



BRAMPTON
Flower City

CITY OF BRAMPTON CULTURE MASTER PLAN



STATE OF CULTURE REPORT

December 2017



Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration

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Photos via the City of Brampton Facebook Page

1. INTRODUCTION



Brampton is undergoing a major transformation. Now the 9th-largest urban centre in Canada, the City has recognized that the time is right to re-vision the city in all respects, and has initiated a series of initiatives to accomplish that goal.

Among these is this culture master planning process. The potential for culture in this diverse and growing city is great but ways and means of reaching that potential need to be explored and developed. The Culture Master Plan is intended to do just that, so that the city can take full advantage of the opportunities for quality of life and economic development that a robust arts and culture sector can bring.

Process

In September 2017, the City of Brampton engaged Lord Cultural Resources in association with Nordicity Limited to develop a Culture Plan via a three-phase process:

- Phase 1, State of Culture
- Phase 2, Public Consultation
- And Phase 3, Draft and Final Culture Plan

This report is the product of Phase 1 of this process. Based on a thorough review of existing plans and policies, research into trends and best practices, and a series of workshops and in-person interviews with key informants, this report surveys the cultural scene in Brampton and sets the stage for more detailed consultations in Phase 2.

Planning Team

This Culture Master Plan is being led by a core team that includes the City of Brampton's Economic Development Department staff (Kelly Stahl, Senior Manager, Cultural Services and Victoria Mountain, Manager, Culture) along with the Lord/Nordicity team.

The core team is being assisted by a Steering Committee composed of leaders in Brampton's arts, culture, heritage and creative entrepreneurial communities. Steering Committee members include:

- Lyudmila Bespala-Brown, Board Member, PAMA
- Rahul Bhogal, Creative Director, Lab B
- Patricia Chrisjohn, Peel Aboriginal Network
- Brendan Healy, Artistic Director Performing Arts, Rose Theatre, City of Brampton
- Jaipaul Massey-Singh- Board Chair, Brampton Public Library
- Jael Richardson, Artistic Director, The Fold Festival of Literary Diversity
- Dan Rollings, Arts Educator, Peel District School Board (Steering Committee Chair)
- Vanessa Scott, Board President, Beaux-Arts Brampton
- Harpeet Singh, Board Director, Brampton Board of Trade, Executive Director, Lab B
- Sarah Singh, Executive Director and Founder, Broadening Horizons
- Doug Whillans (Honourary Member) City Councillor, City of Brampton

Organization of this Report

This State of Culture report is organized in five chapters:

- Chapter 1, this Introduction;
- Chapter 2, The Brampton Context;
- Chapter 3, Trends and Best Practices;
- Chapter 4, Key Trends and Preliminary Directions.

2. THE BRAMPTON CONTEXT



PLANNING CONTEXT

This Culture Master Plan is being developed in the context of several other city planning initiatives:

- A **Public Art Policy** was implemented in 2009; further detail and analysis of this Policy in the context of the current process is provided in Chapter 4.
- **City of Brampton Economic Development Plan, 2015-2018.** Several of the goals intersect with this Culture Master Plan, including Goal 3 (“create a culture of innovation to facilitate and support the creative economy”), Goal 6 (“support a positive business climate and city image”) and Goal 8 (“tourism and film”).
- **Downtown Brampton Creative Economy (HACE) Plan, 2011-2016.** This plan was “focused on leveraging growth of the creative economy from key cultural industries represented by Heritage Arts Culture Entertainment (HACE) activities in the Downtown district of Brampton.” If we assume the need for alignment between the HACE plan and this Culture Master Plan, then the HACE plan’s goal of positioning the downtown area as “the creative centre of the city” will have a bearing on the strategies developed for the Culture Master Plan in terms of place-making and identity, visitation by residents and tourists and partnerships between organizations.

- **City of Brampton 2016-2018 Strategic Plan**, which groups goals under four headings:
 - Good Government
 - Move and Connect
 - Smart Growth
 - Strong Communities

This Culture Master Plan is mandated under the first goal under Strong Communities: “celebrate citizens and create partnerships through arts, culture and social interaction.”

- The City commissioned an **Arts and Culture Research and Benchmarking Study** (2017) that isolated four key goals for culture as drawn from the planning cited above:
 - Advancing economic development
 - Improving community well-being and quality of life
 - Creating a destination for attracting tourists and visitors
 - Enhancing the brand and reputation of the city
- The study also defined the City of Brampton’s role as “facilitator, partner and promoter” for culture in the city; part of the purpose of this Culture Master Plan is to further refine that role and develop more detail around it. The Arts and Culture Research and Benchmarking Study also recommended that the City proceed with the Culture Master Plan.
- Finally, the City is currently undergoing the “**Futureready**” process – a sweeping re-visioning of the City facilitated by Beasley and Associates Planning Inc. Arts and culture is one of a number of broad thematic areas under consideration in this process, and participants have already developed some draft strategies for culture:
 - Establish an Arts and Culture Commission
 - Develop a real estate strategy that incentivizes cultural entrepreneurs via zoning bylaw changes to revitalize existing buildings

- Establish a “maker city” fund to provide seed money for creative industry ventures;
- Create a “maker city” space;
- Develop large scale venue and festival space.

As noted, these initiatives are preliminary drafts only, but these ideas should be explored in the context of the Culture Master Plan. In any case, coordination between the Futureready and Culture Master Plan teams regarding outcomes and recommendations will be needed as both come to a conclusion.

When considered together, a series of themes emerge from these various plans:

- **Economic development through arts and culture:** A major theme that runs through virtually all existing documentation, this includes supporting cultural entrepreneurs and stimulating creative industry (tourism and film, for example) and innovation, and ensuring the city is known as a creative centre so as to be attractive to creative business. Ensuring affordable space for arts, culture and creative industry also emerges as a theme.
- **Developing new arts and cultural leadership in Brampton:** the City’s role is defined as “facilitator, partner and promoter” in the Arts and Culture Research and Benchmarking Study. The Futureready process also implied that leadership needs to be provided by the community via an independent or semi-independent body, such as the Commission discussed in that process, among other models.
- **Place-making and creating a destination:** Downtown as the “creative centre” of the city, enhancing the brand and improving the reputation of the city fall under this broad category.

The research and consultations completed for this report confirm the general validity of these themes, while revealing others. These are explored in Chapter 4.

MARKET CONTEXT

Resident Market: Population and Demographics

The City of Brampton is part of the Region of Peel, but it is also part of the Greater Toronto Area and also the Toronto Census Metropolitan Area (CMA).

The following conclusions emerge from the data:

Brampton is home to a substantial local and regional population: With nearly 600,000 residents, Brampton is the ninth largest city in the country and third largest within the Toronto CMA. Population growth in Brampton has been rapid - faster than the overall growth for the CMA, the Province of Ontario, and the country as a whole. Accelerated growth will continue with a 41 percent increase projected between 2016 and 2031.

Resident Population	2011		Projected		% Change Actual	% Change Projected	% Change Projected
	2011	2016	2021	2031	2011-2016	2016-2021	2016-2031
Brampton	523,906	593,638	686,800	836,800	13%	16%	41%
Peel	1,296,809	1,381,739	1,490,000	1,640,000	7%	8%	19%
Toronto (CMA)	5,583,064	5,928,040	7,391,500	8,511,000	6%	25%	44%
Ontario	12,854,821	13,448,494	14,980,400	16,658,600	5%	11%	24%
Canada	33,476,688	35,151,728	38,409,000	42,100,000	5%	9%	20%

Sources: Statistics Canada 2016 Census; Demographic Overview Brampton Ontario Canada; Peel Data Centre Mid-Year Population Forecasts 2011 to 2031; Ontario Population Projections Update, 2016-2041 Table 4: Historical and projected population by census division, selected years – reference scenario; Statistics Canada Population Projections for Canada, Provinces and Territories, Table 6-1 Components of population growth, medium-growth - 2001 to 2006 trends scenario (M4) – Canada, 2009/2010 to 2060/2061

Analyzing the demographics of the resident and regional populations yields some further conclusions:

Brampton has a youthful population: The median age of City of Brampton residents is much lower than regional, CMA, provincial or national figures. Brampton residents report a median age of over 35.8 years while the medians for Ontario and Canada are just over 40 years. In fact, Brampton has a younger age profile than any of the surrounding jurisdictions, including the Region of Peel. The age distribution reflects this reality as well, with the city reporting a higher percentage of young or middle-aged adults and a significantly lower percentage of older people.

38.1

Brampton has a lower median age than the Region of Peel, GTA, Ontario, or Canada.

Key Age Distribution, 2016	Brampton	Peel	Toronto (CMA)	Ontario	Canada
	%	%	%	%	%
Under 14 years	20.3%	18.3%	16.6%	16.4%	16.6%
15-29	21.2%	20.9%	20.3%	19.2%	18.6%
30-49	29.3%	27.9%	28.4%	26.1%	26.3%
50-64	18.1%	20.1%	20.2%	21.5%	21.6%
65 years and older	11.2%	12.8%	14.5%	16.7%	16.9%
Median Age	35.8	38.1	39.4	41.3	41.2

Source: Statistics Canada, 2016 Census

Brampton lags in educational attainment: Educational attainment is one of the most important indicators of the likelihood of participating in a cultural event or program. In the case of Brampton the figures are above the national average but below regional, CMA and provincial averages when measured by university diploma or degree. This is likely to change in the future, and in any case the indicator cited above refers mostly to formal types of cultural participation – not the informal, under-the-radar types that we know flourish in Brampton. And if we consider that the market for Brampton’s cultural products is both the residents of Brampton and the area beyond, the picture becomes brighter, with Brampton and its surrounding areas showing high levels of educational attainment – and therefore a higher propensity to participate in cultural activities.

Brampton exceeds Ontario and Canadian income levels, but lags behind regional and CMA averages: Median 2015 income is reported to be higher than Ontario or Canadian figures, if lower than the median for families in Peel and Toronto, and higher than the median for all private households of all jurisdictions.

Educational Attainment and Income, Population 15+	Brampton	Peel	Toronto (CMA)	Ontario	Canada
University diploma or degree	24.3%	29.1%	33.3%	26.0%	19.4%
Median 2015 Income- All census families	\$92,283	\$94,869	\$94,132	\$91,089	\$88,306
Median 2015 Income- All private households	\$87,290	\$84,233	\$78,373	\$74,287	\$70,336
<i>Source: Statistics Canada 2016 Census</i>					

Brampton leads in diversity: The data below reveal an incredibly diverse community – one of the most diverse, if not THE most diverse, in all of Canada. National trends point toward increasing diversity across the board, but the demographic future of Canada has already arrived in Brampton, which is a signal opportunity for our Culture Master Plan and for the larger municipal re-visioning process.

Immigrant, Ethnicity and Related Data	Brampton	Peel	Toronto (CMA)	Ontario	Canada
% First Generation Canadians	54.2%	53.5%	49.0%	31.1%	23.9%
% Visible Minority	73.3%	62.3%	51.4%	29.3%	22.3%
<i>Source: Statistics Canada, 2016 Census</i>					
% Non-English Mother Tongue	46.6%	46.7%	43.9%	30.4%	41.7%
<i>Source: Statistics Canada, 2016 Census</i>					

Tourist Market

When we speak of tourism in the context of a cultural plan, we are speaking about cultural tourism. By way of introducing the case for cultural tourism in Brampton some terms and qualities are defined below:

WHO IS THE CULTURAL TOURIST?

Cultural tourists are defined as *“persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, group or institution.”*

The key phrase is “motivated wholly or in part”. Our research indicates that only about 15% of the total tourist market would never participate in culture under any circumstances. And there is a niche at the other end of the spectrum that is wholly motivated by culture. But the bulk of people are in the middle of the range and can be attracted under the right circumstances. This is to say that the vast majority of all tourists can be converted to cultural tourists, if the product is “market-ready” and opportunities are present.

WHAT ARE THE TRAITS OF THE CULTURAL TOURIST?

Cultural tourism is an important and growing segment of the tourism industry. Its participants tend to be well-educated, tend to spend more money on their trips, and tend to seek unique personal experiences.

Although not a new phenomenon, cultural tourism has consistently been characterized by the points below.

- **Frequent short trips:** The cultural tourist, while small as a percentage of all tourists, makes numerous short trips to participate in cultural activities year-round. This strategically positions Brampton for cultural consumption by many people in several nearby urban centres, including elsewhere in the Region of Peel and the GTA. The frequency of short trips suggests the importance of **“total visitor experience”** in a city or town so that visitors are given an incentive to return for new cultural offerings rather than simply “trying a new place”.

- **A Personal Experience:** Cultural tourists seek experiences that are meaningful to them and that will result in individual reminiscences and memories which refer more to the tourist’s personal history than to that of the site.
- **Travellers are increasingly world-conscious:** Cultural tourists are well-informed and well-prepared about the social histories of their destinations before embarking on their trips. Typically they bring with them a bank of cultural knowledge that informs the way in which they choose and interact with their host destination.
- Especially among young people, contextual research is just as important as logistical planning. For Brampton, this means cultural tourists arrive equipped with knowledge about the city and its diversity and history. It is therefore important that this is accessible prior to (and upon) their arrival.
- **Cultural and heritage tourism increasingly includes cultural landscapes and townscapes:** For cultural tourists, landscapes are not necessarily valued for their inherent beauty as they are for their social and historical significance: that is, how the land formed, how it is/was used and what happened there.
- **Blockbusters and special events are major attractions:** Blockbusters create a sense of urgency and an excitement that captures the attention of people who would not normally attend. People will pay higher admission charges, often two or three times regular admission charges. The cultural tourist values these experiences particularly because they are temporary. This means that facilities or spaces capable of handling such events are necessary.
- **City-as-Stage:** City-wide collaborations on cultural phenomena attract cultural tourists more than a singular attraction or event.
- A recent embrace of city-wide cultural programming, utilizing the city as a backdrop for innovative arts and culture initiatives, has played favourably in regards to cultural tourism. Many cultural tourists will take the time to research and visit large-scale events in hopes of engaging with something unique, creative and memorable.

