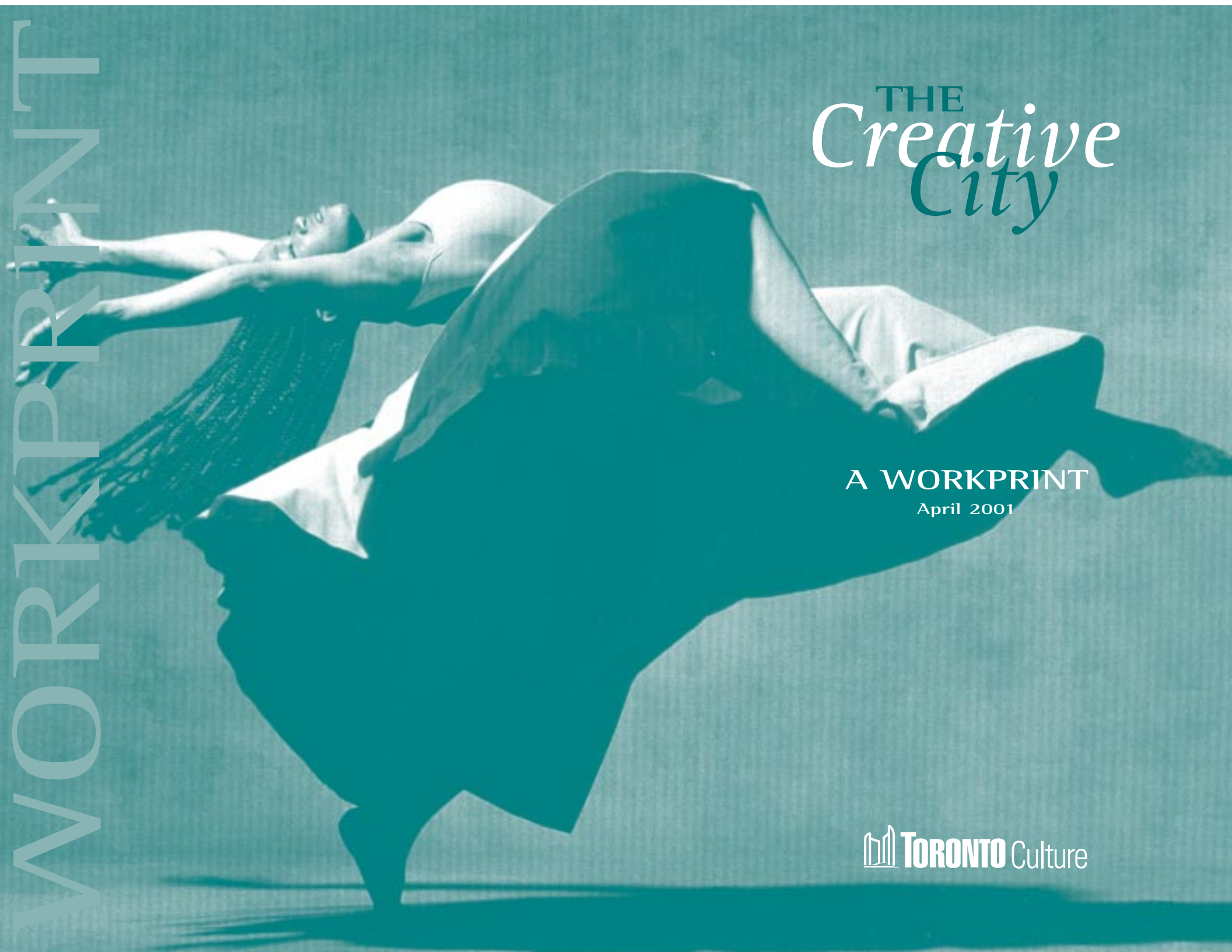


WORKPRINT

THE
Creative
City

A WORKPRINT
April 2001

 **TORONTO** Culture





A lively cultural community and a healthy economy are like an equation.

The Backstory

In 1998, following the amalgamation of seven municipalities, Toronto entered a new class of select global cities. As part of its reorganization, City Council created the Culture Division to bring coordination and focus to the City's arts, culture and heritage portfolio.

While all former municipalities promoted and enhanced cultural activities to various degrees, the amalgamation of Toronto presented an unprecedented opportunity to provide a new focus and image for Toronto, The Creative City.

The Culture Division is part of the Economic Development, Culture and Tourism Department. With its four operating divisions of Culture, Economic Development, Parks and Recreation and

Special Events, the Department provides a unique opportunity for cross-divisional collaboration on creative ideas and solutions. The synergy between the divisions both enhances and provides a context for the work of the Culture Division.

