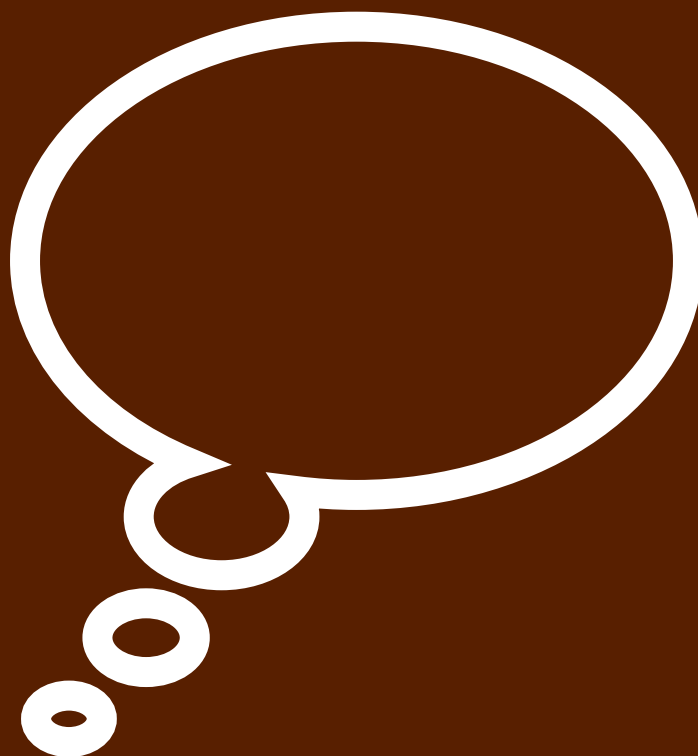
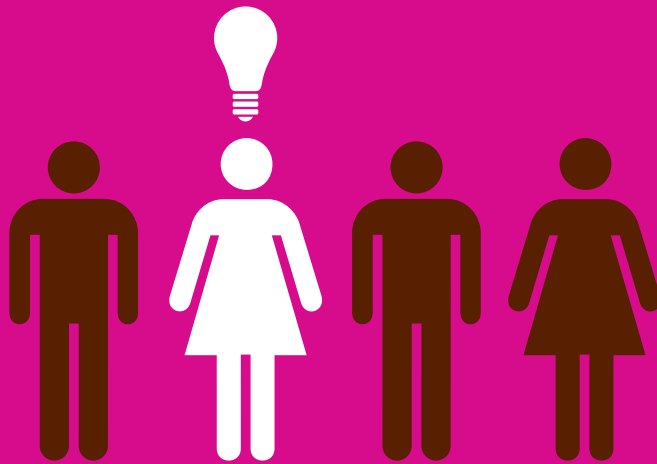


Imagine
a Toronto ...
Strategies
for a Creative City.



1 in 4 Creative
Industry Jobs
in Canada are
in Toronto.



The goal of this project is to produce a strategy that addresses the current needs of Toronto's creative economy, promotes its future growth and leverages these creative assets to enhance economic and social opportunity.

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Strategies for Creative Cities

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* The University of Toronto team would like to extend special thanks to Helen Burstyn and John Honderich for their help in developing this report.

Imagine a Toronto ...

Strategies for a Creative City

In today's world, creativity is a necessity – a must have, not a nice to have. There is a direct link between a flourishing city and the vitality of its creative sector. Toronto is on the cusp of a creative breakthrough.

Credo for Creative Cities

Creativity owns imagination. And imagination is what builds our cities. Creativity commands the allegiance and love of the creative person as a way of being, living, thinking. The imagination that comes of that allegiance is powerful, self-renewing, and tireless in delight. It permeates all aspects of civic life. It is the only limitless resource.

To know this is to release an industry in perpetual motion. Allegiance to true creativity defines imagination against the myopia of market greed. For the ethos of creativity left unchecked, by its natural genius, instructs all witnesses to the shared project of wonder. This is what makes a city great, a society great and, yes, even productive.

Creativity must become a way of life. It is not a question of 'sustainability' but of survival, and the beauty that inspires it. And the kinds of risks that true creativity demands are crucial to that end.

Pier Giorgio Di Cicco
Poet Laureate of Toronto

Dear Mr. Premier and Mr. Mayor,

About a year ago, in a flash of inspiration, your officials brought together an eclectic group of Torontonians to begin an odyssey. Though largely unknown to one another, we united in joint purpose, our odyssey sparked by a creative internal dynamic that both surprised and inspired us.

Our mission was one of discovery: What makes a great creative city? How does Toronto stack up? How can Toronto take its place among the world's great creative cities?

Compelling questions and, as we ultimately determined, so were the answers.

We met often, we thought deeply and we traveled to learn. We studied London, Barcelona, Berlin and New York – and yes, Toronto too. We compared our experiences with those of a partner group from Creative London. We explored places in our own city rarely or never known to us before. We were supported tremendously by both your officials and U of T Professor Meric Gertler and his

accomplished team. Together, we gathered information based on what we saw and insight based on what we learned. You didn't ask specifically for this group to provide a separate commentary; yet we feel compelled to provide one, not only for you, but for anyone interested.

In drawing our conclusions and offering our advice, we were driven by a shared vision for the city. It provides the foundation for our report, the inspiration on which we collaborated, the goal to which we all aspire.

It emerged from all of us responding to the same challenge: 'Imagine a Toronto ...' So we did, and the Toronto we imagined is one where:

Talent makes capital dance
 Beauty trumps utilitarianism
 Past, present and future are all celebrated
 There is room for outlandish
 Creative thinking is embedded in our way of life
 Space abounds for artists to flourish
 Creative people and enterprise flock to settle and build
 Teaching of all arts is sacrosanct
 Nature and people are in balance
 Our story of diversity and tolerance is known world-wide
 We revere one another's histories, stories and expressions
 Support of the arts is an ongoing commitment, not a brief encounter
 Our ravines are as important to us as canals are to Venice and beaches are to Sydney
 Novel ideas are valued, differences are welcomed and risk-taking is celebrated
 The process of public decision-making is in harmony with a culture of creativity
 The fusion of food and culture is unique
 Our waterfront entices
 Our public spaces attract and excite

Festivals, celebrations and recognition of the arts and culture abound

Our citizens regard the city as an ongoing cultural project

We began and ended our odyssey with the premise that in today's world, creativity is a necessity – a must have, not a nice to have. We recognized and later reinforced the belief that there is a direct link between a flourishing city and the vitality of its creative sector. We marveled when told that British Prime Minister Tony Blair had declared that the creative industries are now THE most important sector in London's economy, and we came to realize how important it is for our own leaders to share that truth and wisdom.

From the outset, we struggled to define both creativity and the creative sector. The creative sector can be as wide as it is deep, covering a host of disciplines. Certainly, it is not limited to cultural and artistic creativity; it can include and indeed overlap with technological and economic creativity, which interact in much the same way.

In Europe, economic development and culture see themselves as working in the same domain. We feel that attitude should prevail here. Perhaps, with a new focus on innovation emerging in the City and in the Province, the interconnectedness of economic and artistic creativity is already gaining a toehold.

For us, creativity is not a commodity to be suddenly dispensed or manufactured at will. It is more an individual and collective statement of mind, an environment where it can flourish.

Perhaps our most striking finding is that Toronto need not take a back seat to any other creative city. This city is on the cusp of a creative breakthrough. Our institutions, spirit of innovation and diversity put us in the top echelon. Yet saying it is one thing,

believing it – and believing in ourselves – is quite another. In the words of Pier Giorgio di Cicco, we need “a new state of mind, a new modus operandi and a new mythology for Toronto.” Or as put by Ilse Treurnicht, CEO of MaRS, “It’s time Toronto goes for gold.”

It is within this spirit and context that we present our findings to you. We feel privileged to have been part of this creative odyssey. We thank you both for giving us the opportunity to come together and to engage actively in the process of great city building.

Yours sincerely,

A collection of handwritten signatures in brown ink, arranged in six rows. The signatures are: Row 1: Aid White, Kasia, Michael; Row 2: Anne Li, Luigi Ferraro, Allen Bernstein; Row 3: Ron Sheppole, Margaret Zeidel, Treurnicht; Row 4: Mark Bant, Pier Giorgio Di Cicco, Ilse; Row 5: Geoff Gyu, [unclear], [unclear]; Row 6: Joe Caplan, John Henselink.

THE CREATIVE CITIES LEADERSHIP TEAM

The Opportunity ... and the Challenge

We are now in the creative age – a time when the generation of economic value in a growing number of sectors depends directly on the ability of firms to embed creativity and cultural content within the goods and services they produce.

Familiar goods such as clothing, furniture and food products depend on creative and cultural content for their competitive success, and consumers are willing to pay higher prices for products that are well designed and culturally distinctive. Knowledge-intensive products such as computers, mobile communication devices and biomedical technologies are born of the innovative spark of well educated, creative workers. They also exploit appealing and ingenious design to enhance their success in the marketplace. Furthermore, a set of creative industries producing ‘cultural goods’ – including film and television production, new media, electronic games, publishing, advertising, design, music, and the visual and performing arts – now generate a large and steadily increasing share of our international trade, employment and gross domestic product locally, regionally and nationally.¹

Not only does the generation of economic value flow from this creative economy, but the people who work in creative occupations and industries are themselves drawn to places that offer a critical mass of creative and cultural activity, broadly defined. These are places where the arts flourish, with

vibrant and lively local scenes in music, literature, theatre and visual arts. They are cities that host cultural traditions from around the world. They welcome newcomers from a variety of ethnic, racial, religious and national origins, and provide opportunities for their easy social and economic integration. They are also places that enshrine freedom of cultural expression, places that nurture the creative act.

These developments present Toronto with an enormous opportunity – an opportunity to nurture and use its impressive creative assets, securing its place among the world’s great creative cities.

Many cities around the globe have come to recognize the economic and social benefits that flow from the creative economy, and are now implementing aggressive policies to nurture and promote creative and cultural activity. In world cities like London, New York and Berlin, and in smaller centres like Austin, Texas and Newcastle/Gateshead, the development of the creative economy has become a strategic priority, and not only for generating wealth and employment opportunity. Creative and cultural activity enhances a city’s quality of place, helps to reclaim and revitalize neighbourhoods, enables more innovative thinking and problem-solving across all sectors of the economy, and shapes a city’s identity in the face of increasing competition for talent, investment and

recognition. Creative and cultural activity is also a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups.

Toronto already has many of the critical ingredients required of a dynamic and globally successful creative city. Its unique assets include an enviable base of talented and creative workers, a level of cultural diversity unsurpassed by any other city in the world, and a strong reputation as a safe, socially harmonious city of liveable neighbourhoods. Its regional economy boasts a wide array of creative sectors that form the foundations of its economic base. Science-based creative sectors like biotechnology and biomedical technologies have taken root and, thanks to major new investments such as the MaRS Centre, are poised to play increasingly important roles as economic engines for the Toronto region. Recent investments in the city's major cultural venues and institutions and a thriving grassroots arts and music scene are combining to create a 'buzz' about this region nationally and around the world.²

Despite these many enviable strengths, Toronto's creative economy is now at a critical juncture in its evolution. Competition from other major cities around the world continues to escalate, as they take strategic steps to position themselves as creative economy leaders. Meanwhile, at home, cultural activity still struggles to attract the continuing financial and program support it requires to thrive. And while there is abundant evidence of innovation in many corners of the creative economy, the city lacks a region-wide, strategic approach to recognize, nurture and scale up home-grown successes, while also building on best practices identified abroad.

Therefore, this report aims to do three things:

1. Profile Toronto's creative strengths to demonstrate that the city has many of the assets necessary for its creative economy to achieve its potential as an engine of future prosperity.
2. Highlight the challenges Toronto must overcome if it is to support the creative economy in a truly comprehensive and sustainable way.
3. Identify opportunities to strengthen Toronto's creative economy. These opportunities are supported by instructive examples from other cities from which Toronto can learn.

This approach recognizes that the most effective way to enhance the city's creative future is to enlist the ingenuity, know-how, energy and resources of a broad spectrum of actors in the region. It also acknowledges that the necessary financial resources have not yet been directed towards this goal. Realizing the opportunities identified in this report will depend on the respective and combined efforts of all levels of government, private sector, non-profit organizations and individuals.

As a creative city, Toronto must seize the present opportunity to deliver the social and economic benefits described above and assume its place among the world's truly great cities.

This report provides a summary of the research findings from the Strategies for Creative Cities Project and informs the strategic opportunities articulated in the following sections.

The project team studied a range of creative activities and interventions used in cities around the world to support that activity (see Appendix A). For the purposes of this report, we have grouped these areas of study into five broad categories:

People: We looked at the conditions and activities that stimulate the emergence of future artists, enable the success of creative workers across the economy, attract cultural consumers and build an environment attractive to creative people. Strong public education and access to cultural activities play a vital role in the formation of creative people, and enhance community engagement and social inclusion.

Enterprise: We recognized that creativity often produces economic opportunity and that cultural entrepreneurs start and grow creative businesses. Commercializing creative talent enhances wealth and employment generation in the city. We saw how creative enterprises benefit from entrepreneurship support, training and mentoring, incubators and convergence centres.