- **Most likely to visit museums, historic sites and monuments:** For cultural tourists, these attractions are must-sees. Historically, logistical obstacles like purchasing tickets, limited hours of operation and navigating a foreign language have affected participation in performing arts events, such as concerts and theatre performances.

In addition, the cultural tourist:

- Has a **higher level of education** than the mass tourist;
- Has a higher propensity to “**explore**”;
- **Spends more money** at their destination;
- **Is concerned about environmental, economic and cultural sustainability**, for both the site and the local populations;
- Seeks **high-impact, time-specific cultural events**, such as blockbusters and festivals; looks for a ‘once-in-a-lifetime’ experience;
- Is increasingly a **creative worker** (est. 30% of the workforce);
- Enjoys **heritage and culture at home**.

The cultural tourist is therefore a highly attractive kind of tourist, and represents a potential market and an opportunity for Brampton given the city’s location (some regional residents may be considered day-trip tourists for the purpose of this analysis), asset base, and of course the city’s proximity to the large numbers of cultural tourists who come to the region for events in the GTA.

BENEFITS OF CULTURAL TOURISM

The tourism industry as a whole continues to grow unabated. According to the UN World Tourism Organization’s (UNWTO) 2012 Tourism Highlights report, tourism has experienced continued expansion and diversification over the past six decades, becoming one of the largest and fastest-growing economic sectors in the world. Growth worldwide has been virtually uninterrupted – from 277 million visits in 1980 to 528 million in 1995, and 983 million in 2011.¹ It goes without saying that tourism is an economic juggernaut.

Numerous studies also extol the benefits of cultural tourism. Lord Cultural Resources’ 2009 study for the Government of Ontario on cultural tourism examined numerous studies on the subject. The data clearly say that cultural tourism is on the rise and yields economic benefits. For example, the Ontario Cultural Attractions Fund (OCAF) Report E examines cultural events they supported from 2002-2005. The economic impact analysis showed that “by investing in cultural and heritage events that attracted over 3.5 million visitors between 2002 and 2005, OCAF has made a significant contribution to cultural organizations and cultural tourism in communities across Ontario... The Fund also helps generate an economic return to Ontario and new tax revenues for governments.”

The 97 festivals and events funded by OTF, OAC and OCAF contributed nearly \$80 million to the GDP at that time, as well as over \$30 million in taxes for all levels of government. Some 2,600 jobs and over \$50 million in wages and salaries resulted.²

¹ See UNWTO Tourism Highlights 2012, http://dtxta4w60xqpw.cloudfront.net/sites/all/files/docpdf/unwtohighlights12enlr_1.pdf

² *From Egypt to Einstein: Ontario Cultural Attractions Fund 2002-2005.*

TOURISM IN RTO 5: THE CURRENT SITUATION

The City of Brampton is part of Regional Tourism Organization (RTO) 5, which is the Destination Marketing Organization (DMO) for the area. The geographic area for RTO5 includes Toronto, Mississauga and Brampton. Data for RTO 5 indicate the following:

- **Tourism is a substantial source of economic activity.** At 26.1 million person-visitors per year and over \$7.4 billion in visitor spending, tourism is a major industry in this area, although obviously the bulk of activity is concentrated in Toronto – the country’s leading tourism city.
- **Most visitors are pleasure or VFR (visiting friends and relatives) visitors** – with 20.3 million person-visits (or 78% of the 26.1 million total) coming for these activities.
- **The overwhelming majority of RTO 5 visitors come from Ontario at 85%** of total person visits. Overseas are the next largest category but only account for 8% of visitors, followed by other Canadians.
- **In 2015 cultural activities accounted for 8 million activities participated in by visitors to RTO 5.** These include:

- Festivals/Fairs	756,400
- Cultural Performances	1,424,500
- Museums/Art Galleries	1,206,400
- Zoos/Aquariums/Botanical Gardens	1,118,900
- Historic Sites	1,364,300
- Sightseeing	2,172,600
- Indigenous	23,300

Market Context: Summary of Opportunities

Our analysis of the market context reveals a series of findings and opportunities:

- Brampton is surrounded by literally millions of people within a short driving distance. There is an opportunity for Brampton to become a regional destination for those living within the metropolitan region and beyond.
- Brampton is a young city, so steps to support youth – talent retention and opportunities for cultural participation and leadership, to name a few – should be considered in the context of this plan.
- Brampton’s incredible diversity means that the spectrum of cultural activities and potential products is huge, and that there is an opportunity to lead in terms of cross-cultural fusion and pioneering new forms of expression.
- There is an opportunity for cultural tourism to be a focus for growing the tourism sector in the City of Brampton. That opportunity stems not only from the general trends outlined in the relevant section above, but in City of Brampton’s case from the asset base and the pool of cultural tourists that are already coming to the region.
- Given Brampton’s physical sprawl and the nature of its built environment, the “city-as-stage” trend noted in the cultural tourism section would appear to be an opportunity. Downtown will continue to be a focus, but a city-as-stage approach would ensure that the suburbs would be seen as culturally vibrant as well.

INSTITUTIONAL CONTEXT

Current Cultural Provision

This section presents an overview of Brampton’s arts and cultural resources. It is not meant to be an exhaustive inventory, but rather a general picture of the many offerings that currently exist.

HERITAGE INSTITUTIONS

These include institutions such as museums (the recently-expanded Peel Art Gallery and Museum (PAMA, operated by the Region of Peel) or Historic Bovaird House (operated by the City of Brampton).

Peel Art Gallery and Museum

PAMA is both a heritage museum and a contemporary art gallery. It serves the Region of Peel (Brampton, Caledon and Mississauga), a growing municipality with a population of over one million individuals from diverse backgrounds. PAMA also partners with community-based cultural, social services, health, arts and heritage organizations.

Located in the former Peel County Courthouse, the institution recently underwent a major expansion, re-opening to the public in 2012. It contributes to the Region of Peel’s “living, thriving, leading” priorities by creating community – bringing communities together. For the purposes of this Culture Master Plan, PAMA could play a similar role, helping to create a cultural network in the city.



Bovaird House

Historic Bovaird House is a historic house on Bovaird Drive in north Brampton. A heritage house museum, the building is an example of a mid-19th century farmhouse built in the Georgian style. The museum is operated by the City of Brampton.



PUBLIC LIBRARY

Brampton Public Library

The Brampton Public Library offers a large collection of borrowable items, computer workstations, Chromebooks with free Internet access, and wireless connectivity.



A typical day includes:

- 7 branches are open
- 80 new members
- 8200 people to the website and 5700 people in person visits
- 13700 digital and physical items borrowed
- 512 computers used
- 1500 Wi-Fi Log-ons
- 176 people at programs

Strategically, the Library is focused on assisting students attain academic success and on career development, and on being a gateway for new Bramptonians to integrate into the community. It is seen as a “safe space” and a creator of community.

ARTS CENTRES

Beaux-Arts Brampton

Operating since 2002, Beaux-Arts Brampton is Brampton's only not-for-profit artist-run centre that serves as an exhibition space for emerging to established visual and multi-media artists and photographers.

Beaux-Arts includes gallery spaces, a gift shop, and art business studios. Beaux-Arts is located in downtown Brampton.



Visual Arts Brampton

A non-profit organization, Visual Arts Brampton offers programming for artists of all ages and skill levels.

Visual Arts Brampton's offerings include weekly art classes for teens and children, workshops for adults, and weekly drop-in open studio, life and portrait drawing sessions.

Members and local artists can exhibit their work in Artway Gallery, Visual Arts Brampton's primary gallery space, at no cost.



THEATRES

Brampton features newer, more up-to-date theatres such as the 800-seat Rose in downtown Brampton, along with older, smaller venues such as the Lester B. Pearson Theatre, and the Cyril Clark Library Lecture Hall (all operated by the City of Brampton). Attendance in 2015 was nearly 140,000 between the three venues, an increase of 10,000 over 2014.

Rose Theatre

The Rose Theatre is a state-of-the-art, high technology venue designed with a main theatre and secondary space that can be used simultaneously,

accommodating up to 1000 people, and is located in downtown Brampton, adjacent to Garden Square.



The facility boasts a (n):

- 870-seat horseshoe-shaped main theatre creating an intimate space with the farthest seat just 90 feet from the stage
- A Secondary Hall suitable for performances, meetings and social events. Capacity is dependent on event needs and can range from 50 to 150.
- Main space consisting of 64,000 square feet
- Multi-purpose, two-level atrium lobby
- Assembly and convention space for business events, social functions and trade shows
- 600-car underground parking garage directly beneath the facility
- Building exterior covered in a 'skin' of acoustic isolators to insulate the building
- Full fly tower
- Broadcast ready venue, pre-wired for TV and Video.

Lester B. Pearson Theatre

The Lester B. Pearson Theatre is a 451-seat theatre and is used by community groups and dance schools. The venue is busiest from September to early May, with dance recitals and drama camps being held in the theatre during summer months. Accessible parking and access is available. The Lester B. Pearson Theatre is across from the Bramalea City Centre mall, and inside the Bramalea Civic Centre building.



Cyril Clark Library Lecture Hall

Cyril Clark Library Lecture Hall is a 189-seat theatre used by many community groups and music schools. The venue is busiest from late September to early May, with more limited usage through the summer months. Accessible parking and access available. The Cyril Clark Library Lecture Hall is located in the Heart Lake area of Northwest Brampton across from the Loafer's Lake Recreation Centre, near the intersections of Sandalwood Parkway and Conestoga Boulevard.



FESTIVALS AND EVENTS

Brampton is home to a variety of festivals and events such as Brampton LatinFest, a Jazz Festival, the South Asian Fest in the Park and several others, operated by a range of organizations both public and private. What follows is a selection of just a few of Brampton's many festivals representing a range of types:

Festival of Literary Diversity

The Festival of Literary Diversity (FOLD) celebrates diversity in literature by promoting diverse authors and stories in Brampton. It is representative of a newer, progressive festival that aims to create a vibrant community of readers and writers by celebrating diverse authors and literature. FOLD takes place in a variety of venues across the city.



Carabram

Carabram is an annual multicultural festival that brings together cultures across Brampton through food, entertainment and education. The festival takes place annually on the second weekend of July and welcomes visitors from across the Greater Toronto Area.

Once the primary summer festival in Brampton, Carabram has been joined by numerous other events and has lost some of its earlier prominence. Nevertheless, it continues to offer residents and visitors the opportunity to experience a variety of cultures through authentic cuisine, as well as traditional dance, music and entertainment.



CeleBrampton

In 2017 CeleBrampton was a new festival, offering Brampton's diverse community food, family fun, culture, heritage, arts and entertainment.

CeleBrampton offered a full day of events and programming in the downtown core, including two stages, food offerings, one-of-a-kind crafts, interactive demos, free interactive activities, crafts, games and giveaways.



The City of Brampton's Support for Culture

The City of Brampton's Economic Development Department oversees a Cultural Services division that includes Theatres, Festivals, Culture and Tourism sections. The most relevant of these activities for the purposes of this plan include:

- **Theatres:** the City operates the Rose Theatre (as well as its Arts Adventures theatre program for schoolchildren), the Lester B. Pearson Theatre, and the Cyril Clark Theatre. It supports theatrical programming in Garden Square and assists in generating program sponsorship.
- **Festivals and Special Events:** The City operates a full-service unit to produce both corporate and signature events. It assists external event organizers with permits and logistics. Many events and festivals (amongst other things) are supported via the Community Grant Program (discussed below).
- **Creative Workers and Industries:** the City supports the development of the creative economy (as per the Economic Development Plan and the Downtown Brampton Creative Economy Plan) via such initiatives as the Brampton Entrepreneur Centre, an initiative of Economic Development. While not focused on cultural entrepreneurship per se, the Centre offers support and advice to start-up businesses of all kinds.
- **Public Art Program:** The City of Brampton's Public Art Policy was implemented in 2009. Originally intended to be led by the (since-disbanded) Brampton Arts Council and funded by the City, the policy lacks a funding mechanism and strategic focus and has yet to reach its full potential. But some progress has been made; the City reports that it has "nearly 30 public artworks in its collection and commissions temporary art installations at public places throughout the city annually."
- **Film Services:** there is a Film Service section that supports filming in Brampton.

- **Funding:** The City of Brampton not only operates three theatres, a historic house museum and events in Garden Square, it also includes a Community Grant Program. According to documentation provided by the City of Brampton, the City's Community Grant Program provided some \$917,000 to a wide range of organizations in 2017. The funding was allocated according to three broad categories:
 - Arts and Cultural Programming
 - Festivals and Events
 - Sports.

A review of documentation reveals that approximately 61 grants were made in Fiscal Year 2017 ranging in value from \$57,000 to \$960.³ The grants include in-kind (valued at about \$408,000) and cash (totalling about \$510,000) contributions. For the first two categories only, the total grant allocation was about \$756,000 (sports organizations received close to \$162,000), which again includes both cash and in-kind funding. The issue of arts and cultural funding is considered separately in Chapter 4.

