



# mississauga **culture** master plan



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### Separate Document

# Executive Summary

## Introduction

This is a Culture Master Plan for a young city that welcomes the world. Its short-term vision focuses on building a cultural infrastructure that is community driven and neighbourhood focused. It envisions strengthened arts, culture and heritage organizations, a broadly distributed range of opportunities for citizens of all ages and backgrounds to participate in a wide variety of cultural activity. It calls upon all departments inside City Hall to work collaboratively with new partners from the community and business spheres to build strong cultural institutions, complete communities and promote new forms of wealth creation.

The Mississauga Culture Master Plan provides a framework and a longer-term vision that identifies key opportunities and strategies that the new Culture Division can implement over the next five years to help transform Mississauga into a culturally significant Canadian city. The Plan recommends key actions to build financial stability and increase the organizational capacity of cultural organizations, strengthen cultural infrastructure at the neighbourhood level, strengthen the flow and access to information about cultural resources and activities and

leverage public works and private sector development to enhance cultural resources and create artful, livable communities.

The actions recommended in the Culture Plan support the five pillars for change of the Strategic Plan. Its strategic directions complement those of the Growth Management Strategy and the Official Plan Review. The Culture Plan sets out strategies and processes to develop and maintain cultural vitality in Mississauga – the fourth pillar of sustainability. It introduces the cultural lens that along with economic, environmental and social policies are the key tools of a sustainable plan to re-urbanize and transform Mississauga.



## Purpose

The purpose of the Culture Master Plan is to:

- Articulate a sustainable, long-term vision for arts, culture and heritage in the City of Mississauga.
- Develop a list of actionable recommendations and an implementation plan for the next five years.
- Develop comprehensive knowledge of the arts, culture and heritage resources in Mississauga and make it accessible to city staff and the cultural, community and business sectors.
- Identify and assess gaps in service
- Identify growth prospects, avenues for partnership with external stakeholders, and opportunities for collaboration among City departments to achieve Mississauga's strategic objectives.

## Guiding Principles

The Culture Plan draws from established best practices in municipal cultural planning and is guided by six principles:

### 1. Create cities where people want to live

Focus on the development of cultural resources, support for creative activities, and quality of place rather than on individual disciplines like dance or theatre.

### 2. Celebrate multiculturalism and interculturalism

The interaction of people of diverse cultures, traditions and backgrounds creates synergies that produce new ideas, an authentic identity, talents and perspectives that fuel innovation and have positive economic and social impacts.

### 3. Attract and retain talent

All residents, cultural organizations, businesses, industries, educational and community agencies nurture artistic and creative talent and incubate new ideas and initiatives.

### 4. Foster entrepreneurship and innovative businesses

Develop practical partnerships and programs to support cultural and creative businesses in the City and broaden dialogue about creativity and the knowledge economy.

### 5. Collaborate and build partnerships

Build and maintain strong support networks and relationships among all orders of government, individuals, business and community groups.

### 6. Create an authentic and shared identity.

Value all the elements of the local cultural system and the interrelationships between them.

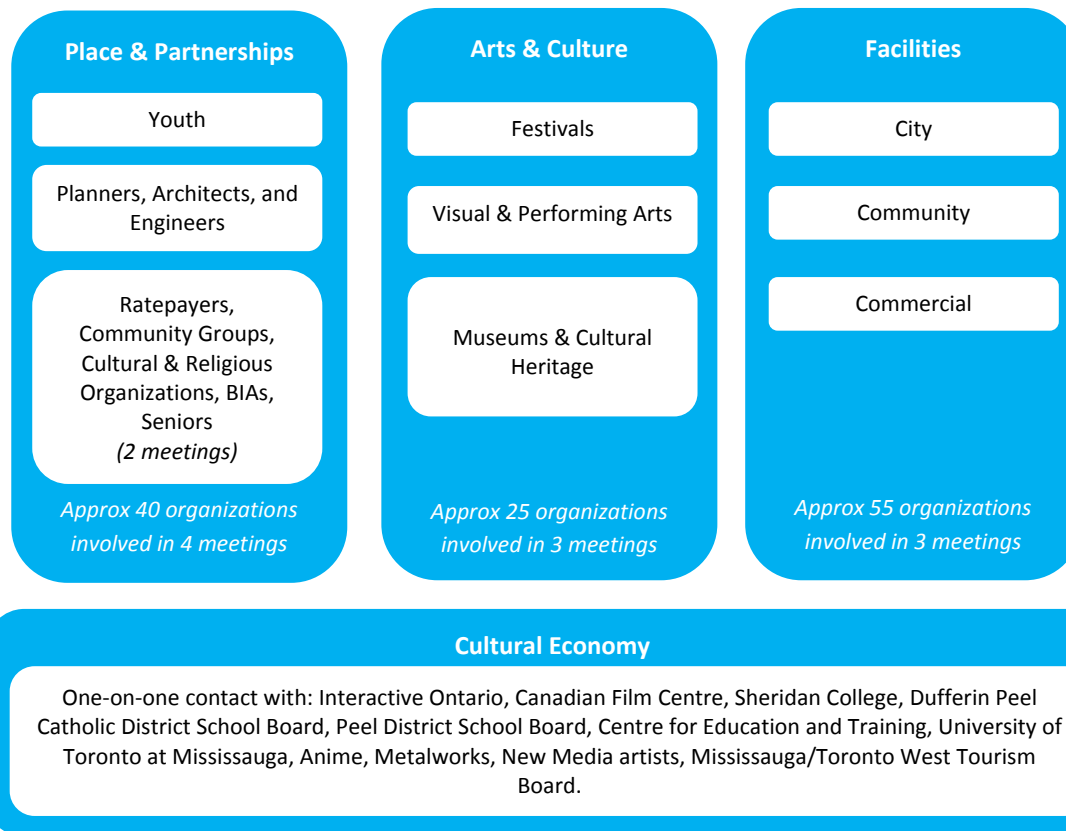


## Engagement

A range of opportunities were created for the general public and cultural stakeholders to participate in the development of the Culture Plan. The City's webpage for the plan generated 3,022 views. Blogsauga.ca generated 818 views. 107 people participated in interviews and small group discussions. A public workshop was attended by 130 people – 50 attended a follow-up meeting. 460 people completed the General Population Survey.

**Step 1** Contact lists were developed based on suggestions from members of Council, leaders in the community, City staff, as well as independent research.

**Step 2** One-on-one discussions and small group meetings were held with the groups in the diagram on this page.



**Step 3** Public Workshop to share and seek feedback on key issues and opportunities

**Step 4** On-line general population survey

**Step 5** Follow-up Stakeholder and Public Meeting to share and seek feedback on emerging Strategic Directions.  
Approx. 50 participants

**Ongoing** - Project information posted online, including meeting notes, and blog post updates for comment

**Ongoing** - Close work with staff from the Culture Division, Steering Committee, and Leadership Team, including two presentations/discussion sessions and an education session with members of Council.

The results of the extensive engagement process for Our Future Mississauga were also carefully considered throughout the study.

## Highlights of the Research

### Cultural Infrastructure

There are approximately 1,000 cultural facilities and sites in Mississauga. Of these, about 10% are City-owned, about 15% are owned by the institutional or non-profit sector and the remaining portion (approximately 75%) is owned by the private sector.

There appears to be no rationale for cultural facility distribution overall within the city - as there is for branch libraries, parks, schools, recreation centres and other community amenities.

There appears to be no rationale for how cultural resources might be deployed in individual neighbourhoods either as amenities or as contributors to a critical mass of complementary uses which create a desirable destination.

Cultural planning is not well integrated within the City administration. The Culture Division, Recreation and Parks, Planning and Facilities and Property Management all have mandates for some aspect of cultural infrastructure and cultural resources.

Cultural facilities in Mississauga have no communications platform for interface with the public and no forum for dialogue among themselves.

There is a general lack of awareness in the community of spaces available for cultural activity.

### Arts and Culture Grants

The low level of funding (by national standards) available to arts, culture and heritage groups in Mississauga in 2008 contributes to a range of difficulties identified by the Arts Review Taskforce in 2005. Without stable funding, organizations cannot retain the staff and volunteers necessary to build capacity and create the foundation for growth. Lack of working capital reserves (roughly equal to 20% of earned revenue) were a more significant problem for arts organizations than were deficits, including the “signature arts” groups.

### Heritage

There are approximately 270 designated properties in Mississauga. 170 of these form part of the City's two heritage conservation districts: Meadowvale Village and Old Port Credit Village.

A significant number of designated buildings owned by the City stand empty and their condition is deteriorating.

One of strongest themes in consultations was the need to strengthen awareness and promotion within the heritage sector, a

message heard across the cultural sector in Mississauga.

Digital technologies are being well utilized in the museums and heritage sector.

### Cultural Attractions

Mississauga has strengths in festivals and events and there is strong potential to leverage these strengths to support broader cultural development goals, a shared identity and internal tourism attractions.

The Mississauga/Toronto West Tourism Board believes that while festivals and attractions have strong appeal to local residents, at present none currently offer a unique enough tourism experience nor attract sufficient numbers of participants to warrant investing in a marketing campaign beyond the city's borders.

Mississauga is competitive in the Greater Toronto Area (GTA) in the celebration of South Asian history and culture. Major growth in the Mosaic Festival (18,000 in 2007 to 30,000 in 2008) points to the potential to grow visibility and attendance for events that celebrate this significant and expanding part of the population in Mississauga and the Greater Toronto Area (GTA).

In its third year, *My Mississauga* is a summer events series taking place at City Centre that has enjoyed significant growth in popularity

with more than 240,000 participants attending more than 70 events over 48 event days in 2008. The initiative has many strong cultural events and plays an important role in a larger place-making strategy.

### **The Creative and Cultural Economic Sector in Mississauga**

Of the 500+ enterprises that make up Mississauga's creative and cultural economic sector, 87% are small businesses that operate with less than 50 employees. 80% percent of these are creative service enterprises, firms that produce intellectual property with both expressive and functional value, such as ad agencies, architecture and software design firms.

One in four Creative and Cultural Economic Sector (CCES) jobs in Canada is in the Toronto region. In Mississauga approximately 10,845 people or 2.8% of Mississauga's workforce have jobs in the CCES.

### **Nodes and Corridors**

The Cultural Resources Database identifies several areas in Mississauga with noticeable concentrations of cultural resources, including Cooksville, Clarkson Village and Meadowvale. Three nodes that display the highest concentrations of cultural resources in the city are: Mississauga's downtown, Port Credit and Streetsville. Together, these three nodes

account for 245 of Mississauga's 1,500+ cultural resources.

### **Audience**

An analysis of audiences and supporters of 'signature' arts groups found that their audiences are characterized by high levels of income and education; longstanding residence in the community; and low levels of diversity. This is consistent with audience profiles nationally.

An on-line survey was conducted for the study and found that a high percentage of survey respondents (43%) indicated they participated 'a lot' in cultural activity, while 37% said they participated a little. Of those that do not participate 7.7% (a significant percentage of the remaining responses) indicated they support the City's involvement with only 2.2% indicating they did not support this involvement.

### **How does Mississauga compare?**

In terms of cultural infrastructure and facilities the study compared Mississauga to other Canadian cities. Financing of capital projects occurs differently in Canada than in the United States where municipalities have access to municipal bonds and in the UK where lottery funds play an important role. Cultural places in Canada are often created for the purpose of

delivering cultural products funded by national and provincial orders of government. Mississauga is comparable to Edmonton, Calgary and Vancouver in terms of population growth in recent decades; it is comparable to Vancouver, Edmonton and Winnipeg in population size; Calgary has a slightly higher population at 1 million and Mississauga has twice the population size as Halifax. Population size was used as the key basis for comparison but population growth was also an important factor.

Mississauga's public art gallery has neither the size nor profile when compared to other similar sized Canadian cities. The city is also underserved when it comes to other core cultural facilities such as museums and performance and production/rehearsal spaces such as theatres and studios (regardless of whether they are City, community or privately owned).

There are four community and city-owned museums operating in Mississauga. The other Canadian cities reviewed have from 4-10 times as many museums within their boundaries. Mississauga has 8 theatres totaling over 2,500 theatre seats. This is comparable to the number of theatres and theatre seats in Halifax, but at a third the number of seats found in Calgary, Edmonton and Winnipeg. Vancouver has 3 times as many theatres and over 6 times as many theatre seats as

Mississauga. VAM and LAC are two of Mississauga's few communal centres for the practice of visual arts. Vancouver, Halifax and Winnipeg has over 25 such facilities; Edmonton and Calgary have 12 and 19 respectively. Mississauga has the University of Toronto – Mississauga campus, whereas other Canadian cities have 6-7 post-secondary institutions, enhancing the availability of cultural offerings within city boundaries. This has been noted in the Our Future Mississauga Plan; attracting post-secondary institutions to Mississauga is a key goal within this plan.

To learn from other cities that are more closely comparable to Mississauga in terms of ethno-cultural diversity, proximity to a larger city with strong cultural offerings, population size and speed of growth and relative age as a city, the study chose five cities – Austin, San Jose, Milton Keynes, Vancouver and Ft. Lauderdale/Broward County. All have made substantial long-term investments in public art; all have targeted business services to support creative entrepreneurs; most have used arts and culture to make a significant contribution to downtown revitalization, intensification and tourism and all find it a challenge to provide affordable, safe and secure workspace for artists and cultural organizations. This Culture Master Plan makes recommendations in each of these areas.

## Culture Master Plan Overview

The Culture Master Plan consists of seven strategic directions, 25 initiatives and more than 40 specific recommendations to guide the work of the Culture Division for the next five years and beyond. Detailed recommendations are provided in Section 3 of the report and a summary of recommended actions with an implementation time frame is provided in Section 4. The following is a brief overview:

### 1. Strengthen arts, culture and heritage organizations

- Increase financial allocation to arts and cultural organizations, festivals and celebrations from \$1.50 to \$3.00 per capita over next four years.
- Establish an Arts and Culture Stabilization Fund and contribute \$300,000 in 2009 to kick start this private sector led, community based initiative.
- Move Museums and Heritage Planning to the Culture Division and retain additional resources to support the importance of heritage.

### 2. Encourage community celebrations and festivals

- Work with Recreation and Parks to develop a strategy that identifies and assesses the contribution that celebrations and festivals can make to cultural development, tourism,

identity and economic development in Mississauga.

### 3. Strengthen cultural infrastructure

- Create a policy framework for the development of community driven and neighbourhood focused cultural infrastructure.
- Create a ten year capital program forecast for spending to repair existing facilities and to build new facilities.
- Complete communities with cultural infrastructure
- Establish cultural capital outreach, advocacy and partnership-building capacity in the Culture Division
- Undertake an independent study of Living Arts Centre to make recommendations about its future role in the context of the Culture Plan.

### 4. Build partnerships and increase collaboration

- Establish a City Interdepartmental Culture Team to advise on measures to use cultural resources to achieve Mississauga's strategic goals.
- Rename the Office of Arts and Culture as the Culture Division
- Create a Network of Cultural Partnerships in Mississauga working with the community and business sectors ( Arts Stabilization Board, Festivals and Celebrations

Roundtable, Cultural Mapping Partnership)

- Review and determine clear leadership roles and responsibilities in the arts sector

#### **5. Strengthen the flow of information**

- Culture Division work with Geomatics and IT to maintain and improve the Cultural Resource Database (CRD) on an ongoing basis
- Convene a Cultural Mapping Partnership (CMP)
- Issue an annual Cultural Report Card to assess Mississauga's cultural vitality
- Develop a cultural resources application for e-maps
- Develop an Interactive Culture Website as a central hub for culture news and events

#### **6. Identify cultural nodes and create an artful public realm**

- Create a cultural node pilot project to test the use of planning tools, incentives, supports and partnerships to support cultural resources and activities in specific communities.
- Remove systemic barriers to cultural activity and incorporate the specific needs of cultural activities and facilities into the City's zoning, parking and signage regulations.
- Create an Artful Public Realm by involving artists in the early stages of

design for public works projects like the BRT, LRT, parks and roadways

- Establish a Public Art Program in the Culture Division

#### **7. Attract and support creative individuals**

- Secure affordable live / work / performance space for artists and cultural organizations through the use of planning tools and other measures.
- Work with Mississauga Business Enterprise Centre (MBEC) to provide business services support for the creative cultural sector

support for creative activities, and the promotion of initiatives that enhance quality of place. This broader vision of cultural activity is in keeping with the transition in other large cities away from a narrowly defined focus on individual disciplines like dance or theatre.

The Culture Master Plan, the role of the Mississauga Culture Division and the Division's programs should be reviewed in five years.

### **Ongoing Role of the Culture Division**

To achieve the strategic initiatives outlined in this plan the Culture Division will need to adopt new ways of working.

The Culture Master Plan recommends that the Mississauga Culture Division act as a convener/facilitator and builder of strategic partnerships. Collaboration is the key to this approach. The study recommends that the Culture Division work within and between City departments; between the City and the wider public sector and its agencies; and with the wider community and business spheres to pursue its strategic objectives in a participatory and community based way.

It recommends that the Culture Division focus on the development of cultural resources,

## The Consulting Team

The Culture Plan study team has grounded expertise in the full range of arts, culture, heritage and creative industries issues. We have expert knowledge of the physical and land use structure of Mississauga and the capacity to knit creativity and culture into the planning and strategic policies and priorities of Mississauga. We worked collaboratively with City staff to build a strategic framework to inform short-term and long-term decision-making related to building Mississauga as a global leader in 21<sup>st</sup> century creative and cultural sector development.

The team is comprised of some of the country's leading specialists in culture and creativity as driving forces in city building.

### The Canadian Urban Institute

**Glen Murray** is one of the country's most visionary urban thinkers and strategists about the future of Canadian cities and the central place of creativity and culture in that future.

**Jeff Evenson**, the Project Leader, heads the CUI's strategy and engagement practice and has extensive municipal experience in cultural planning and urban development.

**Nicole Swerhun** is one of Canada's most innovative public engagement experts.

**Charles Tilden** is a Research Planner and Project Coordinator.

### Novita

**Brian Arnott**, Principal, is Canada's leading cultural facility specialist.

**Ariana Moscote Freire** is Novita's head of Research.

### AuthentiCity

**Greg Baeker** is a leading expert on approaches to creative and cultural sector development.

### Artscape

**Reid Henry** heads up Artscape's consulting practice. He and **Pru Robey** provide a unique blend of knowledge and experience focused on nurturing and sustaining creative and cultural activity within cities.

# A Vision

## For the Next 5 Years

This is a Culture Master Plan for a young city. Its short-term vision focuses on building a cultural infrastructure that is community driven and neighbourhood focused. Strengthened arts, culture and heritage organizations ensure a broadly distributed range of opportunities for citizens of all ages and backgrounds to participate in a wide variety of cultural activity. Local engagement and participation in culture is Mississauga's priority.

Within this time period, the Culture Division will be known for its collaborative work with a wide variety of partners inside City Hall and in the community and business spheres to build strong cultural institutions, complete communities and promote new forms of wealth creation. Through its cultural infrastructure policy framework; its financial support to cultural organizations, festivals and celebrations; its libraries and heritage resources; its support for interactive communications; and the creation of an artful public realm, Mississauga will cultivate the creative and expressive potential of all its citizens and develop a shared and authentic cultural identity.



## ...and Beyond

By 2035, Mississauga has realized its short-term vision and has produced a unique identity resulting from the mobility and fusion of its remarkably diverse citizenry. Mississauga is a dynamic global cultural centre in which the international identity of Canadians has emerged as a multilingual cultural centre. Asian, African, American and European ideas of art and human expression are found in a new school of artists and writers whose images and stories find expression on stage, in galleries and book shelves and are manifest in inventive and expressive new architecture and design which captures the vocabulary of the great cities of the world and fuses them with the opportunities that a four-season Canadian city creates.

Public works are public art. Bridges are beautiful places to stroll and enjoy vistas, rapid transit stations are cultural portholes and interpretive centres that introduce the visitor to the feel and content of the neighbourhood. The dynamic walkable streets of Streetsville and Port Credit have provoked the creation of transit friendly avenues and boulevards connecting clusters of cafes, shops and given birth to midnight markets, Indian cafes, theatres and most importantly a vibe and buzz that is uniquely local and brilliantly global at the same time. This has given Mississauga and its international airport a global cultural reach, better connected and hardwired into the values and tastes of over 100 countries.

Streets are platforms for commerce and culture that move more than just traffic, and have eclipsed the malls as the meeting places of Mississauga. An internationally renowned festival program has transformed the centre of Mississauga into a programmed downtown that is known as the world beat capital of the hemisphere where the party never stops and you can enjoy almost any musical tradition at almost any time of day.

Innovation is driven by people and on the rapidity with which their ideas and research is commercialized. The success of Mississauga is its ability to apply new knowledge to production, technology, culture, place making and human development. Innovation jobs have surpassed production and services as the fundamental source of wealth in this new economic hub. The diversity and depth of local culture have become the powerful magnets for Mississauga's creative workforce.

Mississauga's integrated planning has melded fiscal, cultural, environmental and economic policies into a coherent and coordinated framework with clearly delineated wealth-generating objectives. Mississauga has co-located cultural institutions and colleges within the dynamic commercial clusters of the city centre significantly multiplying the value of property and the quality of place so much so that it has driven up the value of land and buildings, increased economic activity and built the city's tax base.

Mississauga is a place boasting unique creative and cultural offerings that compete on a global scale.



# 1

## Understanding Cultural Policy and Planning

### A. What is Culture?

Culture can be explained as 3 V's - Values, Vibe and Virtuosity. People experience culture as Values (identity, customs, memories and stories); Vibe - the buzz that pours out into the street from the commercial culture of a place; and Virtuosity – the expression of artistic excellence and the appreciation of artistic merit. Over the next 25 years Mississauga can expect to become an increasingly diverse city with an expanding range of cultural products and a unique and authentic shared identity.

### B. What is Municipal Cultural Planning?

Municipal cultural planning is seen as “The strategic and integrated planning and use of cultural resources in urban and community

### What is Culture?

	Meaning	Channel
<b>Values</b>	Identity, customs, memories, stories, standards, beliefs	Celebrations, festivals, museums and heritage collections
<b>Vibe</b>	Buzz, the culture that pours out into the street	Shops, restaurants, cafés, clubs, historic & contemporary design, the public realm, commercial lived culture
<b>Virtuosity</b>	Expression of artistic excellence and appreciation of artistic merit	Music, drama, dance, visual art, craft, sculpture, design, screen culture and new media

development”. Within municipal cultural planning, some terms and approaches are used fairly consistently. Some of the more common are the following:

**Cultural resources** – a broad definition of cultural resources that includes creative industries, cultural spaces and facilities, natural and cultural heritage, programs and activities.

**Cultural mapping** – a systematic approach to identifying and recording cultural resources (using Geographic Information Systems) to support more rigorous evidence-based approaches to planning and decision-making in culture.

**Strategic leadership role** – a stronger strategic leadership role in integrating culture across departments and helping build culture sector capacity balanced with a traditional focus on program delivery.

**Cross-sectoral strategies** – an ongoing collaboration with community and business partners and mechanisms (such as Cultural Partnerships) to support and sustain collaboration.

**Networks and community engagement** – systematic approaches to ongoing engagement of the community and strengthening networks inside and outside the cultural sector.

The Province of Ontario is moving to establish consistent and coherent definition of culture and cultural resources for the purposes of planning. The underlying rationale is that a shared understanding of cultural issues will enable municipalities to integrate culture into municipal planning systems as they are defined by provincial statutes such as the Ontario Municipal Act and the Ontario Planning Act.

