Strategic Plans.

- **CULTURE INTEGRATED IN OTHER PLANS** - These are cultural plans or policies integrated as components of other municipal plans, such as Official Plans, Economic Development and Tourism Strategies, and Integrated Community Sustainability Plans.

- **COMMUNITY CULTURAL PLANNING** - Community cultural planning is a community-led process, which may or may not be approved by municipal governments, for identifying and leveraging a community’s cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of government planning and decision making. Cultural planning is a valuable community building exercise, and is often a precursor to government-approved cultural planning.

CONCLUSION

This chapter has set out a series of core definitions and guiding assumptions for MCP that are essential to building shared understanding in launching MCP in your municipality. The next chapter describes the experience and perspectives of Ontario municipalities that have undertaken or are considering the launch of MCP.

ADDITIONAL RESOURCES


2 Community - led by community stakeholder(s) (e.g. non-profit organizations, local arts council, economic development agency, Native Friendship Centre)
3. THE STATE OF MCP IN ONTARIO TODAY

WHAT YOU’LL LEARN IN THIS CHAPTER

Valuable insight into current issues and challenges related to the practice of MCP in Ontario emerged from a December 2008 survey of municipalities distributed through the Association of Municipalities of Ontario (AMO). This chapter summarizes highlights from the survey findings, providing useful insights into both the successes and challenges implementing MCP in Ontario today.

KEY IDEAS AND TOOLS

THE HISTORY OF MCP IN ONTARIO

The emergence of MCP can be traced to a series of Municipal Cultural Planning Forums organized across the province between 2005 and 2007. The goal of the Forums was to engage elected officials, municipal staff, and local business, community and cultural leaders to share leading ideas and practices about MCP. Ten Forums took place attracting almost 1800 people. What was more striking than the numbers was who attended: mayors and council members, municipal staff from a wide range of departments (planning, economic development, community services, etc.); the full spectrum of local cultural groups – from the arts, heritage, libraries and creative industries; the local business community; community agencies such as United Ways and Community Foundations; academics from post-secondary institutions.

Following the Forums, and inspired by the breadth and depth of participation, a coalition of agencies came together to form the Municipal Cultural Planning Partnership that in 2009 incorporated as Municipal Cultural Planning Inc. to promote and build capacity in MCP across the province. Municipal Cultural Planning Inc. (MCPI) has supporters that include: six provincial ministries (Tourism and Culture; Municipal Affairs and Housing; Economic Development and Trade; Agriculture, Food and Rural Affairs; Northern Development, Mines and Forestry; and Citizenship and Immigration); the Association of Municipalities of Ontario; individual municipalities; cultural
service organizations such as the Ontario’s Presenting Network, Ontario Library Association, Business for the Arts, Arts Network for Children and Youth, the Canadian Urban Institute, Artscape, and others.

The following key findings and conclusions were revealed through the December 2008 survey of municipalities.

- **ECONOMIC DEVELOPMENT AS A PRIORITY** – A major factor driving greater attention to MCP is the severity of economic challenges facing many municipalities that are forcing a reconsideration of traditional economic development assumptions. Several factors were cited in explaining awareness of culture-led economic development:
  - The profile given to economic issues over several years by speakers and the media (among the individuals mentioned were Richard Florida, Glen Murray, Greg Baeker)
  - Economic impacts related to cultural tourism and quality of life seem well understood in most municipalities; arguments related to the significance of expanding creative cultural industries are less understood, especially in smaller communities.

- **NEW VISIONS AND APPROACHES** – MCP demands a holistic vision and perspective that is challenging for Councils and staff in many municipalities. MCP demands that municipalities rethink ‘what culture is’ in a fundamental way. The goal of integrating culture across all areas of planning – a core MCP assumption – is challenging given existing administrative structures and planning regimes. Progress is being made in many municipalities including Vaughan, Hamilton, London, Region of Niagara, Kingston, among others.

- **CHALLENGES IMPLEMENTING MCP** – MCP calls on Ontario municipalities to play stronger leadership roles in culture in an environment of tight budgets and the unlikelihood of major new investments of staff or funding. An absolute necessity in municipalities assuming new leadership roles and responsibilities is the effective integration of culture across departments – and the tapping of staff time and talent in those departments.

- **BUILD CULTURAL MAPPING CAPACITY** – Strong interest was also expressed to support municipalities in undertaking baseline cultural mapping based on consistent definitions of cultural resources. *Cultural Resource Mapping Guidelines for Municipalities* have subsequently been developed for MCPI by the Canadian Urban Institute with funding from the Ontario Ministry of Culture. An overview of these Guidelines is set out in a later chapter of this Toolkit.

- **INTEGRATION WITH OFFICIAL PLANS** – A strong priority identified was more effectively embedding culture in land use planning and Official Plans. However, this requires increased levels of understanding in Planning Departments, among senior managers, and with Council about the opportunities presented by integrated land use and cultural planning. The City of Vaughan has made significant progress in this regard through *Creative Together: A Cultural Plan for Vaughan*.

- **SOCIAL AND ENVIRONMENTAL PLANNING** – These areas of planning appear to be receiving less attention and focus than land use and economic development. There was concern expressed that in the rush to embrace economic development and other ‘hard’ arguments for culture that culture’s important contributions to such social issues as youth engagement, diversity and inclusion as well as environmental issues such as natural heritage landscapes were receiving inadequate attention.

- **INDICATORS AND MEASURES** – There was a strong interest expressed in developing and promoting a set of indicators or performance measures to support and evaluate MCP (both qualitative and quantitative measures).