During the consultation process that led up to amalgamation, the City's cultural community had expressed a strong desire for the development of a Culture Plan for the new City, a strategic map for the future, encompassing cultural industries, the arts and heritage. In 2000, Council directed the Division to create one - to set the cultural agenda for the City over the next ten years.

When it's complete, this Plan will show how City actions can coordinate with and augment the work of senior levels of government, to strengthen our cultural community. The Culture Plan will build on other key City policy documents currently under development, including the Strategic Plan, the Official Plan, the Economic Development Strategy and the Tourism Strategy.

The goal of the Culture Plan is to position Toronto as a Creative City, a leading international cultural capital that keeps its brightest and best at home while putting out a siren call to the rest of the world.

From various studies and reports already completed, we have learned that Toronto is the premier engine of the Canadian economy. We have identified our cultural communities and creative industries as key elements that give Toronto a competitive advantage in the global marketplace. 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.

A lively cultural community and a healthy economy are like an equation. As the Economic Development Strategy put it in July, 2000: "The quality of our neighbourhoods, parks, ravines, schools, theatres, museums, galleries and urban design as well as our employment areas, roads, streets, sidewalks and public transit have a direct impact on our quality of life and therefore on our competitiveness."¹

This preliminary Cultural Workprint represents the research conducted by City staff in recent months. It not only sets out the opportunities and challenges that we face, but it also provides some preliminary strategic directions and recommendations to position Toronto as a leading international cultural capital. The Workprint will be submitted to Council and to the public for review and input in spring 2001. The full Culture Plan will follow by the end of 2001.

In the year 2001, the City of Toronto is poised at the edge of greatness, but with opportunity comes challenge. Explosive growth and change are here. How can they be channeled into a spectacular future? The Fung Task Force Report's proposals to reclaim the waterfront, the possibility for rejuvenation through the 2008 Olympics, the shortfall in revenue and lack of new financial instruments to meet the downloading of major social services from the Province, all have galvanized the City.

Last spring, understanding that Toronto must become more than the sum of its amalgamated parts, that fascinating cities don't just happen, they are envisioned and wrestled into being, City Council asked its just created Culture Division to develop a cultural plan for Toronto. The Division evaluated its mandate, explored issues, searched out efficiencies and is mapping the way forward. This document, our first draft of a new Toronto story, raises questions and makes suggestions about how the old industrial Toronto can be reinvented as a global, Creative City.

The Culture Division's task in re-imagining Toronto is particularly important. In a world of global sameness, competition now occurs on the field of meaning: the great cities of the future will be driven by the unique efforts of their cultural or creative industries, not their steel mills. More than 10 per cent of employment in Toronto, and a very significant part of tax revenues, already come from creative works - films, television, theatre, visual arts, dance, galleries, communications, publishing, architecture and design. The culture sector contributes about \$5.3 billion to GDP, much more if we include the contribution of burgeoning

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While smokestacks, large scale manufacturing, agriculture and banking gave us our first flush of wealth, they alone will not carry us forever.

information and communication technologies.² "The growth areas of the City now," according to *Toronto Competes*, a recent study published by the City's Economic Development Division, "are activities that leverage, and link to, the City's research, educational and cultural institutions and communities, to produce innovative and specialized products and services for export."³

Global cities have a chemistry that must be nurtured - quality of city life attracts knowledge workers and knowledge workers will drive this new economy. Those things we do that recreate and illuminate our own lives, and our very particular past, also call the world's attention and interest.

Torontonians have always known that. In the City's Official Plan consultations, we were told that quality of life is the number one priority for most residents. Eight out of 11 of the quality of life indicators our residents identified fall within the mandate of the Culture Division.⁴ They include: diversity of cultural and art opportunities, top community cultural services and public institutions, being at the leading edge in the world of ideas, rich neighbourhood life, interesting and vital public streets, public spaces



and inspiring buildings. Many of these ingredients have little to do with money and everything to do with the way we organize. Together, they amount to a formula for making The Creative City work. So we set ourselves a task - to think our way through the dangers and opportunities of interesting times, to incubate the number one quality of life in the world.



The most important asset we have is neither material nor specific to any group: it is our shared civic culture, the widespread knowledge of how to organize community affairs in democratic and transparent institutions run for the public interest.

THE BIG PICTURE

*T*he future is grounded in the past, in the material world we have inherited, in the stories we tell ourselves about who we are and where we came from. The City's current cultural assets are extremely varied, starting with Torontonians, the most diverse population of any city in the world, making us immeasurably rich with the experience of every known human culture. We come together now in vital neighbourhoods where people respect each others' differences. All our stories have fallen on peaceful and fertile ground.

