



**Town of Oakville
Cultural Plan
2016-2021**

CULTURE

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Town of Oakville Cultural Plan 2016-2021

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Introduction and overview

In 2009, the Town of Oakville developed its first cultural plan, entitled “Enabling Culture to Thrive in Oakville.” This comprehensive process led to an ambitious set of recommendations for the community. Over the subsequent years, many of those recommendations have been acted on, and the town has made great progress in developing its cultural offerings and services. But rather than wait until all aspects of the original plan have been addressed, we recognize that there have been tremendous changes in the community over these last five years. Thus, the original plan should now be updated to reflect the substantial progress made by the town, and the changing environment in which those plans are being implemented.

The 2009 Cultural Plan presented the following vision for the arts and culture in Oakville:

to be a community where culture inspires, engages and thrives.

Cultural values

The Plan also expressed a series of cultural values to guide the planning effort:

Culture is essential

to our vision to be the most livable town in Canada, a place where people want to live, work, play and invest.

Creativity and culture are major economic drivers

of Oakville's future economic growth and prosperity.

Culture is a key component

of our commitment to sustainability, balancing social, economic, environmental and cultural goals.

Artists and creators are valued

as essential sources of new ideas, innovation and technologies important to our future.

A successful, vibrant downtown

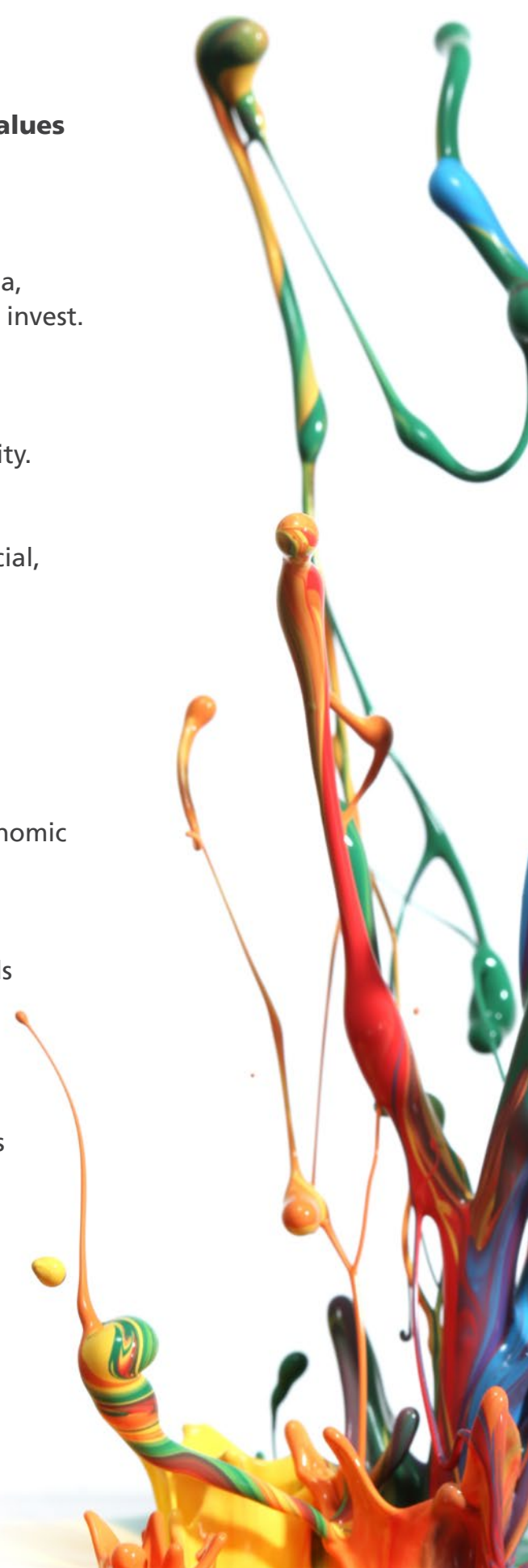
and secondary districts are major cultural and economic hubs for the entire community.

Our evolving cultural heritage

defines the identity of our unique neighbourhoods and the town as a whole.

Culture is a powerful tool

for celebrating diversity and fostering inclusion. The Town of Oakville values cultural organizations and partnerships that work toward shared goals.



Guiding principles

Finally, the Plan articulated a set of guiding principles:

1. Accessibility

The town will strive to provide access to relevant cultural opportunities for all residents, in all phases of life, throughout the community.

2. Diversity and inclusion

The town will embrace diversity of age, ethno-cultural background, incomes, language and education as all are valuable sources of ideas, perspectives and talents that enrich our community.

3. Partnerships and collaboration

The town will build partnerships and work collaboratively with community groups and the private, public and voluntary sectors to address shared challenges and opportunities.

4. Accountability and fiscal responsibility

The town will ensure the most efficient and effective use of town resources and will strive for continuous innovation in addressing the needs of the community.

5. Innovation

The town will encourage and foster those endeavours that demonstrate an ability to lead or innovate in creative fields/sectors.

6. Building and Optimizing

The town will commit to both optimizing existing assets and building on what currently exists to consistently add value and capacity to the community, committing to sustainable design whenever possible.

This vision, set of values and guiding principles all remain valid and do not change as we look forward. In addition, tremendous progress has been made in the implementation of the 2009 plan. Attached as Appendix A is a brief progress summary of the original plan.

Back in 2009, the town's cultural activities were focused on the Oakville Centre for the Performing Arts, the Oakville Museum and annual grants to a relatively small set of organizations.

Now in 2015, there's a lot more going on:

- The Oakville Centre for the Performing Arts is operating at full capacity.
- There is the new Queen Elizabeth Park Community and Cultural Centre, which drives a set of cultural programs and supports a broad range of groups and their activities.
- The town is more actively involved in the organization and presentation of cultural and special events such as the Oakville Children's Festival, Doors Open, Culture Days and Summer Cultural Connection. There is also an Events Strategy to be presented to Town Council in 2016.
- There are currently 22 CORE culture groups and 29 other cultural groups active in Oakville.
- There are public art and corporate art programs.
- Work has been done on the development of a Downtown Cultural Hub project.
- Net investment in cultural assets and programs has increased from \$1.5 million in 2009 to \$3.1 million in 2015.

Overall, the 2009 vision for the arts and culture in Oakville remains valid. And these metrics confirm that much progress has been made towards that vision. But it is important for this update to embrace other incomplete elements from the original plan and move them forward, as well as identifying emerging needs and trends.





Growth and change

The Town of Oakville is growing and changing.

The town population grew from 129,000 in 1996 to 174,500 in 2011, and is expected to grow to a total population of 246,000 by 2031.

(Town of Oakville best planning estimates)

Oakville has also changed from a demographic perspective. Here are several highlights from the 2011 Census:

38%

Thirty-eight per cent of Oakville residents have a university degree, as compared to 31 per cent of those living in the Greater Toronto Area. This high level of educational attainment is a strong predictor of participation in arts and culture.

8.6%

While Oakville does have a high average household income the overall poverty rate is 8.6 per cent and the poverty rate for children under 18 is 10.6 per cent.

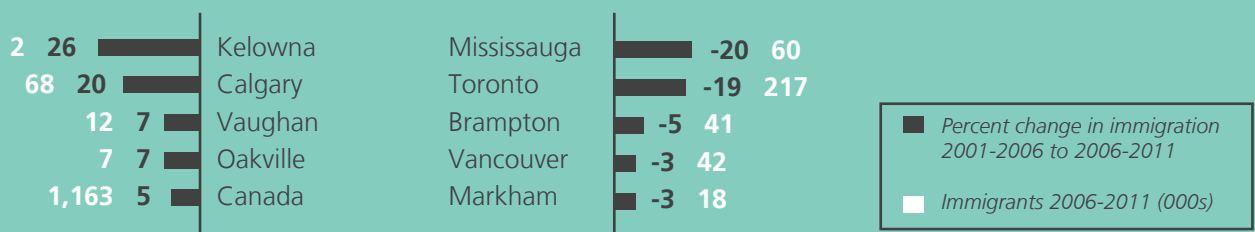
1%

There are now eleven non-official mother tongues spoken by more than 1 per cent of the town population.

\$22,634

Between 2009 and 2014 (estimated), the average household income was expected to increase by \$22,634, as compared to \$14,939 in Toronto.

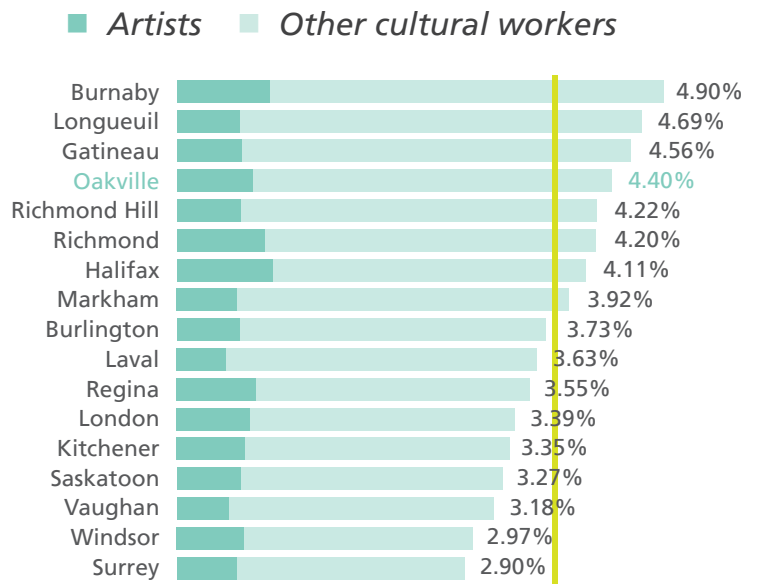
The chart below, which comes from Environics Analytics and their 2013 Demographic Statistics, shows that there was a 7 per cent increase in Oakville's immigrant population between 2001-2006 and 2006-2011.





We would also highlight the presence of artists and cultural workers in Oakville. The chart to the right is taken from the Hill Strategies 2014 survey of Artists and Cultural Workers in Canadian cities. It shows that in 2011, there were artists living in Oakville that represented 0.75 per cent of the total population. At the same time, total cultural workers (which then adds those working in archives, libraries, heritage, broadcasting, film video, sound recording, performing arts, publishing, architecture, design, printing, communications and photography) brings that total to 4.4 per cent of total residents, well over the Canadian average of 3.8 per cent and the numbers for most other comparably-sized communities.

Concentration of artists and cultural workers in cities between 175,000 and 500,000 population



Source: 2011 National Household Survey

Canada 3.82%

According to a 2015 MoneySense Magazine annual survey of best places to live in Canada, Oakville ranked 6th out of 209, up from 7th in 2014. Criteria for the survey include low unemployment, high incomes, affordable housing, healthy population growth, access to healthcare, low taxes, low crime, easy to walk/bike and take transit, good weather and a strong arts and sports community.





There are three other specific things happening in Oakville that are significant and relevant to our cultural planning:

- 1.** The first is the emergence of Sheridan College as a major creative force, having grown from a small two-year college offering a range of vocational programs, to a four-year college with an international reputation for a series of programs, many of which relate to digital media and the arts.
- 2.** The second is the accelerating development of Oakville as a home for mid-sized and larger corporations, many of whom are multi-nationals choosing Oakville as their base for Canadian operations. The arrival of these organizations creates new sponsorship opportunities for the arts, but the continuing effort to recruit these corporations to Oakville depends on continuing investments in quality of life amenities that attractive to companies and their employees.
- 3.** Finally, we would highlight the development of the new Oakville Trafalgar Memorial Hospital, which opened in December 2015. This is a 1.5 million square foot project developed on a 50-acre greenfield site close to the population centre of the region. Equally significant is the development potential around the new hospital and how that might position the community as a regional centre for healthcare and related research. One significant project has already been proposed – a 30-acre life sciences and technology innovation district next to the new Oakville hospital that could result in thousands of new jobs and the arrival of many new businesses. The hospital and these related developments will create new partnership opportunities for the cultural sector, which will also support the recruitment of creative industries and workers to be a part of the hospital and related enterprises.





Forces and trends



Over the past five years, there have been a number of important forces and trends in the cultural sector in Canada that should be reflected in the cultural plan update.

First of all, there a number of positive trends:

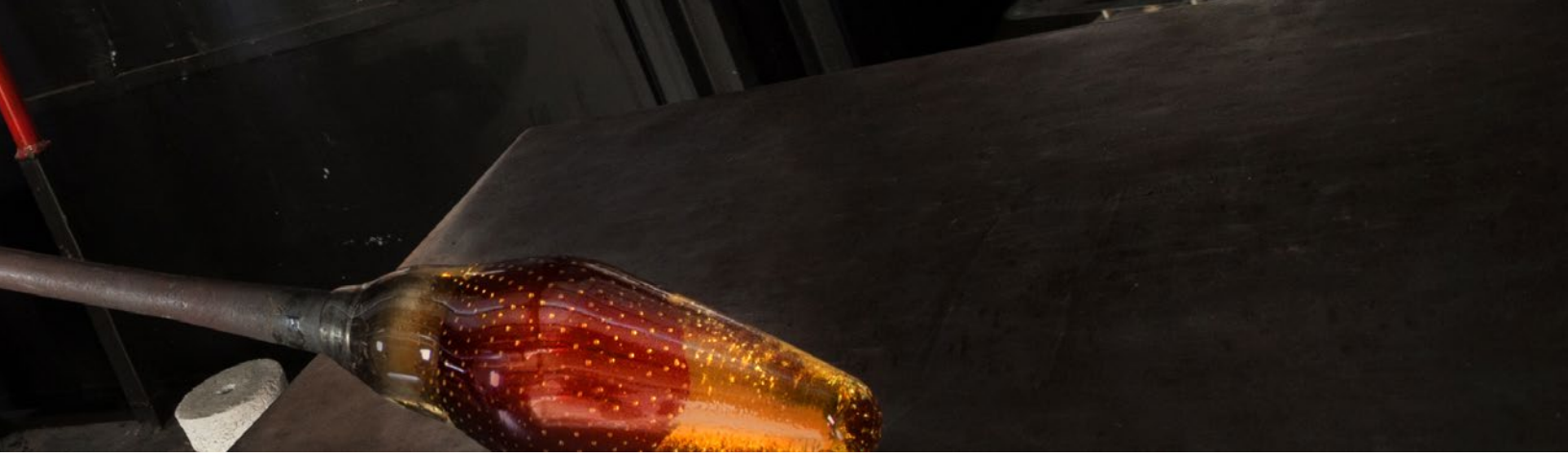
- Communities are embracing a broader definition of culture, which means going beyond the traditional idea of Western European classical arts to embrace many other cultural traditions, and not just those tailored to those with more wealth and higher levels of educational attainment.
- Non-arts and culture organizations are increasingly using the arts and culture to help them achieve broader community development goals.
- People are experiencing arts and culture in less traditional and formal ways and settings, such as festivals, outdoor concerts, public art, and place-making.
- We also see growth in active arts participation, meaning that more people are searching for ways to express their personal creativity, whether that means joining a choral group, learning how to paint or participating in the cultural programs reflecting their heritage.
- Though arts programs are under pressure in many school boards as budgets come under stress and there is more emphasis placed on academic performance and test scores, there has been tremendous growth of education programs developed and delivered directly by arts organizations and facilities. These programs augment and supplement school-based programs and play a significant role in improving the vibrancy and sustainability of the non-profit sector.
- Finally, it is clear that the sector is doing a much better job at articulating the value of the arts to individuals, communities and society. The key here is that local artists, organizations, facilities and supporters are increasingly able to connect the arts to the core issues and challenges of a community, whether that relates to economic development, downtown revitalization, cultural tourism, workforce development and retention, creative place-making, or multiculturalism.



At the same time there are a series of new challenges, including:

- Traditional performing arts audiences are not growing in terms of who is participating and how often they attend. In fact, some of the disciplines (like classical music) are seeing a steady decline in participation. Consequentially, arts presenters and venues are obliged to invest time and resources in engaging new audiences and developing and presenting new types of programming.
- We have also observed increasing competition for private sector philanthropy, meaning that arts organizations must now work harder to make the case for support against other important causes like healthcare (of increasing interest to the aging population) and environmental sustainability.
- Finally, there is a major challenge around the increasing fragility of non-profit arts organizations, due to the lack of productivity gains over time in the way that art is created (there are still four musicians in a string quartet). Without those gains, cost increases are not easily mitigated and arts organizations are forced to raise more money each and every year in order to sustain operations.





So how should communities respond to these changes in the sector?

From Friday Night Lights to Community Living Rooms:

The old image of the theatre—where the lights come on at 7 p.m. on a Friday night so that fancy people wearing formal attire can attend a performance—is gone. The new image of a cultural facility is that of a community living room—a place that is always open and always active—with informal programming and an atmosphere that is inclusive and welcoming.

Facilitating Active Participation:

Facilities and organizations must support a culture of more active participation in the arts, including engagement of audiences before, during and after a performance. But even more importantly, we must provide more opportunities for everyone in the community to express their own creativity—whatever that means to them.

Cost Structure:

The future of facilities that serve the non-profit sector depends on their ability to provide ongoing affordable access to non-profit users, and arrangements that motivate efficient use of space and the maximization of revenues for both user and facility. Facility management organizations must be lean and nimble in their staffing, and embracing of technologies that drive operating efficiencies and economies.

Community Engagement:

Fundamentally, the arts sector must become deeply engaged and connected to the life of their communities. They cannot be seen as something special or exclusive, but rather something fundamental to the life of the community, offering benefits that are understood and embraced by all, whether that means driving economic development, enhancing quality of life, or changing the identity and image of the community.



Town programs, events and facilities

The Cultural Services section within the Recreation and Culture Department is responsible for the delivery of cultural services and programs for the town.

The vision as outlined in the business plan is:

Oakville is a community where culture inspires, engages and thrives and all residents are engaged in meaningful, diverse and accessible recreation and cultural experiences that foster individual, family and community well-being.

The department supports the development of the creative and cultural community in Oakville by:

- Providing quality programs and services.
- Enhancing community capacity.
- Increasing access to programs and services.

Cultural Services is directly responsible for the management and programming of the Oakville Museum, Queen Elizabeth Park Community and Cultural Centre (QEPCCC) and the Oakville Centre for Performing Arts (OCPA) as well as providing administration, support, grants, and cultural planning. This requires an excellent understanding of the community, its demographics and the changing needs of the residents, as well as the expertise necessary for the development and delivery of safe, appropriate and professional services. Support is also provided to the arts and cultural community in Oakville through the issuance and management of grants administered by the Oakville Arts Council, as well as general development and management support through staff.

In addition, the Town of Oakville is becoming an active and organized producer and sponsor of events through the adoption of a new Events Strategy. Also there is a public art program, though it has a limited budget, scope and impact. There is also a corporate art collection, though it has limited size and value and has been acting mainly as a repository for paintings of limited value with uncertain futures. We would also observe that there are policies and procedures around arts and culture that can be somewhat complicated both for emerging artists and larger organizations that want to work with the town to present cultural offerings.

As noted above, there are a number of active cultural facilities owned and operated by the town, including the OCPA, Oakville Museum and QEPCCC. There are additional town facilities that have some cultural use, including three community centres, four seniors centres and three youth centres. There are more new facilities under development, including the Oakville Arena/Seniors Centre (opening in 2018), the South Central Community Centre, the Sixteen Mile Community Centre, and the Palermo Community Centre. While specialized cultural facilities such as the OCPA and QEPCCC are all south of the QEW, based on town data, audiences and program participants are dispersed throughout the town. Appendix B is a map showing the distribution of OCPA audiences throughout the community. Appendix C is a similar map showing the distribution of Oakville residents participating in QEPCCC programs.



Oakville Centre for the Performing Arts

The Oakville Centre for the Performing Arts (OCPA) has been the workhorse for the performing arts in Oakville since it opened in 1977. We first looked at the building as a part of our work on the Downtown Cultural Hub study in 2013, considering if and how performing arts facilities might be upgraded.

It was apparent to us in that study that OCPA faces increasing challenges. There are a series of issues for audiences, including the steep rake of audience seating (problematic for aging audiences), lack of elevator, a relative lack of comfort, the extremely small lobby space, and limited amenities. At the same time, there are challenges for users with the small backstage, and limited acoustical adjustability. Further, there are structural challenges that limit and restrict renovations to the facility to improve conditions.

In 2015, the challenges and limitations of OCPA are even more apparent and we are more aware of the competitive problems of the facility. There are better facilities in nearby communities that are able to compete successfully for audiences, touring programs and funding, leaving OCPA in a very difficult position.

We believe that the consequences of not investing in these facilities are significant: rental clients will move to facilities with better functionality and acoustics, touring artists will be increasingly hesitant to come to a deteriorating centre, and audiences will follow those rental groups and touring acts away to other venues. It is also important to note that revenue generation for the facility will become increasingly difficult with only one 490 seat hall.

Contrast the challenges of OCPA with the great success of the new QEPCCC, a former school converted into a cultural and community centre with a range of spaces available for artists, arts organizations and students, as well as a full set of cultural and recreation programs.