³ Note that the largest single grant was \$42,000 to the Jazz Festival, but Carabram received a total of \$79,000 over two separate grants, making it the single largest beneficiary of City funds via this program in FY17.

Culture Map Review

Part of the specific scope of work for this project includes a review of the City's Culture Map, now available on the City website.

This Culture Map Review combines two streams of inquiry. First, a scan of publicly-available culture maps from other communities allows for a technical review and comparison of the user interface and content of these tools. Second, follow-up interviews with municipal staff who were involved in the culture mapping process offers additional insight into how these resources are currently used and priorities for future investment.

Municipalities for review were chosen based on their comparability with Brampton in terms of similar population sizes, cultural diversity and edge city dynamics within a larger urban region. While most of the municipalities included are in Ontario, the review also includes two municipalities in British Columbia. As shown in the table below, the consultants included a total of eight municipalities in the Culture Map Review. Five of those have publicly available online tools that were assessed and compared to Brampton's Arts and Culture Map. In addition, interviews were also conducted with a municipal staff representative at seven municipalities.

In the case of Vaughan, Hamilton and Markham, interviews replaced the technical review of culture maps because the tools are not publicly available in those jurisdictions. Although all three municipalities engaged in a culture mapping process, for a variety of reasons the findings are not available to the public in an interactive format.

Municipality	Review of Online Culture Map	Interview with Municipal Staff
Mississauga	X	X
Richmond Hill	X	X
Burlington	X	
Vaughan		X
Hamilton		X
Markham		X
Surrey	X	X
New Westminster	X	X

TECHNICAL REVIEW

This section provides an overview of how the culture maps are organized and which features are most common among the communities studied.

Categories

All the reviewed culture maps organize entries or markers on the map according to categories of culture assets. The most common categories are:

- Cultural facilities and spaces;
- Cultural events and festivals; and,
- Public Art.

These three categories are used in Brampton’s culture map and in the five other examples analyzed in the technical review.

Like Brampton, the three Ontario communities that were included in the technical review used the *Culture Resource Mapping* guide (produced by Municipal Cultural Planning Incorporated in 2010) as the basis of the categories for their culture maps. This manual introduces the following local asset categories:

- Cultural industries;
- Cultural occupations;
- Community cultural organizations;
- Cultural facilities and spaces;
- Natural heritage;
- Cultural heritage;
- Cultural events and festivals; and,
- Intangible culture.

However, each Ontario municipality added or subtracted categories to reflect local conditions. The category least likely to be included was intangible heritage, which was used only by Richmond Hill. In contrast, all of the Ontario culture maps reviewed add a category for public art. In Mississauga the culture map also includes an additional category for places of religious assembly. Brampton appears to have used a similar approach and includes:

- Arts organizations;
- Creative cultural industries;
- Festivals and events;
- Culture and heritage facilities and spaces;
- Public art and landmarks; and,
- Graffiti projects.

In contrast, the two culture maps from British Columbia offer a different approach to developing categories independent of the framework provided by the *Culture Resource Mapping* guide. The approach used in the British Columbia examples is structured to respond more directly to community needs. As a result, while both maps include categories equivalent to cultural facilities and spaces, cultural events and festivals, and cultural heritage, they also include other options.

In particular, Surrey's categories diverge most significantly from the classification used by Ontario municipalities. Surrey's map shows a culture corridor, Indigenous art and an art walk. These categories reflect initiatives to design digital tools that inspire real life encounters. In Surrey, residents and visitors are encouraged to use the culture map to plan self-guided tours along routes of interconnected landmarks.

One additional category of cultural assets that was common across four of the five culture maps reviewed was cultural occupations. In the case of Burlington, this category functions as a directory and leads the user to detailed contact information for each person listed. Brampton's map does not include individual artists or cultural occupations.

Overall, Brampton's Arts and Culture Map includes many of the common assets listed by other municipalities such as creative industries, arts organizations and events. Like most of the other communities, Brampton also developed a category to show public art. In fact, Brampton goes one step further by highlighting the Graffiti Project. However, Brampton's map does not include individual artists in its map, and interviews revealed that due to privacy and policy concerns, many artists and cultural enterprises could not be included if they operate out of their homes. Following Surrey's lead, Brampton could also consider incorporating other categories in the Arts and Culture Map to share information about additional forms of cultural activity and create connections between assets at a neighbourhood scale.

Functionality

All the culture maps reviewed share several basic functionalities. In each case, users are able to zoom in or out and scroll around the map. In the majority of cases, users can also select an asset category, such as community cultural organizations or cultural creative industries and view only entries in that category. This functionality creates a less cluttered visual experience and helps users find the information that is most relevant to their interests. However, Brampton is one of only two culture maps reviewed that does not allow users to filter by category.

In addition to filtering by category, one culture map allows users to filter by neighbourhood: Surrey's culture map includes the option to explore entries in one of six town centres. An interview with municipal staff revealed that this feature allows the culture map to act as an internal resource for other departments, not just Parks, Recreation and Culture. City staff can use the culture map to identify areas where there are fewer cultural assets and plan accordingly to increase investment in those neighbourhoods.

In the future, Brampton may wish to expand on the current functionality of its Arts and Culture Map in two ways. First, filtering results by categories could improve the user experience by creating a more visually-streamlined interface. Second, filtering results by neighbourhood could support spatial decision making. Given that cultural activity outside of the downtown is a focus for the Culture Plan, this feature would allow for a better understanding of cultural activity in different parts of the city and support more targeted decisions around supporting cultural activity in other neighbourhoods. Depending on the intended audience for the culture map, geographical categories could align with ward boundaries or other land-use designations used in Brampton's Official Plan.

OPPORTUNITIES AND CHALLENGES

This section summarizes the successes and shortcomings of other culture maps in their intended uses, and discusses how these trends can inform the future use and development of Brampton's culture map.

Planning for Future Needs

Culture maps can be used to inform decisions about future development and direct both public and private investment. In Vaughan, data from the culture mapping process helped decide the location of the Vaughan International Commercialization Centre.

Similarly, in Surrey, the culture map is feeding into the next phase of culture planning for the city, which includes a strong focus on decentralization. This approach is a response to findings from the culture mapping process, which indicated that cultural resources are not equally distributed throughout Surrey. In Brampton, the Culture Map could be similarly used to understand, track and support less "visible" or "underground" cultural activity that is happening across the city and in particular outside of the downtown.

Creating Unique Content

Experiences from Richmond Hill suggest that residents are most likely to interact with culture maps that provide content that is not available elsewhere online. Staff from Richmond Hill explained that the most-used component of their culture map is the intangible heritage category.

Although, as discussed above, this category is the least common among all the culture maps reviewed, Richmond Hill took a unique approach to exploring intangible culture. The municipality's culture planning process created a strong mandate for storytelling and intangible culture became a way to share these stories online. Each intangible culture entry on the map links to a YouTube video that tells a short story about local heritage or culture. These videos are also available through the City's Facebook page, offering residents another way to access this content.

Whereas much of the information available on Richmond Hill's culture map – names, addresses – can be found elsewhere online, the intangible heritage videos share stories that residents may not otherwise be aware of. In effect, Richmond Hill's culture map generates interest by providing hyper-local knowledge that connects community members to neighbourhood landmarks and local heritage.

While this is a unique and interesting use case for a culture map, it would be very resource intensive and does not necessarily relate to top priorities for Brampton at this time.

Sharing Time-Sensitive Events

Although culture maps are by definition place-based, there is increasing interest in leveraging these tools to share upcoming events. In New Westminster, the culture map is already used by staff with Cultural Services to guide programming and increase the profile of local organizations. However, a future priority of staff is to integrate information about openings, festivals and other time-sensitive arts events. The aim is for the map to function as a "community cultural calendar." This approach has already been applied in Surrey, where events only appear if they occur within the next 90 days.

By ensuring that the map is updated and integrating timely updates on local events, Brampton would greatly increase the functionality of the map for residents and visitors and encourage greater use of this resource.

Collaborating with Indigenous Communities

Cultural maps are also an opportunity to build relationships with Indigenous communities. In Surrey, municipal staff worked with the City's Indigenous Advisory Committee to develop an Indigenous art category for the culture map. This process built on the findings of previous strategic planning activities, which had identified a need for greater consultation and collaboration with Indigenous communities. As a result, local Indigenous leaders helped City staff identify and contextualize nine examples of Indigenous art throughout the city. Since adding these items to the culture map, staff have noticed increased awareness of Indigenous art and artists in Surrey.

Brampton could consider using a similar approach to identify more underground cultural activity and build relationships with both the Indigenous community and other specific cultural groups in Brampton. **This approach would contribute to the Culture Plan's objectives of helping to promote underground and less visible cultural activity and to encourage cross-cultural and inter-community participation across local and targeted cultural events and activities.**

Ongoing Challenges

Interviews revealed three common challenges faced by municipalities with culture maps. First and foremost, staff struggle to **maintain up-to-date information** on the culture maps. Although most interviewees mentioned that they add new entries on a regular basis, there is rarely a process in place to review existing entries and ensure that information already posted to the map remains accurate. As a result, it is difficult to manage the expectations of both community members and municipal staff who may look to the culture map as a resource. Brampton is similarly struggling with this challenge.

Defining the primary audience of a culture map is a second challenge. Although some information is useful to residents, other details are more relevant to municipal staff. For instance, sharing upcoming events enables community members to support local cultural activity or provides information to tourists. However, event listings are often available on other platforms such as social media, organization's websites and local news outlets. Moreover, finding and maintaining information about these events requires considerable time and resources.

In contrast, information about the geographical distribution of cultural spaces can shape citywide decision making. Given limited internal resources, each municipality must prioritize which aspects of a culture map to invest in: public-facing information to encourage engagement with local residents or more specialized data that can support the work of staff in various departments. Currently many culture maps struggle to **balance the needs of community members and staff**. For instance, since municipal mapping is typically done with GIS, interviewees raised questions about the compatibility of culture mapping platforms with other geospatial data sets.

In Mississauga, the solution is to formalize the relationship between Culture Services and the Building and Planning Division. As of January 2018, the city's culture map will be merged with the planning information hub map. This approach enables both residents and planners to access data on topics ranging from public art and development permits to future growth forecasts through a single online portal.

The use case for culture maps also influences the technical specifications of these tools. A third challenge that several municipalities are dealing with is **adapting to mobile-friendly platforms**. Communities such as Surrey already have mobile-friendly culture maps in order to support discovery of local assets through self-guided walking tours throughout the community. If a priority is to provide an asset that supports tourism, visitors are more likely to be trying to access the information in real time from mobile devices. However, for municipalities whose culture maps were not designed with mobile compatibility in mind, this transition requires the investment of additional time and resources. Essentially, if the primary users of the culture map are intended to be municipal staff working from their offices (rather than local residents exploring their neighbourhoods or tourists exploring what Brampton has to offer) then the mobile experience is less of a priority for future versions of the culture map.

The Future of Brampton's Culture Map

The current use of and future plans for culture maps in other communities suggest how Brampton's culture map could evolve to meet the changing expectations of its users. The first step is to refine the use case for this online tool: is it intended to act as an internal resource for municipal staff or a public engagement tool for community members?

If the primary audience is residents, there are several changes that could be made to connect online information with local assets in neighbourhoods throughout the city. Like New Westminster, Brampton could use the culture map as the basis of a community cultural calendar to share news about upcoming events. This information would offer another way to promote less visible cultural activity, especially outside of the downtown. Including more local assets, events and cultural activity would also make the map a more valuable resource for residents and encourage greater use.

Like Surrey, Brampton has already built a mobile-friendly culture map. This approach enables residents to take this tool out into the community as they explore different assets or support tourism. Mobile access could also act as the impetus for complementary programming or online content. In Surrey's case, the culture map is the basis of self-guided tours that highlight a cluster of assets along the cultural corridor and increase the visibility of Indigenous traditions. Building on this model, Brampton could develop programming to complement the information presented by the culture map.

If the primary audience of the culture map is municipal staff, then other aspects of the tool become the focus of future plans. Fundamentally, the culture map has the potential to inform decision making across divisions regarding investments in cultural facilities and the spatial distribution of cultural programs and services. In order to analyze current conditions and anticipate future needs in the culture sector, the map must be up to date and compatible with other geospatial data used by the City. As a result, staff use of the map requires the development of a process to add new content to the map and review existing entries to ensure the accuracy of information. Once data has been verified, it can also be used by staff outside of cultural services. By extension, it will also be necessary to confirm the compatibility of the culture map with other maps developed

and used by the City. In addition, taking the example of Mississauga, integrating the map with other geospatial resources such as planning and development permits or parks and recreation maps will allow the City to leverage the map better. It would help illustrate the connection between factors like zoning and transportation infrastructure and cultural activity, which could help inform Cultural Services Staff on how they can best support cultural activity across the city. In this way, an up to date culture map can be integrated with a range of other planning processes in Brampton.

Regardless of whether the culture map will be used primarily by residents or municipal staff, there are four overarching areas that require attention in the future. As discussed above, the Arts and Culture Map must:

- Be a source of **current information** about cultural assets in Brampton;
- Be compatible and integrate well with other municipal geospatial data and resources;
- Have the technical capacity to **integrate with mobile devices** and other datasets; and
- Include features that improve the **user experience** (e.g. filters and timely event information).