Our physical assets include: vibrant non-profit theatres, galleries and dance studios; community cultural centers; grand civic art galleries and small community exhibition spaces; many museums; some 5,500 heritage sites, from Mies van der Rohe's impeccably modern Toronto Dominion Centre, to Mackenzie House, the home

of our first mayor and rebel, which all tell a portion of the Toronto story. The City itself owns 107,396 artifacts, 20,000 reference and rare books, and close to a million archaeological specimens; 180 works of public art; an art collection of over 2,500 pieces; a wide range of owned and operated, and owned and leased theatres; 10 museums; galleries; and cultural centres. These assets, in combination with the City's large public library system, three important universities and five colleges of art and design, plus hundreds of privately owned galleries, public and private schools, heritage and cultural associations, make us what we are.

But the most important asset we have is neither material nor specific to any group: it is our shared civic culture, the widespread knowledge of how to organize community affairs in democratic and transparent institutions run for the public interest. Our heritage sites, non-profit theatres, galleries and our granting agency, the Toronto Arts Council, are overseen by and benefit from the volunteer time of numerous members of the community concerned with the arts and culture. Any plan for a Creative City must first engage these knowledgeable and civic-minded persons, but it must also reach out to newcomers, and gather them into all of our institutions.

Asset rich but cash poor

The City owns and leases out 34 cultural facilities including theatres, galleries and heritage buildings. It owns and operates 44 cultural facilities. Culture Division oversees 60 of these buildings, which are valued at \$360 million, based on estimated replacement costs and not including the grounds, landscape, artifacts, art or sculptures within them, nor the value of buildings the City owns but leases to others.⁵

Under the Ontario Heritage Act, the City also has obligations to preserve designated structures and landscapes of value from the past that it owns. Taken together, this is a very large real estate portfolio, a good portion of which requires the most costly form of upkeep - restorative repair. In addition, the Division has inherited a wish list of cultural projects approved by municipal governments prior to amalgamation. Their combined capital budgets of \$51.5 million are more than twice the Division's whole capital budget for five years.⁶

As assets age, more and more money has to be spent to keep them safe and usable. Heritage assets can't be replaced. The mandate is to extend their life span indefinitely and so their repair and maintenance is more expensive relative to other City assets. The Division needs to spend about \$7 million annually, roughly double its current state-of-good-repair budget.⁷

But the City's reach extends far beyond what it owns, and what it owns is affected by the general economic climate of the whole creative sector. For years, the City has given grants

through the Toronto Arts Council for the development of non-profit theatres. These are essential incubators of talent for the large commercial theatres, and the film and television industries. The City does not own these theatres, but it has a great deal invested in their health.

Since the last recession, governments have repeatedly cut their operating grants to the arts. Capital improvement grants programs to the arts have also been reduced. As a result, these non-profits have had to let slide their own maintenance, not to mention capital upgrades and renovations. Tarragon Theatre, Theatre Passe Muraille, The Factory Theatre, and Toronto Dance Theatre alone need \$7 million to make their homes safe, efficient and comfortable for the public. Similarly, the cost for Toronto's small and mid-sized theatres to do renovations necessary for audience comfort and safety is estimated at approximately \$20 million. As many of these companies are among the most important in the country, the City needs to involve other levels of government to ensure their funding.⁸

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Making art to make the community

Culture Division delivers services on the ground through various programs, none more fundamental than community arts. Community-based cultural activity is essential to the well-being of our city and intimately linked with healthy professional arts.

Staff work at the neighbourhood level to find and nurture the artists and creators of the future through community art centres and programs. We stimulate, raise up, applaud, encourage. We support budding professionals, help arts organizations connect with their audiences and provide opportunities for self-expression.

With a population as diverse as Toronto's, we see a dynamic community arts system as an opportunity to strengthen communities and revitalize neighbourhoods. The power of art to make a dramatic difference to youth at risk has been clearly demonstrated both here and abroad. We need to reach out to underserved communities, search out collaborations with governments and the private sector, give

neighbourhoods a voice, and support artists. We need to encourage diversity of cultural expression and develop cultural and community leaders of the future. We need to connect to the city's flourishing youth culture and the energy that it provides. We need to harness the power art has to make a difference for troubled youth, nurturing the examples set by groups like Kytes, ArtsStarts and projects like ArtCity.





The public's art

The Division also manages the City's 2,500 piece art collection, the network of 10 City-owned community arts facilities, and 180 works of public art that range from The Canadian Volunteers War Memorial (1870), to the Flat Iron Building Mural (1980), to the Circle of Trees (2000). Conceptions of public art have constantly evolved over the last century from somber bronze war monuments, to landscape installations, to light, sound and performance art.