**CONCLUSION**

Municipalities launching MCP today have a great advantage of learning from the experience of a growing number of municipalities of all sizes and circumstances that have undertaken MCP. This chapter has reviewed a number of conclusions related to this body of experience. The next chapter explores cultural mapping as a defining feature and foundation of MCP practice.

**ADDITIONAL RESOURCES**

See Chapter 7 for links to municipalities and their Municipal Cultural Plans.

“When every place looks the same there is no such thing as place anymore ...

*Part of municipal cultural planning is about combating the geography of nowhere.*

Glen Murray, former Mayor of Winnipeg
WHAT YOU’LL LEARN IN THIS CHAPTER
The past few years has seen a tremendous increase in awareness of cultural mapping as an essential planning and economic development tool. In 2010, Municipal Cultural Planning Inc. commissioned the Canadian Urban Institute to develop Cultural Resource Mapping Guidelines for Municipalities. This chapter draws on conclusions from that work.

KEY IDEAS AND TOOLS

CULTURAL MAPPING – is defined as:
A systematic approach to identifying, recording and classifying a community’s cultural resources. It involves a process of collecting, analyzing and synthesizing information in order to describe and visualize the cultural resources in terms of issues such as links to other civic resources (e.g. transportation, green infrastructure, public gathering spaces), patterns of usage, and unique character and identity of a given community.

There are two kinds of cultural resources that are the focus of cultural mapping. Together tangible and intangible cultural assets fuel cultural vitality and contribute to defining the unique cultural identity and sense of place of a community:

- TANGIBLE CULTURAL ASSETS – identifying and recording physical (or tangible) cultural resources
- INTANGIBLE CULTURAL ASSETS – exploring and recording intangible cultural assets - the stories and traditions that contribute to defining a community’s unique identity and sense of place.

CULTURAL RESOURCES FRAMEWORK
The problem in communities is not a lack of information on culture but rather that information is collected in different agencies, in different ways and for different purposes. The first step is therefore the consolidation of existing data from multiple sources and coding that data accordingly, based on a consistent set of categories of cultural resources called the Cultural Resource Framework (CRF).
Each category has multiple sub-categories of cultural resources. The foundation is Statistics Canada’s *Canadian Framework for Cultural Statistics*. The current Framework was released by Statistics Canada in 2005 after extensive international research and consultation with the Canadian cultural sector. An updated Framework is currently being developed by Statistics Canada that will take into account some of the significant ways in which the cultural sector has evolved over the past several years, including the rapid growth in areas such as digital media.

Information on natural and cultural heritage is shaped by definitions of heritage set out in the Ontario Planning Act and Ontario Heritage Act.
CULTURAL ASSESSMENT
Cultural mapping is closely linked to and informs the process of cultural assessment.

*Cultural assessment* involves quantitative and qualitative analysis of cultural resources, including strengths, weaknesses, opportunities and threats. Cultural assessment helps communities understand the local cultural ecology, identify what is needed to strengthen the management of culture resources and how they can be leveraged to address community priorities, inform planning and decision-making, and target investment.

The following steps in a cultural mapping and assessment process can be identified.

**FIGURE 7: CULTURAL MAPPING AND ASSESSMENT PROCESS**

- **Classifying of Cultural Resources**
- **Identifying, recording and classification of cultural resources**
- **Collecting, analysing, synthesizing information**
- **Description & visualization of cultural resources, networks, links & patterns of usage**
- **Ongoing reviewing, updating & managing of cultural mapping tools & processes**
- **Integrate findings in cultural plan & apply across all facets of policy, planning & decision making**

USES AND APPLICATIONS - the Cultural Resource Mapping Guidelines for Municipalities identifies the following uses of cultural mapping.

I. CULTURAL MAPPING AS A POLICY AND PLANNING TOOL

**DEVELOPING A MUNICIPAL CULTURAL PLAN** - Cultural mapping is a foundational step in municipal cultural planning, as we shall see in the next chapter. Cultural mapping supports a municipality in identifying its cultural assets and builds a base of information from which to identify opportunities, challenges and strategies for advancing cultural development and contributing to economic and larger community development agendas. Cultural mapping at the beginning of a municipal cultural planning process helps establish benchmarks to assess future growth and change.

**ONGOING PLANNING AND DECISION-MAKING SUPPORT** - Beyond informing the development of a municipal cultural plan, cultural mapping is essential to building the capacity to apply a cultural lens – to bringing considerations related to culture and cultural assets into planning and decision-making across a wide range of planning issues. Spatially mapping cultural assets shows how resources are distributed within communities, where they are clustered, and where there are gaps relative to other policy and planning issues.

1. **LAND USE PLANNING** – mapping demonstrates that cultural assets can provide the ‘architecture’ of community and neighbourhood development. This includes areas designated for intensification and/or regeneration, natural and potential cultural districts, employment lands, transportation nodes and corridors, specific wards, districts and neighbourhoods, etc.;

2. **ECONOMIC PLANNING** – mapping can demonstrate that cultural assets can be leveraged to generate investment, business, and visitor activity through tracking employment patterns, industry clusters (including creative industry clusters), tourism resources, creative talent etc.;

3. **SOCIAL PLANNING** – mapping can demonstrate the link between cultural development and social service issues and delivery patterns. This relates to analyzing the distribution of cultural resources relative to demographic and neighbourhood information including age, education, income, country of origin, etc.

4. **ENVIRONMENTAL PLANNING** – mapping can demonstrate the link between land-use planning, natural and cultural heritage planning, ecologies and assets in investing in distinct ‘places’. Planning issue here can include designation of cultural heritage districts, archaeological preservation, among others.
II. RAISING AWARENESS AND INCREASING ACCESS TO CULTURAL ASSETS

One of Marshall McLuhan’s lesser-known sayings is, “I don’t know who discovered water but it wasn’t a fish.” When we live and breathe in an environment, it’s difficult to stand back and describe its special character. Cultural mapping can be a tool to help communities identify and value their cultural assets and unique characteristics.