Queen Elizabeth Park Community and Cultural Centre

The 2009 Cultural Plan recommendation with the greatest impact on culture in Oakville was the recommendation to convert the former Queen Elizabeth Park high school into a community centre to meet both the community's recreational needs, as well as the space needs of Oakville's many not-for-profit arts and culture groups. Council approved the renovation in 2009 and construction was completed in 2012. Given the scope, diversity and range of facility components, it was recognized that the facility required a unique operating model which was subsequently developed collaboratively with cultural groups that had an interest in the facility. The operating model articulates a vision and guiding principles that reflect the facility's many uses, its unique nature, and its potential as a community and cultural hub.

QEPCCC opened to the public in 2012 and was immediately embraced by the local community and cultural community. Featuring more than 144,000 square-feet of space, this one-of-a-kind multi-use facility is one of the largest venues in Canada to house such a diverse collection of artistic, cultural and active living program opportunities, and cultural organizations.

The unique blend of diverse facilities, programming, participation by cultural groups, and the opportunity for artists to create and display their work is what sets QEPCCC apart from other cultural facilities. While 22 cultural groups call QEPCCC home, an additional 29 cultural groups participate in activities at QEPCCC. The studio membership and drop-in program for artists allows access to specialized studio spaces such as the ceramics, woodworking, textile, digital, and fine art studios. Both the main gallery and corridor galleries provide excellent and extensive opportunities to display their work.

QEPCCC has shown growth year-over-year in attendance, programming and revenues. In 2015, more than 500,000 people visited the centre.





Oakville Museum

The Oakville Museum collects, preserves, presents and provides programs relating to the culture and history of Oakville. Its primary location is the historic buildings of Erchless Estate that was once home to Oakville's founding family; however its program and exhibitions work to tell the story of all of Oakville.

As a result of public consultation in 2010-2011, two major initiatives were put in place to improve public access and engagement at the museum. Beginning in 2012, the museum no longer charged an admission fee for general admission, and a concerted effort was made to increase the quality and quantity of temporary and travelling exhibitions for outreach. General attendance went from 4,500 visitors in 2011 to 11,500 visitors in 2015. Outreach exhibition attendance went from 1,150 to over 19,000 in the same period. The museum also developed permanent exhibition spaces at QEPCCC and Sixteen Mile Sports Complex. Numerous annual exhibitions have been developed in partnerships with groups and organizations to reach out to and engage new audiences.

The museum's permanent collection had historically been housed in storage at Erchless Estate and in the adjacent Coach House building. This method did not meet museum storage standards. Dedicated collections storage space was developed at QEPCCC and the entire reserve collection is now housed in a state-of-the-art storage facility. The museum has also completed major capital restoration work to bring the buildings of Erchless Estate to a condition which can be preserved through a good capital maintenance plan.

Oakville Galleries

Oakville Galleries is one institution with two distinct buildings and sites, located on the grounds of Gairloch Gardens, and at Centennial Square. It is committed to presenting, collecting and providing educational contexts for contemporary artworks of all media. In all aspects of its operations, the Galleries draws on contemporary art to facilitate reflection and discovery in unexpected and stimulating ways: from exhibitions and the permanent collection to in-school and community programs. Oakville Galleries' offerings engage Oakville residents with the questions that shape us as individuals, communities and cultures. Over the last 20 years, the Galleries have built a contemporary art collection of national significance, containing more than 1,100 works of art valued at over \$3 million.



The arts community and its support

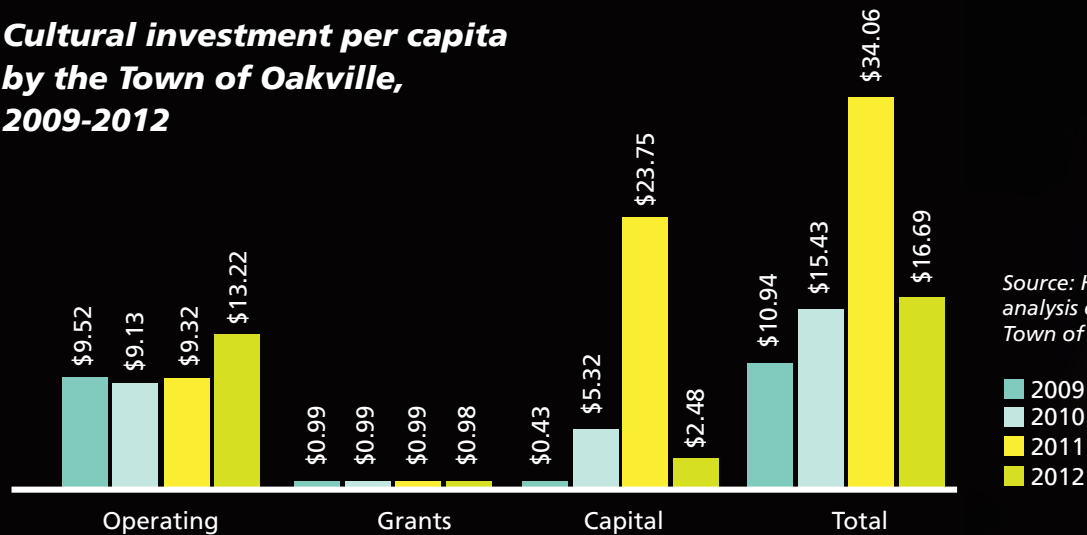
Oakville has an active community of arts organizations. CORE is a membership-based program that offers community groups and organizations support in delivering their services to the community. There are 114 CORE members and 30 of those are arts and cultural groups. They are a diverse mix of groups and cover arts and culture, community, environment, and recreation and sport. Most are small and have very limited resources. But only two of the CORE groups represent the cultural interests of Oakville's large and growing minority communities.

The Town of Oakville provides support to cultural groups through a cultural grants program that is administered by the Oakville Arts Council. In 2015, 28 groups were awarded a total of \$110,000. The town also provides direct funding to the Oakville Arts Council for its operations. Equally important is the support the town provides through the CORE program, which is mostly focused on subsidized access to facilities.

As to the town’s overall investment in the arts and culture, we have some interesting data from Hill Strategies, which measured cultural investments between 2009 and 2012 in seven mid-sized Canadian cities: Oakville, Edmonton, Hamilton, Halifax, Saskatoon, Windsor and Richmond, BC. The Town of Oakville’s net investment in culture was \$16.69 per capita in 2012, sixth among the seven cities participating in this study and only ahead of Windsor. The complete report is attached as Appendix D.

The chart shows that total investment by the town over the four-year period. A large portion of that investment was the capital outlay in 2011 related to the QEPCCC project.

Cultural investment per capita by the Town of Oakville, 2009-2012



Source: Hill Strategies Research analysis of data provided by the Town of Oakville, 2013

One of the other important steps in the Cultural Plan update was to survey the community. The Town of Oakville asked residents if and how the arts are important to their lives, how they feel the town is supporting cultural programs, events and facilities, and whether they feel that there are sufficient opportunities to express their creativity and cultural heritage in Oakville. According to the 2015 Town of Oakville Citizen Survey, 83 per cent of residents reported satisfaction with arts and cultural programs and venues.

A targeted arts and culture online survey was published by the town in May 2015 and was promoted through various arts-related email lists. This was not a comprehensive survey, but it did confirm that there is a constituency of arts supporters in the Town of Oakville that support the town’s cultural programs, events and venues.





Town of Oakville planning and goals



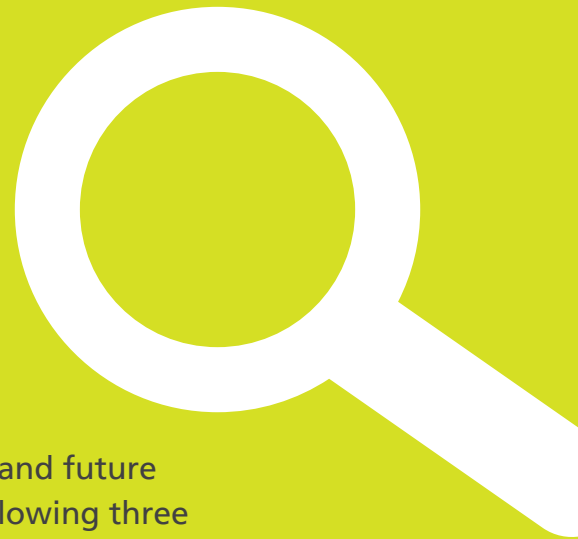
The Town of Oakville has a strong orientation to planning, starting with town Council. Their recently completed Strategic Plan for 2015-2018 starts with the vision to make Oakville the most livable town in Canada. Areas of focus include good governance, environmental leadership, economic growth, fiscal sustainability, and service to residents. Here is a summary set of strategic goals from that plan:

- To be accountable, innovative, honest and dedicated in everything we do.
- Treat everyone with respect and act as a team, ensuring staff receive the same respect, commitment and caring as they are expected to give.
- Enhance natural, cultural, social and economic environment.
- Provide and continuously improve programs and services.
- Be environmentally and fiscally sustainable.
- To have a process as fulfilling as the outcome.
- Be valued and celebrated for the way we satisfy the needs of residents, business and employees.




The opportunity that we see is to consider how the arts and cultural development might support the achievement of these broader goals. At first glance, it would appear that investing in the cultural sector could lead to enhancements in the cultural and social environment, play a role in improving the program, being innovative around the delivery of programs and services, drive financial sustainability, and help to celebrate what the town offers to its constituents. This is, in fact, the articulation of the “cultural lens” idea put forward in the 2009 plan. The challenge now is to put that idea to use.



Themes and opportunities



Our research on the past plan, the current situation, and future prospects for Oakville leads us to recommend the following three directions:

- 1.** As and if Oakville wishes to affirm its role as a livable and creative community, it must first strengthen key providers and supporters of creativity in the community, recognizing them as the anchors of Oakville's cultural development. 
- 2.** With those pillars in place, the town can then focus on broadening the reach and impact of the arts and culture to reflect the character and increasing diversity of the community. 
- 3.** Finally, the town should recognize that cultural development can and should be pursued as a tool to drive economic and community development. 

In support of these three directions, this report sets out the following eight recommendations and supporting initiatives, describing the specific tasks required, what level of priority should be attached to the idea, and an estimate of the resources required to implement the recommendation over the next five years. Attached (Appendix E) is a report on best practices from other Canadian cities, highlighting the design and execution of cultural policies that have had significant positive impacts over time.

7.1 Reaching and engaging the whole community

The opportunity: To reach out to all corners of the community with a broader definition of culture that encourages everyone to express themselves in a way that makes Oakville better and stronger.

Recommended Initiatives:

- 1. The first step in the process is the adoption of that broader definition.** Our suggestion is that Oakville move away from the narrow interpretation that focuses on the classical Western European art forms towards a more inclusive idea—that culture simply means people expressing their creativity and heritage. This includes everything from traditional dance and the making of culturally specific costumes, to electronic dance music and digital game design.
- 2. The next and more challenging step will be to begin outreach and dialogue into the traditionally un-reached corners of the community.** This should be a town-led activity whereby staff members and volunteers begin the effort of finding cultural activity occurring in living rooms and church basements, encouraging it to come out into the wider community and into town facilities. To that end, we recommend the development of a working group of town staff and volunteers to design and execute that outreach effort, beginning in 2016.
- 3. We also recommend that the town and the Oakville Museum initiate a new program** to go out into the community to collect and share stories on cultural heritage, developing an approach and methodology in 2016, and then begin the collection effort in 2017.
- 4. Getting new cultural programs produced and shared in the town will require some financial support.** To accomplish this, the town should develop a new micro-grant program to help groups get their events and programs presented in the community. We recommend a \$5,000/year program that might help groups rent lights for a performance, pay for a new website to attract program participants, or have a performance streamed to a wider audience.

5. Finally, we suggest that the town might consider how to **simplify the process that groups go through to gain access to town and other facilities** (including schools, libraries, community recreation centres, youth centres and senior centres) for rehearsals, programming, performance and exhibition with a new focus on building awareness and training groups to navigate town policies and procedures.

Opportunity: Reaching and Engaging the whole community

Adoption of a broader definition of culture



Initiate outreach and dialogue



Collect and share stories of culture and heritage



Develop a cultural working group



Develop micro-grant program



Improve access and awareness for groups to existing facilities



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.2 Public art program

The opportunity: Though the Town of Oakville has a public art policy, there is no attached funding and thus no resources available to design and execute a public art program. Our research has confirmed that there is still widespread support for public art in Oakville, and that the experience of other Canadian cities has been very positive. Accordingly, we would urge the town to now focus on the development of a funding model that will allow a public art plan to proceed.

Recommended initiatives:

- 1. The first step should be the engagement of specialists to develop a Public Art Strategy** including funding options, best practices, and then a recommended model for public art to be implemented by 2018. Key here is more detailed research on public art plans in surrounding and similar communities including Toronto, Mississauga, Brampton, Burlington, Richmond Hill, Guelph, Markham, and London, Ontario.
- 2. We have also recommended the development of policy and tools related to public art in existing and new private sector projects.** This would start with some research and collaborative work with the town's Planning Services Department, leading to the development of plans and policy to be implemented in 2018.
- 3. Our research on best practices in the world of public art suggests that there is much to be done in the area of how public art** (and the area around it) can be programmed and animated. We shouldn't think of public art as simply a piece of sculpture sitting in a park, but rather as opportunities to engage the community in something alive and relevant. So here we are encouraging a collaborative relationship with the Events Service team to consider how existing or new public art projects and programs might be animated, with those programs to reach the implementation stage in 2018.

Opportunity: Public art program

Develop a Public Art Strategy



Incentivize public art in existing and new private developments



Develop programs and animation for public art



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.3 Leverage the corporate art collection

The opportunity: The Town of Oakville owns a collection of several hundred pieces, most of which were gifts to the town. An inventory has been done and an appraisal is now required. Many of the pieces have limited monetary value, and some are in questionable condition, but the majority of works in the collection are valuable in terms of their connection to Oakville and its history. The strategy we would propose is to develop new corporate art in tandem with public art as a tool to engage the wider community.

New corporate and public art should work as a tool to engage the wider community and accompanying programs should be developed to engage the community. An example of this would be the newly acquired Louis Reil and the Church at Batoche, by artists Liz Pead that was acquired for display at Sixteen Mile Sports Complex. The work is made from recycled hockey equipment and references an important Canadian story. Programming is being incorporated into the display of the work including contextual information, an associated children's story, and programming and activities relating to recycling and reuse of material in art is planned.

Recommended initiatives:

- 1. The first step in moving forward is to complete an appraisal of the collection.**
- 2. Once an appraisal is completed investment must be made to repair and conserve** those works felt to be valuable, and that can and should be out in public.
- 3. The third step is to develop a plan for the placement of works in public areas** of the community, increasing the visibility of the collection.

Opportunity: Leverage the corporate art collection

Appraise and evaluate the current collection



Repair and conserve items in the collection



Develop a plan for public display access



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.4 Invest in cultural anchors

The opportunity: Oakville is home to a set of cultural anchors that define the community and provide a high quality of life for those who live there. It is critically important that the town maintain those assets in order to continue delivering a high level of service to residents and visitors.

Recommended initiatives:

1. First of all, we would endorse the plan to renovate the Coach House at the Oakville Museum. The Coach House at the Oakville Museum at Erchless Estate had been used for museum storage, however storage for the museum collections was built in another facility in 2012 freeing up the Coach House for alternate uses. The museum has been in need of additional program and exhibition space onsite to accommodate programs and exhibitions, and a refurbishment of the adjacent Coach House provides this opportunity for the museum to fulfill this need while restoring and returning to public use an important historic building. A detailed re-use plan for the facility is in progress and expects that the Coach House will be refurbished for programming and exhibition use while the attached Gardener's cottage would be developed as an Artist In Residence space as identified as part of the Downtown Cultural Hub (DCH) plan. Increased space for public uses would allow the museum to increase its attendance and revenue generation through paid programs such as camps, workshops and school visits. The increased usable space will also allow the museum to host larger events and exhibitions to increase visitation by locals and tourists.

2. The condition and constraints of OCPA are significant and getting worse. These limitations and the case for a better performing arts centre were established in the DCH report in 2014, with plans put forward to replace that facility. In that report, we recommended the development of a new large hall with a capacity range of 600 to 800 seats, plus a second space of 200 to 350 seats and appropriate public and support spaces.

We would take the position that OCPA should be replaced in the next 10 years with a new centre that includes the large and small halls outlined above. The following chart shows the size, components and capital cost of three comparable projects in the region:

Facility	Burlington PAC	St. Catharines PAC	Richmond Hill CPA
Performance Spaces	700 seat main hall, 100 seat studio	775 seat main hall, 285 seat second stage, 190 seat lecture hall, 170 seat studio	631 seat main hall, 271 seat multipurpose hall
Total Gross Area	68,422 gsf	95,410 gsf	56,316 gsf
Opening Year	2011	2016	2009
Capital Cost	\$36 million	\$63 million	\$30 million

While there are significant differences in the size, components and costs of these three other buildings, we could reasonably speculate that a replacement for OCPA with at least two performance spaces might cost somewhere between \$55 million and \$75 million in today's dollars.

3. Oakville Galleries is a successful independent organization with a very strong national reputation that receives significant annual support from the town. We believe that the organization has the potential to become one of the top three contemporary art museums in Canada for only a limited additional investment. Thus, we would encourage the town to work with the organization to determine how it can reach that next level of excellence and national recognition, while also building stronger programs and relationships in the neighborhoods and community it serves.
4. We would also endorse continuing investments in QEPCCC to improve access and continue the adaptive re-use of various spaces for active cultural use, including a community kitchen, additional storage spaces and a new digital media lab.
5. The Town of Oakville provides Cultural Grants to Oakville Cultural organizations through an arms' length process administered by the Oakville Arts Council. Funding for the Cultural Grants program had been frozen at \$98,000 between 2008 and 2012. Between 2013 and 2015 there were small funding increases equal to inflation, plus a small increase provided by Town Council in 2016 bringing the total for grants to \$110,000. While funding increases for the grant program have been

limited, the number of groups and organizations applying has been steadily increasing. This has resulted in the average grant and support for each organization decreasing year-over-year as outlined in the following table.

Year	Funding	Applications	Average grant
2008	\$98,000	14	\$7,000
2009	\$98,000	17	\$5,765
2010	\$98,000	22	\$4,455
2011	\$98,000	15	\$6,533
2012	\$98,000	27	\$3,630
2013	\$100,000	22	\$4,545
2014	\$101,500	29	\$3,500
2015	\$103,500	28	\$3,696

The decrease in funding for many of the cultural groups has coincided with growth in the cultural sector as well as increased demand from the community. Further, many groups have been struggling with fundraising as well as the increased competition for limited funding sources.

In an effort to benchmark cultural grants (and other town programs) in relation to other mid-size Canadian cities, the town participated in a study in 2013 on Cultural Investment in mid-size Canadian cities conducted by Hill Strategies Research. The full report is attached as Appendix D. Oakville’s per capita cultural grants (\$0.98) rank last among the seven cities, behind Edmonton (\$12.07), Richmond (\$6.09), Hamilton (\$4.61), Saskatoon (\$3.78), Windsor (\$3.65), and Halifax (\$3.42).

This report recommends that the town and the Oakville Arts Council develop and advance new funding criteria for the town’s Cultural Grant Program, leading to increased support for key organizations able to prove their alignment with the town’s goals and thus begin to bring the town’s level of cultural investment in line with other key cities in Canada. An increase in annual funding based on demonstrated need of \$25,000 in both years one and two of implementation is recommended, followed by inflationary increases in subsequent years.

6. The arts organizations now active in the Town of Oakville would benefit greatly from training and support relative to their development. We would recommend a cultural summit to bring all of those groups together for training and a facilitated discussion on how to build a more collaborative approach to financial sustainability.

Opportunity: Invest in Cultural Anchors

Support the museum coach house renovation

2-3 yrs



Replace the Oakville Centre for the Performing Arts

4-5 yrs



Support Oakville Galleries

NOW



Increased support for the Cultural Grant Program

2-3 yrs



Continue investment in Queen Elizabeth Park Community and Cultural Centre

NOW

2-3 yrs

4-5 yrs



Develop a Cultural Summit focused on capacity building

2-3 yrs



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.5 Public sector partnerships

The opportunity: Oakville has strong school systems, a new state-of-the-art hospital, excellent libraries, and Sheridan College—a world-class college with a strong orientation towards the arts. We would encourage the development of stronger working partnerships with all three of these groups.

Recommended initiatives:

1. In all cases we see the opportunity for top-down and bottom up partnerships. That means high-level meetings between town staff and elected officials, and representatives of Sheridan, School Boards and the Oakville Public Library. But it also means an effort to bring together working artists, students, faculty, facility managers, property managers, and others active in the cultural sector. With all three groups, we have recommended the idea of a more formal joint venture with a budget and plan over a five-year period, but also the effort to simply encourage discussion, thinking and planning of ways to work together informally.
2. The new Oakville Hospital has already formed an Arts Council to bring arts and culture into their new facilities, and there are commercial development opportunities around that site. There are short-term opportunities to engage with these leadership groups, offering to support their planning of new arts initiatives. And for the long-term, there could be new programs and facilities created on a partnership basis that support new cultural activity to these sites.