Space: We identified a strong link between creativity and space. Creative practitioners need space to live, to work, to display and to inspire. A city's spaces – both natural and built – accommodate, stimulate and express their residents' creativity. We found that creative spaces must be affordable as well as inspiring.

Connectivity: We considered how an urban environment that stimulates and supports creativity must also connect many isolated initiatives. That connectivity is often, if not always, developed by leadership bodies with a creativity mandate and vision, and supported by intermediaries and organizations that bring disparate initiatives together and effectively leverage resources. In order to be enduring and stable, a city's creative ecology must be well-integrated so that artists, creative industries, government agencies, investment programs, and research communities can interact in productive, mutually reinforcing ways.

Vision & Voice: We saw the need for civic organizations, governments and citizens to recognize and celebrate their city's creative achievements. By articulating and expressing a strong creative vision, a city's confidence and appreciation

of local talent will grow, marshalling support for a city-wide creativity agenda. This voice tells the city's story worldwide, generating 'buzz' and promoting tourism, exports and investment.

The following sections of this report analyze Toronto's strengths and weaknesses in each of the first four categories above, identifying strategic opportunities for action. Taken as a whole, this report is intended as a first critical step in generating the coherent vision and voice that will be necessary to realize these opportunities.

In this report, the terms *creative industries*, *creative occupations* and *creative workers* are used to define a specific set of jobs and employees.

Creative Industries refer to: Independent Artists | Writers and Performers | Performing Arts Companies | Agents and Promoters of Performing Arts and Entertainers | Motion Picture and Video Production | Sound Recording | Radio and TV Broadcasting, Pay/Specialty TV and Program Distribution | Architecture and Related Services | Specialized Design (Graphic, Industrial, Interior, Fashion, Other) | Advertising and Related Services | Newspaper, Periodical, Book and Database Publishers | Software and New Media Publishers

Creative Workers are defined as people who work in the following Creative Occupations: Architects and Landscape Architects | Industrial Designers, Graphic Designers and Interior Designers | Writers and Editors | Producers, Directors, Choreographers and Related Occupations | Conductors, Composers and Arrangers | Musicians, Singers and Dancers | Actors and Other Performers | Painters, Sculptors, Illustrating Artists and Other Visual Artists | Photographers | Announcers and Other Broadcasters | Theatre, Fashion, Exhibit and Other Creative Designers | Artisans, Craftspersons and Patternmakers

A detailed case study of Toronto's creative economy, providing full background documentation to support the arguments in this report, is available at www.utoronto.ca/progris/web_files/creative_cities. Also available is a document outlining lessons learned during the course of this project.

The Toronto case study is one of six urban case studies undertaken for the Strategies for Creative Cities project. The other five cities are New York, San Francisco, London, Barcelona and Berlin.

Toronto Has a Great Story ... and the Opportunity to Tell It, Sell It

Rather than reinvent the wheel, this report starts with what we know about creative cities in general³ and Toronto in particular.

Creative people...

- Define a city's identity, create 'buzz' and energy
- Regenerate urban neighbourhoods
- Promote social inclusion

Creative workers...

- Enhance creative capacity – new ideas, product development, creative solutions
- Spur innovation and re-invent traditional sectors
- Add value and increase productivity throughout the economy

Creative industries...

- Provide jobs – new career paths and opportunities
- Diversify the employment base
- Increase investment, income and exports

Creative activity...

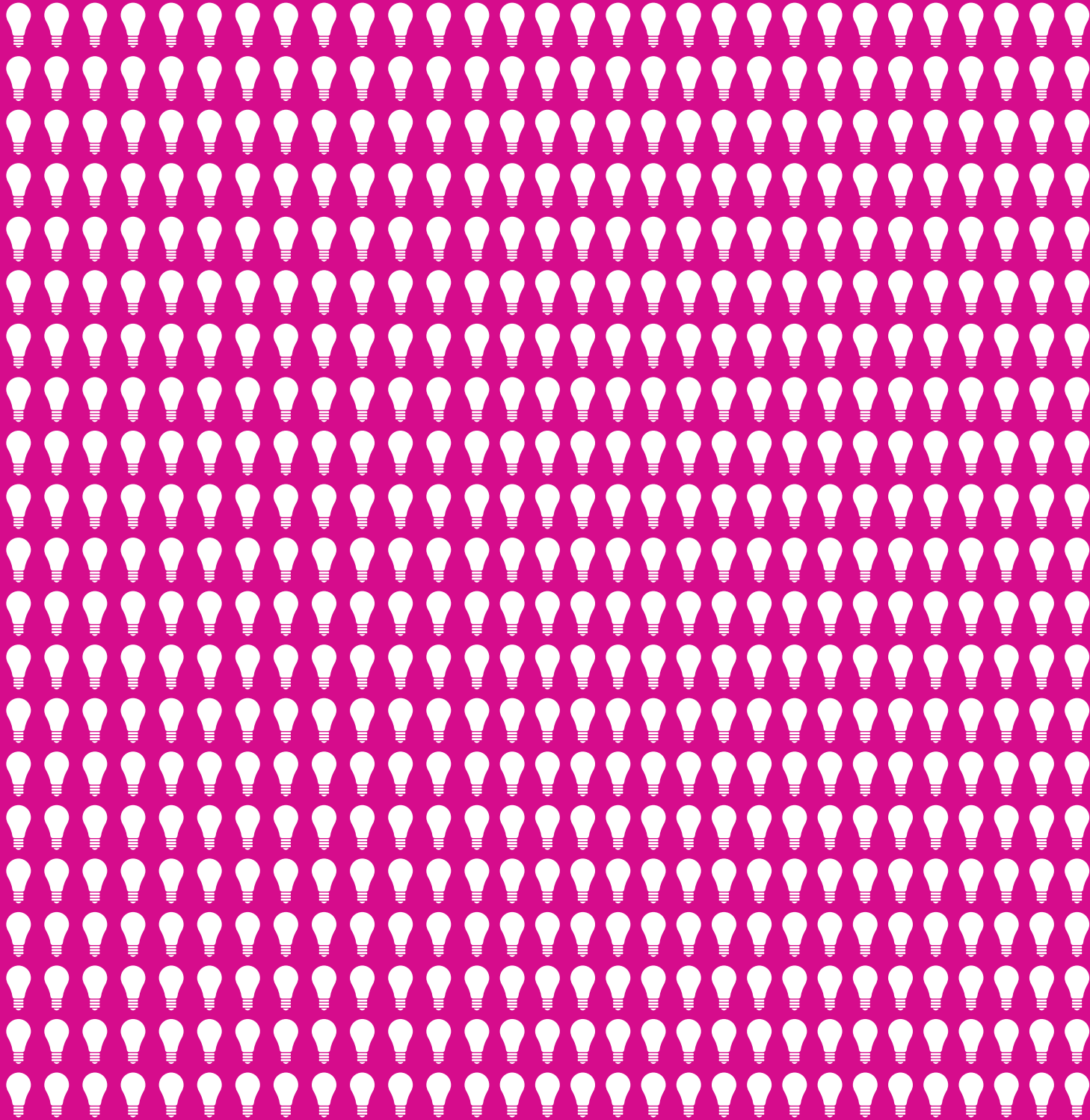
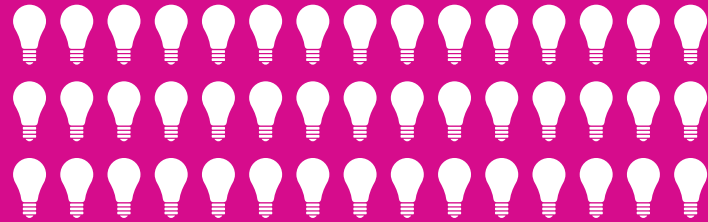
- Helps the city and employers to grow, attract and retain talent
- Promotes city aesthetics and innovative projects, instils civic pride

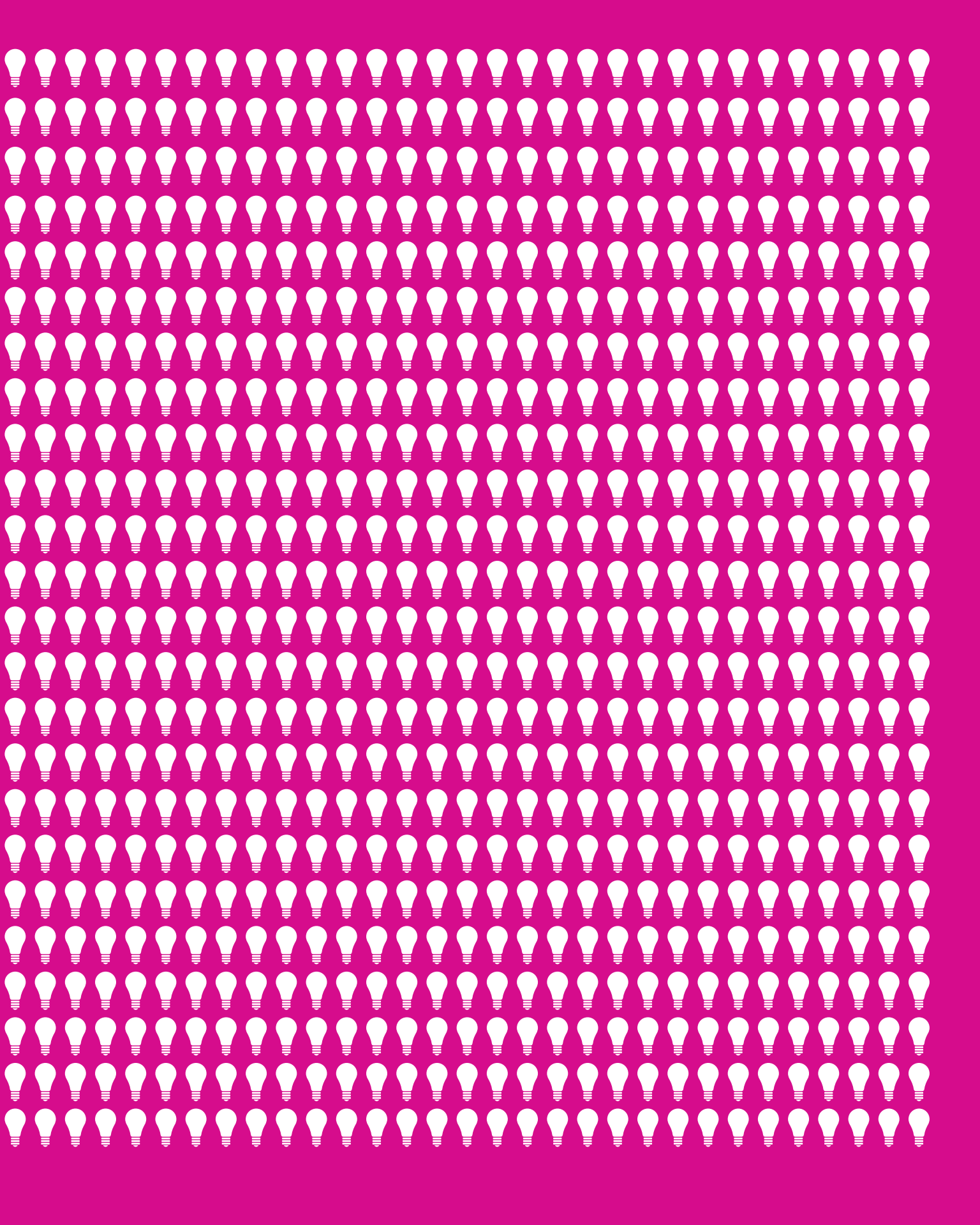
As demonstrated in the following discussion, the Toronto region⁴ is well positioned to nurture and grow all of the elements of the city's creative ecology. Its future success will depend on its ability to enrich the local environment for creativity to attract and retain creative people, and enhance the creative capabilities of workers and businesses across the economy.

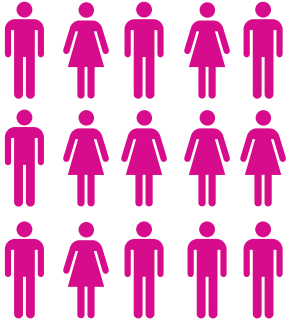
Toronto is currently undergoing a cultural renaissance, growing in profile and becoming recognized internationally for its vibrant cultural industries and rejuvenated cultural institutions that harness the breadth and diversity of talent in the region. Since the economic downturn of the early 1990's, employment in creative industries has grown considerably faster than overall employment. Recognition of our creative and cultural assets is also building through initiatives like the City of Toronto's 'Live with Culture' campaign.

Toronto now has an opportunity to capitalize on its cultural and creative strengths. But the region faces real challenges before it can do so. The goal of this project is to produce a strategy that addresses the current needs of the region's creative economy, that promotes its future growth and that leverages these creative assets to enhance economic and social opportunity.

There are over 8,600
Firms in Creative Industries
in the Toronto region.







Imagine a Toronto ...

1. People. Toronto has a vast and varied pool of creative talent, but much of it remains untapped. Unless we make the most of our people and their creativity, we will not reap the economic and social benefits that a creative city has to offer.

Toronto is full of creative people, making a living from their creative talent and participating in creative activities to learn, play, dream and be inspired.