There has been some early discussion about the possibility of establishing a Provincial Policy Statement (PPS) in municipal cultural planning in the next round of PPS reviews. A broad coalition of agencies<sup>1</sup> called the Municipal Cultural Planning Partnership (MCPPE) has come together to support more municipalities across the province to undertake municipal cultural plans. Mississauga currently participates in MCPPE through representation from the library system.

## C. Why Cultural Policy & Planning is Useful to Mississauga

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Cultural planning is used to identify how cultural resources and activities in a community can be used to achieve a broad set of municipal strategic objectives. It introduces a “cultural lens” to the way elected officials, municipal planners and policy makers view

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<sup>1</sup> Provincial Ministries of Culture; Municipal Affairs and Housing; Economic Development and Trade; Tourism; Citizenship; Ontario Ministry of Agricultural and Rural Affairs; Northern Development and Mines; Association of Municipalities of Ontario and individual municipalities; Provincial cultural service organizations (Ontario Library Association, Ontario Presenters Network, Ontario Museums Association); Business groups (BIA’s, economic development agencies); University of Waterloo.

city-building. In Mississauga, the five pillars for change of the Strategic Plan develop a strategic vision for Mississauga. Throughout this study we identify how cultural resources (cultural activity and the cultural and creative economy) can contribute to realizing this vision. This section identifies how cultural planning and its predominant themes can make a useful contribution to achieving Mississauga’s strategic objectives.<sup>2</sup>

### 1. Creates Places People Want to Live

Municipal planning practice has increasingly come to regard cultural vitality to be as essential to a sustainable society as social equity, environmental responsibility and economic viability. This *four-pillar model of sustainability* has gained considerable profile and currency in Canada, Australia, New Zealand, and Europe in recent years<sup>3</sup>. The four pillars approach recognizes that a community’s vitality, quality of life and social, economic and physical health is closely related to the vitality and quality of its cultural engagement, expression, dialogue, and celebration. Increasingly, governments and arts organizations are recognizing the instrumental

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<sup>2</sup> For more detail, see Appendix A: Shaping Cultural Planning Policy: Key Drivers of Cultural Policy

<sup>3</sup> *The fourth Pillar of sustainability*, Jon Hawkes for the Cultural Development Network (vic), 2001

potential of the arts and culture in social, environmental and health policy. There is a growing body of international policy which addresses the role of the arts in combating social exclusion experienced as a result of aging, poverty or lack of opportunity. Similarly there is a growing body of research and practice that supports the role of arts in supporting at risk youth and intergenerational exchange<sup>4</sup>. In Canada, Montreal’s Tohu<sup>5</sup> and Toronto Artscape’s Wychwood Barns<sup>6</sup> offer concrete evidence that the potential synergies between the arts and culture and the environmental movement are leading trends in creative practice and cultural infrastructure development.

### Creative Places

The Creative City “movement” emerged in the late 1990s and crystallized in 2000 with the publication of “The Creative City”<sup>7</sup>. A response to global urbanization<sup>8</sup> and the challenges of

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<sup>4</sup> *Arts Programs for At-Risk Youth: How U.S. Communities are Using the Arts to Rescue Their Youth and Deter Crime*, America for the Arts (2005): [www.magicme.co.uk](http://www.magicme.co.uk)

<sup>5</sup> [www.tohu.ca](http://www.tohu.ca)

<sup>6</sup> [www.torontoartscape.on.ca](http://www.torontoartscape.on.ca)

<sup>7</sup> *The Creative City: A Toolkit for Urban Innovators*, Charles Landry, 2007

<sup>8</sup> In 2008 for the first time more than 50% of the world’s population -3.3bn people - will live in cities and the United Nations Population Fund predicts that this will rise to 5bn by 2030

responding effectively to the problems faced by cities, the Creative City movement has sought to mobilize the benefits of urban life “buzz, interaction, trade, unexpected delight....” to create the sorts of places people want to live, supported by institutions that are collaborative, flexible, democratic, innovative and creative. Culture and creativity move “centre stage” in this analysis with a recognition that cultural resources are the raw material of cities and creativity is the essential ingredient for innovation. In the Creative City, culture and creativity work holistically and are integrated across a full range of institutions and services to develop cities with a sense of place, of identity and belonging<sup>9</sup>.

Cities have always fostered culture and creativity because they are places not only for the exchange of goods and services but for the exchange of ideas too. The creative and cultural economic sector thrives in the busyness, diversity and density of cities. Despite the potential offered by technological convergence for the cultural and creative sector to geographically fragment – quite the

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<sup>9</sup> In Canada the Creative City Network of local government, launched in Vancouver in 2002, has been influential in catalyzing municipal interest in developing innovative approaches to the challenges facing Canada’s cities.

opposite has occurred – in major cities across the globe, creative and technological convergence may be delivered virtually but it is created in the “informal social realm”- the bars and coffee houses that are the engine rooms of the new economy.

Outside Mississauga’s historic centers, the suburban built form dominates and the very recent growth of the city is reflected in a limited supply of both dense, layered urban environments that creative communities tend to cluster in and industrial brick and beam properties that artists and creative entrepreneurs are drawn to as work or live/work space. The challenge in Mississauga, as in many suburban contexts, is to nurture a critical mass of arts and cultural activity and facilities and a density of relationships and networks to support the evolution of a rich cultural ecology.

Strategic planning in Mississauga and the region reflects on the desire to “densify” the city, especially in the downtown, and to improve the quality of urban design. This is a dominant, perhaps overarching, message of *Our Future Mississauga*, in which a significant number of the 19 drivers revolve around design and place quality<sup>10</sup>. The City’s *Official Plan* points to the need to develop the identity

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<sup>10</sup> *Our Future Mississauga*, op cit.

and character of each community and promote innovative and diverse urban form and design<sup>11</sup>. The 2006 “placemaking” study by Project for Public Spaces (PPS) focused on the “ground floor” of the City Centre– its streets, sidewalks, parks, buildings and other public spaces to identify how it can foster a healthier, more social and more economically viable environment<sup>12</sup>. This study identifies potential cultural nodes or districts that are compatible with the nodes identified in the Growth Management Strategy (GMS). It identifies opportunities to recognize existing concentrations of cultural resources, and to identify policy efforts that can help reinforce these.

If Mississauga is to achieve the long term objective of becoming a dynamic cultural centre, its Culture Master Plan as well as other related strategies must drive the city towards this vision.

## 2. Celebrates Multiculturalism and Interculturalism

In Canada, Australia and across Europe the historical policy orthodoxy around which legislation and values have been framed is

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<sup>11</sup> *City of Mississauga Official Plan (2003 - Amended 2007)*: See also for example *Clarkson Village study*

<sup>12</sup> *Building Mississauga Around Places*, PPS (2006)

Multiculturalism. Multiculturalism has focused on protecting and celebrating diversity of language, belief and cultural traditions and practices, on equality of opportunity and the respect of difference. In Canada this has been enshrined in policy and legislation since the early 1970s and is a defining feature of Canadian identity at home and across the globe.

As a cornerstone of Canadian federal, provincial and local policy, multiculturalism plays a powerful role in the experience of many of Canada's more diverse cities. Toronto's "city of villages" approach exemplifies the benefits of celebrating ethnic and cultural difference in place. Greek Town, Chinatown, Little Italy, Korea Town, Little India and so forth are all powerful reflections of the diverse communities and cultures in the city and add to its character and place quality.

The concept of Interculturalism has emerged in recent years, most powerfully in Europe, in response to the challenges faced in a number of European states where multiculturalism has been seen to encourage the evolution of culturally and spatially distinct communities leading parallel lives. Interculturalism places an "emphasis {is} on interaction and the exchange of ideas between different cultural groups", focusing on a proactive engagement, mutual exchange, reciprocal understanding and learning. It seeks to build a "diversity

advantage" – economic prosperity and social cohesion<sup>13</sup>. Evidence suggests that arts and cultural innovators have a key role to play in developing interculturalism. In their study of intercultural innovators, Comedia found that the majority worked in the arts and cultural fields<sup>14</sup>.

Evidence from the *21st Century Conversation* clearly indicates that Mississauga's citizens not only value the city's cultural diversity and recognize it as the defining feature of their identity, but also that they want to see a significantly greater manifestation of that cultural diversity in their experience of the city and its built form<sup>15</sup>. Developing an effective response to cultural diversity is highlighted as a priority in existing library, heritage and arts and culture plans in Mississauga. With a focus on service development – especially notable in library strategy development<sup>16</sup> – the equitable celebration and reflection of diversity<sup>17</sup> and the development of the public realm and built form<sup>18</sup>, there is a clear acknowledgement of

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<sup>13</sup> *The Intercultural City, Planning the Diversity Advantage*, Phil Wood and Charles Landry (2007)

<sup>14</sup> *Intercultural City Making the Most of Diversity: Profile of Intercultural Innovators*, Jude Bloomfield (2007)

<sup>15</sup> *Our Future Mississauga*, op cit

<sup>16</sup> *Future Directions for Library Service*, op cit

<sup>17</sup> *A Framework for the Future Vitality of the arts in Mississauga*, op cit

<sup>18</sup> *Building Mississauga Around Place*, Project for Public Spaces (2006)

both an opportunity and a need to develop a more comprehensive approach across a range of arts and cultural service areas.

Interculturalism offers a powerful lens with which to consider the transformation of civic culture and institutions, public space and the built form of cities, approaches to economic development and entrepreneurship, education and training in Intercultural Cities – those with historic and / or continuing immigration of significant scale. This study supports measures that encourage a broadly distributed cultural infrastructure and opportunities for residents to travel *inside* the city; experience and learn from the cultural offerings of different communities and develop a stronger sense of shared identity across the city.

### 3. Helps Attract and Retain Talent

Talent is a critical driver of the creative economy and the provision of a fully rounded cultural and creative education throughout a child's school years is understood as an essential platform for developing the creative skills and talent children will increasingly need to deploy in all parts of the economy.

*Our Future Mississauga* identifies the need to "Increase post-secondary options." in the city as a way to retain and attract youth, and nurture a creative pool of talent that can

spearhead strong, innovative businesses<sup>19</sup>. The City's approach to economic development identifies "talent" as a key dimension of the current and future economic success of the city and the Economic Development Office has well established and strategic connections with higher education and its Education Development Advisory Council – a business education partnership – builds effective dialogue between the education and business communities.

An extensive range of opportunities to develop strategic approaches to arts and cultural education and effective arts, education and business partnerships was set out clearly in the *Arts and Heritage Community Plan*<sup>20</sup> and is identified in a number of other plans emerging from the arts and cultural sector including *A Framework for the Future Vitality of the Arts in Mississauga* which pointed to the need for a new Culture Division to develop their partnership with the two district school boards.

Such efforts to attract and retain talent will promote on-going innovation and lead to achievement of a future where Mississauga

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<sup>19</sup> *Our Future Mississauga*, op cit

<sup>20</sup> *Arts and Heritage Community Plan 2003-2007*, Arts & Heritage Steering Committee (2003). Note: this was a collaborative effort led by the Mississauga Arts Council. The plan is not a City document.

becomes a powerful magnet for a creative workplace.

#### 4. Fosters Entrepreneurship and Innovative Businesses

The cultural and creative sector has been recognized worldwide as critical to the economic competitiveness and overall prosperity of cities. Situated within the broader knowledge-based economy, the cultural and creative sector is distinct in its generation of value primarily from the symbolic, aesthetic or artistic nature (intangible) of their products rather than solely utilitarian functions (tangible). They not only contribute toward the economy directly, but also have an increasingly critical role in adding value to other sectors of the economy<sup>21</sup>.

Across Canada and internationally research confirms that the creative industries are dominated by micro-enterprises and self

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<sup>21</sup> While methodologies for defining the breadth (i.e. composition of industries) and depth (i.e. extent of the value chain) of the sector differ depending on the policy context, recent work completed in the UK provides a useful framework for differentiating and connecting these industries based on the ways in which commercial value is created and where this value is located. This model has been used in the initial overview of the Creative Economy in Mississauga, the GTA and Canada. (see Appendix B: A Framework for Understanding the Cultural and Creative Sector)

employed workers, a small number of medium sized firms and very few large firms. Many of these creative workers wear a number of hats and tend to live and work in close proximity to each other. Creative and cultural workers often move between different creative and cultural sectors and between private/commercial, subsidized and not for profit sectors. Their flexible, contract based work style is heavily reliant on social capital– and in many cases cities can do more to help creative and cultural workers successfully leverage the potential opportunities this offers them.

*"Cultivating creative and innovative business"* has been identified as one of five pillars for change in *Our Future Mississauga* in which *"Our Future Mississauga is a global hub of creative and innovative activity where talent and business thrive."*<sup>22</sup> *Our Future Mississauga* points to the importance of innovation and talent and suggests that the City must be an *"enabler"*, creating an infrastructure to develop and incubate talent and better foster innovative companies. The City's Economic Development Office, with a focus on attracting and supporting knowledge sector business, is strongly linked to local and regional research and innovation networks and is a major investor in the development of the University

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<sup>22</sup> *Our Future Mississauga*, op cit

of Mississauga's (UTM) Community, Culture and Information program (CCIT)<sup>23</sup>. It also provides support and advice to small business through its Business Enterprise Centre (MBEC)<sup>24</sup>.

A range of studies and reports from the arts and culture perspective identify the creative economy as an important policy dynamic (see for example MAC's *Arts & Heritage Community Plan* (2003) and the City's *Corporate Report: Creation of an Arts and Culture Master Plan for the City of Mississauga* (2007)). A brief scan as part of our community assessment shows that the creative economy in Mississauga remains small at just 2.8% of the total labour force in Mississauga. There remains substantial scope to develop practical partnerships and programs to support cultural and creative businesses in the City and to broaden dialogue about and understanding of creativity and the knowledge economy and the cultural economy.

## 5. Fosters Collaboration and Partnerships

The think tank Demos recently suggested collaboration should become a basic design

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<sup>23</sup> *Mississauga, A Leading Canadian ICT Cluster*, op cit

<sup>24</sup> <http://www.mississauga.ca/portal/business/startingabusiness>

tool for government<sup>25</sup>. Local governments across North America, Europe and Australia are in the midst of a transition from the traditional planner-provider-deliverer model to a more collaborative "enabler-convenor-catalyst-broker"<sup>26</sup> model.

City Hall can no longer do it alone. The complexity of the issues facing municipal government and civic life requires that the entire pool of problem solving experience and talent in the municipality be tapped. Collaboration, within and between local government departments; between local government and the wider public sector and its agencies; and the wider community and business spheres offers municipal government the potential to pursue its social and economic strategies in a more participatory and consensual way.

This study supports a role for the Mississauga Culture Division as convener/facilitator and builder of strategic partnerships. It recommends that the City focus broadly on the development of cultural resources, support for creative activities, and quality of place rather than narrowly on individual disciplines like dance or theatre.

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<sup>25</sup> *The Collaborative State: How working together can transform public services*, DEMOS (2007)

<sup>26</sup> City of Denver, Colorado, 2006

This study supports new approaches to cultural planning and the development of a policy framework for cultural infrastructure that removes boundaries between performance spaces, galleries and workspaces and blurs the distinction between amateur and professional, audience, participant and artists.

*Our Future Mississauga*<sup>27</sup> identifies "building a Future Mississauga through partnerships" as a priority, including capitalizing on partnership opportunities with colleges, universities, centres for excellence, research institutions, and cultural institutions. In Mississauga, the benefits of institutional collaboration and cross sector partnerships have been recognized by initiatives such as the range of local and regional research, innovation and inwards investment / marketing networks and partnerships<sup>28</sup> fostered by the Economic Development Office. A number of key studies, plans and reports from the arts and culture perspective including the *Future Directions for the Library Service Plan*, and the *Corporate Report* leading to the development of the

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<sup>27</sup> *Our Future Mississauga 21<sup>st</sup> Century Conversation*, City of Mississauga / Office for Urbanism (2008)

<sup>28</sup> *Mississauga A Leading Canadian ICT Cluster*, City of Mississauga ( date not provided )

Culture Master Plan<sup>29</sup> identify the need to develop partnerships across municipal departments and in the wider community. It is through collaboration and partnerships that the foundation of Mississauga's ultimate goal as a dynamic global centre will be built. It is only through the collective efforts of the City, the community and businesses that cultural infrastructure and institutions, complete communities and new forms of wealth creation will be achieved.

## 6. Builds an Authentic, Shared Identity

For much of the past 20 years the debate about the public value of the arts and culture has focused on their instrumental benefits and the measurable outputs that flow from them. These have primarily focused on economic value and contribution to local, regional and national economies. However just as what you can count counts, increasingly there is a revived assertion of the value dimension of culture – or what you can't count, counts.

The value dimension of culture addresses the intrinsic rather than the instrumental benefits of culture and creativity. Participation in cultural activities for many - perhaps most

people - is focused on the pure personal pleasure derived from their solitary or collective involvement as audience or creator, amateur or professional. The value is described as *"Relationships, shared identity. Shared memories, shared experience, Standards, beliefs. What we consider valuable to pass on to future generations"*.

The need to preserve, steward and build an identity for Mississauga and plan for its future on the basis of shared values is reflected in the 21<sup>st</sup> Century conversation process, the 2006 study undertaken by Project for Public Places and in the City's Corporate Report leading to the creation Culture Master Plan<sup>30</sup>. The importance of what we value – and wish to leave behind is perhaps most powerfully reflected in the identification and preservation of heritage landscapes, in which the City has been a leader, and the built heritage in the City<sup>31</sup>. The Mississauga Waterfront Parks Strategy, for example seeks to *"connect the physical, natural, cultural and emotional elements of the parks to the community, the environment and to the passage of time"*<sup>32</sup>.

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<sup>30</sup> Corporate Report: Creation of an Arts and Culture Master Plan for the City of Mississauga, (2008); Building Mississauga Around Places, op cit; Our Future Mississauga, op cit

<sup>31</sup> Heritage Advisory Committee Strategic Plan, op cit

<sup>32</sup> Mississauga Waterfront Parks Strategy, BMI/Pace Architects (2008)

The *Arts and Heritage Community Plan* offers the most detailed account of the potential scope of the personal benefits of participation in and access to the arts and culture and their connection to wider, community – or public – benefits<sup>33</sup>.

This study recommends a number of ways the City can support the growth of a shared identity for Mississauga and ensure participation in and access to cultural resources for all its citizens throughout their lives.

## D. What is a Cultural Resource Database & What is Cultural Mapping?

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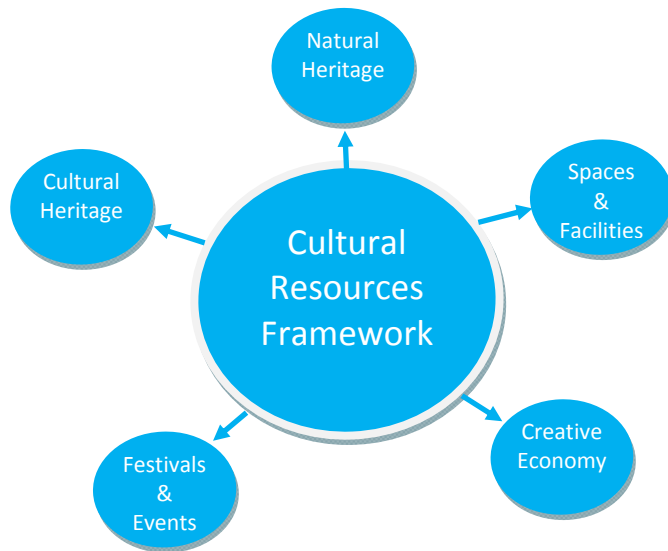
As part of the master plan study process, the study team was asked to work with Mississauga city staff to create a permanent capacity to identify and catalogue cultural resources in the City. An important deliverable of this study is the initial development of the cultural resource database and the creation of a roadmap for creating a cultural mapping capacity at the City.

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<sup>33</sup> *Arts and Heritage Community Plan*, (s2.4), op cit

## The Cultural Resources Database (CRD)

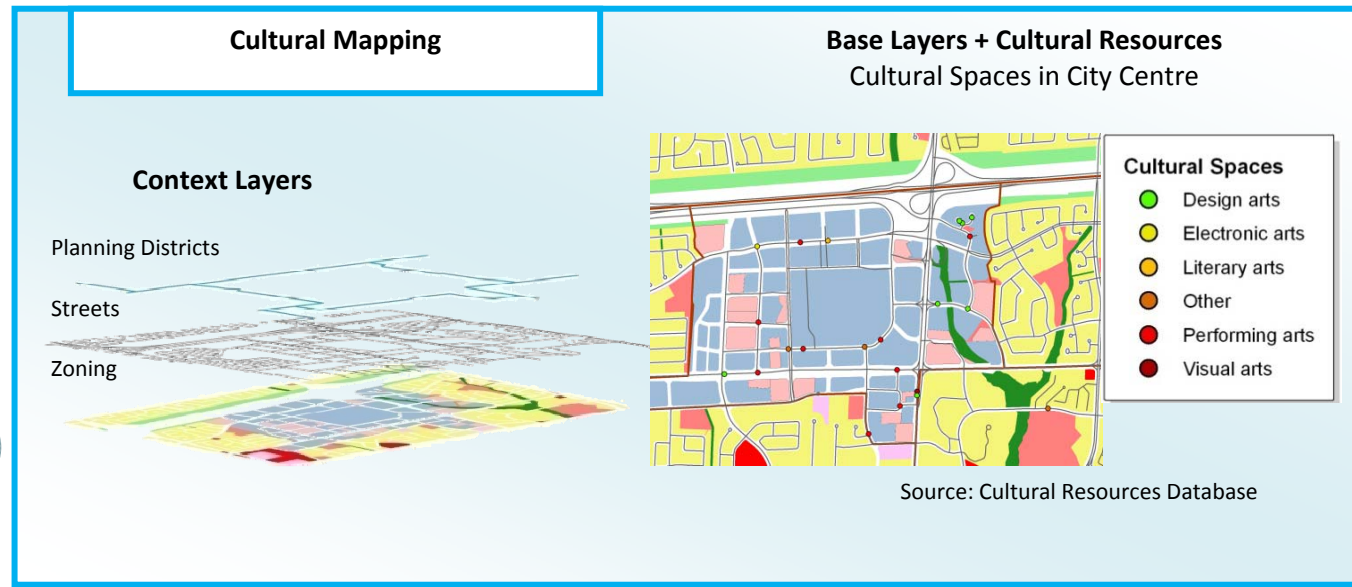
**The cultural resources database (CRD)** is a central inventory of information about the cultural and creative economy, arts, culture and heritage resources in Mississauga. Working with City staff, the study team created a database that includes spaces and facilities where cultural activity takes place, organizations that engage in cultural activity, as well as creative industries and services. If it is maintained, the CRD will be a strong baseline of information that can be used for evidence based decision making and annual progress reports on the state of culture in Mississauga. However, the necessary resources must be made available to ensure the CRD is appropriately maintained.



The database draws its information from the public, private and not-for-profit sectors, and can be expanded to include information about events and programming. Three frameworks were used to select cultural resources for inclusion in the cultural database: the Cultural Resources Framework (CRF)<sup>34</sup> used by the MCPP; the Building and Site Typology<sup>35</sup> (see Cultural Infrastructure, Section 2A) used by Novita in the cultural infrastructure paper prepared for this study; and the Work Foundation's Typology of the Creative and

Cultural Sector<sup>36</sup> (see Creative and Cultural Economic Sector, Section 2D). The CRD is also the source that is used to build a sustainable mapping system for the City of Mississauga.

