

Culture Plan for the

Creative City

CITY OF TORONTO

2003

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EXECUTIVE SUMMARY

In May 2000, Toronto City Council commissioned this Culture Plan to help guide the city's cultural development for the next 10 years. In April 2001, Council received the preliminary working document – *The Creative City: A Workprint* – as a discussion framework.¹ It called for Toronto to use its arts, culture and heritage assets to position itself as a Creative City, a global cultural capital. Council appreciated the growing understanding among economists that in addition to being fundamental to our quality of life, arts, culture and heritage are the vital centre of Toronto's expanding economy. *Culture Plan for the Creative City* was adopted by Toronto City Council at its meeting of June 24-26, 2003.

The Culture Plan recognizes that great cities of the world are all Creative Cities whose citizens work with ideas, are intensely mobile and insist on a high quality of life wherever they choose to live.² Such cities, and their citizens, have an overwhelming impact on the economies of their countries and compete with one another directly for trade, for investment and, most of all, for talent. Toronto is already a Creative City: its competitors are now such major metropolises as Chicago, Milan, Barcelona, Montreal and San Francisco. These are cities with similar profiles: great cultural diversity, high percentages of adults with post-secondary education and high proportions of economic activity in the knowledge industries.

Creative Cities are also cities that offer their residents a high quality of life, which Toronto residents define as essentially cultural: great arts and educational institutions, vibrant street life, ethno-cultural and intellectual diversity.³ Toronto residents' views are echoed by those who work with ideas elsewhere, by the kind of people Toronto wants to attract.

The Culture Plan demonstrates that Toronto's arts, culture and heritage assets are essential to Toronto's economic future as well as its quality of life, and that our competitors are already moving on these fronts. This plan outlines Toronto's strengths and weaknesses and proposes measures to enhance our assets and reverse our difficulties.

Culture is already a major economic engine. There are over 190,000 culture jobs in Toronto, and Toronto's cultural industries produce about \$9 billion of GDP each year.⁴ Toronto is the third-largest English-language theatre market in the world⁵ and number three in film and television production in North America.⁶ It is a live music hot spot and has a vibrant recording industry. Toronto is outstanding internationally in book publishing and book festivals, and its marquee institutions dedicated to art, opera, ballet and symphonic music are widely renowned. The City owns 30 per cent of Toronto's cultural facilities, has invested in many more and has great influence. It has the tools to shape Toronto's cultural life.

The Culture Plan also illustrates that the arts, given a chance, bring to Toronto much more than material rewards. They give a great city an image of its soul.

The Culture Plan sets out 63 recommendations which, together with smart partnerships with other levels of government and private sponsors, will allow Toronto to realize its potential as a Creative City – a city that residents are proud to call home, a city that attracts attention from around the world.

In May 2002, the federal and provincial governments announced pledges of \$233 million for seven major capital projects that are being dubbed Toronto's Cultural Renaissance.⁷ These projects have been augmented by the plans announced in April 2003 for a significant new home at King and John Streets for the Toronto International Film Festival.⁸ These icons of urban regeneration through culture can launch a cultural renewal of civic pride. By linking the seven major cultural institutions that extend along University Avenue into an Avenue of the Arts and by promoting 2006 as the Year of Creativity, Toronto can catch the wave created by these exciting major cultural projects. That wave will start to break in three years' time, but we have to get ready now.

The Culture Plan shows how we can make some bold moves:

- developing a spectacular Cultural Corridor, an Avenue of the Arts, along University Avenue, connecting the Cultural Renaissance projects from the new Opera House to the Royal Ontario Museum
- building a significant new cultural facility, a place where the whole, diverse history of Toronto can be told
- making the city more beautiful by committing one per cent of funding to public art in public and private developments
- preserving and promoting our most important heritage buildings
- increasing participation in cultural events by residents in all parts of the city.

Building the Creative City requires a great deal more than just money. But to succeed, we have to reinvest at a rate that will at least reverse what has become a marked decline. The financial squeeze brought on by the downloading of responsibilities from the provincial government, together with the City's dependence on the property tax, has had a large impact on Toronto's capacity to invest strategically in innovation and creativity.

The City's per capita contributions to arts, culture and heritage (including both operating and capital expenditures) amount to \$14.64, or about 6.5 adult subway fares. Our competitors spend us into the ground: Vancouver spends \$17.71, Chicago spends \$21.95, Montreal spends \$26.62 and San Francisco spends \$86.01.⁹ These competing cities have a host of financing tools available to them. Without access to alternative financing, Toronto is competing with its hands tied. To get back in the game, the Culture Plan recommends that Toronto should aim to match Montreal's spending level.

A spending increase of \$2 per capita each year for five years, in a city of 2.5 million people, will bring us to about \$25 per capita, in the ballpark with Chicago and Montreal today. By year five, with a budget raised by \$25 million, we can stabilize funding to our marquee cultural institutions, enhance support to our bedrock art groups and artists, and restore existing facilities. We can open up new possibilities and make Toronto competitive as an international cultural capital.

Each dollar invested (directly and indirectly) in cultural activities by the City generates 3.2 dollars in economic activity.¹⁰ So Toronto's additional investment of \$25 million in its cultural sector will generate \$80 million in new economic activity each year. But without new money in this system, what should be a virtuous circle between arts, culture, heritage and the economy will look more like a downward spiral. Either way, the impact in 10 years on Toronto's overall economy will be large.

The Culture Plan proposes various measures which could leverage the necessary funds to bring it to fruition. The City should advocate: to the provincial government, the need to allow a Visitor Levy and to create new Tax Incentive Zones; to the federal government, the need for income tax credits; and to both governments, the need to reinvest a portion of the PST and GST collected on tickets for "Places of Amusement" (such as sporting arenas, nightclubs and exhibitions). The Culture Plan also highlights measures that the City can invoke now under its own powers, including development projects that bring community benefits under section 37 of the *Planning Act*, sale of surplus properties, ticket surcharges and Community Improvement Plans. Such measures could raise millions for strategic investment in arts, culture and heritage.

Taken together, the recommendations in *Culture Plan for the Creative City* will put Toronto's cultural sector on fast forward, to the great benefit of the economy and quality of life of the city, the province and the country.

PRINCIPLES

City Council recognizes that culture plays an essential role in building and sustaining a diverse urban community that is socially and economically healthy.

The City's cultural programs will promote inclusivity and celebrate cultural diversity.

Toronto residents and visitors should have affordable and convenient opportunities to participate in the cultural life of the city.

City Council will play a leadership role to ensure that Toronto has a vibrant, active and strong cultural life.

A PLAN FOR ALL SEASONS

On January 1, 1998, Metropolitan Toronto, Toronto, York, Etobicoke, East York, North York and Scarborough merged. With 2.5 million people under one government (a constituency larger than Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland combined), Toronto moved into the ranks of world cities.

In a globalized world, great metropolises are the major engines of economic growth. Cities and the intense, layered experiences they offer are magnets. Toronto's economy produces more than 20 per cent of the gross domestic product in Ontario.¹¹ Much of that wealth is generated by people who work with ideas, and studies have shown that such people prefer to live and work where they find a vibrant cultural scene.¹² In fact, Toronto's culture is the dynamo that turns the biggest economic motor in the country.

Thirty years ago, during one of Toronto's most dynamic eras in urban thinking, City officials and citizens strove to keep Toronto's downtown core human-scaled and livable.¹³ They created an Official Plan designed to avert the hollowing out of the centre that had left wastelands in the hearts of major American cities. It was almost unimaginable then that Toronto's cultural life would become vital to the whole country's economy, and that culture would come to mean more than ballet, opera and theatre.

In those days the city's population included large minorities from central and southern Europe. Now Torontonians come from every continent, pouring out their hopes and dreams and creative energies in over 100 languages.¹⁴ Toronto has transformed itself from a provincial capital into one of the most cosmopolitan cities in the world.

In November 2002, Council adopted a new Official Plan setting the rules for growth and development for the next 30 years.¹⁵ The new Official Plan focusses on how Toronto will cope with the thousands of newcomers who will arrive here during the next few decades. This influx of people from other places will push us to the forefront of global cities, which is where the wealth of the future will be made.

The Official Plan makes clear that the arts, culture and heritage will play much more than supporting roles in Toronto's intensification. In fact, Toronto's arts, culture and heritage will help to attract the educated, mobile newcomers we want, keep our best and brightest at home and make our economy among the strongest anywhere. Arts, culture and heritage will be the future Toronto's heart and soul.

IMAGINING THE CREATIVE CITY

In February 2000, Council directed the new Culture Division to draft a Culture Plan to guide Toronto's cultural development over the next 10 years. Staff were asked to make this Culture Plan consistent with Council's Strategic Plan, its Economic Development Strategy and the new Official Plan. Council set out two key goals for the Culture Plan: to position Toronto as an international cultural capital, and to define culture's role at the centre of the economic and social development of the city.

Council appointed a Steering Committee made up of City Councillors and eminent persons knowledgeable about arts, culture and heritage to guide and observe the work (see Appendix I).

After a period of research, staff produced a discussion framework in the form of a report, *The Creative City: A Workprint*, which was submitted to City Council in April 2001. The Culture Division held four public meetings across the city and organized 17 focus groups composed of various stakeholders. Over 700 people attended these meetings. (See Appendixes II and III.) The result was this *Culture Plan for the Creative City*, which was adopted by Toronto City Council at its meeting of June 24-26, 2003.

There was remarkable agreement on the overarching story: Toronto is on the verge of a major change in its status in a globalized world. Toronto is already one of the most culturally open, best educated communities on the planet: approximately 44 per cent of our adult population has completed post-secondary education.¹⁶ This combination of high educational attainment and great ethno-cultural diversity is unique in the world. Our cultural sector has grown up as our population has changed: it now provides more than 190,000 jobs in this city, employing 14 per cent of the city's work force.¹⁷ Toronto's cultural industries, such as film and television production, animation, publishing, music recording and advertising, add about \$9 billion a year to the country's gross domestic product.¹⁸ More than 35 per cent of all the cultural workers in Ontario live in Toronto.¹⁹ In other words, we have already taken major steps toward becoming the kind of place we want to be.

And what is that? A Creative City. As our consultations and research confirmed repeatedly, Creative Cities drive the world's economy. Creative Cities are dense urban centres whose economies are dominated by ideas, and by people who bring new ideas to life. We used to think of London, New York, Paris, Rome and San Francisco as places that existed in another realm from Toronto. But now Toronto is much like these cities we once envied. These cities work with their minds. Their populations display a potent mix of high education and cultural diversity. But none of them can claim the combination of high educational and diversity levels of Torontonians.