Creative Participation: Numerous performances and exhibits take place in theatres, museums and other venues across the city. Almost two million adults a year go to the theatre and 160 clubs in the city feature DJs, musicians and comedians.⁵ The Toronto International Film Festival – the world’s largest public film festival (measured in number of screenings) and second only to Cannes in stature – showed 355 films in 2005, while

the Fringe Festival, Toronto’s largest theatre festival, will host over 130 productions across 24 venues in 2006.⁶ Overall, estimated attendance at city-funded cultural events was over 10.5 million in 2004.⁷

Toronto’s cultural institutions and events provide major opportunities for cultural participation by local residents and visitors alike. The Royal Ontario Museum welcomes between 750,000 and 1 million visitors⁸ and the Art Gallery of Ontario receives over 650,000 visitors annually.⁹ Festivals in Toronto also see high numbers of attendees:¹⁰



COURTESY ARTSCAPE



COURTESY ARTSCAPE

FRESH ARTS

Fresh Arts, an 'Arts and Culture Job Strategy' that ran in the early 1990s, hired youth (primarily from the First Nations, Asian and Black communities) over the summer to work on creative projects. Initiated by the Toronto Arts Council and funded through provincial employment strategy programs, its aim was to provide opportunities for young people to gain artistic and administrative skills while paying them a salary. By connecting with artistic resources in the city (e.g. recording studios, professional artists), the program allowed youth from marginalized communities to get experience in all aspects of the creative process in seven artistic disciplines. Fresh Arts was, and still is, perceived as a resounding success by community members and participants, but did not survive a change in provincial leadership in 1995.

INTERVIEW WITH KAREN CARTER,
EDUCATION CONNECTIONS,
MARCH 2006
FERNANDEZ, S. 1994. *CULTURE FORCE*.
FINAL REPORT JANUARY 1994.
TORONTO ARTS COUNCIL.

youth, skills that include broadcasting, DJing, writing, editing, audio production, filmmaking, photography and desktop publishing. Through these media, youth have an opportunity to find their voice on community issues and gain valuable experience for future work in the media industry. Successful 'alumni' often go on to teach courses in the program, continuing to engage with their peers and local issues.²¹ Regent Park Focus, along with other projects such as the Regent Park Film Festival, identifies and develops creative talent in one of Toronto's many diverse neighbourhoods.

In the South Etobicoke neighbourhood, the Inner City Visions (I.C. Visions) Project has also had success as young people work with their peers to provide youth engagement, leadership development, life skills and technical skills programs through urban music and culture. As the first government-funded hip-hop recreational centre in North America, I.C. Visions provides a safe environment where youth can express themselves creatively while representing their community. Through its urban music oriented recreational program, I.C. Visions delivers music industry

workshops and seminars, talent showcases and competitions, an art and photography project, a basketball program, and sponsors a clothing line called Face the Sun.²²

Strengths and Challenges

Toronto has deep reservoirs of talent, but a strong consensus amongst the creative industry leaders assembled for this project indicates that much of this talent remains underutilized or underdeveloped. Consequently, important economic and social benefits go unrealized. More avenues for wider participation in both the consumption and production of creative activity must be provided.

Toronto's multicultural population, a source of vibrant creative expression, is one such underutilized asset. Language barriers, discrimination and income barriers limit participation by new immigrants and visible minorities, who are increasingly concentrated in the city's disadvantaged neighbourhoods. The grassroots creative activity in neighbourhoods like Regent Park represents promising but isolated projects that need to be scaled up and replicated in other parts of the city-region.

Toronto's large youth cohort is another tremendous creative asset: there are over 1.2 million people under the age of 20 living in the Toronto region.²³ But how can youth be enabled to realize their full potential for creative expression, especially when cuts to government funding over the past decade have forced public schools to make difficult decisions about where to allocate resources? Too often, specialist art teachers, music programs and drama productions have been deemed expendable. The result is that "for many students, their access to the arts depends on where they live and their parents' ability to pay for private lessons or fundraise for arts in their schools."²⁴

Cuts to after-school community music and arts programs disproportionately affect youth in lower-income households. The Fresh Arts program, initiated by the Toronto Arts Council, is an example of a community creativity-based program that successfully developed youth skills in a supportive environment (as described in the sidebar at left). Fresh Arts gave the city a significant number of cultural producers – artists, singers, rappers, filmmakers

and videomakers. Many successful musicians on Toronto's urban music scene, including Kardinal Offishall, Jully Black, Motion and Jelleestone, participated in this program while growing up in marginalized Toronto communities. In the context of recent gun violence in Toronto, these artists have pointed to programs like Fresh Arts as providing a safe location that could support and foster their creative energy in a positive and constructive environment.²⁵ Similarly, Rinaldo Walcott, Canada Research Chair in Social Justice and Cultural Studies at OISE/UT, points to the cultural outlets provided by programs like Fresh Arts as effective ways to bring alienated youth into the Canadian family:

What we need are programs that will allow young people to engage with and make sense of the ways in which they can contribute to the culture of their communities and beyond. Such an approach means providing young people spaces where they can offer up alternatives.²⁶

Arts education, libraries and music in the school system must not be seen as frills. In today's creative economy, they are as important as science and math in improving our productivity and preparing young people for success in life. In both the public education system and community programming, creative disciplines must be promoted as providing economic opportunity and viable career paths. By exposing all youth to creative curriculum and access to creative careers, the seeds for tomorrow's creative workforce can be sewn today. Furthermore, creativity-enhancing curriculum in school and community programs imparts skills beyond those leading to a future career in traditional creative disciplines. Youth learn to solve problems, 'think outside the box', develop creative solutions, gain confidence and express themselves – vital capabilities of the workforce in many industries and professions throughout the economy.

Opportunities: Putting People First

1. Expand Creative Programming for Youth

All youth in Toronto, regardless of where they live, should have access to free, high-quality education and training in creative activities such as visual arts, music, theatre, dance, and media. Expanding creative programs of this sort will complement recent public investments in major cultural institutions by investing in the creative capacity of future artists and creative workers.

This goal can be accomplished in a variety of ways. Here are just two ideas:

- **'Doors Open' visits for schools** – The popular 'Doors Open Toronto' program²⁷ could be expanded so school children can visit culturally significant buildings during the school week. This program would expose young people to inspiring creative spaces and great architecture.
- **Free museums and art galleries for under-20's** – Once again, barriers to creative exposure could be removed by giving young people from all neighbourhoods and income levels free access to public museums and art galleries.

2. Transform Local Community Centres into Creative Community Hubs

Toronto has many thriving community centres that can and should be transformed into neighbourhood hubs. Creative Community Hubs would combine cultural/creative development programs with the economic revitalization of an at-risk neighbourhood by providing enabling financial support and services. This approach capitalizes on existing organizations and knowledge of local issues and conditions, allowing programs to be developed and adapted to each neighbourhood's specific needs and creative talent – whether in the central city or more suburban locations. Pilot projects could be carried out in a few neighbourhoods to start, both downtown and in Toronto's suburbs.

The Point Community Development Corporation in New York City is an effective

example of this type of creative community programming linked to local economic development. The Point uses the creative heritage of the South Bronx (a neighbourhood better known for poverty, crime, poor schools and inadequate housing) to catalyze community development by encouraging youth to cultivate their artistic and entrepreneurial capabilities. The Point recognizes the talent and aspirations of local residents as the area's greatest assets and offers programs to develop that talent in music, dance, photography, theatre, fashion and other disciplines. Enterprise and community development activities are connected to the artistic programs while, at the same time, small businesses and non-profit organizations are incubated. In the process, the Point promotes projects that address locally relevant concerns such as transportation, pollution, open space and environmental stewardship.²⁸

Another example of successful leveraging of local resources in this manner can be found in Creative London's Hub Strategy, working in areas of London with high concentrations of creative businesses. In each neighbourhood, a lead organization is designated as a focal point through which further assistance to cultural industries and creative activities is channelled to continue addressing local needs. Hubs differ in their structure depending on local circumstances, but can act as incubators for creative businesses, clearinghouses of information on locally available property, developers of long-term plans for the local creative sector and promoters of local creative work.²⁹ In many neighbourhoods, Creative London is using this approach to address the needs of economically and socially disadvantaged communities. In this way, they are pursuing an economic development strategy that is both creativity-based and socially inclusive.

3. Fund Arts and Creativity in Public Education

Experience in California (as described in the sidebar on Cultural Initiatives Silicon Valley) confirms that long-term neglect of arts education in public schools weakens a city's attractiveness to highly educated workers with school-age children. Toronto cannot afford to take this risk at a time when its economic future depends on its ability to generate, attract and retain a talented workforce.

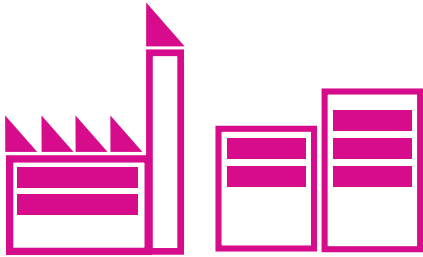
As long as funding of arts and creativity remains unstable and spatially uneven within the public school system, Toronto's youth are being short-changed. We are giving them less of an education than they deserve and limiting their ability to succeed, as well as the ability of the region to reap the social and economic benefits of their education.

While governments are prepared to acknowledge the importance of arts programming, they are not always prepared to fund it. Stronger advocacy on the part of parents, communities and educators is essential to ensure that governments make arts programming a priority in public education.

This is largely but not solely an appeal to governments. Private sector partners who are prepared to fund arts programs in schools must be encouraged to step up to the plate and help the artists and creative workforce of tomorrow – people, in fact, they may some day be employing – receive a full and well-rounded education that includes the arts.

CULTURAL INITIATIVES SILICON VALLEY (CISV)

After a 30-year decline in arts curriculum in public schools in California, a survey of residents in Silicon Valley identified the poor state of arts-based education as an issue of great concern to local residents. Some three-quarters of the population were engaged in some kind of creative activity outside their high-tech day jobs, and they wanted their children to learn creatively as well. As a result, CISV (a non-profit organization formed to enrich the creative life of Silicon Valley) launched the Creative Education Program to provide cash grants, technical assistance, and professional development to public elementary schools in Santa Clara County. The program's goal is to have all K-6 students participate in weekly, sequential, standards-based, in-school arts instruction in one or more disciplines (dance, music, theatre and visual arts). Each grant site makes a five-year commitment to create, improve or expand arts education programs for its students. The Creative Education Program provides four years of seed money for planning, pilot, and implementation, with the grant site gradually assuming financial responsibility for the program by the fifth year.
www.ci-sw.org



Imagine a Toronto ...

2. Enterprise. The key to realizing the economic benefits of healthy creative enterprise is commercialization. The abundance of creative talent in Toronto is the key force driving Toronto's creative industries and its regional economy.

At the last census, the Toronto region's creative industries employed almost 133,000 people.³⁰ Of these employees, close to 86,000 resided in the City of Toronto, representing approximately two-thirds of regional creative employment in 2001.³¹

Creative industries represented close to 6 percent of the total Toronto CMA labour force in 2001. Among them, the largest employers were architecture and related services, publishing and advertising. Regional creative industries combined boast more than 8,600 firms.³² The Toronto region is not only a major centre of creative economic activity nationally, but also performs strongly in North America.³³

Growth in Creative Industries: Toronto's creative industries have enjoyed notable growth over the past decade, despite economic fluctuations in the wake of 9/11 in 2001 and SARS in 2003. From 1991 to 2004, total employment in creative industries has grown annually at 3.1 percent, compared to 2.3 percent for the total Toronto CMA labour force.³⁴

Figure 2 compares creative industries with other industries in the Toronto region.³⁵ During the 1991-2004 period, creative industries grew faster than financial services (which grew at 1.8 percent), and were catching up to leading sectors like information and communication technology (3.9 percent) and business services (3.8 percent). Toronto's

creative industries also exhibit a high level of specialization, similar to other dominant industries.

Figure 3 shows that during this same period, the top three fastest growing creative industries were:

- Performing Arts Companies (7.1 percent)
- Motion Picture and Video industries and the Sound Recording industry (5.4 percent)³⁶
- Broadcasting (4.6 percent)

Figure 3 further illustrates that Toronto's creative sectors have a location quotient above 1, displaying a high level of employment concentration in the region compared to the rest of the nation.