Opportunity: Public sector partnerships

Develop partnerships with Sheridan College



Develop partnerships with the school boards



Develop partnerships with the library



Develop partnerships with the hospital



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.6 Private sector partnerships

The opportunity: There are a number of opportunities to increase private sector engagement and support for the arts in Oakville, including:

Recommended initiatives:

1. Business for the Arts is an independent non-profit organization dedicated to increasing private sector support of the arts across Canada. We recommend that the town help local organizations join their artsVest program, an incentive and sponsorship training program designed to spark new business sponsorship of arts and culture, and to build capacity in Canada's cultural sector.
2. Equally important will be the effort to encourage more philanthropic support of the arts on the part of individuals. To that end, Business for Arts offers its artScene program fostering the growth of the arts through volunteerism and patronage. And then there is the boardLink program, another matching program connecting business professionals with volunteer board and committee positions within arts organizations.
3. Related to those efforts, we would also encourage the development of a new awards program that honours corporations, local businesses and individuals that support the arts. Working with the Oakville Arts Council and Chamber as partners, we could see this program starting by 2018.
4. Finally, consideration should be given to a mentoring program whereby existing arts supporters, whether businesses or individuals, take on the role of mentors, working with younger funders just starting out as philanthropists. Here again, we see the town playing a role as facilitator and convener, working closely with groups like the Oakville Arts Council.

Opportunity: Private sector partnerships

Work to develop business support for arts and culture



Work to develop capacity and programs for individual support for culture by individuals



Develop awards programs for corporate and individual giving



Develop a mentoring program



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.7 Arts and culture in more facilities

The opportunity: Except for the replacement of the OCPA and the redevelopment of the Coach House facility, we are not recommending the development of additional new cultural facilities in Oakville. Rather, we are encouraging the idea that cultural programs and activities should be enhanced in existing facilities. Additionally spaces supporting cultural activity should be considered when developing future community facilities as recommended in the Parks, Recreation and Library Master Plan, and when developing existing capital projects.

Recommended initiatives:

1. Cultural programming should be brought into other town facilities, including youth, senior, and community centres, parks and other outdoor facilities. This will require additional human resources and training of staff on how to support and promote those activities in town facilities, as well as some additional equipment to support small performances and exhibits. The success of QEPCCC provides the model as to how emerging artists and cultural organizations can succeed in multi-purpose facilities.
2. There should be a parallel effort to help groups use parks and public spaces for arts and cultural events by streamlining the process by which groups gain access and the proper permitting for their programs and events.
3. The other key local facilities are schools. There is a Reciprocal Agreement governing community access to those facilities, currently focused on CORE members. The town and school boards should consider expanding the agreement to help more groups gain access, also working to build awareness of this program.
4. When designing and developing new or renovating existing facilities as appropriate, the town should integrate facilities for cultural activity into existing town capital projects. Examples could include installing sinks and storage into community rooms so that they can also be used for arts programming or ensuring there is provision for electrical and other amenities for community events in parks spaces.

5. Finally, the town should develop a tool to monitor space needs in the community for local artists and organizations. This might include an annual survey to working artists and groups, but there should also be a review of cultural uses of all town facilities and schools in order to identify gaps and deficiencies.

Opportunity: Arts and culture in more facilities

Develop cultural programming in other town facilities



Enhance cultural programming in parks and public spaces



Enhance access to schools



Develop spaces to support culture when renovating existing or constructing new capital projects



Continue to monitor evolving space needs



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development

7.8 The cultural lens initiative

The opportunity: The 2009 Cultural Plan recommended a cultural lens initiative—the effort to promote the potential role of the arts and culture in addressing core goals and strategies, such that those opportunities are seen through the lens of the arts and culture. Some progress has been made, but there is much to do.

Recommended initiatives:

1. The first step is to make sure that the town understands and embraces this concept. This is largely a communication challenge, as staff must be able to clearly explain the relationship between community challenges and cultural solutions, sharing stories of success from other communities.
2. The next step is to bring a cultural facilitator to the community planning table, asking “what’s the problem we can solve?” This also suggests a close working relationship with private sector partners like Sheridan College and the hospital, where we believe there are easy successes waiting to happen.
3. There is also the ongoing communication challenge of sharing these stories of success. We would propose a quarterly newsletter coming out of the Cultural Services section that highlights the role of the arts and culture in advancing the goals of the town.
4. Finally, the cultural lens initiative depends on being able to prove the point. And while stories are powerful, data is ultimately required to justify the investment. Here, town staff must find and employ appropriate metrics to demonstrate that there is a positive return to the town on direct investments in programs, events, facilities and local artists.

Opportunity: Cultural lens initiative

Develop and embrace the definition of the cultural lens approach



Create representation role for culture in town planning process



Develop communication tools to build awareness



Develop metrics to gauge progress with the approach



Strengthen key providers and supports of creativity



Broadening the reach and impact



Cultural development as a tool for economic and community development



Measuring success

In developing the Cultural Plan Update, it was important to identify a good set of indicators and performance measures that can be used to monitor the progress of implementing the plan. As the saying goes, “you can only move what you can measure.” Fortunately we have some help here, as the Canadian Urban Institute published in 2011, A Guidebook for Cultural Planners that provides 70 indicators that municipal staff can use to choose what they want to measure in their community.

We have selected 13 indicators from that set, and then another 11 measures that we think might be possible and helpful for the town.

*You can only move
what you can measure*

Municipal cultural planning indicators and performance measures from the Canadian Urban Institute

The rows refer to measures that relate specifically to the size, reach and growth of arts and culture in the town. **The green highlights** are an attempt to suggest how investments in the arts and culture might positively impact further development of the town and its broader goals. It is of course harder to establish the causality in these relationships (e.g.: how much of the creative industry workforce growth might be attributed to the town's investments in the arts), but when there is a reasonable connection between the arts and elements of the town's vision of the future, those specific measures should be identified and highlighted.

30. Educational attainment – Total number of residents aged 15 and older whose highest educational attainment is a university certificate, diploma or degree.

33. Percentage of residents satisfied with arts, culture and heritage offerings – Track responses to the survey question: "How satisfied are you with the selection of arts, culture and heritage offerings in your municipality?" Count the number choosing 'somewhat' or 'very satisfied' and divide by the total number of respondents with an opinion.

36. Impact of sector on GDP – Total GDP in dollars of information and cultural industries (NAICS 51) and arts, entertainment and recreation (NAICS 71).

42. Consumer spending on culture – Total spending on culture per household by adding total spending for 26 spending items considered "spending on culture".

43. Number of visits to cultural facilities and spaces – Total number of visits to municipally owned or municipally funded cultural facilities and spaces.

44. Attendance at municipally permitted celebrations and festivals – The estimated attendance numbers at municipally permitted celebrations and festivals.

45. Attendance at cultural events in municipal facilities – The estimated attendance numbers at cultural events that take place in municipal facilities.

46. Estimate volunteer participation in community cultural organizations and cultural events – Estimated number of volunteers, and volunteer hours at municipal and municipally-funded community cultural organizations and cultural events, celebrations and festivals. Multiply total number of volunteer hours x \$22.38.

47. Hours municipally owned cultural facilities are used as a % of the times they are available – The total number of available hours of municipally owned cultural and facilities spaces divided by total number of hours municipally-owned cultural facilities and spaces are permitted.

48. Total participant hours in cultural programs – Total participant hours for cultural programs (including registered, drop in and permitted programs) per 1,000 persons.

50. Accessibility of arts culture and heritage offerings – Track responses to the survey question “Do you feel that arts, culture and heritage offerings are physically, financially and geographically accessible to you?”

54. Public art – The total number of public art commissions by municipality.

55. Number of artists involved in capital projects – The total number of artists involved in municipal capital projects (that are not generally considered public art).

Additional cultural planning indicators and performance measures

Number of artists engaged in the community – Total number of artists renting town facilities, taking town programs, participating in arts festivals or exhibiting in town and other facilities

Number of registered cultural programs – Number of arts and culture, workshops and dance programs run by the town as captured from brochure subsection in CLASS (registration system). Note it would not include cultural summer camps.

Private sector support of artists and nonprofit arts groups – Corporate, foundation and individual grants to local arts organizations as reported in operating grant applications.

Satisfaction with municipally-run cultural programs – “Percentage of % of citizens who report satisfaction with delivery of registered cultural programs and services From customer feedback system - scores for programs under accounts 46663 and 46665.”

Value of cultural grants per capita – Cultural, Events, Historical and Arts Society grant total /population

Municipal cultural spending per capita – Culture budget/population – as outlined in Hill Strategies report

OCPA impacts – Access to professional programs, community programs and a well-equipped and maintained facility, level of utilization and attendance

Oakville Museum impacts – Attendance, including general admissions by donation to the museum at Erchless, group programs, program registrations and tours.

QEPCCC impacts – Attendance at events, number of artist members and participation in Drop-in programs.

Creative industry workers living in Oakville – Track presence of cultural workers using Hill Strategies sector definitions

Creative industry businesses moving to Oakville – Track presence of cultural sector businesses moving to Oakville using Hill Strategies sector definitions



Implementation and Financial Impacts

The final step in preparing the Cultural Plan update was to identify resource needs for both operating and capital over the five year implementation period of the plan. We were able to identify that many of the initiatives can be accomplished with existing staff resources and budgets, however there are some recommendations that will require financial investments and the overall advancement of the plan will require additional staff resources.

Many of the recommendations such as partnerships and building capacity within the arts and culture community require little direct costs, but are contingent on staff resources for implementation and their subsequent success.



The following information provides a summary of operating expenses for implementation for each of the recommendations as well as additional staffing costs over the next five years. Significant investments include:

- \$25,000 investment in both years one and two in “investing in Cultural Anchors” to fund an increase for the Cultural Grant program.
- \$20,000 investment in year two to complete an appraisal and plan for the corporate art collection.
- \$162,000 over the implementation of the plan for increased staffing. Staffing would be phased in over the five years and would include one full-time cultural assistant and the equivalent of 1.4 full-time employees (FTE’s) in part-time hours to deliver and implement programs.

Opportunity: Reaching and Engaging the Whole Community

Adoption of a broader definition of culture	Staff time
Initiate outreach and dialogue	Staff time
Develop a Cultural working group	Staff time
Collect and Share stories of culture and heritage	Staff time
Develop micro-grant program	Staff time
Improve access and awareness for groups to existing facilities	Staff time

Selected Measures

- Percentage of residents satisfied with arts, culture and heritage offerings
- Number of visits to cultural facilities and spaces
- Attendance at municipally permitted celebrations and festivals
- Attendance at cultural events in municipal facilities
- Estimated volunteer participation in community cultural organizations and cultural events, celebrations and festivals
- Total participant hours for recreation and culture programs
- Accessibility of arts, culture and heritage offerings



Opportunity: Public Art Program

Develop a Public Art Strategy Staff time*

**Strategy to be presented to Council will recommend funding options for public art*

Incentivize public art in existing and new private developments Staff time

Develop programs and animation for public art Staff time
\$6,000

Selected Measures

- Public Art – total commissions
- Number of artists involved in capital projects
- Accessibility of arts, culture and heritage offerings
- Municipal cultural spending per capita

Opportunity: Leverage the Corporate Art Collection

Appraise and evaluate the current collection \$10,000
(one-time expense)

Repair and conserve items in the collection \$10,650

Develop a plan for public display and access Staff time

Selected Measures

- Accessibility of arts, culture and heritage offerings



Opportunity: Invest in Cultural Anchors

Support the museum coach house renovation	2.5 million
Replace the OCPA	55–75 million
Continue investment in QEPCCC	In existing ten year capital forecast
Increased support for the Cultural Grant Program	Staff time \$52,000
Develop a Cultural Summit focused on capacity building	\$11,700

Selected Measures

- Percentage of residents satisfied with arts, culture and heritage offerings
- Number of visits to cultural facilities and spaces
- OCPA impacts – attendance
- Oakville museum impacts – attendance
- QEPCCC impacts
- Value of cultural grants per capita
- Number of artists engaged in the community
- Number of registered cultural programs offered
- Accessibility of arts, culture and heritage offerings
- Number of registered cultural programs offered
- Satisfaction with municipally run cultural programs

Opportunity: Public Sector Partnerships

Develop partnerships with Sheridan College	Staff time \$4,000
Develop partnerships with the school boards	Staff time \$4,000
Develop partnerships with the library	Staff time \$3,400
Develop partnerships with the hospital	Staff time \$4,000

Selected Measures

- Accessibility of arts, culture and heritage offerings
- Percentage of residents satisfied with arts, culture and heritage offerings
- Estimated volunteer participation in community cultural organizations and cultural events, celebrations and festivals
- Number of artists engaged in the community

Opportunity: Private Sector Partnerships

Work to develop business support for arts and culture	Staff time \$5,500
Work to develop capacity and programs for individual support for culture by individuals	Staff time 5,000
Develop awards programs for corporate and individual giving	Staff time \$10,000
Develop a mentoring program	Staff time \$5,000

Selected Measures

- Accessibility of arts, culture and heritage offerings
- Percentage of residents satisfied with arts, culture and heritage offerings
- Number of artists engaged in the community
- Consumer spending on culture

Opportunity: Art and Culture in more Facilities

Develop cultural programming in other town facilities	Staff time \$10,000
Enhance cultural programming in parks and public spaces	Staff time \$5,000
Enhance access to schools	Staff time
Develop spaces to support culture when renovating existing or constructing new capital projects	Staff time
Continue to monitor evolving space needs	Staff time

Selected Measures

- Percentage of residents satisfied with arts, culture and heritage offerings
- Attendance at cultural events in municipal facilities
- Hours municipally-owned cultural facilities and spaces are in use as a percentage of the time they are available
- Accessibility of arts, culture and heritage offerings
- Public Art – total commissions
- Satisfaction with municipally run cultural programs
- Municipal cultural spending per capita



Opportunity: The Cultural Lens Initiative

Develop and embrace the definition of the cultural lens approach	Staff time
Create representation role for culture in town planning process	Staff time
Develop communications tools to build awareness	Staff time
Develop metrics to gauge progress with the approach	Staff time

Selected Measures

- Accessibility of arts, culture and heritage offerings
- Number of artists involved in Capital projects
- Public Art – total projects
- Creative industry workers living in Oakville
- Creative industry businesses moving to Oakville

Summary of Financial Impacts

The following chart provides a summary of operating and staffing expenses for the five-year implementation. Funding for the implementation of the plan will be referred to the town's budget process.

Part A: Operating Impacts

Recommendation	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Engaging the Whole Community	\$-	\$-	\$-	\$-	\$-	\$-
Public Art	\$-	\$-	\$6,000			\$6,000
Corporate Art Collection	\$-	\$21,000	\$(9,800)	\$200	\$250	\$11,650
Invest in Cultural Anchors	\$25,000	\$35,000	\$1,200	\$1,200	\$1,300	\$63,700
Public sector partnerships		\$5,000	\$5,000	\$5,000	\$5,000	\$20,000
Engage the Private Sector	\$500	\$10,000	\$10,000	\$5,000		\$25,500
Facilitate Access		\$10,000	\$5,000			\$15,000
Cultural Lens	\$-	\$-	\$-	\$-	\$-	\$-
Operating	\$25,500	\$60,000	\$27,200	\$11,200	\$6,300	\$130,200
Staffing	\$27,000	\$32,300	\$76,400	\$21,500	\$5,400	\$162,600
Net Impact	\$52,500	\$92,300	\$103,600	\$32,700	\$11,700	\$292,800

Part B: Capital Impacts

Recommendation	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Museum Coach						
House Renovation	-	\$1,250,000	\$1,250,000	-	-	\$2,500,000
Total Capital	-	\$1,250,000	\$1,250,000	-	-	\$2,500,000

*The Cultural Plan report recommends that a new theatre be built within the next 10 years (at maximum). A stand alone theatre independent of any projects is estimated to costs between \$55 million and \$75 million. As the DCH is still in progress costs for the theatre have not been included in the 5 year implementation plan.

Conclusion

Cultural services delivered by the Town of Oakville have grown and evolved considerably since the approval of the 2009 Cultural Plan, and continue to do so. The town is positioned as both deliverer of cultural opportunities, and as supporter of arts and culture.

Over the years, Cultural Services has established strong and effective relationships with cultural groups, artists and culture supporting organizations, collectively enhancing the cultural vibrancy of Oakville. This update to the Cultural Plan sets a clear direction for culture within the Town of Oakville for the next five years.

Implementation of the directions outlined in the Cultural Plan update will allow the town to continue to strengthen key providers and supporters of creativity in the community, broaden the reach and impact of culture within the community, and further cultural and community development within the town. All of this will support the town in achieving the vision of the 2009 Cultural Plan—to be a community where culture inspires, engages and thrives.

Acknowledgements

Cultural Plan 2016-2021 Working Groups

This Cultural Plan was developed with input and consultation with an Interdepartmental Staff Working group and an External Focus Group. We would like to thank them for their contributions.

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Charles Demuynuk, *Oakville Chamber Orchestra*

Rebecca Edgar, *Oakville Tourism Partnership*

Kathy Grell, *Halton Youth Orchestra*

Matthew Hyland, *Oakville Galleries*

Don Pangman, *ArtHouse*

Sharlene Plewman, *Downtown Oakville BIA*

Doug Sams, *Kerr Village BIA*

Ann Sargent, *Bronte BIA*

Kevin September, *Artist/Branduscript/Storyshare*

Indira Roy Choudhury, *Trius Gallery*

Mary Rose, *The Oakville Players*

Michael Rubinoff, *Associate Dean of the Department of Visual
and Performing Arts, Sheridan College*

Veronica Tyrell, *Canadian Caribbean Association of Halton*

Bernadette Ward, *Oakville Arts Council*

Appendices

Appendix A: 2009 Cultural Plan Progress Summary

Appendix B: Map OCPA Audiences

Appendix C: Map QEPCCC Program Participants

Appendix D: Municipal Cultural Investment in Mid-Sized
Canadian Cities – Oakville, Hill Strategies Research

Appendix E: Cultural Planning Best Practices in Canada

Appendix A

2009 Cultural Plan Progress Summary

Appendix A: Cultural Plan Progress Summary

Strategies	Enhance Places and Spaces	Develop Cooperative Programs	Building Community Capacity	Clarify and Strengthen the Town's Role in Culture	Strengthen Culture through Town Plans and Policies	Partnership Structures	Leverage investment in Culture
Action Step #1	Accommodate arts and cultural space in a redeveloped QEP Community Centre	Co-develop a Doors Open for Culture program	Facilitate the further development of training networks and the sharing of resources	Adopt a new town mandate for culture	Adopt a cultural lens	Create an Oakville cultural roundtable	Continue to monitor space needs and invest in places and spaces as needed
Action Step #2	Integrate cultural programming space into new facilities	Co-develop a business case for a community portal to culture in Oakville	Share relevant information and research with community arts and cultural organizations	Communicate the town's commitment to culture	Support cross-departmental planning and policy development	Hold an annual cultural summit	Where appropriate, utilize bonuses to provide incentives for private sector investments including public art installations
Action Step #3	Explore the potential for a new creative hub in the downtown	Implement other collective marketing and audience development programs	Facilitate the enhanced use of technology by community arts and cultural organizations	Build town staff capacity	Establish specific policies to support cultural development	Hold issue-based forums to address common needs and issues	Work with the proposed cultural roundtable to encourage investment in culture by community and business partners
Action Step #4	Explore the potential for an arts, heritage and artifacts collections storage facility	Work with partners to develop community arts and culture programs	Support community arts and cultural organizations by connecting them to community resources and facilitating collective fundraising efforts	Continue to monitor the state of culture in Oakville			Work with the proposed cultural roundtable to encourage and develop cross-sectoral initiatives which will attract funding from foundations and other levels of government
Color Key	Good Progress	Some progress	Limited progress				

Appendix B

Map OCPA Audiences

OCPA Ticket Buyers 2014 to 2015

- Town Facilities**
- Bronte Pool
 - Bronte Youth Centre
 - Brookdale Pool
 - Centennial Pool
 - Falgoutwood Pool
 - Glen Abbey Community Centre
 - Iniquita's Ridge Community Centre
 - Joshua's Creek Arenas
 - Kiriakak Arena
 - Lions Pool
 - Maple Grove Arena
 - Oakville Arena
 - Oakville Museum
 - Oakville Youth Centre
 - Oakville Senior Citizens' Recreation Centre
 - O.E.P. Community & Cultural Centre
 - River Oaks Community Centre
 - Sir John Coburne Senior Centre
 - Sixteen Mile Sports Complex
 - Wedgewood Pool
 - White Oaks Pool
 - Customer Location - 7,944