It used to be that only cities in the same region battled one another for economic dominance, trying to lure away one another's heavy industry and corporate head offices for companies providing services like banking and insurance. Now the

playing field stretches from Europe to Asia, from Seoul to London, and the competition is more often over people than over companies.

Talented people are the true capital of all Creative Cities. Once upon a time, most Torontonians laboured with their hands; now more than 36 per cent of Toronto workers earn their living in knowledge-intensive industries like film and television, publishing, information technology, biomedical research, education and new media.²⁰ In fact, Toronto's biomedical research sector is the biggest in North America.²¹

Toronto is the third-largest English-language theatre market in the world, after London and New York.²² Because of the efforts of great producers like Mirvish Productions and hundreds of non-profit theatres where performers, playwrights, directors, choreographers, designers and crews make their magic, almost two million adults a year go to the theatre.²³ Toronto is third in North America in film and television production.²⁴ With 160 clubs showcasing DJs, musicians and comedians, rising stars heard all over the world, and our strength in live theatre, Toronto's music, comedy and theatre scene is certainly among the best in North America.

We go to movies, zoos and museums in great numbers, even larger crowds than those attending professional sports events.²⁵ Over the years, we have flocked in the hundreds of thousands to enjoy a book festival called Word on the Street (over 150,000 came in 2001 alone²⁶). In 2002, the Toronto International Film Festival injected \$67 million into the local economy.²⁷

There is a kind of ecology that connects non-profit and commercial arts and culture: non-profits train and feed the talent that then moves on to the commercial sector, but many talented people shuttle back and forth between the two sectors throughout their careers. If Toronto takes the right steps, the percentage of our work force dealing with ideas will increase in the next 20 years, just as many of our traditional industries are fading away.

The American economist Richard Florida and his colleagues have found a correlation between a city's creative sphere and its economic competitiveness; they call it the Creativity Index. Cities that offer a high quality of life and accommodate diversity enjoy the greatest success in attracting talent and holding on to it, as well as seeing the greatest growth of their technology sectors.²⁸ A recent study prepared by Florida, Meric Gertler and others for the Ontario Ministry of Enterprise, Opportunity and Innovation confirms that vibrant and diverse Canadian cities attract knowledge workers more easily than cities with a different profile.²⁹ The study concludes that arts and culture, ethnic diversity and cultural openness act as magnets to draw high-technology industries and spur economic growth. In sum: a lively culture and a lively economy are an equation.

But we are also experiencing growing pains. Our capacity to benefit from our treasured culture is inhibited by our inability to raise enough money to keep our internationally renowned cultural institutions afloat. We can be very proud of what we have

achieved, but we must be very smart if we are going to keep growing. Our competitors are snapping at our heels. They outspend and outmarket us. Our competitors have poured investment into their cultural sectors and are telling everyone who'll listen to drop on by. Travellers who might have come here to see what Toronto could offer are going to competitor cities which have stepped up the pace.³⁰ All that we have invested in creating our great cultural institutions, as good as any in the world, hangs in the balance.

In a globalized world, only cities with a strong and particular sense of place will stand out and succeed. Our cultural heritage and our physical heritage create our sense of place. It is no surprise that quality of life is the primary concern of Torontonians, but it is interesting that seven out of 11 indicators of quality of life identified by Toronto residents concern arts, culture and heritage.³¹ What Torontonians want for themselves and their children are diversity of cultural and artistic opportunities; top cultural services and public institutions; a place at the leading edge in the world of ideas; rich neighbourhood life; interesting and vital streets and public spaces; and inspiring buildings.³²

It is no coincidence that this same concern with quality of life, and similar ideas about what it consists of, can be found everywhere among members of what some scholars now call the "global creative class," the people in every country who live from their knowledge, the very people we want to attract.³³ In other words, in order to keep our best at home and entice their counterparts from around the world to visit or move right in, we must become more intensely Toronto and less like everywhere else.

We know that our cultural diversity is our great strength. We know that culture enriches the day-to-day quality of life of our residents and plays a critical role in the look and feel of the city. We also recognize that whatever plan we devise, it must first support and enhance the working lives of the creative individuals who are the heart of Toronto's cultural experience.

We have many tools to work with. The City government is an important player in Toronto's cultural life. The City has major physical assets, it initiates many programs and it can influence a great many more. The City's support for cultural events and organizations often gives courage to others to join in: every dollar in City grants is more than matched by other levels of government and private donors.³⁴ The City makes grants to artists and arts organizations, owns the buildings used by many non-profit cultural institutions and supports many more. The City sets the rules for how public spaces may be used, has a large collection of public art and artifacts and has preserved neighbourhoods and marked out districts that reflect our past.

Toronto has ghostly layers of history and prehistory beneath its streets waiting to be rediscovered, and stories to tell that are utterly unique: it also has the means to make them known. Taken all together, Toronto has remarkable powers to bring the Creative City into glittering focus.

DRIVING FORWARD

Toronto nurtures its creative scenes in many ways. The City makes certain that important cultural issues are recognized and discussed; the City organizes public forums for people to meet and share ideas; the City provides vital support to cultural industries through the Toronto Film and Television Office, the Liberty Village New Media Centre and the City of Toronto Book Awards. The Culture Division works with the newly created Tourism Division to make certain that Toronto's cultural marquee events are presented to the world as Toronto's best calling cards. The City markets the civic identity that all our arts and cultural institutions can use to their advantage. In other words, the City advocates on behalf of art and artists: most of all, the City helps make the buzz.

Such advocacy is in everybody's interest. Toronto's cultural community has earned its way, bringing billions of dollars and 190,000 jobs into Toronto's economy over the years.³⁵ But other cities are getting more aggressive and strategic in trying to lure our cultural workers away, and they are doing a better job than Toronto of selling themselves as the place to be. A recent Statistics Canada survey has shown that 56 per cent of American adult travellers included a cultural component on their most recent trip.³⁶ But they are not coming here: one study by a major bank has shown that Toronto's cultural offerings are seen by many as "stale and tired." This May 2002 report showed that Toronto is the only major city in North America to experience a decline in tourism since 1996.³⁷ Another study estimates that Toronto has lost about \$750 million a year in tourist spending that went elsewhere.³⁸

Marketing is a form of advocacy we can't afford to let slide. Other Canadian cities have done a much better job of blowing their own horns. Vancouver, with a much smaller population, spends \$10.1 million a year; Montreal spends \$17.8 million. Toronto spends only \$9.3 million a year on tourism marketing.³⁹

The Culture Division's consultations for this plan (see Appendix II) raised three important themes for future advocacy that could help enhance our competitive position as a Creative City over the next decade.

CULTURAL RENAISSANCE

In May 2002, the federal and provincial governments announced substantial capital pledges to the Canadian Opera Company (so it can have a permanent home); the National Ballet School (so it can graduate from its cramped quarters); the Royal Ontario Museum (so it can build an architecturally daring extension); the Art Gallery of Ontario (so it can build a magnificent new wing); Roy Thomson Hall (to help with renovations); and the Royal Conservatory of Music and the Gardiner Museum of Ceramic Art (for expansion). In total, the federal and provincial governments have offered \$233 million

to these major Toronto cultural institutions.⁴⁰ This is wonderful news, amplified by the plans announced in April 2003 for a significant new home at King and John Streets for the world-famous Toronto International Film Festival.⁴¹ These projects are being dubbed Toronto's Cultural Renaissance, and they have the potential to brilliantly transform this city.

These ambitious projects will create a vibrant arts and culture district that will help build civic pride. Seven of these institutions – the Royal Ontario Museum, the Royal Conservatory of Music, the Gardiner Museum, the Art Gallery of Ontario, Roy Thomson Hall, the new Opera House and the Film Festival – are located from Bloor Street to King Street, along University Avenue or close by it. This spectacular boulevard of creativity, which will include the new biomedical facilities for the University of Toronto, can be marketed as an entity, an Avenue of the Arts. In order to catch the wave of the Cultural Renaissance, expected to break in three years' time, 2006 should be declared the Year of Creativity.

INTEGRATING DIVERSITY

Planners in most major cities have figured out that cultural and ethnic diversity is required for success in a global economy. Cultural and ethnic diversity have become the top selling points in many cities' marketing plans. New York, Chicago, San Francisco, Montreal, even London – each of these trumpets that it is the most diverse city in the world. As of 2001, 51 per cent of Torontonians were immigrants.⁴² Toronto can easily lay claim to being one of the most diverse cities anywhere in the world. But we do have work to do to make certain that newcomers are integrated into the whole fabric of the city's cultural life.

By focussing on cultural diversity as a theme for advocacy, by reminding cultural institutions and partner governments to welcome newcomers, Council can help solve two problems at once. Through the City's presence on non-profit boards and through its multiyear contracts with major performing arts organizations, the City can help introduce Toronto's successful new communities to Toronto's internationally known cultural organizations. In other words, the City can use the process of building capacity to find new volunteers and audiences and to rapidly weave immigrants into the community.

ATTRACTING YOUTH

There are half a million people in Toronto under the age of 20.⁴³ They are the artists and audiences of the future. The City should develop their leadership skills and eliminate barriers. Although City-run programs are not expensive, they are not free. A family outing to a major institution such as the Royal Ontario Museum, the Art Gallery of Ontario or the National Ballet is very expensive for a family with a moderate income. The City should advocate that the price of admission to our

cultural venues not become an unscalable brick wall, keeping young people out. The biggest untapped audience for Toronto culture lives among the 6.7 million people of the Golden Horseshoe.⁴⁴ By advocating the cause of opening doors to youth, the City will greatly enhance the future audience for arts and culture.

RECOMMENDATIONS

- 1) The Culture Division and the Tourism Division will promote Toronto's culture scene locally, nationally and internationally. The uniqueness of our diverse arts scene and the huge, largely untapped tourism marketing potential of Toronto's live music and theatre scene will be a focus of Toronto's destination marketing strategy.
- 2) The City will work with community partners to catch the wave created by the Cultural Renaissance capital projects. Council will build on this opportunity by declaring 2006 the Year of Creativity and establishing a special fund to develop and promote this unique opportunity for marketing Toronto and building civic pride.
- 3) The Culture Division will develop a Creative City Revolving Loan program to provide seed funding for new cultural offerings of sufficient scale to attract cultural tourists to Toronto.
- 4) The Culture Division, in conjunction with the Economic Development Division, will review the feasibility of establishing a Cultural Industries Development Service to provide startup assistance and industry networking opportunities.
- 5) The Culture Division, in conjunction with the Economic Development Division, will set up an annual Cultural Industries Career Forum for youth in partnership with universities, colleges and training institutions.
- 6) The Culture Division will facilitate Creative Youth Internships in local and international cultural enterprises.
- 7) The Culture Division will establish a Youth Passport system, allowing free or low-cost admission to cultural events for people under 20.
- 8) The Culture Division will work with the Poet Laureate to implement the Naming Project to honour notable artists, thinkers and important historical figures by naming streets, parks and public buildings.
- 9) Council will encourage the provincial and federal governments to sustain a vibrant cultural community through appropriate levels of investment in the arts and culture. The Province of Ontario will be encouraged to restore arts funding through the Ontario Arts Council to 1994 levels.