**Cultural mapping** is the geographic representation of the CRD. In other words, it enables the database to be viewed geographically. The study team geo-coded each cultural resource with a municipal address so that they could be displayed in map form. Maps of Mississauga's roads,



<sup>34</sup> For more detail see Appendix D: The Cultural Resources Database

<sup>35</sup> For more detail see Appendix E: Cultural Infrastructure in Mississauga.

<sup>36</sup> The Work Foundation (2007) *Staying Ahead: the economic performance of the UK's Creative Industries*.

political boundaries and land uses were assembled to serve as the “context layers” for the cultural mapping system. The foundation of the cultural resource database and the initial cultural mapping system have been set up to be permanent tools for use by City staff in two broad applications.

1. **Planning and policy** – The CRD is a powerful tool to benchmark activity in the cultural sector and inform decision making. It is the base of information that the City can use to assess the vitality of Mississauga’s cultural sector. It can be used to benchmark and measure cultural activity, assess trends over time, identify clusters of cultural activity; analyze the relationships between cultural resources, demographics and City policy goals. It is the evidence base for strategic decisions.

Mapping can be used to create visual information to support evidence-based planning and policy formation.

2. **Marketing and audience development** – The CRD can be used to connect people to information about arts, culture and heritage resources and activities. Cultural mapping can be used as the interface for people to search and view cultural resources on Mississauga’s website. Web-based maps (**e-maps**) can serve as a

dynamic point of access to cultural resources for the public, allowing points on a map to be linked to anything from descriptive blurbs and photographs, to web-links or podcasts; all of which can be explored using a search engine. It has the potential to raise awareness and increase attendance and participation among residents by providing a reliable, centralized source of information on arts, culture and heritage in Mississauga.

Thus cultural mapping provides important information to City staff, but also gives the public a source to learn about the evolving cultural opportunities and activities accruing in Mississauga.

During the study, the consultant team worked with representatives of various City departments to build a foundation for a sustainable database and cultural mapping system for the City of Mississauga. Our ambition was to ensure complete integration with the City’s existing GIS and information systems and protocols so that the cultural database could be maintained and expanded by city staff on an ongoing basis. Another idea was to ensure that the frameworks used to categorize cultural resources in Mississauga were consistent with the frameworks being used by other municipalities especially in Ontario.

## Lessons Learned from Cultural Mapping Meetings

In working together to develop the cultural resource database and mapping, the study team and City staff have learned a number of lessons.

Much of the cultural resource database can be developed using data the City already collects and processes are already in place for managing this data.

The City’s Geomatics section already holds much of the data that forms a foundation for the cultural resource database. The section currently manages all the base layers for mapping (e.g. roads, political boundaries, zoning) and they also have data sharing agreements with other divisions, which have provided them with information on many cultural resources (e.g. heritage properties, City-owned arts facilities).

However, there are two major gaps:

1. The information held by Geomatics on cultural resources is often lacking in depth. For example, Geomatics only holds data about the location and designation of heritage buildings and properties in the City, even though Heritage has more information at their disposal. It will be important that more fields of data that

reside in various departments be shared with Geomatics for the cultural database to be an effective policy support and marketing/audience development tool.

2. There are important sources of data at the City that are not currently managed in formats that would allow Geomatics and IT to incorporate them into their systems.

- Economic Development Office: Employment Database
- Connect 2 Rec: the database of City facilities and activities maintained by Recreation and Parks
- Demographics data maintained by Policy Planning

This data will have to be managed in an Oracle database in order to be used in a sustainable manner, such as being included in an e-maps application.

Geomatics has limited experience in sharing data with parties outside of the City bureaucracy, and therefore needs to put a protocol in place to do so in order to fully develop these tools in the manner recommended by this plan.

## E. Addressing Mississauga's Unique Identity – Learning from Other Cities

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The study team reviewed cultural planning and policy in five cities in order to:

- Extend understanding of approaches to the development and delivery of strategic cultural policy-making and program delivery and
- Explore common themes, strategic priorities and delivery approaches across the five cities comparable to Mississauga<sup>37</sup>.

### Comparator City Selection

After review of key demographic and economic data and contextual strategic documentation, factors for comparator city search were identified.

We have focused on cities with significant ethno cultural diversity - four of the five cities have significant culturally diverse communities (Austin, Vancouver, San Jose and Broward County). Two of these - San Jose and Broward County/Fort Lauderdale - are also “edge” cities reflecting the significance of Mississauga's

proximity to and relationship with Toronto, the GTA and the Golden Horseshoe, its relative size and speed of growth. The fifth city, Milton Keynes, is a “new town”, incorporated only a few years before the City of Mississauga, which shares a similar relationship to pre-existing historic towns, villages and landscape. A table illustrating the comparable factors of the 5 cities can be seen on the next page.

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<sup>37</sup> for more detail see Appendix C: Cultural Planning and Cultural Policy in Five Comparable Cities

## Comparable Factors for 5 Comparator Cities

Factor	Evidence	Mississauga	Austin	San Jose	Milton Keynes	Vancouver	Broward County
<b>Ethno Cultural Diversity</b>	English as mother tongue	49.30%	31.2% speak a language other than English at home	55.6% speak a language other than English at home		Under 50%	28.8% speak a language other than English at home
	High % immigrant community	51.60%				46%	25.3%
	High % Visible Minority	40.20%	47.1% non-white	53% non-white	10% non-white	47%	51.3% non-white
	Relative	6th largest in Canada	4 <sup>th</sup> largest city in Texas, 16 <sup>th</sup> largest in the US	3 <sup>rd</sup> largest in California, 10 <sup>th</sup> largest in the US	Predicted to be UK's 10 <sup>th</sup> largest City by 2025		6th largest metropolitan Statistical Area in US
<b>Population Size</b>	Actual	c700,000	c743, 000	c989,000	c228,000	c578,000	c1.8m
	Growth	Doubled in 20 years	3rd fastest growing large city in the US	Population growth of 100,000 between 2000 and 2007 Census	Grew 65% between 1981 and 2001	Fast growing population - will reach c635,000 by 2021	Rapid growth since the 1970s. Population growth of 10% - 2000 to 2006
	Age	Incorporated 1974			Designated a new Town in 1967		
<b>New City</b>	Historic Villages incorporated	5 historical villages incorporated			Incorporated 3 existing towns & 15 historic villages.		
	Proximity to Major City / Creative Hub	Toronto		San Francisco	London Birmingham		Fort Lauderdale
<b>Location</b>	Located within City Region	GTA, Golden Horseshoe	Austin Rock Metropolitan Area	Silicon Valley, San Francisco Bay area.	Within 30 minutes by Train to central London. Part of the South East Region	Metro Vancouver	South Florida Metropolitan Area

## Cultural Planning & Policy

### Emerging Trends & Issues from 5 Comparable Cities

The identification of comparables for a city as unique as Mississauga is not an exact science – especially when the field for review is cultural policy and planning. In light of this it is particularly interesting to note how much commonality of approach and priority emerge from this analysis despite differences of jurisdiction and notwithstanding substantially different levels and sources of funding and investment.

### Public Art

All five cities have made substantial, long term investments in Public Art and several are international leaders in the field. In all five cases these policies recognize the importance of civic leadership in investing a percentage of their capital budgets on public art commission and seek – and in many cases are particularly successful in achieving – equivalent investment from major private sector developers. But more than this all five of these cities have reviewed and renewed their strategies over time, recognizing that Public Art, like all creative practice, is constantly evolving. In Milton Keynes and Broward County the role of art, permanent and ephemeral in the natural environment is a key theme; in Vancouver and Milton Keynes the importance of engaging

citizens actively in the development of public art projects is highlighted as a priority going forward.

### Support for Creative Entrepreneurs

Four of the cities directly provide or support the delivery of targeted business services to support creative entrepreneurs. San Jose, Milton Keynes and Broward County have developed a range of entrepreneurial and business skills training services for individual creative entrepreneurs and small creative businesses delivered either directly by local government or by an intermediary agency supported by local government. Broward County has recently introduced focused leadership training – a model that the City of Vancouver is considering as part of the approach to capacity building in the sector identified in the Cultural Facilities Priority plan. The City of Austin's Loan Guarantee Fund enables access to vital capital for individual creative entrepreneurs and micro-businesses and offers a range of services to support the emerging technology (including digital media), music and film sectors.

### Arts, Cultural and Creative Education

The importance of arts, cultural and creative education as a central and growing dimension of cultural policy is reflected in the established policies and programmes in San Jose and Broward County and as emerging policy

priorities in Milton Keynes, Austin and Vancouver. In these three cities, each with a new 2008 Culture Plan, the potential role of arts and cultural education in economic, sustainability and social inclusion contexts is highlighted and the need for arts, education and business to partner to support learning agendas is highlighted.

### Downtown Revitalization and / or Densification and Support for Cultural Tourism

All five cities have made a strategic priority of maximizing the potential of arts and culture to lead or make a significant contribution to downtown revitalization and / or, densification and to support cultural tourism. Vancouver is planning the development of a Cultural Precinct in the downtown core while the City of Austin Downtown Arts Development Strategy reflects on the importance of retaining identity and sense of place in the redevelopment process. Challenging their “suburban” images, San Jose and Milton Keynes have invested in the development and / or restoration of cultural facilities as a focus for downtown revitalization and the development of a 24 hour, vibrant culture. Broward County' has a longstanding commitment to support cultural tourism, an area currently being developed by both Vancouver and Austin.

### **Affordable, Safe and Secure Workspace**

Providing affordable, safe and secure workspace for artists and arts and cultural organizations is increasingly challenging in the face of increased competition for a limited supply of appropriate properties in the kinds of creative downtown neighbourhoods artists and creative organizations tend to cluster. Vancouver is now seeking new approaches to add to its substantial toolbox in this area, these include reviewing the regulatory environment to ensure that artist and arts and creative organizations are being enabled to develop property; capacity building within the arts and creative sector and exploring the possible instigation of a creative spaces development organisation. Milton Keynes has responded to a lack of creative workspace with the development of a number of multi-tenant and support-service properties and in Broward County, Artspace Minneapolis has just completed the County's first live/work development as a strategic response to concerns about workspace identified in the culture plan.

### **Collaboration**

Collaboration, within the arts and cultural sector; between the arts and cultural sector and the wider creative community; between local government departments; between different tiers of government and between the public, private and third sectors is a recurrent

theme across the policies and in practice in all five cities. This is reflected in models of governance and strategic overview in, for example, Austin and Vancouver; in the development and delivery of substantive programs of work, for example San Jose's approach to Arts Education and in the approach to supporting the creative economy in all five cities.

### **Identity**

In rapidly growing and evolving cities identity becomes a meaningful focus for cultural policy. In Milton Keynes, The Living Archive is a conscious and successful attempt to mobilize memory to both preserve and to build identity in a new town. In Austin the cultural master plan reflects a clear recognition that the city's "*culture of creativity*" sits at the core of its "*identity*" and that protecting the City's distinctiveness is a critical part of Cultural Policy. For all of the five cities the quality of the built and natural environment and the exploration of **local distinctiveness** through public art are recurring themes.

### **Serving Culturally Diverse Communities**

The importance of developing cultural policy and programs that serve culturally diverse communities is highlighted by all five cities. Austin's acknowledgement that its African American community had been significantly shortchanged in terms of arts and cultural

investment and support led directly to the injection of significant new monies to develop cultural infrastructure. This however is an exceptional example and it is likely that all five cities – including Austin – would agree that considerably more work is required to transform policy into practice in this field.

### **Relationship Between the Arts, Culture and Technology**

The same could be said of the stated cultural policy priority to explore the relationship between the arts, culture, technology and science. While all five cities express the importance of exploring these relationships and potential synergies little evidence of models of good practice in this area has emerged from this review.

# 2

## Understanding the Cultural Ecology of Mississauga

### Mississauga Today

The City of Mississauga was incorporated in 1974 and has grown rapidly to become Canada's 6<sup>th</sup> largest city with a population of more than 700,000. It is the third largest city in Ontario and second only to Toronto in population growth in the GTA. This growth has been led largely by immigration. In 2006 just over half of the City's population was foreign born. Of these, half were from Asia and the Middle East, 29% from Europe and 7% from Bermuda and the Caribbean.

Mississauga is seen as a suburb of Toronto with many head offices; a safe place (ranked as the safest large Canadian city for 9 consecutive years) and a good place to live and raise a family. But Mississauga's population is aging. People in the 35 – 50 age group represent

about 45% of the population while people 30-34 represent only 20%. Mississauga will need to retain its younger population and attract young people from other cities.

Mississauga is also on the cusp of major changes. The City is fast becoming built out, revenue from development charges is slowing, existing infrastructure is starting to age at the same time as new infrastructure is required to serve urban requirements like higher order transit, cultural amenities and community revitalization. Mississauga is now facing the reality that to attract and retain creative workers it will have to invest in transforming itself into a city in its own right with its own authentic identity. To do this Mississauga is embracing place-making, reaching out to educational institutions, downtown and waterfront revitalization, and other drivers of change.

### Mississauga's Cultural Sector Today

One of the key drivers of change is cultural resources and activities. The cultural resources database created for the Culture Master Plan study identified more than 1500 cultural resources in Mississauga. Participants in the public consultation process told the study team that Mississauga has a strong base of

arts, culture and heritage organizations that should be supported and strengthened. Amateur and semi-professional cultural activity has a strong presence in Mississauga, and practitioners are supported by a range of development opportunities provided through educational institutions, non-profit cultural organizations and governmental agencies.

Professional cultural activity in Mississauga is less evident. The 'creative core' of professionals engaged in creating 'originals' (e.g. visual arts, artisan crafts, and designer-makers) and 'experiences' (e.g. live theatre, dance, and music as well as heritage) represent 45 organizations in Mississauga, most of which are small enterprises of one to four employees, although there are a few larger employers such as the Public Library, and the Musical Theatre that employ 40 or more practitioners. Also, many Mississauga residents work professionally in Toronto, either as independent freelance cultural practitioners or for cultural organizations.

The following section describes Mississauga's cultural ecology in greater detail.

## A. Cultural Infrastructure

### Definition of cultural infrastructure

In this study cultural spaces are deemed to be real properties (i.e. land titled lots and building structures) which are used primarily or occasionally for creation, presentation or delivery of cultural products or events. These real properties may have been constructed as purpose-built cultural buildings or they may have had, or continue to have, another primary purpose. These properties may be owned by governments, by not-for-profit corporations or by private interests. Some properties will conform to the description of a conventional cultural facility type (e.g. museum) while others may not. The public and physical places where digital culture is facilitated (e.g. internet cafés, wireless hotspots) are included.

### Traditional Cultural Facilities

This set of building types relates to six categories of traditional art forms

<b>1. Performing Arts</b> <ul style="list-style-type: none"> <li>Recital Halls</li> <li>Concert Halls</li> <li>Lyric Theatres</li> <li>Playhouses</li> <li>Amphitheatres</li> <li>Teaching, rehearsal &amp; pre-production places</li> </ul>	<b>2. Visual Arts</b> <ul style="list-style-type: none"> <li>Public art galleries</li> <li>Private and commercial art galleries</li> <li>Artist cooperative galleries</li> <li>Artist studios and production spaces</li> </ul>	<b>3. Craft Building</b> <ul style="list-style-type: none"> <li>Public galleries</li> <li>Private and commercial galleries</li> <li>Craftsperson Cooperative galleries</li> <li>Craft studios and workshops</li> </ul>	<b>4. Cultural Heritage</b> <ul style="list-style-type: none"> <li>Museums</li> <li>Public Archives</li> <li>Heritage Buildings</li> <li>Historic Sites and monuments</li> </ul>
<b>5. Literary Arts</b> Public Libraries      Bookstores		<b>6. Design Arts</b> Design Studios (architectural, industrial, interior, graphic)	

### Facilities to Support Media, Electronic and Emerging Arts

This set of building types relates to mass communication media arts

<b>Film and Electronic Arts</b> <ul style="list-style-type: none"> <li>Film, video and audio recording studios</li> <li>Digital media studios</li> <li>Cinemas</li> </ul>	<b>Print and Electronic Broadcast</b> <ul style="list-style-type: none"> <li>Newspaper and magazine publishers</li> <li>Broadcast studios</li> <li>Internet cafés &amp; Hotspots</li> </ul>
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### Other Building Types Used for Cultural Purposes

This set of building types covers non-cultural typologies which are commonly used for cultural purpose

<b>Traditional Cultural Sites</b> <b>Civic Arts</b> <ul style="list-style-type: none"> <li>Vistas and streetscapes (from City's Cultural Landscape Inventory)</li> <li>Public art sites</li> <li>Public gardens and heritage landscapes</li> <li>Historic sites and monuments</li> </ul>	<b>Other Site Types Used for Cultural Purposes</b> <ul style="list-style-type: none"> <li>Parks and outdoor civic sites used for cultural programming</li> <li>Parking lots used for cultural programming</li> </ul>
<ul style="list-style-type: none"> <li>Places of worship used for cultural programming</li> <li>Ethno-cultural and other community assembly halls</li> <li>Restaurants, bars and dinner theatres</li> <li>Arenas and stadiums</li> </ul>	

\*Information available on these elements of cultural infrastructure was incorporated into the Cultural Resources Database.

## Assessment of cultural infrastructure and cultural infrastructure development in Mississauga

Using these definitions and typologies, there are approximately 1,000 cultural facilities and sites in Mississauga. Of these, about 10% are City-owned, about 15% are owned by the institutional or non-profit sector and the remaining portion (approximately 75%) is owned by the private sector.

### City-owned

City-owned facilities tend to be platforms for the delivery of cultural programs to Mississauga residents either directly or in partnership with community organizations. These facilities include two museums (Bradley and Benares), a public art gallery (Art Gallery of Mississauga), a community theatre (Meadowvale Theatre and Lobby Gallery), Visual Arts Mississauga, the Living Arts Centre (with multiple spaces, namely Hammerson Hall, RBC Theatre, Rogers Theatre, Laidlaw Hall, Galleria and arts studios), 18 branch libraries including two library auditoriums (Burnhamthorpe Library Theatre and Noel Ryan Auditorium in Mississauga Central Library) and heritage properties.

The City also owns numerous indoor and outdoor spaces which are used on a more

occasional basis for arts and cultural programs and special events (Lakefront Promenade; Civic and Library Squares and Queen Elizabeth II Gardens; City-owned arenas, Community Centres and Halls).

The City operates the WiFi Mississauga wireless network, publicly available at all Mississauga libraries, community centres and arenas.

### Institutional and Non-Profit

The institutional sector (including the University of Toronto at Mississauga and the two boards of education) owns and operates a number of cultural facilities of city-wide importance, most of which are performance and rehearsal spaces. The non-profit sector, comprised of a variety of community organizations including over a dozen places of worship and six ethno-cultural community centres plays an important role particularly in the provision of spaces for the presentation of the performing arts including dance, music and theatre.

### Private Sector

The vast majority (about 75%) of the cultural facilities and sites in Mississauga are owned by the private sector. These include design offices, private commercial art galleries, movie theatres, teaching facilities such as dance and music schools, bars and pubs which frequently host musical acts, the offices of television, radio and news outlets, recording studios, Square One Shopping Centre Court and small and large banquet facilities which frequently rent out their spaces for the purposes of cultural activities and festivals.



Memorial Park, Port Credit



Hammerson Hall, Living Arts Centre



Central Library



Metalworks Recording Studio

CULTURAL INFRASTRUCTURE GAP ANALYSIS	
<b>Comparative Standing of Mississauga among Canadian Cities</b>	<ul style="list-style-type: none"> <li>Mississauga is below par in numbers of key cultural facilities (e.g. museums, performing arts and production facilities, artist studios and co-operatives) related to population (see Appendix E).</li> </ul>
<b>Distribution of Cultural Infrastructure in Mississauga</b>	<ul style="list-style-type: none"> <li>The location of cultural infrastructure, especially in regard to opportunities for participation, is not well related to residential communities both historic and new.</li> <li>Appears to be no rationale for cultural facility distribution overall within the city -- as there is for branch libraries, parks, schools, recreation centres and other community amenities.</li> <li>Appears to be no rationale for how cultural resources might be deployed in individual neighbourhoods either as amenities or as contributors to a critical mass of complementary uses which create a desirable destination.</li> </ul>
<b>Incubators and Development Spaces</b>	<ul style="list-style-type: none"> <li>Grassroots infrastructure is lacking. Incubator and generator spaces are required for cultural development and sustainability.</li> </ul>
<b>Integrated Planning</b>	<ul style="list-style-type: none"> <li>Cultural planning not well integrated within the City administration. The Culture Division, Recreation and Parks, Planning and Facilities and Property Management all have mandates for some aspect of cultural infrastructure.</li> <li>No apparent mechanism for integration of cultural planning into the broader community development process at the neighbourhood level.</li> </ul>
<b>Communications and Cooperation</b>	<ul style="list-style-type: none"> <li>Cultural facilities in Mississauga have no communications platform for interface with the public and no forum for dialogue among themselves.</li> <li>General lack of awareness in the community of spaces available for use. A publicly accessible database could identify possibilities and build partnerships for simple needs such as storage and rehearsal spaces.</li> </ul>
<b>Role of the Culture Division</b>	<ul style="list-style-type: none"> <li>The role of the Culture Division is not well understood overall and, in particular, in regard to the places where cultural activities occur. There is a need and an opportunity for the Culture Division to play a leadership and coordinating role overall.</li> </ul>
<b>Building Quality and Standards and Building Condition</b>	<ul style="list-style-type: none"> <li>General recognition that cultural building types are not well understood and it is apparent that the City of Mississauga does not have standards or guidelines for cultural facility typologies. In the absence of standards, it will be difficult to assess building condition in relation to functionality. While many individual cultural facilities have been visited as part of this work, no condition reports have been prepared.</li> </ul>

## Comparative Analysis with other Canadian Cities

In assessing Mississauga's inventory of cultural assets, it is helpful to look to similar communities in Canada which together provide a benchmark against which to measure and evaluate Mississauga's cultural facility stock. Whereas it is useful to look outside Canada's borders to assess broad cultural trends and policies, it is more relevant to look at other Canadian cities when looking at cultural facilities. This is because financing for cultural facilities occurs differently in other jurisdictions (e.g. more private philanthropy and municipal bonds in the U.S.) and also because the rationale for the creation of capital facilities differs somewhat; cultural places in Canada are created in part for the purpose of delivering cultural products funded by national and provincial bodies.

The key is to compare Mississauga to cities in a way that informs the provision of community-based infrastructure throughout the city, that offers opportunities for all citizens to participate in cultural activity. In terms of population growth in recent decades, Mississauga is similar to cities like Edmonton, Calgary and Vancouver, which have experienced significant growth and had to create new facilities to keep pace with growing demand.

Mississauga appears to be on par with comparable Canadian cities when it comes to visual art galleries but very much underserved when it comes to other core cultural facilities such as museums and performance and production/rehearsal spaces such as theatres and studios (regardless of whether they are City, community or privately owned).

### Museums

There are four community and city-owned museums operating in Mississauga. The other (admittedly older) Canadian cities reviewed have from 4-10 times as many museums within their boundaries.

### Public Art Galleries

There are six public and institutional art galleries in Mississauga. Winnipeg and Vancouver have about twice the number of public art galleries as Mississauga. Halifax and Calgary have a similar number and Edmonton has four in number though these are greater in size. Mississauga does not have a public art gallery of the size or profile one would expect in a city of its size.