Apart from these requirements, the map could act as a catalyst to build partnerships both within and beyond the local culture sector. Surrey shows how the culture mapping process can be used to develop relationships with Indigenous leaders. Updating information about existing entries is also an opportunity to strengthen ties with organizations that already provided information for the map. The development of additional categories could also be used to gather information about the cultural contributions of specific groups (e.g. individual artists, specific cultural communities, or business improvement areas) and support the promotion of underground or less visible cultural activity in Brampton.

In conclusion, the culture map could be leveraged to benefit both community members and municipal decision making provided the tool offers up to date information, integrates with other platforms and encourages collaboration across the culture sector and with other municipal departments.

3. CONTEXTUAL AND BEST PRACTICES ANALYSIS



THE IMPORTANCE OF CULTURE

In April 2016 the Ontario Ministry of Tourism, Culture and Sport released a study entitled *Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document*, which was a thorough environmental scan of the culture sector. The findings in this report reflected and compiled the significant body of research showing the strong evidence of the importance of culture to individuals, communities and the economy.

“Culture is the lifeblood of a vibrant society... Ontarians participate in culture in many ways- as audiences, professionals, amateurs, volunteers, and donors or investors.”

In addition to its intrinsic value, culture provides important social and economic benefits such as improved learning and health, increased tolerance, and opportunities to come together with others. Culture can serve to enhance our quality of life and improve well-being for both individuals and communities. The following outlines these and other findings from the Ministry’s environmental scan as it relates to the individual, social and economic benefits of culture.

Individual and Social Benefits of Culture

The individual and social benefits of culture can be appreciated within four key categories:

1. **Intrinsic Benefits-** participation can benefit individuals in a variety of ways, such as through being a source of delight and wonder, emotional or intellectual stimulation, as leisure, entertainment, learning and shared experiences with others. These qualities are intrinsic to culture and often the motivators for why individuals are motivated to participate.
2. **Improved Learning and Valuable Skills for the Future-** There are strong links between culture and literacy and improved learning outcomes both in public education and the development of skills for the workforce. Cultural heritage can also create opportunities for lifelong learning. Libraries, museums and other cultural institutions play key roles in expanding educational opportunities and literacy and improving the understanding of history.
3. **Better Health and Well-Being-** Creativity and cultural engagement have been shown to improve both mental and physical health. Culture is being integrated into health care, and a growing body of research demonstrates the importance of arts particularly for older adult health. Research has also shown that revitalization of Indigenous cultures plays a key role in supporting the health, well-being and healing of Indigenous individuals and communities.
4. **Vibrant Communities-**The benefits of culture for individuals can affect society as a whole. This occurs through the creation of social capital, solidarity, cohesion, social inclusion, community empowerment, and capacity-building. Culture also enhances confidence, civic pride and tolerance. Cultural engagement plays a key role in poverty reduction and communities-at-risk strategies. Chicago is one city where direct connections have been shown between culture and community revitalization, and social networks created through arts initiatives have resulted in direct economic benefits in

that city. Culture helps cities to develop compelling narratives, and distinctive brands with unique selling points for both tourists and potential investors.

Economic Benefits of Culture

Culture helps support the economy through direct and indirect job creation, spurring innovation in other sectors, and through regional development, community branding and increased tourism. These categories are expanded on below:

1. **Contribution to Job Creation-** As economies transition from industrial models to knowledge and creativity based models, culture becomes increasingly important as an economic stimulant. In Ontario it contributes \$22 billion to Ontario's GDP (representing 3.7% of the province's GDP), and 4.1% of all jobs in the province.
2. **Contribution to Tourism-** Cultural tourism has generated \$3.7 billion in GDP and 67,700 jobs for Ontarians. Some 90% of the 21 million North Americans who visited Ontario (among other destinations) in a two-year period sought out a cultural activity on their visit, while 25% attended festivals and sporting events. Heritage sites are one of the top five most popular tourist attractions in the province. Music tourism can attract tourists from both within Ontario and from around the world, with attendees willing to travel for such events.
3. **Cultural Planning-** As Brampton has recently done, municipalities are recognizing the contribution of culture to sense of place, quality of life, and community and economic prosperity, and are harnessing its potential via municipal cultural planning efforts to strengthen the management of these resources and to integrate them into all facets of local planning and decision making. As of April 2016, 69 municipalities, representing nearly three-quarters of Ontario's population, had developed cultural plans. These have subsequently contributed to downtown, waterfront, and other forms of urban revitalization.



Day for Night festival, Houston.

INTERNATIONAL BEST PRACTICES

The following best practice examples demonstrate trends relevant to the situation in Brampton.

Although a longer list of trends was presented by the consultants at the first Steering Committee meeting, we have selected the following for detailed analysis:

1. Activation of Public Spaces
2. Creative Placemaking
3. Less Reliance on New Physical Infrastructure
4. Greater Engagement with the Private Sector

1. Activation of Public Spaces

KEY ATTRIBUTES AND CONTRIBUTORS

1. People-driven, not facility driven- connectivity and accessibility
2. Engagement with local cultural organizations and businesses
3. Temporary or underused spaces i.e. Pop Ups
4. Foster an environment of social inclusion
5. Events, Programs and Activities



BEST PRACTICES: DETROIT, MICHIGAN

What Detroit Did:

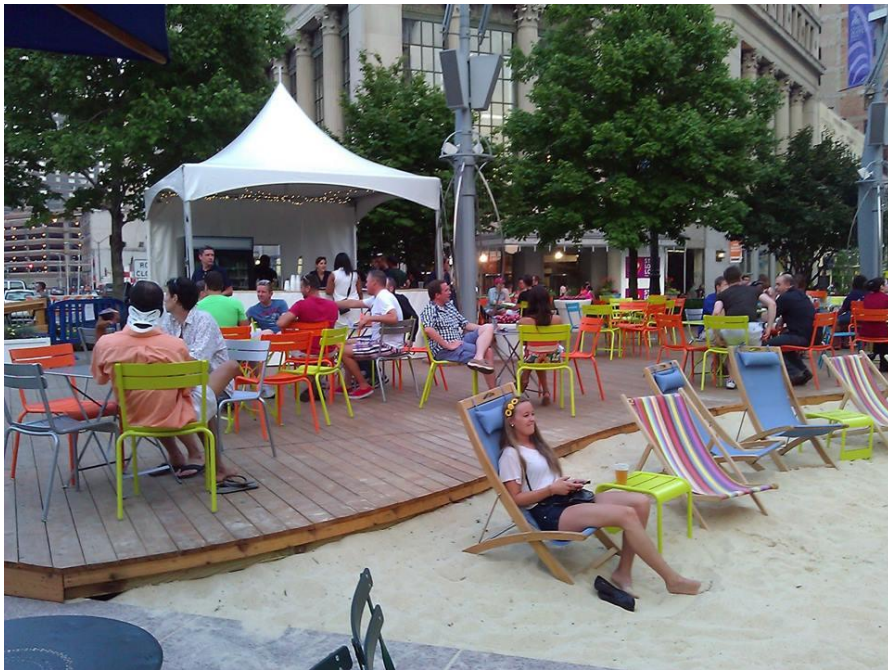
Activating public spaces and parks has been one of the key initiatives by the City of Detroit to bring people back to the city – the downtown in particular - after decades of abandonment and disuse. Downtown Detroit always had a number of wonderful public spaces, however static parks and spaces was not enough to draw residents back to the downtown from the suburbs, attract visitors and encourage businesses to relocate.

In 2000 the Downtown Detroit Partnership (DDP), an enterprise of corporate, civic and philanthropic leaders was created to support, advocate and develop programs and initiatives designed to create a clean, safe and inviting Downtown Detroit. The DDP acts as a conservancy of sorts (the Detroit 300 Conservancy preceded the DDP and is currently a subsidiary of the DDP) working in collaboration with the City of Detroit in creating, programming and managing downtown Detroit's historic and transformational public spaces and urban parks. The DDP also secures private funding working local businesses – large and small – to support programs and events.



The public spaces operate through private funding secured by the Downtown Detroit Partnership with support from the City, which provide general maintenance, public safety and special event services. This combined effort enables the public spaces to provide a wide array of features and programming throughout the year.

In addition to its work with public spaces, the DDP works in partnership with the City of Detroit, the Detroit Economic Growth Corporation and other stakeholders to participate in advancing downtown development and policy initiatives. DDP administers comprehensive planning strategies to implement a collective vision that encourages further revitalization of this reviving American city.



Campus Martius (left), dubbed *Detroit's Gathering Place*, is one of several public spaces in the downtown core of Detroit. It is constantly teeming with downtown workers, city residents, suburban visitors and tourists enjoying the day-to-day park activities including a wide variety of free events, programs, classes, and amenities including music and other live performances, food markets, art shows and many other happenings. Other public spaces, under the same management include Cadillac Square, Cadillac Square, Capitol Park, Grand Circus Park and Harmonie Park/Paradise Valley.

While each public space and park has its own amenities and characteristics, all of them provide an environment for businesses, employees and residents to enjoy daily. Placemaking initiatives activate these public spaces attracting over 2 million visitors annually and has been instrumental in the resurgence of Detroit.



2. Creative Placemaking

KEY ATTRIBUTES AND CONTRIBUTORS

1. Leverages the creative potential already present in a place
2. Supports diversity in the community, providing multiple points of entry and interaction
3. Contributes to a mix of uses and people that makes places more diverse, more interesting and more active
4. Fosters connections among people and across cultures



BEST PRACTICES: CLEVELAND, OHIO

What Cleveland Did:

Creative placemaking is about bringing together the public, private, not-for-profit and community sectors to strategically shape the physical and social character of a neighborhood around arts and cultural activities, giving voice to local artists and creating authentic experiences. Creative placemaking is happening in many cities across the United States and Canada.

North Collinwood, a post-industrial neighbourhood of Cleveland, is a good example of how local neighbours and artists, community development organizations, City and County staff and a private foundation came together to integrate arts and culture to transform a community and create a new destination for residents and visitors. This initiative helped to reverse local population decline, rebuild a central commercial corridor around arts businesses, and restore a positive identity to the neighborhood.

A community development corporation (CDC) brought together residents, local artists, arts-oriented businesses, an arts intermediary, and city government agencies to execute a stream of community projects.

North Collinwood is now an eclectic mix of live music venues, art galleries and Old World food producers.



3. Less Reliance on New Physical Infrastructure

KEY ATTRIBUTES AND CONTRIBUTORS

1. Signature Festivals and Major Events
2. Redefining What a Culture Space Is
3. Digital Placemaking

BEST PRACTICES: LAS VEGAS, NEVADA

What Las Vegas Did:

Festivals, both big and small, are becoming a more prominent feature of the cultural landscape and in many cases supplanting “bricks and mortar” cultural infrastructure. These events range from small street fairs to signature events attracting both residents and tourists and serve as an economic driver. Festivals are nimble; they can take place in non-traditional spaces and can change up programming if necessary. Many are free to the public, utilize existing public spaces and cultural assets, and spark interactions among community members and nurture positive images of urban areas, especially neighborhoods that might need a boost.

The most notable example of a signature festival in North America is South by Southwest (SXSW), the annual music, film, and digital conference and festival in Austin, Texas. Launched in 1987, the SXSW has become somewhat of a juggernaut spawning many similar types of festivals around the world. The festival inhabits the entire city as music executives, film producers and tech start-up founders come to Austin along with fans looking for the next big thing contributing well over \$200 million into the local economy.



Successful signature festivals are for the most part owned and managed by private interests. Municipalities and local governments certainly play a role in supporting festival start-ups and in some cases on ongoing operations.

The City of Las Vegas looked to festivals and events as catalysts to revitalize its downtown – this in a city that already attracts millions of tourists to its hotels and casinos (outside of the downtown). The City engaged a local entrepreneur whose business was located in the old centre of town to help create a downtown that was more in line with Austin or Brooklyn than the Vegas Strip.

The “Downtown Project”, through private sources, funded in addition to start ups and local businesses, a monthly First Friday festival. This modest festival continues to feature food trucks, music, dance performances and art installations and attracts over 20,000 people to the downtown. One of the offshoots of First Friday became Las Vegas’ signature festival *Life is Beautiful*.

The origins of this festival in 2014 started out as a partnership between its founder and the municipality. The festival was financed privately with the City providing necessary services. The Las Vegas mayor at the time recognized the potential impact of the festival and consistently worked to ease the planning process ensuring that all municipal services such as the fire and police departments were on board and permitting was streamlined. The entire municipality was going to make sure the event would happen.

The key to the partnership was recognizing the strengths of each. The City recognized that they were not in the festival business leaving the financing and operations to others. Other municipalities such as Chicago have tried and failed. “The biggest piece of advice to any city trying to do this is, ‘Don’t think year one, think year five.’ If it’s not long-term, it’s not worth the resources.” *Life is Beautiful* founder Rehan Choudhry, *Governing Magazine*, January 2015

In 2017, *Life is Beautiful* drew over 130,000 visitors in venues and public spaces across the historic city centre. The 2017 festival also received the prestigious Festival of the Year honours from Pollstar, the concert industry’s leading trade publication. Like many signature music festivals across the US and Canada, *Life is Beautiful* is more than music, but rather an alchemy of art, food and performance.