On a more pragmatic level, one of the most frequently identified challenges in municipal cultural planning processes is the lack of a consolidated base of information on cultural assets available to both residents and tourists. Cultural mapping can help establish ‘one-window’ cultural portals and means of promoting and accessing cultural assets, and can support local cultural tourism and marketing efforts.

III. CONNECTING THE CULTURAL SECTOR

The cultural sector in most municipalities tends to be fragmented and not well connected. Building a base of information on cultural resources helps cultural groups connect with one another, and supports the networking and collaboration essential to building sustainable local cultural communities.

“We must put culture and place at the centre of building Canadian communities.”

External Advisory Committee on Cities and Communities (Harcourt) Commission

CONCLUSION

Cultural mapping is one of the foundational steps in the development of a municipal cultural plan, and the integration of cultural resources into all facets of municipal planning and decision-making. The next chapter will provide an overview of the full process of developing a municipal cultural plan in your community.

ADDITIONAL RESOURCES

CULTURAL RESOURCE MAPPING GUIDELINES FOR MUNICIPALITIES

- Watch a video of Greg Baeker describing basic concepts in cultural mapping.
- Watch a video with Professor David Brown of Brock University on the power of cultural mapping in tourism development.
- Putting Culture on the Map: The South Georgian Bay Cultural Mapping Project – was a collaboration of four local municipalities: Town of Collingwood, Town of the Blue Mountains, Wasaga Beach and Clearview Township.
- The Region of Durham completed a Cultural Mapping Project.
- A cultural mapping project in Windsor-Essex was commissioned by the Essex Community Futures Development Corporation (CFDC) in collaboration with the City of Windsor and Connecting Windsor-Essex Smart Community Portal.
- Other cultural mapping and municipal cultural plans – cultural mapping formed an integral part of the municipal cultural plans completed by the following municipalities and listed in Chapter 7:
  - Prince Edward County,
  - Chatham-Kent,
  - Barrie,
  - Mississauga,
  - Hamilton and
  - Vaughan

SAMPLE REQUEST FOR PROPOSALS (RFP) FOR CULTURAL MAPPING

- RFP: The Town of Collingwood
- RFP: Township of Cavan-Monaghan
5. GETTING STARTED

WHAT YOU’LL LEARN

This chapter will look at the steps involved in launching a MCP process in your municipality. Once again, these steps are not offered as a prescriptive approach but rather as an introduction to some of the steps involved in the launch of a municipal cultural plan.

KEY IDEAS AND TOOLS

BEGINNING THE DISCUSSION

There are a variety of ways in which you can begin the discussion in your municipality:

- Recruit a speaker from Municipal Cultural Planning Inc. (MCPI) to make a presentation to Council
- Recruit an advisor from the Regional Services Branch of the Ontario Ministry of Tourism and Culture to speak to staff or Council
- Coordinate a staff forum or workshop, again drawing on speakers available through MCPI and/or staff from another municipality that have completed MCP
- Convene a community workshop or forum, drawing on speakers from MCPI and speakers from other municipalities to begin a broader community awareness and engagement process.
- Draft a short discussion paper – the City of Orillia began their municipal cultural plan with a short discussion paper prepared by municipal staff that circulated internally and in the community proposing the development of a plan, and introducing key concepts and benefits of MCP.
LEADERSHIP
MCP assumes that while leadership in initiating the plan may come from anywhere in the community, responsibility rests with the municipality. The planning process always requires a champion - or champions – inside the municipality. Ideally, this is a member of council. While the initiative for the plan may well come from a department (or unit) responsible for culture, buy-in and support is needed staff from one or more other departments. Whoever the champion or wherever leadership emerges, council must approve undertaking the plan; in the end they must review and adopt it.

HIRING A CONSULTANT
As with other municipal plans, a consultant is often retained to support the process, requiring a Request for Proposals (RFP) and competitive process. Other municipalities may have RFP’s that can be consulted for guidance but each municipality undertaking a plan must be clear about its unique expectations and needs. Among the questions to ask:

- What are our priorities?
- What outcomes are essential for us to achieve?
- What resources do we have to undertake the plan?

Purchasing Departments in municipalities often have templates for specific requirements of RFPs.

STRIKING A STAFF WORKING GROUP
A cross-departmental staff team is very useful in helping support the development of the plan, and building capacity across the municipality to support its implementation. A pre-condition of adopting a cultural lens across all areas of planning and decision-making is developing a shared vocabulary and base of knowledge about municipal cultural planning concepts and tools. The Staff Working Group, among other roles, is key to analyzing the planning context – identifying connections between cultural resources and their own departmental policies and agendas.

The Working Group could include representation from a range of departments:

- Planning
- Economic Development
- Community Services
- Parks and Recreation
- Leisure Services
- Corporate Planning/Policy
- Senior Management (if possible).

If the goal of municipal cultural planning is integrating culture across all facets of municipal planning and decision-making, developing knowledgeable staff in all departments is essential.

“Canadian cities and communities [can become] sustainable places of exceptional beauty, neighbourliness and prosperity, rich in ideas, confidence, diversity, creativity and innovation, where all people are included economically, socially and politically... with the hope and expectation that Canada’s cities and communities will be models of environmental, economic, social and cultural sustainability.”