Public art, or art that is in the public realm, is a crucial aspect of The Creative City: through the compelling redesign of public squares,

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fountains, amenities, landmark structures, we can revitalize the way we interact and change the way the world sees us. Barcelona's new commitment to public art put it back on the map of the new Europe. A bold new public building like the Sydney Opera House can be a powerful symbol of a city's commitment to its future.

Many other cities understand the importance of civic cultural leadership. Public art programs in Los Angeles, San Francisco, Chicago and Portland require that one to two per cent of overall capital budgets, or individual budgets for major public works, be assigned to public art installations. If Toronto wants to compete, it should consider allocating one per cent of its capital budget to fund a program of public art.



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If we are to bootstrap ourselves up to a whole new level, we must revise the way we put public money into the arts and culture sector, bearing in mind the central role it will play in the city's future.

A new relationship

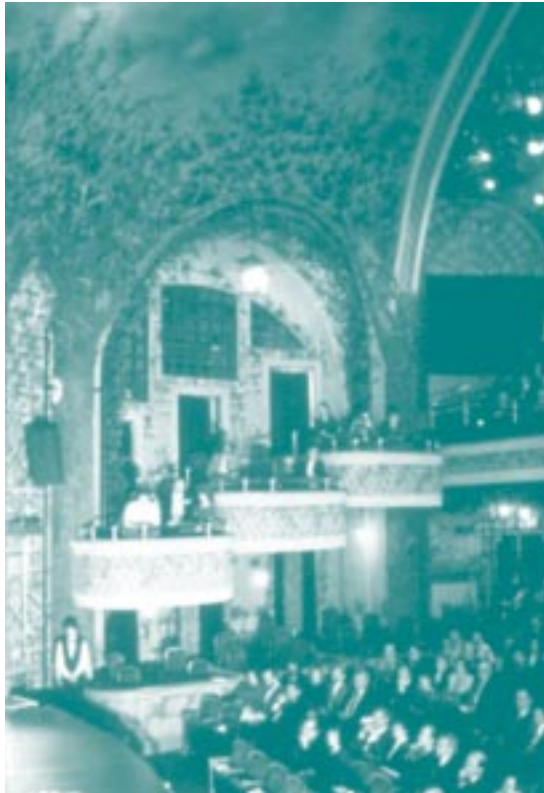
Traditionally, the relationship between the arts community and the City has been one of donor to beneficiary. The City gives grants to artists and arts groups. Last year, City Council made grants, administered by the Culture Division, of \$3.9 million to 11 organizations, including five local community arts councils, five major regional arts institutions, and Caribana, while the Toronto Arts Council made grants of \$8.6 million to artists and their organizations.⁹

In the last 25 years, the City has learned to use its small cultural grants budget to lever hundreds of millions of dollars of economic activity. Toronto Arts Council's analysis has shown that the City often leads others to important projects: one dollar in grants from the City calls up ten dollars from other levels of government, private and corporate donors, and increased

revenues at the gate.¹⁰ The donor/ beneficiary relationship has been successful: Toronto's performing arts venues now attract 7 million people a year through their doors.

But Culture Division believes that if we are to bootstrap ourselves up to a whole new level, we must revise the way we put public money into the arts and culture sector bearing in mind the central role it will play in the city's future. Since





the last recession, the city's economy has shifted fundamentally and so has our population. Over the last decade (1990-2000), the percentage of people in the city with a university degree has increased by almost 50 per cent. The accumulation of knowledge and the manipulation of ideas have become critical to growth. In this new world, our major cultural institutions cannot be the preserve of a small elite, nor dependent on shrinking grants and public-spirited charity, if they are to become decisive factors in drawing new talent to The Creative City. The City needs to change its relationship with our major cultural institutions, from donor/beneficiary to partners in Creative City building.

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A partnership relationship means strategic planning, agreements, and continuing investment. We also need to explore the creation of an investment or tax relief strategy similar to those used so successfully by the federal and provincial governments to stimulate the film and television industries. Such an investment program created by the City could be used to expand the resources of the theatre, new music and the new media sectors. Strategic investment, in addition to grant making by Culture Division, will require a debate on how public money should find its way to the arts and culture community. We intend to lead that discussion in the coming months.





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MONEY

*R*ight now we are forced by our limited funds to make choices between the artists and communities of the future and our inheritance from the past. Some decisions need to be made.

Assets cannot be maintained or deployed without a realistic economic framework. Our competitors, cities such as San Francisco, Sydney, and Brussels, which are about our size and have equivalent economic muscle, jostle us for tourists, investment and ideas. They all spend a great deal more than we do maintaining and marketing their assets. Most large American cities, our major export markets, have been pouring billions of dollars into public amenities, transportation and their cultural sectors over the last five years.