4. Greater Engagement with the Private Sector

KEY ATTRIBUTES AND CONTRIBUTORS

1. Municipal Instruments – development charges, planning incentives
2. Public Private Partnerships
3. Sponsorships
4. New Generation Philanthropy



BEST PRACTICES: TORONTO, ONTARIO

What Toronto Did:

The Bentway is a private/public initiative that is transforming more than 10 acres of land beneath the elevated portion of Toronto's Gardiner Expressway from Strachan Avenue to Spadina Avenue. The Bentway will be continually programs with arts and cultural events and activities on both a small and large scale. A grand staircase at the west end of the Bentway will double as seating for an urban theatre, and a series of flexible, year-round performance and programming spaces that can be used by the community.

The project will knit together seven downtown neighbourhoods – Exhibition Place, Liberty Village, Niagara, Fort York Neighbourhood, Bathurst Quay, Wellington Place and CityPlace – through the trail and network of public spaces. It will also enhance connectivity to the city's waterfront and a corridor of important attractions and destinations.



The Bentway is focused on helping Torontonians reclaim and transform this underused space for active community use, making it possible to host diverse events. From farmer's markets to chamber concerts, dance competitions to experimental theatre, street art festivals to kids' camps, and the possibilities for this new space will be endless.

The Bentway was made possible through a partnership between the City of Toronto and the philanthropic support of one visionary family. The family are known active supporters of municipal causes and wished to make to a large civic gesture.

The City of Toronto, together with Waterfront Toronto, a local urban planner and the family developed the idea to create a public space underneath the Gardiner Expressway. The donation represented one of the most significant gifts in Toronto's history, and it was hoped that it would inspire other Torontonians to make similar philanthropic contributions to city-building initiatives.

The Bentway will continue to operate as a conservancy; a not-for-profit organization that maintains, operates and programs. The Conservancy provides administrative and operational leadership, ensuring that the space engages the surrounding community and city as a whole, offers innovative events and programming, is safe and accessible and is financially sustainable. The Bentway Conservancy works in partnership with the City of Toronto, Fort York National Historic Site, the seven adjacent neighbouring communities and other stakeholders and partners across the city of Toronto and beyond.

Summary of Opportunities

The above trends represent very real opportunities for Brampton. While engagement with the private sector, public space activation and less reliance on new physical infrastructure are important drivers for cultural sustainability, it is creative placemaking that most resonates with the Brampton context.

- According to members of the Steering Committee, there is a relatively untapped market of young entrepreneurs, business owners and professionals for sponsorship and philanthropy. There is an opportunity by the City to cultivate this market to help support cultural initiatives.
- There is already a wealth of creative endeavour spread across the city. Brampton has an opportunity to enable cultural expression to flourish in all parts of the city, help build capacity and strengthen and connect neighbourhoods and communities to create unique and authentic experiences for residents and tourists. This further supports the notion of "city-as-stage" as discussed previously.
- Transient forms of cultural attractions such as signature festivals and events have been proven to be both economic and cultural drivers for cities. Given the amount of creative talent in Brampton (much of it underground), existing infrastructure and the large regional market, Brampton has the opportunity to create a major arts and cultural festival. The key is to balance the allure of importing a global cultural brand, *South by Southwest* for example and the authenticity of place.

COMPARATIVE ANALYSIS OF REGIONAL ARTS AND CULTURE PROGRAMS

Regional comparables were selected in consultation with City of Brampton staff and are based on their similar geographical, and demographic contexts, with particular reference to those cities within the GTA and proximate to Toronto. This section looks at the characteristics and lessons that can be taken from culture plans executed within regional neighbour municipalities. We also include Surrey in British Columbia, which is also a fast-growing edge city with similar demographics to those of Brampton.

Mississauga

Mississauga Context	
Distance from Toronto	29.4 km
Year of First Culture Plan	2009
Year of Most Recent Culture Plan	2017 (Forthcoming)
Population in 2011	713,443
Population in 2016	721,443
% Change 2011-2016	1%
Immigrant, Ethnicity and Related Data	
% First Generation Canadians	55.6%
% Visible Minority	57.1%
% Non-English Mother Tongue	48.7%

Source: Statistics Canada, 2016 Census

CULTURE PLAN

Mississauga's first Culture Master Plan was completed in 2009 and was for the period of 2009-2014 and consisted of seven strategic directions, 25 initiatives and more than 44 specific recommendation to guide the work of the culture division over the course of the five-year period of the plan. The following is a brief overview of their seven strategic directions:

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

2. Encourage community celebrations and festivals:

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

3. Strengthen cultural infrastructure:

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

4. Build partnerships and increase collaboration:

- Establish a City Interdepartmental Culture Team to advise on measures to use cultural resources to achieve Mississauga's strategic goals.
- Rename the Office of Arts and Culture as the Culture Division.
- Create a Network of Cultural Partnerships in Mississauga working with the community and business sectors (Arts Stabilization Board, Festivals and Celebrations Roundtable, Cultural Mapping Partnership).
- Review and determine clear leadership roles and responsibilities in the arts sector.

5. Strengthen the flow of information:

- Culture Division work with Geomatics and IT to maintain and improve the Cultural Resource Database (CRD) on an ongoing basis.
- Convene a Cultural Mapping Partnership (CMP).
- Issue an annual Cultural Report Card to assess Mississauga's cultural vitality.
- Develop a cultural resources application for e-maps.
- Develop an Interactive Culture Website as a central hub for culture news and events 6. Identify cultural nodes and create an artful public realm.
- Create a cultural node pilot project to test the use of planning tools, incentives, supports and partnerships to support cultural resources and activities in specific communities.
- Remove systemic barriers to cultural activity and incorporate the specific needs of cultural activities and facilities into the City's zoning, parking and signage regulations.
- Create an Artful Public Realm by involving artists in the early stages of design for public works projects like the BRT, LRT, parks and roadways.
- Establish a Public Art Program in the Culture Division.

6. Attract and support creative individuals

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

Mississauga is in the midst of completing its next Culture Master Plan, a draft was presented to the public on November 30th. The new plan will be complete in February and will go to council in June of 2018.

The 2009 plan was foundational and developed at a time when their culture department was in its infancy. They now consider their cultural department to be in its adolescence.

Progress Report:

44 recommendations came out of the 2009 Cultural Plan. 34 have been completed, 4 are in progress and 6 not completed because of irrelevance, or too much dependence on other things/events to happen.

METRICS FOR SUCCESS

The key measures for success used by the City of Mississauga are:

1. Cultural Spending
2. Return on Investment
3. Heritage- how many new buildings have been designated
4. How many public art projects have been implemented
5. How many cultural participants
6. How many people are using cultural spaces.

ROLE OF THE MUNICIPALITY

Mississauga views the role of the municipality to provide cultural services where communities cannot. Areas of focus include service, community support, data, policy and strategy, and tactical urbanism. Culture works closely with the planning department to allow and facilitate cultural development. Mississauga also sees their role as enabling and facilitating creative industries.

PARTNERSHIPS

The municipality has a community of partners it works with in order to develop and deliver arts and culture, including Meadowvale Theatre, museums, schools, artists, artists in residence, Peel Aboriginal Network, SAIB, and Celebration Square.

AFFORDABLE AND ACCESSIBLE SPACE

Like Brampton, affordable and accessible space has been identified as an issue in Mississauga. The City is looking at ways to support, and meet the needs of the community including:

1. **Looking at Existing Facility Stock-** identifying ways it can be improved, and made more accessible to meet the needs of the cultural community. Make more desirable through improved Wi-Fi and other amenities.
2. **Considering New Lease Structures-** changing lease structure to short and medium-term leases. Year-long leases are too onerous for many cultural groups - especially those who need for a single shows or short-term productions. In Mississauga the Clark Memorial Hall is one example the space is large and unaffordable, they are considering changing the leasing structure to make it more accessible.
3. **Develop Partnerships-** in order to enable the creation and building of new spaces.
4. **Make Underused Heritage Buildings More Accessible-** turn these underused spaces over to cultural groups to enable better and broader use.
5. **Refine Cultural Spaces** - shift the notion of what a cultural space is. For example, consider strip malls, pop-ups and storefronts or other unconventional spaces.

LOCAL CULTURAL HUBS

Mississauga is looking to produce a shift in mentality as to what culture is and redefine this with a newer energy. To do this the City is looking to develop cultural districts linked by transit. Mississauga currently has a “suburban/urban limbo”; that is, local definitions of “the city” and “the suburbs” are shifting. Mississauga is working through this by identifying 5 cultural hubs within the city, each with its own characteristics:

- Downtown
- Port Credit
- Lakeview
- Malton
- Cooksville

REGIONAL PARTNERSHIPS

With regards to regional partnerships Mississauga is currently working within the Peel Arts Network, with plans to develop a knowledge sharing network or platform for research and innovation.

FUNDING

City provisions for culture are tax funded-and does not benefit from development charges. Mississauga is currently looking at other possible funding structures. Per-capita granting from the city to cultural organizations, festivals and celebrations is currently \$3.00, with the intention to increase by \$1.50. 1% of the entire municipal budget in Mississauga is allocated towards culture. Mississauga does not track an overall per capita allocation for culture.

Markham

Markham Context	
Distance from Toronto	31.3 km
Year of First Culture Plan	2012
Year of Most Recent Culture Plan	2012
Population in 2011	301,709
Population in 2016	328,966
% Change 2011-2016	8%
% First Generation Canadians	
	61.1%
% Visible Minority	
	77.9%
% Non-English Mother Tongue	
	60.8%

Source: Statistics Canada, 2016 Census

CULTURE PLAN

The City of Markham Culture Policy and Plan “Creative Markham for All” was released in 2012 and has six strategies that form the Culture Plan for Markham to 2022.

1. **Arts and Culture Play a Major Role in Defining Markham**
 - Public Spaces
 - Creative clusters
 - Adaptive reuse
 - Design
2. **Artists and Creators Generate Ideas and Innovation**
 - Content
 - Hubs and Networks
 - Entrepreneurial Friendly
3. **Culture Connects People, Ideas and Community**
 - Strategic Investment in Infrastructure
 - GTA Wide Events
 - New Canadian and Community Engagement
 - Integrated Planning
4. **Culture contributes to lifelong learning**
 - Access
 - Collaborations
5. **Arts and Creative Industries are important to economic growth**
 - Creative Economy and Workforce
 - Film and Media
 - Tourism
6. **Partnership is fundamental to building and sustaining a creative Markham**
 - Keep up with Growth
 - Build Networks
 - Celebrate

The City of Markham does not feel that at this time they have completed any of these goals in their entirety. However, they have made progress on actions within each. They are still looking towards completing most of the culture plan by 2022, though some of the actions will be pressed or drawn forward into the next culture plan. Markham has experienced high turnover in senior management since their culture plan came into place, and many of the staff who were involved in the creation of the plan are no longer with the City. As a result of this high turnover in the last three or four years they are having some issues with the vagueness of the wording of the plan. Staff are unsure what some of the actions actually mean.

METRICS FOR SUCCESS

The City of Markham uses an annual culture plan report card, and measures success based on how many of the actions or recommendations are started or completed in each given year within the City's overarching Business plan. The report cards are internal documents used to track progress towards the implementation of the recommendations. Two areas where Markham feels they have seen a great deal of success are with goals 3 and 6, as community engagement, partnerships and collaborations were already ingrained in their business practice, and the community engagement staff is very strong in their roles. This has made these easier targets to reach.

Culture used to be a department on its own but has now been folded into the economic development department. Since this occurred, more movement under the goal of economic growth has resulted. This departmental re-alignment has been a huge factor in changing Markham's focus towards accomplishing that particular goal.

ROLE OF THE MUNICIPALITY

The municipality is leading much of the cultural offerings in Markham through the Markham Museum, Varley Art Gallery of Markham through working closely with the Markham Arts Council. The City supported the Markham Arts Council through their strategic planning process, but they are an organization consistently in flux so they are still trying to identify their role in culture in Markham. The Departmental Director sits on the Board for the Arts Council and the City and the Arts Council have more than a financial relationship, it is advisory and supporting in nature.

PARTNERSHIPS

Currently the Markham Museum is doing a lot of work with the Truth and Reconciliation Commission and Parks Canada (Rouge National Park). The Varley Art Gallery is also creating strong partnerships with Centennial and Seneca colleges. Connections have also been made between the Markham Arts Council and the Varley Art Gallery. Partnerships are always based on the specific venues' work plans for a given year or time period. For example, the Museum's environmental theme is the reason they have established a relationship with Parks Canada, and further development of a community garden, with educational components and connections through that.

AFFORDABLE AND ACCESSIBLE SPACE

Markham's culture plan did not address the issue of affordable and accessible space. The City does have a community service group discount rate for room rentals. This room rentals policy exists outside of the culture plan and applies broadly to any community service or non-profit groups looking to access City rental spaces at a discounted rate.

Markham is currently undertaking renovations of their City owned buildings to renovate and create rental and programming spaces. No progress has been made on the expansion of theatres or cultural centres but there are feasibility studies underway or planned.

LOCAL COMMUNITY IDENTITY

The culture plan was designed with the intention of being broad in nature, and across the city. The downtown Markham concept was never brought into the culture plan. There may be some focus on downtown when the culture plan is renewed in 2022, which would then tie in closely with the “Destination Markham” plan in progress to focus on Markham as a tourist destination. These downtown-focused plans were not in place when the culture plan was created, but it will make sense to tie these more closely together in future iterations of the plan as they now all exist within the same department.