External Advisory Committee on Cities and Communities From Restless Communities to Resilient Places, 2006
5. GETTING STARTED

STRIKING A STEERING OR ADVISORY GROUP

One of the most important steps in the entire planning process is striking a Steering Group for the plan. The group must bring together all those sectors whose interests and resources will be needed to implement the plan. An important outcome of any plan is an ongoing, cross-sectoral leadership group (often called a Cultural Roundtable). Members of a Steering Group often continue as members of such a Roundtable.

A useful framework for considering members of the Steering Group is the following “six pillars” or core constituencies of municipal cultural planning.

1. COUNCIL – one or more council members.
2. MUNICIPAL STAFF - staff from across a range of departments.
3. CULTURAL SECTOR LEADERS – from across the arts, heritage, libraries and creative industries.
4. BUSINESS COMMUNITY - Chambers of Commerce, BIA’s, Economic Development Agencies,
5. SOCIAL AGENCIES - will vary but can include Community Foundations, United Ways, Social Planning Councils, etc.
6. EDUCATION INSTITUTIONS - Participation from post-secondary institutions

Terms of Reference define expectations for anyone asked to join the Steering Group. They can address:

- **RESPONSIBILITIES** – providing strategic advice, communicating the plan within their networks, attending meetings and reviewing written materials, etc.;
- **TIME COMMITMENT** – the length of the planning process, frequency of meetings, approximate monthly time commitments, etc.

Choosing the best chair for a Steering Group will vary based on the municipality. In some municipalities a member of Council serving as chair can be a powerful way of building municipal buy-in. Other communities have appointed a prominent business or community leader.

Once the composition of the Steering Group has been recruited, a start up meeting can be called in order to clarify project goals and priorities and establish timelines for the plan.

CONCLUSIONS

This chapter has provided some additional detail on the steps involved in getting a municipal cultural planning process launched. The next chapter provides an overview of the planning process itself.

ADDITIONAL RESOURCES

*Sample Request for Proposals (RFP) for a Municipal Cultural Planning*

- RFP: Municipality of Chatham-Kent
- RFP: City of Mississauga
- RFP: Town of Oakville
- RFP: The Regional Municipality of Niagara
6. An Overview of the Planning Process

What You’ll Learn in This Chapter

There is no one model for undertaking municipal cultural planning, but there are five important and distinct components that should form part of any planning process. This chapter describes one approach to the planning process that can and should be adapted to meet the needs of individual communities. It is offered to provide an overview of the logic of a planning process.

Figure 8: MCP Process

Phase 1: Where Do We Start?
- Confirm goals and priorities
- Secure approval from municipal Council to undertake cultural planning
- Convene municipal staff working group and steering committee for the plan

Phase 2: Where Are We Now?
- Planning context – identify existing municipal plans and priorities
- Cultural mapping - identify the community’s cultural resources
- Cultural assessment – complete SWOT on the community’s cultural resources and how they can be connected to the planning context

Phase 3: Where Do We Want to Be?
- Define desired shared future – establish overall vision and strategic directions
- Consultation and broad community engagement – internally with Council and municipal staff and with stakeholders across the community

Phase 4: How Do We Get There?
- Draft cultural plan - outline overall vision, roles and partnerships, and strategies and actions to strengthen cultural resources management, establish cultural governance model and monitor and evaluate progress
- Secure municipal Council approval – to adopt the cultural plan

Phase 5: How Does Culture Become Part of Our Everyday Business?
- Adopt a cultural lens - ensure ongoing integration of culture in all facets of government planning and decision-making
- Ongoing updating – of cultural mapping and cultural plan(s)
- Monitor and evaluate – assess and report on progress using measures and indicators identified in the plan
KEY CONCEPTS AND TOOLS

PHASE 1: WHERE DO WE START?

SECURE COUNCIL APPROVAL – Any process to develop a municipal cultural plan must begin with the endorsement and approval of Council to undertake the plan.

CONVENE A START UP MEETING – An initial meeting of the Staff Working Group and Advisory or Steering Committee (see the previous chapter for the purpose and composition of these groups) is an opportunity to: review the details of the planning process; introduce key concepts and build shared vocabulary; identify relevant municipal plans and policies to be used to establish the planning context in the next phase of the process; complete an initial SWOT (analysis of Strengths, Weaknesses, Opportunities and Threats) of municipal planning issues and opportunities.

DEVELOPING A COMMUNICATIONS STRATEGY - An effective communications strategy to support the planning process is essential. A strong communications strategy will: raise awareness of the plan in the community; broaden engagement in the planning process; help to shift mindsets in the community about importance of culture to the economy and the community.

PHASE 2: WHERE ARE WE NOW?

I. DEFINING THE PLANNING CONTEXT – here the task is to review relevant municipal plans and policies to identify opportunities to link cultural resources. This can either be existing plans and policies, the impact and effectiveness of which could be enriched and extended through the integration of cultural resources, or emerging plans and policies with potential for building these same links. Sometimes the most effective way to undertake this process is to have staff and/or the consultant create a short document that identifies high level plans and policies, and then to workshop that document with staff. There is no one better positioned to understand existing or potential links to policies and programs than the staff responsible for those programs!

II. CULTURAL MAPPING – the second part of establishing the base of knowledge and information to inform the development of the plan is by identifying and documenting the community’s cultural assets as discussed in Chapter 4. The priority for most municipalities will be on mapping tangible cultural assets to establish a baseline to inform the planning process. Some municipalities will include the mapping of intangible cultural assets as part of a community engagement process either through community surveys exploring the most important stories and traditions, and/or through discussion at community forums.

III. CULTURAL ASSESSMENT – as discussed in Chapter 4, this process involves a strategic assessment of the community’s cultural resources. This assessment will draw on expertise and knowledge of consultants retained to support the planning process, but should also involve municipal staff and knowledgeable representatives of the local cultural sector (often represented on the Steering Committee). The assessment will also, of course, draw on more quantitative and statistical analysis completed as part of the cultural mapping process.