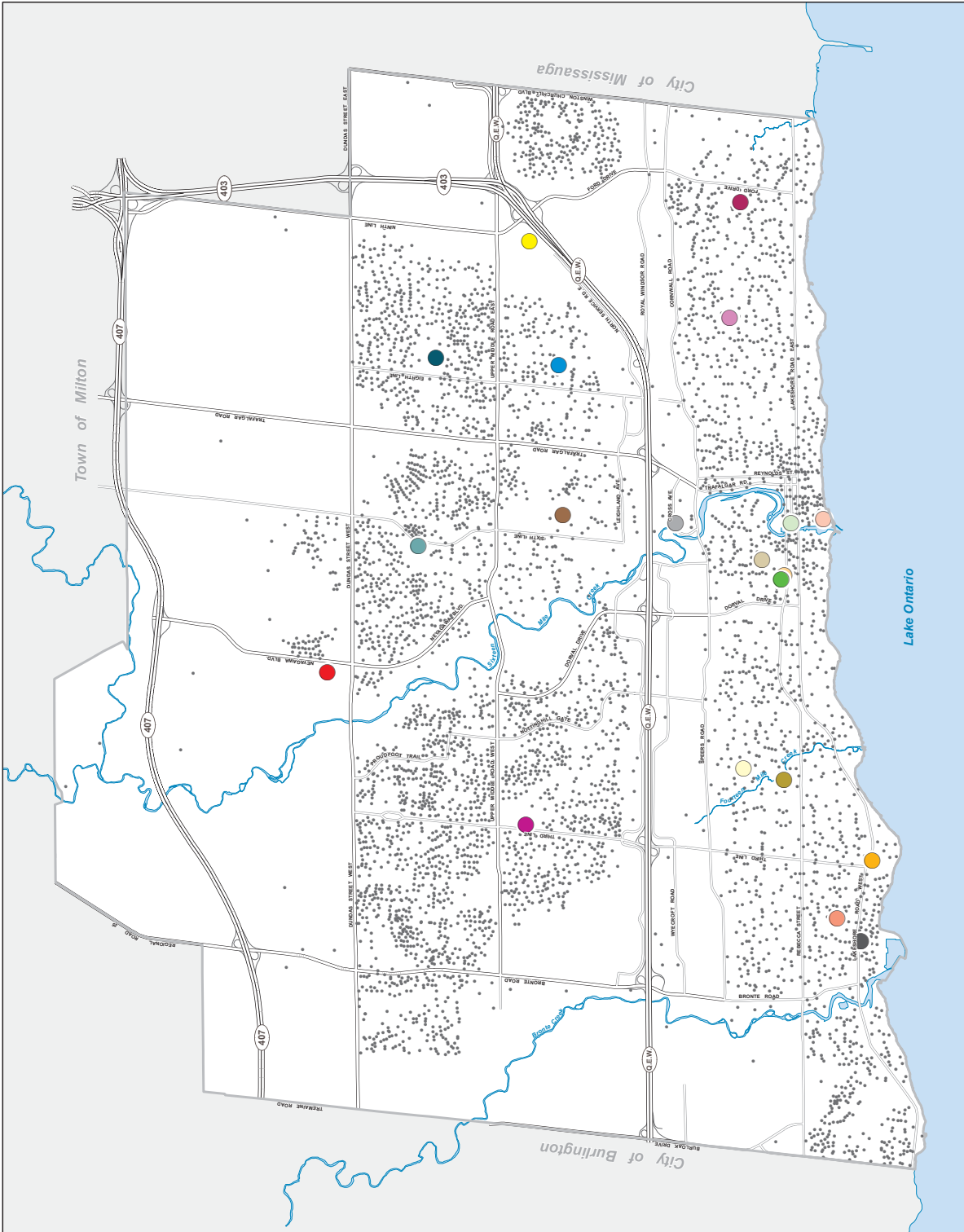


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October 2015

Strategic Business Support
Community Development Commission

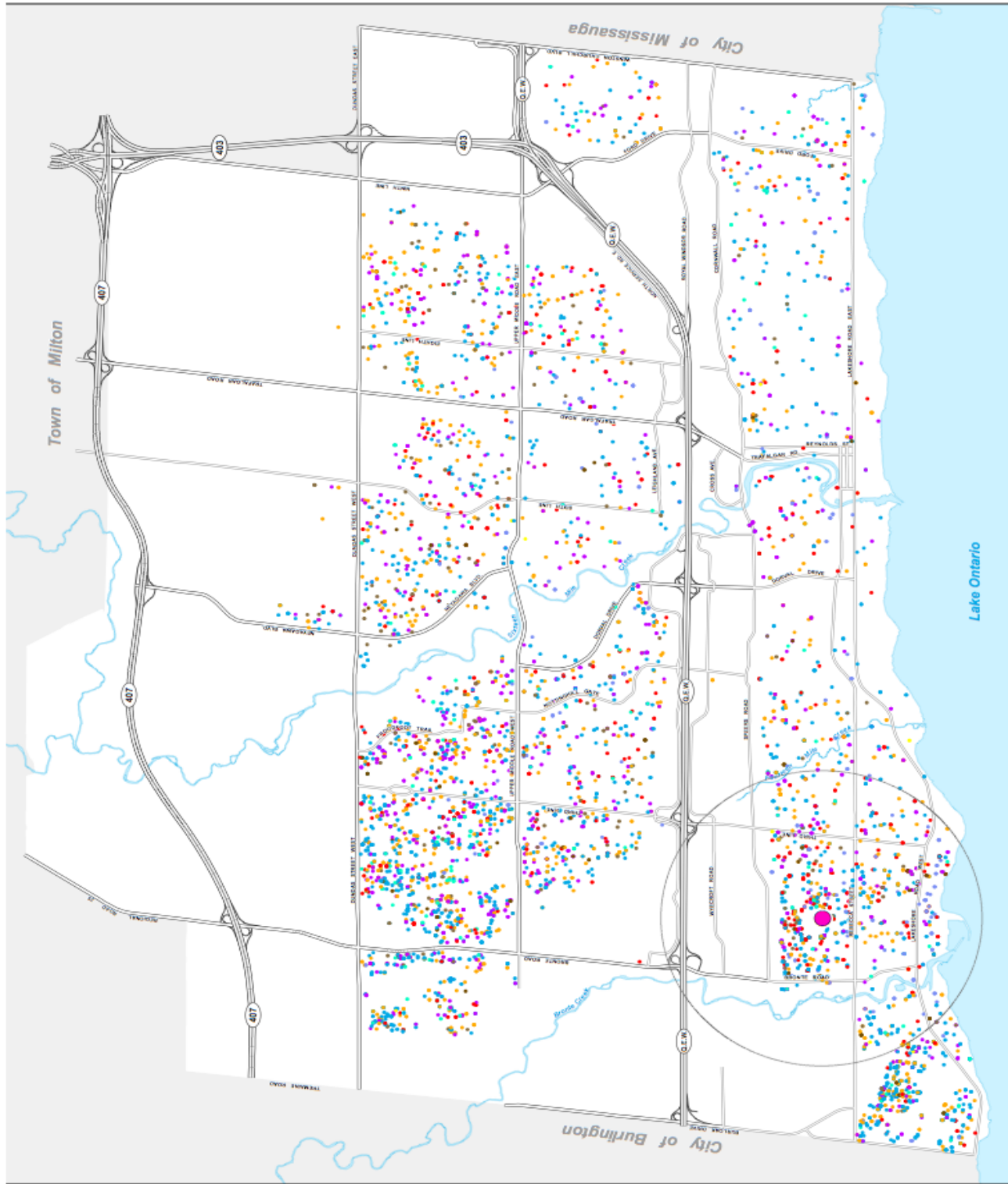
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Appendix C

Map QEPCCC Program Participants

**Q.E.P. Community & Cultural Centre
Client Distribution
- 2013 Visits by
Brochure Section -**



- Q.E.P. Community & Cultural Centre
- Adult Programs (Total Visits: 888)
- Aquatics (Total Visits: 2,562)
- Camps (Total Visits: 1,469)
- Children's Program (Total Visits: 1,178)
- Mental Arts (Total Visits: 131)
- Prenatal and Beyond (Total Visits: 20)
- Preschool Programs (Total Visits: 265)
- Senior Services 40 (Total Visits: 266)
- Youth Programs (Total Visits: 267)
- Two Kilometre Facility Buffer



1:47,000
June 2014

Strategic Business Support
Community Development Commission

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Appendix D

Municipal Cultural Investment in Mid-Sized
Canadian Cities – Oakville, Hill Strategies Research

Cultural Investment by the Town of Oakville

2009 to 2012



Report prepared by Kelly Hill



December 2013

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Executive Summary

The Town of Oakville’s vision is to be the most livable town in Canada. As noted in Oakville’s Cultural Plan, “creativity and culture are major economic drivers of Oakville’s future economic growth and prosperity”. Furthermore, culture is a key component of the Town’s “commitment to sustainability, balancing social, economic, environmental and cultural goals”.

The main goal of this study is to quantify the Town of Oakville’s current investment in the arts, culture, and heritage using established methodology and definitions. Another important goal is to track whether the level of investment has increased or decreased since 2009.

Benchmarking of cultural investment levels can help municipal representatives understand how their city compares with other municipalities across the country. This information can be very useful, given the growing recognition that local investment in culture contributes to economic and social development.

Via the Creative City Network of Canada, Hill Strategies Research approached staff members from a number of cities to see if they were interested in a custom study of cultural investments for four fiscal years (2009, 2010, 2011, and 2012). Seven cities decided to participate in this year’s data capturing effort: Richmond, Edmonton, Saskatoon, Windsor, Hamilton, Oakville, and Halifax. The project is modelled on a similar study conducted for five of Canada’s largest cities (Vancouver, Calgary, Toronto, Ottawa, and Montreal) as well as a separate study for the City of Mississauga.

No data currently cover municipal cultural spending in any detail, as Statistics Canada’s *Government Expenditures on Culture* dataset only provides an estimate of cultural spending in *all* Canadian municipalities, with no breakdowns by municipality and only limited breakdowns by type of spending. Furthermore, Statistics Canada has discontinued the *Government Expenditures on Culture* survey.

As context to the analysis of Oakville’s cultural investment, the next section of the summary provides information about the Town’s structure, plans, and non-financial supports for culture.

Oakville’s structure, plans, and non-financial supports for the cultural sector

The Town of Oakville has historically supported programs and services that help residents and visitors participate in the arts, explore Oakville’s history, and engage in the community. Partner organizations such as the Oakville Public Library, the Oakville Arts Council, and Oakville Galleries also offer cultural programs and services for all ages. The municipally-run Oakville Centre for the Performing Arts and the newly-opened Queen Elizabeth Park Community and Cultural Centre also offer cultural programming and services to the community.

In October 2009, Oakville Town Council approved the Town’s first-ever Cultural Plan. *Enabling Culture to Thrive in Oakville: Oakville’s Strategic Directions for Culture* – the culmination of two years of consultation, research, and community collaboration – established the vision to “be a community where culture inspires, engages and thrives”. Providing a long-term foundation for cultural development in Oakville, the Cultural Plan identified seven strategic directions:

1. Enhance places and spaces
2. Develop cooperative programs
3. Build community capacity
4. Clarify and strengthen the Town’s role in culture
5. Strengthen culture through Town plans and policies
6. Create partnership structures
7. Leverage investment in culture

Since 1989, the Town of Oakville has provided operating and project grants to qualified not-for-profit cultural organizations. The Oakville Arts Council, an important partner organization for the Town, administers the Town’s cultural grants program. Applications are reviewed by the Cultural Grants Review Committee commissioned by and responsible to the Board of Directors of the Oakville Arts Council.

In addition to its direct financial support for culture, the Town of Oakville also provides some indirect or non-monetary supports for the sector:

- Below-market rental rates for not-for-profit cultural groups at the Oakville Centre for the Performing Arts and Queen Elizabeth Park Community and Cultural Centre (which opened in 2012). The Oakville Arts Council and Canadian Carribean Association of Halton have permanent office space at the Queen Elizabeth Park Community and Cultural Centre at a below-market rate.
- Density bonusing (i.e., allowing higher building density in return for community benefits).
- Support for three existing heritage conservation districts (designated in 1982, 1987 and 1994), as well as planning work for a fourth district, the Downtown Oakville Heritage Conservation District.

In addition, while the Town did not offer financial or indirect heritage incentives in 2012, a financial incentive program was recently approved to begin in 2014.

Definition of municipal cultural investment

“Municipal cultural investment” includes operating, grant, and capital expenditures related to the performing arts, visual and media arts, crafts, design, museums, heritage, special events, multidisciplinary activities, creative and cultural industries, city-owned cultural facilities, cultural districts, public art, and other art purchases.

Net investment represents what is spent on cultural programs and services from the municipal tax base. Net investment, which excludes other sources of funding or revenue, is the main focus of this summary.

The raw cultural investment data were compiled by Oakville cultural staff members for 2009, 2010, 2011, and 2012, using the same definition of cultural services as other cities that have participated in this process. Town staff held teleconferences with representatives from other municipalities and Hill Strategies Research to discuss the definition of culture before collecting and submitting their draft data. Kelly Hill of Hill Strategies Research closely examined the data submitted by Town staff to ensure accuracy and consistency with other participating cities. Some minor adjustments were made to the submitted data based on discussions between Hill Strategies and cultural staff members.

Note: While Oakville's arts and culture staff work within the Recreation and Culture Department, support for culture spans a number of municipal departments and involves many local partnerships. The financial data in this report go beyond budgets managed directly by the Recreation and Culture Department. Capital investments made by the Town to build or maintain key cultural facilities, spaces, and infrastructure are also included.

Over \$3 million – almost \$17 per resident – invested in Oakville's cultural sector in 2012

The Town of Oakville invested a net amount of just over \$3 million in the cultural sector in 2012, including \$2.4 million in operating expenditures, \$179,000 in grants, and \$454,000 in capital expenditures.

Oakville's investment represents \$16.69 per resident in 2012 (based on the 2011 census population of 182,500). This includes \$13.22 in operating expenditures, \$0.98 in grants, and \$2.48 in capital expenditures.

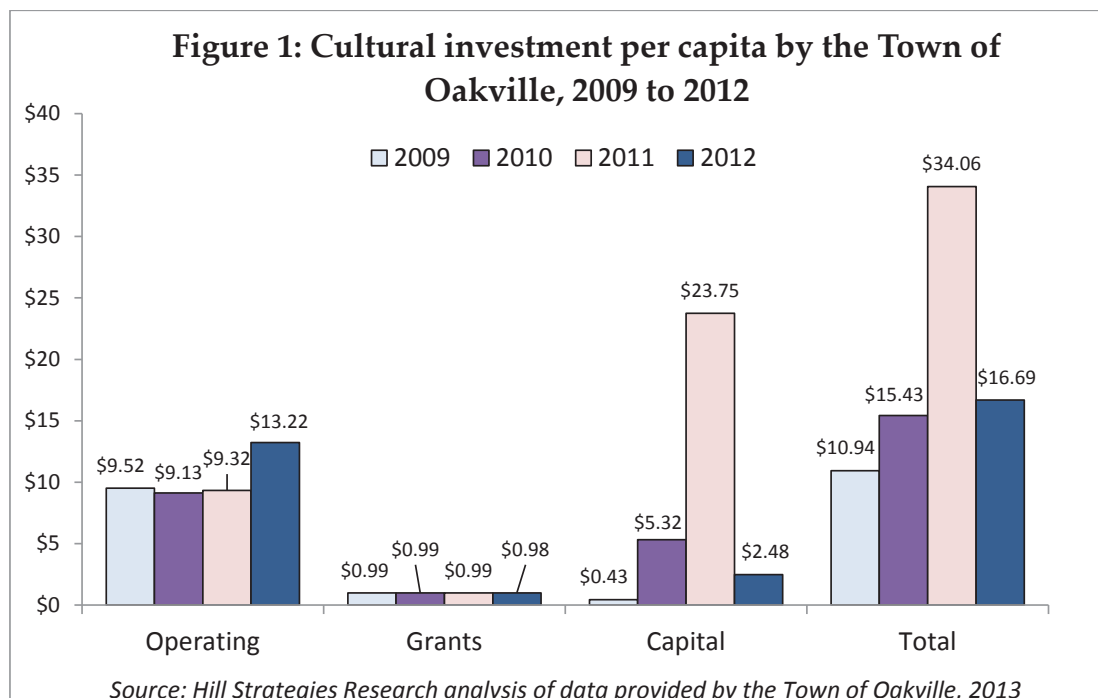
53% increase in cultural investment by the Town of Oakville between 2009 and 2012

Figure 1 shows that the Town of Oakville's net cultural investment increased from \$10.94 per resident in 2009 to \$16.69 in 2012, a 53% increase. (Like all figures in this report, these changes have not been adjusted for inflation or population growth.)

Operating expenditures increased from \$9.52 per capita in 2009 to \$13.22 in 2012, a 39% increase. While operating expenditures include administrative and staff costs, the largest components relate to Town-owned cultural and heritage facilities, including the Oakville Centre for the Performing Arts, Oakville Museum, the Queen Elizabeth Park Community and Cultural Centre, and Oakville Galleries.

Grants from the Town of Oakville to arts, culture, and heritage organizations changed very little between 2009 (\$0.99 per capita) and 2012 (\$0.98).

The Town’s capital expenditures fluctuated significantly over the four-year timeframe of this study: \$0.43 in 2009; \$5.32 in 2010; \$23.75 in 2011; and \$2.48 in 2012. The large capital investments in 2011 relate to the development of the Queen Elizabeth Park Community and Cultural Centre. Capital spending on this centre, which includes both cultural and recreation facilities, was apportioned between cultural and recreation expenditures. Only the cultural portion of expenditures are included in this report.



Oakville ranks sixth among seven participating cities

Only a limited number of cities have conducted this type of measurement of their municipal cultural investments. As such, the pool of comparison cities is somewhat limited. Seven cities participated in the measurement of their cultural investments between 2009 and 2012. Oakville is the smallest of these cities: Edmonton (2011 census population of 812,200); Hamilton (519,900); Halifax (390,100); Saskatoon (222,200); Windsor (210,900); Richmond, B.C. (190,500); and Oakville (182,500).

As noted above, the Town of Oakville’s net investment in culture was \$16.69 per capita in 2012. This level of investment ranks Oakville sixth among the seven cities participating in this study,

ahead of Windsor (\$15.30) but behind Saskatoon (\$47.05), Edmonton (\$38.68), Richmond (\$31.85), Hamilton (\$24.10), and Halifax (\$17.25).

Oakville's per capita investments via operating expenditures (\$13.22) are in the middle of the pack, very close to the levels of Halifax (\$13.24) and Richmond (\$13.22). Operating expenditures in the other participating cities were: \$23.43 in Saskatoon, \$14.89 in Hamilton, \$11.83 in Edmonton, and \$5.87 in Windsor.

Oakville's cultural grants (\$0.98) rank last among the seven cities, behind Edmonton (\$12.07), Richmond (\$6.09), Hamilton (\$4.61), Saskatoon (\$3.78), Windsor (\$3.65), and Halifax (\$3.42).

Oakville's capital expenditures in 2012 (\$2.48 per capita) rank sixth among the seven cities. The capital investments in the other cities were: \$19.84 in Saskatoon, \$14.77 in Edmonton, \$12.53 in Richmond, \$5.79 in Windsor, \$4.59 in Hamilton, and \$0.59 in Halifax.

If capital investments are removed from the calculations, the Town invested \$14.20 via operating expenditures and grants in 2012. By this revised measure, Oakville still ranks sixth among the seven cities, ahead of Windsor (\$9.52) but behind Saskatoon (\$27.21), Edmonton (\$23.90), Hamilton (\$19.50), Richmond (\$19.32), and Halifax (\$16.66).

The growth in cultural investment in Oakville between 2009 and 2012 (53%) is second-highest among the seven cities, below Saskatoon (76%) but above the five other cities (39% in Richmond, 33% in Windsor*, 23% in Edmonton, 17% in Hamilton, and a 5% decrease in Halifax). (**Windsor's investments in 2009 were somewhat lower than normal because of a strike by municipal staff in that year. This would inflate the rate of change in Windsor between 2009 and 2012.*)

The amounts invested by each of the cities fluctuated from year to year between 2009 and 2012. In Oakville, large investments were made in prior years in the Queen Elizabeth Park Community and Cultural Centre. For this reason, the average annual investment per capita was also calculated. By this measure, Oakville (\$19.28) moves up one spot to fifth among the cities, ahead of Halifax (\$17.19) and Windsor (\$12.49) but behind Edmonton (\$34.39), Saskatoon (\$32.36), Richmond (\$23.52), and Hamilton (\$23.51).

Details of Oakville's cultural investment

Table 1 provides details about the net cultural investment by the Town of Oakville between 2009 and 2012, as well as the corresponding per capita amounts. (Net investment represents what is spent on cultural programs and services from the municipal tax base.)

Table 1: Net cultural investment by the Town of Oakville, 2009 to 2012
 (2011 Census population: 182,500)

Type of investment	<i>Expenditures (\$ millions)</i>				<i>Per capita expenditures</i>			
	2009	2010	2011	2012	2009	2010	2011	2012
Operating expenditures	\$1.7	\$1.7	\$1.7	\$2.4	\$9.52	\$9.13	\$9.32	\$13.22
Grants	\$0.2	\$0.2	\$0.2	\$0.2	\$0.99	\$0.99	\$0.99	\$0.98
<i>Subtotal: Operating + grants</i>	<i>\$1.9</i>	<i>\$1.8</i>	<i>\$1.9</i>	<i>\$2.6</i>	<i>\$10.51</i>	<i>\$10.12</i>	<i>\$10.31</i>	<i>\$14.20</i>
Capital expenditures	\$0.1	\$1.0	\$4.3	\$0.5	\$0.43	\$5.32	\$23.75	\$2.48
Total (operating + grants + capital)	\$2.0	\$2.8	\$6.2	\$3.0	\$10.94	\$15.43	\$34.06	\$16.69

Source: Hill Strategies Research analysis of data provided by the Town of Oakville, 2013

Section 1: Introduction

The main goal of this study is to quantify the Town of Oakville's current investment in the arts, culture, and heritage using established methodology and definitions. Another important goal is to track whether the level of investment has increased or decreased since 2009.