### Private Galleries

Mississauga has 13 commercial art galleries, comparable to the numbers in Halifax and Winnipeg. Vancouver and Calgary have about five times the number of private art galleries and Edmonton has double the number.



Artist Studio



University of Toronto at Mississauga

### Theatres & Theatre Seats

Mississauga has 8 theatres totaling over 2,500 theatre seats. This is comparable to the number of theatres and theatre seats in Halifax, but at a third the number of seats found in Calgary, Edmonton and Winnipeg. Vancouver has 3 times as many theatres and over 6 times as many theatre seats as Mississauga.

### Artist Studios & Co-ops

Mississauga's VAM is one of Mississauga's few communal centres for the practice of visual arts. Other cities reviewed had between 12 and 37 such facilities.

### Universities and Colleges

Universities and colleges play an important role in the provision of cultural facilities and programs within a municipality. Mississauga

has the University of Toronto at Mississauga campus, whereas other Canadian cities have 6-7 colleges and universities enhancing the availability of cultural offerings within city boundaries.

### Cultural Infrastructure in Mississauga

Mississauga is part of the Greater Toronto Area (GTA), the largest metropolitan area in Canada. Along with the other major urban entities – sometimes known as edge cities – within the GTA, Mississauga is relatively new in comparison with the original City of Toronto from which the entire GTA grew. As the originating city and the governmental and business centre of the province, Toronto is also home to the flagship cultural institutions for the region – the Royal Ontario Museum, the Art Gallery of Ontario, the National Ballet, the Canadian Opera, the Toronto Symphony, the CBC, just to name the most evident.

While the other cities in the GTA have, like Mississauga, developed cultural institutions of their own, those of Toronto will continue to dominate and to draw audiences from all over the GTA and beyond with product that is largely unavailable outside Toronto. In regard to providing cultural opportunities for their residents, the role of the edge cities which surround historic and long established centres is to be complementary and more locally focused. Community facilities like Meadowvale Theatre and Burnamthorpe Library Theatre are good examples of facilities that meet local needs. The development of cultural infrastructure in Mississauga should be community driven and neighbourhood focused. A broadly distributed range of opportunities for citizens of all ages to participate in a wide variety of cultural activity builds the foundation for strong cultural

MUNICIPALITY	POP (2006)	LAND AREA (SQ KM)	NO. MUSEUMS	NO. PUBLIC ART GALLERIES	NO. COMMERCIAL GALLERIES	NO. THEATRES	NO. THEATRE SEATS	ARTIST STUDIOS/CO-OPS	UNIVERSITIES/ COLLEGES/ PRIVATE UNIVERSITIES
Mississauga, ON	668,549	288.53	4	6	13	8	2,560	Visual Arts Mississauga	1/0/0
Vancouver, BC	578,041	114.67	39	14	61	28	15,497	27	4/3/0
Halifax, NS	372,858	5,495.62 (262.65 – urban)	15	8	11	6	2,515	34	5/2/0
Winnipeg, MB	633,451	464.01	54	12	15	9	7,667	37	2/3/1
Edmonton, AB	730,372	684.37	21	4	21	14	7,527	12	1/3/3
Calgary, AB	988,193	726.50	18	7	59	19	9,340	19	2/3/2

institutions and an authentic identity in the future.

This does not prevent regional cities from having their own flagship facilities such as The Living Arts Centre or The Rose Theatre in Brampton. Indeed it does not preclude cities like Mississauga from developing signature cultural attractions or major tourist destinations along waterfronts or emerging urban nodes. But it does mean that local engagement and participation in culture should be the first priority and that no large scale project should weaken the city's commitment to community based cultural infrastructure.

The Cultural Resources Database and mapping serve as important tools in achieving these goals, by providing the base of information needed to plan for well-distributed cultural infrastructure. Using this information in an E-maps application will also support marketing efforts for flagship facilities.

## B. Museums and Cultural Heritage

### Definition of Heritage

A strong message in the public consultations is the need for Mississauga's culture plan to set out an overall vision of heritage that reflects the diversity of heritage resources in the

community and clearly articulates the City's recognition of their importance in the community<sup>38</sup>.

Mississauga has a progressive history of embracing a holistic approach to heritage which considers the physical, historical or associative and contextual aspects of both cultural and natural heritage values. Clear definitions and criteria are set out in the Ontario Heritage Act for physical heritage, often thought of as "built heritage". Beyond this, Mississauga also embraces a broader definition of heritage, one that reflects the cultural traditions and beliefs of many new immigrants whose histories and cultural traditions may not yet have manifested themselves in physical form in the community.

Consistent with Mississauga's broader vision of heritage would be a realignment of the institutional and administrative measures to support it. The cultural heritage and museums background study prepared for the Culture Master Plan recommends a number of measures including establishing common leadership for heritage responsibilities currently divided between Planning and Heritage, and Recreation and Parks as well as establishing closer collaborative relationships with heritage partners outside of City Hall.

<sup>38</sup> See Appendix F: October 22 Public Workshop Report

## Description of Heritage sector (system) in Mississauga

The heritage sector or system in Mississauga consists of four parts.

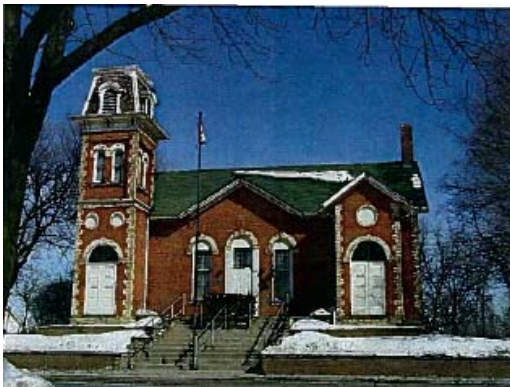
- Heritage Planning
- Museums of Mississauga
- The Art Gallery of Mississauga
- Heritage Mississauga

### Heritage Planning

Heritage Planning (as it relates to real property) is supported by the Heritage Advisory Committee which advises Council on "the identification, protection and promotion of Mississauga's cultural heritage resources." The Committee is comprised of ten volunteer citizen members, appointed by Council, and two Councillors. While its current focus is largely on designation, the Committee's mandate extends beyond this to include public awareness and heritage interpretation. Any potential for the Committee to play a broader heritage planning role is limited by current levels of staff support.

There are approximately 270 designated properties in Mississauga. 170 of these form part of the City's two heritage conservation districts: Meadowvale Village and Old Port Credit Village. Designated in 1980, Meadowvale Village was the province's first heritage conservation district. Many more properties are listed on the City's heritage register. These include hundreds of properties that comprise about 60 cultural landscapes.

The City has been successful in registering or designating many important structures. The majority of designated buildings are privately owned and maintained in a good state of repair. However, a significant number of designated buildings owned by the City stand empty and their condition is deteriorating. This is a serious challenge which can be linked to a



Old Grammar School in Streetsville, 1851

lack of clear leadership and cross-departmental coordination.

Current administrative arrangements for heritage were the result of a review in 1998 that relocated heritage planning responsibilities from Recreation and Parks to Planning and Heritage, while Museums remained in Recreation and Parks. The change was beneficial for Heritage Planning from the standpoint of establishing a closer working relationship with land use planning. With the inception of the Culture Division, it is recommended that these two municipal responsibilities for heritage be moved to the Division to facilitate a more collaborative approach and create greater opportunities for partnerships across the heritage sector. Heritage Planning's close working relationship with land use planning staff would be maintained in this shift.

### **Museums of Mississauga**

Museums of Mississauga consists of two sites in South Mississauga: Bradley Museum (restored to the 1830s) and Benares Historic House (reflecting daily life in the World War one era) as well as an artifact collection which spans the history of the City. In total there are four community and city-owned museums in Mississauga. Museums of Mississauga is supported by two bodies. The Museums of Mississauga Advisory Committee (MOMAC)

reports to Mississauga City Council. MOMAC has a high-level focus and provides leadership, vision, advocacy, and continuity of purpose. The other is the Friends of the Museums of Mississauga which is an incorporated not-for-profit organization with a mission "to engage volunteers and enhance community awareness through promotion, participation and fundraising to ensure the integrity of the Museums."

The Friends organization has proven to be an extremely effective mechanism for mobilizing community awareness and building public, private and voluntary sector partnerships. Their project, the *Log House at Bradley Museum* is valued at approximately \$350,000, and the building was funded through a combination of Friends' fundraising activities, donations, grants, and donated goods and services. In 2008, the log house project received Awards of Excellence from both the Ontario Museums Association and the Mississauga Urban Design Awards.

Museums of Mississauga is currently reviewing its collecting policies. The intent is to expand its collections to reflect a wider range of community history and culture. Lack of collections storage space and facilities are a major constraint in expanding collections. Museums of Mississauga is also making an effort to reach beyond the existing sites to the



larger community through a program of traveling exhibitions. In 2008, the Museums installed 29 exhibits shown in libraries and community centres around the city, as well as at Mississauga Civic Centre.

Museums of Mississauga is also pursuing an opportunity to use its staff's expertise to support various communities in *telling their own stories* in locations throughout the community. This vision is consistent with the trend for the past decade of museums shifting their focus from *in-ward looking, collections-centered* institutions to *audience-responsive and community-connected* programs and activities.

### Art Gallery of Mississauga

The Art Gallery of Mississauga (AGM) was established in 1987 by a volunteer Board of Directors appointed by City Council and incorporated as a not-for-profit charitable organization. It has approximately 3000 square feet divided into four gallery spaces in City Hall. It has a permanent collection of close to 400 works with an emphasis on Canadian artists. Like Museums of Mississauga, the AGM's goal is to expand its collections to address a more diverse community but it also faces the same barriers caused by limited collections storage space and facilities. Another barrier is the limited visibility and

accessibility that results from its location in City Hall.

Since 1987 AGM has collaborated with Visual Arts Mississauga on an Annual Juried Show of Fine Art. This partnership has resulted in one of the Gallery's most popular events and represents an opportunity to engage a wide range of artists from graduating students to senior members of the visual arts community. Another innovative partnership is AGM's collaboration with the Blackwood Gallery at the University of Toronto at Mississauga funded by a four-year Ontario Trillium Foundation Grant to develop collaborative programming and audience development strategies.

A strategic priority identified at a planning retreat in the Fall of 2007 is establishing satellite galleries in different parts of the community. Limited progress in implementing these plans has been made to date but there are discussions regarding opening a satellite space in Port Credit in 2009. This vision of satellite galleries could support opportunities for collaborative programming with Museums of Mississauga and Mississauga Libraries.

### Heritage Mississauga

The Mississauga Heritage Foundation (Heritage Mississauga) was founded by a group of volunteers who rescued the Bradley House



Bradley House (photo: Mississauga Image Library)



Art Gallery of Mississauga (Photo: Alik Mikulich)

from demolition in 1959. Although not involved in operating the museum for many years Heritage Mississauga evolved a new mandate: "To research, record and communicate Mississauga's heritage." The organization does this by responding to requests for information from the community and delivering a range of programs that include a quarterly newsletter, historical exhibits, lecture series, educational outreach

These heritage bodies do have clearly delineated functions but sometimes miss important collaborative opportunities. With the recommendation to transfer the Museums and Heritage Planning to the Culture Division, and acknowledging the overall role of the Division in the heritage aspects of culture, the Division should facilitate a review of the roles and responsibilities of all heritage

The potential to develop a specific attraction or project dedicated to Aboriginal heritage was identified by staff as an opportunity to be investigated. Although some thinking has been

1. Cloth Blankets 2. Cloth Petticoats, 3. Piece of Dressing for Moccasins, 4. Shawl Gown, 5. Shawl, 6. Cotton Hirsch, 7. Pattern for Gown, 8. Leggings.

mississauga  
**culture**  
master plan 

full participation of First Nations. The vision described is not a traditional museum but a place that would celebrate First Nation's history and culture in dynamic and creative ways emphasizing a living heritage.

Heritage Mississauga has built a relationship with both the Métis community and the Mississaugas of the New Credit. This relationship has resulted in some well received events and continues to grow. It is time for the City to participate in this collaboration.

### **Culturally Diverse Communities**

A consistent theme in all discussion is the strong interest on the part of City staff and the heritage sector more broadly to respond to Mississauga's growing diversity. Festivals such as Carassauga and the potential to develop new diversity-based festivals or events is also clearly part of Mississauga's heritage. These are examined in more detail in the Cultural Attractions study.

Interest in the heritage and broader cultural sector in the challenges and opportunities associated with diversity is not new. The Peel Diversity Project was an ambitious and far-sighted project completed in 2005 funded by the Ontario Ministry of Culture's Cultural Strategic Investment Fund. The goal was to develop a more integrated arts and heritage community responsive to diversity and

supporting the broad participation of all residents in the community. The Study found that:

- Arts and heritage organizations and tourism operators are not 'diversity ready' and must increase their diversity competency
- Arts and heritage (at least as traditionally defined) may not be a priority of newcomers
- Barriers to participation are systemic and not limited to arts and heritage offerings
- Integration is viewed as desirable but a very long term goal.

### **Digital Technologies**

Digital technologies are being utilized in two major ways in the heritage sector. The first is more effective and efficient management and preservation of collections (a more internal application). The second is the huge potential of digital technologies for expanding community awareness and access to heritage. The heritage sector in Mississauga, though limited in size and resources, is already well advanced in the application of these technologies for both purposes. Much is being done and there is no shortage of ideas or capacity to do more if resources were available.

The Historic Images Gallery on the City of Mississauga website features over 3,500

images from the Canadiana Room, Mississauga Central Library, Heritage Cemeteries, Planning and Heritage and Museums of Mississauga. Museums of Mississauga's work in digitalizing collections is widely respected in the museum field. They are active participants in the Canadian Heritage Information Network (CHIN) and the Virtual Museum of Canada. These agencies are among the most respected agencies internationally in their fields signaling Mississauga is already making strong use of these technologies.

Museums of Mississauga has over 3,000 artifacts digitalized and featured on the Virtual Museum of Canada website. It is currently working on a project to develop an interactive website featuring Benares Historic House and its unique artifact collection, as well as an introductory DVD which will provide background information on the museum in a number of different languages. The website and DVD are being fully funded by the Benares Endowment Fund and will be launched before the summer of 2009.

## **C. Cultural Attractions**

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Cultural attractions in Mississauga are defined as local cultural organizations and their programs, and festivals and events. The cultural attractions study prepared for this

report<sup>39</sup> concluded that cultural attractions (outside of festivals) were not sufficiently developed or market ready to form a major part of any tourism strategy.

The Mississauga/Toronto West Tourism Board staff (the two were amalgamated a few years ago) believe that while festivals and attractions have strong appeal to local residents, at present none currently offer a unique enough tourism experience nor attract sufficient numbers of participants to warrant investing in a marketing campaign beyond the city's borders.

### My Mississauga

Mississauga recognizes the place making potential of festivals and celebrations with the launch of My Mississauga in 2006. It is designed to create a great public space in the downtown and specifically to increase public activity on the Civic Square. The program has concentrated on summer events during evenings and weekends in July and August and has recently expanded to June and September. Some winter events are also planned.

With 16 community group produced events and 51 City produced events in 2008, My Mississauga attempts to balance City

programmed events with community-led events featuring music, sport, food and entertainment. Within City Hall, the development and delivery of My Mississauga involves staff from Recreation and Parks, Communications, Facilities and Property Management, Security, the Culture Division, Library, Art Gallery and The Living Arts Centre.

In the public consultation, some residents expressed concern that My Mississauga competed with local events for sponsorship or was too focused on the Civic Square. These comments suggest that My Mississauga could benefit from better communications with some residents and cultural organizations about its key objectives (place making) and its funding strategies.

### Celebrations & Festivals

In January 2008, Council approved the establishment of the Community Cultural Festivals and Celebrations Grant Program (CCFC) to assist both professional and grassroots organizations with costs associated with the presentation of festivals and celebrations to Mississauga residents and visitors. In 2008, fifteen festivals or celebrations shared \$140,000 in grants ranging from \$1,000 to \$40,000.

Recently, the Culture Division carried out a best practices review of 8 Canadian and 3

international programs. The review found that many governments saw financial support to festivals and celebrations as an effective way to achieve a range of outcomes including economic development, partnership development, community development, cultural development and fostering social inclusion in diverse communities.

In November 2008 City Council approved an increase to the per capita allocation to cultural organizations including festivals and celebrations and supported the idea that a portion of the increase to the Arts and Culture Grants program should be dedicated to the CCFC grant stream.

Mississauga festivals or events that had attendance of more than 5000 in 2008 are:

<b>MuslimFest</b>	5,350
<b>Saint Thyagaraja Festival</b>	6,050
<b>Malton Community Festival</b>	7,000
<b>Mississauga Santa Claus Parade</b>	30,000
<b>Port Credit Canada Day</b>	40,000
<b>Streetsville Canada Day</b>	40,000
<b>Southside Shuffle Blues and Jazz Festival</b>	75,000
<b>Mississauga Waterfront Festival</b>	54,000
<b>Carassauga</b>	244,533
<b>Ribfest</b>	90,000

<sup>39</sup> See Appendix H: Cultural Attractions in Mississauga: Needs and Opportunities



The rest of the events can be characterized as small community-based and community-targeted events.

The Cultural Attractions study noted a strength in Mississauga's festivals and events and suggested that there is a strong potential for leveraging these strengths to support cultural development in the city. Some of the festivals identified above could be classified as growing and emerging events that have the potential to evolve in to tourism events<sup>40</sup>. Other events in Mississauga would be classified as community-based events that have a primary community focus and impact as opposed to a tourism focus and impact. These types of events play an important role as a platform for cultural development, the expression of community identity and place-making.

### **Celebrations and Festivals Strategy**

One of the challenges Mississauga faces is developing among its citizens a broader understanding of the diversity that characterizes 21<sup>st</sup> century Mississauga and building a stronger sense of shared identity

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<sup>40</sup> Tourism events are defined as events that are large, compelling to a major market and with high expenditure potential. These events have a high potential for international exposure and the ability to encourage multi-day visits. To be considered a true tourism event, a material share of total participation must come from overnight tourists or visitors.

across the city. A celebrations and festivals strategy could encourage more people to travel *inside* the city at different times of the year supported by a coordinated festival schedule and integrated effectively with the cultural programming of local organizations. A focus on festivals and events could provide strategic direction to an evolving cultural infrastructure policy framework. Rather than pursuing major capital investments in new facilities, a festivals and events approach could address things such as new performance stages in different venues, upgrading electrical systems and other festival requirements. This would complement Mississauga's broadly distributed cultural infrastructure and opportunities to leverage existing investments in libraries, community centres, parks and sports/recreation facilities by integrating cultural facilities and programming opportunities.



Mosaic Festival, 2008 (Source: Desiclub)

To identify how festivals and events could contribute to cultural development goals and key strategic objectives of Mississauga, the Culture Division should lead a study to develop a celebrations and festivals strategy for Mississauga.

## **D. The Creative and Cultural Economic Sector**

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The Creative and Cultural Economic Sector (CCES) is an aggregation of industries and cultural activities that represent a dynamic overlapping of the cultural and the economic. There was no "creative economy" background study commissioned specifically for the Culture Master Plan. However it is still important for Mississauga to understand its creative sector (i.e. industry composition) and assess its role in the process of generating and exploiting ideas in the knowledge economy (i.e. the extent of the value chain) at a number of scales –internationally, regionally and locally.

Of the 500 enterprises that make up Mississauga's creative and cultural economic sector, 87% are small businesses that operate with less than 50 employees. 80% percent of these are creative service enterprises, firms that produce intellectual property with both expressive and functional value, such as ad

agencies, architecture and software design firms.

There are some specific challenges to developing a coherent model to illustrate this sector. The sector's production and consumption relationships; the flow of resources across public, private and non-profit spheres; the tensions that exist at the sector's intersection of social, economic and cultural values require new ways of looking at wealth creation. Equally, the lack of sufficient statistical data on the CCES, particularly at the municipal/regional level, is a significant barrier to gathering effective sector intelligence of the grain and scale to inform effective policy development in cities.

For the purposes of this study, we have used a framework that builds from recent studies by the Works Foundation<sup>41</sup> and National Endowment for Science, Technology and Arts in the UK<sup>42</sup>. It reflects a strategic focus on businesses and services that produce 'cultural products' and provides a useful approach for differentiating the sector based on the ways in

which commercial value is created and where this value is located<sup>43</sup>.

In the Mississauga and broader regional context, the CCES model accommodates emerging municipal and provincial policy frameworks, investment and sector support mechanisms (e.g. industry organizations, training and education programs, etc.) as well as available statistical data. In summary, the CCES is structured around three interconnected layers of activity that range products along a continuum of expressive and functional value:

**Creative Core** – focuses on the production of 'originals' (e.g. visual arts, artisan crafts, and designer-makers) and 'experiences' (e.g. live theatre, dance, and music as well as heritage). Generally produced as one-offs or part of limited production runs, the value of the first set of industries derives from their perceived cultural (or aesthetic) value, exclusivity and authenticity. The second set includes enterprises that focus on the production of 'experiences' and selling access to these for consumers. There are dense inter-linkages between the not-for-profit and for-profit cultural activities in the Creative Core in terms of talent, audiences, ideas and resources.

**Cultural Industries** – focuses on the creative content producing industries, whether private or public, which exploits Intellectual Property (IP) through mass production (e.g. film and television production, broadcasting, record companies, book and magazine publishers, computer games and leisure software).

**Creative Services** - based around providing creative services to clients, earning revenue through fee-for-service and providing IP that has a high degree of both expressive and functional value (e.g. design consultancies, ad agencies, architecture practices and digital media firms).

## The Regional Cultural and Creative Sector

Over the last 5 years, the Province of Ontario has signaled a growing strategic interest in various components of the sector in the GTA. The Ministry of Finance's report *Toward 2025: Assessing Ontario's Long-Term Outlook* identified the 'Entertainment and Creative Cluster' as one of three high potential growth areas in the economy, the others being 'ICT' and 'Business and Financial Services'<sup>44</sup>. In its background research on the new

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<sup>41</sup> The Work Foundation (2007) *Staying Ahead: the economic performance of the UK's Creative Industries*.

<sup>42</sup> NESTA (2006) *Creating Growth: How the UK can develop world-class creative businesses*.

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<sup>43</sup> O'Connor (2007) *The Cultural and Creative Industries: A Review of Literature*. A Report for Creative Partnerships.

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<sup>44</sup> As the CCES is defined to include computer systems design firms, some overlap does occur between this sector and the ICT sector.

Entertainment and Creative Cluster Partnership Fund, the Ministry of Culture identified the region as one of five nationally. Recent studies have set out the size, scale and economic impact of the CCES in the region, including *Imagine A Toronto, Strategies for a Creative City*<sup>45</sup>; Statistics Canada's *Census Metropolitan Areas as Creative Clusters*<sup>46</sup> and Deloitte's analysis of the region's cultural sector<sup>47</sup>. These studies have illustrated the region's CCES as a significant and growing component of the knowledge economy<sup>48</sup>.

### The Creative and Cultural Economic Sector in Mississauga

To capture the scale and scope of the CCES in Mississauga, the annual City of Mississauga Employment Survey was used to generate a preliminary snapshot and analysis of trends over the last decade. In 2007, the CCES represented 12,477 employees or 3.2% of the total labour force in the City of Mississauga<sup>49</sup>.