Figure 4 demonstrates that, when ranked against other selected North American cities by compound annual growth rate between 1990 and 2000, creative employment in Toronto (at just slightly over 4 percent) has grown faster than that of cities like Montreal (2.4 percent), San Francisco (1.8 percent), Los Angeles (0.8 percent), and Chicago (0.5 percent). The average annual growth in creative occupations was only 0.4 percent in New York City.³⁷

Figure 2: Growth & Specialization – Toronto's Creative Industries vs. Other Regional Industries: 1991-2004

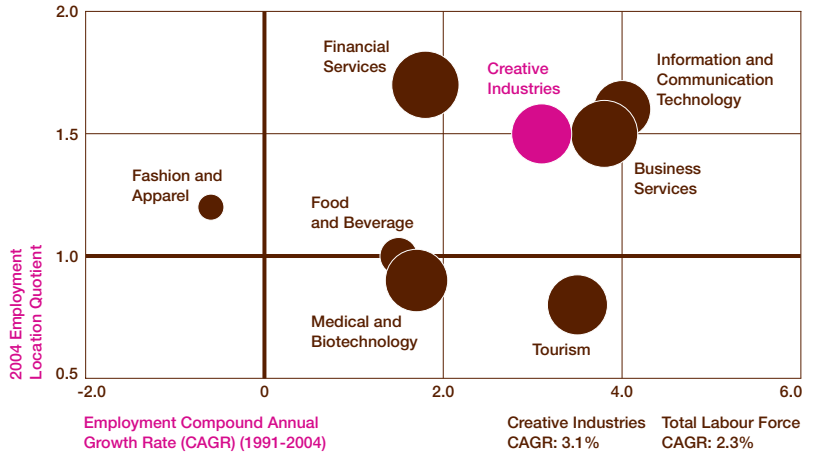


Figure 3: Growth & Specialization of Toronto's Creative Industries: 1991-2004

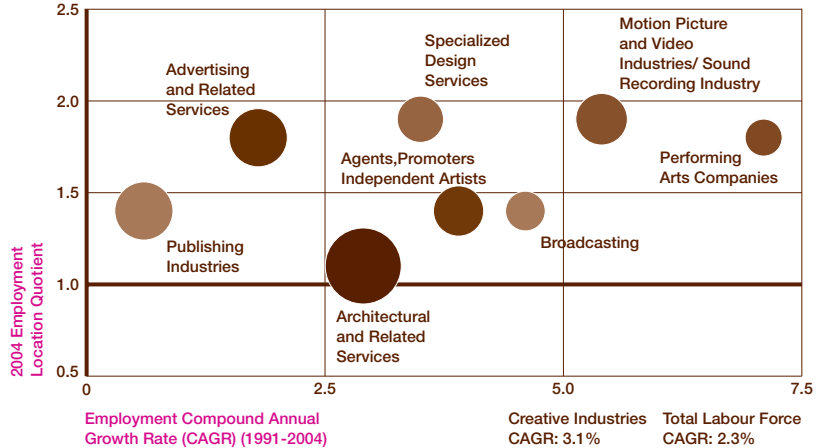
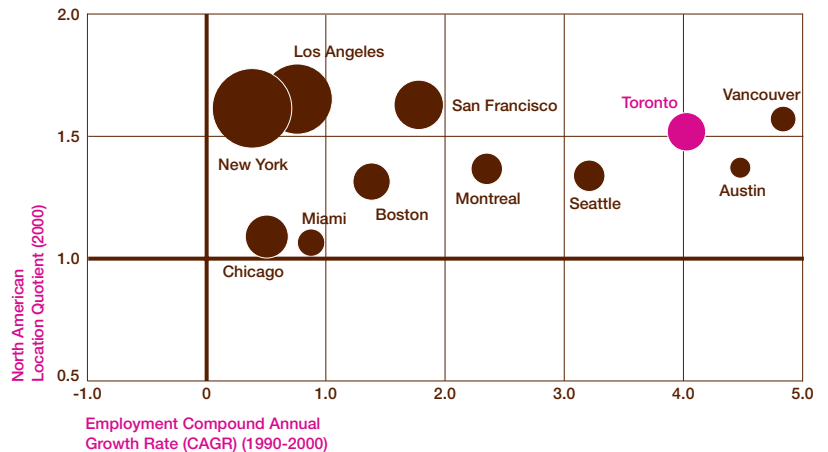


Figure 4: Growth & Specialization in Creative Occupations³⁸ – Toronto vs. North American City-regions: 1990-2000



Sources:

Figures 2 and 3:
SOURCE: STATISTICS CANADA. LABOUR FORCE SURVEY, 1991-2004.
[CUSTOM TABULATIONS]

Figure 4:
SOURCE: STATISTICS CANADA (2001) CENSUS OF POPULATION AND US CENSUS BUREAU (2000) CENSUS EEO TABULATIONS.

Market Share: The Toronto CMA accounts for nearly one-quarter of national employment in creative industries (close to 550,000 people were employed in creative industries across Canada at the last Census in 2001). A report by Deloitte and Touche prepared for the City of Toronto estimates that in 2001, Toronto generated approximately \$8.5 billion in cultural GDP.³⁹

The Toronto region is at centre stage of Canada's creative economy with several dominant sectors. Toronto publishers brought in almost seven of every ten dollars of national book publishing revenues during 2000-2001, while film producers earned almost 60 percent of all national film revenues. Toronto's share of national sound recording revenue is even higher at 86 percent.⁴⁰

Toronto's Leading Creative Sectors: Examples of leading clusters both nationally and internationally include:⁴¹

Film and Television: Toronto's film and television cluster ranks third in North America, with just under \$900 million worth of film and television productions shot in 2005, and the industry contributes \$1.1 billion annually to the local economy.⁴² Despite the fact that feature film production spending grew by 21 percent from 2004 to 2005, competition from other locations in Canada and abroad is strong and becoming more intense all the time. As evidence of this competition, total spending on 'major productions' (including feature films, TV specials, TV, miniseries and movies of the week) decreased by 4 percent and spending on commercials and music videos decreased by 9 percent in the same 2004 to 2005 period.⁴³

The City of Toronto's Film and Television office provides logistical and regulatory support to the industry. Also, the city recently appointed a Film Commissioner, responsible for strategy and policy promoting Toronto as a film destination and developing relationships between the city, the industry and other relevant parties. Other recent developments include FILMPORT, Canada's largest film and media production complex on the city's waterfront.

Also supporting the industry is the Ontario Film and Television Tax Credit, co-administered by the Ontario Media Development

Corporation and the Ontario Ministry of Finance. This refundable tax credit is available to Ontario-based production companies for 30% of qualified Ontario labour expenditures on eligible film and television productions.

Much of the technical expertise available within the sector's 25,000-strong workforce results from the presence of internationally-renowned education and training institutions such as Sheridan College's animation and visual effects programs, as well as the Canadian Film Centre and its widely-recognized Habitat New Media Lab. The industry's future competitiveness will rely increasingly on the ability of these and other local education and training institutions to generate home-grown talent.

Design: Toronto's economy is home to some 25,000 designers – architects, landscape architects, interior, industrial, graphic and fashion designers. It is the largest design workforce in Canada and the third-largest in North America after New York and Boston. Toronto's design sector grew at a compound annual rate of 4.7 percent from 1991 to 2001.⁴⁴ The industry benefits from advanced educational institutions in Toronto such as OCAD, the George Brown College School of Design, the Faculty of Architecture, Landscape and Design at the University of Toronto, and the York/Sheridan design programs, as well as organizations like the Design Exchange.

Music and Sound Recording: A comprehensive report on culture clusters in Canadian CMAs noted that the 96 establishments in Toronto's sound recording industry in 2001 accounted for one-third of all firms in Canada, employing 75 percent of Canada's sound recording workforce and earned more than \$1 billion in annual operating revenues.⁴⁵ By 2004, the number of sound recording firms in the Toronto region had grown to 168.⁴⁶ From the BBC to the New York Times and Spin magazine, the region's booming independent music scene is generating excitement and recognition with pioneering bands like Broken Social Scene and innovative, independent record labels.⁴⁷ Toronto's Urban Music genre is also making headlines with much success attributed to the showcasing support programs of the

TORONTO INTERNATIONAL FILM FESTIVAL
The largest publicly attended film festival in the world, the Toronto International Film Festival (TIFF) was founded in 1976 as a festival that celebrates both commercial and art-house films. By promoting films and providing accessible resources and unique educational programs, the TIFF Group generates \$67 million annually in economic impacts. Building on this success, a \$196 million Festival Centre will soon be completed in downtown Toronto to provide a year-round home for cinema, gallery spaces, a reference library, and retail and box office space.
www.tiff.ca

Urban Music Association of Canada (UMAC). Both UMAC and the Foundation to Assist Canadian Talent on Records (FACTOR) are headquartered in Toronto, and the City has also been selected as the site for the new Canadian Music Hall of Fame.

Performing Arts: Toronto is home to more than 11,000 performing artists⁴⁸ and close to 200 performing arts companies.⁴⁹ Performing arts was the fastest growing creative sector in the region during the 1991 to 2004 period (7 percent average annual employment growth rate). Behind the strength of this sector are organizations such as the Toronto Alliance for the Performing Arts and The Creative Trust. The Creative Trust's 'Working Capital for the Arts' program supports Toronto's mid-sized performing arts companies by assisting with developing their planning and financial skills and acquiring and maintaining a fund of working capital.

Strengths and Challenges

Creative enterprise is undoubtedly thriving in Toronto. However, as older industries contract or move offshore, the urgency to support and promote creative industries as a regional priority is increasingly evident. To commercialize creative talent and to entice entrepreneurs and businesses to locate or remain in the region, a number of challenges must be addressed.

Creative industries do not follow traditional business models. Although programs such as Enterprise Toronto exist to promote the growth and development of new business ventures, Toronto lacks a coordinated system that provides specialized support to creative enterprise to enable them to move beyond the initial start-up phase. The Toronto Fashion Incubator (TFI) is one example of how to provide the affordable workspace and business development support programs required to help emerging designers evolve



COURTESY TORONTO FASHION INCUBATOR

into successful fashion entrepreneurs. Other specialized support is needed to enhance and grow Toronto's creative sectors.

Toronto's creative businesses face a shortage of risk capital. Although programs like Toronto's Creative Trust 'Working Capital for the Arts' address a specific gap in the performing arts industry, more of these programs are required to ensure that successful creative businesses have access to the capital they need to survive and grow.

Entrepreneurs and firms are often drawn to more sophisticated markets or locations offering incentives.⁵⁰ Despite Toronto's creative strengths, in today's world of easy travel and communication, other large creative centres, such as New York, Los Angeles, London and Berlin, are accessible and enticing. Toronto cannot afford to lose its 'breakthrough' firms and talent to these city-regions, many of which are now looking strategically at how to keep or regain their creative edge. Rather than be lured to other cities, creative practitioners should find every reason to stay here and achieve global competitiveness from a Toronto base. There is no simple or single way to keep these enterprises and entrepreneurs here. The answers lie in a combination of enticements and a multi-pronged approach to making Toronto the location of choice for entrepreneurial talent and enterprises.

TORONTO FASHION INCUBATOR

The Toronto Fashion Incubator (TFI) has been providing an environment for designers to develop their creativity and business skills, in a desirable, affordable downtown location since 1986. Established to stimulate new business growth and the vitality of Toronto's fashion industry, the TFI services include: professional space, facilities and equipment, business support infrastructure, membership services, consulting/coaching, training and development, networking, marketing and promotion. Cities like New York, Los Angeles, Montreal, Chicago and Sydney have looked to Toronto's Fashion Incubator as a model of innovation, excellence and leadership. www.fashionincubator.com

THE CREATIVE TRUST

The Creative Trust is a collaborative community effort among Toronto's performing arts companies to build a stronger future for their sector. Initiated in 2003, the 'Working Capital for the Arts' program is modeled on arts stabilization initiatives in the United States, England and Canada that provide leverage to companies in raising funds to eliminate their deficits and expand/improve operations. "The concept of working capital is something people in business and finance understand; the matching of funds, and the fact that funds will be available to help us continue building working capital, allowed us to successfully pursue new funding." – Bengt Jörgen Artistic Director, Ballet Jörgen Canada. www.creativetrust.ca

“[401 Richmond] is an idea that you can create enterprises that involve a lot of people, none of whom have a lot of capital and modulate the cash-flow arrangement to allow people to get a foot-hold... it's a very creative economic and urban activity and a very precedent setting one.”

COMMENTS BY GEORGE BAIRD, UNIVERSITY OF TORONTO – QUOTED IN COHEN, N., 2005. ‘THE ZEIDLER EFFECT: HOW ONE FAMILY TRANSFORMED TORONTO’ IN EDS. MCBRIDGE, J. AND A. WILCOX, 2005. UTOPIA: TOWARDS A NEW TORONTO. TORONTO: COACH HOUSE BOOKS.

Both successful and recently developing creative sectors need to be recognized, celebrated and supported strategically. The film industry in Toronto is undoubtedly a success story. The city now faces the challenge of maintaining the industry’s strength and worldwide reputation in the face of strong competition from Canadian cities such as Winnipeg and Vancouver, as well as American cities that are attempting to recapture film business previously lost to Canada.⁵¹ Meanwhile, design has become one of Toronto’s core creative industries. However, this industry has only recently been recognized as a sector with strategic growth potential for the region. Continuous recognition and support allowed our film industry to achieve its global stature and competitive status. Considering Toronto’s ranking as the third-largest design workforce in North America,⁵² the design industry is well-placed to benefit from similar treatment at home and win recognition worldwide.

The challenge for all industries is to think creatively and re-invent themselves constantly. Today’s enterprises need more innovative forms of management, marketing, problem-solving, and greater use of design inputs. One way to advance creativity and innovation is by promoting collaboration and convergence among different industries. New models that promote convergence have recently emerged in Toronto: in sponsored environments like the MaRS Centre (see Opportunity 7) and in private developments such as 401 Richmond (see page 23). These convergence centres enable the co-location of various organizations and individuals working in different but related sectors, breaking down silos thereby fostering ‘collisions’ that inspire new processes, ideas, products and companies. Such environments foster collaboration among different sectors and encourage firms to think creatively.

Nascent creative talent and enterprise plays an important role in job creation, wealth generation and other social and economic spin-offs. By addressing the challenge facing the creative sector, Toronto can reap the full benefit of its creative entrepreneurs and enterprises.