Benchmarking of cultural investment levels can help municipal representatives understand how their city compares with other municipalities across the country. This information can be very useful, given the growing recognition that local investment in culture contributes to economic and social development. Culture has myriad social connections, including strong relationships with education, citizens' social engagement, volunteering, and improved health. As noted in Oakville's Cultural Plan, "creativity and culture are major economic drivers of Oakville's future economic growth and prosperity". Furthermore, culture is a key component of the Town's "commitment to sustainability, balancing social, economic, environmental and cultural goals".

Included in this study: operating, grant and capital expenditures related to ...

- performing arts
- visual and media arts
 - crafts
 - design
- museums
- heritage
- special events
- multidisciplinary activities
- creative and cultural industries
- city-owned cultural facilities
 - cultural districts
 - public art
- other art purchases

Via the Creative City Network of Canada, Hill Strategies Research approached staff members from a number of cities to see if they were interested in a custom study of cultural investments for four fiscal years (2009, 2010, 2011, and 2012). Seven cities decided to participate in this year's data capturing effort: Richmond, Edmonton, Saskatoon, Windsor, Hamilton, Oakville, and Halifax.

The project is modelled on a similar study conducted for five of Canada's largest cities (Vancouver, Calgary, Toronto, Ottawa and Montreal)¹ as well as a separate study for the City of Mississauga.

No data currently covers municipal cultural spending in any detail, as Statistics Canada's *Government Expenditures on Culture* dataset only provides an estimate of cultural spending in all Canadian municipalities, with no breakdowns by municipality and only limited breakdowns by type of spending. Furthermore, Statistics Canada has discontinued the *Government Expenditures on Culture* survey.

¹ *Municipal Cultural Investment in Five Large Canadian Cities*, Hill Strategies Research Inc., January 2012.

Section 2: Local structure, plans, and non-financial supports for the cultural sector

This section contains a general overview of the cultural services structure in the Town of Oakville. This information provides context for the analysis of financial support for the cultural sector in the next section of the report.

Town staff members provided Hill Strategies with documents and web links providing information about Oakville’s organizational structure, plans, and non-financial supports for the cultural sector. Hill Strategies reviewed this information and created the following description, which covers:

- Culture – Essential to the goal of building the most livable town in Canada
- Municipal cultural programs and services
- Oakville Arts Council
- Enabling Culture to Thrive in Oakville
- Cultural Plan: Seven key directions
- Indirect supports for culture

Culture – Essential to the goal of building the most livable town in Canada

The Town of Oakville’s vision is to be the most livable town in Canada. As noted in Oakville’s Cultural Plan, “creativity and culture are major economic drivers of Oakville’s future economic growth and prosperity”. Furthermore, culture is a key component of the Town’s “commitment to sustainability, balancing social, economic, environmental and cultural goals”.

Municipal cultural programs and services

The Town of Oakville has historically supported programs and services that help residents and visitors participate in the arts, explore Oakville’s history, and engage in the community. Partner organizations such as the Oakville Public Library, the Oakville Arts Council, and Oakville Galleries also offer cultural programs and services for all ages. The municipally-run Oakville Centre for the Performing Arts and the newly-opened Queen Elizabeth Park Community and Cultural Centre also offer cultural programming and services to the community.

The Town believes that:

- Culture transforms towns and cities.
- Culture makes lives richer.
- The cultural sector has the power to attract tourism and businesses, create jobs and revitalize neighbourhoods.

Oakville: Culture Lives Here
<http://www.oakville.ca/culturerec/culture-lives-here.html>

Oakville Arts Council

Since 1989, the Town of Oakville has provided operating and project grants to qualified not-for-profit cultural organizations. The Oakville Arts Council, an important partner organization for the Town, administers the Town's cultural grants program. Applications are reviewed by the Cultural Grants Review Committee commissioned by and responsible to the Board of Directors of the Oakville Arts Council.

The purpose of this funding is to:



- Ensure that Oakville is a community where art is embraced and Oakville artists and art organizations are supported and recognized as vital and central to the creative life of the Town.
- Service the Oakville community through enabling the activity of artists, arts groups, and businesses.

Enabling Culture to Thrive in Oakville

In October 2009, Oakville Town Council approved the Town's first-ever Cultural Plan. *Enabling Culture to Thrive in Oakville: Oakville's Strategic Directions for Culture* – the culmination of two years of consultation, research, and community collaboration – established the vision to “be a community where culture inspires, engages and thrives”.

Six guiding principles were key in the development of the Culture Plan:

- Accessibility.
- Diversity and inclusion.
- Partnerships and collaboration.
- Accountability and fiscal responsibility.
- Innovation.
- Building and optimizing.

Cultural Plan: Seven strategic directions

Providing a long-term foundation for cultural development in Oakville, the Cultural Plan identified seven strategic directions:

1. Enhance places and spaces.
2. Develop cooperative programs.
3. Build community capacity.
4. Clarify and strengthen the Town's role in culture.

5. Strengthen culture through Town plans and policies.
6. Create partnership structures.
7. Leverage investment in culture.

Town of Oakville Cultural Plan (2009)
<http://www.oakville.ca/townhall/5712.html>

Strategies related to enhancing places and spaces include exploring the potential for a new creative hub in the downtown; integrating cultural programming space into new facilities; accommodating arts and cultural space in a redeveloped Queen Elizabeth Park Community Centre; and exploring the potential for an arts, heritage, and artefacts collections storage facility.

In order to develop cooperative programs, the Cultural Plan recommended that the Town co-develop a Doors Open for culture program; co-develop a business case for a community portal to culture in Oakville; implement other collective marketing and audience development programs; and work with partners to develop community arts and culture programs.

Strategies to build community capacity include facilitating the further development of training networks and the sharing of resources and expertise; sharing relevant information and research with community arts and cultural organizations; facilitating the enhanced use of technology by community arts and cultural organizations; and supporting community arts and cultural organizations by connecting them to community resources and facilitating collective fundraising efforts.

Clarifying and strengthening the Town's role in culture, according to the Cultural Plan, includes adopting a new Town mandate for culture; communicating the Town's commitment to culture; building Town staff capacity; and continuing to monitor the state of culture in Oakville.

Strategies related to strengthening culture through Town plans and policies include adopting a cultural lens; supporting cross-departmental planning and policy development; and establishing specific policies to support cultural development.

Regarding creating partnership structures, the Cultural Plan recommended that the Town create an Oakville cultural roundtable; hold an annual cultural summit; and hold issue-based forums to address common needs and issues.

Finally, in order to leverage investment in culture, the Cultural Plan recommended that the Town continue to monitor space needs and invest in places and spaces as needed; utilize density bonusing (where appropriate) to provide incentives for private sector investment including public art installations; work with the proposed cultural roundtable to encourage investment in culture by community and business partners; and work with the proposed cultural roundtable to encourage and develop cross-sectoral initiatives which will attract funding from foundations and other levels of government.

Indirect supports for culture

In addition to its direct financial support for culture, the Town of Oakville also provides some indirect or non-monetary supports for the sector:

- Below-market rental rates for not-for-profit cultural groups at the Oakville Centre for the Performing Arts and Queen Elizabeth Park Community and Cultural Centre (which opened in 2012). The Oakville Arts Council and Canadian Caribbean Association of Halton have permanent office space at the Queen Elizabeth Park Community and Cultural Centre at a below-market rate.
- Density bonusing (i.e., allowing higher building density in return for community benefits).
- Support for three existing heritage conservation districts (designated in 1982, 1987 and 1994), as well as planning work for a fourth district, the Downtown Oakville Heritage Conservation District. There are approximately 65 designated heritage properties in the Downtown Oakville Heritage Conservation District.

In addition, while the Town did not offer financial or indirect heritage incentives in 2012, a financial incentive program was recently approved to begin in 2014.

Section 3: Oakville’s cultural investment

This section provides the overall dollar value and per capita calculation of Oakville’s financial support for the cultural sector in 2009, 2010, 2011, and 2012. Comparisons with other cities that participated in the data collection process are also provided here, based on per capita amounts using the 2011 census population.²

Definition and methodology

“Municipal cultural investment” includes operating, grant and capital expenditures related to the performing arts, visual and media arts, crafts, design, museums, heritage, special events, multidisciplinary activities, creative and cultural industries, city-owned cultural facilities, cultural districts, public art, and other art purchases.³ In cases where recreation or other facilities or squares are partially used for culture, a portion of the expenses has been included in the study.⁴

The definition used in this report bears many similarities to, but is slightly narrower than, what Statistics Canada measured in order to produce estimates of government spending on culture.⁵

Public libraries are an important community resource and often a venue for significant cultural activity. However, in Oakville, as in many cities, public libraries are managed by a separate library board. For this reason, as well as to focus on other types of cultural investments, library expenditures are excluded from this study.

The data represent actual amounts spent in each year, not budgeted amounts.

The raw cultural investment data were compiled by Oakville cultural staff members for 2009, 2010, 2011, and 2012, using the same definition of cultural services as other cities that have participated in this process. Town staff held teleconferences with representatives from other participating cities and Hill Strategies Research to discuss the definition of culture before collecting and submitting their draft data. Kelly Hill of Hill Strategies Research closely examined the data submitted by Town staff to ensure accuracy and consistency with other

² Population data from the 2011 census were used in order to ensure the comparability of the population estimates between the participating cities.

³ The detailed definition is provided in an appendix.

⁴ These expenses are allocated by the number of cultural events as a proportion of total events in the facility or by the square footage of spaces with a cultural use as a proportion of total square footage. The exception to this rule is local arenas, which have not been considered cultural facilities for the purposes of this report because they are most commonly used for large sporting events. It should be noted, however, that large-scale concerts and performances sometimes take place in arena facilities.

⁵ Key differences relate to the exclusion, in this study, of some heritage-related expenditures and the exclusion of library expenditures. These modifications are not intended to imply that excluded aspects of the definition are less important for creative-city building. Rather, the modifications reflect the simple fact that these items could not be reliably measured for this study. As noted in the introduction to this report, Statistics Canada’s *Government Expenditures on Culture* dataset, which has now been discontinued, provided an estimate of cultural spending in all Canadian municipalities, with no breakdowns by municipality and only limited breakdowns by type of spending.

cities. Some minor adjustments were made to the submitted data based on discussions between Hill Strategies and cultural staff members.

The cultural investment data capture both “gross” and “net” investment. Gross expenditures include investment from the municipal tax base as well as all other sources of funds that are used for cultural investment, including transfers from other levels of government for cultural projects or programs, revenues from ticket sales for city-owned or operated cultural spaces, rental revenues for city-owned cultural spaces, and sponsorships of city-managed cultural programs and events.

Net investment represents what is spent on cultural programs and services from the municipal tax base. Net investment, which excludes other sources of funding or revenue, is the main focus of this report.

Data limitations

Per capita figures, although a widely used basis for comparison, are not a perfect comparator between cities, especially in cases where there is a large population disparity.⁶

Furthermore, municipal cultural investments tend to fluctuate from year to year. For example, a city that has made a major (but short-term) capital investment in a cultural facility may rank very highly for a short period of time but may not have the largest ongoing support for the cultural sector.

In addition to overall cultural investments per capita, two other key measurements are provided in this report to attempt to address these concerns: 1) operating and grant expenditures per capita (eliminating the effects of large capital spending); and 2) average annual investment per capita over the whole period (2009 to 2012).

In theory, another key indicator might be operating and grant expenditures on culture as a percentage of total municipal operating spending. However, cities in different provinces have significantly different financial responsibilities and therefore significantly different spending levels.⁷ As such, comparisons on this basis between cities in different provinces are not appropriate.

⁶ For example, a very small city that has a city-owned museum or performing arts centre might have much higher per capita cultural spending than a very large city with a broad range of cultural programs and services.

⁷ For example, take the cities of Saskatoon, Saskatchewan (population 222,200) and Windsor, Ontario (population 210,900). Despite their similar population levels, Saskatoon’s total spending in 2012 was approximately one-half of that of Windsor. The majority of this difference is due to the absence of spending on social and family services in Saskatoon. This is the largest line item in Windsor’s budget.

Over \$3 million – almost \$17 per resident – invested in Oakville’s cultural sector in 2012

The Town of Oakville invested a net amount of just over \$3 million in the cultural sector in 2012, including \$2.4 million in operating expenditures, \$179,000 in grants, and \$454,000 in capital expenditures.

Oakville’s investment represents \$16.69 per resident in 2012 (based on the 2011 census population of 182,500). This includes \$13.22 in operating expenditures, \$0.98 in grants, and \$2.48 in capital expenditures.

53% increase in cultural investment by the Town of Oakville between 2009 and 2012

Figure 2 shows that the Town of Oakville’s net cultural investment increased from \$10.94 per resident in 2009 to \$16.69 in 2012, a 53% increase. (Like all figures in this report, these changes have not been adjusted for inflation or population growth.)

In dollar figures (not per capita), Oakville’s net investment in culture increased from \$2.0 million in 2009 to \$3.0 million in 2012.

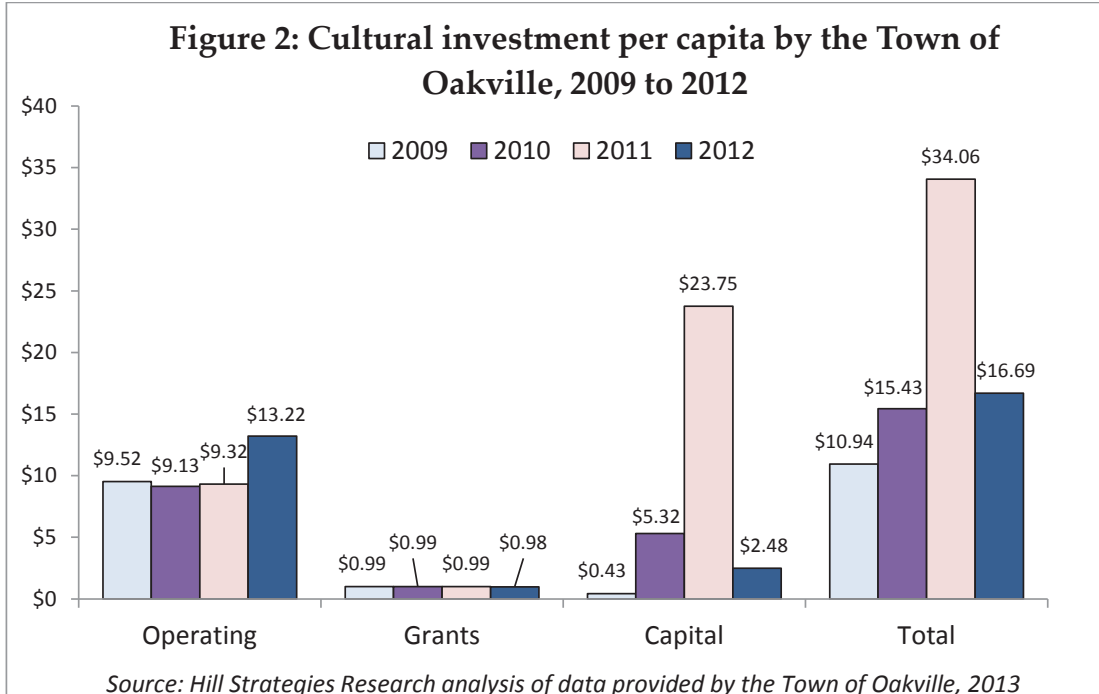
Operating and capital expenditures increased; grants remained stable

As shown in Figure 2, operating expenditures increased from \$9.52 per capita in 2009 to \$13.22 in 2012, a 39% increase. While operating expenditures include administrative and staff costs, the largest components relate to Town-owned cultural and heritage facilities, including the Oakville Centre for the Performing Arts, Oakville Museum, the Queen Elizabeth Park Community and Cultural Centre, and Oakville Galleries.

Grants from the Town of Oakville to arts, culture, and heritage organizations changed very little between 2009 (\$0.99 per capita) and 2012 (\$0.98).

The Town’s capital expenditures fluctuated significantly over the four-year timeframe of this study: \$0.43 in 2009; \$5.32 in 2010; \$23.75 in 2011; and \$2.48 in 2012. The large capital investments in 2011 relate to the development of the Queen Elizabeth Park Community and Cultural Centre.⁸ Capital spending on this centre, which includes both cultural and recreation facilities, was apportioned between cultural and recreation expenditures. Only the cultural portion of expenditures are included in this report.

⁸ A growing need for capital refurbishment in the cultural sector has been identified in reports such as *Under Construction: The State of Cultural Infrastructure in Canada*. Nancy Duxbury (Ed.). Vancouver: Centre of Expertise on Culture and Communities, Simon Fraser University (2008).



Figures 3 and 4 provide a breakdown of the Town’s net investment in culture in 2009 and 2012. As shown in Figure 3, the largest component of the Town’s investment in the cultural sector in 2009 was operating expenditures (87%), followed by grants (9%) and capital expenditures (4%). Figure 4 shows that, in 2012, operating expenditures were still the largest component (79%), but capital expenditures had increased to 15% of the total. Grants represented 6% of the Town’s net cultural expenditures in 2012.

Figure 3: Breakdown of Town of Oakville cultural investment in 2009

Total: \$2.0 million

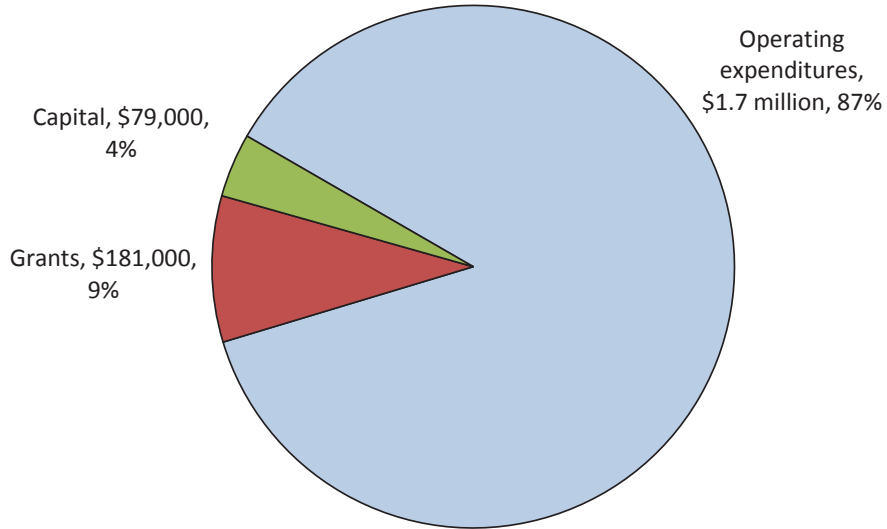
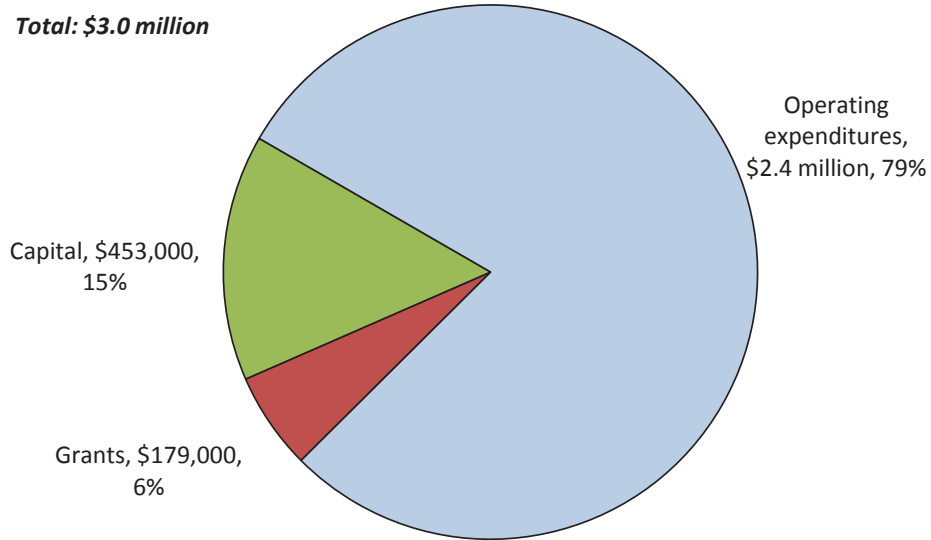


Figure 4: Breakdown of Town of Oakville cultural investment in 2012

Total: \$3.0 million



Source: Hill Strategies Research analysis of data provided by the Town of Oakville, 2013

Oakville ranks sixth among seven participating cities

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- Edmonton (2011 census population of 812,200)
- Hamilton (519,900)
- Halifax (390,100)
- Saskatoon (222,200)
- Windsor (210,900)
- Richmond, B.C. (190,500)
- Oakville (182,500)

As noted above, the Town of Oakville's net investment in culture was \$16.69 per capita in 2012. This level of investment ranks Oakville sixth among the seven cities participating in this study, ahead of Windsor (\$15.30) but behind Saskatoon (\$47.05), Edmonton (\$38.68), Richmond (\$31.85), Hamilton (\$24.10), and Halifax (\$17.25).