New York spends \$63 per person every year on culture. Vancouver, which is half our size, spends \$21 per person. Toronto spends on culture the equivalent of six adult subway tokens per person, or \$11 per capita a year.¹¹

Culture is a major employer within the City of Toronto. Elements of creative industries are pervasive throughout the economy and are found in publishing, advertising, new media and information, to name a few. Toronto is the second largest television and third largest film centre in North America and the third largest English theatre city in the world. Cultural institutions draw millions of tourists, bringing in \$450 to \$600 million a year in economic benefits just to the hotel and food sectors.

While creative industries tend to manage their way through recessions better than others (because artists are as creative at doing without as they are at doing with, so small gains have a large impact), we have arrived at the point where some of the institutions we've supported for 30 years are in real danger. The persistent and deep cuts in funding by all levels of government since the last recession threaten the existence of the city's premier cultural organizations.¹² This endangers the economy as a whole, because they are The Creative City's chief marqueees.

On the edge: the cost of cutting

The Culture Division recently commissioned an assessment of the financial conditions and prospects of the Canadian Opera Company, the National Ballet of Canada and the Toronto Symphony Orchestra. The City's grants to them in 2000 totaled \$2.4 million.¹³

Despite the endowment funds these organizations have accumulated, after federal, provincial and municipal cutbacks in funding, all three have seen their expenditures on operations in real terms shrink 20 per cent in 10 years, while the economy of the Toronto region grew by 40 per cent. Corporate donors have not replaced government support as the Toronto Arts Council's 1999 report, *The Cost of Cutting*, shows.¹⁴ These large organizations now carry debt loads that average 50 per cent of their total annual cash flows. They have total accumulated deficits of \$12 million, and additional working capital shortages of \$9.5 million. While the city around them has flourished, in part because of them, they struggle to stay alive.

In addition, due to restrictions imposed by federal legislation, Canadian tobacco companies must withdraw from arts sponsorships. The Canadian Conference for the Arts surveyed 152 Canadian performing arts groups in 2000 regarding corporate sponsorships. It was discovered that corporations only contribute \$27.2 million, or 13 per cent of total revenue received. Tobacco companies contributed \$2.4 million to 63 of the groups surveyed, or nine per cent of all corporate sponsorship. While total tobacco sponsorship was

only one per cent of all revenue, it was not evenly distributed across the cultural community. Losing tobacco sponsorship will severely impair a small number of large performing arts groups and events, while disadvantaging smaller groups. Symphony of Fire must find another sponsor. World Stage at Harbourfront is still looking for a replacement. Many other groups do not believe they will find new sponsors and expect to have to reduce performances and cut employment. The city can't afford to lose such events.

But the City has no means of its own to replace these sponsors either, other than the Property Tax. Our competitor cities are not restricted in this way. They use a host of financing tools to aid their cultural and infrastructure sectors including: enterprise zoning, tax credits, preservation tax credits, community regeneration grants, tax-exempt municipal bonds, agency borrowing, loan guarantees. They also get direct support from their federal governments and even from supra-national governments such as the European Parliament. Vancouver and Montreal receive a share of locally generated gas tax revenues for investment in transportation which

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gives them the flexibility to allocate property tax revenues to culture. San Francisco, like many other U.S. cities, gets the proceeds from a hotel tax that, among other things, funds the city's entire arts grants budget. Without additional sources of revenue, Toronto is competing with its hands tied.



The new media

The Creative City will be a Smart City, one that is interconnected to all of its communities, one that is jacked into the rest of the world. We have a large new media sector developing in Toronto, where people working on e-commerce meet with people who use new media as artists and

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designers, and where both are connected to the businesses creating the third generation of products that make their work possible.

New media is expensive, high risk, and its infrastructure needs constant maintenance and updating. New media companies, employees and industry analysts want to work near dynamic areas such as downtown Toronto with its diverse theatre, club and café scene. Downtown Toronto is also home to a number of major corporate head offices involved in e-commerce, entertainment and advertising, an important client base for new media companies. Some vibrant new media zones have been developed in

the city, with the help of the City's Economic Development staff, such as Spadina Bus, and Liberty Village. At 401 Richmond, an entrepreneurial, private sector approach to arts and facilities incubation has created a dynamic, creative centre. To encourage more such risk takers to choose Toronto, the City needs to work out an integrated program to respond to critical needs. The City could suggest that existing arts organizations, such as the Toronto Arts Council and Artscape, encourage work in new media, particularly at Artscape's new international residence and studio space at Gibraltar Point on Toronto Island. The City can directly aid the next generation of cyber artists and business people by restructuring our cultural centres. We can generate greater opportunities with up-to-date technology for group work and intensive exchange of ideas, for example, by setting up cybercafés in cultural centres.