Local neighbourhoods wield power in Markham. The City must avoid the perception of favouring one area over another; residents tend to be vocal about the three original communities which make up the City of Markham, Unionville, Markham Village and Thornhill. Currently cultural venues are generally located in Markham Village and Unionville, and there is not much from a structural perspective in Thornhill. When programming has been taken to Thornhill using a pop-up method there have been complaints that it is not high enough “quality” compared to what is offered within the physical cultural institutions. There is a lot of older population holding onto the identities of these three unique and distinct areas. While there is support for arts and culture within the Markham community, citizens are much more conservative in their approach of telling the City their needs. The exception to this is when there is perceived benefit to one of the original three communities over the others. In cases where a street festival is programmed in one community, the others will be vocal about not receiving one as well.

REGIONAL PARTNERSHIPS

The City of Markham is working closely with the York Region Arts Council, and are currently working within the Culture Strategies Group which came out of the Department of Heritage with the goal of creating more valuable cultural data to be used. The City of Toronto is being used as a test city for the data gathering and statistics study with the aim of replicating the process in other smaller cities once complete.

FUNDING

There is no funding or KPIs attached to this plan; each recommendation is run as a separate project. Each year the Culture & Economic Development department staff request capital funding to work on any individual recommendations. For example, Markham is working towards creating a public art master plan based on the recommendations of the culture plan but needed to go back to Council to get the funding to do so. If they can accomplish a recommendation directly within the Culture & Economic Development department’s operating budget they do so, otherwise budget requests go to Council annually for approval to take on a recommendation. Currently they are unable to take on a lot of projects in any given year as they do not have the staffing resources to accomplish the projects. Due to the fact that many of the recommendations need to be funded and resourced they are constantly going back to Council or to grants in order to attain the funding needed to implement the recommendations. If staffing is not built into the funding requests it becomes an additional burden on existing staff. Some of the recommendations have been built without an understanding of the financial and staffing implications.

Vaughan

Vaughan Context	
Distance from Toronto	40.1 km
Year of First Culture Plan	2010
Year of Most Recent Culture Plan	2010
Population in 2011	288,301
Population in 2016	306,233
% Change 2011-2016	6%
% First Generation Canadians	48.1%
% Visible Minority	35.4%
% Non-English Mother Tongue	50.7%

Source: Statistics Canada, 2016 Census

CULTURE PLAN

“Creative Together: A Cultural Plan for the City of Vaughan” was released in May 2010 and identified three strategies and corresponding actions.

1. **Creative Economy** – Creativity and culture are increasingly understood as cornerstones of local economies with major contributions to make in building a diversified and prosperous economy in Vaughan. Actions in this area are aimed at expanding Vaughan’s creative cultural industries, growing festivals and cultural tourism, and leveraging Vaughan’s creative and cultural assets.
2. **Creative Capacity** – Artists and creators are at the heart of the creative economy. Strengthening the cultural sector in Vaughan requires collaboration across many groups and disciplines. Actions in this Strategy focus on strengthening partnerships, developing a

strategic vision for new facilities and investment, expanding awareness and developing creative capacity.

3. **Creative Places** – Creativity and culture play a powerful role in enhancing the quality of place needed to attract people and investment. Culture contributes to placemaking agendas aimed at building beautiful, memorable places and an enhanced public realm. Actions in this area are aimed at adopting a ‘whole systems’ approach to cultural facility planning, leveraging land use tools to support cultural development, strengthening neighbourhood level cultural clusters and creating culturally rich public spaces across Vaughan.

To date accomplishments related to the culture plan include putting in place a public art policy, and recently launching an RFP for a feasibility study for a new arts centre. Vaughan is also looking towards the creation of an events and special events strategy including forming a committee inclusive of other organizations for this special events strategy – to review policies, procedures and processes. The impetus for the creation of the special events strategy relates to what was missing- duties of permit holders, bureaucracy (the need to go through multiple departments while not everyone was on the same page). Planning a special event or festival is currently very difficult for applicants, they are hoping to move towards a one-stop-shop model to smooth out the process for festival organizations or community groups. Vaughan is looking to create a checklist methodology in order to have event planners move through one consolidated process.

Vaughan is also looking towards a lot of temporary pop-up installations and experiential interactions in the City.

METRICS FOR SUCCESS

Vaughan has not yet established what they will use to measure the success of their culture strategy. Metrics were not included in the cultural plan.

ROLE OF THE MUNICIPALITY

The Municipality is doing most of the work in Vaughan. Their Arts Advisory Council disbanded 5 or 6 years ago. The city now wants to work to empower businesses and organization to take on larger roles- as the city is getting too big for the municipality to do it all. The City would like to move more towards the role of facilitator. The process is just starting in Vaughan and they are 10-15 years away from accomplishing this role shift.

Culture is now within the Economic Development division of the City.

PARTNERSHIPS

The City of Vaughan is currently focussing on businesses for partnerships relating to the development and delivery of arts and culture.

AFFORDABLE AND ACCESSIBLE SPACE

Space is the major problem for business growth right now [n.b. our contact in Vaughan focused on business development, not culture – in Vaughan the big issue is the process and permitting procedure for festivals]. Vaughan is trying to accommodate but space is a problem. “Soft landings” and “matchmaking” (see below) are city initiatives for creative industries. The City of Vaughan has China, Italy, and Philippines partnerships in the works but nothing has been established at the moment.

GEOGRAPHICAL CHALLENGES

Vaughan has the internal geographical challenge of being spread out, with five wards stretching along its east-west axis. To be equitable they are looking at three cultural hubs— east, west, and central. Mobility is a challenge in Vaughan, so they are trying to concentrate a large proportion of the “big ticket” items downtown. They have had success in their Culture Days programming as a result of the hub approach— activities tend to trickle down to smaller areas.

REGIONAL PARTNERSHIPS

The City of Vaughan is not yet considering its place within the larger GTA cultural ecosystem. They are looking at programming for transit square and have just complete an overview of what programming they will do in that area. The imminent opening of the subway extension will help with better developing Vaughan’s place within the GTA cultural ecosystem but as of now not enough is happening in Vaughan.

FUNDING

Funding culture through granting is not currently a priority action item in Vaughan. Vaughan’s Arts Advisory Council used to manage granting, but has since been disbanded. Vaughan does not currently have a grant program for culture with the exception of one-off initiatives such as the Canada 150 micro-grants, and a small program from the Mayor’s gala. Culture has developed a corporate sponsorship team within Economic Development to promote sponsorship opportunities. Vaughan’s per capita spending on all cultural services including grants was \$5.44 at the time of the *Creative Together* cultural plan and has increased minimally since that time. Vaughan’s public art funding mechanism is a percentage (2% or 3%) on private development.

Vaughan is working towards stimulating economic growth within the city through the creation of the Vaughan International Commercialization Centre (VICC) which is a start-up or creative industry centre. It is operated by the City’s Economic Development team in partnership with Schwartz Horizon Center, and is currently at capacity. It is designed that organizations can access the space for 3-6 months, outgrow it, and move out. Through VICC member businesses can access three programs:

- **Soft Landing** - Assisted market entry for growing businesses.
- **Test City** - Opportunities to test, demonstrate, and prove technologies.
- **Matchmaking** - Value-driven business connections.

Hamilton

Hamilton Context	
Distance from Toronto	69.8
Year of First Culture Plan	2013
Year of Most Recent Culture Plan	2013
Population in 2011	519,949
Population in 2016	536,917
% Change 2011-2016	3%
% First Generation Canadians	
	26.2%
% Visible Minority	
	19.0%
% Non-English Mother Tongue	
	24.3%

Source: Statistics Canada, 2016 Census

CULTURE PLAN

Hamilton began a three phase process toward the creation of their cultural plan in 2008, the City of Hamilton's cultural plan was approved by Council in October 2013. Hamilton's cultural plan framework and action plan, "Transforming Hamilton Through Culture: Cultural Plan 2013" consists of 8 transformational goals, 12 recommendations and 84 actions. The eight transformational goals, and corresponding recommendations (bullets) were as follows:

1. Culture as an Economic Engine- Culture attracts new business, investment, jobs and talent
 - Recognize Culture as an essential tool in city-building and plan for culture in our community
 - Develop cultural businesses
 - Invest in culture
2. Downtown Renewal- Culture is core to downtown renewal
 - Leverage culture as a tool in downtown and community rejuvenation
3. Quality of Life Quality of Place- Culture is a cornerstone in vibrant, competitive and unique communities
 - Develop and animate public spaces
 - Celebrate and preserve Hamilton's cultural assets
4. Build Tourism- People want to visit places that offer exciting, authentic experiences
 - Enhance tourism development
5. Neighbourhood revitalization- Culture supports neighbourhood transition and vitality
 - Identify and develop culture as a key asset in neighbourhoods
6. Build Community Identity, Pride and Image- Culture gives the community vitality and a sense of identity
 - Recognize and celebrate achievement in culture
7. Encourage Welcoming Communities- Cultural activities create and strengthen social connections by drawing citizens together
 - Develop and facilitate cultural programming
8. Creativity for all- Creative expression helps people to grow, prosper and innovate
 - Facilitate and increase access to and participation in cultural activities
 - Target youth for cultural experiences and work opportunities

Hamilton notes that the action items are led and owned by Divisions and Departments across the Corporation. Although the Tourism and Culture Division stewards the Plan and leads a significant number of the actions, 50% of the actions are a result of collaboration and cross-corporate work.

METRICS FOR SUCCESS

Tourism and Culture reports annually back to council regarding the overall status of the actions, achievements, and next steps for their Cultural Plan. The most recent report to council was on December 6th 2017.

Hamilton's plan has also received national recognition through awards such as the Dazzling Notice Award which recognizes excellence in government engagement. It also earned a national award of Excellence in Cultural Planning from the Creative City Network of Canada.

There was not a prioritization of which goal was more important, in the creation of the plan, though some goals have more action items within them than others.

Hamilton has tried to put together a report card but there was a sense that it should be plugged into the KPI framework. The cultural staff advisory team then identified what they wanted to measure towards KPIs, but there are data missing in many of these areas. More and more they are relying on case studies, storytelling, and council updates to show what they are accomplishing. Hamilton is trying to use the language of "impacts" and "cultural impacts". To date they continue to rely on their council reports

There are a total of 84 actions and the overall status of the actions is as follows:

- 60% of actions are completed or embedded/ongoing;
- 11% of actions are underway; and,
- 29% of actions are not currently resourced or will be re-assessed.

It should be noted that 90% of the actions are ongoing in nature (such as a process, principle, policy, program, or strategy); only 10% of the actions represent finite actions.

which are very factual, but they are hoping to bring more emotion into how they communicate the plans success in the future— ensuring both qualitative and quantitative measures are communicated.

Culture is within the Planning and Economic Development Department, though at the time of the plan's creation it was within the Community Development Department. The focus of the department is turning more towards the economic development side of the plan, though they are also focusing on social development as it relates to the Truth and Reconciliation Commission and other issues.

ROLE OF THE MUNICIPALITY

The Cultural Plan tries to pull together and show cohesively what the City does. It works together with a variety of other policies, and the Cultural plan pulls together all of these initiatives under a single umbrella. The Cultural Plan looks to embed culture in all of the work of the City, across all 7000 employees, creating relationships where departments consider decision making with a cultural lens. The Cultural Plan has also empowered the city to create new initiatives such as City Lab Hamilton, a 3-year pilot launched in partnership with local universities and colleges. The City has also implemented a Public Art Master Plan, and led the West Harbour Master Plan, the first City design led activity since 1928. The City has also acted as support for initiatives such as the Cultural Vibrancy Study which was created through grant money secured for the study by a third party.

PARTNERSHIPS

Hamilton works with a variety of groups including the Arts Council (which is not a granting body, and is more of an advocate or connector) and McMaster University. Working with McMaster has allowed for the procurement of SHHERC funding to forward initiatives.

AFFORDABLE AND ACCESSIBLE SPACE

Affordable and accessible space was not a serious problem at the time of the study for the Cultural Plan, but it is becoming an emerging theme as real estate prices are soaring. During the Cultural Plan refresh in year 5 of the plan, Hamilton is anticipating this emerging as a major theme and becoming a growing threat and trend.

A COMMUNITY OF MULTIPLE DOWNTOWNS

The Cultural Plan specifically enumerates the downtown as a focus of the plan but in practice they are trying to simultaneously decentralize and centralize. Hamilton is looking to emphasize and revitalize downtown, but also to acknowledge that there are multiple downtowns in Hamilton, as a community of communities, and that there is culture everywhere. The James St. North shift towards the arts and culture community was grassroots in nature, and predates the cultural plan.

REGIONAL PARTNERSHIPS

Hamilton is participating in some formal and informal regional partnerships. Hamilton is formally a part of the regional tourism office, and staff have also worked with colleagues from neighbouring cities in more informal ways. Through the cultural plan they have not developed any formal relationships except through the Creative Cities Canada Network. The City of Hamilton recommends the Creative Cities Network as an opportunity to nurture relationships across communities, and stay on trend. The network is hoping to encourage more regional meetings and connections.

FUNDING

When Cultural Plan 2013 was written they did not put together a major funding request to Council. At this time they are working to move forward on actions without funds pre-attached. They do this by sharing with council what the community wanted and finding money where needed. The Cultural Plan passed unanimously through Council, and the pace of the process was such that it escalated the interest and commitment from the community to the point that it was truly citizen driven, with 2300 total citizens involved. This fact helps Culture to advocate for funding when needed as it helps to garner support from both cultural advocates on Council and less convinced Council members. The City of Hamilton has seen a funding increase towards cultural granting since the creation of the cultural plan as the City Enrichment Fund funding has increased by \$1 million over 3 years.