PHASE 3: WHERE DO WE WANT TO GO?

I. DEFINE VISION AND STRATEGIC DIRECTIONS – Based on the research and discussions to date, at this stage it is useful to prepare a document that defines a broad framework for the municipal cultural plan that establishes a draft vision and set of strategic directions. The vision statement should articulate the municipality’s vision of how culture is understood and why it is important to the community. One strong vision statement can be taken from the Culture, Economy, Community: A Cultural Plan for Orillia:

- We see a city in which culture is understood to be central to making Orillia a place where people want to live, work, play and invest.
- We see a city that is a regional hub for tourism built on the quality of its natural and cultural environment, and the vitality of arts, heritage and cultural activities.
- We see a city that values its downtown as a social, economic, and cultural hub of the community.
- We see a city where growth and development are managed in a way that preserves the community’s natural and cultural assets and its unique small town ambience and identity.
- We see a city that values public space across the community, working to protect and enhance it through effective urban design and art in public places.
- We see a city that supports and values a dynamic cultural sector of arts, heritage and cultural organizations and individuals committed to collaboration and shared resources.

Strategic Directions should reflect emerging priority themes – i.e., opportunities and needs. Once again, there is no model or fixed set of directions but it is useful to think of strategic directions or themes falling into two broad categories.

1. INTEGRATING CULTURE INTO MUNICIPAL PLANS AND PRIORITIES – these are opportunities to connect cultural resources to larger municipal planning agendas - e.g., growing the creative economy, expanding tourism through growing cultural festivals and events, downtown regeneration, strengthening urban design, supporting neighbourhood renewal, celebrating diversity, etc.

2. STRENGTHENING THE LOCAL CULTURAL SECTOR – these are actions that help build vital and sustainable local cultural organizations working together toward shared purposes – e.g. strengthening networks and resource sharing among cultural organizations and businesses, broadening community awareness and participation, addressing cultural facilities and infrastructure needs, increasing levels of funding and investment.
II. CONSULT AND ENGAGE - Engagement strategies should address both internal (municipal) and external (community) engagement.

INTERNAL ENGAGEMENT - In addition to advice and input from municipal staff, the planning process should engage senior management and Council to help build buy-in and understanding prior to the completion of the plan.

EXTERNAL ENGAGEMENT - There are many frameworks and approaches to community engagement with an ever widening range of web-based tools including websites, social media and blogs. One engagement process is the following.

- Distribute Vision and Strategic Directions Paper – as described above;

- Convene Community Forum One – to broaden understanding of municipal cultural planning concepts and tools, and to seek validation and/or refinement of initial themes;

- Prepare Draft Cultural Plan – here more concrete strategies and actions are set out within the overall strategic framework reviewed at the Forum;

- Community Forum Two – This event is a final opportunity for the community to review the draft plan; the underlying question is: “Did we get it right? What did we miss?

The external engagement process must acknowledge and address barriers to encourage meaningful participation by people who do not generally participate in formal structured planning processes. Targeted outreach to ensure an inclusive planning process is often needed to draw diverse groups into the conversation.

“"The design of places is inherently tied to our expressions of culture, and correspondingly, expressions of culture as inherently tied to a place. At a basic level planning for culture and planning for place are inseparable – if we want one to flourish, we must also engage the other.”

Jennifer Keesmatt, Office for Urbanism

PHASE 4: HOW DO WE GET THERE?

I. PREPARE DRAFT CULTURAL PLAN - Municipal cultural plans will vary in scope depending on the size and circumstances of the community. While there is no single model for a cultural plan, there are important and distinct components that should be addressed. One framework for a final plan follows.

A. Executive Summary

B. Cultural Plan Definitions

- Definitions of cultural planning, cultural resources, cultural mapping, key concepts such as culture and sustainability, etc.

C. Summary of Research and Consultations

- Summary of cultural mapping findings
- Conclusions from research and both internal and external consultation and engagement
- Planning context: can include statistical portrait and/or summary of key municipal goals, plans and strategies that set the stage for leveraging culture

D. Cultural Plan

1. Vision and Principles

- Vision statement expressing a vision of culture and its importance to the community
- Values or principles to guide collective action.

2. Roles and Partnerships

- Define a mandate and set of responsibilities for the municipality in cultural planning and development. This could include establishing:
  - A new integrated Culture Department or unit consolidating all responsibility for culture
  - The re-mandating of an existing Department in light of broadened cultural planning responsibilities
  - A Cultural Advisory Committee and/or re-mandating of an existing Cultural Committee in light of broadened government role in cultural planning
  - Some kind of external partnership mechanism (such as Cultural Roundtable); in some municipalities, advisory committees play both roles
  - An internal cross-departmental team to oversee implementation of plan and ongoing cultural planning

3. Strategies and Actions

- A series of overarching strategies or strategic directions each with concrete short-, medium- and long-term actions to realize the vision set out in the Plan, strengthen management of cultural resources and integrate culture in other aspects of planning
- Each action should have a lead department or agency assigned, and possible partners
- Some plans will include estimates of financial implications; others will only seek adoption of the overall Plan in principle from Council at the outset and staff will be directed to return with specific budgets and proposals for action in normal planning and budget cycles
- Actions will have identified performance measures or benchmarks so progress can be assessed

4. Monitoring and Evaluation

- Prepare regular reports on progress in implementing the plan - ideally reporting on performance measures or indicators for the Plan.
II. SECURE APPROVALS - There are many approaches to securing Council approval and launching the municipal cultural plan. Securing Council approval does not always mean Council adopting all proposed Strategies and Actions; as actions or initiatives requiring new expenditures will return as specific proposals through the normal planning and investment process. One approach is to secure Council approval of the plan in principle and securing approval for a limited number of initial ‘anchor’ recommendations. For example:

1. Council adopt the vision of culture set out in the plan and implement a communications strategy to announce and promote that vision broadly in the community;
2. Council adopt the proposed municipal mandate and roles;
3. Council approve the establishment of a Cultural Roundtable;
4. Council direct staff to return with more detailed implementation plans for priority actions;
5. Council direct staff to produce an annual (or regular) ‘report card’ assessing progress in implementing the municipal cultural plan.