THE CITY'S PORTFOLIO

TAKING STOCK

The Culture Division commissioned a cultural facilities review, out of which emerged a database of all known cultural operations in the city, from the tiniest community hall to the grandest stage. The resulting Cultural Facilities Database describes more than 750 art galleries, museums, libraries, community centres, assembly and concert halls, school auditoriums and churches, either publicly or privately owned.⁴⁵ Arts and Heritage Districts such as Old Town, Yorkville, Harbourfront and the Beaches are also listed, along with the locations of our major festivals and street fairs. A second database records all public artworks.

These databases are not perfect snapshots of cultural Toronto. For instance, they record nothing completed after the last entry date, June 2002. They don't capture Toronto's various shifting arts scenes, like the subway musicians and buskers who beat out the passionate rhythms of our streets, nor do they list many of the clubs that house our live music scene.

Still, the information recorded, when laid out over city and demographic maps, allows the Culture Division to analyze Toronto's condition in ways never possible before. Combining a facilities map with demographic maps allows staff to see where resources are most needed and where public and private assets might be more advantageously linked.

A closer look at the downtown core is also revealing. One can almost see the footpaths arising from the constant flow of people between institutions that draw similar audiences. The Culture Division wants to connect these dots for tourists, newcomers and even long-time Toronto residents who want to know what Toronto's cultural community has to offer. These pathways are the city's emerging Cultural Corridors. They should be marked and signed, to direct cultural tourists and Toronto residents from all parts of the city to venues where they might never otherwise find themselves.

These databases and cultural maps will allow City staff, Council, residents and private developers to see at a glance where things can be improved. Decision-makers will be able to relate the city's cultural needs to every development plan. No other city has created a cultural planning tool quite like this.

In other words, Toronto now has a road map for the Creative City.

ASSET RICH, CASH POOR

As *Workprint* and the Cultural Facilities Database attest, Toronto is asset rich but cash poor. The City owns museums, cultural centres, heritage sites and theatres, but the budget for programs, maintenance, state-of-good-repair work, marketing and purchasing artworks and historic artifacts has not grown with the economy.

While 70 per cent of Toronto's cultural facilities are independently owned,⁴⁶ the City has also invested in many of them for years through its grants to the non-profit cultural sector. Because of cutbacks by all levels of government, grants to non-profit organizations have shrunk. In fact, in 2002, the City's contribution to its major arts institutions was 35 per cent smaller in real dollars than in 1990, even though the economy of the Toronto region grew by about 40 per cent in those 12 years.⁴⁷

The facilities the City owns directly or has invested in – by way of direct grants, tax exemptions, below-market rents for City-owned facilities or development agreements – are generally in poor physical condition. Casa Loma, a landmark heritage building, is in desperate need of repair if it is to remain open. The 31 cultural facilities that the Culture Division cares for have a state-of-good-repair backlog of \$35.7 million.⁴⁸ At the current rate of investment, it will take many years to complete this work. The non-profit facilities that the City has supported directly and indirectly for many years also have a huge backlog of deferred maintenance. Cultural facilities used by small and medium-sized non-profit theatre groups need approximately \$20 million to reach a state of good repair.⁴⁹ Over the past 10 years of budget cutting, Toronto has been forced repeatedly to choose between encouraging the artists of the future and maintaining our heritage.

No wise government should choose between past and future. Instead, the City must find the means to reinvest in cultural infrastructure and get creative about money.

RECOMMENDATIONS

- 10) The City will develop partnerships with the private and non-profit sectors and with other levels of government to foster culture through renovated, expanded and new cultural facilities.
- 11) The Culture Division will implement Council's policy to provide the arts and culture community with access to City-owned facilities and properties, including surplus properties, for use as venues, in education and training programs and as studio, rehearsal, storage and administrative space.
- 12) The Culture Division will direct lease income from the heritage buildings in its portfolio to the restoration of City-owned heritage buildings.

- 13) The City will use the Cultural Facilities Database to identify potential public benefits through the development review process and to help implement Council's policy, adopted in the Official Plan, to create Arts Districts and Cultural Corridors that can draw visitors and revitalize communities.

- 14) The Culture Division will work with Urban Development Services to identify potential cultural developments in the formation of Community Improvement Plans, Avenue Studies and campaigns that implement the new Official Plan.

PUBLIC ART:

THE PEOPLE'S TREASURES

Toronto owns 195 works of public art, which can be defined as art that is in the public realm.⁵⁰ These works include the Canadian Volunteers War Memorial (1870), the Flatiron Building Mural (1980), *Ode to the Sun* (1994), *One Hundred Links Equals One Chain* (1998) and *The Third Garden* (2001). Public art has many functions: it commemorates specific acts and historical figures, gives certain corridors and places in the city their character and beauty, and is crucial to a Creative City.

University Avenue will be at the centre of Toronto's Cultural Renaissance through magnificent new and expanded cultural facilities. The avenue can be easily transformed into a Cultural Corridor, in part because of the works of public art set along the median and its creative centres of biomedical research. It would become an Avenue of the Arts.

Public art can be playful landscape installations made to delight passers-by, such as the Toronto Music Garden, an oasis of music and movement in the heart of the urban waterfront. Public art can also be works commissioned by developers as part of agreements to give something back to the city. Public artworks can stir controversy and imagination; they can be aural as well as visual; they can be functional as well as inspirational. They can be landmarks, fountains or squares and still be works of art. Whether they are small neighbourhood pleasures or large icons, they can make Toronto known worldwide.

Public art programs have long been centrepieces of development and revitalization in the cities with which we now compete, such as San Francisco, Chicago and New York. All these cities require that one to two per cent of civic capital budgets be used for public art installations.⁵¹

The City's new Official Plan recommends that major municipal capital projects dedicate one per cent of their budgets to public art.⁵² This policy, adopted by Council in November 2002, has not yet become standard operating practice. The Culture Division will need to work with all relevant City departments, agencies, boards and commissions on the integration of public art in capital projects. Before amalgamation, a similar policy resulted in major public art projects at locations that include the

National Trade Centre, Courthouse Square, the Spadina LRT, the Humber River Pedestrian/Cycle Bridge and the Sheppard Line stations.

Council has appointed a citizen body called the Art Committee for Public Places to provide expert guidance to the City on developing and promoting the public art collection.

RECOMMENDATIONS

15) The City will transform University Avenue into an Avenue of the Arts to celebrate and promote its new and expanded cultural facilities, works of public art and creative centres of biomedical discovery.

16) As part of the development of the Avenue of the Arts, the Culture Division will commission at least one major public artwork honouring Toronto's Aboriginal roots.

17) The City will encourage public art initiatives on its property and that of its agencies, boards and commissions.

18) The Culture Division will develop a Public Art Master Plan to lay out priorities for the location of new works of public art.

19) The Culture Division will work with all relevant City departments, agencies, boards and commissions to implement Council's policy dedicating one per cent of the capital budget of all major municipal buildings and structures, including agency, board and commission buildings and structures, to public art.

20) The Culture Division will work with community organizations across the city to create public art projects that celebrate Toronto's rich diversity of cultural life.

21) The Culture Division, in conjunction with Urban Development Services and the Public Art Commission, and working through the development review process, will encourage the allocation of one per cent for public art in the budgets of all significant private-sector developments across the city. The City Planning Division, in conjunction with the Culture Division, will develop objective criteria for defining "significant" within this context; any additional levies will be subject to proper consultation with affected parties.

22) The Culture Division will promote the Toronto Public Art Reserve Fund and solicit tax-deductible gifts and contributions from developers to implement the Public Art Master Plan. Council, through the Planning and Transportation Committee, will develop criteria for eliciting contributions to the Public Art Master Plan in a comprehensive, co-ordinated manner.

- 23) The Culture Division will expand the scope of the Public Art program to allow for the creation of new works in a variety of art forms, including the Poet Laureate program.
- 24) The Culture Division will assist Urban Development Services in holding the City's Urban Design Awards regularly to recognize exceptional new architecture and design.
- 25) The Culture Division, together with Urban Development Services, will encourage design competitions for important municipal and other public buildings and projects.

MUSEUMS:

THE FUTURE OF HISTORY

The inspired exploration and display of our history will help distinguish Toronto from any other city in the world. Our stories, well told, will intrigue and entertain residents and entice visitors. There are 55 public and privately owned historic museums in Toronto, 10 of which are owned and operated by the City.⁵³ The City's museums are repositories of our oldest cultural memories and play a significant role in telling Toronto's story.

The City-owned historic site museums contain collections of art, architecture and artifacts reflecting the 11,000-year span of human occupation of the Toronto region. City staff research and interpret these collections, unearthing themes that have current resonance, providing the basis for exhibitions and educational programs, circulating ideas about city-building and diversity. Along with our libraries and archives, these museums can articulate the pivotal moments in our history.

The basic task for the City's museums is to tell Toronto's stories in all their complexity. The City has done a good job presenting the Toronto of the 19th century, but many new communities arrived in the 20th. These communities are rightly determined to see their journeys and their contributions reflected in Toronto's museum exhibits and programs. The Culture Division has already developed innovative, award-winning and collaborative programs to help diverse communities explore and present their stories. These sorts of programs have the power to bring our museums to life, but with our current resources, they can be presented only if some existing museum programs are cut. Our budget has not kept pace with growth. Ten years ago, the old City of Toronto, which had five museums, had an artifact acquisition budget of \$40,000 a year. Now, with 10 museums, the budget for acquisitions is nil.

Current museum sites contain archaeological, natural and cultural assets that the City has never been able to afford to exploit. Fort York is a good example. It is a national historic site located almost in the centre of our modern downtown, yet it is barely visible. Toronto is immensely fortunate to have its founding landscapes and architecture preserved at Fort York, but the site needs to be irrevocably protected from encroachment and its historic and archaeological boundaries set out so they can be preserved in perpetuity. Fort York also needs significant investment if its possibilities are to be realized.