<sup>45</sup> *Imagine a Toronto, Strategies for a Creative City*, Gertler, Tesolin, Weinstock, 2006

<sup>46</sup> *Census Metropolitan Areas as Creative Clusters*, Statistics Canada, 2004

<sup>47</sup> *Economic Contribution of Toronto's Cultural Sector*, Deloitte, 2005

<sup>48</sup> See Appendix B: A Framework for Understanding the Creative and Cultural Sector

<sup>49</sup> Some enterprises captured by NAICS code 541510 (Computer Systems Design and Related Services) do provide intellectual property with high levels of expressive and functional value (e.g. custom software development, web page design) and therefore qualify as creative services, while others do not (e.g. data

significant 'creative, cultural and new media' clusters in addition to Montreal, Vancouver, Ottawa-Hull and Calgary.

Between 2001 and 2007, CCES employment grew by 37% however each sub-sector experienced varying growth trajectories. Led primarily by public sector employers (e.g. libraries, museums and archives), the Creative Core has also exhibited substantial growth in the Performing Arts. The Cultural Industries experienced the only decrease (-8.0%), with sub-sector employment in the publishing industries contracting significantly.

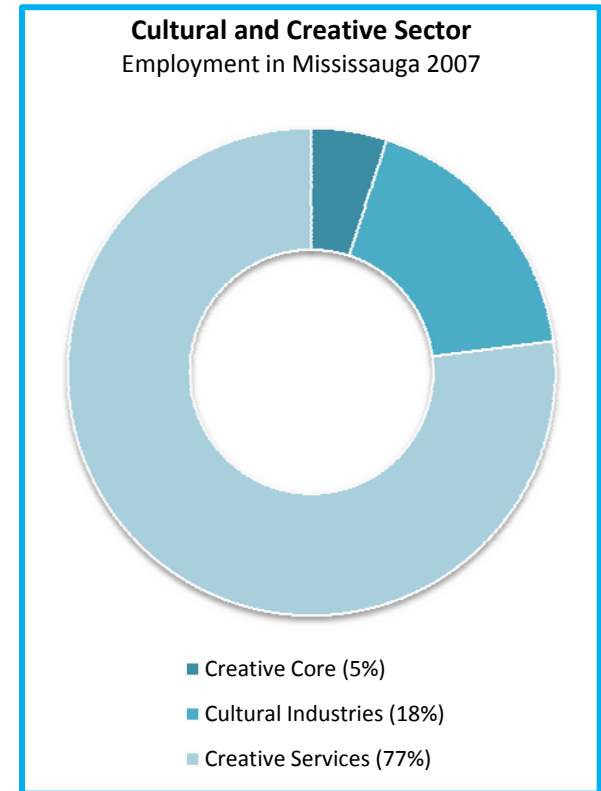
Creative Services' total employment figures increased by 52%, particularly within the Computer Systems Design and Related Services industries<sup>50</sup>. Significantly, Architectural Services was one of the only Creative Service sub-sectors that lost considerable employment (-44%).

### The Creative Core

According to the 2007 Employment Survey,

management/processing). Also, some firms are engaged in both creative and non-creative services. As the Cultural Resources Database does make these distinctions, the total number of creative service enterprises is inflated by the presence of non-creative Computer Systems Design and Related Services firms. A satellite account has been created to allow the firms in the 541510 category to be viewed separately from the rest of the database.

<sup>50</sup> Similar to Statscan Labour Force Survey, the City of Mississauga Employment Survey does not differentiate Digital Media companies that are active in gaming and interactive software from more general Computer Systems Design.



there are 45 enterprises employing 592 people. The Creative Core is dispersed throughout Mississauga and does not exhibit any substantial clustering. This sector has exhibited little or no growth this decade. The largest employer in this sector is the City of Mississauga Central Library with 142 employees. The Musical Theatre and Opera companies (Living Arts Centre and Royal

Conservatory at Adamson Estate) and Theatre (except Musical) companies (Stage West) are the second and third largest firms with staff ranges between 40-60 employees. The majority of independent artists, writers and performers have between 1-4 employees with only one firm possessing 5-9 employees. 53% of the Creative Core is found in the following industries: libraries, archives, historic and heritage sites, museums and non-commercial art museums and galleries.

### **Cultural Industries**

According to the 2007 Employment Survey, there are 61 enterprises employing 2,265 people. Concentrations of Cultural Industries exist in the employment districts along Highway 401, as well as Dixie and City Centre. Newspaper Publishers possess the most firms among all the Cultural Industries (21%) - 58% of the enterprises had targeted audiences for the South Asian community. The size of these firms ranged from 5 to 25 employees. The largest employer was found in the Television Broadcasting category with one large firm employing close to 600 people. The Motion Picture and Video Production group had the second largest clustering of firms (19%) and second highest number of employees (520 employees). Although the Cultural Industries have an established group of firms with employee sizes of over 100+ workers (12%), the majority of all companies in this grouping

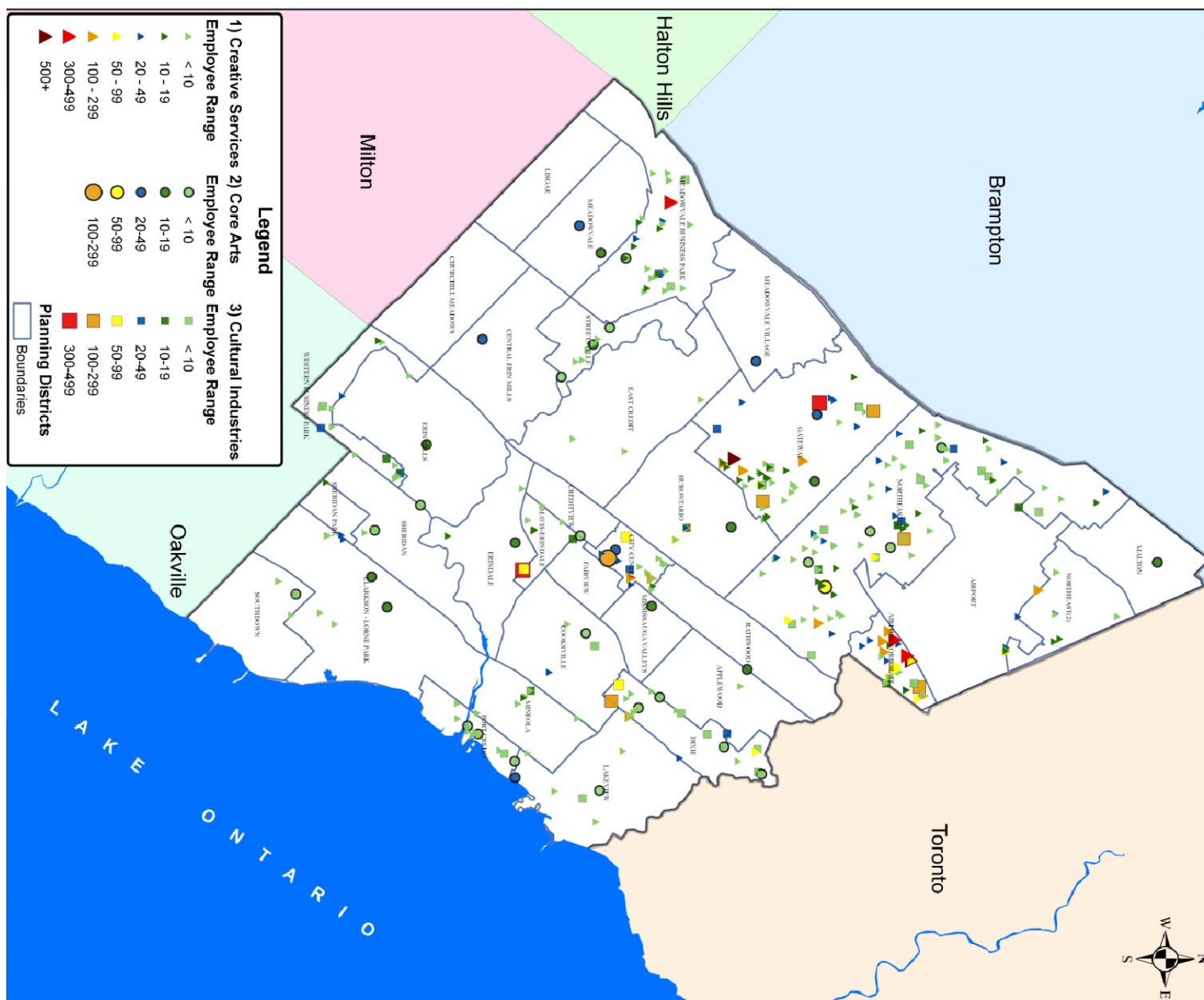
remain small enterprises with less than nine employees (48%).

### **Creative Services**

According to the 2007 Employment Survey, there are 394 enterprises employing 7,998 people. Strong concentrations of Creative Services exist in Gateway and Northeast Employment Districts where location decisions may be influenced by proximity to the airport and commercial rates. Some concentrations exist as well in Meadowvale Business Park, Streetsville and Port Credit. 56% of all firms in all the Creative Services has less than 9 employees, with the largest majority of firms with less than 4 employees. There is a large set of medium sized enterprises (32%) with employee sizes of ranging from 10 to 49 employees. Over half (57%) of all the firms in this sector belonged to the Computer Systems Design and Related Services sub sector. A significant number of specialized design services are located in Mississauga, particularly graphic design services comprised of 65 firms, most of which are micro-firms (66%). Similarly, Advertising, Public Relations and Related Services captured a large part of the Creative Services (31 Advertising Agencies).

Data Source: City of Mississauga Employment Survey

Data Source: City of Mississauga Employment Survey



## E. Cultural Nodes and Districts

An important application of cultural mapping is the identification of cultural nodes. We have defined Cultural nodes as places with notable concentrations of cultural resources. They are also places with an urban structure that is well suited to support cultural resources: walkable streets, an attractive public realm, a mix of uses that cater to a diversity of needs, and good access to public transit.

Cultural resources, such as cultural facilities and creative enterprises of a scale appropriate to their surroundings, contribute to the development of compact mixed use neighbourhoods. They support economic activity and play a key role in creating the engaging, lively and richly textured places where people want to live and visit. Accessible and affordable cultural activities and facilities play a central role in creating vibrant, inclusive and livable communities; contribute directly and indirectly in supporting both the daytime and evening economy; reflect and celebrate the culture, histories and traditions of the community and create social environments which support community building.

The Cultural Resources Database identifies several areas in Mississauga with noticeable concentrations of cultural resources, including Cooksville, Clarkson Village and Meadowvale Village. To illustrate the application of the

database and mapping tool to inform strategic planning in Mississauga, the Culture Master Plan study has selected three nodes (which correspond to nodes in the Growth Management Strategy) that display the most distinctive concentrations of cultural resources in the city. These are: City Centre (Mississauga's downtown and the core of its Urban Growth Centre), Port Credit and Streetsville (characterized as "urban villages"). Together, these three nodes account for 245 of Mississauga's 1,500+ cultural resources. The GMS identifies the **Urban Growth Centre** as becoming a vibrant and diverse Downtown for Mississauga, with the highest densities and the greatest mix of uses in the city.

The Growth Management Strategy (GMS) proposes that **community nodes** be developed as mixed-use areas that will be "the gathering place for the adjacent residential neighbourhoods and contribute to the identity of the community. In addition to shops and stores, other uses such as community facilities, cultural centres, and places of religious assembly, social services, recreational facilities, offices and housing will be directed to nodes."

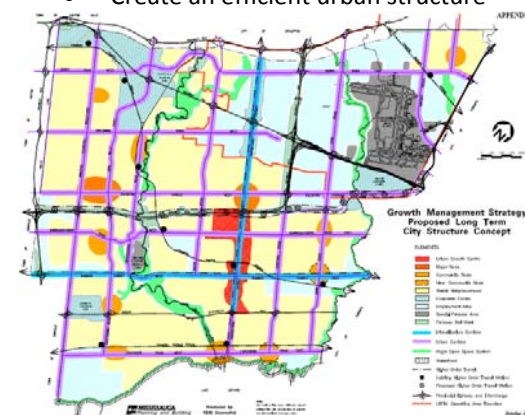
The Urban Growth Centre (UGC) is divided into four precincts. Of these, the City Centre Precinct has the highest concentrations of cultural resources.

### **Growth Management Strategy**

The Growth Management Strategy (GMS) is a land use and transportation plan that will guide and manage growth in Mississauga until at least 2031, by which time an estimated additional 70,000 persons and 50,000 jobs will have to be accommodated in the city. It has been developed in part to meet the goals of the Province's Growth Plan for the Greater Golden Horseshoe. The GMS acknowledges the importance of protecting valued natural and cultural heritage, while at the same time fostering intensification and redevelopment. It identifies nodes and corridors as specific policy areas where growth is to occur throughout the City.

The GMS is founded on the idea of sustainable living and is guided by four strategic directives:

- Build complete communities
- Protect and enhance the environment
- Maintain a strong economy, and
- Create an efficient urban structure



Growth Management Strategy  
Proposed Long Term City Structure Concept

### City Centre's Urban Form

The GMS identifies City Centre as Mississauga's institutional and cultural core. It is an area which has room to evolve considerably, as about 9% of the land is vacant and has been slated for high-density mixed use development<sup>51</sup>. City Centre is also a regional transportation and shopping node, boasting the Square One mall, major avenues Hurontario and Burnhamthorpe, a GO Transit Station, and a hub of local transit routes.

With a vision for an urban structure that supports vibrant street life and active commercial uses, City Centre has the potential to become an ideal environment to support additional cultural resources.

### Cultural Resources in City Centre

The cultural resource database accounts for more than 90 cultural spaces, facilities and organizations in the City Centre. It is a place for commercial movie theatres and public art galleries. It is home to several ethnic and faith-based community groups, as well as over a dozen software design firms. City Centre boasts outdoor performance spaces like the Civic Centre Square and Central Library Square, and indoor performance spaces in both large

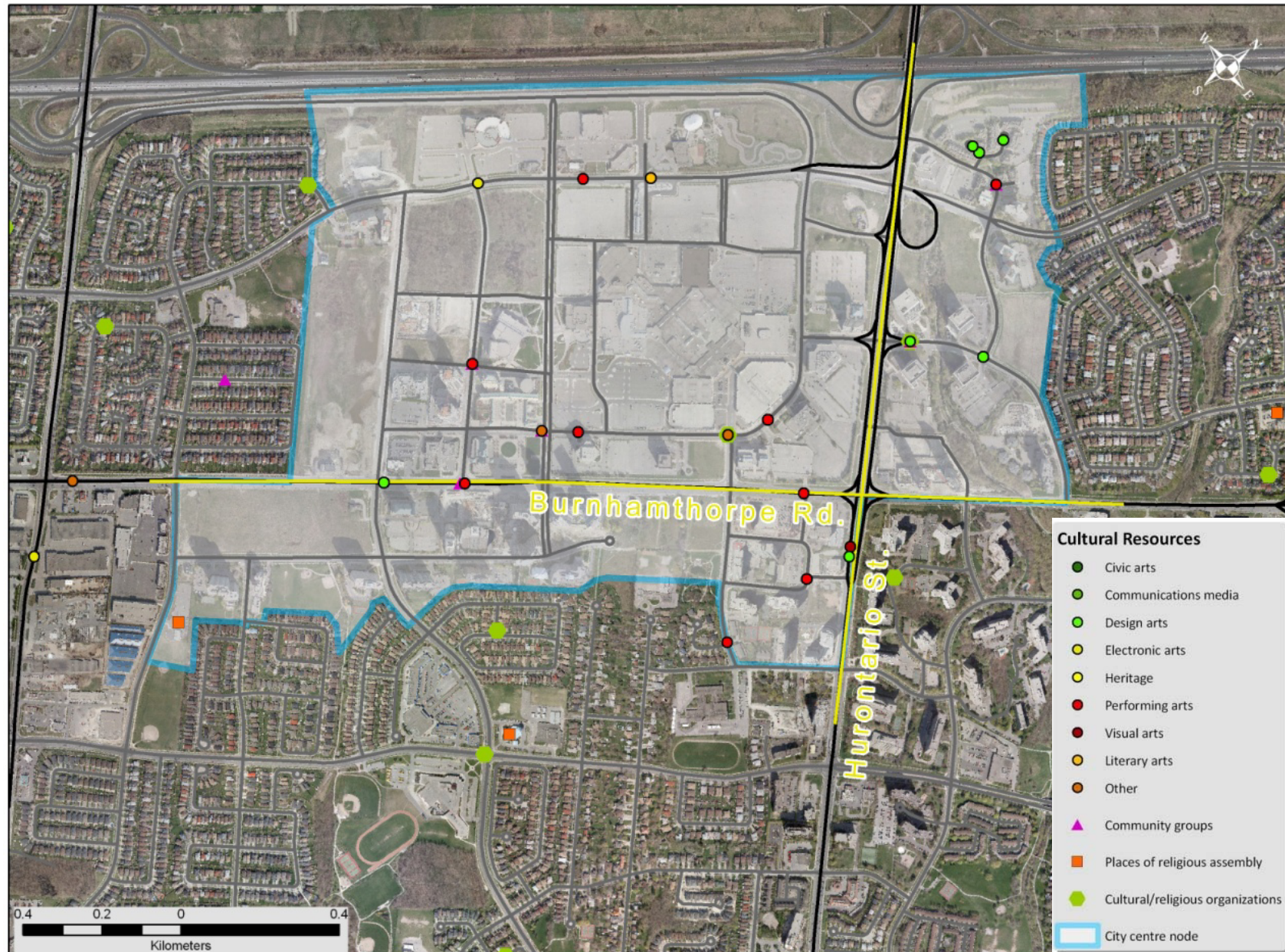
formal venues like the Living Arts Centre and smaller informal venues like local pubs. City Centre is a host to many events, including My Mississauga, which held more than 70 gatherings in 2008.



<sup>51</sup> Sustainable Living: A Growth Management Strategy for Mississauga, op cit.

## Cultural Resources in City Centre

Source: Cultural Resources Database (CRD)



### **Community Nodes**

Two community nodes in Mississauga are home to high concentrations of cultural resources in Mississauga. Both these nodes are identified by the GMS as “Traditional Villages”: Port Credit and Streetsville.

### **Urban Form in Port Credit and Streetsville**

These traditional village nodes were established in the late 18<sup>th</sup> and early 19<sup>th</sup> century<sup>52</sup>. Their “village-feel” is defined by a grid street pattern, with short walkable blocks, and a main street serving as the spine for most activities (Lakeshore Blvd in Port Credit and Queen Street in Streetsville). Having evolved over such a time has allowed these areas to develop an intricate mix of building types and uses. This has enabled the development of stable commercial areas, with diverse street-level retail activity.

Each of these nodes is in close proximity to a GO Transit station and multiple Mississauga Transit routes. Although there is variation in housing types and population densities, both nodes also have a substantial residential base within and just outside their boundaries<sup>53</sup>.

These characteristics are helpful to creating an environment within which cultural resources can thrive.



Port Credit (Photo: Karen Zabawa)



Streetsville (Photo: Karen Zabawa)

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<sup>53</sup> Sustainable Living: A Growth Management Strategy for Mississauga, op cit.

### Cultural Resources in Streetsville

The cultural resources database accounts for over 50 cultural spaces, facilities and organizations in Streetsville. Literary arts are strong in Streetsville, with a few independent book stores, a public branch library as well as the Croatian Canadian Library. There are music and fine arts schools and studios, as well as a small number of design and marketing firms that operate in Streetsville. Most significantly, Streetsville boasts more than twenty designated heritage buildings. Streetsville is also host to many events, including its own arts festival, the Founder's Bread and Honey Festival, and a large Canada Day celebration.



Streetsville



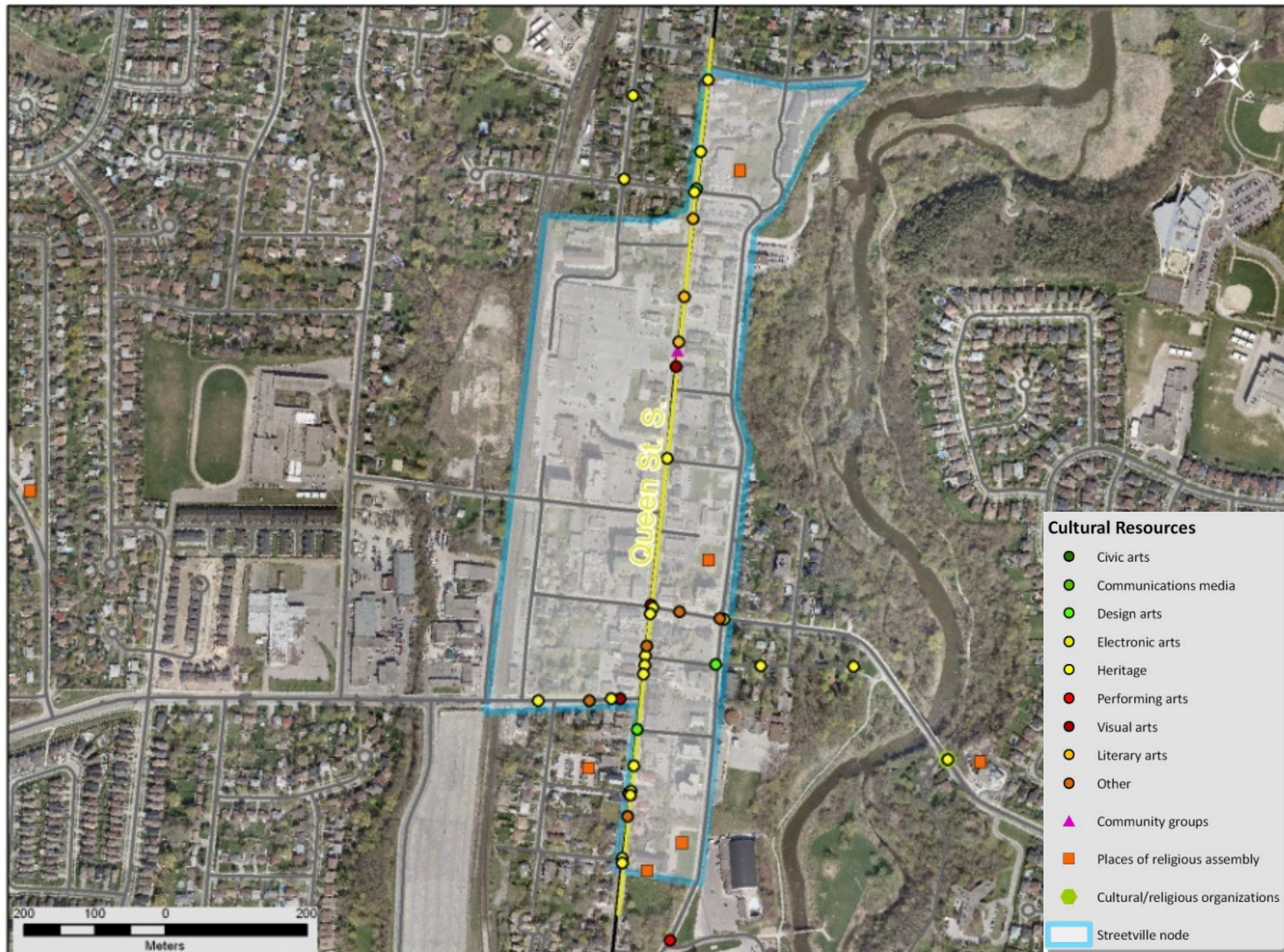
Canada Day (Photo: Karen Zabawa)



Graydon House (Photo: Scott Henderson)

## Cultural Resources in Streetsville

Source: Cultural Resources Database (CRD)



## Cultural Resources in Port Credit

Over 90 cultural spaces, facilities and organizations have been identified in Port Credit by the cultural resource database. The area's dozens of heritage buildings and art galleries stand out as notable assets, as well as a strong base of community, arts and faith-based organizations. There is a modest creative and cultural industry presence, with a few architecture firms, software and interior design firms that operate in the community. Venues for performances range from local pubs, to church halls, to J.D. Saddington Park on the Waterfront. There are also dance schools, a music academy and the Montessori School, an elementary school that takes a creative approach to education.

