Arts and Culture Research and Benchmarking Study
City of Brampton
April 13, 2017
## Contents

**EXECUTIVE SUMMARY** ............................................................................................................................................ 2

1 **PLANNING CONTEXT** ........................................................................................................................................ 8

   1.1 **TRENDS IN CULTURAL PLANNING TODAY** 8

   1.2 **ARTS AND CULTURE PLANNING IN BRAMPTON** 11

   1.3 **CULTURAL ECONOMY ANALYSIS** 13

2 **ENGAGEMENT FINDINGS** .................................................................................................................................... 22

3 **CASE STUDIES AND BEST PRACTICES** ........................................................................................................ 28

   3.1 **CASE STUDIES** 28

   3.2 **BEST PRACTICES** 36

4 **STRATEGIC IMPLICATIONS** ........................................................................................................................ 51

   4.1 **RECOMMENDATIONS** 51

   4.2 **KEY PERFORMANCE INDICATORS** 52
Executive Summary
Executive Summary

In April 2016, Brampton City Council approved the establishment of an ad-hoc Arts and Culture Panel, comprised of volunteer members from across Brampton’s diverse arts and culture, business, and education communities, as well as elected officials. First and foremost, the Panel’s mandate was to provide recommendations on the role of the municipality in arts and culture in the city (most especially on issues such as governance in relationship to the cultural community). The Panel was also asked to work with City staff in providing advice to Council on how best to undertake and focus the development of Brampton’s forthcoming Cultural Master Plan. In completing the Arts and Culture Research and Benchmarking Study, the City will begin the Master Plan with a substantial base of information and analysis on which to build and shape recommendations.

The Project Process

The process used to develop the Research and Benchmarking Study combined research with an engagement session with the Arts and Culture Panel. There were three phases to the Study (as outlined in Figure 1), beginning in November 2016 and concluding in April 2017.

The Arts and Culture Research and Benchmarking Study explores trends in cultural planning, provides an analysis of the cultural economy of Brampton, examines a set of best practices based on priority issues emerging from the Study, and presents case studies and best practices of leading international cultural cities. The Study concludes with a set of recommendations for the City to consider in undertaking the Cultural Master Plan together with select key performance indicators to measure progress.

FIGURE 1: PROJECT PROCESS
Arts and Culture Trends and Planning

There is a shift occurring in governments at all levels from a traditional “planner-provider-deliverer” model to an increasingly collaborative “enabler-convener-catalyst-broker” model or approach to advancing arts and culture public agendas. Cultural planning is also increasingly turning to “whole city” approaches and perspectives that call for a balancing of attention to downtowns and neighbourhoods as well as to an examination of connections and interrelationships between different parts of the city. Leading municipalities are also broadening the concept of integrated planning for culture by embracing a “four pillar” definition of sustainable development to include social, economic, environmental and cultural considerations. Some jurisdictions are signalling the same perspective in adopting the idea of a cultural lens on planning and decision-making, which includes building a shared vocabulary and understanding to support communication and collaboration across departments and with external partners.

While the City of Brampton has yet to develop a comprehensive Cultural Master Plan to direct its policies, plans, and investments, there is ample evidence that the City recognizes the importance of arts and culture in advancing its plans and priorities. A review of relevant City planning and policy documents highlights four key areas that arts and culture are tied to the broader ambitions of the City:

- 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

Case Studies and Best Practices

Three case studies were researched to highlight important lessons drawn from cities around the world that have used arts and culture as a catalyst for transformative change in their communities and economies. The case study jurisdictions are:

- Gold Coast, Australia
- Oakland, California, USA
- Surrey, British Columbia, Canada

Key takeaways that led to success in these locations includes:

- The Gold Coast Culture Strategy was a critical component in operationalizing interest in the arts and culture into a City priority. Including a diverse group of committees inside the City together with the wider community in the planning process also supported a smooth transition into implementation.

- A focus on artist development and opportunity was essential to the Gold Coast’s success. Playing the facilitator role has helped the City enable artists to create and be innovative, and brokering partnerships has aided in build a long-term sustainability for the sector. This was also important for the City of Oakland, focusing on a strong facilitation role rather than presenter,
producer, or venue provider, leading to a more distributed, grass-roots arts and culture sector that has been distributed throughout a variety of neighbourhoods.

- **Proximity to the much larger and more expensive City of San Francisco allowed Oakland to attract a large number of artists and arts organizations looking for more affordable spaces where they can advance their work. This influx and the economic challenges facing the city encouraged ambition and initiative that catalysed major changes within the community.**

- **Surrey’s recognition as a Cultural Capital of Canada was firmly grounded in the strengths of the city’s ethnocultural diversity.** Embracing this diversity as a critical stimulant and catalyst for creativity and artistic development was seen as a defining feature of the City’s bid and its creative community, which led to new funding to grow the sector significantly.

- **Linking arts and culture to sustainable urbanisation and to attracting residents, business, and investment was understood as central to fulfilling Surrey’s vision for the city’s future economy.** Arts and culture have and continue to play a vital role in the urbanization and invigoration of Surrey and have led to major capital and program investments that have done a great deal to increase the profile of the sector.

A summary of the best practice themes, jurisdictions and highlighted examples are presented in the table below.

<table>
<thead>
<tr>
<th>Best Practice Theme</th>
<th>Jurisdiction</th>
<th>Highlighted Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting cultural development in neighbourhoods</td>
<td>Coquitlam, British Columbia</td>
<td>Neighbourhood Nights, 125 Block Party Challenge</td>
</tr>
<tr>
<td>Building collaboration between arts and culture stakeholders</td>
<td>Orillia, Ontario, Richmond Hill, Ontario</td>
<td>Cultural Roundtable and issue-based forums, Creative Industries Symposium and Cultural Summit</td>
</tr>
<tr>
<td>Supporting arts and culture entrepreneurs to invigorate under-utilized neighbourhoods/spaces</td>
<td>Tacoma, Washington, USA</td>
<td>Spaceworks program</td>
</tr>
<tr>
<td>Enhancing communications on arts and culture activities and opportunities</td>
<td>Ottawa Valley, Ontario</td>
<td>Ottawa Valley Cultural Portal</td>
</tr>
<tr>
<td>Developing and formalizing cultural districts</td>
<td>Paducah, Kentucky, USA, London, Ontario</td>
<td>Paducah Cultural District, Music, Entertainment and Cultural District</td>
</tr>
<tr>
<td>Cultural leadership governance models</td>
<td>Oshawa, Ontario</td>
<td>Cultural Leadership Council</td>
</tr>
</tbody>
</table>


### Best Practice Theme

<table>
<thead>
<tr>
<th>Jurisdiction</th>
<th>Highlighted Example</th>
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</thead>
<tbody>
<tr>
<td><strong>Increasing the accessibility and affordability of cultural spaces</strong></td>
<td>- Oakland, California, USA</td>
</tr>
<tr>
<td></td>
<td>‘Keeping Safe – Oakland’</td>
</tr>
<tr>
<td><strong>Providing funding and support for the arts and culture community</strong></td>
<td>- Vancouver, British Columbia</td>
</tr>
<tr>
<td></td>
<td>Cultural Grants Program</td>
</tr>
<tr>
<td></td>
<td>- Regina, Saskatchewan</td>
</tr>
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<td></td>
<td>Community Partner Grant</td>
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### Recommendations

The Arts and Culture Research and Benchmarking Study has been undertaken to build a body of research and understanding to support the development of the City’s first Cultural Master Plan. The primary purpose of the recommendations that follow is to help position and prepare the City for the Cultural Master Plan process.

The recommendations are:

- **Prioritize the City’s arts and culture role as a facilitator, partner, and promoter.** Municipalities around the world are shifting their roles to increasingly focus on being facilitators, convenors, and builders of strong partnerships between stakeholder groups, businesses, and community leaders rather than focusing on being a ‘deliverer’ of programming. The success of this ‘lighter touch’ approach is centred on the role of government to create a self-generating arts and culture community where artists feel empowered to lead, and where government can broker partnerships to help build a long-term sustainability for the sector. The Cultural Services Unit as part of the Economic Development and Culture Division is positioned well to effectively administer this role of facilitator, partner, and promoter.

- **Continue with plans to create a Cultural Master Plan and develop clear terms of reference.** Have the Cultural Services Unit work directly with the arts and culture community through the development and approval of the Plan. The Plan should focus on (among other things) widespread engagement within and across the municipality, identifying the long-term vision for arts and culture, establishing strategic directions, and creating an implementation plan for cultural development in Brampton. As part of the Plan, the need for an arm’s length entity to direct the sector would be considered.

- **Develop a Steering Committee in advance of the Cultural Master Plan and ensure that there are broad community and stakeholder representation.** In some communities, this representative Steering Committee has evolved into a cross-sectoral leadership group to support the implementation of the Plan.

- **Create a clear and consistent definition of what the City of Brampton considers ‘arts and culture.’** Consider using the Cultural Resource Framework (presented earlier) as a base for considering the range of arts, culture and heritage disciplines or activities to be addressed by the Master Plan. Consult with other City departments to seek their input to this definition and to engage them in an early phase of the planning process.
Convene a cross-departmental meeting with department heads and senior staff to review the findings from the Research and Benchmarking Study and contribute to building shared understanding across departments to assist in the development and implementation of the Cultural Master Plan. Consider creating a senior staff working group to support and contribute to developing the Plan.

Make the Research and Benchmarking Study report available as a public resource document at the outset of the Cultural Master Plan process – the document can begin to build a shared level of understanding across all stakeholders to raise the level of discussion and engagement in the planning process.
Planning Context
1 Planning Context

1.1 Trends in Cultural Planning Today

Evolving Government Roles
There is a shift occurring in governments at all levels from a traditional “planner-provider-deliverer” model to an increasingly collaborative “enabler-convener-catalyst-broker” model or approach to advancing public agendas. Collaboration, within and between local government departments and between local government and the wider cultural, community and business spheres, offers municipalities the potential to pool talent and resources and address social, economic and cultural ambitions.

Whole City Approaches
The primary focus of attention in many cultural plans in the past has been in downtown areas. Cultural planning is increasingly turning to “whole city” approaches and perspectives that call for a balancing of attention to downtowns and neighbourhoods as well as to an examination of connections and interrelationships between different parts of the city.

Diversity and Inclusion
Rising levels of diversity in cities across Canada poses both opportunities and challenges in cultural development. This diversity is making Brampton a more cosmopolitan city with access to a much wider range of food, cultural traditions, and forms of artistic expression. However, this same diversity brings with it a range of challenges to ensure a city is a welcoming place with responsive and relevant cultural programs and services.