If Toronto is to become a major Creative City, we have to get strategic about exploiting the huge potential of our historic resources. Museums' future initiatives should have community and tourism development goals. They will be created in collaboration with community or tourism partners. Doors Open Toronto, a program operated by the Culture Division, is a fine example of how the City plans to operate in the next 10 years. With the help of corporate and community partners, about 100 private and public heritage and architecturally significant buildings, including City museums, open their doors on the last weekend in May. In 2002, more than 136,000 Torontonians walked in.⁵⁴ Museum attendance skyrockets during Doors Open Toronto, reaching levels approximately five times higher than usual.

But the public's fascination with Toronto's history can't be served only one weekend a year. The city also needs a compelling permanent showroom, a signature structure where major exhibitions of international stature can be mounted and marketed, where residents and visitors can learn how Toronto evolved into one of the most creative cities in the world. If the City tells it, they will come. If the City doesn't tell it, no one else will.

RECOMMENDATIONS

- 26) The Culture Division will develop initiatives to address the gaps in the history it presents, especially to tell the stories of First Nations communities and of the diverse groups who arrived in Toronto during the 20th century, and will work with First Nations communities to explore the creation of an Aboriginal Cultural Centre.
- 27) The Culture Division will explore the creation of a significant new cultural facility, a place where the whole Toronto story can be told, which will complement and revitalize the City's existing museum infrastructure.
- 28) The Culture Division will work with the Tourism Division to develop a tourism strategy maximizing the potential of City-owned museums and programs such as Doors Open.
- 29) The Culture Division will develop a dynamic museum marketing strategy that includes distinctive products reflective of Toronto's history.
- 30) The Culture Division will work with libraries and City archives to establish tools for lifelong learning such as oral history projects, research workshops and resources such as the Bibliography of Toronto.

- 31) The Culture Division will further develop the Virtual Museum to increase public access to the entire museum artifact collection as well as to showcase Web-based exhibits.

- 32) The Culture Division will develop, with partners, a strategy to fund the artifact acquisition budget for its museums.

HERITAGE:

THAT NEW HARMONY

No two cities look alike and no city looks as it once did. The size and shape of buildings, the forms of the landscape, the artful design of gardens — all change with time and tastes. Most of us take comfort from urban landscapes that are always familiar yet always changing, and from our local neighbourhoods, which are subtly different from year to year yet are still home.

Healthy cities find the right balance between creation and destruction, between change and stability. That's why heritage preservation is identified by Torontonians as a significant factor in the quality of city life. Every preserved structure is a slice of an era: each is full of stories that can be unearthed and retold. Seeking out such stories is how we locate ourselves in our own time. The desire to learn new stories also drives cultural tourists to travel, to experience someone else's past, to slip on someone else's style. Selective, insightful heritage preservation is therefore central to Toronto's development as a Creative City.

As the Official Plan points out, heritage conservation is also a wise municipal investment: heritage restoration work sets off much higher job and investment economic multipliers than new construction, and heritage sites are a draw for tourism and the film industry.⁵⁵ Heritage conservation not only makes our older neighbourhoods even more attractive, it also increases their desirability and value.⁵⁶

The City began its Inventory of Heritage Properties in 1973, before there was an *Ontario Heritage Act* to give guidance and authority to municipalities seeking to conserve their pasts. This inventory is the chief method we have for calling attention to properties of architectural and historic merit in the City. It includes listings, designations and easement agreements and defines several districts as worthy of preservation as a whole. It now includes over 6,000 individual sites and seven districts within the amalgamated city.⁵⁷

The new amalgamated city has not been systematically surveyed for heritage landscapes and properties, and the current inventory is a patchwork of smaller regional surveys. Many buildings, landscapes and neighbourhoods created in the past 60

years have not been evaluated or included. The City should develop consistent city-wide, priority-ranked criteria for the inventory and should survey the whole amalgamated city.

The federal government has launched an ambitious Historic Places Initiative. This program recognizes that of the 1.7 million pre-1920s buildings in Canada, only 1.2 per cent have been designated as historic places.⁵⁸ It also recognizes the lack of coordination with other levels of government in the creation of shared criteria. The federal government is creating a National Register of Historic Places along with standards and guidelines for conservation. It is also working out a certification process to tie new federal income tax incentives to heritage preservation.

In order for owners of heritage properties in Toronto to qualify for federal income tax breaks under this initiative, the City will have to make its criteria mesh with the federal government's. The Culture Division is working with the federal government to develop criteria and will promote the national guidelines and standards.

The Official Plan identifies as an important objective the preservation of neighbourhoods with a high concentration of heritage resources. It also recommends the protection of cultural landscapes and notes that heritage landscapes and cemeteries will be protected and preserved. One means of achieving heritage preservation objectives for large areas with significant heritage value is through the designation of Heritage Conservation Districts.

The Official Plan also identifies the need for financial incentives for heritage preservation. Incentives are necessary in part because the chief legal tool for heritage preservation in the City, the *Ontario Heritage Act*, has significant failings. While the province is examining the act, financial incentives are the most important tool the City has.

Provincial legislation permits municipalities to establish sales tax reduction and property tax rebate programs to promote heritage preservation.⁵⁹ Because of resource and legislative constraints, the City has been unable to implement such programs. The City currently relies on the Toronto Heritage Grant program to promote heritage conservation. Initiated in 1986, this program provides matching funds to owners of designated properties to assist them with eligible conservation projects. Unfortunately the funding for this program has not kept pace with City growth. Annual spending is limited to the interest earned on a modest reserve fund. In 2002, this amounted to about \$54,000.⁶⁰ This amount of money does not come close to what other Canadian cities spend on heritage preservation. In 2002, Victoria, with about 20 per cent of Toronto's population, awarded \$287,000 in heritage preservation grants.⁶¹

Heritage buildings and landscapes are the physical foundation of the Creative City. The more we intelligently preserve them, the greater sense we will have that Toronto is not like any other place in the world.

RECOMMENDATIONS

- 33) The Culture Division will work with the heritage community to develop a City of Toronto Heritage Management Plan.
- 34) The Culture Division will develop an Archaeological Master Plan that will identify all areas of the city that have potential archaeological value.
- 35) The Culture Division will survey the whole amalgamated city in order to expand its Inventory of Heritage Properties and will develop city-wide criteria for priority listing and designation of heritage properties. It will conduct at least one Heritage Conservation District study each year in order to implement Council's policy, set out in the Official Plan, of conserving heritage resources and establishing such districts.
- 36) The City will work with other levels of government to implement tax incentive programs using mutually agreed standards, guidelines and procedures for evaluation; and to remove legislative and regulatory barriers to the preservation and retention of the city's history and culture.
- 37) The Toronto Heritage Grant program will be increased to create a financial incentive for heritage preservation by providing property owners with financial assistance to offset the additional cost of doing appropriate heritage conservation work.
- 38) The Culture Division will promote awareness in the public and private sectors of the value of heritage resources and the economic virtues of preservation and adaptive reuse.

COMMUNITY ARTS:

FOR THE PEOPLE, OF THE PEOPLE, BY THE PEOPLE

Creative Cities are driven by people with ideas. They draw in talented people and hold on to those they nurture.

Community arts programs pull the old, the young, the rich and the poor, old-timers and newcomers into the life of the city. Community arts programs develop healthy communities, encourage artistic growth in both emerging and established artists, contribute to the economy, promote inclusion and social equity, promote healthy social change and help create the audiences of the future.

Dramatic demographic changes are transforming Toronto. Toronto's immigrants make the city's average age – a median of 36.2 years – much younger than the average for Ontario or Canada.⁶² About 38 per cent of Toronto's children are members of

low-income families. Studies have shown that poor children are at risk and that community arts programs can greatly help them.⁶³ But cuts to arts education programs in our schools have greatly diminished opportunities for young people to explore their creativity and participate in one of the key sectors related to future job growth.

Seniors now make up 13 per cent of Toronto's population, but in 30 years, as the baby boomers age, 25 per cent of city residents will be seniors.⁶⁴ They are a diverse group with income levels at both high and low ends of the scale. Studies have shown that seniors who take part in community arts activities benefit from a sense of belonging.⁶⁵

Community arts programs also make a large contribution to Toronto's civic peace and are an important building block of healthy and cohesive communities. Over the next 30 years, waves of newcomers will move to Toronto. But Toronto's community arts organizations are currently challenged by a lack of affordable venues. This shortage is largely due to cutbacks in government funding in education and the resultant hike in fees charged by school boards for the use of space in public schools. The City has fewer spaces to lease to groups, and its fees have also risen. In addition, the City's resources are spread thinly and unevenly.

Local Arts Service Organizations (LASOs) receive grants from the City and other organizations to provide community arts programs and to support the activities of arts groups. In 2002, LASOs received \$305,000 from the City.⁶⁶ But some groups and communities are not being served by these organizations, and needs are unmet in various parts of the city among children, youth at risk, disadvantaged groups, seniors and First Nations.

Toronto has some great community arts programs. The list includes Art Starts Neighbourhood Cultural Centre; Creative Spirit Art Centre; Famous People Players, the internationally famous theatre company working with actors who are intellectually challenged; and 4Unity, Beat the Street and Sketch, which involve homeless street youth. Toronto's diverse cultural communities celebrate their unique identities through community festivals like Black History Month, First Nations Awareness Day, Pride Week, Fiesta Corso Italia, Asian Heritage Month and Ya Hala Festival. Harbourfront showcases a mosaic of Toronto's world music, dance and craft traditions from all over the globe. The annual Caribana festival is a major cultural event and promotes Toronto's uniqueness to the world. All these programs forge links among professional artists in the community and connect diverse community groups.

Chicago provides an example of an excellent community arts program, Gallery 37, which has served as a model for 15 other American cities, as well as London and Birmingham in the United Kingdom and Adelaide in Australia. This program links youth with professional artists, providing both apprenticeship and employment opportunities. Started in 1991 in a vacant downtown city block (Block 37) by the Chicago Department of Cultural Affairs, the program employed 260 youth who demonstrated talent or interest in art along with 52 professional artists. Over the years, the program has expanded into other parts of the city; it currently serves over 4,200 youth each year.⁶⁷

These communities and projects are prototypes of the sort of partnerships the Culture Division needs to develop in order to build a vital community, the starting point for any Creative City.

RECOMMENDATIONS

- 39) The Culture Division and its partners will promote inclusivity and celebrate cultural diversity by providing a range of accessible cultural programs and opportunities.
- 40) The Culture Division will establish a community cultural reference group that includes youth, seniors, First Nations and diverse communities. It will link with existing City initiatives such as the Youth Cabinet.
- 41) The Culture Division will partner with Parks and Recreation, Library Services, the Toronto District School Board, City-funded arts organizations and others to increase opportunities for free or low-cost participation in arts and culture programs and events for children, youth, seniors and other underserved populations.
- 42) The City will provide leadership development and recognition opportunities for community arts practitioners and youth.
- 43) The Culture Division will develop a strategy to help LASOs (Local Arts Service Organizations) provide services to a broader range of communities and arts groups in every part of the city.