PHASE 5: HOW DOES CULTURE BECOME PART OF OUR EVERYDAY BUSINESS?

I. ADOPT A CULTURAL LENS - Adopting a cultural lens refers to the process of examining any planning decision from the perspective of the impact that decision will have on the management of cultural resources and/or the contribution that cultural resources can make to the economic prosperity, social equity, environmental responsibility and cultural vitality of the community. Adopting a cultural lens requires asking three questions:

1. How can cultural resources help address community issues and priorities (e.g. need to diversify the economy, attract new investment, retain youth, and increase tourism)?
2. How do local planning decisions impact cultural resources (e.g. the impact of new developments on cultural and natural heritage resources)?
3. How can cultural resources enhance the quality of place, form and function of the built environment and the public realm? (e.g. public art installations, urban design guidelines, public art commissions for new buildings, etc.)

II. CONTINUE CULTURAL MAPPING – Cultural mapping undertaken during the planning process marks the beginning not the end of cultural mapping in any municipality. There must be a commitment on the part of the municipality to sustain attention to cultural mapping, working with its community and business partners.

III. MONITOR AND EVALUATE - the final municipal cultural plan should establish a set of measures or indicators to assess progress on both fronts. In general it is useful to differentiate two kinds of measures:

1. Process targets – these are targets related to specific actions or tasks defined in the plan – e.g., the launch of a community cultural portal, implementation of a Cultural Roundtable, heritage preservation policy, new artist live-work spaces, cultural industries networking website, etc.

2. Outcome targets – these are more complicated assessments that relate to actual social, economic, environmental, cultural and other impacts resulting from cultural development – e.g. increased creative industry jobs, increased number of heritage designations, reduced youth violence/crime/drop-out rates.

The following are two sets of indicators identified in cultural plans as points of reference.

CITY OF TORONTO

The Culture Plan for a Creative City, adopted by the City of Toronto in 2003 identified the following indicators and made a commitment to report every two years to council on progress against these indicators.

- Per capita investment in culture, comparing Toronto with selected other cities;
- Funds leveraged by increased City investment in arts and culture grants;
- The number of culture sector jobs in Toronto;
- The impact of the culture sector in Toronto on GDP;
- Toronto’s ranking in the Creativity Index developed by Richard Florida, as compared with other major North American cities;
- The number of and attendance at City-funded culture events;
- The number of and attendance at City-funded cultural programs for youth;
- The number of new arts organizations funded;
- The number of designated and listed heritage properties;
- The number of location permits for film and television productions; and,
- The number of visitors to Toronto.
CITY OF MISSISSAUGA
The *City of Mississauga Arts and Culture Master Plan* adopted in 2009 recommended the Culture Division report to Council annually on the following measures.

- The number and distribution by planning district of cultural facilities and spaces owned by the city, not-for-profit and private sector.
- The number of employees by cultural sector (e.g. creative core, cultural industries, creative services).
- Employment in the creative cultural industries as percentage of total employment in Mississauga.
- The number of enterprises that are in the creative cultural industries as a percentage of total enterprises in Mississauga.
- The number of enterprises in the creative core, cultural industries and creative services.
- Revenue generated by the creative cultural industries as a percentage of City GDP.
- Revenue leveraged from increased funding for cultural organizations and events.
- The number of cultural resources in each planning district / ward.
- The number of hours that public cultural spaces and facilities are in use as a percentage of the time they are available.
- The number of and attendance at city funded cultural events.
- The number of new events (including festivals and celebrations) funded by the City.
- Per capita investment in culture comparing Mississauga with other selected cities.

CONCLUSION
This chapter has provided an overview of the planning process. As is evident from the chapter, undertaking a municipal cultural planning process and developing a cultural plan is a serious commitment of time and resources by the municipality. It should be thought about in the same way a municipality considers undertaking any major planning commitment – be it land use planning, economic development strategies, recreational master plans, etc.

ADDITIONAL RESOURCES
*Sample Job Posting for a Cultural Planner: City of Dryden*
WHAT YOU’LL LEARN IN THIS CHAPTER

Municipalities embarking on MCP today can draw on a growing body of experience in municipalities of all sizes and circumstances that have completed plans. A sample of these plans is listed below, sorted by the different municipal planning contexts.

KEY CONCEPTS AND TOOLS

LARGER URBAN CENTERS

City of Hamilton - Our Community Culture Project Phase 1 Report: Realizing Hamilton’s Potential as a Creative City was received by City Council June 18, 2010. The report includes: baseline cultural mapping; an analysis of the planning context; draft principles and strategic themes to guide the next phase of the process and the development of a Cultural Policy and Plan.

Mississauga - The plan, which supports the City’s new Strategic Plan, was approved June 10, 2009 at Council. The Mississauga Culture Plan provides a framework and a long-term vision, and identifies key opportunities and strategies that the City’s Culture Division can implement over the next five years.