Cultural Resources
A shift has been underway for some time in Canadian municipalities to move away from the language of the “arts and culture,” or “arts, culture, and heritage,” to the broader idea of cultural resources. This more comprehensive vision of cultural resources or assets in municipalities is built on Statistics Canada’s Canadian Framework for Cultural Statistics which stands as the Federal Government’s definition of the cultural sector in Canada. This does not mean that any single cultural plan can address all categories of cultural resources but rather that the full range of resources is known, together with connections and synergies across this asset base. The various “spokes” emerging from the six major categories in Figure 2 below are merely examples of the range of sub-categories.

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Cultural Enterprise

Artists and cultural workers move between different creative and cultural sectors and between for-profit/commercial and not-for-profit sectors. Their flexible, contract based work style is heavily reliant on networks – but in many cases, they are not able to leverage the potential opportunities this offers them. Research undertaken for the Canada Council for the Arts notes the importance to younger artists of mentoring, networks, professional communities (real and virtual), increasingly multi-disciplinary, collaborative creative practice and technology for the exchange of ideas. The challenges of developing more systematic and sustainable approaches to supporting the development of the creative sector and cultural community also point strongly to the need to build business and entrepreneurial skills. The emergence of shared workspaces and cultural incubators reflects the advantages to arts and creative organizations of access to shared resources.
Culture as the Fourth Pillar of Sustainability

Leading municipalities across North America and internationally are broadening the concept of integrated planning for culture by embracing a "four pillar" definition of sustainable development to include social, economic, environmental and cultural considerations. Some jurisdictions are signalling the same perspective in adopting the idea of a cultural lens on planning and decision-making. Twenty-five years ago governments and other agencies learned to adopt a green lens to assess the impact of decisions on the natural environment. Today the same concept is being applied to culture. Success in embracing a cultural lens requires building a shared vocabulary and understanding to support communication and collaboration across departments and with external partners.

FIGURE 3: CULTURE AND SUSTAINABLE DEVELOPMENT
1.2 Arts and Culture Planning in Brampton

An early step in the research involved an examination of key City planning documents. The goal was to provide an understanding of the planning and decision-making context within which the Arts and Culture Benchmarking Study and, more importantly, the eventual Cultural Master Plan will be developed. While the City has yet to develop a comprehensive Cultural Master Plan to direct its policies, plans, and investments, there is ample evidence that the City recognizes the importance of the arts and culture in advancing its plans and priorities. A range of documents was examined, the most important of which from the standpoint of the current project included:

- Strategic Plan: Opportunities to Build a Future Ready City
- Downtown Brampton Creative Economy (HACE) Plan, 2011-2016
- Public Art Policy
- 2015-2018 Brampton Economic Development Plan

These plans highlight the momentum building in Brampton towards more urbanization and ‘big city thinking’ as well as ‘game-changing’ opportunities for the City to prioritize. With respect to arts and culture, these documents reflect four key areas to encourage growth in the sector:

- 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

These themes are explored in more detail below.

Advancing Economic Development

Supporting economic development through the arts and culture is the most prominent theme of the four identified. The vision laid out in the Downtown Brampton Creative Economy (HACE) Plan is that “by 2016 the creative economy, through the heritage, arts, culture and entertainment (HACE) industries, is a leading contributor to the economic vitality and image of Downtown Brampton as the creative centre of the City.” This Plan places a strong focus on grant support to HACE enterprises, small business development strategies and resources, mentorships, youth entrepreneurship, and angel financing networks, among others. A particularly strong focus in the Plan is on providing space in the downtown in the form of incubators, shared workspace and other spaces aimed at fostering clusters of HACE enterprises and activity.

The economic contributions of the arts and culture to the city are also highlighted in the 2015-2018 Brampton Economic Development Plan, Strategic Plan: Opportunities to Build a Future Ready City, and the Public Art Policy. The Economic Development Plan identifies the need to create a culture of innovation to facilitate and support the creative economy as one of its nine-goal areas. This is accomplished by creating development...
opportunities for entrepreneurs in the creative economy (such as an incubator space, mentorship programs, access to grants) as well as leveraging partnerships and policies that stimulate an innovative business climate.

The Strategic Plan identifies “Smart Growth” as one of its four central pillars. Among its strategies and initiatives are fostering economic growth through innovation hubs in the city, including attracting a university and promoting growth in technology, health, and life sciences sectors. The City is currently pursuing a new STEAM (Science, Technology, Engineering, Arts, Mathematics) university to be located in the downtown which will be a catalyst for further development of the arts and culture and their contributions to the city. The Public Art Policy recognizes the important role that public art plays in attracting creative business and workers to the community.

To better reflect the close ties between economic development and arts and culture, the City recently moved the culture portfolio from the Recreation Department to Economic Development Department to create a new Economic Development and Culture Division.

**Improving Community Well-Being and Quality of Life**

The role of arts and culture in contributing to community well-being is a prominent theme in the Strategic Plan. Under the pillar of “Strong Communities,” two Goals are connected directly to arts and cultural development in the city:

- Celebrate citizens and create partnerships through arts, culture, and social interaction.
- Create connected spaces in the heart of the city for people to live, work and play.

A third Goal under the Strong Communities recognizes the need to “support diversity”, a clear priority for a vibrant arts and cultural life in the city.

The earlier Smart Growth pillar also addresses the element of a comprehensive arts and culture agenda in the city:

- Preserve and protect natural and heritage environments with balanced, responsible planning.

Specific actions identified under Strong Communities include developing an “Arts and Culture Strategy” and “Festivals and Special Events Strategy. Under Smart Growth there is a call to develop "A Cultural Heritage Master Plan."

The Public Art Policy recognizes public art as an important aspect of the cultural fabric and streetscape of Brampton and understands its role in build a visually rich environment that is reflective of the diverse cultural character of the community.

**Creating a Destination for Attracting Tourists and Visitors**

Each of the HACE Plan, Economic Development Plan, and Strategic Plan identify tourism as important to the future of Brampton. The HACE Plan, in particular, identifies the importance of attracting more visitors and residents to places, spaces, festivals and celebrations in Brampton, with specific actions including:
- Defining the "Top 10" cultural resources and programming them into one product and marketing package
- Planning two Centrepiece Events, featuring one major summer festival and one major winter festival
- Exploring the feasibility of establishing the Carnegie Building as the new headquarters for a visitor centre, entrepreneurship training centre, and Tourism Office
- Creating an arts collaborative to support exposure for all art forms at local festivals

The Economic Development Plan identifies tourism and film as one of its nine priority goal areas, with the aim of expanding the tourism and film program to make Brampton a destination of choice for visitors and filming. The Strategic Plan identifies the need to create a Tourism Strategy which, in addition to attracting visitors and tourists, is understood as a vehicle for instilling civic pride.

Enhancing the Brand and Reputation of the City

The Economic Development Plan and the HACE Plan highlight the important roles that brand and reputation play in the future success of Brampton. The Economic Development Plan approaches this by identifying the need to support a positive business climate and city image to create a compelling message for investment in the city. This approach is captured in the recommendation to develop an intensive 4-year rebranding campaign to position Brampton as a “fast-paced, innovative, multicultural, young city with a big heart that is hip with high-quality lifestyle amenities.”

The HACE Plan identifies ‘Place Branding’ as one of its anchor goals, positioning Brampton to earn an image of a “vibrant, interesting, happening, and recognizable creative downtown district.” Recommendations include: the development of a Branding Strategy to enhance the identity of the existing base of HACE assets; investing in a major public art initiative/arts walk to create an vibrant experience and build the brand; developing new marketing and communications campaigns that builds on the concept of "10 places to visit, 10 things to do" unique to the Downtown of Brampton; and building a web-based GIS Cultural Mapping database of its cultural resources.

Finally, the Public Art Policy also recognizes the role that public art plays in heightening the city’s image and identity and building on Brampton’s unique heritage to create an engaging aesthetic.

This review of the current planning context makes clear the many opportunities that exist to connect an arts and cultural development agenda to advancing a wide range of City plans and priorities.

1.3 Cultural Economy Analysis

The cultural economy analysis presents a variety of data and statistics that help build a picture of the trends, challenges, and opportunities in the City of Brampton that can influence the development of the arts and culture sector in the city. The data used in the section is drawn largely from Statistics Canada’s National Household Survey.
(2011) and Census (2016, 2011, 2006), and includes information on Brampton’s population and employment and business concentrations in the arts and culture sector.

**Population**

Brampton had a population of 593,638 in 2016, an increase of 13% from 2011 (as seen in Figure 4). During the same time, Peel Region’s population grew by 6.5%, and Ontario’s population grew by 4.6%. Brampton’s growth is more than double that of Peel Region, and roughly triple the population growth of Ontario as a whole.

**FIGURE 4: POPULATION GROWTH, 2011–2016**

![Population Growth Chart](chart.png)

Source: Statistics Canada, 2016 Census

Looking ahead (as seen in Figure 5), the population of Brampton is forecast to grow by almost 45% over the next 25 years. By 2041, Brampton will be home to approximately 888,600 people, with employment expected to growth by over 50%.
Employment

Labour Force – Occupation

In 2011, there were 4,425 individuals (1.6% of the total labour force) employed in occupations in Art, Culture, Recreation, and Sport. Employment in these occupations grew by 47% between 2001 and 2011, increasing from 3,005 to 4,425 people. Most of the growth in these sectors occurred between 2001 and 2006 with an increase in employment of 31% (compared to an increase of 13% between 2006 and 2011).

The top occupations related to arts and culture in Brampton in 2011 were (as seen in Figure 6):

- Graphic designers and illustrators (630 people employed)
- Authors and writers (230 people employed)
- Interior designers and interior decorators (200 people employed)
- Musicians and singers (195 people employed)
- Photographers (195 people employed)

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4 A category pre-defined by Statistics Canada
An important aspect of cultural occupation research also relates to the fact that workers in cultural occupations may work in a non-culture based industry (such as a designer working for an automobile manufacturer).