INVESTING IN THE FUTURE

Governments can't make the cultural life of a city, but they can influence the climate that enhances it. It all comes down to capacity, and capacity is mainly a product of money – which is spent on talent, capital, operations and marketing. The City of Toronto's primary method for influencing the cultural climate is through grants. The City gave \$4.4 million in 2002 to five Local Arts Services Organizations, the Canadian Opera Company, the National Ballet of Canada, the National Ballet School, the Art Gallery of Ontario, the Toronto Symphony Orchestra, Caribana and a program for the state of good repair of non-profit cultural facilities.⁶⁸ Through the Toronto Arts Council, which makes grants on behalf of the City on an arm's-length basis, Toronto also gave \$8.7 million to 200 artists and 445 arts and culture organizations in 2002.⁶⁹

This level of investment sounds generous and far-sighted until it is put in the context of the previous decade. Despite Council's strategic decision, since amalgamation, to maintain grant levels, the City's contribution to the arts had already dropped markedly in the previous decade. Since 1990, the economy of the Toronto region grew by 40 per cent while the City's contributions to our marquee organizations fell by almost the same amount.⁷⁰

The City was not alone in reducing its contributions to arts groups: all across the country, the picture of government cutbacks is the same. According to Statistics Canada, government support for 625 performing arts organizations dropped over the 1990s by 13 per cent.⁷¹ Government funds accounted for 36 per cent of these organizations' revenues in 1992, but only 30 per cent by 1999.⁷² The three major performing arts organizations in Toronto (the Canadian Opera Company, the National Ballet of Canada and the Toronto Symphony Orchestra) fared even worse: their percentage of revenues supplied by governments dropped to 25 per cent of total revenues by 2001.⁷³

For the rest of the arts sector, the situation is just as bad. A decade of government cutbacks has left the sector with accumulated deficits and a severe shortage of working capital. The Toronto Arts Council estimates that total operating revenues of Toronto's non-profits are \$45 million less than they should be to operate effectively.⁷⁴

Private-sector contributions did not fill the gaps. The opera, the ballet and the symphony carried accumulated deficits of \$12 million in 2001, equal to 23 per cent of their total operating budgets.⁷⁵

In 2001, the accumulated impact of years of underfunding forced the Toronto Symphony Orchestra into a cash and leadership crisis. The symphony avoided insolvency through the generous agreement of the musicians to take a cut in fees, the financial support of the community, and a cash advance from the Toronto Symphony Foundation with the backing of various levels of government, all of which allowed the TSO to restructure its affairs.

Smaller arts organizations are in trouble as well. These are the incubators for talented artists who hone their skills and take them into large commercial theatres and the film and television industries. Most organizations coped with governmental cutbacks by slashing their operational spending, maintenance and marketing, which made it harder to find new donors and increase revenues from the gate.

While Canada's economy boomed, Toronto's arts venues went into a tailspin. *Workprint* referred to this downturn as "the cost of cutting."⁷⁶

In September 2001, the Canada Council for the Arts published a study showing that all of the large arts organizations in the country are under significant financial pressures and that their capacity to raise funds has reached a plateau.⁷⁷

In addition, Toronto's large cultural organizations are now in fierce competition to find matching funds from private donors to complete the necessary funding for the Cultural Renaissance projects for which the federal and provincial governments have pledged \$233 million.⁷⁸ Over the next five years, half the lifetime of this Culture Plan, they will make massive fundraising efforts to find \$470 million, their combined shares of these projects, while even more money will be needed to support expanded operations.⁷⁹

RECOMMENDATIONS

- 44) The City will recognize the vital role played by non-profit arts groups in the social and economic life of Toronto and reinvest in the arts and culture sector.
- 45) The City will restore funding within five years to the Major Cultural Organizations (the Art Gallery of Ontario, the Canadian Opera Company, the National Ballet of Canada, the National Ballet School and the Toronto Symphony Orchestra) to at least the level of 1990, adjusted for inflation; and will give proportionate funding to the Gardiner Museum of Ceramic Art.
- 46) The City will increase arts grants through the Toronto Arts Council by at least 25 per cent within five years.
- 47) The Culture Division will work with the Local Arts Service Organizations to review service gaps and determine levels of funding.
- 48) The City will maintain the Cultural Facilities Capital Grants program for at least five years.
- 49) The City will create a grants program to foster cultural diversity and social inclusion.
- 50) The City will support the newly formed Creative Trust, established to develop a Working Capital for the Arts Fund, and make a contribution in partnership with other levels of government and the private sector.
- 51) The Culture Division will review funding for arts service organizations which serve the professional non-profit arts community on a sectoral basis (such as the Toronto Theatre Alliance), to ensure their viable operations.

FINANCING GROWTH

In order to leverage Toronto's advantages (our educated population, our diversity, the strength of our creative sector, our civility), we have to find at least enough money to reverse what has become a marked decline. When we compare what Toronto spends with what our competition spends, our competition is spending us into the ground.

Toronto spends less per capita each year on arts, culture and heritage than the value of seven adult subway fares. Toronto spends \$14.64 per capita (for operating and capital expenditures combined). Vancouver, which has a population of only

573,500, spends \$17.71 per person – 1.2 times as much as Toronto, with 2.5 million people. Montreal spends almost twice as much as Toronto, at \$26.62 (for operating expenditures alone). San Francisco spends nearly six times more per capita supporting arts and culture.⁸⁰ (See Appendix IV.)

Chicago spends \$21.85 per person each year on operations alone, which is almost double Toronto's \$12.19. New York, even after the terrible events of September 11, 2001, and recent budget cuts, will spend almost \$119 million US on operation and facility support in 2003, and is committed to a four-year capital strategy for cultural facility enhancement of over \$529 million US.⁸¹

Some might say that New York is so big that Toronto can't possibly be a competitor. But in the exploding growth area of film and television production, we are number three in North America. Currently Toronto's film and television business is a \$1.16-billion industry, and more than 28,000 Torontonians are employed there.⁸² Toronto should be planning how to become number one (and worrying about what happens to the city's economy if we drop down to number four or five).

Why are our competitors so much better at funding arts and culture than Toronto?

In Canada, cities are constitutionally the creatures of the provinces and are dependent on their property tax bases to generate funds. Their provincial governments have to give them legislative permission to levy any other kind of tax. Most analysts agree that Canada's big cities are too big and too complex to get by on property tax alone.⁸³

Our American competitors get billions in grants for transportation and infrastructure improvements from their national governments, whereas in Canada, city governments actually pay GST to the federal government on their operations. In general, American cities also have more legislative room to maneuver than their Canadian counterparts. San Francisco, for example, gets most of its cultural support money from a hotel/motel tax it levies. It also has a Voluntary Arts Contribution Fund that allows property taxpayers to add a contribution of \$7.50 or more to their tax bills to benefit the arts. The fund, which generates over \$150,000 annually, supports capital improvements for arts organizations with budgets smaller than \$1.5 million.⁸⁴

American cities have also been very innovative in creating many flexible methods to raise money for arts, culture and heritage. They use enterprise zones, tax credits, community regeneration grants, tax-exempt municipal bonds, agency borrowing and loan guarantees.

But even in the legislatively constrained Canadian context, Toronto has fallen behind. Some provincial governments have seen the value of letting their major cities raise money in innovative ways. British Columbia recognizes that Vancouver tourism is vital for the provincial economy and that culture attracts tourists; Quebec understands the same about Montreal.

Vancouver and Montreal both raise extra funds for cultural tourism promotion through a hotel room levy. Montreal has a \$2-a-day room tax, and Vancouver has a two per cent hotel room tax.⁸⁵

Toronto is almost alone in being restricted to a minuscule portion of property tax to fund its cultural assets. But it doesn't have to be this way. The City can be more creative in using the powers it has already.

SOURCES OF REVENUE

In order to bridge the funding gap noted in this plan, without placing an undue burden on the city's residents in the form of higher property taxes, several alternative funding sources could be employed. Some are currently available to the City, while others would require legislative changes by the Province.

Section 37 of the *Planning Act* allows the City to grant a height or density increase for new developments. In return, Toronto gets community benefits in capital facilities or cash contributions. Community benefits include non-profit arts and cultural facilities, public art, conservation of heritage resources and streetscape improvements.

Sale of surplus properties has been approved under a policy adopted by Council in May 2002.⁸⁶ Under this policy, net proceeds from the sale of certain properties are deposited in departmental reserve funds. The policy covers the sale of cultural facilities and the sale of the assets of cultural agencies, boards and commissions that cease to exist. Funds from these sales should be deposited into a Cultural Facilities Reserve Fund for the development and repair of cultural facilities.

Ticket surcharges have been used by the Hummingbird Centre, the St. Lawrence Centre and the Toronto Centre for the Arts to raise funds that are held in reserve to pay for capital repairs. This practice could be used at other cultural facilities owned by the City to gather funds to keep these buildings in a state of good repair.

Hotel occupancy levies are used by major American cities to support culture and tourism development. The current hotel tax in Ontario is 12 per cent (seven per cent GST and five per cent PST). A three per cent Visitor Levy would yield about \$24 million a year. The Province would have to approve such a levy. After a Visitor Levy is in place, the City could direct its current funding to support cultural tourism product development.

The *Development Charges Act* allows the City to collect development charges on new developments in order to meet growth-related capital infrastructure requirements. Eligible services for which charges may be levied are roads, sanitary sewerage, waterworks, firefighting, libraries, parks and recreation, transit and development-related studies. Currently development charges may not be levied or used to develop or expand cultural facilities. A strong argument could be made

that growth does create the need for cultural facilities, in the same way that other soft services such as recreation facilities and libraries are needed. The Province would have to amend the *Development Charges Act* to allow development charges to be used for cultural facilities.

The provincial and federal governments raise substantial revenue through the retail sales tax and the goods and services tax collected from admissions to “Places of Amusement” (such as sporting arenas, nightclubs and exhibitions) in Toronto. A portion of these funds could be reinvested in cultural development in Toronto.

The implementation of the measures described above would bring millions of dollars into the arts, culture and heritage sector and advance the building of the Creative City.

DEVELOPMENT INCENTIVES

Several incentive programs could foster opportunities for the location of new or expanded cultural facilities. Some incentives are currently available to the City, while others would require legislative changes by the Province.