MID-SIZE CITIES

Kingston - Kingston Culture Plan (KCP) - was approved City Council September 21, 2010. The plan will guide the cultural development of Kingston over the next decade and was the result of a yearlong process of consultations that examined ways to support cultural vitality to benefit local residents as well as visitors to the area.
Barrie – Building a Creative Future: A Cultural Plan was adopted by City Council in February 2006 resulting in the establishment of a Department of Culture and the launch of series of new programs and funding initiatives.

Oakville - On October 5, 2009, Oakville Town Council approved Culture Lives Here: Oakville’s Cultural Plan. The plan defines a guiding vision for culture for the Town of Oakville, establishes a town mandate for culture appropriate to that vision, and defines strategic directions for the future.

Vaughan - Creative Together: A Cultural Plan for Vaughan was adopted by City Council on June 15, 2010. Creative Together establishes an overall vision and actions to guide cultural development in Vaughan and integrates cultural planning across municipal departments. The plan was developed parallel to and in support of a new Vaughan Official Plan.

REGIONAL MUNICIPALITIES

Region of Niagara – Niagara Culture Plan: Economy, People, Places was adopted unanimously by Regional Council in March 2010. The plan establishes a shared vision and action-plan for culture in Niagara. It is intended to guide collective actions connecting the municipality with its community, business and culture partners.

MIXED URBAN/RURAL AREAS

Chatham-Kent – Culture, Economy, Community: A Cultural Plan for Chatham-Kent was completed in November 2007 and establishes a set of assumptions and actions to maximize culture’s contribution to economic and broader community development agendas in Chatham-Kent. It included a strategic assessment of cultural tourism assets in Chatham-Kent.

SMALLER COMMUNITIES AND RURAL AREAS

Orillia – A Cultural Plan for the City of Orillia: Culture, Community, Economy was completed and adopted by Council in 2006. Among the outcomes of the plan was the mandating of a new Department of Culture and Heritage and the establishment of a Cultural Roundtable. The plan was developed by a Steering Committee of municipal and community representatives that went on to form the foundation of the Cultural Roundtable.

Prince Edward County – A Cultural Strategic Plan for Prince Edward County was completed in 2006. The plan was developed over an 18-month period and involved cultural mapping and a community survey and engagement process. The Plan established a vision and set of strategic directions for The County and mandated the establishment of a Cultural Roundtable. The Prince Edward County Plan was awarded a top award from the Economic Developers Council of Ontario in 2006.

NORTHERN MUNICIPALITIES

Thunder Bay – Thunder Bay is currently developing a municipal cultural plan but has a long history of municipal leadership in cultural policy and cultural development. It was one of the early municipalities in the province to adopt an Arts & Heritage Policy in 1991 and in 2005 the Thunder Bay Cultural Policy. The new plan builds on these strong traditions.

Dryden – Out of a municipal cultural planning forum held in Dryden in 2006, the Dryden Area Cultural Partnership was formed and led the development of a Dryden Cultural Strategy adopted by Council in June 2009. While not a fully developed municipal cultural plan, the Strategy made recommendations including the hiring of a Cultural Planner and the formation of Cultural Roundtable. Dryden is currently developing a municipal cultural plan.

OTHER VALUABLE PLANS AND RESOURCES

London – Creative City Task Force
City of Toronto – Creative City Plan and Creative City Planning Framework
Ajax - An Integrated Community Arts and Cultural Plan
Oxford County – Oxford Creative Connections
Strathroy-Caradoc - Cultural Master Plan
8. OTHER RELEVANT TOOLS AND RESOURCES

WHAT YOU’LL LEARN IN THIS CHAPTER

There is a growing body of literature and resources in Ontario, across Canada and internationally to support Ontario municipalities embarking on the development of a municipal cultural plan or continuing to implement municipal cultural planning approaches. This chapter sets out a number of sources of information and assistance. Municipal Cultural Planning Inc. will also be continuously adding additional resources to its website.

Below is just a sampling of these resources.

KEY CONCEPTS AND TOOLS

GOVERNMENT OF ONTARIO PROGRAMS

ONTARIO MINISTRY OF TOURISM AND CULTURE – Information on the Ministry’s programs and support for MCP.


Creative Community Prosperity Fund – Launched in fall 2009, this program is intended to strengthen culture’s role in building vibrant, liveable communities across Ontario by supporting municipalities and Aboriginal communities to undertake cultural planning, as well as help not-for-profit organizations carry out specific capacity building initiatives that enhance the practice of cultural planning across Ontario. http://www.mtc.gov.on.ca/en/awards_funding/ccpf_fund.shtml

Regional Services Branch – The ministry’s Regional Services Branch has Regional Advisors in 21 offices located across the province. Regional Advisors deliver programs and services to clients at the local and regional level to support the Ministry of Citizenship and Immigration, the Ministry of Tourism and Culture, and the Ministry of Health Promotion and Sport. They support government programs and services at the community level, working closely with municipalities, Aboriginal communities, not-for-profit organizations and the tourism industry, responding directly to local needs. They are a source of training advice and resources. Find the Regional Advisor serving your municipality - http://www.apps.mcl.gov.on.ca/rsbc/en/
ONTARIO TRILLIUM FOUNDATION (OTF) – An agency of the Ministry of Tourism and Culture, OTF awards grants to fund capital, limited operating and/or specific project costs in support of: Arts & Culture, Environment, Human & Social Services, and Sports & Recreation. The Foundation makes grants that have province-wide impact as well as grants in local communities across Ontario. For more information: http://www.trilliumfoundation.org/

ONTARIO MINISTRY OF AGRICULTURE, FOOD AND RURAL AFFAIRS (OMAFRA) - Offers several tools and services to rural communities for local economic development planning through the Rural Economic Development Data and Intelligence (REDDI) programs. A number of these are relevant to understanding the role of culture in the economy of a community or region.