Many events also take place in Port Credit, including the Busker Festival, the Southside Shuffle Blues and Jazz Festival, and the Waterfront Festival.



Port Credit (photo: Rolf Hicker)



Canada Day (photo: Mississauga Image Library)



Southside Shuffle (photo: Alan Skeoch)

## Cultural Resources in Port Credit

Source: Cultural Resources Database (CRD)



## F. Public Engagement, Survey & Analysis

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### Public Engagement

Public engagement activities for the Culture Master Plan were designed to build upon the momentum and findings of the extensive consultation work done through “Our Future Mississauga”, which engaged over 100,000 people through a variety of mediums. The main focus of engagement was the Public Workshop, held on October 22, 2008. More than 130 people participated in the workshop, including arts, culture and heritage organizers, artists, architects, developers, residents associations, educators, City staff and politicians. The purpose of the meeting was to provide information and seek feedback on a series of ideas and opportunities that were being developed to inform the development of Mississauga’s Culture Master Plan. The following are the key messages received as feedback from participants<sup>54</sup>.

- **Mississauga has a strong base of arts, culture and heritage organizations that should be supported and strengthened.**

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<sup>54</sup> All the feedback received by participants during and following the workshop can be found in full detail in Appendix F.

But there is a lack of awareness about many groups and activities, and there have been duplicated efforts to share the same information or provide the same service. This has resulted in decreased participation and cancellation of many initiatives. It has proved difficult to “get the word out” and Mississauga needs ways to increase the exposure of its cultural activity.

- **An important role for the City should be to connect, facilitate and promote arts, culture and heritage activity in Mississauga.** In becoming a central source for information on cultural resources, the City can act as a “one stop shop” to connect producers and consumers of culture. Much of this can be achieved by leveraging and expanding the City’s online presence to include interactive components (e.g. blogs and social networking) and a searchable database of cultural resources. The City should steer away from providing programming (e.g. putting on festivals) because this puts the City in direct competition with many organizations that already offer a range of programs. The City should instead focus on supporting these organizations.
- **There is a significant need for affordable space** in which cultural activity can take place. Information about the availability of spaces should be widely available, including underused facilities such as schools, universities and churches. New projects must take into account the need for studio/work space, performance space, storage and administrative space. These could successfully be integrated into facilities that are shared by many organizations.
- **Mississauga’s built environment is seen as uninspiring.** Many City by-laws unintentionally act as a barrier to cultural events, venues and the creative use of public space. In order to help create a more attractive, functional and inspiring public realm, Mississauga needs to implement a public art policy, should reinstate programs like “Mississauga in Bloom” and should work with developers to create the space needed for independent stores, cafes and other ground level uses that people are aching for.
- **The City should establish partnerships with key sectors** that have important contributions to make in supporting arts, culture and heritage activity. For example, by acting as a central pool for sponsorship, the City can coordinate with major private donors to broaden financial support for

cultural activity. By partnering with educational institutions, the City can help in the development of specialized training in cultural and creative industries, as well as help bring attention to the wide range of programs and services already offered through schools, colleges and universities in and around Mississauga.

### PRIZM Analysis

PRIZM is a powerful consumer segmentation system that classifies Canadians into one of 66 lifestyle types. Developed originally as a marketing tool for the private sector, PRIZM is increasingly being used by the public and voluntary sectors. The Recreation and Parks Business Development Branch at the City of Mississauga acquired PRIZM as a tool to help assess leisure services, products and events in the city. One of the business lines examined was community programs in Dance, Drama and Music.

PRIZM has been used by the *Mississauga Library System* to analyze 300,000 library card holders. Library users overall were found to be an essentially homogeneous group by basic socio-demographic characteristics. This kind of basic demographic information on issues such as income and education is not new information for libraries; it has been collected

and analyzed for many years. What is new with PRIZM is the insight into social values.<sup>55</sup> PRIZM results from Dance, Drama or Music Programs and from Mississauga libraries provide an important point of reference for examining audiences of the so called 'signature' groups that were a strong focus of the work of the Mississauga Arts Review Taskforce.

Four organizations provided useable data in the timeframe requested to be analyzed and reported on here: Visual Arts Mississauga, Mississauga Arts Council, Orchestras Mississauga, and Mississauga Choral Society.

An analysis of audiences and supporters of 'signature' arts groups suggests their audiences are characterized by high levels of income and education; longstanding residence in the community; and low levels of diversity. This profile is broadly consistent with the PRIZM analysis of participants in Dance, Drama and Music community programs and, more broadly with audiences / participants in other Recreation and Parks community programs.

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<sup>55</sup> The project is being seen as a pilot project for the Southern Ontario Library Service and will be profiled at the Annual Conference of the Ontario Library Association early in 2009.

### General Population Survey

The General population survey elicited 460 replies. A caveat concerning all survey findings is the likelihood that those individuals most apt to respond to the survey may very well be those more predisposed to either support or participate directly in arts, culture and heritage activity. Other factors worth noting are: more females (66%) than males (34%) responded; youth and seniors were underrepresented in the respondents at 14.6% and 6% respectively; most respondents were in the 45-54 age group (27.5%); 83% of respondents had completed university or college; 66% had lived in Mississauga for 10 years with 41.5% living in the city for more than 20 years. Respondents overwhelmingly reported English as their mother tongue (75%); and self identified as Canadian (37%), European (29%), and Asian (14.5%)<sup>56</sup>.

### Results

#### Factors Affecting Participation

The most often cited factors affecting participation in cultural activity were (in order of importance) cost/price, lack of time and inadequate information or publicity. Other

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<sup>56</sup> For more information on the General Population Survey or the Prizm Analysis, see Appendix I: Audience Assessment

factors included distance to events, the participation of friends and family, the nature or content of the event, and weather. In an open-ended question inciting other factors people cited lack of programs for families and children, lack of access for people with disabilities, weak or lack of public transit and inadequate or overly-expensive parking.

### General support and participation

A high percentage of respondents (43%) indicated they participated 'a lot' in cultural activity, while 37% said they participated a little. Of those that do not participate 7.7% (a significant percentage of the remaining responses) indicated they support the City's involvement with only 2.2% indicating they did not support this involvement.

### Participation in types of activity

A number of the categories of activity (Playing video games, Anime or other digital activity; Using Facebook, You Tube and other social networking tools; watching TV or going to films with friends) do form part of the larger cultural and media context for Mississauga but are activities less able to be affected or influenced by levers available to the City; within the more traditionally defined categories of arts, culture and heritage activity levels of participation (highest to lowest) are as follows:

Participation in types of activity	
1	Visiting a library
2	Interest in local history and community heritage
3	Attending live music, theatre or dance performances
4	Festivals
5	Visiting a museum or art gallery

In response to a question related to arts, culture and heritage activities not currently available in Mississauga the following were among the most frequently noted issues.

- **Living Arts Centre (LAC)** serving the community – among the most frequently cited issues was the opinion that the LAC needs to act as a hub, supporting local arts, culture and heritage activity through more affordable space/rental costs.
- **Stronger protection of heritage buildings** – consistent with strong levels of interest and participation in built heritage many called on the City to direct more attention and support to built heritage.
- **More art in the community** – more art in parks and urban spaces/ places was called for combined with stronger attention overall to urban design and aesthetics of the public realm in Mississauga.
- **Professional performing arts** – more opportunities to experience professional theatre (most frequently cited), music and dance
- **Broader story of local heritage and culture** – strong interest in a new museum or expanded programming in existing museums telling a broader story of Mississauga's history and culture.
- **A stronger and more visible art gallery** – this was a strong message but not one that was necessarily linked to the vision of a larger central gallery (the Art Gallery of Mississauga has identified opportunities associated with satellite galleries).
- **Diversity and arts / culture / heritage programs** – more attention is needed to profiling Mississauga's diverse cultures through existing institutions/programs and new groups and activity; a particularly strong interest was expressed in the rich story of Aboriginal people in Mississauga.
- **Tourism and tourism attractions** – while cultural tourism opportunities were mentioned it is the absence of attention to these issues that was striking; the focus was much more on the importance of culture to the local community; in this context a goal of establishing Mississauga as a 'world class arts and culture destination' should be examined carefully.
- **Little or no mention of creative industries and/or digital media** – also notable in its absence was any degree of attention to creative industries in general and new digital media in particular.

Other frequently cited issues identified as relevant to the Culture Master Plan:

- **Strengthen awareness and promotion** – the lack of local media poses a major challenge; better coordinated marketing and promotion efforts are critically important
- **Strengthen networking and resource sharing** – arts, culture and heritage groups must work together to strengthen capacity and organizational sustainability; a stronger base of information on local organizations and activity is an important part of this strategy
- **Cost of space** – the high cost of space for all cultural activity (studios, live/work space, exhibitions, rehearsals, storage, administration, etc.) is a major challenge for all organizations
- **Events that are widely spread across the city** – while there was no strong opposition expressed to programming at City Hall attention should be paid to the availability of opportunities and activity across the community

# 3

## Strategic Directions

### 1. Strengthen Arts, Culture and Heritage Organizations

#### Increase Funding Available to Cultural Organizations, including Festivals and Celebrations

The low level of funding (by national standards) available to arts, culture and heritage groups in Mississauga contributes to a range of difficulties identified by the Arts Review Taskforce in 2005. Inordinate effort on financial survival and administrative issues rather than artistic creation; lack of support for new projects that support diversity in the arts and lack of a strong funding base on which to leverage financial support from other sources were mentioned by the Taskforce. Based on recent conversations that the Culture Master Plan study team has had with many groups, these are still issues in the arts and culture community.

In October 2008, at the request of the Mayor and the Office of Arts and Culture, the study team completed a report<sup>57</sup> that examined how to improve the organizational strength of arts, culture and heritage organizations in Mississauga by implementing best business practices and measures to improve the financial security of these groups.

The report concluded that without stable funding, organizations cannot retain the staff and volunteers necessary to build capacity and create the foundation for growth. Without being able to retain professional arts staff and committed long term volunteers it is very unlikely that organizations will be able to undertake the process of strengthening management and governance capacity. This affects not only the signature groups referred to in the Taskforce report but a whole range of important arts, culture and heritage organizations in Mississauga including festivals and celebrations. The report concluded that at the 2008 level of municipal funding, it is not reasonable to expect that the established arts organizations, much less the other important emerging arts, heritage and cultural organizations in Mississauga will be able to achieve long term organizational sustainability.

<sup>57</sup> See Appendix J: Funding Culture and Building Financial Stability, October 2008

#### Recommendation #1

That the City of Mississauga increase the per capita financial allocation to cultural organizations, including festivals and celebrations, from \$1.50 to \$3.00 over the next four years beginning in 2009. This will raise the combined Arts and Culture Grants Program and the Festival and Celebrations Grant Program (excluding city owned cultural facility operation costs) by \$940,700 at the end of year four.

#### Create an Art Stabilization Fund

In the October 2008 report, the Culture Master Plan study team proposed that Mississauga immediately take steps to develop a community arts stabilization and working capital program. Community based and private sector led, the arts stabilization program will work in conjunction with an enhanced arts and culture grants program, to address funding and capacity issues that are of immediate concern to the arts and culture community in Mississauga.

#### Recommendation #2

That the City of Mississauga endorse the Mississauga Arts Stabilization Fund and direct the Culture Division to work with corporate and community leadership to facilitate the development of the program.



## Why Mississauga Needs an Arts Stabilization Fund

The major organizational challenges facing Mississauga's arts and culture groups are, for the most part, the result of structural funding problems – not enough operating funds, a lack of working capital (the difference between current assets and current liabilities that provides the cash reserve a business needs to grow or take advantage of artistic opportunities) and a lack of broad community based funding especially from the private sector.

Arts, culture and heritage organizations in Mississauga need more than steady annual operating funding from a variety of sources to achieve leadership stability and to fulfill their artistic missions. While an increase in municipal grants and timely technical assistance grants for arts and cultural groups and community celebrations and festivals will send an important signal about the City's commitment to financial stability, they alone are not enough to secure the long term viability of the cultural economy in Mississauga. Cultural organizations also need professional arts staff and committed long term volunteers to be able to undertake the process of strengthening management and governance capacity.

The City of Mississauga should see the current

situation as a strategic opportunity to encourage selected arts, culture and heritage organizations to diversify their funding sources and volunteer recruitment, strengthen their organizational capacity in order to be able to realize their creative potential. The vehicle for this strategic initiative is an arts stabilization program. Arts stabilization in Mississauga will perhaps more importantly, create a pathway for the private sector to connect with the arts, culture and heritage community in a way that does not always rely upon City Hall.

### Recommendation #3

That the City of Mississauga pledge an amount of \$300,000 in 2009 to the arts stabilization fund to kick start the fund and set an example to the private sector and other orders of government.

To achieve this, the City of Mississauga should be a significant contributor to, and the Culture Division should play a leadership role in, facilitating the development of a community based private sector led arts stabilization program.

### Recommendation #4

That the Culture Division convene a roundtable session with representatives of the private sector, voluntary sector and other orders of government to introduce the arts stabilization concept and map out implementation steps.

### Recommendation #5

That the Culture Division convene an information session about arts stabilization with representatives of the arts and culture community and specifically organizations who have received arts and culture grants in 2008.

The program would provide organizational assessments, deficit reduction incentives and working capital grants to arts and cultural organizations that agree to strengthen their fundraising, marketing, financial systems, board recruitment and programming capacity. When coupled with a strong commitment to a strategic plan and business plan, the stabilization process will, in 3 to 5 years time or less, create working capital reserves and the organizational capacity to allow arts groups to realize creative and artistic opportunities and invigorate their organizations and leadership.

### Recommendation #6

That the Mayor host a session convened jointly with the Economic Development Office and the Culture Division to brief representatives of Fortune 500 corporations headquartered in Mississauga and any other selected corporate representatives on the benefits of the arts stabilization program and fund raising initiative.

## Realign Institutional and Administrative Arrangements to Support a Broader Vision of Heritage in Mississauga

### A Broad Vision of Heritage

There was strong support in the public consultations for a broadened vision of heritage to reflect the diversity of heritage resources in Mississauga and the City's recognition of their importance in the community. Mississauga's heritage bodies do embrace a holistic approach to heritage which considers the physical, historical (or associative) and contextual aspects of both cultural and natural heritage values. However, new and more collaborative institutional and administrative arrangements are needed to better pursue a broader scope of activities. A unifying vision is needed to connect different heritage disciplines and program areas. It must form an integral part of the larger vision of culture set out in the ACMP.

### Staffing and Organizational Structure

Stronger collaboration and synergies would be served by transferring the Museums and Heritage Planning to the Culture Division. Under the common leadership and vision of the Division, the City can develop a more coordinated approach to seizing opportunities in heritage, and make a unified case for

needed resources. The roles of staff in both functions are to be maintained in this shift.

#### Recommendation #7

That Museums be moved to the Culture Division.

#### Recommendation #8

That Heritage Planning be moved to the Culture Division.

Legislative changes and public expectations have increased demands on heritage planning efforts, but resources have not been made available to meet these. Additional staff resources are needed in Heritage Planning to keep up with current needs and demands and to develop future opportunities.

#### Recommendation #9

That additional heritage planning staff be retained to support a more proactive approach that can meet increasing demands on heritage planning functions.

The Museums will require additional financial and staff resources in order to fulfill its goals to broaden its collections, to offer more off-site exhibits addressing a wider range of themes, and leverage Museums of Mississauga's pioneering work in the use of digital technologies.

#### Recommendation #10

That additional financial resources and Museum staff be retained to support expanded programming efforts.

### Coordinating Mechanisms

The Heritage Advisory Committee currently focuses on the designation of heritage buildings. However its existing mandate extends beyond this to include public awareness and heritage interpretation. Therefore this report recommends that the scope of activity for the Heritage Advisory Committee should be expanded beyond built heritage to include heritage advocacy and promotion.

#### Recommendation #11

That the scope of activity of the Heritage Advisory Committee be broadened to include a stronger role in heritage awareness and promotion and that it be provided with adequate levels of staff to support this role.

### Align Responsibilities / Improve Synergies

With the recommendation to transfer the Museums and Heritage Planning to the Culture Division, and acknowledging the overall role of the Division in the heritage aspects of culture, the Division should facilitate a review of the roles and responsibilities of all heritage organizations and areas of collaboration with



the library. The goal of this is to ensure improved alignment and synergies.

#### Recommendation #12

That the Culture Division facilitate a review of the roles and responsibilities of all heritage organizations and areas of collaboration with the library.

## 2. Encourage Community Celebrations and Festivals

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### Create a Festivals and Celebrations Strategy for the City of Mississauga

Celebrations and festivals are an important expression of culture and community in Mississauga. Where they are successful, they are built on partnerships between government, community and the private sector. They have the potential to become platforms for a wide range of cultural and heritage expression and establish a sense of pride for communities. As they grow and develop, celebrations and festivals have an important contribution to make to the creation of a shared identity for Mississauga. In the future they will create a powerful tourism draw and a significant economic impact.

A major finding from research and public engagement is the depth of Mississauga's

strengths in festivals and events and the strong potential for leveraging these strengths to support cultural development in the city. Festivals ranked highly in levels of interest and participation of all arts, culture and heritage activity in Mississauga in the General Population Survey.

Given the potential for celebrations and festivals to contribute substantially to the cultural development goals and key strategic objectives of Mississauga, the Culture Division should lead a study to develop a Celebrations and Festivals Strategy for Mississauga. The study would identify ways to ensure that the longer term strategic benefits of City support for celebrations and festivals are being realized in communities throughout the City.

The responsibility for festivals and the development of a festivals strategy currently lies with Recreation and Parks. The Culture Division and Recreation and Parks need to approach a review of the issue of celebrations and festivals on a joint and collaborative basis. An "events based programming initiative" like My Mississauga that focuses on place-based outcomes has a different set of benefits than community based events that can be linked to year round cultural activity and community based programming.

#### Recommendation # 13

That the Culture Division take the lead in a study to develop a Celebrations and Festivals Strategy to identify and assess the ways that festivals and celebrations can contribute to the broad cultural development goals of the City, assess ways in which the City can provide non-funding support to festivals and celebrations.

Specifically, the strategy could assess whether the City might facilitate or provide:

A "one stop shop" to navigate approvals, simplify interactions with the City and access other non-funding support

Coordinated marketing and promotion

A better awareness of the City's framework for the use of outdoor parks

A coordinated sponsorship program

Shared administrative space for festival groups and other arts and heritage organizations

Measures to improve municipal assets and resources such as upgrades to electrical systems and new performance stages in public spaces

Administrative structures and staffing requirements including impacts on parks staff. Whether the City should be directly involved in organizing events

Potential events that could take place in parts of the city not currently served by existing events

Efforts might also be made to develop new events or programming to address the needs of youth and diverse populations, opportunities for programming in winter and other traditional "slow" periods in the year.

#### Recommendation # 14

That the responsibilities for festivals and celebrations currently residing in Recreation and Parks be transferred to the Culture Division following the completion of the Celebrations and Festivals Strategy.

### 3. Strengthen Cultural Infrastructure

#### Develop a Policy and Management Framework for Cultural Infrastructure Development

There are many cultural facilities and sites in the City of Mississauga (see Appendix E for inventory) and the analysis carried out for this study concludes that there is a wide range of needs for material improvement and development.



#### ROLE OF CITY IN CULTURAL INFRASTRUCTURE DEVELOPMENT AND MAINTENANCE

<b>City Manager's Office</b>	
Culture Division	Provides grants to arts, culture and heritage organizations including capital grants. Aside from grant allocation, the Culture Division does not currently have a specific mandate relating to cultural facilities and sites
<b>Corporate Services</b>	
Facilities and Property Management	Facility design, engineering, service, maintenance, energy management and security operation
Material Management (Revenue & Material Management Division)	Goods and services purchasing for the corporation as well as operation of the City's central supply service and disposal of surplus or obsolete goods
<b>Planning and Building</b>	Responsible for the land development approval process and long-range strategic planning
<b>Community Services</b>	
Recreation and Parks	Primarily programming responsibilities. (Includes programming for facilities such as Meadowvale Theatre, and Museums of Mississauga as well as parks & urban forestry). Facilities are responsible for their own custodial services
Planning, Development & Business Services	Planning and development of Community Services' facilities, parks and gardens Conservation and monitoring of properties designated under the Ontario Heritage Act including built heritage, cultural landscapes and heritage conservation districts
Library Services	Oversees City's 18 branch libraries

The study found that there is no specific policy framework or coordination mechanism for the development of cultural facilities and sites in Mississauga through which to address these immediate needs for material improvement or to guide longer range planning.

The study makes it clear that in their reliance on community leadership and initiative, private and philanthropic funds and multi party ownership, the approach to the development of cultural facilities differs from the development of other municipal capital projects.

#### Recommendation #15

That the City of Mississauga develop a specific policy framework for cultural infrastructure by July 2010 and that no significant decisions be made about cultural facility development until policy framework is in place.

#### This policy framework should include:

##### Definition of cultural facilities

Acknowledgement of the role of cultural facilities in artistic development

Acknowledgement of the role of cultural facilities in community development

Identification of a well defined process for cultural facility development in Mississauga

Adoption of minimum standards for all cultural facilities in Mississauga

Provision of investment to create capacity for cultural facility development in Mississauga civic administration

#### Recommendation # 16

Given the City's current position with respect to declining capital reserves, that the priority for capital funding of cultural infrastructure within the funding allocated in the 2008 – 2017 Capital Program forecast be reviewed in 2010 with a view to determining an available amount for cultural infrastructure for the 2011 year through to the end of 2020.

Through the course of this study, the study team received a consistent message about the need for affordable rehearsal and storage

space. Public consultations brought about the idea of creating a shared storage facility for the Library, Museum and Heritage organizations. The study team recommends that all ideas like these be considered and evaluated as part of the development of the cultural infrastructure policy framework.

#### Develop Cultural Infrastructure that is Community Driven and Neighbourhood Focused

The findings of this study suggest that Mississauga is underserved by cultural infrastructure and that the existing cultural infrastructure is poorly distributed in relation to where people live and the communities with which they identify. There appears to be no rationale for cultural facility distribution overall within the city - as there is for branch libraries, parks, schools, recreation centres and other community amenities. Further, there also appears to be no rationale for how cultural resources might be deployed in individual neighbourhoods either as amenities or as contributors to a critical mass of complementary uses which create a desirable destination. As Mississauga works to create complete communities it is important to acknowledge that local cultural identity can be reinforced and enhanced through the development of local cultural infrastructure.

Therefore the study recommends that cultural development in Mississauga should be community driven and neighbourhood focused. Integrated planning and the creation of local partnerships are key principles in this recommendation.

#### Recommendation # 17

That cultural development in Mississauga be community driven and neighbourhood focused.