Opportunities: Creativity Means Business

4. Provide Specialized Entrepreneurship Support/Business Skill Development for Creative Industries

To address the unique needs and realize the full potential of our creative enterprise, Toronto must:

- Expand existing small business and entrepreneurship programs to provide specialized support for creative industries
- Expand sector support initiatives to serve creative industries more effectively
- Create vehicles for sales development, business-to-business forums for investment and business matching to support the creative industries sector
- Provide incubation space and services for creative businesses building on the example of the Toronto Fashion Incubator

Programs such as the New Orleans Music Office Co-op, NY Designs (Queens, NY) or Creative London’s Business Accelerator Program⁵³ provide different models of specialized support. They include the provision of space to conduct business, access to shared prototyping equipment, workshops and courses on business planning and marketing, and access to potential investors.

5. Increase Available Cultural/Creative ‘Risk’ Capital

Traditional investors often struggle to make sense of the risks inherent in the start-up, expansion and maintenance of creative-sector businesses.

Toronto’s shortage of creative risk capital must be addressed. Mechanisms used in other cities should be explored and adapted in ways appropriate to Toronto’s financial and regulatory climate.

Creative London is addressing the risk capital gap through the Creative Capital Fund (CCF), a £5 million equity fund that provides seed capital investment and business support to help early-stage creative entrepreneurs and businesses achieve their potential. Established

in March 2005, the CCF will make equity investments of up to £75,000 in promising companies with further investment possible once commercial milestones are met. Every £1 invested by CCF must be matched by at least £1 in equity from private investors.⁵⁴

6. Advance Toronto as a Centre of Design

The design sector is an obvious strength of the regional economy with the potential both to contribute to the region's productivity and to become as internationally recognized as Toronto's film sector. A recent study of Toronto's design industry⁵⁵ concludes that Toronto needs:

- Strategic promotion of local design, locally and internationally
- Promotion of the value of design to key industries
- Promotion of design-related professions in schools
- Inclusion of design in public sector innovation and commercialization strategies, where the current focus rests heavily on R&D and technology
- Provision of tax credits or other incentives for incorporating design services
- Strategic placement of designer-consultants in business incubators, convergence centres, and science and business parks

Lessons can be drawn from cities like Montreal, whose reputation as a centre of design is no accident. As early as 1986, a federal Ministerial Committee identified the promotion of design as a path to Montreal's recovery from deindustrialization. This led to the creation of policies and institutions such as the Institute of Design Montreal, the position of Design Commissioner and tax credits for firms that hire designers.

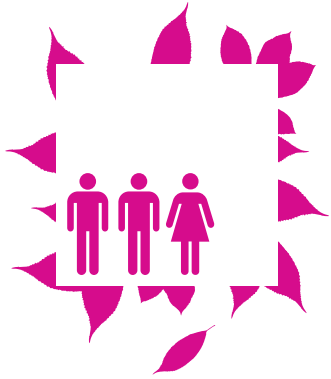
7. Develop a Creativity/Innovation Convergence Centre

Toronto is already home to successful convergence centres in science and creative enterprise. It now needs to replicate and scale up these noteworthy successes so that

other creative sectors, enterprises and neighbourhoods can benefit. Toronto should develop a new convergence centre for the creative sector.

This centre would bring different creative enterprises, at various stages, from various sectors, together under one roof to spark innovation, cooperation, and new economic activity. This centre would also provide a home for firms from other sectors (e.g. venture capital and/or information and communication technology) to inspire cross-sector collaboration, business creation, product development and idea-sharing. The most noteworthy example of a science-based convergence and innovation facility is the MaRS Centre. The government of Ontario was a significant contributor to the redevelopment of an old hospital building into a centre that fosters collaboration between the communities of science, business and capital through physical co-location, structured networks and the MaRS web portal. MaRS creates an environment that enables a number of emerging companies to access risk capital, management resources, strategic business tools and global markets. MaRS' outreach also extends to bridge the gap between the arts and science by hosting music and film festivals, art exhibits and book readings, in addition to collaborating with the Design Exchange and OCAD on unique design and visualization initiatives.⁵⁶

One promising idea is to locate a new Creativity Convergence Centre close to MaRS in Toronto's Discovery District. MaRS' unique urban setting links it to research and educational facilities, the financial district and the cultural city core, in addition to direct access to Toronto's public transportation system. A new centre could leverage these advantages of established infrastructure, as well as the District's international recognition and increasing attention from angel investors and venture capitalists. An alternative – or even complementary – model would be to situate such a Creativity Centre on Toronto's waterfront. In this setting, it could attract new creative activities to this precinct of the city, while also inducing investment and employment growth in a range of sectors throughout Toronto's creative economy. (For further discussion of Toronto's waterfront, see the following section on Space).



Imagine a Toronto ...

3. Space. Creativity needs space to incubate, to innovate, to agitate, to cogitate, to anticipate, to congregate, to cultivate.

Toronto's creative spaces range from large institutions to smaller live and/or work spaces to outdoor spaces and natural assets.

Affordable Live and Live/Work Space for Creative Practitioners: Artists and other creative people are routinely priced out of areas that become popular due to the very creative activity that they help to generate. As they are displaced, their ability to create and to benefit from close interaction with their peers is threatened.

Artscape, an international leader in creative community building based in Toronto, is responding to the challenge of displacement through a range of development projects, programs, and services. Artscape has been a catalyst in the development of many of Toronto's most vibrant communities, including Liberty Village, the Spadina corridor,

Queen Street West, the Distillery Historic District, and Toronto Islands. Its property portfolio includes seven buildings that provide a mix of more than 200 work, live/work and retail studios, galleries, rehearsal, programming, office, and performance facilities. In 2006, Artscape has more than 25 projects in development across Canada, the US, and UK including eight capital projects in Toronto with an estimated capital cost of \$85 million.⁵⁷

Also providing affordable space for creative practitioners is mission-driven developer urbanspace Property Group. This company's efforts are aimed at preserving and restoring historic spaces to adaptively reuse them for commercial opportunities for the creative sector. The building at 401 Richmond co-locates creative producers and micro-enterprises of many different types, charging both market

EVERGREEN COMMONS AT THE BRICKWORKS

The Don Valley Brickworks is a natural and cultural site located in the centre of Toronto that served as one of Canada's largest brickyards and a leader in developing brick technology from 1889 until 1984. Today, it consists of both historical industrial buildings and wetlands, making it a unique combination of resources ideal for education and urban experience. Evergreen, with support from the local, provincial and federal governments and various non-profit organizations, will develop the site into a year-round experiential learning centre and cultural attraction called Evergreen Commons at the Brickworks. Using sustainable design technologies, old industrial buildings will be preserved while developing them into new spaces for activities such as environmental education programs, healthy food destinations, art classes, performances and youth-at-risk employment opportunities.

Evergreen Commons at the Brickworks will open in 2007.

www.evergreen.ca/en/brickworks/



IMAGE: MILLER HARE © ROM 2006. ALL RIGHTS RESERVED.



IMAGE: MICHAEL REICHMANN

TOP: Aerial nighttime view of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. The new addition will open in 2007, featuring a new main entrance, seven galleries, retail and dining facilities. **ABOVE:** Evergreen is preserving and redeveloping derelict buildings on the old Don Valley Brickworks site, using sustainable technologies to create a year-round experiential learning centre.

and below-market rents according to tenants' ability to pay, and providing common facilities such as a café, a roof garden and an early learning centre. The Robertson Building, at 215 Spadina, is home to the Centre for Social Innovation, an affordable space for a group of cultural, environmental, and socially-driven organizations that work in a collaborative and dynamic environment.

Toronto's 'Cultural Renaissance': Toronto is currently experiencing a renaissance as many of its major cultural institutions undergo renovation or reconstruction. A combination of public and private (philanthropic) investment has dedicated over a billion dollars to spectacular cultural projects across the city.⁵⁸ At its conclusion, the Canadian Opera Company, the National Ballet School, the Toronto International Film Festival and the Soulpepper Theatre Company will all have new homes. The Royal Ontario Museum

and the Art Gallery of Ontario will get architecturally daring extensions. And the Royal Conservatory of Music and the Gardiner Museum of Ceramics are expanding and renovating. These showcase design projects follow in the recent tradition of other highly-acclaimed building designs, such as the Sharp Centre for Design at OCAD, designed by Will Alsop and Robbie/Young + Wright, and the Leslie Dan Pharmacy building designed by Norman Foster with Moffat Kinoshita for the University of Toronto.

Public and/or Natural Space: Toronto has many interesting and attractive natural outdoor spaces. Our parks, woodlands, shoreline, tree-lined streets and unique ravine network are appealing to walkers, strollers, hikers and bikers. Our outdoor spaces provide opportunities to express the city's creativity and appeal to residents. Toronto's most distinctive natural asset is its extensive ravine system that criss-crosses the city and provides a natural refuge from the bustling urban environment.

Heritage Preservation: Heritage buildings provide attractive and intriguing space to accommodate creative activity. Toronto's Distillery District, once home to the Gooderham & Worts Distillery and now a National Historic Site, has been redeveloped as a pedestrian-only village entirely dedicated to arts, culture, and entertainment. The District's old distillery buildings now house one of Artscape's affordable work space developments for artists and arts organizations, the Young Centre for the Performing Arts (home of both the George Brown Theatre School and the Soulpepper Theatre Company), galleries, cafés and retail boutiques selling creative products that range from jewellery to furniture to photographic services.

Another example of creative heritage preservation is the Don Valley Brickworks on Bayview Avenue, where an old quarry and brickyards are being restored and developed into a year-round experiential learning centre and cultural attraction where nature, culture and community meet. This project is being carried out by Evergreen, a charitable organization working to bring nature and community together, with support and funding from the City of Toronto, the Province of Ontario and the Government of Canada. Recognizing the

role creativity can play in the redevelopment process itself, Evergreen has an artist employed to help direct the vision and the future activities that will be provided on the site.

Design of Built Form: The new City of Toronto Act will give the City more control over architectural detail and building design, allowing it to influence the look and feel of its urban form. The City of Toronto plans to launch a pilot design review panel by the end of 2006⁵⁹ to advise on and complement current planning tools and design guidelines already in place. As design review becomes integrated into the planning process, it will play a key role in ensuring design excellence in the city's built form, a critical step in ensuring that the city's buildings reflect and project its creative capabilities.⁶⁰

Strengths and Challenges:

Toronto's pioneering projects to provide affordable space for creative activity (Artscape, 401 Richmond) offer a much-needed refuge for creative practitioners facing escalating prices of the property market. Other cities have come to regard these models as best practice for providing affordable and appropriate space for certain creative industries. But the years-long waiting lists for these affordable spaces speak to the urgent need for much more accessible and workable space for artists. Theatre space in particular is in high demand now as properties are converted to high-rise residential or other uses and small theatres using these premises must vacate. Some small theatres have had to close due to this loss of space.⁶¹ And, as noted earlier, property values in recognized arts districts such as West Queen West have escalated as the area's artists and other creative residents make living there highly desirable. Large-scale condominium development proposals have been quick to follow, threatening the character of the area as rents skyrocket and creative activity gets pushed out to the margins.

Toronto needs more affordable, stable spaces for artists and other practitioners. Currently, creative spaces are protected and preserved in a piecemeal way, without

sustained help from official planning policies. Toronto needs a systematic approach to protecting and creating its affordable space, rather than relying on isolated projects accomplished by single arts organizations and a few benevolent developers.

Toronto must also consider its overall space assets and how best to protect and enhance features such as our liveable scale, our natural ravines, new 'Cultural Renaissance' buildings and other bold architecture projects. Toronto must:

- Recognize that natural spaces are an untapped asset where the city could express its creativity.
- Ensure that the design of built form is considered a priority and is coordinated in a city-wide fashion. This means that design must be considered early on in the development process for its ability to promote interaction, liveable scale, heritage protection, aesthetic excitement and a positive city image. The land use planning system, including the decisions taken by the Ontario Municipal Board, will have to be more actively supportive of such an approach if it is to be successful.
- Continue taking risks on bold architecture projects.

Toronto's waterfront represents one of the city's biggest space challenges, but also one of its greatest potential opportunities. With hundreds of acres slated for redevelopment over the next 30 years, Toronto has a vast amount of space for innovative projects that could inspire and reflect our city's creativity. The Toronto Waterfront Revitalization Corporation has already acknowledged that culture and creativity play an important role in its work. It has created an advisory Design Review Panel and plans to incorporate artistic elements into new infrastructure (roads, sidewalks, parks), retain and reuse heritage buildings, develop live/work spaces for artists to develop lively communities and improve linkages to the Distillery Historic District.⁶² Toronto must ensure that the waterfront becomes a model of great creativity-led urban regeneration that is characterised by good design, creative projects and accessible, stable space for creative practitioners.