The Culture Division should nurture emerging creative industries, from design to music recording, from publishing to new media. We need to work with the City's Economic Development Division and other departments of City government to direct small enterprises to sources of government and private support. The City should be everybody's hub.

The City should be everybody's hub.



Preserving the past: supporting the future

Heritage buildings and landscapes are going to be the physical platform for The Creative City of the future. What's old is new again, what's moderne is hot. There is no place anywhere with exactly the same mix of modern and colonial architecture as Toronto, no Victorian townhouses and cottages quite like ours. The Annex, Rosedale, Cabbagetown make us unique in a world where most big cities look alike. Our modern suburbs are as particular as our most ancient structures.

The more we intelligently preserve what we came from, the greater the sense of our local identity and particularity. Creative use of the structures of the past will set the framework for the whole Creative City.

All these buildings, neighbourhoods, cemeteries, archaeological sites, and ravines are what Torontonians have inherited: they should be bequeathed to our descendents. The more we intelligently preserve what we came from, the greater the sense of our local identity and particularity. Creative use of the structures of the past will set the framework for the whole Creative City.

The Ontario Heritage Act does not give us the power to stop demolition. We only have carrots: the City encourages preservation through education and incentives. Together with Urban Development Services, Culture Division staff helps shape the physical form of the city.

There are currently more than 5,500 properties listed in the City's inventory of heritage sites and five conservation districts that stabilize neighbourhoods. Seven appointed advisory bodies, along with the staff of the Culture Division, help City Council make choices about heritage. After consultation with the Toronto Preservation Board, a property, a district, or a landscape, may be recommended to City Council for listing in the Inventory of Heritage

Properties, for designation under the Ontario Heritage Act, or for protection using a Heritage Easement Agreement. Designation and Heritage Easement Agreements provide legal measures to maintain the asset. Owners of designated properties are encouraged to make only those alterations appropriate to the character of the heritage site.

To build the Creative City, we must establish city-wide policies to enhance heritage preservation. Then we can work out an implementation strategy for how best to use financial incentives, such as the City grant program and the tax back grant program approved by Council. We also need to explain the implications of listing and designating properties under the Heritage Act to the public. We need to design an education and outreach program to dovetail with a broad communications strategy so that any interested individuals can make use of the City's rapidly growing heritage information system. What we don't know about, we won't save.

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We go well beyond our own assets to unfold the rich past of the city: our newest and most popular program, DOORS OPEN, invited the public into 100 private and publicly owned heritage buildings across the city. We also bring the schools into the museums, create tours, family events, large festivals, run lectures, classes, concerts, and dramas. We make the past a present reality.



Telling the Toronto story

Cities need to interpret their pasts to better plan the future and to address contemporary issues. Culture Division is responsible for 11 preservation facilities across the city, the conservation of 107,396 artifacts, close to a million archaeological specimens, the creation of exhibitions and large heritage events such as Waterfront Walks. The staff acquire, preserve, and study the City's material culture and related histories and stories.

Making The Creative City involves reinventing the whole idea of museums and the public's relationship to its history. In the past, the artifacts and documents in museums were studied by professionals, their lessons extracted and presented within their walls. Communities became subjects instead of partners in interpretation. Culture Division believes that the story of a community should be told by everyone.

What we don't know about, we won't save.



We intend to engage Torontonians in the retelling of our various pasts. Our museums will become creative places, resources for all persons to use to tell Toronto's stories.

To recreate our museums, we first have to look at where we stand. Resources are inadequate to maintain current operations let alone expand the mandate. It has been a generation since many of our museums changed or updated exhibits. School visits, the bread and butter of museums' revenues, are declining due to curriculum changes, tight budgets and labour strife. In addition, our museums generally don't tell the story of Toronto's last 100 years. This is not a

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strategy, but the simple result of the City having been made a trustee of historic sites that predate 1900, leaving out the waves of newcomers who have recreated the city since that time.

Toronto's dynamic twentieth century story clamours to be told. We have a willing audience who want to participate in new learning. New ethnocultural communities are determined to be included in the city's presentation of its own history. These are ideal conditions to revitalize our museums: we just have to be strategic in re-deploying what we have. We will reorganize so that people can study our artifacts and documents for themselves, in person, or through our Web sites and data bases. Our museums should become creative places, resources for all interested persons to use.