Community Improvement Plans (CIPs), as envisioned in the new Official Plan, enable municipalities to stimulate redevelopment efforts in specific geographic areas using various financial incentive tools.⁸⁷ The Official Plan also notes the importance of promoting cultural development in reinvestment and regeneration areas covered by Community Improvement Plans. Cultural facilities locating in CIP project areas could be eligible for financial incentive tools including:

- loans or grants for façade improvements
- loans or grants and tax assistance for the clean-up of contaminated sites, and
- waiver of fees for development applications, building and demolition permits and development charges.

Tax Incentive Zone pilot projects were announced by the Province in August 2002. Municipalities can enter a competition to be included in a Tax Incentive Zone. Employers within these zones may earn tax credits or rebates. Developed in the United Kingdom in the 1980s, the zones are now used by 41 American states. Prince Edward Island has two tax-free zones, Newfoundland has a tax-free program and Quebec has a 10-year tax holiday scheme for large-job creation.⁸⁸

City and federal governments could also create incentives in such zones. City incentives could include property tax relief, a streamlined planning process and relief from development charges for cultural developments in cultural areas.

RECOMMENDATIONS

- 52) The Culture Division will work with Urban Development Services to realize community cultural benefits under section 37 of the Planning Act.
- 53) The City will deposit the proceeds from the sale of surplus heritage buildings or cultural facilities into a Cultural Facilities Reserve Fund for the development and repair of cultural facilities.
- 54) The Culture Division will develop a plan to establish a surcharge for ticketed events at City-owned and other City-supported cultural facilities, where market conditions allow. The proceeds from any surcharge will be held in facility-specific reserve funds to support capital repairs.
- 55) The City will advocate to the Province the creation of a Visitor Levy to fund tourism marketing, and the City will direct its current funding to support cultural tourism product development once the Visitor Levy is in place.
- 56) The City will advocate to the Province the inclusion of development charges for growth-related cultural facilities under the Development Charges Act.
- 57) The City will advocate to the Province the diversion to the City of a portion of the retail sales tax for five years. Two percentage points of the PST on admissions over \$4.00, out of the 10 percent normally collected from Places of Amusement in Toronto, will be put toward cultural development.
- 58) The City will advocate to the federal government the diversion to the City of a portion of the goods and services tax for five years. Half the GST currently collected on admissions to Places of Amusement in Toronto will be put toward cultural development.
- 59) The City will promote the location of cultural facilities within Community Improvement Plan areas, thus gaining eligibility and applicability for various incentive-based programs for appropriate cultural development projects.
- 60) The City will work with the Province to create new cultural Tax Incentive Zones to encourage cultural industries and clusters of complementary cultural businesses, including small and medium-sized enterprises.
- 61) The City will join the Canada Council for the Arts in its advocacy to the federal government to provide better income tax incentives to individuals who make financial donations in support of culture.

RAISING THE BAR

Council directed the Culture Division to create a Culture Plan that would position Toronto as an international cultural capital and enhance the role of culture in the economy and social life of the city. The Culture Division's consultations and staff research have indicated that in order to bring the Creative City into focus, Toronto must reinvest.

The City's current per capita investment in arts, culture and heritage for both operating and capital expenditures is \$14.64, lagging seriously behind the investment of our major competitors like Chicago and Montreal and even of smaller centres such as Vancouver. Toronto cannot perform effectively unless it at least draws even with its key competitors.

Experience has shown that every dollar the City invests in its own cultural programs generates a combined direct and indirect economic impact of \$2.20. In addition, every new dollar invested by the City in arts and culture grants will leverage approximately \$4 in funding from other sources.⁸⁹

Toronto could reach the range of Montreal's spending – \$26.62 per capita – by increasing investment by \$10 per capita. This increased investment could be phased in at \$2 per capita each year over five years. By year five, Toronto's annual investment in culture would be \$25 million more than the base level of 2002.

With these funds the City could:

- improve the health of existing facilities and organizations
- expand the network of cultural facilities
- create new programs in museums and art centres
- provide grants to increase the number of arts activities in the city, and
- create major events targeted at the cultural tourism market.

This level of investment would begin to fuel necessary growth in the cultural sector, improve the health and vitality of our community and position Toronto as a leading Creative City.

RECOMMENDATION

- 62) Council will set its target for cultural investment to reach about \$25 per capita within five years.

MEASUREMENTS

Measuring the success of this Culture Plan is like measuring the efficiency of any other realm of government. The Culture Division can report to Council on a regular basis to benchmark the health of the Creative City.

RECOMMENDATION

- 63) The Culture Division will report to Council every two years on:
- (a) per capita investment in culture, comparing Toronto with selected other cities
 - (b) funds leveraged by increased City investment in arts and culture grants
 - (c) the number of culture sector jobs in Toronto
 - (d) the impact of the culture sector in Toronto on GDP
 - (e) -Toronto's ranking on the Creativity Index developed by Richard Florida, as compared with other major North American cities
 - (f) the number of and attendance at City-funded cultural events
 - (g) the number of and attendance at City-funded cultural programs for youth
 - (h) the number of new arts organizations funded
 - (i) the number of designated and listed heritage properties
 - (j) the number of location permits issued for film and television productions, and
 - (k) the number of visitors to Toronto.

CONCLUSION

Arts, culture and heritage have a pivotal role to play in the success of this city. All the great cities of the future will be Creative Cities, cities that live off ideas and knowledge. A healthy cultural life and a healthy economy are already an equation: quality of life is the primary concern of Toronto's citizens, and arts, culture and heritage enrich our quality of life as well as our pocketbooks.

The City has choices to make that will define Toronto's place in a globalized world. Toronto is poised to join the leading rank of global cities, where competition is fierce and the rules of the game are in flux.

This Culture Plan will guide our development as a Creative City over the next 10 years. It was developed through careful research and consultations with stakeholders and many interested citizens. The Culture Division believes that the Culture Plan can steer Toronto toward glorious opportunities. It focusses on who we are and what we want to be, and it provides practical suggestions for how to get there. This plan calls for reinvestment, integration of diverse communities, openness to youth and invitations to the rest of the world to share our feast. Most of all, it calls on the City to advocate on behalf of inspiration, beauty, ideas and dreams.

APPENDIX I

Culture Plan Steering Committee

Councillor Mike Feldman, Co-Chair

Councillor Denzil Minnan-Wong, Co-Chair

Councillor Raymond Cho

Councillor Betty Disero

Councillor John Filion

Councillor Anne Johnston

Councillor Howard Moscoe

Councillor Joe Pantalone

Councillor Jane Pitfield

Councillor David Soknacki

Dr. Richard Alway, President, University of St. Michael's College

Wayne Clarkson, Executive Director, Canadian Film Centre

Anne Collins, Vice President, Random House of Canada Ltd.

David Mirvish, President, Mirvish Productions

Rod Phillips, President, Warren Shepell Consultants

Nalini Stewart, Board Member, Canada Council for the Arts

Veronica Tennant, O.C.

APPENDIX II

Consultations

Public input into the Culture Plan was invited through public meetings, stakeholder focus groups and submissions of letters and e-mails. The following meetings were held.

Name	Date	Location	Participants
Public Consultation – North	June 5/01	Toronto Centre for the Arts	52
Public Consultation – South	June 6/01	St. Lawrence Centre for the Arts	148
Public Consultation – West	June 19/01	Montgomery’s Inn	92
Public Consultation – East	June 21/01	Scarborough Civic Centre	69
Community Arts Focus Group – West	Oct. 17/01	Montgomery’s Inn	16
Community Arts Focus Group – East	Oct. 18/01	Birkdale Community Centre	15
Community Arts Focus Group – Central	Oct. 24/01	Native Canadian Centre	21
Community Art Funders Focus Group	Oct. 11/01	City Hall	13
Cultural Development Focus Group	Oct. 9/01	City Hall	8
Cultural Marketing Focus Group	June 8/01	City Hall	16
Educators Focus Group	Oct. 10/01	City Hall	17
Facilities Focus Group	May 3/01	City Hall and Metro Hall	11
	June 14/01		
	Sept. 26/01		
Heritage Preservation Focus Group	July 24/01	Metro Hall	26
Museums Focus Group	June 27/01	Metro Hall	36

Reference Group	May 30/01	City Hall	11
	Oct. 30/01		
Toronto Community Arts Alliance Focus Group	June 25/01	Metro Hall	15
Youth Focus Group	Nov. 1/01	Metro Hall	50
Cultural Industries Round Table	Feb. 20/02	St. Lawrence Hall	20
Music Promoter/Producer Meeting	May 14/02	Metro Hall	7
Young Adult Programmer Meeting	May 9/02	City Hall	7
Culture Plan Stakeholder Workshops	Jan. 29/03	Metro Hall	71
	Jan. 30/03		
	Feb. 3/03		
		Total: 721	

APPENDIX III

Stakeholders

We would like to thank everyone who contributed to our stakeholder and focus group discussions. Here are some of the people who helped us to create this plan for Toronto's future.

APPENDIX III

Stakeholders

We would like to thank everyone who contributed to our stakeholder and focus group discussions. Here are some of the people who helped us to create this plan for Toronto's future.