GREENPOINT – PRESERVING AFFORDABLE SPACE FOR CREATIVE ENTERPRISES

The New York example is well illustrated by the Greenpoint neighbourhood in Brooklyn, where the area's zoning recently changed from industrial to mixed-use, including residential. This new zoning has resulted in a rush to convert buildings in this traditional manufacturing community into high-cost residential units. Furniture-makers, set-designers and wood-workers, among others, are not only unable to afford space in the area, but can no longer find long-term leases for industrial space. The Greenpoint Manufacturing and Design Center (GMDC) – New York's only non-profit industrial developer – is one of the only places left in the newly-zoned area where these creative businesses can be guaranteed long-term and affordable leases in the area. Stable lease agreements are vitally important to these creative manufacturers as it is extremely expensive, and therefore undesirable, for them to move their equipment to different locations. This example shows the importance of employing non-market solutions to protect affordable space for creative enterprise. As these creative manufacturers are forced out of Brooklyn, and often out of New York completely, the city loses their products, their economic impact, and the very activity that made the area desirable in the first place.

www.gmdconline.com

Opportunities: A Strategy for Creative Space

Built Form

8. Provide Affordable and Stable Creative Space Systematically

Toronto should take a systematic, coordinated and strategic approach to ensuring an adequate and stable supply of affordable creative spaces. The case of the Greenpoint Manufacturing and Design Center in Brooklyn is instructive in this regard (see sidebar). So too are the activities of Toronto's own Artscape, which has emerged as a highly effective intermediary in creative space development and arts-driven regeneration. Due to its success, new development opportunities and willing partners abound for creative co-location projects in buildings and districts across the city. A more systematic and strategic approach would enable Artscape and other affordable space providers to accelerate the pace of their development. Enabling tools may include: new funding and financing instruments, zoning classifications, and development incentives.

Our research uncovered a striking contrast between New York City and Berlin. In New York, artists are moving to outer boroughs and beyond as they are no longer able to afford Manhattan – leaving a vacuum of creative activity in this traditional epicentre of the arts. In Berlin, on the other hand, the abundance of affordable space is drawing creative talent from markets like New York, although it remains to be seen whether this space will be protected.

9. Create a Mortgage Investment Fund for Creative Industries

Toronto should create an investment fund with the express purpose of ensuring that artists, arts organizations and creative enterprises have the financial option of owning rather than leasing their premises. The ownership option is an effective hedge against the inevitable displacement of creative people and enterprises when their neighbourhoods become gentrified.

10. Support Development of Waterfront Ground-Floor Strategy

A 'ground-floor strategy' along the public edges of the waterfront would provide space

for creative businesses and animate the waterfront in order to draw visitors to the area. Such a strategy would see developers lease their ground floor space to an official body that would manage the right mix of tenants – market-rate retail and established creative enterprises, as well as subsidized space for new creative businesses. This project would take one of Toronto's untapped assets, its waterfront, and ensure it offers an eclectic, exciting mix of creative spaces and other uses.

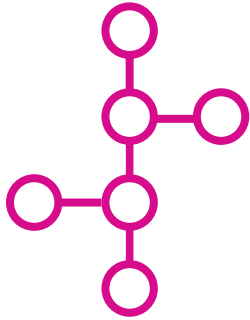
11. Support Design Review Panel

Treat design as an important public project by promoting the importance of good design to public officials, the business community and the public. Toronto's new Design Review Panel, once in place and working effectively, should produce a more liveable and inspiring urban space, and motivate further design excellence. Toronto needs to support the Design Review Panel when it begins its operations. By supporting this panel and its mission, Toronto will join cities like Montreal, whose Commissioner of Design is responsible for increasing public awareness of design, promoting design to public officials and the business community, and encouraging outstanding design.

Natural Space

12. Animate the City Below – Toronto Ravines

Toronto's natural spaces, particularly its unique ravine network, are an opportunity for creative expression. There are endless possibilities for creative recognition and enhancement of this singular natural asset: place creatively designed benches throughout ravine walks; install gates with historical inscriptions; design landscaping that allows closer interaction with the Don River and its many tributaries; erect entranceways at street level heralding the way down to the ravines; place murals at interesting points along ravineways; offer cultural history interpretation; and place lighting and sculptural installations to augment natural beauty. These and other projects would animate this remarkable and distinctive ravine network, better support the ravines' role as connectors and travel routes, and demonstrate how the ravines help us experience Toronto's natural environment.



Imagine a Toronto ...

4. Connectivity. Creative cities need the connecting infrastructure to support their creative ecology.

It is an ecosystem in which talent thrives, creative enterprises flourish, and where there is a balance among culture, economic development and social inclusion.

Creative City Components: Many of the components of a successful creative city already exist in Toronto. The region has creative people with innovative ideas who work in creative industries, a wide range of viable creative sectors, existing and potential space for creative use, and several public and non-profit bodies concerned with fostering creative activity in their respective fields.⁶³ The group of creative industry leaders assembled to support this project have consistently and compellingly argued that a key missing ingredient is a strategy for connecting all these individual pieces and building a more cohesive, integrated and effective creative infrastructure within the city-region. This type of strategy has to include connectivity of all kinds: between sectors, between different arts support organizations, between

different neighbourhood programs, between the public and private sectors to develop new partnerships, between creative activity and appropriate space, and between different orders of government to streamline creativity-related public policy.

Organizational Infrastructure: Toronto has organizations that support creative industries and activity. There are various funding bodies, foundations and arts councils, industry associations, large cultural institutions and arts-support organizations. Some parties already work to promote the various types of connectivity referred to above. For example, the City of Toronto has initiated and/or supported a number of projects over the years (such as Artscape, Fresh Arts, the Toronto Fashion Incubator and the Brickworks project) with a goal of strategically developing the creative environment in Toronto. Artscape focuses on silo-busting as a key way to build creative communities and provide appropriate, affordable space to artists. The University of

Toronto has recently created two new entities with a strong link to the broader creativity agenda of the city-region: an Arts Council to forge dynamic partnerships with cultural organizations throughout the Greater Toronto Area, and a Cities Centre to integrate research and teaching on urban issues across the university while also building stronger connections with public sector and community-based organizations in the region. However, work on the creative economy still often proceeds in isolation, supporting an array of worthy initiatives and ends, but lacking the connective tissue to turn Toronto into a creative powerhouse.

This project's research revealed a clear contrast between the successes of city-regions with strong connective infrastructure and the struggles of those that lack these vital ties. New York City has a great deal of creative activity, but its industries and projects often work in isolation, each scrambling for survival in a city that has become too expensive and offers too little support to its artists and creative types.⁶⁴ The result has been a declining creative image and creative practitioners fleeing Manhattan. In acknowledging the challenges now confronting its cultural producers, Mayor Bloomberg has recently announced a new city office to provide assistance to the city's struggling arts and cultural groups. Resting with the New York City Economic Development Corporation, this new office begins the task of connecting elements of the creative realm – in this case arts organizations, space and financing.⁶⁵ This small

BELOW: It is vitally important to connect the many different activities, practitioners, organizations, community projects, and support programs that generate Toronto's creative energy. This creativity is not limited to the arts and cultural industries but also serves as the wellspring of innovative dynamism in Toronto's knowledge-intensive and science-based industries.

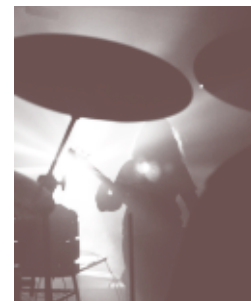
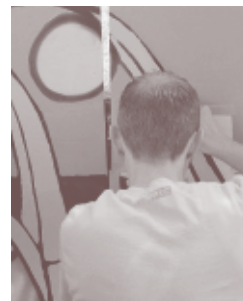
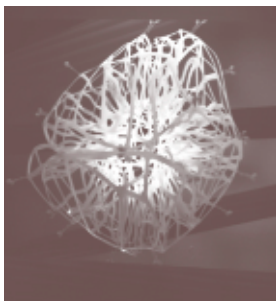
start signals the recognition that the creative sector needs strategically-connected support if the city is to benefit from its activity.

London, on the other hand, fosters strong connections across creative bodies and sectors, and enjoys a reputation for 'getting it right' as a creative city. London has a long history of intermediary organizations working on creativity-based neighbourhood regeneration and community development. Also, the UK national government's acknowledgement that creative industries play a critical role in the economy's health opened public funding channels and lent credibility to the creative economy agenda in London. An inquiry into how best to support the creative industries took these factors into consideration and came to the conclusion that a new entity called Creative London could provide the overall strategic context lacking in the city, a coherent voice to promote and advocate for the creative industries, and to forge connections between the many delivery agencies working across London.⁶⁶ Creative London refers to itself as "the plumber, promoter and planner of the capital's creativity."⁶⁷

London's experience points to a few valuable lessons for Toronto:

Connecting people and organizations working to promote creativity is important, but it must be accompanied by the connection of projects to vital resources. By unblocking bottlenecks (such as difficulty accessing funding and lack of appropriate business support) that limit the success of creative enterprise, Creative London fulfills its 'plumber' function. Other jurisdictions such as the cities of Chicago and San Francisco have access to sales, hotel, and gas taxes specifically earmarked to support creative activity strategically. Toronto needs to

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(LEFT): COPYRIGHT 2006 AXS STUDIO. WWW.AXSD.COM (RIGHT): COURTESY ARTSCAPE

consider its resource base for cultural support, allocate current resources to reflect these priorities, and also leverage new sources of funding to ensure the continued success and growth of its creative and cultural activity.

Connective infrastructure can provide a vital missing component to a city that has plenty of talent, creative activity, and initiatives to support creative industries, but lacks an overall strategic approach. The Toronto region lacks the kind of infrastructure that could:

- Perform a coordinating function to transcend the many individual creative silos working in isolation from one another
- Ensure a comprehensive system of support mechanisms for creative industries
- Promote creativity in all its guises
- Provide a forum to share ideas about creative Toronto
- Develop new initiatives to support creative activity and enterprise
- Put a spotlight on the many social and economic benefits of prioritizing creativity in the Toronto region
- Coordinate and complement the many organizations working at the neighbourhood level to address local needs

In short, Toronto needs infrastructure that can connect and coordinate creative elements at and between two levels – city-wide and neighbourhood.

Opportunities: Connecting Toronto's Creative Elements

13. Develop New Infrastructure Dedicated to Connecting and Promoting Creative Toronto

Toronto needs a coordinating mechanism dedicated to developing and mobilizing the region's creative strategy collaboratively with the many partners and participants in and around the city. This could be a networked, multi-stakeholder, umbrella organization. It could be an office situated within an existing structure or an independent organization or a model yet to be determined. Whatever its form and structure, it needs to span the public, private and non-profit sectors to be effective.

This infrastructure's mandate would be to enhance the creative potential of the Toronto region. More specifically, it would be charged with:

- Providing a focal point for the many creative projects, activities and organizations in the Toronto region
- Acting as a connector and convener of those working on creative projects in the city
- Developing and promoting a strategy that recognizes cultural activities and creative industries as key drivers of economic vitality and social inclusion in the Toronto region.
- Fostering an environment that encourages creativity and innovation to flourish
- Being an advocate of the creativity agenda to all levels of government
- Articulating the concept of cities and creativity through creative industries research, benchmarking
- Serving as an honest broker of civic engagement on issues of creativity
- Marketing and communicating the creativity agenda and 'wins' to a wide audience of public, private and non-profit stakeholders
- Moving projects arising from the Strategies for Creative Cities project forward – either directly or by involving other parties

14. Provide Ongoing, Stable Funding for Creative Projects

Without financial resources, projects to nurture and grow Toronto's creative sector – by targeting people, space, or enterprise – cannot achieve their goals. The provision of stable funding for creative projects must be addressed so that Toronto can build a support system worthy of the region's creative talent and potential. This requires a renewed commitment at all levels of government, as well as a coordinated campaign to engage private-sector actors in a focused and effective way. Without this type of consistent, secure funding, it will be difficult to act effectively on any of the opportunities presented in this report.

Imagine a Toronto ...

The greatness of Toronto today can only be exceeded by the Toronto we imagine and create tomorrow.

“The one responsibility a city has is the encouragement of the possibility of excellence. The extent to which it addresses this duty is how, in comparison to the great cities of the world, it will be judged. Excellence of education, excellence of health care, excellence of baseball, of public transportation, of commerce, of charity, of waterfront, excellence of art galleries, excellence of justice, excellence of opera – to name but a few of the impossible ambitions of a city that might aspire to greatness.

It is not necessarily the city’s responsibility to achieve these goals, or to pay for them, but it is its job to make room for their possibility, and to celebrate when, against so many odds, that possibility becomes reality.

That’s what cities are for.”

David Macfarlane

THE GLOBE AND MAIL, R7, JUNE 10, 2006

When Torontonians take cultural risks, the evidence suggests that the results are impressive. The \$7 million restoration of The Carlu, a special events venue designated a National Historic Site, has seen the space returned to its 1930s glory to become one of Toronto’s most glamorous and distinctive venues. Similarly, the provocative architecture of OCAD’s new Sharp Centre for Design has made a well-deserved splash in the world of architecture and design.⁶⁸ The Toronto International Film Festival and the International Festival of Authors have grown from shaky beginnings to earn a place amongst the premier events in their respective industries. The unique urban programming pioneered by CityTV is now admired and

emulated by television stations around the world.

Despite these impressive initiatives, Toronto remains largely risk-averse, charting a cautious course that limits the expression of our voice and vision as a creative city. Bold visions, daring projects and creative ‘firsts’ must be encouraged and celebrated. This encouragement must come from and also be offered to governments, agencies and enterprises.

Toronto has plenty of bragging rights when it comes to creative and cultural achievements, but rarely exercises them. Humble, unassuming Toronto must overcome its hesitation to brag. It needs a more aggressive approach to tell and sell its

remarkable creative story to its residents and to the world.