It is important to consider the cultural support occupations in addition to the direct cultural occupations. There was a total of 4,225 people employed in cultural support occupations in Brampton in 2011, representing nearly 2% of employment in all occupations. The top cultural support occupations were (as seen in Figure 7):

- Professional occupations in advertising, marketing, and public relations (590 people employed)
- Industrial engineering and manufacturing technologists and technicians (505 people employed)
- Plateless printing equipment operators (505 people employed)
- Printing press operators (480 people employed)
- Correspondence, publication and regulatory clerks (435 people employed)
FIGURE 7: TOP CULTURAL SUPPORT OCCUPATIONS IN BRAMPTON, 2011

<table>
<thead>
<tr>
<th>Occupations</th>
<th>Total Employment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional occupations in advertising, marketing, and public relations</td>
<td>590</td>
</tr>
<tr>
<td>Industrial engineering and manufacturing technologists and technicians</td>
<td>505</td>
</tr>
<tr>
<td>Plateless printing equipment operators</td>
<td>505</td>
</tr>
<tr>
<td>Printing press operators</td>
<td>480</td>
</tr>
<tr>
<td>Correspondence, publication and regulatory clerks</td>
<td>435</td>
</tr>
<tr>
<td>Drafting technologists and technicians</td>
<td>375</td>
</tr>
<tr>
<td>Landscape and horticulture technicians and specialists</td>
<td>140</td>
</tr>
<tr>
<td>Binding and finishing machine operators</td>
<td>135</td>
</tr>
<tr>
<td>Camera, platemaking, and other prepress occupations</td>
<td>125</td>
</tr>
<tr>
<td>Audio and video recording technicians</td>
<td>115</td>
</tr>
</tbody>
</table>

Source: Statistics Canada, 2011 National Household Survey. CANSIM Table 99-012-X2011051

Labour Force – Industry

In 2011, there were 6,470 people employed in the Information and Cultural Industries (2.4% of total employment by industry in Brampton), and a further 3,110 people employed in the Arts, Entertainment and Recreation Industries (1.1% of total employment by industry). 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.

The top culture specific industries employing the most people in 2011 were (as seen in Figure 8):

- Newspaper, periodical, book and directory publishers (740 people employed)
- Motion picture and video industries (615 people employed)
- Other information services\(^5\) (290 people employed)
- Radio and television broadcasting (280 people employed)
- Software publishers (230 people employed)

\(^5\) This industry group comprises enterprises not classified to any other industry, primarily engaged in providing other information services. The main components are news syndicates, libraries and archives, Internet publishing and broadcasting, and web search portals.
FIGURE 8: TOP OCCUPATIONS IN INFORMATION AND CULTURAL INDUSTRIES, 2011

<table>
<thead>
<tr>
<th>Industries</th>
<th>Total Employment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper, periodical, book and directory publishers</td>
<td>740</td>
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<tr>
<td>Motion picture and video industries</td>
<td>615</td>
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<tr>
<td>Other information services⁶</td>
<td>290</td>
</tr>
<tr>
<td>Radio and television broadcasting</td>
<td>280</td>
</tr>
<tr>
<td>Software publishers</td>
<td>230</td>
</tr>
<tr>
<td>Independent artists, writers, and performers</td>
<td>210</td>
</tr>
<tr>
<td>Performing arts companies</td>
<td>180</td>
</tr>
<tr>
<td>Other telecommunications⁷</td>
<td>115</td>
</tr>
<tr>
<td>Promoters (presenters) of performing arts, sports, and similar events</td>
<td>100</td>
</tr>
<tr>
<td>Sound recording industries</td>
<td>70</td>
</tr>
<tr>
<td>Agents and managers for artists, athletes, entertainers and other public figures</td>
<td>45</td>
</tr>
<tr>
<td>Heritage institutions</td>
<td>25</td>
</tr>
</tbody>
</table>

Source: Statistics Canada, 2011 National Household Survey. CANSIM Table 99-012-X2011034

Creative Chain

The creative chain is a value chain specific to the cultural sector. Statistics Canada describes it as a "sequence of activities during which value is added to a new product or service as it makes its way from invention to final distribution."⁸ The creative chain consists of an initial creative idea, which is usually combined with other inputs to produce a cultural good or service. A cultural product must be created, produced, possibly manufactured or reproduced, and then distributed before it reaches, or is used by, a consumer as illustrated in Figure 9. Different cultural enterprises contribute to different stages in the creative chain.

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⁶ This industry group comprises enterprises not classified to any other industry, primarily engaged in providing other information services. The main components are news syndicates, libraries and archives, Internet publishing and broadcasting, and web search portals.

⁷ This industry group comprises enterprises primarily engaged in providing telecommunications and/or video entertainment services over network facilities operated by others and enterprises primarily engaged in operating telecommunications networks or providing telecommunication services not elsewhere classified.


The steps of the creative chain are:

- **Creation** – These are enterprises involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers, and performers.

- **Production** – These include enterprises involved primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recording) while services are intangible (concerts, theatre performances, or exhibitions at an art gallery).

- **Manufacturing** – These are enterprises involved in the mass reproduction of culture core goods (film duplication, printing, visual arts posters) from a master copy. They can be distinguished from those engaged in production as they do not add value to the cultural content of these goods.

- **Distribution** – These include enterprises that distribute core culture goods, the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the internet.

- **Support Activities** – Also, there are activities related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters).

Overall, there was a total of 1,240 cultural enterprises (those with and without employees) within the creative chain in Brampton in 2015 (as seen in Figure 10). Approximately 260 of those enterprises had employees (one or more employees), whereas 980 were self-employed enterprises (many individual artists).
As seen in Figure 11, business enterprises involved in creation represented the largest proportion in Brampton (33%), followed by those involved in production (25%), support activities (20%), distribution (13%), and manufacturing (9%). With 58% of Brampton’s creative chain in creation and production, it suggests that the economy is very good at generating new ideas and products contributing to cultural development and the wider creative economy.

**FIGURE 11: BREAKDOWN OF CULTURAL ENTERPRISES IN BRAMPTON BY CREATIVE CHAIN, 2015**

Source: Statistics Canada, Canadian Business Patterns December 2015. Adapted by MDB Insight Inc.

For employer businesses, the following business types were most prevalent in each of the creative chain categories:

- **Creation** – photographic services (16 employers), graphic design services (13 employers), and other services related to advertising (11 employers)
- **Production** – advertising agencies (13 employers), motion picture and video production (11 employers), and newspaper publishers (9 employers)
- **Manufacturing** – other commercial printing (21 employers), support activities for printing (4 employers) and digital printing (4 employers)
- **Distribution** – book stores and news dealers (8 employers), radio broadcasting (7 employers), and advertising material distribution services (4 employers)
- **Support Services** – other membership organizations (27 employers), grant-making and giving services (14 employers), and fine art schools (12 employers)
Engagement Findings
2 Engagement Findings

An Arts and Culture Panel Workshop was held on January 31st, 2017 at the Alderlea Mansion. The workshop brought together the Arts and Culture Panel for a facilitated discussion exploring four key questions:

1. What is already working well in regards to arts and culture in Brampton? What are the strengths we can build on?
2. What is not happening, or not being done well to advance arts and culture in the city?
3. What is the ideal working relationship between the City and the cultural community/sector? Are there specific mechanisms or ways you would like this working relationship to develop?
4. What is the biggest opportunity that integrated and strategic planning for arts and culture presents to Brampton?

Also, six members of the Arts and Culture Panel who were not able to attend the workshop contributed e-mailed responses to the questions.

A summary of findings from the discussions is presented below.

1. What are we already doing well in arts and culture in Brampton? What are the strengths we can build on?

Three strengths were identified for the City of Brampton’s arts and culture sector:

- Strong base of existing assets (i.e. hard infrastructure and facilities)
- Good base of arts and culture organizations (i.e. ‘soft infrastructure’)
- Track record of success in civic celebrations and festivals

To start, it was widely recognized that Brampton has a strong base of existing arts and culture infrastructure assets and facilities to draw from as well as a good base of arts and culture organizations. The listing of these assets is long and includes:

- Excellent museum, library, art gallery, archives, and performance spaces (such as the Peel Art Gallery Museum and Archives, the Rose Theatre, Brampton Library)
- Various civic celebrations and festivals that are well attended (such as Carabram, Sikh Heritage Month, Canada Day, and Tree Lighting)
- Public gathering areas (such as the Mount Pleasant Market, Gage Park, Garden Square)
- A good base of arts and culture organizations and educational programming (such as a wealth of talented artists and excited groups of arts activists, Sheridan College, the Mayfield Arts School, dance, music, and theatre schools/groups)
- Arts innovation and incubation spaces (such as Beaux Arts, and the maker space available through the Brampton library system)
- Platforms for exposure for artists (such as Independent Juried Exhibitions, Summer Night Concert Series, artwork showcase in City Hall, arts & culture networking events)
A priority for the City is engagement and building partnerships to develop and enhance arts and culture programs and opportunities in the city. The newly formed Economic Development and Culture Division is seen as a means of broadening these partnerships and relationships in the community.

The City’s successful track record in civic celebrations and festivals is rooted in the recognition that the arts and culture sector can be a significant economic driver for the city, as well as helping realize the potential of the downtown. There is a desire to better utilize existing arts and culture spaces in the city, increase attendance at the theatre and at festivals and events, reach out to the city’s neighbourhoods, and better incorporate and reflect the city’s cultural diversity in programming delivered by the City and by other cultural groups and facilities in the community.

Heightened recognition of the importance of the arts and culture to the city’s quality of life and economic prosperity was a major factor in the City’s decision to give arts and culture more prominence by establishing the new Economic Development and Culture Division.

2. What are we not doing, or not doing well enough to advance arts and culture in the city?

Some important discussion points were raised highlighting the areas that Brampton could improve on to advance arts and culture in the city, including:

- Prioritizing communication, engagement, and outreach
- Enhancing programming and nurturing emerging talent
- Increasing arts and culture funding
- Making arts and culture spaces more accessible

Prioritizing Communication, Engagement, and Outreach

An important discussion point throughout the workshop was the belief that there is not enough collaboration among Brampton’s arts and culture groups. There is a desire to bring organizations and artists together more to work towards a common goal. Brampton has a lot of talent to draw from in the community, but there needs to be more done to help unify that talent, build stronger networks, and help communicate effectively what is taking place in the city.

Some expressed concern that the City didn’t yet have a strong sense of how to work with partners to advance the arts and culture scene in the city and that there are gaps in the vision and role of City staff, residents, and stakeholders. There is a strong desire for more engagement with the community to ask what struggles organizations and individual artists face, what their vision for the future is, and how the City can best support and leverage its pre-existing arts and culture assets to achieve that vision. This outreach would contribute towards creating more momentum in advancing arts and culture in the city.

Marketing and promotions were another important discussion point. Despite an abundance of arts and culture activities/programming/events, most of the community isn’t aware of what is available. Better, more frequent communications on arts and culture activities should be a priority to help change the perception by some that
nothing is going on in Brampton. Marketing and promotions should also communicate the importance of supporting Brampton’s individual artists and creative talent.

Enhancing Programming and Nurturing Emerging Talent

Discussions centred on the need to create more support systems in Brampton to retain the great talent that is in the community. Lots of talent from Brampton leaves the city to make their careers in the larger markets of Toronto, Mississauga, or the United States. More attention to nurturing local talent, especially youth and emerging artists, is needed to discover new talent and give them the support systems and structures needed to develop their abilities (such as platforms to showcase talents and grow profile, mentorships, and networking). More support for small community groups was identified as an important way to achieve this as many of their mandates focus on educating, connecting, and showcasing.