Cecilia Aces, Independent

Libby Adams, Independent

Frank Adare, Independent

Faduma Ahmed Alim, Link Program

Paul Ainslie, Office of Councillor David Soknacki

James Aldridge, Ticket King

Lillian Allen, Independent

Francisco Alvarez, Royal Ontario Museum

Julia Ames, Artist

David Anderson, Clay and Paper Theatre

Ellen Anderson, Creative Spirit Art Centre

Derek Andrew, Harbourfront Centre

Robert Anneli Jaeggin, Independent

Emmanuel Antui, Independent

Sonia Arab, CBC Radio

Ian Archer, Chair, Scarborough Historical Museum

Mary Louise Ashbourne, Chair, Humber York Preservation Panel

Sunna-Alalah Atherley, Independent

Cindy Babyn, Department of Canadian Heritage

Greg Baeker, Arts and Cultural Planning

David Baile, Opera Atelier

Maxine Bailey, Toronto International Film Festival Group

Paul Bain, City of Toronto, City Planning

Mary Balfour, Independent

Ulana Baluk, Mississauga Arts Centre

Lillias Bargery, Scarborough Gardens and Horticultural Society

Janis Barlow, Janis Barlow and Associates

George Beal, Chair, Historic Fort York

Jane Beecroft, CHP

Antoine Belaeiff, Independent

Carolyn Bell Farrell, Senior Curator, Koffler Gallery

Flavio Belli, Carrier Gallery/Rogers TV

Beth Benson, Waterfront Regeneration Trust

Christine Benson, Independent

Joan Berry, Independent

Rob Berry, City of Toronto, Tourism Development

Gary Berssenbrugge, WWD

Karl Beveridge, Ontario Federation of Labour

Susy Bleasby, Independent

Michel Blondeau, Independent

Alan Blum, Culture of Cities Project

Jean Blundell, Independent

Brian Boigon, Think Think Think

Cathy Bolan, Department of Canadian Heritage

Elaine Bomberry, Rez Blues

Franco Boni, Artistic Producer, SummerWorks Theatre Festival

Jansje Bowen, Art Guild of Scarborough

Pat Bradley, Ontario Arts Council

Martin Bragg, Canadian Stage Theatre Company

Marty Brent, Black Creek Pioneer Village

Louise Bridge, York Historical Society

Chris Brillinger, City of Toronto, Community & Neighbourhood Services

Karen Brindos, Toronto Catholic School Board

Sarah Brodbar-Nemzer, Independent

Ann Brokelman, Youth Education Outreach Orchestras Canada

James Brown, Brown and Storey

Terry Brown, African Culture Restoration Association

Julia Bubrin, Etobicoke School of the Arts

Ernie Buchner, Heritage Toronto

Jane Burgess, Independent

Rose Burrows, Office of Councillor Suzan Hall

Karen Cairney, Toronto Community Foundation

Noreen Callender, Scarborough Caribbean Youth Dance Ensemble

Steven Campbell, Ontario Arts Council

Daniel Canellto, Independent

Alec Capon, Toronto Operetta Theatre

Janice Carbert, Open Studio

Lindsay Carlson, Independent

Joan Carret, Franklin Carmichael Art Group

Peter Carruthers, Heritage Toronto

Evan Carter, Independent

John Carter, Ministry of Tourism, Culture and Recreation

Wendy Cartwright, Cartwright Productions

Chris Castle, Consultant

Sandy Castonguay, Massey Hall and Roy Thomson Hall

Elizabeth Castro, Independent

Alberto Cehar, Cathedral Bluffs Symphony Orchestra

Margaret Chan, Toronto Arts Council

Marlene Chan, Ontario Arts Council

Tim Chapman, Tarragon Theatre

Brian Chater, Canadian Independent Record Production Association

Wei Chiad, Taylor/Hazell Architects Ltd.

Simon Chung, Toronto Community Culture Centre

Elizabeth Cinello, Art Starts

Suzanne Cinq-Mars, Metropolitan Hotels

Wayne Clarkson, Executive Director, Canadian Film Centre

Joy Cohnstaedt, York University

Anne Collins, Random House Canada

Michael Collins, Sheridan College

Robin Collyer, Artist

Carole Conde, Independent

Cathleen Coney, Independent

Dave Cormack, Act II Studio

Mira Coviensky, Art Starts

Nancy Coy, General Manager, LKTYP

Margaret Crawford, Independent

Shelley Crawford, University of Toronto, Arts Management

Bronwen Cunningham, Laidlaw Foundation

Nora Currie, Independent

Marcia Cuthbert, Toronto LACAC Panel

Karen Daniels, Ministry of Tourism, Culture and Recreation

Liliana D'Avella, Toronto Community Arts Alliance

Alan Davis, Small World Music

Glen Davison, Arts Etobicoke

Diane Davy, Key Porter Books

Hilary Dawson, Enoch Turner Schoolhouse

Kenneth Day, Lakeshore Arts

Nancy Dillon, Independent

Julie Dilorenzo, Diamante

Douglas Dodds, Music Theatre Etobicoke

A. Donovan, Culture Fest

Nick Doran, Montgomery's Inn

Dera Doroszenko, Ontario Heritage Foundation

Kevin Dowler, York University

Sady Ducros, Independent

Heather Dudzinski, Orchestra Toronto

Jennifer Duke, Historic Houses Board, City of Toronto

Mary Duku, Music Africa

Dorothy Duncan, Ontario Historical Society

Liz Duval, Ministry of Tourism, Culture and Recreation

Katherine Earl, Independent

Karin Eaton, Scarborough Arts Council

Reza Eslami, P.C.V.A.

Janice Etter, Etobicoke Community Preservation Panel

Jeff Evenson, Toronto Culture and History Foundation

Andrew Fare, Independent

Melanie Fernandez, Art Gallery of Ontario

Luigi Ferrara, DX/NET

Norma Sue Fisher-Stitt, Independent

Lydia Fitchko, City of Toronto, Community & Neighbourhood Services

Trevor Fortune, Independent

Meg Fox, Dragon Academy

Deion Francis, Independent

Jessica Fraser, Toronto Theatre Alliance

Michael Freeman, Heritage York

Lynda Friendly, Design Exchange

Anne Frost, Mixed Company Theatre

Kevin Garland, Canadian Opera House Corporation

Jim Garrard, Toronto Arts Council

Beverly Garret, Art Gallery of Ontario

Gill Garrettf, Theatre Direct

Greg Gatenby, Harbourfront Centre

Edith Geduld, North York Community Preservation Panel

Geoff Geduld, Toronto Historic Museums Boards

Mallory Gilbert, Tarragon Theatre

Nathan Gilbert, Laidlaw Foundation

Joe Gill, Friends of Fort York

Ronald Gillis, Casa Cultural Colombiana Inc

Jenny Ginder, Independent

Schuster Gindin, Independent

Robert Given, Etobicoke Historical Society

Michael Glassbourg, Humber College

Mary Glendinning, Independent

Rani Glick, Community Arts Ontario

John Goddard, Young People's Theatre

Sheldon Godfrey, Independent

Philip Goldsmith, Goldsmith Borgal and Company

Melissa Gordon, Ministry of the Attorney General

Sharon Gould, Independent

Janna Graham, Art Gallery of Ontario

Keidi-Ann Graham, Independent

Sue Graham-Nutter, Affinity Marketing Concepts

Paul Green, Independent

Gretchen Greene O'Brien, Montgomery's Inn

Bill Greer, Heritage Toronto

Alex Grenzebach, Midtown Community Preservation Panel

Melissa Grindon, Ministry of Tourism, Culture and Recreation

Nathon Gunn, Bitcasters

Adir Gupta, City of Toronto, Finance

Margaret Hall, Independent

Lyn Hamilton, Canadian Opera Company

Piers Handling, Toronto International Film Festival Group

Dave Hanna, Etobicoke LACAC

Patti Hannivan, Toronto Preservation Board

Helen Hansen, Older Woman's Network

Noel Harding, Art Committee for Public Places

Debbie Hardy, Office of Councillor Irene Jones

Anne Harper, Bloor West Village Players

Bernice Harper, Cedar Ridge Studio Gallery

Joan Harris, Etobicoke Historical Society

Shirley Hartt, Curator, Enoch Turner Schoolhouse

Charles Hazell, Taylor/Hazell Architects Ltd.

Terrence Heath, Heath Consultants

Lynda Hill, Theatre Direct

Nick Holman, Independent

Nicholas Holmer, Independent

Janet Holmes, York Historical Society

Nate Horowitz, Centennial College

Ruth Howard, Jumblies Theatre

Bob Howley, Independent

Maria Hrabovsky, Word on the Street

Edna Hudson, Heritage Toronto

Eric Hughes, Cedar Ridge Studio Gallery

Joy Hughes, Cedar Ridge Studio Gallery

Doe Toery Huh, Korean-Canadian Literacy Forum 21

Wing Yee Hui, Early Childhood Music Association

Bev Hulme, Cedar Ridge Studio Gallery

Bev Hurlburt, The Oriana Singers

Valerie Hussey, Kids Can Press Ltd.

Bruce Hutchinson, Harbourfront Centre

Bev Hykel, Independent

Tony Irwin, Beaches International Jazz Festival

Andrea Isaac, Ministry of Citizenship, Culture and Recreation

Rob Italiano, Independent

Patricia Iuevedo, FFIDA

Luis Jacob, Blackwood Gallery, Artist

Rosslyn Jacob Edwards, Dance Ontario

Starr Jacobs, Urban Harvest Street Festival

Patty Jarvis, Canadian Stage Company

Liss Jeffrey, McLuhan Global Research Network

Peter Jeffreys, St. George Greek Orthodox Church

Tim Jones, Toronto Artscape Inc.

Joan Kadoke, Montgomery's Inn

Sue Kay, Etobicoke Community Band

Terry Kealey, Toronto Centre for the Arts

Barbara Keefe, Independent

Linda Kelly, Independent

Doris Kennedy, Neilson Park Creative Centre

Doug Kerr, United Way of Greater Toronto

Raja Khanna, Snap Media

David Kingwell, Toronto Centre for the Arts

Katherine Kirzati, Independent

Janine Kissner, Independent

Edith Klein, Arkan Dance Company

Leanne Kloppenborg, Creative Ministries

Millie Knapp, Knapp Publishing

Wayne Knom, Seawood Secondary School

David Kotin, Toronto Public Library

Jessica Kua, Montgomery's Inn

Peggy Kurtin, Independent

Alexa Lalith, Toronto Community Arts Alliance

Marie Lalonde, Ontario Museums Association

Judy Lank, Canadian Women in Communications

Sandra Laronde, Red Sky Performance

Kate LaRue, Independent

Rob Lavery, Independent

Denis Lefebvre, Laidlaw Foundation

C. Lemos, Independent

Vistor Levyos, Independent

Colin Lewis, The Agency Group

John Edward Liddle, Etobicoke Community Band

Wendy Lilly, Waterfront Trail Artists

Ursalla Lipski, Ontario Trillium Foundation

Dick Lochan, Cream of the Crop

Ottie Lockey, Ottie Lockey Management

Kay Long, Cedar Ridge Studio Gallery

Catherine Longfield, Ministry of Tourism, Culture and Recreation

Gail Lord, LORD Cultural Resources

Margaret Lyons, Independent

Anne Macaulay, Autumn Leaf Opera and Performance

Pat MacCormack, Bathurst Jewish Community Centre

Joy MacFayden, Art Guild of Scarborough

Renee Madrey, Independent

Nancy Mallet, St. James Cathedral Archives and Museum

Andrew Mallis, Independent

Immie Manthei, Independent

Peter Marsh, Canadian Watercolour Society

Jane Marsland, Independent

Julia Matthews, Royal Ontario Museum

Margaret Mausow, Saupradaya Dance Creations

Ross Mayot, CHUM Group

Ingrid Mayrhofer, Ontario Arts Council

Sanaz Mazinani, Independent

Margaret McBurney, Independent

Marlena McCarthy, Toronto Community Arts Alliance

Michael McClelland, ERA Architects Inc.