But the development vision for Mississauga's anchor cultural infrastructure should be a different one that stresses outreach and engagement: e.g. satellite galleries for the Art Gallery of Mississauga; traveling exhibitions and community-based programming with the Museums of Mississauga; leveraging opportunities presented by digital media and web-based program delivery vehicles – such as the leading work in digitizing collections by the Museums of Mississauga, etc.

#### Create Capital Project Capacity in the Culture Division

The City's capital project capacity lies within the Facilities and Property Management division, under Corporate Services. This function is organized to deliver capital projects which are managed and funded by the City.

Since cultural infrastructure projects are typically multi-party ventures, the City will require additional expertise and a new approach based on a community development model.

#### Recommendation # 18

That the cultural infrastructure development capacity be created by the end of 2010.

The drive to build cultural facilities tends to come from its users and it tends to be specific to an institutional need. Cultural facilities don't just come to a community, they have to be built through community leadership that brings municipal, provincial, federal, philanthropic and private sectors to the table to deliver a "one-off" project (e.g. Log House project at the Bradley Museum). This study recommends that the City recognize the special circumstances that surround opportunities for cultural facilities development and create the appropriate expertise in cultural capital outreach in the Culture Division.

#### Recommendation # 19

That the City create expertise in cultural capital outreach and advocacy in the Culture Division to help generate, facilitate and support the multi-party approach that typifies the development of cultural facilities.

The purpose and role of this person is to take a proactive approach, outreach to the community, identify needs and "shake the trees". This person requires a mandate and the experience to seek out projects in partnership with the community leadership and philanthropic donors.

Not all cultural facilities developed in this manner would necessarily be City owned facilities. This person would also act as an advocate regarding projects like recreation centres or schools, which may not be specifically cultural, to make suggestions about incorporating spaces that could be user friendly to cultural activity (e.g. multipurpose rooms). The Culture Division is the most appropriate place to build the City's capacity in cultural infrastructure outreach and advocacy.

#### Data Collection and Monitoring

In order to develop a capacity to assess what ought to go where and accumulate and preserve institutional memory about functionality and good practice, the study recommends that the Culture Division work with Facilities and Property Management to create specialized capacity for data collection and monitoring.

#### Recommendation # 20

That the Culture Division collaborate with Facilities and Property Management to ensure the creation of a specialized capacity for data collection and monitoring of cultural facilities and capital projects, and that the data be integrated with other City GIS initiatives.

#### Working jointly, the Culture Division and Facilities and Property Management will apply this expertise in a number of ways, including:

Create and maintain cultural infrastructure tracking tools (using GIS technology) and integrate all cultural data with other City GIS initiatives

Develop a format for a Project Charter and ensure that each project has such a defining document before it proceeds

Develop a format for a procedural handbook for cultural infrastructure projects and update the handbook continually

Develop a format for project logbooks and maintain a logbook for every project

Under the City's policy umbrella and with the appropriate expertise, the Culture Division becomes the City's agency for cultural infrastructure with mandate to provide:

- Liaison with all City departments
- Liaison with all other public sector stakeholders
- A facilitator role in new project execution
- Progress reporting on all new projects



- Operational reports on all City owned cultural facilities and sites
- Capital development reports on all City owned cultural facilities and sites

#### Recommendation # 21

That a budget allocation in the order of \$100,000 be allocated for external resources for capacity building. A further allocation will be required to address the lack of communication related to cultural facility development and utilization. Communications vehicles such as interactive websites may be part of a larger communications strategy for the entire cultural sector. A budget allocation will be required.

### Review Capital Program and Forecast Capital Investment

#### Recommendation # 22

That a ten-year forecast for investment spending for the development of new cultural facilities be prepared for inclusion in the City's 2011 capital budget.

Once cultural infrastructure policy is developed and expertise in this area is created within the Culture Division the implications for capital investment must be determined. This will include identifying needs for new cultural facilities.

In addition, the Culture Division will need to work closely with Facilities and Property Management, as well as Park Development to understand the specific needs for repair and rehabilitation of existing city owned cultural facilities for inclusion in the capital budget.

### Commission an Independent Review of the Living Arts Centre (LAC)

#### Recommendation # 23

That a ten-year forecast for investment spending to repair and adaptively reuse existing facilities be prepared by July 2010 for inclusion in the City's 2011 capital budget.

The cost of performing venues at LAC was a strong theme in all Culture Master Plan consultations. A comprehensive examination of issues related to the Living Arts Centre (LAC) falls outside the mandate of this study. However, the LAC is a central and critical piece of the cultural infrastructure of Mississauga. It is a key element in the future of the visual and performing arts in Mississauga and to a range of cultural partnerships (e.g. private sector corporations, Boards of Education). The LAC is also a central piece in the plans for an Entertainment District as part of the vision for the downtown precinct and the emerging

vision for Downtown 21. Certain critical governance issues that were raised in the Arts Review Task Force recommendations in 2005 have not been addressed.

To align the future role of the LAC within the context of this broader cultural plan, a review of the LAC is recommended. This should be conducted by an independent body to ensure a balanced approach that takes into account the public's opinions, the knowledge of the LAC staff and Board of Directors and an understanding of how similar major arts facilities operate in Canada.

#### Recommendation # 24

That Mississauga commission an independent study to review the LAC and make recommendations about its future role within the context of the Culture Master Plan. This should be completed by the end of 2009.

The terms of reference of the study should, at a minimum, include;

- the governance structure of the LAC
- the programming model
- the budgets of the LAC, and a value for money assessment
- operating issues
- capital issues
- an analysis of some comparable facilities

## 4. Build Partnerships and Increase Collaboration

### The Culture Division becomes a Connector/Facilitator/Collaborator

To achieve the strategic initiatives outlined in this plan (e.g. to strengthen cultural infrastructure at the neighbourhood level, build capacity for cultural organizations, rewire and strengthen the flow of information about cultural resources and activities, leverage public and private sector development and cultural resources to create artful, livable communities) will require that the Culture Division adopt new ways of working. A role for the Culture Division as a connector, facilitator, collaborator and builder of strategic partnerships both inside City Hall and in the broader community was well supported at public consultations. It is certainly in line with the transition that many local government departments are making in Europe and North America from a traditional “planner-provider” model to the role of a “convener/broker/enabler”.

As a relatively new entity in City Hall, the Culture Division has an opportunity to build partnerships and create new methodologies of strategic collaboration.

#### Recommendation #25

That a five year review of the Culture Master Plan be undertaken by the Culture Division beginning in 2014.

### Create a City Interdepartmental Culture Team

To integrate culture within and between municipal government departments – to add the cultural lens to the way city staff view their roles and responsibilities, will require interdepartmental approaches and collaborative working relationships. The Culture Division should establish an interdepartmental culture team to champion the cultural lens, support collaborative working relationships and advise on measures to effectively use cultural resources to achieve Mississauga’s strategic goals.

The team would be composed of the following members:

#### City Manager’s Office

- Director of Strategic Initiatives
- Director Economic Development

#### Community Services

- Director Recreation and Parks
- Director Library Services
- Director Planning, Development and Business Services

#### Planning and Building

- Director Policy Planning
- Director Development and Design

- Director Strategic Planning and Business Service

#### Corporate Services

- Director Communication
- Director, Information Technology
- City Solicitor
- Director, Facilities & Property Management

#### Transportation and Works

- Director, Transportation and Infrastructure Planning

It is envisioned that sub committees of this group would be convened to provide advice and support to specific initiatives. Some of which are:

#### Policy Framework for Cultural Infrastructure Development

#### Cultural Resources Database

#### Cultural Mapping Partnership

#### Cultural Facilities Capital Project Database

#### Culture Report Card (indicators report)

#### E-map working group

Cultural resources application for E-maps

#### Communications Strategy for the Cultural Sector

#### Cultural Nodes Working Group

Pilot project to test the use of planning tools, incentives, supports and partnerships in specific communities to achieve strategic objectives



#### Recommendation # 26

That the City establish an interdepartmental culture team to support collaborative working relationships and provide advice on measures to effectively use cultural resources to achieve the City's strategic objectives.

### Rename the Mississauga Office of Arts and Culture

This plan embraces a broad definition of cultural resources that includes creative industries and services, cultural spaces and facilities, natural and cultural heritage, programs and activities. As the department responsible for planning how cultural resources can be used to support the strategic objectives of the City, it is important that the name of the department reflect a broad understanding of culture and cultural resources. The phrase “arts and culture” has the effect of narrowing the focus of the division's mandate and not acknowledging the importance of the heritage sector. Inevitably it leads to a long list of additions ... “arts, culture and heritage”; “arts, culture, heritage and festivals and celebrations”.

As culture and cultural resources are seen to be an increasingly important part of the municipal tool kit for community development and wealth creation, the focus has shifted from the component parts (arts, heritage) to

the whole. If the focus of the division is culture and all that it encompasses – the vibe, values and virtuosity that is expressed through both the tangible (e.g. artistic performances, exhibits, festivals, architecture) and the intangible (e.g. shared experiences) - it should be reflected in the name.

#### Recommendation # 27

That the name of the Office of Arts and Culture be changed to the Culture Division.

### Create a Network of Cultural Partnerships in Mississauga

#### Mississauga Arts Stabilization Board

The City of Mississauga has seized a strategic opportunity to encourage selected arts, culture and heritage organizations to diversify their funding sources and volunteer recruitment and strengthen their organizational capacity in order to be able to realize their creative potential. The vehicle for this initiative is an arts stabilization program.

An arts stabilization program is community based and private sector led. It is not part of any government agency and ought not have elected officials on its Board of Directors. Arts stabilization in Mississauga will create a pathway for the private sector to connect with the arts, culture and heritage community in a way that does not always rely upon City Hall. To support the development of the

Mississauga Arts Stabilization Board, the Culture Division will convene a roundtable session with representatives of the private sector, voluntary sector and other orders of government to introduce the arts stabilization concept and map out implementation steps. (See Recommendation #4)

#### A Festival and Events Roundtable

Partnerships between local government and wider community and business spheres are the way that cultural activity is generated. Festivals are built on partnerships between government, community and the private sector; they are platforms for a wide range of cultural and heritage expression; they establish an identity that can create a powerful tourism draw and a significant economic impact. The Culture Division should be seen primarily as an enabler, supporter and facilitator of these kinds of events rather than as the principal funder.

(See Recommendation #13)

Working with Recreation and Parks through the development of Celebrations and Festivals Strategy, the Culture Division has the opportunity to create a Festival and Events Roundtable initially to provide input into the development of the strategy but perhaps as a collaborative working group in the longer run. The roundtable may be able to work toward establishing an arrangement among festivals

and events to share administrative facilities and services. This idea was raised a number of times in the public consultation sessions and strongly supported by participants.

#### **Museum/Library/Art Gallery Partnership**

An example of collaborative working relationships is the possibility of a Museum/Library/Art Gallery partnership that would significantly expand the reach of heritage programs and services. Another specific initiative could be a shared Collections Storage Facility.

#### **Cultural Mapping Partnership**

The Cultural Mapping Partnership is a multi-partner vehicle for ongoing collaboration between all major stakeholders of the cultural database and mapping initiative, including data providers, data holders and application developers (see Strategic Direction 5 – Strengthen the Flow of Information).

#### **Working with the Boards of Education and local BIA's**

The importance of arts, cultural and creative education as a central and growing dimension of cultural policy is reflected in the established and comprehensive policies and programmes in San Jose and Broward County and as emerging policy priorities in Milton Keynes,

Austin and Vancouver<sup>58</sup>. In these three cities, each with a new 2008 Culture Plan, the potential role of arts and cultural education in economic, sustainability and social inclusion contexts is highlighted and the need for arts, education and business to partner to support learning agendas is highlighted.

#### **Working with Faith Communities and Ethno-cultural Organizations**

The importance of developing cultural policy and programs that serve culturally diverse communities is highlighted by all five comparator cities. The development of a Festivals and Events Roundtable and the consultation to support the policy work around a cultural infrastructure development framework create two opportunities to work with faith communities and ethno-cultural organizations in Mississauga.

Collaboration, within the arts and cultural sector; between the arts and cultural sector and the wider creative community; between local government departments; between different tiers of government and between the public, private and third sectors is a recurrent theme across the policies and in practice in all five cities. This is reflected in models of

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<sup>58</sup> See *Emerging Trends & Issues from 5 Comparable Cities* in Section 2.

governance and strategic overview in, for example, Austin and Vancouver; in the development and delivery of substantive programs of work, for example San Jose's approach to Arts Education and in the approach to supporting the creative economy in all five cities.

#### **Recommendation # 28**

That the Culture Division reach into the community to develop a network of cultural partnerships and that it reports in the Cultural Report Card (see Recommendation #33) the number of cultural partnerships that have been created and how effective they are as participants in cultural policy development and decision-making.

#### **Develop Clear Leadership Roles and Responsibilities in the Arts Sector**

Clear leadership roles and responsibilities will be a key element of increasing the effectiveness of collaboration and partnerships in the cultural sector in Mississauga. The Culture Plan suggests that a revamped Mississauga Culture Division develop strategic partnerships both inside City Hall and across the broader community as well.

The Mississauga Arts Council has identified the development of partnership opportunities as a key element of their strategic plan. The Mississauga Arts Council identifies its role as

an advocate, uniter, collaborator & facilitator for and of the arts. Its mission includes undertaking and facilitating arts related programs and services and acting as a source of expertise to the community. Through the MARTY's it plays a significant role in the recognition of artistic achievement.

The Culture Division should work collaboratively with the Mississauga Arts Council to ensure that roles and responsibilities of the arts sector are aligned in a way that ensures the most effective use of resources. A review would also help identify where there are opportunities for cooperation or collaboration and where duplication can be avoided.

#### **Recommendation # 29**

That the Culture Division facilitate a review of leadership roles and responsibilities in the arts sector in collaboration with the Mississauga Arts Council.

## **5. Strengthen the Flow of Information**

Throughout the public consultation process, stakeholders repeatedly identified their concern about the lack of information about cultural activity and resources in Mississauga. They indicated that there needs to be a central

source for this information and that the City has an important role to play in connecting, facilitating and promoting arts, culture and heritage activity in Mississauga.<sup>59</sup>

While Mississauga has many communications and media outlets that convey information about cultural activity and resources (e.g. The City's Community Events Calendar, the Active Mississauga recreational programming brochure, Mississauga News' Arts & Entertainment section, Mississauga Arts Council's calendar of events) none of these successfully acts as a "one-stop-shop" for arts, culture and heritage information.

### **Create a Cultural Resource Database**

The study team has worked with City staff<sup>60</sup> to create a cultural resource database and a cultural mapping capability. The City will be able to use these resources to expand its searchable database of cultural resources and its online presence to include interactive components (e.g. blogs, online maps and social networking).

<sup>59</sup> See Appendix F: October 22 Public Workshop Report

<sup>60</sup> City staff that worked with the CUI were Dave Marion, Manager, Geomatics Richard Pierce, Project Leader, Enterprise GIS, Bruce Scott, Supervisor, LIS Client Support, Geomatics, Scott T. Anderson, GIS Analyst, Geomatics Gary Jung, Application Developer, IT Enterprise Mark Warrack, Heritage Coordinator, Annemarie Hagan, Museums, Don Mills, Director, Library Services

As noted in section 2, the database and mapping capability have two broad applications:

1. As a powerful tool for supporting evidence based planning and strategic policy decisions, and;
2. As a tool for marketing and audience development. The CRD can be used to connect people to information about arts, culture and heritage resources and activities. Cultural mapping can be used as the interface for people to search and view cultural resources on a website.

#### **Recommendation # 30**

That the Culture Division work with Geomatics and Information Technology to maintain and improve the cultural resource database (CRD) on an ongoing basis.

Throughout the course of the study, considerable progress has been made among City staff toward building the collaborative relationships essential to the development and ongoing maintenance of the cultural resource database. The study recommends that the Culture Division dedicate staff resources to continuing to develop the database and the mapping and reporting tools. A Project Leader in the Culture Division ought to be assigned this task. Their initial responsibility would be to

develop a business plan that identifies the resources required to implement and maintain the cultural database and mapping initiative.

The business plan would at a minimum assess the resources required to support Management and Technical Capacity in the Division, the managerial resources required to convene and maintain relations with database and mapping stakeholders inside and outside the City; promote awareness, use and growth of the cultural database and mapping, promote the policy applications of the cultural database and cultural resources and their role in achieving strategic corporate goals in Mississauga.

Technical expertise would be required to identify data needs and appropriate sources; liaise between data providers, data holders and application developers; develop the capacity to carry out benchmarking research and provide data for a regular cultural report card.

#### Recommendation # 31

That the Culture Division develop a business plan that identifies the resources required to implement and maintain the cultural database and mapping initiative including support for the Cultural Mapping Partnership, a regular cultural indicators report card, and the development of online maps (E-maps).

## Create a Cultural Mapping Partnership

The Cultural Mapping Partnership is the vehicle for ongoing collaboration between all major stakeholders of the cultural database and mapping initiative, including data providers, data holders and application developers. It is an information sharing and implementation forum convened by the Culture Division that would share cultural resource information, sources and protocols, and insight, new opportunities, technologies and best practices. The following list of stakeholders inside and outside the City would form the initial membership of the Cultural Mapping Partnership. The partnership is already under development as meetings bringing together many of these stakeholders have taken place through the development of this study.

#### City Stakeholders

Library Services
Facilities and Property Management
Recreation and Parks
Heritage Planning
Geomatics
Economic Development
Policy Planning
IT Enterprise
Museums

#### Recommendation # 32

That the Culture Division convene a Cultural Mapping Partnership as the vehicle for ongoing collaboration between all major stakeholders of the cultural database and mapping initiative, including data providers, data holders and application developers from city departments, the private and community sectors.

It is quite likely that the City of Mississauga will see a considerable benefit in maintaining the CRD for its application in planning and policy support and decision-making. The Culture Division may want to assess the utility of establishing an agreement with the Mississauga Arts Council whereby MAC would use the CRD to connect people to information about arts, culture and heritage resources and activities. The CRD and cultural mapping can be used as the interface for people to search and view cultural resources online.

#### Private and Community Sector Stakeholders

Mississauga News
University of Toronto at Mississauga
Mississauga BIAs
Mississauga Arts Council
Heritage Mississauga

#### Resident Stakeholders

Ratepayer, Community and Special Interest Groups
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The ongoing operation of the CRD will require collaboration between the Culture Division, Geomatics and Information Technology as well as organizations and departments that supply data on a regular basis. Roles and Responsibilities are:

1. A project leader will champion the CRD and mapping initiative. It is recommended that this person be in the Culture Division.
2. Data providers are the City departments and external organizations that are sources of cultural resource data.
3. Data holders host the database on their computer systems and support the updating and maintenance of the database. It is recommended that this role be taken on by the Geomatics department.
4. Application developers build the systems that allow the cultural database to function on E-maps. It is recommended that this role be taken on by the IT department.

### Produce a Regular Cultural Report Card

Using the cultural resource database as its primary source of information, the Culture Division ought to produce a report card on a regular basis (perhaps every year). The report card would identify the achievements of the Division, assess Mississauga's cultural vitality and chart progress in key areas of cultural

activity (e.g. creative industries, festivals and celebrations, tourism, arts, culture and heritage) against established benchmarks

#### Recommendation # 33

**That the Culture Division report on a regular basis (every year) beginning in 2010 on:**

1. the number and distribution by planning district of cultural facilities and spaces owned by the city, not for-profit and private sector.
2. the number of employees by cultural sector (e.g. creative core, cultural industries, creative services)
3. employment in CCES as percentage of total employment in Mississauga
4. the number of enterprises that are in the CCES as a percentage of total enterprises in Mississauga
5. the number of enterprises in creative core, cultural industries and creative services
6. revenue generated by the CCES as a percentage of City GDP
7. revenue leveraged from increased funding for cultural organizations and events
8. the number of cultural resources in each planning district / ward
9. the number of hours public cultural spaces and facilities are in use as a percentage of the time they are available
10. the number of and attendance at city funded cultural events
11. the number of new events (including festivals and celebrations) funded by the City
12. per capita investment in culture comparing Mississauga with other selected cities

according to a series of topics, indicators or measurements selected by the Culture Division.

Recommendation # 33 sets out 12 indicators on which the Division should report. The Division may wish to replace some of these indicators with others more in line with its emergent strategic objectives; however, an effective indicator report should not have more than a dozen measures.

### Develop an E-maps Application for Cultural Activity and Resources

Mississauga's E-maps initiative is a well-developed tool that provides public access to information about the City's resources through a web-based mapping application.

Developing a cultural resource application for E-maps will be an important component to increasing the flow of information as it will become the interface for viewing Mississauga through a cultural lens: for residents, for tourists, for City staff and politicians, for community-based and professional producers and consumers of culture. It is a dynamic tool, allowing users to interact with the map to get the information they want.

### The cultural resources application's features would include:

- **A map-based interface:** on which base layers such as streets, political boundaries and other geographic features serve as the map's foundation, on top of which layers of cultural resources appear as icons on the map. The icons can be designed to represent the type of cultural resource being viewed, the size of a facility or the number of employees in an enterprise.
- **Search engine and results fields:** allows users to perform queries to find the cultural resources they are looking for.
- **Cultural categories:** allowing resources to be isolated or combined, to be viewed in layers or searched according to categories of cultural resources.
- **Links:** Every cultural resource on the map (and its corresponding search result) can be linked to additional information, including descriptive text, pictures, videos, and websites. For example, Mississauga's online collection of historic images could be linked to the E-maps application, allowing these assets to be viewed alongside the present-day cultural context.

Building the E-maps application will take time. Once a business plan has been developed and there is certainty on what the application will include, it may take 6-9 months for the application to be developed, and up to a year for it to be fully integrated due to the

availability of staff resources and the procedures (legal and City policy) that must be followed.

Some information in the cultural resources database, such as detailed information about private enterprises or heritage properties, cannot be shared with the public. It is likely that two mapping applications will be created:

- 1) An internal mapping application for City staff which includes the entire breadth of information contained in the cultural resources database.
- 2) A public mapping application that contains all non-sensitive information about cultural resources.

#### Recommendation # 34

That the Culture Division convene a sub-working group of the Cultural Mapping Partnership, comprised of representatives of Geomatics, IT, Economic Development, Recreation and Parks and Policy Planning as required to facilitate the development of a cultural resource application for E-maps. The goal is to have a functioning application on the Mississauga website by 2010.

### Develop Mississauga's Online Presence

A message emerging from many participants in the public engagement process is that

Mississauga's website is a strong tool that could be greatly improved as a means of communications if it were more interactive and provided a portal for discussion about culture amongst Mississaugans.

It is recommended that the City develop its online presence by creating a culture website. With the interactive benefits of web 2.0 (the evolution of web culture that has led to social-networking sites, media-sharing sites, blogs and live feeds), the City can partner with existing providers of cultural news and events, as well as provide a place for user-created content and dialogue. The City's culture website would host functions that relate to City cultural initiatives (such as the E-maps application), as well as link to various outside sources, allowing it to become the 'one stop shop' for information on culture.

It is recommended that existing online providers of cultural information, such as Mississauga Arts Council, 905 ArtTalk and Mississauga News, be part of a working group to develop this website.

#### Recommendation # 35

That the Culture Division convene a working group to develop an interactive culture website that will be a central hub for cultural news and events, including a portal to the E-maps application for cultural resources.