Surrey

Surrey Context	
Distance from Vancouver	40 km
Year of First Culture Plan	2012
Year of Most Recent Culture Plan	2018 (Forthcoming)
Population in 2011	517,887
Population in 2016	468,251
% Change 2011-2016	11%
% First Generation Canadians	
	45.6%
% Visible Minority	
	58.5%
% Non-English Mother Tongue	
	47.6%

Source: Statistics Canada, 2016 Census

CULTURE PLAN

Surrey's 2012 Culture Plan included 6 main enhancement goals, with 17 action priorities which contribute to the attainment of those goals.

1. Enhance the City Centre

- Augment Cultural Focus
- Enhance Community Plaza

2. Enhance the Town Centres

- Augment Arts and Heritage Space in Downtown Areas
- Use Public Art to Reinforce Unique Town Centre Identities

3. Enhance the Sense of Community

- Proceed with Phase Two of the Surrey Museum
- Expedite Decentralization of Arts and Heritage Services
- Up-date Surrey Arts Centre Theatres Strategic Plan

4. Enhance Community Involvement Potential

- Establish a Surrey Cultural Grant Program

5. Enhance the Economy

- Cultural Marketing Plan
- Foster Local Artists
- Prepare and Adopt a Cultural Economic Development Plan
- Affordable Arts Spaces

6. Enhance City Efforts

- Devise Suitable Arts and Heritage Organizational Model
- Adopt Interim Staffing Measures
- Assign Responsibility for Managing Cultural Inventory
- Develop a Sustainable Grants and Sponsorship Strategy
- Review Cultural Plan (Annually)

Surrey is also currently coming to the conclusion of a 10 year Parks, Recreation and Culture planning process which included extensive community consultation and during which cultural organizations were an important part of the success. Their next Culture Plan is currently in its draft stages and will be brought to council in March of 2018. Key priorities identified so far for the next plan include:

- Support for culture grants; this municipal program was implemented 5 years ago, with a total budget of \$500,000 and provides small grants to local grassroots organizations to build capacity.
- Decentralized spaces, access to programming, e.g. a recreation centre recently got an arts addition with a pottery studio, gallery space.
- Access to performing arts spaces, music venues, Surrey is currently developing an interactive art centre.

METRICS FOR SUCCESS

Surrey's Arts and Culture Program measured success over the last ten years through biannual reports to Council on the completion of various initiatives within the culture plan. Areas of particular success included:

- Growth of the cultural grant program
- Public art program
- 3 additional decentralized arts spaces throughout the city where programming is available
- Improved branding for arts and heritage to increase visibility and recognition locally
- Increased profile of Indigenous public art.

Culture works closely with Economic Development staff, and members of the Economic Development team sit on the Cultural Development Advisory Committee. Surrey's Priorities from an economic perspective:

- Develop the creative economy
- Partnerships in education
- Mapping the creative industries and attracting them to Surrey.

ROLE OF THE MUNICIPALITY

Surrey views its role in the development and delivery of arts as a resource provider. This includes providing grants to arts organization, and providing spaces where applicable. There are two local arts councils in Surrey (Arts Council of Surrey, and Semiahmoo Arts) both are hosted in city owned-facilities and participate on the Cultural Development Advisory Committee. Speaking broadly the City provides resources, the arts councils lead on programming.

PARTNERSHIPS

Surrey is currently partnering with both local arts councils in addition to local arts service organizations, arts umbrellas, and post-secondary institutions such as Kwantlen and Simon Fraser University.

AFFORDABLE AND ACCESSIBLE SPACE

Surrey has identified affordable and accessible space as a concern for cultural groups. BC Artscape is currently under contract with the City to identify opportunities for cultural spaces in new developments to address this concern.

DECENTRALIZATION OF CULTURE

Decentralization is a priority for the City of Surrey given the dispersed nature of its town centres, and large geographical area occupied by the City of Surrey. Their culture plan addressed this by emphasizing the enhancement of both the city centre and the town centres.

REGIONAL PARTNERSHIPS

Surrey is a member of the Metro Vancouver Cultural Advisory Committee, composed of representatives from area municipal councils. One Surrey Councillor participates, but because its focus is on elected representatives, it runs in parallel with initiatives led by City staff. Surrey has experienced some cooperation with neighbouring communities on cultural initiatives on a case by case basis.

FUNDING

Money is allocated to culture through the annual budget process. There are no specific mechanisms in place to earmark funds for the arts. Most of the municipal arts funding goes to:

- Cultural Grants Programs
- Other Community Programs
- Surrey Arts Centre (municipally owned and operated).

Surrey does not have a per capita figure available for culture. The interviewee noted that “everyone measures this differently”, for example the question of whether or not to include libraries in this figure.

Key Lessons for Brampton’s Culture Master Plan

- The Culture Plan needs to be **written to withstand employee turnover**, with clear direction on the meaning of goals, and actions in order to enable completion.
- It is important that the culture plan take into consideration an **understanding of the financial and staffing implications** of recommendations. Several of the municipalities included here developed goals without funding mechanisms to pay for them.
- Culture departments are taking on a variety of roles, but we are seeing a **progression towards the role of facilitator and resource provider**, rather than service provider as culture departments mature. Brampton is therefore on-trend in this regard.
- **Decentralization of cultural activity** is a key trend in culture plans. Cities are accomplishing this through cultural hubs, multiple downtown strategies, or other means to address geographical concerns and equitable access to arts and culture.
- The comparable cities have had difficulty in developing metrics for success, and in measuring that success or lack thereof even in cases where such metrics exist. **Making metrics are relatively simple and easy to measure will assist in ensuring that they will actually be utilized.**
- **Regional partnerships are still in an embryonic stage** in the Greater Toronto Area, Brampton could be poised to lead or encourage greater collaboration in the region through its culture plan, existing networks such as the Creative Cities Network can help connect Brampton to cultural planning departments across the country and help it to remain on trend.

4. KEY FINDINGS AND PRELIMINARY DIRECTIONS



Our key findings to date are drawn from our background research, our Priority-Setting Visioning Workshop with the project Steering Committee, a number of in-person and telephone interviews, and our judgement and experience in the field.

CRITICAL ISSUES: SWOT ANALYSIS

In this section we present the critical issues in the form of a SWOT (strengths, weaknesses, opportunities and threats) analysis.

Strengths

Culture in Downtown Brampton

Great progress has been made over the past decade in downtown Brampton. The construction of the new Rose Theatre, the development of Garden Square, the emergence of major festivals based in the downtown area, the continued presence and contribution of Beaux-Arts Brampton – all of these represent progress and should be justly celebrated.

Going forward, downtown should be considered a key “landing spot” (in the words of a Steering Committee member) for visitors to Brampton (and those who live and work in Brampton), largely due to transit links. This is not to say that the outlying areas of the city should be ignored – far from it – but instead that both areas have distinct characteristics and that different functions or activities may work best in different areas of the city.

Less Visible and Informal Expressions of Culture

A key finding of our consultations to date indicates that there is much more happening in Brampton than meets the eye. Dance and theatrical performances, music, blogging and other forms of cultural expression thrive in the city – but are underground, unseen, and largely unappreciated beyond small local circles. Much of this activity takes place outside of downtown Brampton, in suburban neighbourhoods and religious facilities and impromptu gatherings across the city. And much of this activity is driven by Brampton’s youthful population – digital natives and cosmopolitan citizens who work outside the traditional boundaries of institution-based arts and culture.

Weaknesses

Funding

As noted in Chapter 2, the City of Brampton’s Community Grant Program provides some \$762,000 in funding for arts and cultural programming and festivals and special events (sports are also included in the Community Grant Program but are excluded from this analysis). Interviewees indicated that grant money is available for the presentation side of events but not for the creative or production side. The City also supports three performing arts theatres (Rose, Lester B. Pearson and Cyril Clark), Historic Bovaird House and its public library system. The public art budget is about \$60,000.⁴

Consistent (“apples-to-apples”) comparisons for per-capita spend on arts and culture are difficult to come by, with numerous studies making comparisons on differing criteria. Recognizing the pitfalls involved in making comparisons, an interviewee estimated per-capita spend on arts and culture in Brampton at roughly \$14, which, if accurate (and assuming comparative criteria are the same), would mean that Brampton does rank

below major Canadian cities in terms of municipal support; a 2009 Hill Strategies study of the five largest Canadian cities indicated that the average was (at that time) \$35 per capita, with Montreal leading at \$55, followed by Vancouver (\$47), Calgary (\$42), Ottawa (\$28) and Toronto (\$19). Toronto in particular has since moved to boost its spending and now budgets about \$25 per capita.

However, we have observed that cities like Brampton that are located on the fringes of major metropolises do tend to spend less – this appears to be true in places such as Mississauga, Markham, Vaughan and Surrey, BC which are all proximate to a major metropolis.⁵

This raises a fundamental question: should the City of Brampton break out of this “edge city” spending pattern, given its position close to Toronto and all that city has to offer? Or are there other ways of generating revenue in support of this sector?

Money is clearly an issue and there are likely avenues for increased support to augment any increased City of Brampton arts and culture spending. For example, sponsorship opportunities likely exist in Brampton, but the philanthropic sector needs to be further developed. Other funding mechanisms, such as percent-for-public-art arrangements, percent-for-culture from development charges, seed funds and endowed foundations and the like, should be explored.

One of the funding tools that has not yet been activated in Brampton is Section 37 of the Ontario Planning Act. This section authorizes a municipality to permit increases in permitted height and/or density through the zoning bylaw in return for community benefits. The city provides concessions to private developers in exchange for some form of benefit to the community.

⁴ The Bramptonist, <http://bramptonist.com/brampton-public-arts-budget-lacking-substance/>

⁵ Our comparables research indicates lower per capita spending in “edge” cities; for example, a recent report indicated Mississauga spends \$14.62 per capita. See <https://www.mississauga.com/whatson-story/6936751-mississauga-councillors-commit-to-stronger-support-for-arts-and-culture-with-new-steering-committee/>

These community benefits must be primarily capital facilities and not operating costs. In the past, Section 37 community benefits have primarily included daycares, community centres, streetscape improvements and park enhancements, but more recently there has been increased interest in including cultural capital improvements in the local neighbourhoods where real estate developments are underway.

In Toronto, there is a Council-adopted protocol for negotiating Section 37 benefits whereby the process involves city planning staff, other pertinent city departments and the ward councillor with extensive community consultation.

Examples of Section 37 benefits for cultural amenities provided by real estate developers and secured by the city through a formal agreement are as follows:

- Funding towards the adaptive reuse of city-owned heritage buildings
- Long-term below-market rent leases that benefit directly or indirectly artists or arts organizations
- Unfinished work-live space sold at cost to a not-for profit developer that has been approved by the City for the purposes of providing affordable and sustainable space for artists and art organizations
- Funding towards purchasing mews-type retail space for artists at ground level to animate the neighborhood
- Funding for capital improvements to non-profit performing arts and gallery/studio space
- And funding for public art project

Section 37 is an important planning tool, but it is only one of many. Other tools used in cultural planning include:

- Use of surplus municipal property for cultural purposes
- Below-market rent lease of City-owned properties
- Capital loan guarantees
- Affordable housing tax exemptions.

Space provision

Adequate space is key for culture to flourish but is often a problem. It is certainly an issue in Brampton.

The City of Brampton does make City-owned spaces available to cultural groups and individuals, but according to interviewees, the procedures that applicants must follow to gain access to such spaces and the financial burdens of doing so are daunting. This is not an uncommon problem in municipalities, but ways and means of streamlining processes and directing applicants (as well as supporting those with limited financial means) should be examined.

Existing privately-owned but vacant spaces also exist and may be an opportunity. One interviewee noted that there is significant empty office space in downtown Brampton; mechanisms to “unlock” such available spaces, or build new ones, are currently lacking but should be considered going forward. In addition, redefinition of what a cultural space actually is or can be is worth considering; indeed, any public gathering space may be reconceived in this way, as referenced in Chapter 3’s examination of Mississauga, one of several cities in which such a redefinition process is occurring.

Spaces for creatives from different sectors to gather – artists, entrepreneurs, City staff – to meet and discuss should also be considered. This would, in the words of another interviewee, “make the creative sparks fly”. This would help achieve the City’s Strategic Plan goal to “celebrate citizens and create partnerships through arts, culture and social interaction”.

Siloization

“Siloization”, or the tendency for much of Brampton’s art community to work in isolation, is an issue in the city. Part of this relates to the difference between formal cultural organizations and informal or spontaneous cultural expression, as well as the tendency for residents to self-select into cultural enclaves.

Much of Brampton’s population does not “see itself” in the “traditional” cultural provision – the museums or the theatres, for example – despite the best efforts of those institutions to be inclusive. Many of Brampton’s newer cultural communities and micro-communities produce their own forms of cultural expression – by and for themselves.

Opportunities

Making Existing Space Available to Culture Via Tax Incentives

We have noted that space provision for artistic and cultural activities is a weakness in Brampton, but interview and workshop participants saw an opportunity in Brampton’s vacant spaces, and in particular the very large industrial and commercial spaces which are highly sought after by artists and cultural producers such as filmmakers. Making these available would help draw these types of creatives to Brampton and stimulate the arts and cultural scene further.