Other important discussion points were:

- Need for more major festivals and events
- Focusing on building vibrant neighbourhoods through arts and culture and not focusing all attention on the city core
- Showcasing youth and kids drama and music
- Having more weekday after hours arts programming, especially for youth
- Bringing in more guest artists

Increasing Arts and Culture Funding

Two important discussion points in regards to funding were raised:

- A need for more start-up funding or funding for special events – this would encourage new arts and culture initiatives within the city and make it easier for arts and culture organizations to deliver their programming and expand on ideas they may have. Having consistent and reliable funding is an important component for this to be successful.
- More funding to community groups – this would help to incorporate a broader diversity of the community in arts and culture planning and development and encourage new people to take the lead in organizing events.

Making Arts and Culture Spaces More Accessible

It was felt that many smaller groups are being charged too much to use facilities and that some venues are more dedicated to bringing in outside groups than giving space and time to local artists (e.g. Rose Theatre). Improving access to space at a more reasonable cost was identified as a priority that must be addressed (i.e. rental fees, user fees).

Existing space in the city is also seen as inadequately serving the full spectrum of needs of the arts and culture sector with a need for more medium sized facilities. There is also a need for more training facilities, with perhaps one training centre housing all disciplines under one roof (e.g. dance studios, drama classrooms, painting studios, and mini theatre).
3. **What do you see as the ideal working relationship between the City and the cultural community/sector? Are there specific mechanisms or ways you would like this working relationship to develop?**

There are three roles identified that should define the relationship of the City with the arts and culture community:

- **Providing Resources** – such as funding support, sponsorship of community events, providing platforms to create or perform like theatre space or empty storefronts in downtown, creating an arts and culture innovation hub (as well as reducing red tape)

- **Facilitating Partnerships** – such as working with groups to enhance the scope and reach of events, building collaborative relationships within the sector and with businesses to help drive policy and networking, working with community needs when building new facilities, fostering more youth driven activities, creating an arm’s length group to operate the theatre.

- **Enhancing Communications** – such as creating a platform for people to communicate, provide access to information on arts and culture in the city, identifying structures and spaces for regular discussions within the arts and culture community to move the agenda forward, and marketing to larger audiences

Ultimately, the City needs to continue to develop meaningful relationships with the cultural community. The City needs to engage with grassroots community groups and provide support in the form of resources, sponsorship, subsidies, marketing exposure, and training opportunities. Another specific expectation of the City that was identified is helping with outreach and negotiation with downtown businesses as potential venue options.

4. **What is the biggest opportunity that integrated and strategic planning for arts and culture presents to Brampton?**

The most important opportunity that strategic arts and culture planning present is a potential to create a ‘new era for Brampton’ that changes the identity of the city from a bedroom community to something more. Strategic arts and culture planning are seen as a way to transform the city, to spur economic growth and social innovation, create a destination in Brampton, and to help connect a diversity of ethnocultural groups. This change can also set the momentum for creating an environment where artists from all disciplines come to the city and boost the economy for the better. It was felt that for this transformation to occur, a clear and precise vision for the arts and culture in the city must be established.

Strategic arts and culture planning can advance other agendas and address other needs such as:

- Designating vacant space in the city to create cultural hubs
- Establishing a stable base of funding for the sector
- Identifying and building more facilities and event spaces that can showcase and house artists and their work
- Creating a greater sense of community, of place, and of identity
- Creating measurable indicators or measures to track progress and growth in the sector
- Improving communications so that the city’s entire population is well informed about arts and culture events/activities, not just the arts and culture community
Case Studies and Best Practices
3 Case Studies and Best Practices

3.1 Case Studies

Three case studies are presented to highlight important lessons drawn from cities around the world that have used arts and culture as a catalyst for transformative change in their communities and economies. These case study jurisdictions are:

- Gold Coast, Australia
- Oakland, California, USA
- Surrey, British Columbia, Canada

To select case studies, criteria were used to assess their relevance to the City of Brampton:

- A population between 400,000 and 1 million people, with strong projected population growth
- Located near a larger metropolitan area that acts as an arts and culture hub for the region
- High and growing levels of ethnocultural diversity

City of Gold Coast, Australia

Located 78 km’s south of Brisbane, the City of Gold Coast has undergone a rapid transformation over the past 60 years. Once known for its pastoral background and small coastal and hinterland villages, the City of Gold Coast has grown to become Australia’s largest non-capital city and a large tourism hub that attracts over 10 million visitors each year (known especially for its world class beaches and surfing).\(^9\) While some aspects of the city’s evolution are immediately obvious (such as the urban landscape changing as the city embraced high-rise development and canal estates), there is a growing recognition that the commitment to arts and culture in the city has and continues to play a key role in positioning Gold Coast as one of Australia’s cultural capitals and most exciting cities for artists.

The Story of Change

With the tourism and construction sectors acting as the cornerstones of the City of Gold Coast economy for many years, the city has sometimes had a negative reputation in the media as a tough place known partly for biker gangs and a culture of ‘sex, drugs, and rock and roll’. Over the past decade (and particularly the past five years), however, there has been a clear commitment by Gold Coast’s Council to improve the city’s reputation and take an aggressive approach to diversifying the economy.

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\(^9\) City of Gold Coast, “Culture Strategy 2023”, pg. 6
The year 2013 was a defining moment for arts and culture in Gold Coast. When the new mayor came into power, he identified five priority areas for the City to focus its work (the previous Council had 40 priority areas), with arts and culture being one of them. Attention to arts and culture centred on economic development, cultural tourism, and the contributions to the city’s liveability and reputation.

This deliberate push to accelerate arts and culture development in Gold Coast came partly from the fact that the city is slated to host the 2018 Commonwealth Games and wanted to present itself to the world in a favourable way through a credible arts and culture program. This preparation includes major arts and culture infrastructure investments to create the Gold Coast Cultural Precinct, a $365 million legacy investment that would see the creation of a new art museum, an outdoor amphitheatre, and a “living arts centre” (which includes a new 400 to 500-seat theatre).

While there is no doubt that the upcoming Commonwealth Games have helped to accelerate investment and growth in Gold Coast’s arts and culture sector, focus on the sector also came from a growing critical mass in the ‘creative community’ that put pressure on government to help them reinvent the Gold Coast’s cultural identity away from its reputation as a cultural wasteland. Traditionally, artists looked to leave Gold Coast at any chance they could get, seeing the city as uncool, of low quality, and a place lacking in opportunity for them. Most well-known artists, dancers, and musicians would bypass Gold Coast for the larger nearby centre of Brisbane.

The renewed commitment from Council towards the arts and culture, however, has reversed many of these trends. Artists now see Gold Coast as a land of opportunity with many nationally recognized artists wanting to come to the city to perform. Artists are now drawn to Gold Coast because they see it as a place less bound by traditional perspectives and practices in the arts that can sometimes stifle creativity. Artists feel an extra sense of freedom to their work which is attracting and retaining creative people to Gold Coast.

This momentum has convinced many in Australia that Gold Coast is going through a cultural revolution. There is broad recognition that Gold Coast is ‘punching well above its weight’ when it comes to its cultural products and experiences. The city is garnering significant attention on national and international stages and is becoming known for its ability to embrace bold ideas and non-traditional models that has helped to increase the ambition of artists in the community.

The City’s Role

Major leaps forward for Gold Coast’s arts and culture sector have come from the City’s commitments to strategic planning and investment in the sector. In 2013, the City finalized its ten-year Culture Strategy, laying out its approach to exploring new ways to support artists and cultural practitioners to create exemplary contemporary art and to make arts and culture part of the everyday experience of residents and visitors.

A key success factor from the Strategy has been the commitment by the City to play a ‘facilitator’ role to grow the arts and culture sector and not the more traditional

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10 An interesting example of this is Opera Australia wanting to create its first “opera on the beach” on a stage built from sand
'programmer' role. This has been very well received by artists and arts organizations and has enabled them to create and direct the sector as they envision, resulting in a more entrepreneurial, organic, and energetic cultural landscape.

The City also looks to invest in great ideas and aims to build more collaboration and partnerships within the sector. This approach and associated support have led to a half-dozen cultural organizations forming (there were no publicly funded ones before) and has been reflected in various granting programs that help develop new ideas to further the careers of artists, link them with mentors, and connect them with other grantee recipients. Ultimately the City is creating structures to encourage groups to come together and collaborate, with the goal of having them work together to leverage more funding from other source and not rely solely on the City for support.

A defining feature of the Culture Strategy’s success was also the high levels of buy-in that were generated throughout the planning process by including:

- A steering committee of the City’s departmental managers cross a number of City departments to encourage collaboration (Economic Development, Major Projects, Planning, and Community Services)
- An internal working group at the senior officer level to make sure implementation was realistic and integrated into corporate planning and budgeting cycles
- An external ‘challenge group’ composed of community and sector representatives to provide insight and help challenge the thinking going into the Strategy and its implementation

These processes have helped to incorporate a culture lens into Council’s decision-making processes and are contributing towards long-term systemic change in how things are done in the City (seen most recently in the updated structure for approvals for public art in the City).

Key Takeaways

- The Culture Strategy was a critical component in operationalizing interest in arts and culture as a City priority. Understanding the core values of what made the community unique and setting priorities built around this understanding was fundamental to the Strategy. Including a diverse group of committees inside the City together with the wider community in the planning process also supported a smooth transition into implementation.
- A focus on artist development and opportunity was essential to the Gold Coast’s success. Playing the facilitator role has helped the City enable artists to create and be innovative, and brokering partnerships has helped to build a long-term sustainability for the sector. Investing in ideas and not track record has allowed the sector to be more ambitious, which has led to recognition throughout Australia and beyond and the continued building of a creative momentum.
- Leveraging the investments and commitments to the 2018 Commonwealth Games has been a significant catalyst that has helped accelerate the growth and prioritization of the arts and culture. The increased expectations from residents, visitors, and investors have also helped to push this agenda as the city experienced rapid growth.
City of Oakland, California, USA

Located roughly 20 km’s east of San Francisco (across the Bay), the City of Oakland is widely recognized as one of the most vibrant arts and culture communities in the United States. The city is home to hundreds of arts and culture non-profit organizations and a significant population of working artists (ranked 17th in the country for the number of artists per capita and ranked 23rd in the country for the number of artists as a percent of the total workforce). Oakland was one of the first ‘sanctuary cities’ in the United States, and as a result has also become home to many new immigrants (Oakland and surrounding ‘East Bay’ communities are among the top ranked for diversity throughout the United States).

Oakland is home to many arts disciplines, ranging from a strong industrial arts movement (many of the large sculptures used in the renowned Burning Man Festival in Nevada are created in Oakland warehouses), to world-class museums, to musicians that work in the major performing arts venues in San Francisco, to a vibrant underground hip-hop and electronica music scene, and scores of digital start-ups. The city is well-known for its literary and visual arts, music, dance, theatre, ethnocultural, multi-disciplinary, and innovative organizations ranging from internationally known to neighbourhood programs. The city has always been a politically active city with strong connections between the arts and social justice agendas in Oakland.