Nola McConnan, Todmorden Mills Board of Directors

Trish McGarth, The Word on the Street

Carolyn McGee, Etobicoke Community Band

David Mcinloch, Inter/Access

Christine McIvor, Arts Etobicoke

Micheline McKay, The Advocacy Group

Sally McKay, Lola Magazine

John McKellar, Weir & Foulds

Bob McKitrick, Dixon Hall Music School

Heather McLea, Independent

Andy McLean, North by Northeast Music Festival

Laura McLeod, Marquis Entertainment

Sarah McMacken, Independent

Candice McNeil, Etobicoke Community Band

Ian McNeil, Historic Houses Board, City of Toronto

Nadine McNulty, Afrofest

John Mergler, Arts Education Council of Ontario

Laura Michalchyshyn, Alliance Atlantis

Joan Miles, Toronto LACAC Panel

Marilyn Miller, Ministry of Tourism, Culture and Recreation

Karen Mills, Public Art Management

Eliza Mitchell, Independent

Michael Moir, City of Toronto, City Archives

John Montessano, Telelatino Television Network Inc.

Jim Montgomery, The Music Gallery

Max Moore, Arts Agency

Roger D. Moore, Parol and Audience

Kris Morden, Harbourfront Milk International

Judy Morgan, City of Toronto, Tourism

Tricia Morley, Waterfront Trail Artists

Tim Morris, Chair, York Museum

Linda Morse, Bloody Words Mystery Conference

Richard Mortimer, Elgin and Winter Garden Theatre

Devon Murray, Youth Club

Rollo Myers, Old Town Association

Ali Naccarats, Independent

Susan Nagy, Lakeshore Arts

Bill Nalepka, IATSE Local 58

Catherine Nasmith, Independent

Mark Nathanielsz, Association of Community Theatre, Central Ontario

Wilf Neidhardt, Gibson House Board

Nesebres, Go Transit

Samara Nichols, Canadian Stage Theatre Company

Katharine Nikalaidis, Independent

Phyllis Novak, Sketch

Natalia Novosedlik, Independent

Lorraine O'Byrne, Gibson House Board, TRCA

Beverley O'Connell, Department of Canadian Heritage

David O'Hara, City of Toronto, Parks Planning

David Olds, New Music Concerts

Devon Ostrom, Independent

Michaela Otto, General Manager, Jumblies Theatre

Robin Pacific, Art Starts

Graeme Page, NetGain Partners Inc.

Michael Pepa, Les Amis Concerts

Jane Perdue, City of Toronto, City Planning, Public Art

Lystra Pierre, Scarborough Caribbean Youth Dance Ensemble

Peggy Pinkerton, Etobicoke Philharmonic

Walter Pitman, Former Director of the Ontario Arts Council

Jian Polk, Ministry of Tourism, Culture and Recreation

Julia Prine, Independent

Don Purdy, Toronto East York Community Preservation Panel

Diane Quinn, Ryerson Theatre Festival of Classics

Jonathan Ramos, 416 Graffiti Expo

Tina Rasmussen, Performing Arts, Harbourfront Centre

Taylor Raths, General Manager, Theatre Passe Muraille

Andrea Raymond, Scarborough Arts Council

Angela Rebeiro, League of Canadian Poets

Wayne Reeves, City of Toronto, Parks and Recreation

Ed Reid, Community & Neighbourhoods Social Development

Beth Reynolds, Toronto Arts Council

Karen Ridley, Lakeshore Arts

Matt Robinson, Independent

Jean Rodak, North York Visual Artists

Brian Rogers, Ontario Heritage Foundation

Ann Rowan, President, Toronto Historical Association

Patty Rubin, Past Chair, Toronto Arts Council Foundation

Christine Ruggins, Harbourfront Reading Series

Steve Russell, Independent

Greta Rutly, ACRA

Jason Ryle, Knapp Publishing

Sari Sadofsky, Arts and Culture Industries Branch

Carrie Sager, FLIP publicity

Eva Salter, Ministry of Tourism, Culture and Recreation

Frances Sanderson, Anishnawbe Homes

Jane Saunders, Chair, Gibson House/Historic Zion Schoolhouse

Robert Saunders, Community Heritage Ontario

Longinia Sauro, Etobicoke Philharmonia

Silvio Sauro, Municipal Arts Commission

Victoria Schei, Cedar Ridge Studio Gallery

MSE Schoales, Toronto Historical Association

Richard Schofield, Chair, Scarborough Preservation Panel

Claude Schryer, The Canada Council for the Arts

Amy Scott, Mackenzie House

Rev Scott, Ernst and Young

Paulette Senior, Malvern Community Group

Sanjay Shahani, Ontario Arts Council

Zev Shalev, U8TV

Shannon Shields, Independent

Brenda Siddall, Lakeshore Arts

Evelyn Sinclair, Scarborough Historical Society

Jean Sinclair, Montgomery's Inn

Kreuger Singh, Suhana

Robert Sirman, National Ballet School

Stephen Siu, Chinese Cultural Centre

Celia Smith, General Manager, Canadian Stage Company

Don Smith, City of Toronto, Policy and Development

Ed Smith, Toronto Symphony Orchestra

Gerald Smith, Toronto Community Arts Alliance

Richard Smith, Independent

Wendy Smith, Office of Councillor Irene Jones

Adam Sobolak, Etobicoke Community Preservation Panel

Awayrt Sodler, Ontario Federation of Sikhs

Jessis Sodler, Ontario Federation of Sikhs

David Soknacki, Toronto City Council

Clinton Somerton, Metronome Canada Foundation

Barbara Soren, Independent

Frank Spezzano, Independent

Valeria Spezzano, Independent

Bill Stadnyk, Cedar Ridge Studio Gallery

Tony Stapells, Toronto Historical Association

Basil Stevens, Gibson House Board

Alida Stevenson, Ministry of Tourism, Culture and Recreation

Sheila Stewart, Parkdale Project Read

B.E. Stock, Independent

Carrie Stokely, Metropolitan Hotels

Jini Stolk, Creative Trust for Arts and Culture

Alysson Storey, Archives of Ontario

Tom Strachan, Independent

Anthony Stranberry, Independent

Elizabeth Strathdee, Previous Montgomery's Inn Employee

Ron Struys, Downing Street Group of Companies

Rebeka Tabobondung, Native Women's Centre

Carolyn Taylor, World Youth Centre

Jennifer Taylor, Music Toronto

Jill Taylor, Conservation Review Board

Valerie Taylor, Group Sales International

Lynne Teather, Multicultural History Society, University of Toronto

B.J. Tenet, Independent

Teisha Thompson, AUNITY Productions

Carl Thorpe, Multicultural History Society of

Ontario

Raymond Tizzael, Hannaford Street Silver Band

Kim Tomczak, Toronto Arts Council

Peter Tomlinson, Peter Tomlinson Consulting

Sandra Tulloch, Independent

Suzie Turner, Previous Montgomery's Inn Employee

John Twomey, Heritage Toronto

Milica Uzelac, Independent

Jaret Vadera, Interdepartmental Youth Cabinet

Magdalena Vander Kooy, Toronto Public Library

Pura Velasco, Migrante Women's Collective

Nanthee Veluppillai, Canada Hindu Maamantram

Mario Vicente, Nelvana Limited

Peter Viducis, City of Toronto, Economic Development

Vanda Vitali, Royal Ontario Museum

Colin Vollick, Todmorden Mills Board of Directors

Julia von Flotow, Festive Earth Society

Paul J. Von Zuben, Scarborough Historical Museum

Maria W., Independent

Phyllis Walker, Toronto Community Arts Alliance

David Wallett, St Lawrence Centre for the Arts

Alice Walter, Cliffhanger

Bonnie Wasser, Children's Own Museum

Gerlindl Wesger, Toronto Symphony Orchestra

Theresa Wetzel, Pope John Paul II Secondary School

Ian Wheal, Ontario Society for Industrial Architects

Cathie Whitman, Guild Renaissance Group

Lin Whitman, Guild Renaissance Group

Paul Whittaker, Etobicoke Philharmonic

Ann Marie Wierzbicki, Mayworks Festival

Laurette Wijetunga, Toronto Arts Council Board

Laurette Wijetze, Independent

Denise Williams, Independent

William Woodworth, Independent

Douglas Worts, Art Gallery of Ontario

Leanne Wright, FLIP publicity

Susan Wright, Toronto Arts Council

John Wylie, Art Guild of Scarborough

Katherine Yamashita, Toronto District School Board

Mei Jian Yong, Independent

David York, Association of Community Theatre, Central Ontario

Margie Zeidler, 401 Richmond/Owner, Heritage Properties

Joyce Zemans, York University

APPENDIX IV

Arts and Culture Expenditures

TOTAL EXPENDITURES ON ARTS AND CULTURE BY CITY

Operating	17,500	1,511	57,070	21,822	47,923	83,829
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Grants	12,973	7,864	6,218	8,647	19,350	85,679
Capital	6,127	780	279	n/a	1,535	210,382
Total Expenditures	36,600	10,155	63,567	30,469*	68,808	379,890

PER CAPITA EXPENDITURES ON ARTS AND CULTURE BY CITY

Population (2001)	2,500,000	573,500	2,896,000	1,000,000	800,000	7,000,000
Per Capita Expenditures	\$14.64	\$17.71	\$21.95	\$26.62*	\$86.01	\$54.27

*-In 2001, Montreal's expenditures for grants covered both the city and its surrounding region, with a total population of 1.8 million. To calculate per capita spending for the city alone, the grants expenditures have been prorated.

All figures are for FY 2001 and expressed in Canadian dollars. Table prepared by City of Toronto Culture Division and Finance Department.

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11 Statistics Canada. "Gross domestic product, expenditure-based, provinces and territories" [on-line]. CANSIM II, table 840-0002, cat. no. 13-213-PPB. 2002. <<http://www.statcan.ca/english/Pgdb/econ15.htm>> Cited April 11, 2003. City of Toronto, Department of Economic Development, Culture & Tourism. "Economic Indicators December 2001 & January 2002." 2002.

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18 Arthur Andersen: see note 4.

19 Arthur Andersen: see note 4.

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24 City of Toronto: see note 6.

25 In 2001, total combined attendance for the Art Gallery of Ontario, the Canadian Opera Company, the National Ballet of Canada, the National Ballet School, the Toronto Symphony Orchestra, the Toronto Zoo, the Royal Ontario Museum and independent movie screenings was 5.2 million people. In the same year, combined total attendance for the Toronto Blue Jays, Toronto Raptors, Toronto Maple Leafs and Toronto Argonauts was 4.8 million people. *Film Canada Yearbook 2001*. Toronto: Cine-Communications, 2001. Other information supplied by the organizations listed, August 2002.

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- 64** Statistics Canada 2001 Census.
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- 68** City of Toronto: see note 60.
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78 Ontario Ministry of Culture: see note 7.

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