We need to create a forum where the Toronto story is told. Since the bulk of the collections of our museums are in storage, they could be gathered together at a cultural centre which functions as a research institute for the study of Toronto, a museum of the twenty-first century. It should be a tourist destination, perhaps located on the waterfront, and cross-linked electronically with other cultural sites and tourist centres throughout the city.





We have to make great things happen first, and that means our creative community needs more and better resources. As the New York Times said, “People expect to be wowed”.

Selling Toronto to ourselves and the world

The Creative City is all about content: our history, our stories, our art. When the New York Times wrote about Toronto in its travel section recently, it featured Mackenzie House and the Canadian Stage opening of a new musical based on Carol Shield’s book, *Larry’s Party*. Our culture matters to the rest of the world. But it’s not enough to generate new ideas or even new offerings, we have to sell them to others. We have two tough audiences to entice – Torontonians, and those who might want to come and visit if they knew about what we have to show. How can we talk to both groups best? The Culture Division identified 15 key experts in cultural marketing and asked for their views on issues, trends and opportunities for marketing Toronto as The Creative City. They told us we have a lot of work to do.

For tourists, Toronto has traditionally had three main attractions: live theatre, distinct neighbourhoods, and festivals. None of these areas have been given sufficient promotion. The loss of Livent has caused serious damage because there is much less promotion of Toronto theatre in the U.S. The trend towards short-run theatrical productions makes effective marketing of





remaining live theatre difficult. Toronto has not been aggressively marketed as a tourist destination. This neglect is showing in decreased business travel bookings.

There is a general sense that the bloom may be coming off Toronto's rose. Toronto was once widely known as The City That Works, in marked contrast to our American competitors with their hollowed out, dangerous downtowns. But that was then: now, the U.S. federal, state and municipal governments, in partnership with major corporations, have put billions into reconstruction of downtown cores. As they have been re-investing, we've been cutting. We have no new major attractions and, in particular, little winter season programming.

Tourists want lots of activities and experiences to choose from, and want to experience heritage in unique ways, not just in

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museums. Yet tourists don't seem to hear about our contemporary cultural offerings - dance, new theatre, new music - which all rely on the Toronto residential market for support.

Culture Division should promote Toronto as a place to open plays before Broadway where there is an eight-month wait for venues. We should create connections between cultural institutions locally, nationally and internationally. We should tap the European conference/convention market which does not know about Canada at all, and finally, we should establish a marketing grants program aimed at expanding the local market and promoting the downtown to the Greater Toronto Area, and the whole city's culture to the world.

We should not forget, however, that no amount of marketing can attract audiences to productions or venues that are not worth visiting. We have to make great things happen first, and that means our creative community needs more and better resources. As the New York Times said in January, 2001, when mulling over plans to revitalize Lincoln Center: "People expect to be wowed. They know that cities have an obligation to produce culture, not just to consume it..."





How are we to deal with our budgetary limits when new money is needed now and we don't have it?

such as the Hummingbird Centre, Casa Loma and Cedar Ridge Creative Centre. Is ownership and management of all these properties by the City the right way to use the City's capital? Should the City be the owner in perpetuity, or should it be the incubator and facilitator, starting things off and then handing them on to private parties or non-profits organized by the community?

How are we to deal with our budgetary limits when new money is needed now and we don't have it? What portion of the budget we do have should go to community versus professional arts facilities? What portion of budgets should go to maintenance and repair and what portion should go to new acquisitions? Have we reached the point of diminishing returns, where the cost of upkeep is inhibiting the possibility of future growth and change?

THE BIG QUESTION

*H*ow do we turn our great assets to their best uses? Do we build a major cultural centre, a Toronto Museum or an opera house, that becomes the symbol for the city to the rest of the world, our own answer to the Guggenheim in Bilbao? How do we turn our art collection and our public art assets into public statements of who we are, into amenities that everyone wants to see? And what should the role of the City government be in The Creative City?

The traditional role of government has been at the forefront, providing services the private sector could not. But this emerging Creative City, post amalgamation, owns 78 cultural facilities,



Can we raise new funds from new sources other than the Property Tax? Could new funds be generated for the enhancement of public culture and heritage through creative partnerships with private developers? Could the City encourage them to include in projects new performance venues, rehearsal space, community art centres, galleries and museums? Should the City give density bonuses for floor space used for non-profit arts and cultural facilities and permit density transfers from heritage buildings being used for arts purposes?

Among our competitors there are many methods for raising money that we should investigate. State arts councils in the U.S. have looked beyond annual appropriations from state budgets to develop long-range supplemental sources of support for their constituencies. The result: the emergence of endowment funds and cultural trusts. By 1999, some 15 states had created such trusts to pool public and private funds to support the arts in perpetuity. Toronto has experience with the Public Art Reserve Fund, established in 1994 to promote partnerships between community organizations, individuals and the City, to undertake public art projects. Contributions are tax deductible. But endowments create problems of their own. Funds are locked in and may only be used for particular purposes which can be difficult for organizations that need to turn on a dime. Could a Cultural Trust be right for Toronto?