The Story of Change

While their San Francisco neighbour is well known for its resilient economy that continually reinvents itself, Oakland has long struggled with economic volatility resulting in high crime rates, disinvestment, a lagging retail market, and uneven housing development. These challenges, however, have positioned Oakland as a magnet for artists looking to leave San Francisco (one of the most expensive housing markets in the US) in search of a more affordable community in which to live and work. Many artists describe their attraction to Oakland as one of being tied to a neglected urban landscape that they see as a canvas, a space that offers room for experimentation and grassroots initiative, and a place where there are few constraints that interfere with the creative process. This large base of artists is one of Oakland’s greatest cultural assets and has helped tremendously in re-animating depressed neighbourhoods and remaking the image of the city.

The growth of arts and culture in Oakland has been driven largely by grassroots, informal movements rather than something that emerged out of a centralized strategy. With the concentration of artists rising rapidly in the community, the sector grew through the actions of individuals or collectives. Hubs of cultural production have arisen from low-income neighbourhoods, with numerous arts venues and other sites of creative expression (such as artist-run galleries, artist studios, small performance

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12 A sanctuary city is a city that limits its cooperation with federal officials regarding undocumented immigrants, to help the foreign nationals avoid removal or deportation.
venues, after-school arts programs, arts-related businesses, and public art displays ranging from sidewalk installations to murals and outdoor film projections.\(^{14}\) Over time, this informal concentration of arts activity contributed to changes in the physical and social fabric of Oakland’s neighbourhoods through upgrades and renovations to buildings, people coming together to socialize and share ideas, and the replacement of desolate buildings with art galleries or studios and new businesses. These changes brought a new level of vibrancy to Oakland that speaks to the transformative potential of arts and culture activities, resources and experiences. This transformation has been especially evident in its ability to successfully combine artists and venues with independent businesses, retail shops, and restaurants, and a walkable lifestyle to make vibrant neighbourhoods.

While Oakland’s growth and improved reputation emerging from the arts is remarkable, the city’s artists and arts and culture organizations now face the serious challenges of displacement and gentrification. New residents have been coming to Oakland from throughout the region driving up home values and rental markets,\(^{15}\) with new mixed-use residential construction projects underway. These developments are causing concern related to the amount of turnover in studio and gallery space in the city and is changing the nature of the sector away from community-driven arts practice towards more commercially driven ventures. While a balance between the two types of activity is important to overall cultural vibrancy, the shift is putting pressure on many of Oakland’s artists to leave and has resulted in the City of Oakland convening a special task force to identify strategies to stem this displacement of artists.

The City’s Role

The City of Oakland recognizes that its story of a burgeoning arts and culture sector is centred on artists and arts and cultural organizations being drawn to the city for its affordability and easy access to San Francisco (where the majority of arts venues and performing spaces are located). This understanding has allowed the City to focus its efforts on playing a strong facilitator role for arts and culture development, acting as a trusted intermediary working to build relationships between the artistic community and business and community partners, rather than playing a prominent role as a presenter or producer of arts and culture. This approach has led to the growth of cultural infrastructure in Oakland to be relatively low (such as venues, theatres, etc.) relative to other cities. For the City, the informal nature and grassroots growth of the sector made it clear that the most effective support they could give was focusing on the community’s creators, understanding what they need and the challenges they face, and to create an “aesthetic voice” for the city that builds its reputation.

The City’s Cultural Affairs Unit (housed in the Department of Economic and Workforce Development), is the lead on arts and culture initiatives in Oakland. The unit provides more than $900,000 in grants to support the arts annually, administers the City’s $1

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\(^{14}\) A very successful example of this grassroots drive is Oakland’s “Art Murmur”, an art walk that takes place on the first Friday of every month that started in 2005 when a small handful of galleries in Uptown started promoting a monthly gathering. The event has gained so much momentum that an estimated 20,000 people are participating each month, with people joining from throughout East Bay and San Francisco.

\(^{15}\) The median home value in Oakland rose by 48% between 1990 and 2000 and Oakland apartments experienced among the highest rental price hikes in the US.
million bond fund for public art, and manages a portfolio of special events (such as film production permitting, a walking tours program, and overseeing the creation of a Cultural Plan). The Unit’s budgets used to be much larger but have been scaled back due to Oakland’s difficulties bouncing back from the 2008 recession.

The City’s first funding policies and procedures were adopted in 1985, establishing the Cultural Funding Program (CFP). The CFP continues to be the main support mechanism for the sector, with the aims of:

- Providing financial support to Oakland-based artists and non-profit organizations (both operating and project based support)
- Infusing neighbourhoods with arts and cultural activities that increase exposure and respect for diverse cultural heritages and engage the community
- Supporting arts education activities in schools and among youth

The City is continually refining the program and is working to structure it to support organizations and projects that have the direct mandate to pursue initiatives that will develop the transformative potential of art throughout the city.

Key Takeaways

- The focus of the City on playing a strong facilitation role rather than presenter, producer or venue provider has been successful in building a vibrant, self-generating arts and culture community. This focus has meant directing resources to support a more distributed, grass-roots arts and culture sector. This ability to distribute funding throughout a variety of neighbourhoods has been an important aspect of arts and culture development rather than being centralized in one area.
- Proximity to the much larger and more expensive City of San Francisco allowed Oakland to attract a large number of artists and arts organizations looking for more affordable spaces where they can advance their work. In many cases occupying underutilized buildings have brought new value to these properties. This influx and the economic challenges facing the city encouraged ambition and initiative that catalyzed major changes within the community.

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16 Funded through a 1.5% allocation from all eligible City of Oakland capital improvement projects and eligible grant revenue
City of Surrey, British Columbia, Canada

Located 40 km’s south-east of Vancouver, the City of Surrey is the 12th largest city in Canada and the second largest in British Columbia. Surrey also has one of the highest levels of ethnocultural diversity in Canada and is one of country’s fastest-growing big cities.

For decades Surrey has had the reputation as a sprawling suburb of Vancouver plagued by gangs, drugs, and crime that made it an unattractive place for investment, business, or to raise a family. Over the past 15 years, however, the City has been actively working on changing that reputation towards one of sustainable and healthy urbanization.

The Story of Change

The year 2002 was a pivotal moment for arts and culture in Surrey as the City prepared to host the BC Festival of the Arts. In preparation for the festival, the City found it difficult to find arts and culture spaces to act as venues for the event, and needed to convert spaces throughout the city into venues (e.g. setting up a comedy cabaret in a hotel conference room and an art exhibition in an ice rink). These challenges in the context of a high-profile event raised the profile and awareness of arts and culture in the city and highlighted the need for more investment in arts and culture spaces and development. The arts and culture sector also began to lobby the City more for purpose built cultural facilities (rather than layering cultural facilities on top of recreation spaces which was the approach at the time).

In 2008, Surrey was designated a ‘Cultural Capital’ of Canada by the Department of Canadian Heritage, succeeding over other shortlisted candidates such as Quebec City. Surrey won because of the diversity and cross-cultural fusion that their bid presented, as well as the high-quality programming they were proposing to implement. The designation awarded $2 million to Surrey to invest in projects that celebrated diversity, as well as fostered respect and understanding among different cultures in the community. The City used that money to create six public art installations, launch the multicultural Fusion Festival (which has been a very successful event with an attendance of more than 90,000 people each year), and started the Civic Treasures Award Program to recognize civic leaders throughout the city. Being designated a Cultural Capital and the resulting arts and culture initiatives that followed are credited with being a large factor that increased the awareness of arts and culture in the city and built support on Council who continue to prioritize support for the sector.

Surrey also launched a new brand identity in 2008 in adopting a friendly and contemporary logo representing the energy, diversity, rural landscape, and urban vitality of Surrey. Along with the new tagline "The Future Lives Here," the City was taking active steps to change its reputation and position itself for long-term, sustainable growth.

Since 2008, Surrey has transformed itself from an ‘unfocused cluster of suburbs’ into one of British Columbia’s next great metropolitan centres. This change has been shaped by the City’s vision to transform the City Centre from a suburban centre into a walkable, high density, transit-oriented downtown comprised of distinct

Demographic Snapshot

- 517,887 people lived in Surrey (2016)
- Projected to grow by 55% (2016 to 2046)
- 41% of the population were born outside of Canada (2011)
- 30% of the population primarily speak a language other than English or French at home (2011)

neighbourhoods which are home to a diverse population. The City recognizes the important roles that arts and culture play in enhancing urbanization, especially in diverse and rapidly growing cities like itself. The City has committed to many arts and culture initiatives to help achieve this vision (as outlined in the section below), as well as a host of new housing and recreational developments to increase densification. A new economic development strategy also encouraged diversification. Together with a new sustainability charter these plans and initiatives are repositioning Surrey as a green city. The City also launched a progressive crime reduction strategy as part of its transformation.¹⁷

The City’s Role
The City of Surrey recognizes that a thriving arts and culture sector contribute to a high quality of life that helps attract the new residents and businesses required to drive its economic future. This thinking has helped drive new investment in cultural infrastructure by the City, including significant projects like the Newton Cultural Centre, the Surrey City Centre Library, an expansion of the Surrey Museum, and upgrades to conservation standards at the Surrey Art Gallery. It has also helped generate continued support for arts and culture programming (like the Fusion Festival, the International Children’s Festival, and the Vaisakhi Parade¹⁸), manage a public art program totalling $3.75 million (over 12 years), work to foster communications between cultural groups, and initiatives aimed at strengthening a sense of pride in the community.

Much of this vision and direction is enshrined in the City’s 2012 Cultural Plan (the City’s second cultural plan) which adopted the theme “Enhancing Urbanization through Arts and Heritage.” This Plan is seen as a milestone for Surrey, tying urbanization ambitions directly to arts and culture commitments. Also, an arts and heritage marketing program were created to support the Plan and to further raise the profile of arts and culture within Surrey.

Also emerging from the Cultural Plan was a Cultural Grants Program aimed at enhancing community involvement in arts and culture. The Grants Program is regarded as a very significant step by the City to support cultural organizations grow and increase their capacity.¹⁹ The Program has grown from a total budget of $75,000 in 2013 that funded 35 different groups, to a budget of $400,000 in 2017 with 68 groups receiving funding. This increase in the level of funding and the number of organizations receiving funds highlights the desire of the City to support both large and small budget events and organizations, as well as grow the number of arts and culture organizations in the city.

Another important initiative of the City is the creation of a ‘Cultural Corridor’ in the City Centre. This Corridor works to concentrate art facilities and cultural institutions to

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¹⁷ The City of Surrey was also named one of the Top 7 Intelligent Communities by the New York-based think tank Intelligent Community Forum in 2015 and 2016, recognized for its economic diversification strategy and partnership between its institutions of higher learning and local business.