Oakville's per capita investments via operating expenditures (\$13.22) are in the middle of the pack, very close to Halifax (\$13.24) and Richmond (\$13.22). Operating expenditures in the other participating cities were: \$23.43 in Saskatoon, \$14.89 in Hamilton, \$11.83 in Edmonton, and \$5.87 in Windsor.

Oakville's cultural grants (\$0.98) rank last among the seven cities, behind Edmonton (\$12.07), Richmond (\$6.09), Hamilton (\$4.61), Saskatoon (\$3.78), Windsor (\$3.65), and Halifax (\$3.42).

Oakville's capital expenditures in 2012 (\$2.48 per capita) rank sixth among the seven cities. The capital investments in the other cities were: \$19.84 in Saskatoon, \$14.77 in Edmonton, \$12.53 in Richmond, \$5.79 in Windsor, \$4.59 in Hamilton, and \$0.59 in Halifax.

If capital investments are removed from the calculations, the Town invested \$14.20 via operating expenditures and grants in 2012. By this revised measure, Oakville still ranks sixth among the seven cities, ahead of Windsor (\$9.52) but behind Saskatoon (\$27.21), Edmonton (\$23.90), Hamilton (\$19.50), Richmond (\$19.32), and Halifax (\$16.66).

The growth in cultural investment in Oakville between 2009 and 2012 (53%) is second-highest among the seven cities, below Saskatoon (76%) but above the five other cities (39% in Richmond, 33% in Windsor*, 23% in Edmonton, 17% in Hamilton, and a 5% decrease in Halifax). (**Windsor's investments in 2009 were somewhat lower than normal because of a strike by municipal staff in that year. This would inflate the rate of change in Windsor between 2009 and 2012.*)

The amounts invested by each of the cities fluctuated from year to year between 2009 and 2012. In Oakville, large investments were made in prior years in the Queen Elizabeth Park Community and Cultural Centre. For this reason, the average annual investment per capita was also calculated. By this measure, Oakville (\$19.28) moves up one spot to fifth among the cities, ahead of Halifax (\$17.19) and Windsor (\$12.49) but behind Edmonton (\$34.39), Saskatoon (\$32.36), Richmond (\$23.52), and Hamilton (\$23.51).

Full details of Oakville's cultural investment

Table 2 provides full details about the gross and net cultural investment by the Town of Oakville between 2009 and 2012, as well as the corresponding per capita amounts. Gross cultural investment in Oakville increased from \$5.0 million in 2009 to \$5.9 million in 2012, a 17% increase (not adjusted for inflation or population growth). Gross expenditures include investment from the municipal tax base as well as all other sources of funds that are used for cultural investment, including transfers from other levels of government for cultural projects or programs, revenues from ticket sales for city-owned or operated cultural spaces, rental revenues for city-owned cultural spaces, and sponsorships of city-managed cultural programs and events. Net investment – the main focus of this report – represents what is spent on cultural programs and services from the municipal tax base.

Table 2: Cultural investment by the Town of Oakville, 2009 to 2012
(2011 Census population: 182,500)

Expenditures (\$ millions)								
Type of investment	Gross				Net			
	2009	2010	2011	2012	2009	2010	2011	2012
Operating expenditures	\$3.9	\$3.8	\$3.9	\$4.5	\$1.7	\$1.7	\$1.7	\$2.4
Grants	\$0.2	\$0.2	\$0.2	\$0.2	\$0.2	\$0.2	\$0.2	\$0.2
<i>Subtotal: Operating + grants</i>	<i>\$4.1</i>	<i>\$3.9</i>	<i>\$4.1</i>	<i>\$4.7</i>	<i>\$1.9</i>	<i>\$1.8</i>	<i>\$1.9</i>	<i>\$2.6</i>
Capital expenditures	\$0.9	\$2.0	\$10.8	\$1.1	\$0.1	\$1.0	\$4.3	\$0.5
Total (operating + grants + capital)	\$5.0	\$6.0	\$14.9	\$5.9	\$2.0	\$2.8	\$6.2	\$3.0
Per capita expenditures								
Type of investment	Gross				Net			
	2009	2010	2011	2012	2009	2010	2011	2012
Operating expenditures	\$21.62	\$20.58	\$21.35	\$24.90	\$9.52	\$9.13	\$9.32	\$13.22
Grants	\$0.99	\$0.99	\$0.99	\$0.98	\$0.99	\$0.99	\$0.99	\$0.98
<i>Subtotal: Operating + grants</i>	<i>\$22.61</i>	<i>\$21.57</i>	<i>\$22.34</i>	<i>\$25.88</i>	<i>\$10.51</i>	<i>\$10.12</i>	<i>\$10.31</i>	<i>\$14.20</i>
Capital expenditures	\$4.94	\$11.06	\$59.38	\$6.23	\$0.43	\$5.32	\$23.75	\$2.48
Total (operating + grants + capital)	\$27.55	\$32.63	\$81.72	\$32.11	\$10.94	\$15.43	\$34.06	\$16.69
<i>Source: Hill Strategies Research analysis of data provided by the Town of Oakville, 2013</i>								

Appendix: Definition of municipal cultural investment

Division of cultural investments into gross and net expenditures

The data in this report captures both “gross” and “net” investments for operating, grant and capital expenditures on culture. The text of the report focuses on the net cultural investments, while detailed tables in the report also contain the gross investment figures.

Gross expenditures

Gross expenditures include investments from the municipal tax base as well as all other sources of funds that are used for cultural investments, including transfers from other levels of government for cultural projects or programs, revenues from ticket sales for city-owned or operated cultural spaces, rental revenues for city-owned cultural spaces, and sponsorships of city-managed cultural programs and events.

Net expenditures

In general, net investments represent what is spent on cultural programs and services from the municipal tax base. For the most part, net investments exclude all other sources of funding or revenue.

Local cultural funding does not have to come from property taxes to be included in the data. For example, proceeds from a hotel levy should be included, provided that there is municipal discretion involved in applying the levy and/or distributing the proceeds. These amounts could be included in performing arts, heritage, or other areas that are funded by the proceeds.

Net expenditures might also include some exceptional items related to discretionary municipal cultural investments. Because the decision-making process for investing the funds is at the discretion of the local city council (or individual local politicians) and is similar to the process of directing municipal tax revenues, these exceptional items are included in the net investment figures even though they do not come from regular tax revenues.

An example of discretionary municipal cultural investments relates to funds received in Ontario via “Section 37” negotiations with developers. These private funds, negotiated between the developer, the local councillor and city staff, are directed toward community benefits in return for higher density. In cases where these community benefits are allocated to cultural spaces and activities, these funds would be included in net municipal investments in culture.

Non-monetary (indirect) investments, such as property tax relief for not-for-profit cultural organizations, are excluded from the data.

Specific items included in the definition of cultural investments

Operating

Expenditures from the municipal operating budget on:

Live performing arts

- City-owned and/or city-operated theatres

Visual and media arts, crafts, and design

- Art purchases paid through the operating budget
- Public art development (Public art purchases should be included in the capital section.)
- Urban planning involvement in cultural programs such as public art or design
- Awards for urban design
- Most urban design expenditures are excluded from the study.

Museums and heritage

- Museum and heritage services
- Science-related museums
- Historic sites and heritage buildings that are used for cultural purposes (if city-owned or city-funded)
- Heritage planners or other similar staffers (who may work outside of the cultural services department but are dedicated to culture/heritage work).
- Heritage or historical archives (excluding archives related solely to city decision-making)

Cultural development, special events and multidisciplinary activities

- Cultural development
- Community arts / “Cultural mediation”
- Culture-dedicated centres
- Special projects (time-limited)
- Cultural festivals and special events (If these include cultural and non-cultural elements, only the cultural portion of these expenditures was included.)
- Cultural awards
- Parks board arts and culture program (only if a specific budget line identifies arts and cultural program expenditures within the Parks and Recreation budget, a parks agency or board of the municipality, or a parks arm's-length organization)

- Supplementary funding to schools for arts and music programming: Halifax, by Council decision-making, allocates amounts directly for school arts and music programs. This amount is included in operating expenditures.

Creative and cultural industries

- Film and TV development and support / film or screen-based media office (including arm's length organizations)
- Support to creative and cultural industries (animation, publishing, music, etc.)

General administration related to municipal cultural service delivery

- Management and administrative expenses related to the cultural services department's programs and services (such as wages, salaries, benefits and purchases of goods and services)
- Utility expenses for city-owned cultural facilities paid through the operating budget
- Consultants' fees for cultural projects

Grants

Expenditures from the municipal operating and/or capital budget on:

Live performing arts

- Funding of individuals and organizations in circus, dance, music, opera, and theatre. Includes grants administered by the municipal government and those administered by an arm's length organization.

Visual and media arts, crafts, and design

- Funding of individuals and organizations in visual and media arts, crafts, and design. Includes grants administered by the municipal government and those administered by an arm's length organization.

Museums and heritage

- Funding of individuals and organizations involved in museums, archives and built heritage. Includes grants administered by the municipal government and those administered by an arm's length organization.

Cultural development, special events and multidisciplinary activities

- Funding of individuals and organizations involved in multidisciplinary arts activities, cultural festivals and events, community arts (cultural mediation), arts education and leisure-time non-professional arts activities. Includes grants administered by the municipal government and those administered by an arm's length organization.

Creative and cultural industries

- Funding for interactive digital media was included by those municipalities that fund this type of activity through their cultural services department, typically via a screen-based media office.
- Funding of individuals and organizations involved in writing, publishing, radio, TV, broadcasting and sound recording. Includes grants administered by the municipal government and those administered by an arm's length organization.

Capital improvement grants

- Grants for capital improvements by cultural organizations in all disciplines. Includes grants administered by the municipal government and those administered by an arm's length organization.

General administration related to arm's length delivery of cultural grants

- Funding for the administrative expenses related to the arm's length delivery of cultural grants (such as arts councils).

Capital

Expenditures from the municipal capital budget on:

City-owned cultural facilities

- Annual maintenance and repair of city-owned cultural facilities
- Major renovations of city-owned cultural facilities
- One-time or emergency capital expenditures on city-owned cultural facilities
- Capital expenditures related to historic / heritage buildings that have a cultural use

Cultural districts

- Development and revitalization of cultural districts. Excluded are any costs for revitalization of historic neighbourhoods or squares.

Public art, other art purchases, and maintenance costs

- Purchase or development of public art that resides on public spaces
- Other art purchases
- Plaques and statues maintained by the city's cultural services department

Specific items excluded from the definition of cultural investments

All other city expenditures are excluded from the study. In particular, expenditures on the following items are excluded.

Exclusions from operating and grant expenditures

Inter-departmental costs such as finance, human resources and corporate marketing

- Operating 'overhead' or costs associated to the running of the office that are paid by other departments such as Finance, Human Resources, Corporate Marketing, etc.
- Operating expenditures from other city-run departments, boards, agencies or commissions such as economic development, social services, planning, transportation, water, fire, police, public transit, etc., unless there is a line item for arts and cultural expenditures (as may be the case with public art or heritage planning).
- Expenses for culture-related tourism marketing initiatives are only included if the initiatives are managed by cultural staff members, not a tourism or economic development office.

Zoos and aquariums

- Zoos and aquariums were excluded from the study frame because they are typically managed by a separate entity that does not have a close link with the cities' cultural services departments.

Recreation, sports, nature parks, horticulture and agriculture

- Community or recreational centres offering cultural leisure / sports programs (other than the culture-dedicated centres noted above in the inclusions)
- Non-professional arts training in community centres are excluded (as per the above bullet point). Often, these expenditures are quite small and difficult to separate from non-cultural expenses in the same locations.
- Cultural events in municipally-owned sports venues (hockey arenas, etc.): Because arenas are most commonly used for large sporting events, expenses on concerts and other performances held in municipally-owned arenas are excluded from the data.
- Major events that are predominantly sports-related in nature. An example is the Calgary Stampede, which is largely a sporting event and was not included in the large cities study (based on the narrower definition of "culture" used in the report).
- Nature parks
- Horticultural societies
- Agricultural exhibitions, centres and fairs

Other exclusions

- Tax exemptions and in-kind services
- Religious organizations

- Language training
- Development and promotion of languages
- Non-cultural Aboriginal activities

Exclusions from capital expenditures

Exceptional capital investments

- Large capital investments for which a full accounting of the net costs was not available during the timeframe of the study.
- Exceptional capital investments meet the following criteria: 1) The net expenditure for the cultural capital project is at least as large as the city's other net capital expenditures for cultural purposes within the same fiscal year; 2) Financing for the capital project is complex and occurs over more than one fiscal year; and, most importantly, 3) Financing for the capital project was not finalized within the timeframe of the fiscal years analyzed in the study.

Certain expenditures on historic or heritage buildings, facilities, neighbourhoods, or squares

- Capital expenditures related to historic or heritage buildings with a non-cultural use
- Restoration costs for heritage buildings for which the future use is unknown (i.e., may or may not have a cultural use).
- Costs for revitalization of historic neighbourhoods or squares
- *Note: While these items could certainly be considered cultural expenditures, there were significant disparities in the original study between Montreal and the four other cities in terms of expenditures on these items, partly because Montreal is a much older city than the four others.*

Public art on privately-owned spaces

- Capital expenditures related to public art that resides on private spaces (typically purchased by private developers through a municipal requirement or incentive policy). However, the gross spending figures include some rare cases where privately-commissioned public art works reside on public spaces.

Plaques and statues maintained by other city departments

- Capital expenditures related to plaques and statues maintained by other city departments

Appendix E

Cultural Planning Best Practices in Canada

Best Practices Deliverable: Cultural Policy and Planning in Canada

A report for Webb Management Services Inc.

Submitted By: Jeff Biggar

Submission Date: Tuesday, May 26, 2015.

1. Best Practices, Public Art Programs in Canada

1.1 City of Calgary

- The City funds public art through a ‘percent for public art policy’
- Policy has provided framework for multiple public art plans: Community Services and Environment departments have implemented public art plans
- Watershed +, an artist-led public art program run through the City, is at the fore of public sector innovation in public art practice

Narrative Description

The City of Calgary has developed an innovative approach to Public Art at the policy, strategy and program level. Led by the Culture Division, The Public Art Program is guided by a Strategic Direction (2011) and informed by a city-wide Public Art Policy. The ‘percent for public art’ funding mechanism provides for costs associated with acquisition, administration, and management of public art, which is calculated on portions of project capital projects over \$1 million on a two-part scale: capital projects over \$1 million allocate 1% of the first \$50 million of costs and 0.5% of the portion over \$50 million to public art, to a maximum of \$4 million per project. ⁱThe Public Art Policy defines public art as original work accessible to the general public and created by an Artist. Conceptually, art in the public realm may be permanent or temporary; physically, art may be integrated or semi-integrated to the site and context, or in the nearby area. ⁱⁱ Public Art funds are managed by the relevant department for the development of public art on the associated capital project site, with the option of pooling unrestricted funds for use at alternate sites. Decisions regarding public art project plans and advising on policies, guidelines and plans is overseen by a Public Art Board – representatives from the art world, including arts administrators and consultants, architects, civil engineers, and everyday citizens. Notably, a *minimum* of two visual artists must be present on the board at all times.

Calgary’s distinguishes itself from other municipal public art programs on two major fronts. First, the Public Art Program’s procurement process follows a traditional RFP process; however, included within the RFP is a Read for Qualifications (RFQ) section. An RFQ process can be used to pre-qualify potential applicants who then compete on the opportunity at the RFP stage. In Calgary’s case, programs such as UEP have the flexibility to hire on qualifications through the traditional RFP process rather than base hiring decisions on proposals. Second, the City’s Public Art Policy has inspired individual departments to develop their own plans. For example, the Utilities and Environmental Protection Department (UEP) launched its own public art plan, *A Public Art Plan for the Expressive Potential of Utility Infrastructure*. ⁱⁱⁱ This plan was intended to help guide the expenditure of the UEP’s share of the public art funds in a strategic manner. Completed in 2007, the focus of the UEP public art plan was to “engage artists in dealing with water issues and to utilize public art to raise awareness of water as a critical and finite resource.” The plan has subsequently laid the groundwork for the

program development of Watershed +, an artist-led planning, art, and urban design initiative that calls for artists to be integrated within the planning framework of UEP. Artists take up residence in UEP offices and related facilities with the goal of using research, public art and design to communicate the work of the UEP to the public at large. Starting in 2011, this vision has been implemented through various projects on sites related to Calgary’s watershed. Artists play an active role on project teams to create interest and public understanding of the watershed for Calgary residents. The pilot phase of Watershed + is complete, and succession planning is currently underway to transition the program into a permanent feature of UEP.

1.2 City of Burlington

- Public Art Master Plan, Public Art Policy, Public Art Program
- Public art is funded through government funds, private developer contributions, and private donations
- Alternative Governance model: Public Art Program is managed by a local non-profit cultural organization

Narrative Description

The city of Burlington’s city-wide Public Art Master Plan is a ten-year plan (2009-2018) for introducing art into the city’s public realm. Guided by the Public Art Policy (2009), the master plan is rooted in core principles of placemaking and civic identity building, with a vision of using public art as a tool to enhance Burlington’s built form and natural landscapes. Public art must be located in public space, be accessible, and created with the intention of reflecting or engaging the community. Conceptually, public art may take on a variety of forms: permanent, temporary, or mobile works are encouraged – integrated into its site or discrete - as is as a variety of forms of media, such as video and light installation. Sculptures, murals, memorials, monuments, fountains, landscape architecture, and unique architectural interventions make up the public art inventory. Public Art is funded through capital and operating funds, developer contributions (i.e., Section 37 density allocations), and private donations.

The administration of public art follows an innovative model of using an outside partner to manage the Public Art Program.^{iv} Cobalt Connects’, a Hamilton based non-profit cultural organization, partnered with Burlington to develop and implement the Public Art Master Plan, evaluate and select potential artworks, and manage Burlington’s Public Art Inventory. In terms of maintenance, the City’s Parks and Recreation department oversees these responsibilities including budget allocation and scheduling. The language within the Public Art Policy reads, ‘the city of Burlington or its designate will manage a city-wide Public Art Program that will make art more visible....’ The flexibility of the policy provides an opening for a more facilitative role on the part of the City to establish partnerships with their Public Art Program.

1.3 City of Richmond, BC

- Three different types of programs: public art program, private development public art program, community public art program
- Public Art Master Plans proposed around 6 ‘urban villages’ that surround the city-centre
- Emphasis on connections: public art as a connecting feature between sites and buildings, not stand-alone pieces.

Narrative Description

The City of Richmond, BC has a series of urban villages that surround the city centre. Each precinct breaks up the city into unique and identifiable pedestrian-friendly communities, which serve as focal points of a larger urban network. In this context, public art is a means to establish each village’s unique identity while creating connectivity among them. Since 2011, four of the 6 identified villages have developed public art plans, moving closer to the goal of achieving urban scale.

In terms of funding mechanisms, the City employs a 1% for public art policy, committing a minimum of 1% of each capital project budget to the planning, design, and installation of public art.^v The Private Development Public Art Program designates a contribution rate of 1/2% of total estimated construction costs for private sector public art projects. To facilitate the process of preparing and submitting a public art plan for developers, the city makes available a guide and checklist for public art that is streamlined with rezoning and development permit applications. For public art contributions less than \$40,000, a developer is required to make a cash contribution to the City’s Public Reserve Fund’, which is then put towards city-wide public art programs. For projects over 40,000, a developer has the option of either making a contribution to the reserve fund, provide a public artwork of equal value to the public art contribution for the project, or negotiate a split between both of these options. The Community Public Art Program is funded through a combination of the Public Art Program Reserve Fund and matching funds from private sources.

The Public Art program also has associated programming besides artist commissions. PethaKucha Night Richmond – a Public Art Education and Engagement Program brought speakers from a variety of backgrounds to speak about design, social inclusion, environmental activism, and entrepreneurship through a 20 image presentation at the Britannia Shipyards National Historic Site.

2. Best Practices, ‘Cultural Lens’ Approach

2.1 Kingston, Ontario

- Culture is recognized as the fourth pillar of sustainability and is also integrated into the city’s corporate strategic plan
- Culture is used a tool to advance other priorities of the city, such as the ‘Sustainability Plan’ and ‘Kingston Youth Strategy’
- Organizational shift for Culture: from service provider to strategic planning.

Narrative Description

The Culture division in the city of Kingston is located within Corporate and Strategic Services. This unique position enables them to be at the table for higher-level discussions, and connect their work with the broader goals of the town; for example, specific goals around culture are integrated into the annual goals of the municipality and reported on regularly to council^{vi}. In fact, one of City council's main priorities was to implement the cultural plan. Organizationally, Culture is able to influence decision-making in other strategic areas such as Sustainability and Tourism.^{vii} While the division still supports traditional-arts facilities, artists, and programming, since 2009 the role of the cultural division has shifted from a service provider to a strategic role in community and cultural development. For example, a recommendation made in Kingston's strategic plan was to develop an integrated cultural heritage and tourism strategy – a responsibility the cultural division assumed and is now implementing. Culture is also considered the fourth pillar of sustainability alongside economic, environment, and social development. To remain accountable, the Culture division issues an annual report card to communicate their work to the public and set out goals for the upcoming year.^{viii}

In Kingston, the Culture division has become the lynchpin that mobilizes other program and policy areas. For example, the Kingston Youth Strategy - a 2 year strategy and community action plan based on extensive consultation and research - sets the stage to make Kingston a youth friendly and inclusive city. The strategy, which was derived from recommendations in the Cultural Plan, informs and supports the work of multiple city divisions: planning, policy, development, environment, and housing; Kingston community organizations; and, Kingston residents/businesses. With a 3 year grant from the Ontario Trillium Foundation, the implementation of the strategy is underway with action items in the areas of environment and spaces; health & wellness, programs & opportunities and youth voice. Culture was the main lead and at the table during the development phase.