In other jurisdictions, such as London, England, six per cent of lottery revenues are allocated to the arts and heritage. Could this model, in which lottery funds are directly dedicated to culture and heritage, be explored by the City?

Could the City establish a Creative Development Agency to sell to the public low interest Creative City bonds, whose proceeds would be invested in creative projects?

Could the City establish a Creative Development Agency to sell to the public low interest Creative City bonds, whose proceeds would be invested in creative projects?

How do we make concern for heritage more mainstream, throw open the doors of the past to everybody, combat the view that saving the past blocks out the future? How do we get the new Toronto integrated into our heritage fabric? How do we support the creative industries that are going to make our cultural future? How do we get information and communications experts to see themselves as cultural players? How do we fund turning our cultural centres into centres of The Creative City?

All these questions really boil down to one: how do we transform ourselves into a productive, creative, attractive global city with a sharply delineated, vital identity?

And the answer is, one step at a time





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Next steps

The Culture Division's Culture Plan will propose specific actions to build and nurture The Creative City. We need your help to shape them.

In the coming months, we will consult with the community to ensure that the City's strategic direction is in keeping with a Creative City.

On some issues, like public art and community arts, discussions have been taking place for years, but we want to ensure that our understanding and proposals are still valid. On other issues, such as new sources of revenue and the City's role with regard to cultural facilities, we will initiate talks to build a new consensus.

In spring 2001 Culture Division will seek out your views, but please don't wait for us to call you: if you have ideas, comments or suggestions,

please send them to us:

by e-mail: culture@city.toronto.on.ca

by fax: 416-392-3355, attention:

Culture Plan

by mail: Culture Division

Metro Hall

55 John Street, 24th Floor

Toronto, Ontario M5V 3C6

And the answer is, one step at a time.

Photography

Front cover, Zelma Badu, courtesy Danceworks, photographer: Cylla von Tiedemann

Page 2 Courtesy Ballet Creole, photographer: Cylla von Tiedemann

Page 3 (l-r) Arthur Eng, Paul Lee, Lynda Prystawska, Brenda Kamino in *Mom, Dad, I'm Living with a White Girl*, courtesy Cahoots Theatre Projects, photographer: Steven Wasney

Page 4 Lakeshore Assembly Hall, City of Toronto Culture Division

Page 5 Roy Thomson Hall (foreground) and CN Tower, courtesy Tourism Toronto

Page 6 Gwenneth Holmes (left) and Mandi Lester (right) in *The Elfin Knight*, photo courtesy of Cliffhanger Productions
Boys drumming, courtesy Ontario 2000 Music Garden Program

Page 7 Flat Iron Building Mural, City of Toronto Culture Division
Lion Monument (foreground) and Humber Bridge, City of Toronto Culture Division

Page 8 Alison Sealy-Smith and Errol Sitahal in *Coups and Calypsos*, courtesy Cahoots Theatre Projects, photographer: Greg Tjepkema
Toronto Centre for the Arts, photographer: Cylla von Tiedemann

Page 9 Winter Garden Theatre, courtesy Tourism Toronto (l-r) Jennifer Rayner, Marc Richard, Alison Woolridge, Paula Wolfson in *When We Were Singing*, courtesy Buddies In Bad Times Theatre

Page 10 Toronto Financial District, City of Toronto

Page 11 Caribana, courtesy TO-Bid

Page 12 Citytv Building, City of Toronto

Page 13 Old City Hall, City of Toronto

Page 14 Toronto skyline and Toronto Islands, City of Toronto
Restored facades, City of Toronto Culture Division

Page 15 First Nations man, City of Toronto
Dancers in Toronto Music Garden, City of Toronto

Page 16 Flat Iron Building, City of Toronto
Courtesy Ballet Creole, photographer: Cylla von Tiedemann

Page 17 Interior of BCE Place, City of Toronto
Jazz Festival, courtesy TO-Bid

Page 18 Casa Loma, City of Toronto
Opera singers, courtesy Tourism Toronto

Page 19 City of Toronto

Page 20 Zelma Badu, courtesy Danceworks, photographer: Cylla von Tiedemann
Toronto skyline, City of Toronto

Notes

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13. Culture Division analysis, January 2000.
14. *The Cost of Cutting: A Report on Financial Trends in Toronto's Non-Profit Arts and Culture Community from 1991 to 1996*, Toronto Arts Council, January 1999.