Many of our creative assets have already moved into the spotlight under the City of Toronto's 'Live with Culture' banner. The City has also recently launched its 'face the arts' recognition program to identify extraordinary individuals in the areas of community arts activism and other forms of creative expression – cultural mavericks who have enriched the life of the city.⁶⁹ Recent provincial government moves to enhance Toronto's creative reputation include a 2006 budget dedication of \$49 million to support Ontario's major cultural agencies and attractions. The Art Gallery of Ontario, Royal Ontario Museum, Canadian Opera Company, National Ballet School, Royal Conservatory of Music and Gardiner Museum of Ceramic Art will all receive funding to help them realize their full economic potential as premier tourist attractions. Also, Premier Dalton McGuinty recently appointed a special advisor on the Future of the Greater Toronto Area and Creative Cities. Toronto needs to build on the success of such initiatives, broaden their scale and scope, and take the telling of the city's story to the next level. Manchester achieved this by appointing a Creative Director whose job is to bring life to the creative expression of the city's image.⁷⁰ Another possibility would be to create the position of Toronto Publicist to promote the city both here at home and to the rest of the world.

Embracing a culture of risk-taking and proudly proclaiming our creative story will help Torontonians to develop a proud vision of their city and the strong voice of a world-leading creative city.

You can't enforce an attitude. You can't legislate the human heart. But, you can inspire it by an example of passion and risk-taking, in an atmosphere in which passion and risk-taking can take place. This is the job of the city at large, to understand that passion and risk begin in daily encounter, on the canvas of everyday life.

Pier Giorgio Di Cicco, Toronto Poet Laureate to Mayor's Roundtable on Arts and Culture – December 2004

At the outset of this document, we framed an opportunity and a challenge now facing Toronto. The opportunity is to build on our already impressive assets and unique characteristics as a culturally diverse, socially harmonious, economically balanced and liveable place to enhance our position as a dynamic, attractive and globally-recognized creative city. The challenge stems from the increasingly aggressive strategic steps taken by competitor cities around the world to position themselves as creative economy leaders, at a time when the commitment to such actions in Toronto remains piecemeal, inconsistent, half-hearted and fragmented.

By addressing the key opportunities identified in this report in a concerted, connected and strategic way, by engaging the energy, commitment, resources and ingenuity of a broad range of actors – public sector, private sector and non-profit alike – and by providing an appropriate level of funding to support these initiatives, this city-region is poised to become the dynamic centre of creativity and cultural expression imagined by the leaders whose letter introduced this strategy document. The time to act is now.

Recapping the Opportunities

People

Ensure that all youth are encouraged to think creatively, by teaching them to think and problem-solve ‘outside the box.’ Part of this includes expanding creative programming (both in schools and in communities) that is accessible to all regardless of income levels or geography. This will not only create Toronto’s future talent pool, but also help carry on the future vision of what each generation imagines for Toronto.

Opportunity #1: Expand Creative Programming for Youth

Opportunity #2: Transform Local Community Centres into Creative Community Hubs

Opportunity #3: Fund Arts and Creativity in Public Education

Enterprise

Create the conditions that allow enterprise and their financiers to take risks, by providing specialized business support and access to risk capital so that firms and entrepreneurs resist the pull to other markets, and achieve global competitiveness from a Toronto base.

Increase support for sectors that are gaining international attention, such as the region’s booming music scene and the highly talented design industry, so that they become as indicative of Toronto as the film or financial services industries.

Inspire all firms and entrepreneurs across all sectors to think creatively (e.g. recognize the added value of investing in better design) and also promote the convergence of creativity and innovation in the arts and other knowledge-intensive sectors such as biotechnology and information and communication technology.

Opportunity #4: Provide Specialized Entrepreneurship Support/Business Skill Development for Creative Industries

Opportunity #5: Increase Available Cultural/Creative ‘Risk’ Capital

Opportunity #6: Advance Toronto as a Centre of Design

Opportunity #7: Develop Creativity/Innovation Convergence Centre

Space

Achieve a balance between the need for major iconic cultural institutions and supporting grassroots creative activity to provide various avenues for different groups to participate in the production and consumption of creative activity

Design space that is affordable and sustainable for creative work and play, that gives the city its inspiring edge and bold character, while remaining liveable, and that innovatively makes use of untapped natural and public space assets.

Opportunity #8: Provide Affordable and Stable Creative Space Systematically

Opportunity #9: Create a Mortgage Investment Fund for Creative Industries

Opportunity #10: Support Development of Waterfront Ground-Floor Strategy

Opportunity #11: Support Design Review Panel

Opportunity #12: Animate the City Below – Toronto Ravines

Connectivity

Provide organizing infrastructure that will connect existing creative activity and resources that currently work in silos whether in different creative sectors, businesses, organizations, neighbourhoods, government departments, organizations, socio-economic groups or learning institutions.

Opportunity #13: Develop New Infrastructure Dedicated to Connecting and Promoting Creative Toronto

Opportunity #14: Provide Ongoing, Stable Funding for Creative Projects

Fostering the conditions to nurture Toronto's creative livelihood must become a priority. Some encouraging developments are already apparent. The Strategies for Creative Cities Project demonstrates the beginnings of such a multi-level and multi-sector agreement to enhance our creative economy. Other projects paving the way include the public consultation process for the City of Toronto Culture Plan, Artscape's Creative Places and Spaces Conferences, and the newly-created position of Special Advisor to the Premier on the Future of the GTA and creative cities.

This report's opportunities are presented to inspire everyone – they can be taken on by individuals, government departments, creative bodies, foundations, community organizations or private enterprise. It is up to all of us to determine how we can create the conditions for the Toronto we imagine, the Toronto we can be.

Create with:

People

Enterprise

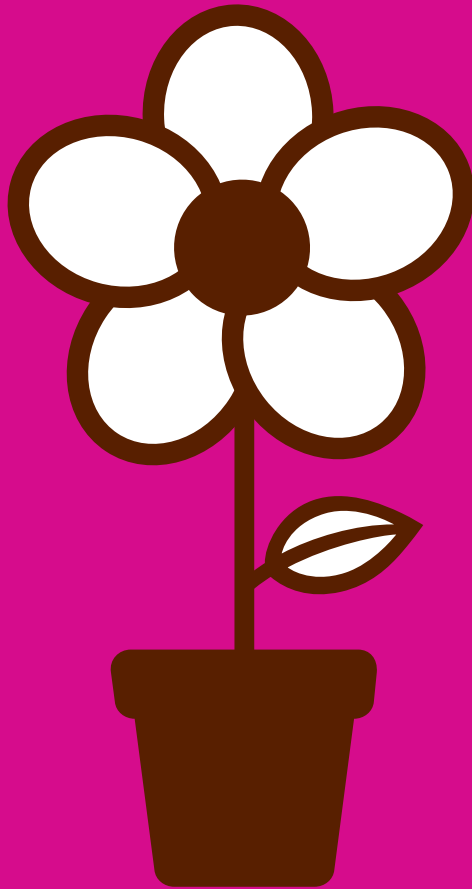
Space

Connectivity

Vision



=



Levers/Interventions

People

Development of Creative Capacity at all Levels of Public Education: Creative curriculum in the public school system is an efficient way to reach all city youth.

Investment in Creative Community Programming: Providing access to cultural programs at the neighbourhood level, particularly in at-risk neighbourhoods, is a major tool for enhancing social inclusion. This neighbourhood-based approach is also the primary way to achieve a creativity-based economic development strategy that improves rather than undermines social inequity. Such programming can identify and develop latent talent, and provide a safe environment for learning important life skills.

Support for Creative Programs in Higher Education: Strong post-secondary programs in creative education are vital for grooming creative talent and future creative industry employees.

Cultural Programming/Festivals/Events: Affordable and accessible cultural institutions and events increase exposure to creative activity.

Talent Attraction and Retention Strategies: These targeted strategies promote a quality of place that encourages creative workers to move to, or remain in, the city.

Enterprise

Training and Mentoring: Art and design schools often provide little or no business training, so creative practitioners need help acquiring business skills.

Creative Entrepreneurship Support: Moving out of the home is often the hardest leap for creative businesses. They need help with basics like writing a business plan, finding work space, and hiring employees. This support should be tailored to the specific needs of their industry.

Incubators: By providing affordable professional space, shared support services, networking, mentoring, and other business development functions, incubators can provide a nurturing environment for small creative businesses.

Creative Sector/Cluster Support: The strategic promotion of specific sectors within the region for investment and export purposes can leverage an urban area's particular creative strengths for economic benefit.

Showcasing Support: Showcasing creative products and services (for example, in art galleries or craft-selling booths) is often prohibitively expensive for entrepreneurs

and firms, preventing them from getting their products to market. Interventions such as websites designed to display creative goods for sale and events that open artist studios to public access can expose buyers to creative products that would otherwise remain hidden.

Developing Creative Capability of Other Industries: Linking of creative industries with other sectors such as biotech, healthcare, and manufacturing yields benefits for both partners.

Specialized Business Support: Traditional business support is often not appropriate for creative businesses as they have different needs than businesses in other sectors. Also, within the creative industries, business types vary widely in size (from the self-employed to many employees), needs, sector focus, audience, and goods produced. For example, support for a 'designer-maker' business will differ greatly from support for a film company.

Convergence Centres: Linking and connecting creative practitioners with similar struggles and needs, so they can help and learn from each other, can silo-bust between different scales of enterprise, organizations and sectors, stimulating further creative innovation and subsequent economic gains.

Space

Creating/Protecting Affordable Space for Artists: Creative people and businesses are often displaced by rising rents, threatening their ability to survive, create, collaborate, innovate and animate the city. They need affordable, stable space.

Creative City Spaces: Improving creative city spaces can instil a sense of civic pride, and attract and retain creative talent/knowledge workers, investment, and tourism.

Ways to undertake this improvement:

- Better Design for Built Form and Public Spaces
- Capital Investments into Major Cultural Institutions and Facilities
- Heritage Preservation/Adaptive Building Reuse
- Promotion/Financing of Art for Public Spaces (including natural spaces)

Arts-led Neighbourhood Regeneration: Creative people and cultural facilities are a powerful force in regenerating neighbourhoods. However, non-market forms of intervention are usually required to preserve affordable

space for creative activity once the regeneration process gathers steam.

Connectivity

Leadership Bodies: A body with a mandate to lead and advocate for the creativity agenda can promote a wider view of a city's creative life, connecting all its elements.

Intermediaries to connect existing creative activity: Assigning individuals (or teams) to the task of bridging gaps between creative spheres is a simple way to promote connectivity. Such brokers can be situated in governments, in arts organizations, within specific sector organizations and elsewhere. Their specific purpose is to reach out to other areas of creative activity (whether in different geographic areas, different departments, different sectors, etc) to connect parties that can learn from each other and/or benefit from collaboration.

Networks: Networks are an effective, inexpensive way to spread awareness of different activities and resources within and between sectors. Organized networking activities and events can bring isolated artists together, connect buyers with creative producers, and create relationships between members of different creative sectors, for example. These networks can result in artistic collaboration, advice and support, selling creative products, accessing new markets, and acquiring new skills, customers, relationships, and inspiration.

Increased Consideration of Creativity in Existing Structures: A linked consideration of creative support throughout civic life is crucial for a sustainable creativity strategy. In other words, a strategy must convince all departments/ structures that help a city to function (e.g. the planning system, education departments, public infrastructure programs, etc) to consider their contribution to the city's creative and cultural life when making decisions.

While connecting people and organizations working on creativity is important, it must be accompanied by the connection of vital resources to the projects described above. Funding bottlenecks threaten a city's creativity and care must be taken to direct resources efficiently:

Funding/Financing Mechanisms for Creative Projects:

Whether directed to support people, enterprise, space, or voice, tools such as tax incentives and angel investment funds connect important projects with necessary resources.

Public Funding for the Arts: Strategically connecting tax dollars to vital creative activity can result in dramatic economic gains for a city.

Vision & Voice

Developing creative vision:

Celebrating Creative Accomplishments: Officially recognizing the achievements of talented individuals, firms, and leaders builds a proud creative city voice.

Developing a Culture of Risk-taking: Risk-taking is inherent to creativity. If a city's voice is to be reflective of its creativity, it must celebrate risk and promote the understanding that supporting the 'risky' can lead to unprecedented creative success.

Developing Multi-level Political Support for a Creativity Agenda: A city's collective creative voice must include the commitment from various orders of government and across departments (e.g. planning, social services, infrastructure, etc) that creativity plays a vital role in all aspects of political, economic and social life.

Consensus-building: In order to ensure that a collective and representative creative voice is expressed to the world, a city's population must be consulted widely on their beliefs and needs regarding creative activities, whether related to leisure, instruction, employment or public space. A city's creative voice will be strongest and most effective if citizens can see themselves and their creativity expressed in that voice.

Expressing the vision through creative voice:

Promotion/Marketing/Messaging: A city's creative voice can be used effectively to define a city's creative image, catalyze immense city pride, and market its assets both locally and abroad.

Project Description

The Strategies for Creative Cities Project, launched in December of 2004, was funded by the Ontario Ministries of Economic Development and Trade (now the Ministry of Research and Innovation), and Culture, as well as the Economic Development and Culture Divisions of the City of Toronto. The project was undertaken collaboratively with the London Development Agency and Graeme Evans, Director of the Cities Institute, London Metropolitan University, UK.