At the moment there are few tax incentives aimed at encouraging cultural producers and creatives to relocate to Brampton, although the City does offer the Registered Charity Tax Rebate for charitable organizations which equals 40% of their municipal property tax bill. According to the City’s website, in order to qualify for the Registered Charity Tax Rebate, applicants must be:

- Occupants of a commercial or industrial property.
- A registered member of the Canadian Registered Charities.
- Provide the City of Brampton with their Canada Revenue Agency Registration/Business Number.
- Submit a letter from the Landlord or Property Manager stipulating the total amount of property taxes paid for the year.

This applies to organizations that are registered charities, but not to individual artists or non-registered groups.

In terms of making vacant spaces in the city available to arts groups or artists, some City tax incentives would appear to actually work against that goal – in particular the Vacant Property Tax Rebate. This program provides for a partial tax rebate for commercial and industrial properties vacant over 90 days. This might incentivize owners to keep empty buildings empty, rather than making them available to arts and cultural groups or artists at below-market rents. If Brampton’s big vacant spaces are an opportunity for artists, then an altered tax incentive program might be considered in order to encourage landlords to make vacant buildings available to them.

At least one other jurisdiction in the GTA is implementing tax relief for arts organizations: Toronto has recently passed an incentive measure offering municipal tax breaks to landlords on condition that they offer below-market rents to cultural organizations and artists.⁶ This measure was passed to stem that city’s growing outflow of arts organizations. The situation in the GTA is therefore competitive; Brampton will likely need to compete to draw arts and cultural organizations in the same way it competes to attract business.

⁶ “For Toronto arts spaces, a creative tax break takes shape”, Toronto Star, Dec. 18, 2017.

<https://www.thestar.com/entertainment/visualarts/analysis/2017/12/18/reprieve-seen-in-torontos-new-tax-break-for-arts-spaces.html>

Developing New Dedicated Arts and Cultural Spaces

Newly built gallery, studio or maker space should also be considered as an opportunity for Brampton. Dedicated arts hubs or artist-run centres have been constructed in numerous cities across Canada. These can be operated in different ways. For example:

- There is Toronto's new Daniels Spectrum (formerly Regent Park Arts and Cultural Centre, jointly funded by the federal and provincial governments but owned by the Regent Park Arts Non-Profit Development Corporation (RPAD), a non-profit joint venture between subsidiary corporations of Toronto Community Housing, The Daniels Corporation and Artscape. RPAD is governed by a Board of Directors with representation from Artscape, The Daniels Corporation, Toronto Community Housing, Daniels Spectrum and the Regent Park Community Initiative (RPNI).
- In Lethbridge, Alberta, the new Lethbridge Community Arts Centre is run by the Arts Council under contract from the City of Lethbridge. This opened in 2013 and created a multi-purpose gathering site for the arts community, including an exhibition gallery with preparation spaces, 2D and 3D classrooms and studios to support educational initiatives, fabrication facilities for artistic undertakings, and music spaces.
- Another example is in Richmond, BC where the City of Richmond itself operates a Cultural Centre, which houses the main branch of the public library, the Richmond Museum, an archives, the Richmond Art Gallery, the Richmond Arts Centre (art program and studio space and media lab) and a "black box" style performance theatre. The point is that such centres are common throughout Canada and there is an opportunity in Brampton to develop one as well.

⁷ MDB Insight, City of Brampton Arts and Culture Research and Benchmarking Study, 2017, p.17.

Cross-Collaboration Between Artists, Entrepreneurs and Creatives in All Fields

According to the 2017 Arts and Culture Benchmarking Study, there are a growing number of people working in cultural industries (and cultural support industries) in the city. This report states that "between 2001 and 2011, the Information and Cultural Industries grew by 61%, increasing from 4,010 to 6,470 people employed. The number of people employed in the Arts, Entertainment and Recreation Industries grew by 66% between 2001 and 2011, increasing from 1,875 to 2,485 people employed. In the case of both of these industries, the growth in total employment occurred relatively evenly between 2001 and 2006, and 2006 and 2011."⁷

Cross-collaborations between artists, creative producers and creative entrepreneurs can yield great benefits and can position Brampton as a truly "creative city". Private organizations, such as Lab B, exist in the city to assist creative entrepreneurs along with the City's Entrepreneur Centre, and these organizations (and others like them) should be brought to the table with artists and arts organizations to work on common problems on a regular and ongoing basis. This means that opportunities for contact and discussions leading to alignment and commonality of purpose need to be provided. It is true that culture has intrinsic value and benefits as well (see Chapter 3) but creative industry and entrepreneurship should be included as part of the emerging cultural ecosystem in Brampton.

Public Art

Brampton does have a public art policy and budgets about \$60,000 per year from grant and other sources for that purpose. But this is a low amount. The funding mechanism is atypical, the strategy has yet to be fully defined, and the management structure remains to be fully developed.

Nevertheless, a more robust public art strategy has great potential to transform Brampton, not only in terms of its cityscapes, but also in terms of its image. The city should be understood as a vast palette, a place

where artists are invited to capitalize on its unique attributes to create large-scale, colourful or even provocative artworks.

Typically municipal public art programs set guidelines for the management of public art competitions, commissioning, approval and decommissioning, where appropriate. They also typically provide a funding formula for municipally-sponsored public art – almost always between 1% and 2% of the value of municipal capital projects. In some cases they also contain policy for private public art development – which is to say, a requirement for a private developer to include public art as part of private developments and rules as to how much of the development's value should be put toward that purpose. These values tend to be slightly lower – from 0.25% of the capital value of projects to about 1% but rarely higher. At times the rate is set on a per sq. ft. basis rather than a capital percentage, and in some cases developers are given the option to contribute some set percentage to the municipal public art fund in lieu of actually including public art in the development.

We have noted the potential around the activation of Section 37 above, and in addition to this Brampton should consider applying a percent-for-art formula to generate a fund to support public art as is standard practice, a new vision for the program along the lines of that suggested above, and a competition, selection and vetting mechanism to manage the program.

University

Brampton is the largest city in Ontario without a university presence, but that is likely to change in the near future. While little has been made public at this time, the arrival of a university has the potential to be a “game changer” in terms of audiences, partnerships and creative entrepreneurship and should be factored into any plan.

Proximity to Toronto

Proximity to Toronto is an opportunity for Brampton (although it may also be considered a threat – see below). Brampton is a nearby city with access to bigger spaces and lower costs than Toronto, and, like Hamilton or Mississauga, can attract creatives from that city if the right incentives exist. (But Toronto is providing incentives of its own in an effort to retain its cultural organizations, as noted above.)

Brampton can also attract audiences from Toronto as well, but this will require a change of image. Those consulted to date do *not* see Brampton as a kind of cultural “farm team” for Toronto. The vision is for Brampton to carve out its own unique niche as a cultural destination – to offer experiences and opportunities that cannot be found anywhere else in the GTA (or perhaps anywhere else in the country). To do this, the city needs to capitalize on its unique strengths:

- Youthful population with its creative, entrepreneurial energy
- Direct international connections
- Access to big spaces
- Freedom from historical constraints

One interviewee said Brampton could be to Toronto as off-Broadway is to Broadway – while Toronto will remain the home of big, glossy cultural productions and activities, Brampton can be known as an epicentre for edgier and more experimental fare where artists and cultural producers have a high degree of artistic freedom.

Threats

Leadership Vacuum

Since the demise of the Brampton Arts Council several years before, the City of Brampton has filled the gap in terms of setting directions and providing funding within the limits of the Community Grants Program. But this has been a stopgap situation, and the City's role will be to facilitate, promote and partner as described in the Arts and Culture Benchmarking Study completed earlier in 2017.

What this means is being discussed as part of this process. Although it remains to be fully defined, the "city as connector" role – connecting organizations with spaces, funding opportunities, expertise, etc. – does appear to be the dominant theme of discussions to date.

It is also clear from the preliminary consultations that cultural leadership in Brampton will be community-based and that the cultural community will be its driver. The shape of a future organizational structure for cultural leadership in Brampton will need to be explored in subsequent phases of this work, but it could conceivably be manifested in a foundation, an arm's length Commission, a renewed arts-council type of organization working on a fee-for-service basis or some other structure. Whatever the case, functions such as helping to raise and distribute funds, serving as advisory on public art, assisting creatives with navigating the granting system, mentorship, assistance with obtaining use of space and other functions might be considered.

Relationship Between City of Brampton and Established Arts Sector

Our consultations revealed skepticism in some quarters, particularly in the established, downtown-based arts sector, around the City of Brampton's seriousness in supporting the arts. Much of this is rooted in a belief that the City should support the arts to a greater extent financially, and in past interactions between arts groups and City government. The circumstances surrounding the demise of the Arts Council remains a sore point for some.

One of the goals of this Culture Master Plan is to find new ways for the City to work together with arts and cultural groups, and to broaden the scope of "arts and culture" beyond its "traditional" definition. With leadership passing to the community, there is an opportunity to move beyond former ways of doing and create different types of support networks.

Communication

If Brampton is to achieve a vision of an interconnected, cross-disciplinary hub of cultural activity, communication is vital. Currently the City of Brampton in partnership with local media and social media outlets provides some communication, but the vision requires that a much higher and more extensive level of communication will be needed.

Inform potential users of resources and opportunities available – for example, we heard that arts teachers are not aware of the opportunities already available, and that artists and other creative producers are not aware of opportunities provided by the City, or how to access such opportunities even if they do know about them. The communications function will need to be prominent in any consideration of developing a more widespread and effective arts and cultural support network.

Proximity to Toronto

Proximity to Toronto is a major opportunity for Brampton, but it may also be a threat in some respects. As Canada's largest city, economic powerhouse and epicentre of English-speaking Canada's cultural industries, Toronto has long been a magnet for creative talent and will of course continue to be so in the future. The challenge for Brampton is to ensure that it can retain its own talent as well as attract outside talent.

As noted above, Toronto is also taking steps to reverse the outflow of arts and cultural organizations via implementation of new tax incentives. It is too soon to know whether these will have the desired impact, but it is clear that the potential outflow of such organizations to Brampton due to high Toronto rents is not necessarily a given. As noted above, competition between cities to attract arts groups via various incentives may already be in play.

DEFINING “CULTURE” IN BRAMPTON

Culture in Brampton is more than the formal activities that are pursued by formally-constituted organizations (museums, or dance academies, or festival organizations). These are important and included in our definition, but the definition is broader, covering a range of activities both formal and informal, and both purely artistic and entrepreneurial.

Based on our research and consultations to date, we propose the following definition of “culture” in Brampton:

Culture in Brampton includes creative activities pursued both formally and informally, by non-profit organizations, for-profit businesses, or individuals. This includes “art for art’s sake”, all forms of artistic education, expressions of personal creativity, festivals and celebrations, reflections of Brampton’s heritage, and creative industries such as literature and publishing, music, film and others. Culture in Brampton inspires and supports, and is in turn supported by, innovation, entrepreneurship and economic development in the city.

This definition is presented for discussion with the client group and Steering Committee, and should be refined in consultation with them, as well as in consultation with the public during Phase 2 of our process.

A VISION FOR CULTURE IN BRAMPTON

Feedback from the workshops, meetings and in-person interviews indicated that the vision for culture in Brampton be unique and comprehensive. It must set a high bar; given the major city-wide re-visioning process that the city is currently going through (Futureready), this is the time to “dream big.” And, as shown in Chapter 2, Brampton’s demographic reality today will be the reality for all of Canada tomorrow – the future of Canada has already arrived in Brampton, which means there is an opportunity to lead the rest of the country toward the future in many respects as well as in arts and culture.

The vision must therefore be *visionary*, in the real sense of the word. The vision statement should be aspirational – a goal to strive for. It must also reflect the city’s unique attributes, such as its unique level and brand of diversity, its youthful population and entrepreneurial drive, the availability of big spaces, and the lack of previous planning constraints, among other things.

Within the definition of culture presented above lie the seeds of a vision for culture in Brampton. Given all of the research and analysis to date, our proposed vision for culture in Brampton is as follows:

Brampton is a city where boundaries between cultural activities and creative entrepreneurship are blurred; artistic and entrepreneurial activities take place in the context of an interconnected creative ecology. This creative ecology not only produces high-quality artistic expression, but also youthful, cutting-edge, silo-busting creativity expressed in both formal and informal ways. Culture in Brampton is led by the creative community and supported by private and public sponsors. A crossroads of world cultures, Brampton is a place where experimentation thrives and where emerging forms of cultural expression are nurtured. With its energetic and experimental cultural scene, it is a place attractive to new residents, entrepreneurs, employers and visitors.

Some of the key points in this vision are:

- Culture is led by the creative community
- Culture is everywhere in Brampton
- Brampton is a place where there is freedom to experiment
- Culture stimulates creativity and innovation and increases the city's appeal to new residents, entrepreneurs and businesses.

To achieve the idea of creative ecology, alignment between artists, creative producers and creative entrepreneurs should be the goal – and alignment comes from interconnection, overlap of activities, social networking and other forms of bridge-building. Indeed, achieving this vision is, to a great extent, an exercise in bringing people and organizations together, stimulating conversations, and creating the conditions for experimentation and artistic freedom.

THE WAY FORWARD

This State of Culture Report has raised a number of key findings and critical issues for exploration with City staff and the Steering Committee in early January 2018. Once the key issues for further exploration are agreed, the report will help provide a focus for the public consultations to be undertaken in Phase 2 of this process, and the Lord/Nordicity team is working on the detailed public consultation plan in parallel to this report.