## 6. Identify Cultural Nodes and Create an Artful Public Realm

### Establish a Pilot Project to Support Cultural Resources and Activities

Cultural nodes are places in Mississauga with notable concentrations of cultural resources. Cultural resources like cultural facilities and creative enterprises of appropriate scale contribute to the development of compact mixed use neighbourhoods. They support economic activity and play a key role in creating the engaging, lively and richly textured places where people want to live and visit.

Accessible and affordable cultural activities and facilities play a central role in creating vibrant, inclusive and liveable communities; contribute directly and indirectly in supporting both the daytime and evening economy; reflect and celebrate the culture, histories and traditions of the community and create social environments which support community building.

All five comparator cities that the study team examined have made a strategic priority of maximising the potential of arts and culture to lead or make a significant contribution to downtown revitalization and / or, densification

and to support cultural tourism. Vancouver is planning the development of a Cultural Precinct in the downtown core while the City of Austin Downtown Arts Development Strategy reflects on the importance of retaining identity and sense of place in the redevelopment process. Challenging their “suburban” images, San Jose and Milton Keynes have invested in the development and / or restoration of cultural facilities as a focus for downtown revitalization and the development of a 24 hour, vibrant culture. Broward County has a longstanding commitment to support cultural tourism, an area currently being developed by both Vancouver and Austin.

The downtown precinct and the community nodes of Port Credit and Streetsville are communities with notable concentrations of community resources. The purpose of this section is to identify some planning tools, incentives and supports that could be used to achieve specific outcomes in these areas. This is not to suggest that these tools ought not to be used in other areas of Mississauga, only that a concentrated effort in some specific areas may yield a transformative effect in the shorter run.

#### Recommendation # 36

That the Culture Division select a cultural node as the site for a pilot project to test the use of planning tools, incentives, supports and partnerships to support cultural resources and activities in a specific community.

### Community Improvement Plans

A Community Improvement Plan (CIP) is a flexible tool that allows a municipality to define the specific needs of a community and to choose from a wide range of programs that can address those needs. Using Community Improvement Plans, a municipality can focus its resources and offer incentives to achieve public benefits in targeted communities.<sup>61</sup> Mississauga could use CIPs to guide the development of cultural nodes in Mississauga. CIPs could state the City’s intent to officially designate cultural nodes, and serve as the planning and implementation framework, from which a number of cultural initiatives can flow. Some of these initiatives would be municipally-driven while others would be incentive-based.

<sup>61</sup> Ministry of Municipal Affairs and Housing. Community Improvement Planning Handbook. June 2006.

### Municipally-driven initiatives

- Acquiring and selling municipal land
- Building and rehabilitating municipal facilities
- Amending zoning bylaws
- Building infrastructure works (public works as public art)

### Incentive-based initiatives

Providing incentive grants and loans to:

- Preserve and adaptively reuse heritage and industrial buildings
- Initiate façade improvement programs for commercial buildings
- Create an artful public realm
- Convert spaces for commercial/cultural uses

### How

Community Improvements Plans are enabled by Section 28 of the Planning Act. They are created by City Council, which passes a bylaw designating a specific area as a community improvement project area. Depending on the nature of the programs the CIP proposes to undertake, approval may also be needed from the Minister of Municipal Affairs and Housing.

## Form-Based Zoning

Form-based zoning is a model gaining increasing attention in the U.S. and Canada. It is an emerging method for regulating development that has the primary goal of

achieving a specific urban form. It does so by creating a predictable public realm and focusing on controlling physical form instead of land uses<sup>62</sup>. Unlike urban design schemes or guidelines, form-based zoning is a regulatory tool that can be enforced by a municipality. Mississauga has been reviewing form-based codes and is considering implementing this type of regulation as it develops its District Policy Reviews<sup>63</sup>.



Illustration: Steve Price

<sup>62</sup> Daniel G. Parolek, Karen Parolek, and Paul C. Crawford. Form-Based Codes: A Guide for Planners, Urban Designers, Developers, and Municipalities. John Wiley & Sons. Hoboken, New Jersey. 2008.

<sup>63</sup> Mississauga Corporate Report. Overview of Form-Based Codes. June 23, 2008.

**Form-based zoning codes consist of four main components:**

**An illustrative plan** sets out a vision for the area.

**The regulating plan** sets out the zones in which different building types are permitted throughout the plan area. It works hand in hand with the building form standards.

**The building form standards** set out the regulations for the form and features of buildings, and relationships between building types.

**Public space standards** set out design regulations for elements of the public realm such as sidewalks, roadways, plantings, street lights and street furniture.

Form-based zoning models have also included architectural standards, administrative standards for evaluating development proposals, and a glossary that defines any unfamiliar language.

### Form-based zoning as a tool for cultural development

Form-based zoning creates an opportunity to help define and strengthen the identity of a cultural node, by having it permeate through the style and features of its buildings and its public realm.

The experience of a street can be significantly enhanced by the creation of a great public realm, with attractive and functional street furniture and lighting, cycling amenities, trees, planters, and gathering spaces. This also encourages the potential for cultural activity to take place on the street and nearby.

#### **Recommendation # 37**

That the Culture Division convene a pilot project advisory group with representatives from at least Park Planning, Planning and Building (Policy Planning, Zoning, Development and Design); Transportation and Works (Parking, Engineering and Works); Legal Services and the City Manager's Office and local representatives (BIA, Residents' Association, local elected official) to provide advice and support to the pilot project.

### **Remove systematic barriers to the development of cultural activity**

#### **Parking**

Large expanses of surface parking are common in Mississauga, and they often act to stifle cultural activity. Parking lots act as physical barriers, discouraging the movement of pedestrians that is so important to cultural activity in the public realm. Parking by-laws (zoning) can act as policy barriers, by enforcing minimum parking requirements that entail significant costs and can discourage the

establishment of cultural facilities that may not require parking spaces to begin with.

As part of its Plan Review, Mississauga is undertaking a parking strategy with goals that include good urban design and economic development. Efforts will focus on the City's nodes and corridors and a strategy specific to City Centre is already under way<sup>64</sup>.

It will be important for the parking strategy and subsequent area studies to understand the barriers to cultural development that can be created by parking, and to address these by developing more flexible parking strategies.

#### **Recommendation # 38**

That the interdepartmental culture team receives a presentation on the parking strategy and subsequent area studies to understand the barriers to cultural development created by parking and how they can be addressed by more flexible parking strategies.

#### **Sign By-law**

Posters, banners, A-frame signs and many other signs are important means for communicating cultural activity. Mississauga has a by-law that regulates the posting of signs across the City<sup>65</sup>. Stakeholders from the

Culture Master Plan engagement process have expressed frustration with these regulations. The fees associated with acquiring a sign permit are seen as prohibitive and the process is unnecessarily complex<sup>66</sup>.

A review of the sign by-law could make exemptions to enable posterage within cultural nodes and streamline the process of acquiring a permit, when a permit is necessary. A review of Mississauga's sign by-law has also emerged as a recommendation of the Port Credit and Lake View District Policy Review<sup>67</sup>.

#### **Recommendation #39**

That the interdepartmental culture team receives a presentation on a strategy for review of the sign by-law to determine if exemptions to enable posterage within cultural nodes could be made and whether the process of acquiring a permit, when a permit is necessary, could be streamlined.

### **Create an Artful Public Realm**

#### **Public Art**

All five comparator cities reviewed have made substantial, long term investments in Public Art and several are international leaders in the

<sup>66</sup> See Appendix F: October 22 Public Workshop Report

<sup>67</sup> BMI/Pace Architects, MSAi Architects, Poulos + Chung Transportation Engineers. Conclusions & Next Steps – Lakeview and Port Credit Districts. 2008.

<sup>64</sup> Corporate Report. Parking Strategy for Mississauga City Centre – Primary Goals and Objectives Report. June 12, 2008.

<sup>65</sup> City of Mississauga. The Sign By-law 54-02

field. In all five cases these policies recognize the importance of civic leadership in investing a percentage of their capital budgets on public art commission and seek – and in many cases are particularly successful in achieving – equivalent investment from major private sector developers. But more than this all five of these cities have reviewed and renewed their strategies over time, recognizing that Public Art, like all creative practice, is constantly evolving. In Milton Keynes and Broward County the role of art, permanent and ephemeral in the natural environment is a key theme; in Vancouver and Milton Keynes the importance of engaging citizens actively in the development of public art projects is highlighted as a priority going forward.

The City's draft *Framework for a Public Art Policy* reflects on the range of contributions Public Art can make to the quality of both the built and the natural environment with both temporary/ephemeral and permanent artworks, through the contribution of artists to design teams and through the direct engagement of individuals and communities in the Public Art process<sup>68</sup>. It provides good insight on the creation of a Public Art Program and the role of a Public Art Coordinator.

<sup>68</sup> *Framework for a Public Art Policy*, City of Mississauga (2008)

Given the potential of Public Art to have a significant impact on reflecting the character and identity of Mississauga, it is critical that the Public Art Coordinator have the specialist knowledge, experience and administrative support to fulfill the mandate. This coordinator should work in a collaborative manner with other city departments and the community and private sectors to fulfill the mandate and potential of a public art program in Mississauga.

#### Recommendation #40

That the Culture Division retain a Public Art coordinator to implement the Public Art Policy.

The City's evolving approach to heritage preservation, the creation of the Heritage Advisory Committee and the Heritage Register all reflect the importance in Mississauga of preserving the historic built form<sup>69</sup>.

#### Public Works as Public Art

Mississauga is a relatively new city and much of its important public infrastructure is yet to be built (e.g. the Bus Rapid Transit (BRT) system; the Light Rapid Transit (LRT) system). Many of the intersections of major roadways in Mississauga are not yet fully developed and

<sup>69</sup> *Heritage Advisory Committee Strategic Plan*, City of Mississauga (1999)

the City has yet to develop major portions of its waterfront and large sections of its park system. All of this undeveloped public realm is an incredible opportunity to create public works that are artful. This sense of artfulness should be extended into the realm of private sector development as well as has occurred recently with design competitions for residential developments.

#### Recommendation #41

That the Culture Division work with City departments to create pilot project opportunities for artists from a wide range of disciplines to contribute to the design of public infrastructure projects from their onset (e.g. BRT, LRT, waterfront parks, Riverwood, roadways and intersections).

A number of measures ought to be championed by the Culture Division in regard to public works as public art:

- Ensure that the City's Urban Design Guidelines and design review processes set the highest standards for the design of public space and the built environment and seek to encourage innovation in Urban Design.
- Ensure that new buildings of all scales and purposes and delivered by the private, public and / or third sector seek the highest possible architectural standards.
- Enable public knowledge about architecture and design in the built environment to stimulate dialogue and debate and to support innovation.
- Developing opportunities for artists from a wide range of disciplines (fine art / music / digital media etc) to contribute in design teams from the earliest stage in major developments.

## Public Gardens

Great cities have great public gardens. Kariya Park, Jubilee Gardens and Riverwood are important components of an artful public realm in Mississauga. Riverwood, a 60 hectare site has an enormous potential to become a great public garden. According to its master plan, Riverwood will feature four spectacular garden terraces preserved as natural areas; several trails; boardwalks and pathways. The vision of the Riverwood Conservancy is to create a garden park where citizens can find peace and beauty in an environment that respects the ecology of the natural setting, its plants and animals; a place apart from the life of the city; a place that refreshes and restores. Like Brooklyn (Botanical Gardens), Montreal, (Jardin Botanique), Asheville North Carolina, (George Vanderbilt's Biltmore Estate) and Halifax's Public Garden an important part of Mississauga's natural cultural heritage should include public gardens.



Public Art: Burhamthorpe at Duke of York



Visual Arts Mississauga at Riverwood Park

## 7. Attract and Support Creative Individuals

### Affordable Live /Work/ Performance Space

Providing affordable, safe and secure workspace for artists and arts and cultural organizations was consistently mentioned in the public consultations. Most of the comparator cities are moving to support development activity generated by artists or cultural organizations like Artscape does in Toronto. Vancouver is seeking new approaches that include reviewing the regulatory environment to ensure that artist and arts and creative organizations are being enabled to develop property; capacity building within the arts and creative sector and exploring the possible instigation of a creative spaces development organization. Milton Keynes has responded to a lack of creative workspace with the development of a number of multi-tenant and support-service properties and in Broward County, Artspace Minneapolis, has just completed the County's first live/work development as a strategic response to concerns about affordable workspace. In Mississauga, no arts or cultural organizations expressed an interest in becoming property developers. However communities like Port Credit, Streetsville, and the downtown area are consistently identified

as places that people want to live. They also happen to be areas that have cultural resources and a strong potential for the development of more. Measures should be explored to ensure that artists, creative people and cultural activities and the kind of commercial activities that thrive in such an environment are part of the development mix of these communities. While these communities will likely experience increased development and intensification pressures, this may create opportunities to use planning tools to provide affordable space to artists and cultural organizations.

#### Recommendation #42

That the Culture Division lead the project advisory group in looking at ways to use planning tools to secure affordable and accessible live/work space for artists and cultural organizations in Mississauga.

### Identify Opportunities for Training / Mentorship / Incubation

Four of the comparator cities directly provide or support the delivery of targeted business services to support creative entrepreneurs. San Jose, Milton Keynes and Broward County have developed a range of entrepreneurial and business skills training services for individual creative entrepreneurs and small creative businesses delivered either directly by local

government or by an intermediary agency supported by local government. Broward County has recently introduced focused leadership training – a model that the City of Vancouver is considering as part of the approach to capacity building in the sector identified in the Cultural Facilities Priority plan. The City of Austin's Loan Guarantee Fund enables access to vital capital for individual creative entrepreneurs and micro-businesses and offers a range of services to support the emerging technology (including digital media), music and film sectors.

In Mississauga, the Mississauga Business Enterprise centre (MBEC) is a well used and highly respected service that provides expert advice, business information, professional consultation services and networking opportunities. The Culture Division should work with MBEC to explore opportunities to promote MBEC's services to the cultural community and to young people. Perhaps MBEC's services could be promoted to young people at University of Toronto Mississauga and Sheridan College.

#### Recommendation #43

That the Culture Division work with MBEC to promote MBEC's services to the cultural community and explore adapting MBEC's business information and professional consultation services to the needs of artists and creative entrepreneurs.

## Broad Base Support for Individual Artists

Beyond this type of collective, broad-base support for individual artists, it will be impossible for the Culture Division to provide “one-stop-shop” support to specific artists. However, the Mississauga Arts Council is well placed to provide this support and to represent individual artists in discussions with City staff on the development of artist work spaces, communications and business skills development.

### Recommendation #44

That the Culture Division work with the Mississauga Arts Council (MAC) to clarify roles and responsibilities with an emphasis on MAC providing services to individual artists and representing their concerns and issues to the Culture Division.

# 4 Implementation Plan

STRATEGIC DIRECTION 1 – STRENGTHEN ARTS, HERITAGE AND CULTURE					
INITIATIVE	ACTION	TIMEFRAME/years			
		1	1- 3	3-5	> 5
<b>1. Increase per capita financial allocation funding to cultural organizations, festivals and celebrations.</b>	Increased funding from \$1.50 to \$3.00 over the next four years beginning in 2009. An increase of \$940,700 by 2012 (Recommendation #1)	✓	✓	✓	
<b>2. Establish an Arts and Culture Stabilization Fund</b>	\$300,000 in 2009 to kick start the fund and set an example to the private sector (Recommendation #3)	✓			
	Roundtable session with private sector, voluntary sector & other orders of government (Recommendation #4)	✓			
	Information session with arts & culture community & grants recipients (Recommendation #5)	✓			
	Mayor's session with corporate sector (Recommendation #6)	✓			
	Develop Arts Stabilization Fund program with corporate and community leadership. (Recommendation #2)	✓			
<b>3. Institutional &amp; Administrative Arrangements for Heritage and Museums</b>	Move Heritage Planning and Museums to the Culture Division. (Recommendation #7 and 8)		✓		
	Create additional resources for Museums and Heritage Planning. (Recommendation #9 and 10)		✓		
	Strengthen role of Heritage Advisory Committee in heritage awareness and promotion. (Recommendation #11)			✓	

	Review of roles and responsibilities of all heritage organizations and collaboration with library. (Recommendation #12)		✓		
<b>STRATEGIC DIRECTION 2 – ENCOURAGE COMMUNITY CELEBRATIONS AND FESTIVALS</b>					
INITIATIVE	ACTION	TIMEFRAME/years			
		1	1- 3	3-5	> 5
<b>4. Assess contribution that celebrations and festivals can make to cultural development, tourism, identity and economic development</b>	Celebrations and Festivals Strategy for Mississauga (Recommendation #13)		✓		
	Transfer festivals and celebrations responsibilities currently housed in Recreation and Parks to the Culture Division (Recommendation #14)		✓		
<b>STRATEGIC DIRECTION 3 – STRENGTHEN CULTURAL INFRASTRUCTURE</b>					
INITIATIVE	ACTION	TIMEFRAME/years			
		1	1- 3	3-5	> 5
<b>5. Policy framework for cultural infrastructure</b>	Policy framework for cultural facility development (Recommendation #15)	✓			
<b>6. Review 2008-2017 Capital Program forecast</b>	Determine an available quantum for cultural infrastructure for 2011 -2020 (Recommendation #16)		✓		
	Ten-year forecast for spending on new cultural facilities for 2011 budget (Recommendation #22)		✓		
	Ten-year forecast for spending to repair and adaptively reuse existing facilities for 2011 budget (Recommendation #23)		✓		
<b>7. Complete communities with cultural infrastructure</b>	Community driven and neighbourhood focused cultural development in Mississauga (Recommendation #17)		✓	✓	✓
<b>8. Capital project capacity</b>	Create cultural infrastructure development capacity (Recommendation #18)		✓		
	Establish expertise in cultural capital outreach, advocacy and partnership-building in the Culture Division (Recommendation #19)		✓		

	Collaborate with Facilities and Property Management to ensure that the City creates a specialized capacity for data collection and monitoring of cultural facilities and capital projects and the integration of that data with other City GIS initiatives. (Recommendation #20)		✓		
<b>9. Independent Review of Living Arts Centre</b>	Independent study of the LAC to make recommendations about its future contribution to the cultural life of the City. (Recommendation #24)	✓			
<b>STRATEGIC DIRECTION 4 - BUILD PARTNERSHIPS AND INCREASE COLLABORATION</b>					
INITIATIVE	ACTION	TIMEFRAME / years			
		1	1-3	3-5	> 5
<b>10. Culture Division adopts new ways of working – becomes a Connector, Facilitator, Enabler</b>	Establish a City Interdepartmental Culture Team to advise on measures to use cultural resources to achieve Mississauga's strategic goals. (Recommendation #26)	✓			
<b>11. Rename the Office of Arts and Culture</b>	Culture Division (Recommendation #27)	✓			
<b>12. A Network of Cultural Partnerships in Mississauga</b>	Mississauga Arts Stabilization Board (See Recommendation #4)		✓		
	Festival and Events Roundtable (See Recommendation #28)		✓		
	Heritage Sector & Library Synergies (See Recommendation #12)		✓	✓	✓
<b>13. Review of Leadership Roles and Responsibilities</b>	Review leadership roles and responsibilities in arts sector in collaboration with MAC. (Recommendation #29)		✓		
<b>STRATEGIC DIRECTION 5 – STRENGTHEN THE FLOW OF INFORMATION</b>					
INITIATIVE	ACTION	TIMEFRAME / years			
		1	1-3	3-5	> 5
<b>14. Cultural Resource Database (CRD)</b>	Culture Division work with Geomatics and IT to maintain and improve the Cultural Resource Database (CRD) on an ongoing basis (Recommendation #30)		✓		

	Business Plan that identifies resources required to maintain the CRD and mapping capability on an ongoing basis (Recommendation #31)		✓		
<b>15. Cultural Mapping Partnership (CMP)</b>	Convene City, private and community stakeholders in an ongoing information sharing and implementation forum. (Recommendation #32)		✓	✓	✓
<b>16. Cultural Report Card</b>	Annual report card to assess Mississauga's cultural vitality and chart progress in key areas (Recommendation #33)		✓	✓	✓
<b>17. E-Maps for Cultural Activity and Resources</b>	Culture Division convenes a city working group to facilitate development of a cultural resources application for E-maps. (Recommendation #34)		✓		
<b>18. Interactive Culture Website</b>	Working group set up to develop an interactive culture website as a central hub for culture news and events (Recommendation #35)		✓		
<b>STRATEGIC DIRECTION 6 - IDENTIFY CULTURAL NODES AND CREATE AN ARTFUL PUBLIC REALM</b>					
INITIATIVE		ACTION			
		TIMEFRAME / years			
		1	1-3	3-5	> 5
<b>19. Cultural Node Pilot Project</b>	Select an area in Mississauga (e.g. Downtown, Port Credit, Streetsville) and test the use of planning tools (Community Improvement Plans- CIPs; form based zoning, TIFs), incentives, supports and partnerships to support cultural resources and activities. (Recommendation #36)		✓		
	Create a pilot project advisory group with broad representation from City departments to provide advice and support to the pilot project. (Recommendation #37)		✓		
<b>20. Remove Systemic Barriers to Cultural Activity</b>	Understand and address barriers to cultural development created by parking regulations - link to City's parking strategy review		✓		

	Review Sign By-Law to recommend exemptions in cultural districts and streamline permit process		✓		
	Make a presentation to Interdepartmental Cultural Team on parking and sign by-law strategies. (Recommendations #38 & 39)		✓		
<b>21. Create an Artful Public Realm</b>	Create pilot project opportunities for artists from a wide range of disciplines to contribute to the design of public infrastructure projects from the beginning (e.g. BRT, LRT, waterfront parks, roadways and intersections) (Recommendation #41)			✓	✓
<b>22. Establish a Public Art Program</b>	Culture Division retains a Public Art coordinator to implement the Public Art Policy (Recommendation #40)		✓		
<b>STRATEGIC DIRECTION 7 – ATTRACT AND SUPPORT CREATIVE INDIVIDUALS</b>					
INITIATIVE		ACTION			
		TIMEFRAME / years			
		1	1-3	3-5	> 5
<b>23. Affordable Live/Work/Performance Space</b>	Culture Division examine potential ways for the City to secure affordable live/work/performance space for artists and cultural organizations through the use of planning tools and other measures. (Recommendation #42)			✓	✓
<b>24. Business Services Support for Cultural Community and Creative Sector</b>	Promote Mississauga Business Enterprise Centre (MBEC) services to the cultural community (Recommendation #43)		✓	✓	✓
<b>25. Broad-Base support for Individual Artists</b>	Strengthen Mississauga Art Council's capacity to provide services and support to individual artists. (Recommendation #44)		✓	✓	✓

## What stakeholders have said...

**"Thoughtful, thorough, creative, bold."**

"The Plan recognizes the important role of arts and culture in enhancing our quality of life and creating a place  
"where people want to live.""

"MAC is here to work together with the City as we too believe that local engagement and participation in culture must be one of the priorities for Mississauga in order to develop a shared and authentic identity."

"The report accounts for a broad range of input and truly represents the range of concerns actively expressed by the broad community."

"The whole process to me – from town hall forums, workshops, online surveys – were a really fascinating and open, honest way to ascertain the needs of arts and culture in this city. I appreciate, both as an artist and a citizen, being included and having my opinion sought after."

"The MCMP is well researched; (it) shows a very good understanding of arts, culture and heritage needs for the City."

"The fact that the 44 specific recommendations are actionable should give confidence to the citizens that our City intends to address the Pillars of our Strategic Plan aggressively."





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