¹⁸ The annual Vaisakhi Parade in Surrey is one of the largest Vaisakhi parades outside India, attracting over 100,000 participants.

¹⁹ The Program has three streams of funding: Capacity Building Grants, Project Grants, and Cultural Sustainability Grants
improve access and raise awareness for citizens, encourage collaboration among artistic groups and organizations, and create a hub of activity within the creative economy. The Cultural Corridor is intended to be a catalyst for change in Surrey, to help accelerate arts and culture development and transform the arts community from a ‘niche entertainment sector’ to an international tourist attraction, and to grow job-creator. The City is actively working to invigorate the Corridor with incentives for creating business in the area with the intent of incubating the creative sector while proposed light rail transit for the area.

Key Takeaways
- Surrey’s recognition as a Cultural Capital of Canada was firmly grounded in the strengths of the city’s ethnocultural diversity. Embracing this diversity as a critical stimulant and catalyst for creativity and artistic development was seen as a defining feature of the City’s bid and its creative community. Its success as a Cultural Capital then allowed the City to leverage new funding to grow the sector significantly.
- Linking arts and culture to sustainable urbanization and to attracting residents, business and investment were understood as central to fulfilling its vision for the city’s future economy. Arts and culture have and continue to play a vital role in the urbanization and invigoration of Surrey and have led to major capital and program investments that have done a great deal to increase the profile of the sector thereby making it more likely for the sector to attract support from other sources.

3.2 Best Practices

Eight best practices were identified to provide Brampton with insights into areas it would like to develop by describing innovative and successful initiatives being implemented in other jurisdictions. Each best practice begins with an introductory paragraph to explain and define what the context is and any trends associated with it. The best practice continues by describing a specific case study and concludes by highlighting how the best practice is relevant to Brampton.

It is important to note that the best practices vary in size and context and may not always be directly comparable with Brampton. However, the best practices highlight innovative and successful principles and practices in cities furthering arts and culture development with lessons that can be scaled and applied in Brampton.

The eight best practices are:
- Supporting cultural development in neighbourhoods
- Building collaboration between arts and culture stakeholders
- Supporting arts and culture entrepreneurs to invigorate under-utilized neighbourhoods/spaces
- Enhancing communications on arts and culture activities and opportunities
- Developing and formalizing cultural districts

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20 Based on input from the City’s project team, discussion topics from the Arts and Culture Panel Workshop, and background research findings
3.2.1 Supporting Cultural Development in Neighbourhoods

The primary focus of a majority of arts and culture planning has been in a community’s downtown areas. Arts and culture planning, however, is increasingly turning to “whole city” approaches and perspectives that call for a balancing of attention to downtowns and neighbourhoods throughout the community, as well as the examination of connections and interrelationships between different parts of the city.

A focus on neighbourhoods is an important contributor to supporting and showcasing the wide range of arts and culture talent and creativity in a community. This complete picture better supports a more diverse range of arts and culture activities and increases knowledge and connections among a more diverse constituency of cultural organizations, artists, and residents.

Coquitlam, British Columbia

The City of Coquitlam has introduced some strong initiatives within the past few years aimed at supporting more neighbourhood events and celebrations in the city. This focus on neighbourhoods stems from the City’s strategic goal to ‘Build Stronger Neighbourhoods’, as well as being one of the goals of the ‘Coquitlam 125’, a yearlong initiative in 2016 that celebrated 125 years of Coquitlam’s history and the community it has become.

Foremost among Coquitlam’s initiatives is its “Neighbourhood Nights” program (presented in partnership with FortisBC). Started in the summer of 2014, Neighbourhood Nights is a series of family-friendly get-togethers hosted in parks across the city. The event brings neighbourhoods together in a different park throughout the city each Thursday night in the summer to enjoy free snacks, arts and crafts, games and activities (City staff deliver free programming), visits by historical characters, and a video booth to record stories about Coquitlam. The program is mostly intended to give neighbours a chance to connect, have fun together, and strengthen neighbourhood relationships and safety. Since its introduction in 2014, the event has grown from five get-togethers to nine in 2015, to 12 in 2016. The event continues to build momentum and had more than 1,000 people attended events in 2015.

In addition to the Neighbourhood Nights programming, the City of Coquitlam has worked to encourage neighbourhoods to organize independently to increase the number of block parties. Launched in 2016 as part of its ‘Coquitlam 125’ celebrations, the City created the ‘125 Block Party Challenge’, which challenged Coquitlam residents and businesses to host 125 block parties throughout the year (which was

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achieved). This challenge was supported by City resources that made it easier to organize a block party, including elements such as:

- A $150.00 Block Party Grant
- The ability to request permission for a road closure to host a block party, with the City providing the required roadway barricades free-of-charge
- A free Special Event Liability Insurance coverage (if approved) for the block party

Relevance to Brampton

- Rotating regular events that prioritize new neighbourhoods each week offers an excellent opportunity to mobilize neighbourhoods to come together. Tying these events to arts and cultural activities also offers a valuable opportunity to draw out artists and artisans from across Brampton who might not otherwise be connected with the larger events that are hosted in the city.
- Ensuring that the major risks in hosting a block party are minimized is an important component in supporting neighbourhood groups to organize more events. This support can be done in very cost effective ways that do not require large amounts of funding.

3.2.2 Building Collaboration between Arts and Culture Stakeholders

The arts and culture sector in most communities in Canada tends to have high levels of fragmentation between disciplines and stakeholders. This fragmentation often leads to a 'silo effect' where stakeholders are working independently of each other, with little communication, collaboration, or partnerships.

To move the arts and culture sector forward in a community, it is critical for stakeholders to be able to work together to collaborate and coordinate their activities. Creating opportunities for ‘cross-fertilization’ and new platforms for these groups to come together is an important element in generating new ideas and initiatives, and supporting stakeholders to build on the work that others in the sector are already doing.

Orillia, Ontario

Through a variety of different cultural planning activities over the past decade, the City of Orillia established the Cultural Roundtable as a way to build collaboration not only among arts, culture, and heritage groups, but linking these groups to members of City Council, City staff, representatives from the business community, First Nations representation, and other interested community members. 22 The Roundtable is an ongoing working group that works continuously on creating and implementing a strategic vision and actions for advancing the arts, culture, and heritage in Orillia and mobilizing resources and support in the community for this activity.

By regularly bringing a diverse set of arts and culture stakeholders together with the specific mandate of mobilizing action, the Roundtable supports the arts, culture, and heritage sector by:

- Encouraging leadership and innovation
- Facilitating networking and information exchange among cultural groups and the larger community
- Enabling sector-led solutions to issues
- Serving as a sounding board for ideas and actions
- Developing a stronger relationship between the business and arts and culture sector, especially as it relates to strengthening cultural tourism

One way the Roundtable works is by convening regular issue-based forums to address pertinent issues that either need resolution or present an opportunity for advancing cultural development in the community. Since its creation, the Roundtable has convened a number of successful community forums on issues such as the designation of Orillia’s downtown as a historic district, a new public art policy, and a proposed new municipal cultural funding program (among others). In particular, the decision to designate the downtown area as a historic district has led to significant improvements and revitalization in the community’s quality of life and ability to attract visitors to the area.

Richmond Hill, Ontario

The City of Richmond Hill offers another successful example of how to break down silos in the arts and culture sector. Through the Mayor’s Cultural Leadership Council, the City hosts the annual events “Creativity Connected – Creative Industries Symposium”\(^\text{23}\) and the “Richmond Hill Cultural Summit”\(^\text{24}\). Through these events, the City has created opportunities for artists, creative industry professionals, cultural organizations, culture lovers, and the business community to come together to network and learn more about new developments and trends in the sector (with keynote addresses, themed seminar presentations, and exhibitor showcases).

Both events offer the opportunity to showcase the community’s creative talent and generate dialogue about needs and opportunities in the sector. The events also present the chance to celebrate accomplishments within the past year and introduce/share new cultural initiatives with stakeholders. Among these initiatives: the Cultural Summit has launched a Celebrated Stories initiative called “Cultural Icons” that featured interviews with three of Richmond Hill’s Cultural Icons; the launch of the Richmond Hill Culture Map; a short film series “Richmond Hill: Past, Present and Future”; and the Creativity Connected Awards to celebrate and award creativity and ideas in all forms. Both events have seen strong participation and have been operating successfully for multiple years. The Creative Industries Symposium is in its 7th year, and the Cultural Summit is in its 3rd year.


Relevance to Brampton

- Annual events designed to bring together arts and culture stakeholders and connect them to other interested groups in the city including the business community and the municipality offer an opportunity to build and maintain momentum within the sector and ensure that stakeholders have easily accessible forums to interact with each other.
- Using issue-based forums to explore solutions to specific issues or opportunities is an empowering platform from which to bring stakeholders together to direct change, mobilize resources, and generate buy-in for those changes.

3.2.3 Supporting Arts and Culture Entrepreneurs to Invigorate Under-Utilized Neighbourhoods/Spaces

Creative cultural industries are one of the fastest growing business sectors in many countries around the world. These industries include a range of creative enterprises and jobs in areas such as digital and interactive media, web design, sound recording, film and video, fashion design, performing arts, and visual arts and crafts (among others). The vast majority of creative cultural industries are small and medium-sized businesses with relatively low barriers to entry regarding front-end capital investment. As such they offer a source of employment in the community, especially among young people who may lack access to significant start-up costs necessary in other businesses.

Creating an environment where creative cultural industries are supported is an important element in growing arts and cultural capacity and momentum in a community, supporting quality of life, attracting and retaining talented and creative people, and creating a diversity of arts, culture, and entertainment opportunities and amenities.

Tacoma, Washington, USA

The City of Tacoma has a long history of incubating and launching creative cultural industries. With relatively affordable housing compared to nearby Seattle that has help to draw new residents and cultural professionals to the city and a reputation for the City being "pro-art" with generous funding, Tacoma continues to position itself as an arts and culture hub of North America.

A 2010 joint initiative of the City of Tacoma and the Tacoma-Pierce County Chamber of Commerce known as ‘Spaceworks,’ has been credited with increasing the number of creative cultural industry business in the city in recent years, as well as improving the vibrancy of the arts and culture sector in the city. The Spaceworks program is designed to give artists temporary studio space in hard to fill rental locations throughout the city and links them with business training and a rent-free incubation period for start-ups. The program has quickly become one of the more robust business training programs offered in the city, helping businesses become more sustainable, and catering to

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25 EY, “Cultural times: the first global map of cultural and creative industries”, December 2015
creative entrepreneurs who might not have any business knowledge, teaching them marketing, financial management, business planning, licensing and insurance, merchandizing, retailing, among others).