Led by Meric Gertler of the University of Toronto, the Toronto component of this project set out to:

- Learn how cities around the world are harnessing creativity to enhance their quality of place, innovative capacity, economic health and social inclusion.
- Develop a strategy to stimulate Toronto's creative economy, nurture and grow its creative assets and leverage those assets for economic and social development.

The project proceeded in three phases:

- **Phase I:** Identify and evaluate the key levers used internationally to nurture creative activity for economic and social benefits in cities (desk research).
- **Phase II:** Analyze and evaluate the strategies pursued by six cities (three in Europe, three in North America), asking what Toronto can learn from abroad (field research).
- **Phase III:** Develop a strategy to stimulate and support creative activity in Toronto and thus improve the city both economically and socially.

A novel feature of this project was the central role of the Strategies for Creative Cities Leadership Team, a group of creative industry leaders drawn from the arts, educational, non-profit, community-based and business organizations (see list of members on page 2). This team played a triple role as advisors, participants in the research discovery process and collaborators in strategy development.

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 Stacey Michelson, *Artspace Projects (Minneapolis)*
 Maria Rosario Jackson, *Urban Institute (Washington D.C.)*

Endnotes

- ¹ Statistics Canada reports trade statistics for ‘culture goods’ – original and mass produced goods that contain cultural content, and that result from creative expression, including books; magazines; newspapers; films; videos; DVDs; sheet music; CDs; cassettes; paintings; photographs; sculptures; ornaments and figurines; architectural plans, designs and drawings; advertising materials; and museum exhibits. While the value of Canada’s exports (all industries) grew by 49 percent between 1996 and 2004, cultural goods exports grew by an astonishing 92 percent over the same period. See www.statcan.ca/english/freepub/87-007-XIE/2005001/data.htm for cultural goods export data and strategis.ic.gc.ca/sc_mrkti/tdst/tdo/tdo.php#tag for exports in all industries.
- ² See Quart, A. February 26, 2006. ‘Guided by (many, many) voices.’ *New York Times Magazine*.
- ³ For a more detailed discussion of the importance of creativity in the contemporary economy, and the role of city-regions as centres of creative activity, see: Florida, R. 2003. *Rise of the Creative Class*. Basic Books; Jacobs, J. 1970. *The Economy of Cities*. Vintage; Landry, C. 2002. *Imagination and Regeneration: Cultural Policy and the Future of Cities*. Council of Europe; and Markusen, A. and King, D. 2003. *The Artistic Dividend: The Arts’ Hidden Contributions to Regional Development*. Project on Regional and Industrial Economics: Humphrey Institute of Public Affairs.
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- ⁵ City of Toronto. 2003. *Culture Plan for the Creative City*.
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- ⁸ Royal Ontario Museum website: www.rom.on.ca.
- ⁹ Art Gallery of Ontario, 2004-2005. Annual Report. [Available at www.ago.net/www/annual_report/pdfs/04-05.pdf]
- ¹⁰ For more information on cultural participation, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]
- ¹¹ Word on the Street website: www.thewordonthestreet.ca/toronto.php.
- ¹² Caribana website: www.caribana.com.
- ¹³ Pride website: www.pridetoronto.com. 2003 media estimates.
- ¹⁴ Florida’s definition of the ‘creative core’ includes the creative occupations referred to in this report (‘Bohemians’ in his schema), plus Computer and Mathematical, Life Science, Physical, and Social Science, and Education, Training, and Library occupations. See Florida, R. 2002. *Rise of the Creative Class*. New York: Basic Books.
- ¹⁵ Statistics Canada. 2001. Census of Population.
- ¹⁶ For further details on occupational data, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]
- ¹⁷ The Bohemian Index measurement includes authors, designers, musicians, composers, actors, directors, painters, sculptors, artist printmakers, photographers, dancers, artists, and performers. Florida, R. 2002. *Rise of the Creative Class*. New York: Basic Books.
- ¹⁸ For more data on Toronto’s multicultural population, please see the *Strategies for Creative Cities Toronto Case Study* [Available at www.utoronto.ca/progris/web_files/creativecities] and Gertler, M.S. and Vinodrai, T. 2006. “The creative city: theory, evidence and the challenge for Europe.” Special session on *Technology, Talent, and Tolerance in European Cities*. Presented at the 102nd Annual Meeting of the Association of American Geographers, Chicago, Illinois. March 7-11, 2006.
- ¹⁹ Statistics Canada. 2001. Census of Population.
- ²⁰ Compiled from Ontario Ministry of Training, Colleges, and Universities. 2001. *Employment Profile: A Summary of the Employment Experience of 2000-2001 College Graduates six months after graduation*. [Available at www.edu.gov.on.ca/eng/document/serials/eprofile00-01/profile.pdf]
- ²¹ For more information on Regent Park Focus, please see: www.catchdaflava.com/Regent_20Park_20Focus.
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- ²⁴ People for Education. 2004. “Arts in Ontario Schools.” Press Release. [Available at http://www.peopleforeducation.com/releases/2004/may25_04.html]
- ²⁵ CBC Radio. December 31, 2005. Kardinal Offishall Interview on *Big City, Small World* and January 6, 2006. Jelleestone Interview on *Here and Now*.
- ²⁶ Walcott, R. May 29, 2006. “The Disenfranchised.” *The Bulletin: University of Toronto*. No. 18.
- ²⁷ Toronto was the first city in North America to launch this event, based on the popular European model. Over one weekend each year, visitors can gain free access to architecturally and/or culturally significant buildings that are usually not open to the public or that normally charge an entrance fee. Doors Open Toronto website: www.doorsopen.org.
- ²⁸ For further information on the Point Community Development Corporation, please see: www.thepoint.org.
- ²⁹ Creative London website: www.creativelondon.org.uk.
- ³⁰ This figure differs from that of 62,000 employed in ‘creative occupations’ (see page 13) in that it counts all those employed in creative industries (see page 8 for list of included industries), no matter their particular occupation. For example, those working on financial or administrative tasks are included in order to accurately reflect total employment in firms whose primary product or service is creative in nature.
- ³¹ Data available for this report was at the four-digit, 2001 Census, North American Industry Classification System code level. Therefore, the definition of creative industries in this report is more conservative than that reported in the City of Toronto 2003 Culture Plan and other Statistics Canada Reports on Cultural Industries.
- ³² Statistics Canada. 2005. Canadian Business Patterns.
- ³³ For data comparing Toronto with other North American regions, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]
- ³⁴ Annual Labour Force Survey data was used to calculate growth over the 1991-2004 period.
- ³⁵ The relative size and performance of the Toronto CMA’s creative industries are shown in Figures 2 through 4. Three measures are simultaneously indicated on these charts: the number of employees in creative industries within the region (indicated by the relative size of the ‘bubble’), the average annual job growth rate for the sector (along the horizontal axis), and the relative employment concentration – or Location Quotient – of the sector (along the vertical axis). A Location Quotient (LQ) above 1 indicates that the region is more specialized in that sector than the rest of Canada (or North America in the case of Figure 4). Sectors closest to the upper-right corner exhibit the strongest employment concentration and a strong positive growth rate.
- ³⁶ Despite the fact that motion picture and video industries and the sound recording industry are discrete, due to data suppression for several years associated with Labour Force Survey data, the sound recording industry has been combined with motion picture and video industries when calculating growth rates from 1991-2004. For similar data suppression issues, the ‘Publishing Industries’ bubble in

Figure 3 combines newspaper, periodical, book and database publishers with software and new media publishers.

³⁷ Employment in creative occupations is used for comparisons to US jurisdictions. US occupational census data was the most compatible data format at the time this report was produced. For more information on employment rankings, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]

³⁸ Occupational data is the most suitable comparable measure of employment with US jurisdictions because it captures the self-employed, while other U.S. industry data sources do not.

³⁹ Deloitte & Touche LLP and Affiliated Entities. 2005. *Economic Contribution of Toronto's Culture Sector*. Final report prepared for the City of Toronto. The Deloitte and Touche report uses a slightly broader definition of creative industries than what is used in this report. The 2001 employment figures used by Deloitte and Touche were taken from Coish, D. 2004. *Census Metropolitan Areas as Culture Clusters*. Ottawa: Statistics Canada.

⁴⁰ Coish, D. (Statistics Canada). 2004. *Census Metropolitan Areas as Culture Clusters*. Ottawa: Statistics Canada.

⁴¹ For more detail on Toronto's creative sectors, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]

⁴² Toronto Film and Television Office Film Facts Page: www.toronto.ca/tfto/stats.htm and City of Toronto Key Industry Clusters: Film and Television Profile: www.toronto.ca/economic_profile/film.htm.

⁴³ For more information on Toronto's film and television sector, please see the Toronto Film and Television Office website: www.toronto.ca/tfto.

⁴⁴ City of Toronto Key Industry Clusters: Design Profile: www.toronto.ca/economic_profile/design.htm.

⁴⁵ Coish, D. (Statistics Canada). 2004. *Census Metropolitan Areas as Culture Clusters*. Ottawa: Minister of Industry. [Available at <http://dsp-psd.pwgsc.gc.ca/Collection/Statcan/89-613-MIE/89-613-MIE2004004.pdf>]

⁴⁶ Statistics Canada. 2004. Canadian Business Patterns.

⁴⁷ Pacienza, A. December 2005. "Canuck rock bands turned heads around the world in 2005." *CTV News*. [Available at www.ctv.ca/servlet/ArticleNews/story/CTVNews/20051214/year_music_051214?name=junos2006&no_ads=]

⁴⁸ Statistics Canada. 2001. Census of Population. Four-digit National Occupational Classification code level.

⁴⁹ According to Canadian Business Patterns data, Toronto had 191 (both for- and non-profit) performing arts companies in 2004.

⁵⁰ For a clear-eyed analysis of the challenges Toronto faces in retaining its home-grown creative talent in the face of strong competition – particularly from south of the border, see Grant, P. and Wood C. 2004. *Blockbusters and Trade Wars: Popular Culture in a Globalized World*. Douglas & McIntyre.

⁵¹ Office of the Mayor of New York City. May 10, 2006. *Mayor Bloomberg Announces \$30 Million Annual Increase in City Financing for Film Production Tax Credit Program*. Press Release. San Francisco Film Commission. April 4, 2006. *San Francisco Passes First Film and Television Incentive Program in California*. Press Release.

⁵² See Design Industry Advisory Committee. 2004. *Design Matters: DIAC Design Industry Study*. [Available at www.dx.org/diac/research]

⁵³ For more information on these projects, please see: <http://musicofficecoop.com>, www.nydesigns.org, www.creativebusinessaccelerator.co.uk.

⁵⁴ For details on the Creative London Creative Capital Fund, please see: www.ccfund.co.uk.

⁵⁵ City of Toronto Economic Development Division. 2006. *Making the Link: Advancing Design as a Vehicle for Innovation and Economic Development*.

⁵⁶ Interview with Ilse Treurnicht (MaRS CEO). March 2006. For more information, please see www.marsdd.com.

⁵⁷ Correspondence with Tim Jones and Reid Henry (Artscape). March-June 2006.

⁵⁸ Interview with City of Toronto, Culture Division. September 2005.

⁵⁹ Ministry of Municipal Affairs and Housing. 2005. *Examples of Powers Under Proposed Legislation for Toronto*. Backgrounder. [Available at www.mah.gov.on.ca/userfiles/HTML/nts_1_25869_1.html]

⁶⁰ Eligh, B. February, 2006. 'Consultation Launches for Pilot Design Review Panel.' *Novae Res Urbis*.

⁶¹ Charlton, M. February, 2006. *Spaced Out: TAPA Helps Theatre Community Deal with Loss of Space*. Toronto Arts Coalition.

⁶² Toronto Waterfront Revitalization Corporation website: www.towaterfront.ca.

⁶³ For detailed information on support bodies impacting the creative economy in Toronto, please see the *Strategies for Creative Cities Toronto Case Study*. [Available at www.utoronto.ca/progris/web_files/creativecities]

⁶⁴ For more information on New York's creative industries, please see Keegan, R. and Kleiman, N. 2005. *Creative New York*. New York: Center for an Urban Future. [Available at www.nycfuture.org/images_pdfs/pdfs/CREATIVE_NEW_YORK.pdf]

⁶⁵ Chan, S. April 5, 2006. 'New York City is Establishing an Office to Support Arts Groups.' *New York Times*.

⁶⁶ London Development Agency. 2004. *Creative London: Vision and Plan*.

⁶⁷ Please see Creative London website: www.creativelondon.org.uk/server.php?show=nav.009004002.

⁶⁸ See the following websites for more information on these projects: www.thecarlu.com, www.ocad.on.ca/about/campus/sharp_centre.htm.

⁶⁹ Adonis Huggins of Regent Park Focus is the first to be profiled.

⁷⁰ Manchester City Council. 2004. *Manchester Appoints Creative Director*. Press Release [Available at www.manchester.gov.uk/news/2004/mar/create.htm] and correspondence with Susan Hunt (Manchester Marketing Co-ordination Unit). March 2006.

“The one responsibility a city has is the encouragement of the possibility of excellence. The extent to which it addresses this duty is how, in comparison to the great cities of the world, it will be judged.”

David Macfarlane



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