Cultural Services also positions itself as a community partner to support capacity building efforts, such as the collaborative venture limelight: a two-week long festival each June that combine events such as 'Kingston Pride' and 'National Aboriginal day', with the goal of establishing relationships among event organizers and building bridges between their audiences. While staff work cross-departmentally to encourage others to use the "cultural lens", they also reciprocate this ask by using other plans, such as the 'Sustainable Kingston Plan' and the 'Kingston's Strategic Plan', to inform and shape their work.

2.2 Humboldt, Saskatchewan

- Culture-led growth plan, 'Our Humboldt Strategic Plan' (2014) or 'Looking towards the future through a Cultural lens'
- Humboldt believes values and identity are key to managing future growth
- Bottom-up effort. Collaborative Planning. Community-designed.

Narrative Description

Humboldt is faced with a 5 year growth trajectory twice the national average, and the prospect of the largest potash mine in the world looms in its near future.^{ix} In a unique and innovative move, the town asked residents to talk about and prioritize the values that make up Humboldt’s identity, which signals the important role that culture and quality of life play in managing future growth. Working with seven core values^x, the plan is intended to enshrine culture as a means to sustain a hub of cultural and economic life, retain citizens, and attract investment. The Cultural Plan is the City’s strategic plan (‘Our Humboldt Strategic Plan’), which is the highest level policy document, and provides an overall framework for decision making for the next 10 years. Strategic directions align with each value, and the plan includes a set of indicators to measure and report on the City’s progress.^{xi} The town consulted widely, working with residents, businesses, and community groups from the beginning to create an entirely new plan. Humboldt represents a region where natural resources contribute to Canada’s prosperity, and the town realized that placing cultural resources at the fore of planning efforts attracts people and ensures future investment and prosperity can be sustained for decades. ^{xii}

2.3 Regina, Saskatchewan

- Culture Chapter written into City’s Official Plan
- The City’s cultural assets are an important, ongoing planning responsibility and tied to implementation
- “City Square” project saw Culture take stewardship role in public space

Narrative Description

Created in 2013, Regina’s first ever Cultural Plan is integrated with the city’s Official Community Plan (OCP), “design Regina”. The OCP serves as the city’s primary policy framework and long-term strategic direction for managing future growth, as well as guiding the physical, environmental, economic and socio-cultural development of the city. The ‘Culture Chapter’ in the OCP acknowledges that the city’s cultural assets are a critical planning responsibility when considering future decisions around built form, open space, and parks. The chapter also has specific goals under the theme of inclusion, such as engaging with Regina’s First Nations, Metis, and Inuit communities “to form partnerships around their cultural needs and aspirations.”^{xiii} These collective goals are being realized by the Cultural Heritage Management Strategy (CHMS), a parallel development that has expanded the definition of heritage to connect policy with not just built form (e.g., tangible heritage) but also intangible cultural heritage: living cultural heritage such as language, stories, and traditions.

The timing of the Cultural Plan and the CHMS aligned with developing Regina’s new OCP, and serves to support the implementation of OCP policy commitments. Taken together, Regina has developed a multi-layered, integrated approach to community and cultural planning. Embedding cultural policy within the strategic plan of the city provides integrated policy direction to build on and advance the Cultural Plan. Importantly, culture staff intentionally designed the language of the Cultural Plan’s

goals to be consistent with those goals found in the OCP. This move provides a greater likelihood that they will receive ‘buy in’ from other departments. ^{xiv}

The ‘City Square’ in Regina serves as a tangible example of vertical integration, or a ‘cultural lens’ approach at work. Culture staff took an underutilized city-owned public plaza in the core of downtown Regina took responsibility for programming that space by applying a festival/events concept to cultural space. They set up a cross-departmental working team (water and sewage, transportation, parks) and coordinated actions to enable culturally-themed events, programs, and festivals to run 7 days a week. Activities include the first-ever Saskatchewan Fashion Week, the Regina Farmers’ Market, the Regina Folk Festival, JazzFest Regina, yoga, Frisbee, and more. The space is pedestrian-only.

3. Best Practices, Post-Secondary Partnerships

3.1 Algoma University and City of Sault St. Marie

- Animating the John Roswell hub trail: Community-municipal placemaking initiative
- Research-based partnership: Groups collected data of settlement areas along the trail to enhance intangible qualities and communicate cultural values
- Integrated: planning, tourism, and provincial education all tied into the trail.
- Multiple funding sources: City, public foundation, University

Narrative Description

This place-based project was initiated by the NORDIK Institute, a community-based research institution located at Algoma University in collaboration with the City of Sault Ste. Marie’s planning department and in partnership with over 40 local partners: organizations and city divisions of various types (cultural, arts-based, environment, planning, and public health). The Institute saw an opportunity where the city did not: an opportunity to enhance the experience of the trail – a 22km world class accessible, non-motorized trail - through placemaking. The city had developed an arts-based cultural plan in 2008, but it has been slow to move into action and was not seen as a priority by council. NORDIK saw the potential in the John Rowswell Hub Trail as a platform to support and promote the unique ecological and cultural assets of the City. In turn, the City saw the viability of the idea as the project made connections to existing infrastructure. The group intentionally ‘played to the city’s strength’, which in this case was a world-class trail system accompanied by no programming. The data collected by the research group was packaged into a trail guide and audio tour, which is available through mobile device and published in three languages: English, French, and Anishinaabemowin - the traditional language of the region. Notably, the trail guides include a section that aligns with provincial education curriculum. An integrative link between culture, planning, and education policies emerges through the project.

While the City initially got behind the idea, they were reluctant to provide funding for the NORDIK's animation plan. Not deterred, the group secured funds from Ontario Trillium Foundation (OTF), the Northern Ontario Heritage Fund Corp, and garnered support from the tourism division. These actions convinced council to match the difference in funds to make the project a reality. Organizers spoke to four main lessons learned from the experience:

- 1) Play to city's strength.
- 2) Keep them informed throughout the development process
- 3) Leverage networks and communication channels of partners to support/promote the project and create 'buzz' around it
- 4) Use language city councilors are familiar with. For example, use place economy instead of community identity. In other words, add another layer to economy that enlarges their perspective of the term.

3.2 Simon Fraser University Community Arts Partnership

- Engages diverse professional arts and culture organizations with a vision to expand patron base
- 'Right to Culture' programming committed to providing barrier-free events for various audiences. Distribute over 1,000 free tickets to community
- Cultural Program works closely with University's office of Community Engagement to bring in new audiences

Narrative Description

SFU's Woodward's Cultural Programs (SFUW) works to establish partnerships among professional performing arts and cultural organizations in the Lower Mainland region of Vancouver. The majority of cultural programs focus on 'co-presentations', meaning each presentation must involve an arts organization, festival or other cultural partner. Some examples of co-presentations and festival partnerships include 'Vancouver International Latin American Film Festival', 'Full Circle First Nations Performance: Talking Stick Festival' and 'Creative Mornings Vancouver', a monthly event that hosts talks featuring individuals from diverse cultural professions who share their creative process with audience members. SFUW also offers traditional main stage theatre performances that feature acclaimed artists, such as Robert LePage's 'Ex Machina.'

Performances and events take place at the Goldcorp Centre for Arts. SFUW does not consider themselves a venue sponsor; rather, a curatorial partner within a broader network that facilitates partnerships to enable arts and culture groups to come together. To advance this vision, community outreach plays an integral role through 'Right to Culture' programming as well as SFU's Contemporary Arts Faculty Series, residency programs, and student placement program. Together, SFUW and SFU distribute over 1,000 complimentary 'community tickets' to students and residents, and offers many

programs for free. The Cultural Program works closely with the University's office of community engagement to promote events and bring in new audiences.

3.3 Saskatchewan Partnerships for the Arts (SPAR)

- A university-community partnership designed to understand the shifting Arts Ecology of Saskatchewan through evidence-based research
- Find out the nature of engagement between artists and their communities, but not assuming they exist.
- What are the interconnections between artists, arts organizations, and the general community?

Narrative Description

As investing in the arts and culture become an important priority for cities and towns, the role of the individual artist in their community is often overlooked. The University of Regina, along with three local arts and cultural organizations (the Saskatchewan Arts Alliance, the Saskatchewan Arts Board, and SaskCulture) are taking on a research project that is beyond the capacity of any arts organization to manage individually, but is desperately needed. Researchers surveyed a representative group of artists and a cross section of the public with regards to the kinds of professional connections that are important to facilitate ones creative practice. Other stakeholders included in the research project included: arts patrons; provincial and municipal government officials and arts research specialists at the national and international levels. In light of an increasing emphasis on community engagement as a requirement for receiving artist funding^{xv}, researchers wanted to understand the role of artists in communities and how cultural policies and plans can properly support them and respond to their needs. SPAR is currently in the process of developing reports to showcase their research findings in the context of current provincial cultural policies.

Funded by the Social Science and Humanities Research Council of Canada (SSHRC), SPAR received \$200,000 to pursue the project. As interconnections between artists and communities become more important from a funding and policy perspective, there is a need to document how artists interact and form networks, and the impact this has on broader economic and cultural wellbeing of our communities. Municipalities cannot assume that an arts ecosystem will emerge on its own, nor should they impose a structure to follow, but understanding actual needs will help municipalities recommend future program and policy options at the local level that support and strengthen artists' ability to contribute to the province's social and cultural climate.

4. Best Practices, Non-traditional Creative and Cultural Expression

4.1 Edmonton Heritage Festival, Edmonton Alberta.

- Canada’s longest running multi-ethnic, multi-cultural celebration (40 years running, with 400,000 people attending in 2013).
- Started as bottom-up effort and now organized by a non-profit festival association
- Considered Canada’s “Festival City”: Largest festivals are focused on the arts and the city’s large multicultural community

Narrative Description

In the mid 1970’s, the Government of Alberta declared the first Monday in August an annual holiday to commemorate the cultural heritage of Albertans. The following year, some groups felt they were not represented in ‘Heritage Day’ so mobilized on their own to display their cultures’ traditional cuisine, entertainment, and crafts. Today, the three day (admission free) festival takes place each August, and features 60 pavilions representing over 85 cultures from around the world. Food, performances, crafts, artworks, clothing, and cross-cultural conversation are all part of the offerings for visitors. The festival receives funding support from the Edmonton Arts council, Canadian Heritage, the Alberta Lottery Fund, as well as multiple community and corporate partners. The Festival recently created an endowment fund to ensure long term financial sustainability. The festival started as a bottom-up effort and is now organized by a non-profit festival association, The Edmonton Heritage Festival Association. For the third consecutive year, nearly 100 new Canadians were sworn in with citizenship ceremony at the Heritage Amphitheater.

In recent years, Edmonton has gained the reputation of “Festival City”, a branding and economic development strategy leveraged by Edmonton’s Tourism division. The city hosts over 30 major annual festivals and events in music, arts, culture, sports, and food over the spring and summer months. A notable mention is Edmonton’s International Fringe festival, North American’s largest live theatre festival and second in size to Edinburgh’s Fringe: the largest fringe festival in the world.

4.2 Prismatic Arts Festival, Halifax Nova Scotia

- 3 day National arts festival featuring Aboriginal and other culturally diverse artists, including deaf and disabled.
- 2014 drew over 10,000 people on the Dartmouth waterfront
- Gives voice to those artistic voices often not heard in Halifax

Narrative Description

Artistic Producer Shain Sayadi describes Prismatic Arts Festival as all-ages, diverse, and accessible. The vision of the festival is to enable a wider audience to view art works from elsewhere, which includes breaking down the barriers of geography and artistic discipline in favor of access and innovation. The festival includes performances in jazz, gospel, spoken word, dance, soul, and a first nation’s drum group. The goal is to showcase art work from Canada’s leading, culturally diverse art community and bring them to the attention of the mainstream. The festival programming also includes a 2 day

conference exploring the link between art and society, which offers artists a speaking, networking, and knowledge sharing opportunity alongside ongoing performances. General admission is by donation and ticketed events are \$20.

Now in its 6th year of operation, Prismatic Festival emerged from Shain's Onelight Theatre Company in Halifax, which is now housed in the Aldering Landing Community Cultural Centre – a cultural hub focused on community and cultural programming, and a venue for business, art and entertainment. In 2014, the group secured a grant from the Canada Council's Equity Office to explore the potential formation of an artist network serving culturally diverse (visible minority), Aboriginal, deaf and disability arts communities from the Atlantic region.

4.3 MT Space Theatre, Kitchener Waterloo

- Born out of a space need for culturally diverse artists, the theatre 'works with different communities to build a community of difference'
- Created four main-stage productions and toured across Maritimes and Canada, and, recently, internationally
- Offers educational programs, professional development workshops, and mentoring support to local artists.

Narrative Description

Started in 2004, MT Space took over an empty warehouse space and transformed it into a black-box studio; it remains Waterloo's Region's first (and only) multicultural theatre company committed to programming reflective of the diverse ethno-cultural people who live in the area. Seed funding for the theatre was provided through a Human Resources and Skills Development Canada (HRSDC) grant, and from there the organization developed a 5 year business plan. MT's mission is to draw upon the diverse cultural identity of the Waterloo region and provide a platform for performance artists of many disciplines to interact and develop hybrid forms of performance. An example of this type of cultural expression was the 2005 performance of 'Seasons of immigration', a collection of immigration stories gathered from the local area and developed through a workshop process. The priorities of MT Space focus on both audience and artist development: contributing to the development of a vibrant and inclusive community, and giving professional immigrant artists an opportunity to pursue their careers and take part in shaping Canadian culture. The theatre also hosts 'IMPACT', a biennial international theatre festival designed to stimulate the development of the indigenous and culturally diverse theatre landscape in Canada. Funding for the theatre company comes from mostly public sources, including the Canada Council for the Arts, Ontario Trillium Foundation, and the City of Waterloo.

ⁱ One percent concept introduced in North America by Philadelphia in 1959; current rates range from 1% (Toronto, Kitchener, Markham, Windsor, Calgary, Peterborough) to 1.2% (Red Deer), 1.25% (Medicine Hat, Surrey)

ⁱⁱ Durational or temporary public art is of growing interest across Canada and internationally from both the artist and commissioners perspective. It allows for the realization of an artwork in public space without the constraints

of material and technical execution that must withstand long periods of time. This is increasingly important as the public art reserve fund of most municipalities are nominal, and often fall short of providing sufficient maintenance resources to provide for long term upkeep (personal communication, Rina Greer, public art consultant, Toronto)

ⁱⁱⁱ <http://www.calgary.ca/CSPS/Recreation/Documents/Public-art/UEP-public-art-plan.pdf>

^{iv} Montreal (The Public Art Bureau) and Edmonton (Edmonton Arts Council) use arms-length partnerships to administer and govern their public art programs.

^v The exception being infrastructure utilities projects, such as water and sewerage.

^{vi} Council's priorities around culture are is to 'create a long-term proactive asset management culture and plans including financial resource allocations and develop appropriate indicators and benchmarks to measure progress against the plans'; Build and "open for business" culture; and, enhance service by streamlining the development process' (City of Kingston Strategic Plan, 2011-2014).

^{vii} The shift of the Cultural Division from Recreation to Corporate and Strategic Services was a real game changer. Culture moved from the background to the foreground of decision making. It was legitimized in the eyes of those staff/council who previously dismissed or downplayed its role and contribution to the City of Kingston (personal communication, Colin Wington, Cultural Director)

^{viii} A few municipalities have started to issue annual report cards. For example, Mississauga uses performance indicator data to develop their Report card, which demonstrates the quantitative and qualitative impact of culture. See report card here:

[http://www7.mississauga.ca/documents/culture/respub/2013_Culture_Report_Card_\(Accessible\).pdf](http://www7.mississauga.ca/documents/culture/respub/2013_Culture_Report_Card_(Accessible).pdf)

^{ix} 100km east of Saskatoon, the city is a regional service area to central Saskatchewan, with existing and new investments in education, health, transportation, retail/financial, and commercial industrial development.

^x "Active, Welcoming, Prosperous, Creative, Green, Connected, Sustainable' (Our Humboldt Culture-Led Growth Plan, 2014)

^{xi} Other municipalities such as Hamilton, Kingston, and Midland are taking steps to develop performance indicators that measure and evaluate the inputs, processes, and outcomes of cultural planning. The Canadian Urban Institute developed a guidebook, which these municipalities are currently using to inform their work:

<http://static1.squarespace.com/static/546bbd2ae4b077803c592197/t/54b3e63be4b027b160a1cbf9/1421076027460/CUIPublications.MunicipalCulturalPlanning.pdf>

^{xii} <http://www.saskculture.ca/impact/success-stories/our-humboldt-looking-toward-the-future-through-a-cultural-lens>

^{xiii} <http://www.designregina.ca/wp-content/uploads/DesignRegina-OCP-Final-SCREEN.pdf>

^{xiv} Regina started with 5 broad goals in their Cultural Plan, but are in the process of narrowing them down to three: 'a strong cultural economy', a 'cultural inclusive city', and a 'rich and diverse cultural heritage'. They align more closely with goals of OCP (personal communication, Jeff Erabach, City of Regina culture division)

^{xv} <http://canadacouncil.ca/~media/files/corporate-planning%20-%20en/finalversionofenglishpublicengagementpapertoeprintit.pdf>

1. Best Practices, Municipal Cultural Investment Benchmarking

1.1 City of Montreal

- The city spends \$55 per capita on culture, the highest in Canada
- Total net spending on Culture, \$89 Million (2009 figures)
- Cultural Grants: \$17 per person

Narrative Description

According to 2009 data Montreal ranks first among 5 Canadian citiesⁱ with a net investment of \$55 per capita on culture. From 2006 to 2009, the level of per capita cultural investment rose from \$41 to \$55, with a total net increase of \$66 million in 2006 to \$89 million in 2009. This increase was partly due to a new municipal-provincial cultural agreement between the city and the Quebec government, which saw an increase in municipal funding over this time period. Other factors include Montreal's longstanding commitment to culture, which spans 30 years between the city and the province; a dedicated cultural dissemination division ('Municipal Cultural Presenting Network') that includes staff and facilities dedicated to promoting culture citywide; and, an active cultural policy and plan enforced by a high-level steering committee comprised of the mayor, provincial and federal government ministers, and local cultural workers. On a per capita basis, Quebec municipalities allocated \$106 of their operating expenditure to culture in 2012. Based on this measure, Montreal and Quebec City combined reflect the highest average of spending on culture in Canada at \$165 per capitaⁱⁱ

Based on 2009 figures, total net spending on culture in Montreal was \$89 million.ⁱⁱⁱ The breakdown of this spending on culture is as follows: 47% of total in operating expenditures (\$42.3 million); 32% in grants (\$28.2 Million); and, 31% million in capital expenditures (\$18.5 million). Taken together, the total gross investment in the cultural sector in Montréal is \$141.8 million^{iv}. While Montreal ranks the highest in total net spending on culture, they rank third among five cities (Vancouver, Calgary, Ottawa, Toronto) on grants (\$17 per person), second in spending on capital expenditures, and first in spending on operating expenditures (**See appendix A** for a more specific breakdown of general municipal investment categories).

1.2 City of Vancouver

- \$47 per capita on culture, or approx. 30 million
- Ranks highest among Canadian cities in cultural grants: \$28 per person
- 2010 Winter Olympic Games justified substantial increase in cultural investment across all areas

Narrative Description

Next to Montreal, Vancouver ranks second on municipal cultural investment, with a net amount of \$47 per capita going towards the cultural sector in 2009. Between 2006 and 2009, the city witnessed a 44% increase in per capita spending on culture, which in dollar figures amounts to an increase from \$19 million to \$27.4 million.^v Factors explaining Vancouver's steady increase in cultural investment during this time period include: a high level of investment in Vancouver's Civic Theatres, and refurbishment of major cultural facilities in preparation for the 2010 winter Olympics. With regards to the latter, the city made specific capital investments in culture

through the Olympic and Paralympic Public Art Program – an installation of 25 public artworks (permanent and temporary) in the public realm.

Vancouver saw an increase in cultural spending across all areas (e.g., capital, grants, operating) between 2006 and 2009. The city's net investment in the cultural sector across all areas is as follows: \$5.4 million towards operation expenditures, or 20% of the total; \$16 million in grants, or 58% of the total; and, \$6.0 million in capital expenditures or 22% of the total. Total Gross investment in Vancouver's cultural sector was \$28.7 million. Vancouver ranks first in net cultural grants (\$28 per person), second in operating expenditures, and third in capital expenditures. Net cultural capital expenditures, however, rose from \$5 per resident in 2006 to \$10 per resident in 2009.