In its five years of operation, Spaceworks has assisted 39 new arts and creative culture businesses are leasing their own space in the city. The program has also supported more than 100 art installations in eight downtown spaces, and ten murals (all for an annual budget of $150,000 or less).26

**Relevance to Brampton**

- The Spaceworks program represents an innovative example of how a community can support its burgeoning arts and culture sector and creative cultural industries to create new jobs and businesses
- Tacoma is a good example of how being situated near a larger city facing issues associated with high levels of growth (such as housing affordability, congestion, quality of life), can attract new creative entrepreneurs looking for more freedom and flexibility in the place they live and work
- This is also a good example of an incentive structure that can help direct arts and culture businesses to certain areas of the city to help with intensification or the creation of an arts and culture district/hub

### 3.2.4 Enhancing Communications on Arts and Culture Activities and Opportunities

It has become increasingly imperative to organizations and municipalities to establish effective communications strategies to inform the community about local cultural amenities, activities, and opportunities. Effective communication has also been identified as a strategy for cultural groups and creative industries to gather support, build trust and establish a positive reputation with consumers.27 This includes showcasing and promoting arts and cultural opportunities in print media and online through cultural portals and social media and reducing barriers to accessing information.28 Online models of promotion and communication have become increasingly popular as residents and visitors increasingly search for information online. Cultural portals offer a one-stop shop for cultural information, assets, and activities within a community, helping to increase local and visitor awareness of cultural opportunities.

**Ottawa Valley Cultural Portal**

The Ottawa Valley Cultural Portal was established through a partnership between the City of Pembroke, the County of Renfrew, and the Ottawa Valley Tourist Association to support arts and culture in the region. The Portal is an online resource that provides access to cultural assets in the region through an interactive map, links to community

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27 Matthews, B. (N.A) Communicating with Stakeholders
calendars, and community stories. The interactive map helps residents and tourists locate and obtain directions to a broad range of cultural assets across the Ottawa Valley.  

Three committees of municipal, cultural, business and community representatives guided the development of a cultural mapping project which was the first step in developing the portal. The mapping project undertook a systematic collection of information on cultural resources across the Valley. The completion of cultural mapping also informed the development of cultural plans and policies in municipalities across the Ottawa Valley.

Relevance to Brampton

- The Portal acts as a one-stop-shop for arts and cultural information which facilitates access to information on cultural resources for residents and tourists. By establishing a single, online resource profiling arts and culture activities in the city, Brampton could raise awareness of the variety of arts and cultural opportunities for locals as well as residents. Increased awareness also means increased participation or attendance which can aid in boosting revenues for organizations or events.
- By linking to various local and regional events calendars, the Ottawa Valley Cultural Portal enables residents as well as visitors to easily search for arts and cultural events and festivities that are occurring on any given date well in advance of the actual event occurring. This assists residents and visitors to plan their participation in advance. It also helps to avoid scheduling conflicts between events in the community as activities are posted well in advance.

3.2.5 Developing and Formalizing Cultural Districts

Cultural districts are geographically defined areas which have an agglomeration of buildings or spaces dedicated to the creation as well as the preservation of culture (e.g. museums, libraries, galleries, performing arts spaces, cultural businesses).  

Most are planned and established through deliberate policies and investments, but others have emerged organically as, for example, artists locate in the area. A formally planned cultural district can provide an opportunity to establish well-defined goals, measures to track its success (including social as well as economic benefits), and success in partnership development.

Paducah, Kentucky, USA

Paducah, Kentucky is a very different community than Brampton but has had success in establishing a cultural district responsible for completely regenerating a community. Despite differences in size and context, Paducah offers lessons and strategies relevant to Brampton. The city has a long history of arts and culture, supported by a collection

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31 National Assembly of State Arts Agencies (n.d), “State Cultural District Programs”
of museums and socially inclusive art forms which foster relationships and connectivity. The community’s historic downtown and Lower Town Arts District are the heart of the City’s cultural scene. To designate the area as a Cultural District, Paducah undertook several steps, including:32

- Delineating borders and inventorying all assets, including businesses
- Assessing assets based on whether they add to the quality or character of the area
- Establishing a steering committee of residents, government, property owners, and non-profit stakeholders
- Branding and publicizing the district as an area for artists and cultural workers to live and work and for others to experience arts and culture
- Removing regulatory barriers to ensure that artists can live and work in the same building or space
- Seeking funding from a variety of sources including in-kind contributions, municipal budgets, fundraising, grants, and percent for art development contributions

The designation of the Cultural District was complemented by the ‘Artist Relocation Program,’ which encouraged artists to establish themselves within the Cultural District. This included promoting the mixed-use zoning in the District (allowing business and residential use to coexist), the City offering properties for rent at subsidized costs, and establishing a financing arrangement with the local bank to leverage $30 million to restore the Lower Town to support relocation.33

The Cultural District designation helped tremendously to revitalize the downtown area. It attracted the attention of the Paducah School of Art and Design (PSAD) which invested in a number major rehabilitation projects in the area and that now serves as an arts hub for Lower Town, the Cultural District, and the City as a whole that attracts over 500,000 people annually that come to visit and enjoy the area’s programming.34 35

London, Ontario

Efforts are currently underway in London, Ontario, to develop a Music, Entertainment and Cultural District, following a 2015 Council recommendation.36 The creation of this district not only supports the economic development of the City but also enhances its quality of life and liability. The project will include a review of current processes and possible amendments to a number of by-laws, including the zoning and noise by-laws.37 An internal stakeholder meeting, hosted by the Planning Department, was held in late 2015 and included staff from Planning, Parks and Recreation, the Culture Office

as well as representatives from the London Arts Council, Tourism London, and the Downtown London BIA. Additionally, the City has undertaken a comprehensive review of other Canadian and US municipalities’ experiences as well as surveys of small and large event organizers and citizens to gather and capture local feedback. The jurisdictional review examined by law and regulatory changes and the economic impact of establishing cultural districts.

Council saw the creation of the District as an opportunity for the municipality to draw performers and tourists to the City, helping to animate the area. The District is to include Budweiser Gardens, the Grant Theatre, Harris Park, numerous bars and eateries, and a range of streets and spaces to host festivals and celebrations. The District is also seen as an opportunity to attract tourists to the community, encourage the gathering of City residents, and support the local economy. The creation of the District is also seen as a space to test future events, including County Music Week, which will be the largest event in London.

Relevance to Brampton

- Both Paducah and London worked closely with residents, the arts community, and businesses to establish the Cultural Districts. This helped to create buy-in from a range of interests, further supporting the growth and success of the Districts. Combining this community buy-in with branding and zoning initiatives helped ensure the Cultural Districts’ long-term success.
- Concentrating arts and culture in the Cultural District through the use of complementary incentive programming and funding is an especially effective way to accelerate the cultural district goals. In particular, aligning other City incentive programming to the cultural district sends a signal to the community that the City is motivated and serious about transforming the area into an arts and culture hub, helping to also capture the attention of residents, visitors, and arts and culture organizations/institutions.
- Concentrating efforts in an area with existing cultural offerings will help position the District for greater success. By focusing not only on animating the area for residents but also on support local and regional events, London’s Music, Entertainment and Cultural District will be in a position to derive greater economic impact going forward.

3.2.6 Developing an Effective Cultural Leadership Governance Model

Cultural governance and leadership is a critical element in the success and growth of the arts and culture sector. Bringing together diverse stakeholders to guide the development of the sector and mobilize resources has taken many forms throughout Canada. Certain governance structures, like an Arts Council, have been widely adopted with varying degrees of long-term success.

38 London (2016), Music, Entertainment and Culture Districts Background Study Status Report
A best practice in supporting cultural leadership and governance is the creation of an arms-length, cross-sectoral agency or leadership council made up of municipal Council and staff as well as cultural, community and businesses representatives.39

Oshawa, Ontario

To support the implementation and rollout of ’Culture Counts: Oshawa’s Arts, Culture and Heritage Plan,’ a cross-sectoral Cultural Leadership Council was formed. Representatives include a broad cross-section of municipal, cultural, business, community, and educational interests, and work to: 40

- Align resources across the public, private and voluntary sectors to implement Culture Counts and ongoing cultural development in Oshawa
- Partner, with the City of Oshawa on the implementation of various actions in Culture Counts and to act as the lead and co-lead on specific strategies and action items
- Promote and educate the public in regards to the Cultural Plan
- Facilitate networking and information exchanges among cultural groups

Oshawa’s Cultural Leadership Council is made up of between 21 and 28 members including youth representatives (2 members), individual artists (2-4 members), cultural organizations (2-4 members), municipal staff (2 members), post-secondary educational institutions (3 members), as well as city-funded external agencies (5 members). Members are responsible for advocating for the recommendations in the Culture Counts Plan, soliciting and sharing feedback from the public on Cultural Leadership Council activities, and providing leadership and advice to City staff in their area of expertise.

Relevance to Brampton

- Cultural Leadership groups go beyond the advisory role that many communities already use through Committees. This expanded mandate gives members of the Council a direct stake in its success. The Council’s focus on implementation, in particular, offers a good opportunity to keep building or maintaining momentum gained during a cultural planning process (like the creation of a strategy) and encourages cultural initiatives to have more community buy-in and support
- Connecting government, business, cultural and community interests can also broaden the base of resources available to implement plans or undertake initiatives.

3.2.7 Increasing the Accessibility and Affordability of Cultural Spaces

As communities grow and gentrify, many artists and performers are pushed out of their communities as they can no longer afford to pay the increasing rents for their studio/performance spaces. This uprooting can severely change the nature of a neighbourhood and can often drive artists out of the city entirely. Creating deliberate approaches to keep artists in neighbourhoods helps to preserve the social and cultural fabric of the community and underscores the importance of having practical tools and resources available to help artists access and utilize affordable and diverse creative spaces. Addressing issues of affordable and accessible space should not be solved by government alone, with public-private partnerships playing an increasingly important role.

Oakland, California

As noted earlier, the City of Oakland has undergone tremendous change over the past decade as nearby San Francisco has become one of the most expensive cities in the world to live. Paradoxically Oakland’s housing and commercial space costs have escalated significantly as more people move to the community to escape high-priced San Francisco. Oakland now faces the challenge that artists and arts organizations are at serious risk of displacement.

To protect artists and reduce this displacement, the City of Oakland in 2016 announced a new joint program with funding from the Kenneth Rainin Foundation and the William and Flora Hewlett Foundation Community Arts Stabilization Trust (CAST). The program is called ‘Keeping Space – Oakland’ and aims to provide technical and financial assistance to arts and culture organizations that are seeking real estate expertise and funding for their space needs. This program will offer grants up to $75,000 to arts organizations that have been displaced to help them execute real estate transactions that result in permanently affordable space. As well, CAST has partnered with the Northern California Community Loan Fund (NCCLF) and real estate consulting experts at NCCLF will assist Oakland’s arts organizations in gaining the skills they need to navigate real estate projects, including negotiating protective lease terms and acquiring property.

