

CREATIVE TOGETHER

APPENDICES

Draft

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## Appendix A: Comparative Municipal Cultural Investments

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

NB: Library Services are excluded from all OMBI and City 'spending' figures unless otherwise noted.

## SOURCES

Statistics Canada 2006 Census Community Profiles – population and area figures

Ontario Municipal CAO's Benchmarking Initiative: *OMBI Performance Benchmarking Report 2008*.

Population figures from Association of Ontario Municipalities *2006 Municipal Directory*

SIK- *Services in Kind*

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

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

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

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

*NB:*

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

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

## Appendix B: Glossary

The following glossary was compiled from the following sources.<sup>10</sup>

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

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

**Artist:** Creator in any art form or discipline.

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

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

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

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

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

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

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

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

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

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

<sup>11</sup> Definitions derived from the Canada Council [www.canadacouncil.ca/grants](http://www.canadacouncil.ca/grants)

<sup>12</sup> Ibid

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

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

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

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

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

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

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

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

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

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

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<sup>13</sup> Charter for Community Engagement, Queensland 2001

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



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

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

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

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

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

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

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

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<sup>15</sup> UNESCO

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

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

**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.<sup>17</sup>

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

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

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

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

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

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

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

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<sup>16</sup> Artscape

<sup>17</sup> Ibid

<sup>18</sup> Adapted from UNESCO Universal Declaration on Cultural Diversity, 2002.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

<sup>21</sup> Ontario Heritage Policy Review (1990)

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

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

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

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

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

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

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

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

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<sup>22</sup> Association of Municipalities of Ontario *Integrated Community Sustainability Plan Backgrounder*, 2007.

<sup>23</sup> Canadian Institute of Planners

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

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

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

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

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

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

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

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

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

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

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<sup>25</sup> Adapted from *Places to Grow Act, 2005*. [www.placestogrow.ca](http://www.placestogrow.ca)

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

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

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

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

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

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

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

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

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

**AUTHENTICITY**  
REDISCOVER THE WEALTH OF PLACES

**City of Vaughan**  
The City Above Toronto

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

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