1.3 City of Calgary

- \$42 per capita or \$41.9 million on culture
- \$18 per person on cultural grants
- Substantive provincial investment in capital expenditures : specific funding for cultural infrastructure projects

Narrative Description

Municipal cultural investment per capita in 2009 in Calgary was \$42 per capita. Total Cultural net investment in Calgary in 2009 was \$41.9 million, which was an increase of 175% (from \$15.2 million to \$41 million) between the years 2006 and 2009. Notably, Calgary experienced a ten-fold increase - or 891%- in capital expenditures during these years. This was primarily due to a substantial investment in cultural infrastructure provided through the city's 'municipal sustainability initiative', a \$165 million grant from the province of Alberta for the exclusive use of funding for cultural infrastructure projects. In 2009, Calgary spent 8% (or \$3.5 million) of their total net investment in the cultural sector on operations, 43% (or \$18.2 million) on grants (\$18 per person), and 48% (\$20.2 million) on capital expenditures. Of the 5 city benchmark study, Calgary spends the least on operating expenditures and the most on capital expenditures. An upswing in capital investment of \$20 per person in 2009, from \$2 in 2006 and 2007 reflects this difference.

Supplementary Narrative: Mid-size Cities benchmarking and provincial per capita figures

Per capita figures are widely used, but they also create limitations in the data. Limitations occur when comparing cities with large population disparity. The below benchmark comparison of cultural spending, which includes Oakville, captures the mid-size city range and is therefore a more comparable benchmark for Oakville in terms of scale. A specialized study of municipal cultural investment in seven select cities between 2009-2012 (Edmonton, Halifax, Hamilton, Oakville, Richmond, Saskatoon, and Windsor) was completed for the city of Saskatoon.^{vi} The breakdown in per capita spending in culture across the select seven cities is as follow: Edmonton (34.37 per capita) Halifax (\$17.19) Hamilton (\$23.51) Oakville (\$19.28) Richmond \$23.52 Saskatoon (\$32.36) and Windsor (\$12.49). That being said, an analysis of investment in each city's cultural sectors across all areas (e.g., capital, grants, and operating expenditures) is unavailable because this study was tailored for just the city of Saskatoon.

On a per-capita basis, spending on culture by all levels of government was \$296 per Canadian in 2008-09. From highest to lowest, per-capita spending by all levels of government was as follows

in each province: • Quebec (\$374 per capita); • Prince Edward Island (\$306); • Saskatchewan (\$281); • Ontario (\$271); • Newfoundland and Labrador (\$263); • Nova Scotia (\$262); • Alberta (\$248); • Manitoba (\$242); • New Brunswick (\$221); and • British Columbia (\$211)^{vii}

In Ontario, investing in municipal cultural planning yields results for cultural investment. Based on a 10 year review of provincial investment in municipal cultural planning, select municipalities who adopted a cultural plan between 2006 and 2009 saw a general increase in per capita funding toward cultural services (**See Appendix B**). The chart shows a clear advantage for those municipalities in Ontario who have developed and implemented a cultural plan within the past 10 years. ^{viii}

2. Best Practices, Private Sector Engagement in the Arts and Culture

2.1 ArtsVest National Mentorship Program, Business for the Arts

- Provides publically-funded grants to cultural orgs that are then matched by the private sector
- Fills industry gap: lack of experience and expertise by small arts and culture organizations working with the private sector
- Capacity building: coaching, mentoring, and networking to master the art of sponsorship

Narrative Description

ArtsVest is a national training and incentive matching program created by Business for the Arts, Canada's national association of business leaders who support the arts sector. Starting in 2002 in Ontario, the program is designed to stimulate business sponsorship and corporate engagement in arts and heritage activities. With emphasis on local capacity building, the program trains small and medium-sized (SMEs) arts and heritage organizations how to establish meaningful, long-term partnerships with the private sector. In doing so, organizations gain the tools and expertise needed to sustain these partnerships, while laying the foundation to seek new ones. In addition, ArtsVest provides matching grants for new sponsorships raised by participating organizations to catalyze local business support of the arts and culture. ArtsVest is established across Canada (Ontario, Nova Scotia, Saskatchewan, and British Columbia). Between 2002 and 2014, approximately 2,300 business partnered with 680 cultural organizations, generating \$4.6 million in matching funds and over \$9.96 million in private sector sponsorship. Ontario demonstrates the most participation, with eight municipalities^{ix} involved with the program. In Toronto alone, 71 organizations received matching funds in 2014-2015.

ArtsVest contains three primary program components: sponsorship training, matching incentive funds, and community-building events. Training is offered through in-depth workshops by an ArtsVest sponsorship coach, and year-round staff support for capacity building needs, such as strategy development and creating a sponsorship proposal. Participating organizations apply for a matching incentive grant to use as leverage to receive buy-in from a private sector partner who will then make a sponsorship

contribution. Organizations must successfully secure sponsorship within six months to retain the matching fund.^x Funding provided to the matching incentive funds are derived from public and private sources, including: Canadian heritage, provincial and municipal funders (i.e. The Toronto Arts Council); TELUS, Ontario Trillium Foundation, Columbia Basin Trust, and Arts Nova Scotia.^{xi} The final component, ‘community building events’, is facilitated by ArtsVest through business sector roundtables, guest panels, and social events. These events serve as a forum to discuss the links between local business and the cultural sector, and connect public, private, community, and cultural leaders.

Participating cultural organizations range from traditional performing arts, to jazz festivals, film, and new media. To recognize the achievements made by the program, the Business for the Arts’ Annual National Awards Gala presents the ArtsVest Outstanding Partnership Award to an exceptional participant and partner each year. The 2014 winners were Saskatchewan’s RuBarb Productions, a Moose Jaw non-profit Theatre Company, and private sector partner K + S Potash Canada. The sponsorship funds helped RuBarb subsidize tickets for children to attend live theatre events during the summer months.

2.2 Arts Commons, Calgary

- Once a performing arts Centre, not a ‘creative gathering place’
- As the organization matured, there was a shift from public funding to private support
- In recent years, growth in earned revenue has outpaced external funding, increasing the rate of ROI
- Making arts and culture accessible: “TD Bank Access Pass” provides free access for low-income groups.

Narrative Description

Arts Commons, formerly EPCOR Centre for the performing arts, is a city owned facility in the heart of the Olympic Plaza Cultural District in downtown Calgary. What began as a traditional performing arts centre in the 1970’s has evolved to a creative gathering space, replete with programming, partnerships, and community engagement. The six level building features multiple theatres, a concert hall, and galleries, which facilitates in-house production of events in music, arts learning, and community engagement. The Commons is home to six resident companies, such as the Calgary International Children’s Festival, the Calgary Philharmonic Orchestra, and Theatre Calgary. In 2014, the facility held an occupancy rate of 97%, one of the highest in North America.

When the centre first opened under the EPCOR (an Alberta based Utility provider) banner in 2001, public funding represented 48% of operating revenue. By 2009, this declined to 29% due to growth in earned revenues (i.e., venue usage) and other sources.^{xiii} Approximately 60% of the Common’s revenue is from secondary sources (e.g. not programming related). In 2013-2014, programming revenues from both ticketing and sponsorship achieved a \$458k surplus, a 21% increase over the prior year. Public and private support for Arts Commons includes: RBC, TD, Suncor Energy, all levels of government, and public and private foundations. Private sector support from TD provides the “TD Access Pass”, a free access pass for new immigrants, lower

income families, and other groups who may find the cost attending arts and cultural programs prohibitive. Approximately 1, 700 residents used this program in 2014. ^{xiii}

The introduction of EPCOR was a key turning point for the organization in terms of public-private partnerships. In 2001, the Centre entered into a 10 year naming agreement with EPCOR, which brought along a variety of support such as marketing expertise, technical knowledge, a service provision for energy and natural gas, and initial cash contributions towards an endowment fund – a permanent fund that ensures the long-term financial stability of the Centre.^{xiv} The earnings of the fund are spent annually on programs, events and general operations. A total of 959 events took place during the 2013-2014 season. Programing at the commons is diverse. Live theatre, dance, spoken word, children’s events, experimental theatre, public forums, award ceremonies, and music concerts are just some of the cultural offerings provided. The recent name change and rebrand (2014) leaves the Centre without a naming sponsor, and the financial contribution of \$400,000 per year included in the deal. While this means an immediate financial loss, a search for a new title sponsor is underway. Although, staff and board members are optimistic that building an organization around an idea (e.g., ‘Arts’ and ‘the Commons’) rather than a name reflects current trends in the information age - a shift that broadens the concept beyond being attached to just a building. Instead, organizations create buy-in from potential corporate sponsors around an idea.

2.3 Partners in Art, Toronto, Ontario

- Promotes visual arts through partnerships between member organizations and the private sector
- ‘Active Collaboration’ (both funding and art projects) is at the heart of what they do
- Small, yet nimble: volunteer-run, but have provided more than \$1 million in funding (donors and private sponsorship) to over 40 collaborative projects in 10 years

Narrative Description

Partners in Art (PIA) is a member-based non-profit organization that promotes the visual arts in Canada by connecting established arts organizations with one another through joint art projects. Since 20002, the volunteer organization has established partnerships among artists, gallerists, curators, educators, arts organizations, and the private sector to develop and advance contemporary art projects at the national and international level. PIA is membership based, which requires members to pay \$375 in annual dues, and holds fundraising events to attract outside sponsors to fund their work. The organization accepts proposals for funding (between \$10,000 and \$100,000) on projects that are collaborative by design, and focused on education and the promotion of alliances in the local and global visual arts communities. With regards to education, the organization also facilitates education trips to other cities for members to help connect them with the broader world of innovation occurring in the global visual arts world. This commitment to education solidifies their mission of helping arts organizations enrich themselves by creating opportunities for them to foster new ideas and share knowledge.

PIA is small in size, but nimble in impact. Private sponsors include the major big banks - Scotiabank, BMO, RBC, TD, Oxford Properties, and Delaney Capital Management. Donors consist of arts patrons, although any individual may donate to the group through their website. Examples of current and past partners include the museum of contemporary Canadian art

(MOCCA), Images Festival, Street Art Toronto, the Gardiner Museum and the Toronto International Film Festival (Tiff). Funded projects span a variety of diverse artistic forms within visual arts, ranging from outdoor photo murals to film installations, publications and commissions. For 2015, PIA has funded seven collaborative art projects that support Canadian artists at home and abroad. For example, a partnership with StreetART Toronto, Scotiabank and CONTACT photography festival funded Toronto's first monumental photographic mural by Winnipeg artist Sarah Anne Johnson. Over the past decade, the organization has provided \$1 million in funding put towards 40 projects. As a testament to their commitment to partnership, PIA received a \$25,000 Award in Contemporary Art from MOCCA only to then give the prize to one of their partners - the National Gallery of Canada's Venice Biennale fundraising committee - in support of the 2013 Canadian artist entry, Toronto-based artist Shary Boyle.

Supplementary Narrative, trends in private sector giving to the arts and culture

Business support for the arts has increased over the last five years in Canada, while public support from all levels of government has dropped significantly. Based on an analysis of Canadian Arts Data (CDAC)^{xv}, corporate contributions to the 1,500 arts organizations who seek operating grants from public arts' funders increased by 49% during 2008 to 2014. At the same time, public sector funding increased by 15% and total arts organizations' revenues increased by 20%. The number of arts groups seeking support, however, has increased, leading to a drop in the average amount of support each group receives.^{xvi} Notably, the same analysis shows no correlation between the drop in public funding and the rise in private sector funding for the arts. Businesses are encouraged by ongoing support for the arts by government, and their support is largely determined by government maintaining a level of cultural investment. While Canadian businesses are increasing their investment in the arts, those surveyed emphasize that government support of the arts is essential: only 23% of larger companies stated they would increase their total giving if government cuts occur.^{xvii} So, there are no immediate signs that private dollars will replace government grants in the short term. The primary motivation for businesses to provide support to organizations is for community benefit, not business benefit. Reasons include enhancing quality of life, promoting vibrancy in communities, improving the lives of disadvantaged youth through arts, and improving general health and wellbeing.

Of the total support from the corporate sector to arts and cultural organizations, 58% is in the form of sponsorships. Corporate community investment trends in Canada suggest that arts and cultural organizations received the largest (median) sponsorship dollars (2009-2010), with a median value of \$39,500.^{xviii} A more recent study found that companies surveyed that give to arts-based organizations tend to be larger, with annual revenues over \$25 million. By contrast, small and medium sized businesses (SMEs), with annual revenues under \$25 million, are less likely to donate to arts and culture; 39% of SME companies surveyed donate to arts and cultural organizations compared to 71% of large companies.^{xix} SMEs tend to donate to health related institutions, or not all. That said, the research suggests SMEs to be an untapped source of support for arts and culture. 57% of businesses surveyed said they had not given to the arts because they had never been asked. Therein lies potential for a joining between smaller arts groups, who historically experience more difficulty getting corporate support, and the SMEs that account for the majority of Canadian businesses.^{xx}

- ⁱ Note: best practices are based on benchmark comparison of 5 Canadian cities (Toronto, Vancouver, Montreal, Calgary, Vancouver) based on the report, 'Municipal Cultural Investment in Five Large Canadian Cities' by Hill Strategies (2012), the only comprehensive report on select municipal cultural investment in Canada.
- ⁱⁱ Municipal Spending on culture in Quebec 2012, Hill Strategies
- ⁱⁱⁱ Municipal Cultural Investment refers to net municipal investment in culture (i.e., spending from municipal tax base. Types of investment include operation, grant, and capital expenditures in the performing arts, visual and media arts, crafts, design, museums, heritage, special events, creative and culture industries, city-owned cultural facilities, cultural districts, public art, and other art purchases (Hill Strategies, 2011)
- ^{iv} Gross expenditures include investments from the municipal tax base as well as all other sources of funds that are used for cultural investments, including transfers from other levels of government for cultural projects or programs, revenues from ticket sales for city-owned or operated cultural spaces, rental revenues for city-owned cultural spaces, and sponsorships of city-managed cultural programs and events (Hill Strategies, 2011).
- ^v Note: these numbers are not adjusted for inflation or population growth)
- ^{vi} Hill Strategies (2014). 'Saskatoon's Investment in Culture, 2009 to 2012.' A Presentation by Kelly Hill. Available from: <http://www.hillstrategies.com/content/saskatoon%E2%80%99s-investment-culture-2009-2012-0>
- ^{vii} Hill Strategies (2011). Arts Research Monitor: Government spending on culture.
- ^{viii} 67 municipalities, or 73% of the Province's population, in Ontario have approved cultural plans, and 100 + municipalities are engaged in the cultural planning process (source: Alida Stevenson, Ontario Ministry of Tourism, Culture, and Sport, personal communication)
- ^{ix} City of Kawartha Lakes, Collingwood, Milton, Orillia, Owen Sound, St. Catharines, Temiskaming Shores, Toronto
- ^x In 2013-2014, 541 out of 763 businesses were first-time sponsors of the arts, (48% increase from previous year) Among 834 partnerships, 723 or 87% were long-term (48% increase from previous year)
- ^{xi} <http://www.businessforthearts.org/wp-content/uploads/2014/09/artsVest-Final-Report-2013-2014.pdf>
- ^{xii} Business for the Arts. (2009). A strategic and economic business case for private and public sector investment in the arts in Canada
- ^{xiii} https://www.artscommons.ca/~media/About%20Us/Annual%20Report/Report%20to%20the%20Community_2013-14.ashx
- ^{xiv} Fund Donation Options include cash, bequests, gifts of shares, and life insurance.
- ^{xv} CADAC is a web-based integrated financial and statistical system for Canadian arts organizations applying for operating funding, which allows the Canada Council for the Arts and other public funders to collect and share common financial and statistical data. Organizations join on a voluntary basis, and approx. 1,500 use the service.
- ^{xvi} Business Support for the Arts: Making the Case. Business for the Arts, 2013
- ^{xvii} Ibid
- ^{xviii} Imagine Canada. A summary of findings from the Canada Survey of Business Contributions to Community, 2011
- ^{xix} Business Support for the Arts: Making the Case. Business for the Arts, 2013
- ^{xx} Statistics Canada, 2013. Available from: <http://www.ic.gc.ca/eic/site/061.nsf/eng/Home>

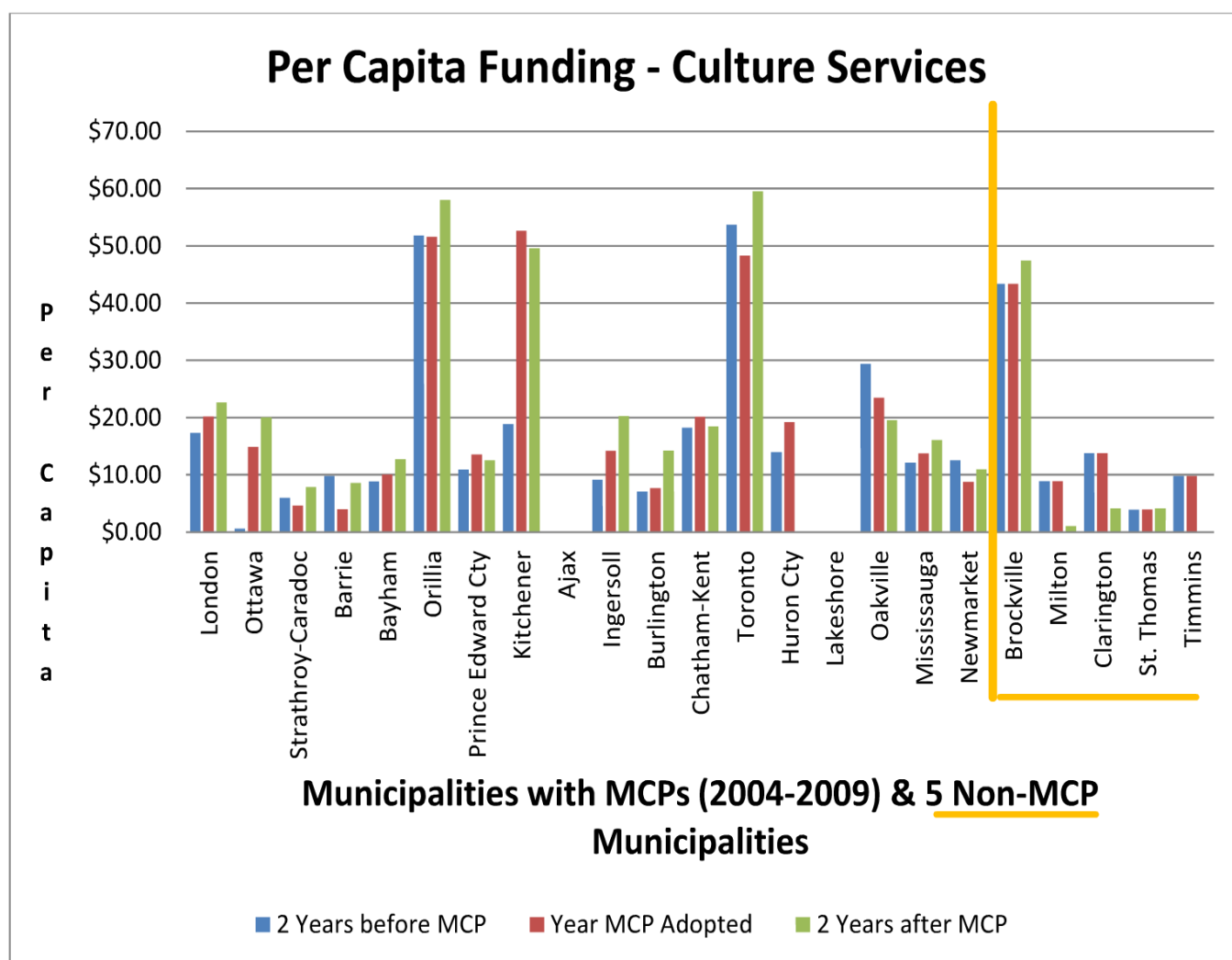
Appendix A: Specific Breakdown of Municipal Cultural Investment Mechanisms

Typical Government Investment Mechanisms	
Investment Category	Investment Mechanisms
GRANTS	Operating Grants <i>Financial subsidy directed to offsetting the operational costs of an organization</i>
	Project Grants <i>One time funding for a specific project or outcome. For example, innovation funding</i>
	Capital Grants <i>One time funds to create and or improve existing community and/or commercial infrastructure</i>
DEBT FINANCING	Interest Free or Low Interest Loans <i>The act of temporarily providing money to a another party in exchange for future repayment of the principal amount and no, or below market rate, interest</i>
SUBSIDY	Fee Adjustment <i>Elimination or reduction of fees for government services</i>

PROCUREMENT	Service Agreements/Contracts <i>Procurement of services</i>
	Purchase/Commission <i>Procurement of goods</i>
NON - MONETARY	Awards and recognition <i>Acknowledgement of achievement</i>
	Advisory Services <i>Provision of information to increase skills and knowledge</i>

Source: City of Hamilton Arts Advisory Commission, 2013.

Appendix B: Per Capita Funding, Cultural Services, 2004-2009.



Source: Alida Stevenson, Senior Policy Advisor, Culture Policy Unit. Ministry of Tourism, Culture and Sport.

CULTURE

STRUCTURE