Finally, the financial support from the William and Flora Hewlett Foundation will help seed a capital fund to allow CAST to launch a real estate acquisition program in Oakland to create permanently affordable, safe art spaces. The fund will be used to purchase real estate and lease these spaces at below market rates to Oakland’s artists and arts organizations.

Relevance to Brampton

- Public-private partnerships can play an important role in addressing issues of displacement and lack of affordable art and performance spaces. Supporting artists and arts organizations through a variety of channels, such as the acquisition, negotiation, funding, and access to long-term real estate solutions are all of critical importance in building and protecting the capacity of the sector.

3.2.8 Providing Funding and Support for the Arts and Culture Community

Municipalities play many roles in support of arts and cultural development. This support often is thought of in terms of financial support for the sector, through grants or funding programming. This role needs to be balanced against other equally important roles acting as facilitators and convenors, helping to build partnerships and collaboration, among others. Funding takes many different forms in Canadian cities. Two are cited here – Vancouver, British Columbia and Regina, Saskatchewan.

Vancouver, British Columbia

Vancouver is clearly at a very different stage in arts and cultural development than Brampton. However, looking long-term some lessons and insights can be useful. Every year, the City of Vancouver and the Vancouver Park Board award over $11 million to non-profit arts and culture organizations and artists through a variety of grant programs. The robust suite of programs offered by the City follows a key strategic direction outlined in the City’s Culture Plan to provide adaptable and sustainable support programs. What is unique about the variety of programs made available through the City of Vancouver is that it provides financial and non-financial support for the entire ecosystem of the arts and culture community.

The Cultural Grants Program funds non-profit arts and culture organizations to present a wide range of artistic and cultural activities. It does this through three categories of grants ensuring access to some level of funding to the maximum number of organizations

- **Project Grants** – Given to organizations that are creating, presenting, or sharing a one-time creative project or a time-limited series or season of artistic events
- **Annual Assistance Grants** – Helps to support the delivery of artistic programs and services, while strengthening the organizational infrastructure of organizations that are in a growth phase of development
- **Operating Grants** – Provides consistent and reliable support to organizations that are in a mature phase of development, which in turn are creating and running programs and services that sustain a dynamic arts community (i.e. are providing some level of support to other arts and culture organizations or individual artists)

Some of the other funding programs offered through the City of Vancouver include:

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42 City of Vancouver, arts and culture grants. [http://vancouver.ca/people-programs/arts-and-culture-grants.aspx](http://vancouver.ca/people-programs/arts-and-culture-grants.aspx)
- **Artists in Communities Program** – Establishes artist residencies each year in participating community centres to support artists working in neighbourhoods and encouraging a variety of interactions between artists and residents.

- **Artist Live-Work Studio Awards Program** – Provides Vancouver-based professional artists who have financial need with live-work or work-only artist studios that are low-cost or free for up to three years.

- **Permit Fee Assistance** – Financial assistance for permits fees to build, renovate, or adapt the use of performance and/or studio spaces.

- **Neighbourhood Matching Fund** – Supports neighbourhood-based groups that want to make creative improvements to local public lands.

- **Theatre Rental Grant Program** – Provides a non-cash subsidy to cultural non-profits to assist with the costs of renting space within one of the Vancouver Civic Theatres facilities.

The City’s investment in arts and culture has made a significant impact in the sector through supporting the development of new work and activities, and the employment of artists and performers. In 2015, the City’s investment resulted in close to 28,000 activities and artistic works, 12,000 participating artists, and full-time equivalent employment for over 1,100 people.⁴³

### Regina, Saskatchewan

To support arts and culture organizations, the City of Regina has developed two main funding grants. Funding is provided to organizations’ initiatives that support the City’s priorities related to culture including animating the city’s public space, improve awareness and access to arts and cultural activities, and preserve and converse Regina’s intangible cultural heritage.⁴⁴

The Community Partner Grant is provided to non-profit organizations, which play a strategic, unique and essential role to the City through a multi-year core funding agreements for core programming and operations.⁴⁵ Organizations include the Art Gallery of Regina, the MacKenzie Art Gallery, the Globe Theatre Society, and the Reginal Folk Festival. The New Initiative and Annual Activity Grant is available to non-profit organizations for new programs and projects, organizations development, capital initiatives, events, cultural spaces and series/seasons (e.g. educational series or performing arts season).⁴⁶ Funding for the New Initiative and Annual Activity Grant is available through three streams: Culture, Social Development, and Sport and Recreation. Organizations can apply for the minor funding grant, which provides funds up to $10,000, or the major funding grant, which provides funds up to $30,000. To be eligible for the grant, the organization’s initiative must be completed, with some exceptions for the major funding grant, within 12 months of the funding. Organizations

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⁴⁵ Regina (2017), Culture Grants

as eligible to receive top-up funding, if the City deems that the initiative provides a service above and beyond the City’s cultural priorities.

Through providing core funding for anchor institutions and grants for community organizations, Regina is in a better position to support the entire cultural ecosystem, thereby directly support the City’s own cultural goals and priorities as well as those of the local organizations.

**Relevance to Brampton**

- A wide range of tools and programs are needed to meet the diverse needs of the arts and cultural community. The combination of grant funding and in-kind contributions gives the ability to tailor the support provided to the ecosystem of stakeholders within the sector, encouraging growth at all levels.
- Providing funding to both anchor facilities and community organizations ensure that Regina’s culture organizations can receive the funding they require to support the City’s cultural priorities.
- Including possible top-up funding for community organizations who exceed the expectations connected to Regina’s cultural priorities provides an incentivise for continuous growth and achievement.
Strategic Implications
4 Strategic Implications

4.1 Recommendations

The Arts and Culture Research and Benchmarking Study has been undertaken to build a body of research and understanding to support the development of the City’s first Cultural Master Plan. The primary purpose of the recommendations that follow is to help position and prepare the City for the Cultural Master Plan process.

The recommendations are:

- **Prioritize the City’s arts and culture role as a facilitator, partner, and promoter.** Municipalities around the world are shifting their roles to increasingly focus on being facilitators, convenors, and builders of strong partnerships between stakeholder groups, businesses, and community leaders rather than focusing on being a ‘deliverer’ of programming. The success of this ‘lighter touch’ approach is centred on the role of government to create a self-generating arts and culture community where artists feel empowered to lead, and where government can broker partnerships to help build a long-term sustainability for the sector. The Cultural Services Unit as part of the Economic Development and Culture Division is positioned well to effectively administer this role of facilitator, partner, and promoter.

- **Continue with plans to create a Cultural Master Plan and develop clear terms of reference.** Have the Cultural Services Unit work directly with the arts and culture community through the development and approval of the Plan. The Plan should focus on (among other things) widespread engagement within and across the municipality, identifying the long-term vision for arts and culture, establishing strategic directions, and creating an implementation plan for cultural development in Brampton. As part of the Plan, the need for an arm’s length entity to direct the sector would be considered.

- **Develop a Steering Committee in advance of the Cultural Master Plan and ensure that there is broad community and stakeholder representation.** In some communities, this representative Steering Committee has evolved into a cross-sectoral leadership group to support the implementation of the Plan.

- **Create a clear and consistent definition of what the City of Brampton considers ‘arts and culture.’** Consider using the Cultural Resource Framework (presented earlier) as a base for considering the range of arts, culture and heritage disciplines or activities to be addressed by the Master Plan. Consult with other City departments to seek their input to this definition and to engage them in an early phase of the planning process.

- **Convene a cross-departmental meeting with department heads and senior staff** to review the findings from the Research and Benchmarking Study and contribute to building shared understanding across departments to assist in the
development and implementation of the Cultural Master Plan. Consider creating a senior staff working group to support and contribute to developing the Plan.

- Make the Research and Benchmarking Study report available as a public resource document at the outset of the Cultural Master Plan process – the document can begin to build a shared level of understanding across all stakeholders to raise the level of discussion and engagement in the planning process.

4.2 Key Performance Indicators

Key performance indicators (KPIs) are normally used to assess the success or failings of a particular program or initiative that could, for example, be recommended by a Cultural Master Plan. Because such a process has yet to be launched in Brampton, this section provides an introduction to some leading work in performance measures and indicators in the cultural sector.

Performance measures and indicators have been gaining greater attention in Canadian municipalities over the past decade. An important source of insight for the cultural sector is the Municipal Cultural Planning Indicators and Performance Measures Guidebook prepared in 2011 by the Canadian Urban Institute. The report sets out a wide range of indicators and performance measures as well as a process to identify and implement effective monitoring and evaluation systems. Five categories of indicators are provided addressing a range of community benefits or outcomes:

- Fostering Creativity
- Creating Wealth
- Creating Quality Places
- Strengthening Social Cohesion
- Organizational Change

The first step to take in developing a set of indicators is to decide what “story” the City wants to tell through its monitoring and evaluation. This “story” is generally tied to City plans and priorities. Once adopted, an early priority should be convening a meeting with City staff to determine the suite of indicators best suited to the City’s needs.

Once a suite of indicators has been selected, it is recommended the City work collaboratively with arts and culture leaders to monitor progress in the sector through a regular Report Card (it would be most effective to monitor progress on a completed Cultural Master Plan). The Report Card provides a means of updating Council, the cultural sector, and the wider community on progress in the sector (or on the implementation of a Culture Plan) as well as in profiling new cultural initiatives. The frequency of the Report Card should then be determined, with some municipalities producing annual reports and others reporting on a less frequent basis (such as every two years) to reduce the time and resources required.

A sample of performance indicators are presented below for consideration at the appropriate time by Brampton in defining what a thriving, successful arts and culture community looks like:
• Total expenditures on culture by the City (includes operating, grants, and capital expenditures)
• Number of cultural enterprises as a percentage of total businesses
• Number of people working in the cultural industries
• Number and distribution of cultural facilities and spaces
• Number of listed cultural heritage properties
• Number of annual or recurring cultural events
• Funds leveraged by municipal investment in culture grants (i.e. the increase in operating budgets of community cultural organizations that received grants from the City)
• Number of times cultural resources appear in plans and policies across City departments
• The number of cultural organizations and artists from Indigenous or diverse ethnocultural communities
• Number of temporary displays/initiatives utilizing empty storefronts
• Total number of volunteers and number of new volunteers recruited
• Number of new festivals or events launched
• Number of cultural tourism packages developed
• Number of tour operators adopting cultural tourism packages
• Number of business sponsorships secured towards cultural events and initiatives
• Number of collaborative programs or initiatives launched

This list should be refined to better reflect the arts and culture story the City of Brampton would like to build to track its success.