- **Community economic analysis tools**: municipalities can access employment data by sector for their municipality and produce statistical analysis of how they compare to other communities and the province in terms of the number of people employed in these sectors. This enables comparison between communities and over time helps determine whether the sector is a particular strength or weakness in the area. The North American Industrial Classification System (NAICS) allows communities to pick out and review information in specific sub-sectors.

- **Complete Creative Economy Analysis** – In 2009, OMAFRA introduced the Competitive Advantage Analysis (CAA) Tool or Creative Economy Tool that assists in identifying the relative size and performance of local creative economies using two classifications:
  - Richard Florida’s framework of the creative class; and
  - Statistics Canada’s Framework for Culture Statistics.

  The analysis provides comparative analysis (with provincial averages) and tracks the growth and change in creative industries and creative occupations over time.

- Information on these tools can be accessed through the web and advisory services about their use and relevance are available through staff in 8 regional OMAFRA economic development teams across rural southern Ontario or through the Ministry of Northern Development, Mines and Forestry in the north.

ONTARIO MINISTRY OF MUNICIPAL AFFAIRS AND HOUSING

- **Planning and Revitalization Tools for Commercial Areas in Small Towns** - Small communities in Ontario wishing to revitalize their downtown or commercial area will benefit from a handy list of provincial tools and resources.

ONTARIO MINISTRY OF ECONOMIC DEVELOPMENT AND TRADE

- **Communities in Transition Initiative** - is responsive to the needs of communities and regions and allows them to apply at any time during the year for help developing a strategy for their economic growth. Funding for the South Georgian Bay Cultural Mapping Project, a collaboration among four municipalities (Town of Collingwood, Town of the Blue Mountains, Clearview Township, Wasaga Beach) received funding from this program as one component of a regional economic development strategy. For more information visit: http://www.ontariocanada.com/ontcan/1medt/en/progserv_cit_en.jsp

NATIONAL RESOURCES

Creative City Network of Canada (CCNC) - The CCNC exists to **connect and educate** the people who do this work and share this working environment so we can be more effective in cultural development in our communities. By sharing **experience, expertise, information and best practices**, members support each other through dialogue, both in person and online.

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

Christopher Hume
Urban Affairs Columnist, Toronto Star
ABOUT MUNICIPAL CULTURAL PLANNING INC.

Municipal Cultural Planning Incorporated (MCPI) is a non-profit organization dedicated to supporting municipalities in developing a stronger economic base by integrating cultural planning into municipal decision-making. MCPI supports municipalities in this endeavour as a means of building healthy, prosperous, culturally diverse and sustainable communities. With the expertise of the cultural planning community, MCPI does this by increasing awareness and readiness, strengthening knowledge and practices and advocating for an improved policy environment.

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2010/2011

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MCP GLOSSARY

The following glossary has been compiled from two primary sources: AuthentiCity and Toronto Artscape, Vision 2011: Thinking Big About Culture-led Regeneration

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

Community Arts - is sometimes used interchangeably with community cultural development in Britain and some other jurisdictions. However, it is better thought of as a particular kind of community-based arts practice in which professional artists work with community members to create work that addresses specific local issues or concerns.

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

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

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

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

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

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

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

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

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

Cultural Governance - the term governance refers to the decision-making processes in the management and administration of a cultural organization or jurisdiction. Different organizations, communities and nations approach cultural governance concerns (e.g., who pays? who benefits? who decides?) in very different ways.

Cultural Assessment - involves quantitative and qualitative analysis of cultural resources, including strengths, weaknesses, opportunities and threats. Cultural assessment helps communities understand the local cultural ecology, identify what is needed to strengthen the management of culture resources and how they can be leveraged to address community priorities, inform planning and decision-making, and target investment.

Cultural Identity - refers to those shared beliefs and characteristics that distinguish a community or social group and which underpin a sense of belonging to that group. Cultural background is one important, though not sole source of identity. As cultures interact and intermix, cultural identities change and evolve.
Cultural Mapping – a systematic approach to identifying, recording and classifying a community’s cultural resources. It involves a process of collecting, analyzing and synthesizing information in order to describe and visualize the cultural resources in terms of issues such as links to other civic resources (e.g. transportation, green infrastructure, public gathering spaces), patterns of usage, and unique character and identity of a given community.

Cultural Value Chain - has been a useful tool in dismantling cultural decisions based on distinct disciplines or subsectors (e.g., visual arts, theatre, museums). The production cycle maps cultural activity in more functional terms as various parts of a cycle linking creation, production, distribution, and reception/consumption.

Cultural Tourism - visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. Cultural tourism is the fastest growing type of tourism in the world today, part of a worldwide tourism boom that is projected to soon become the world’s largest industry.

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

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

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

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

Municipal Cultural Planning - A municipal government-led process for identifying and leveraging a community’s cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of local government planning and decision-making.

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

Place-Based Planning – municipal cultural planning shifts the emphasis from discipline-based (e.g., visual arts, museums) thinking to “place-based” perspectives that take as their point of departure the unique needs and character or identity of the community. Cultural plans in many cities have also begun to explore more integrated approaches to the built environment, urban design and “place-making.”

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

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

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

Systems Thinking - cultural planning emerged in response to the patchwork and fragmented approaches to local cultural development that were no longer working. In their place it proposes more holistic perspectives and strategies, encouraging local civic and cultural leaders to see cultural development in “whole systems” terms. Cultural planning assumes that a flourishing local culture depends on a host of interrelated and interdependent factors - effective municipal government, a strong local economy, engaged citizens, and relevant and vital cultural institutions.