

TORONTO Case Study

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Strategies for Creative Cities Project

July 2006

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Introduction

This case study is one of a series of city reports undertaken as part of the Strategies for Creative Cities research project. A collaborative project between the cities of London and Toronto, it has been jointly funded by the London Development Agency (Creative London and the Evidence & Evaluation Team), the City of Toronto Economic Development and Culture offices, and the Ontario Ministries of Research & Innovation and Culture.

The aim of the project is to develop strategies, specific to Toronto and London, to enhance the growth and development of creative industries in both cities. Drawing on international best practices identified through a combination of desk and field research, the project seeks to identify effective strategies for building the necessary infrastructure and environment in which creativity can flourish. The project is centered on three principal objectives:

- 1) The identification and evaluation of international best practice in the development of creative cities and the leverage of creative assets for broader local and regional economic regeneration and social development.
- 2) The delivery of a practical learning experience for creative cluster, economic development, public policy, and academic professionals that fosters the development or refinement of creative cluster interventions.
- 3) Developing a deep network of ongoing bi-lateral relationships between creative cluster, economic development, and public policy practitioners in London, Toronto, and other major global creative centres around the world.

In order to meet these objectives, the project is framed around answering two key research questions:

- What 'levers' can be employed to nurture and grow the creative economy and a city's creative assets, and to make a city a creative/cultural centre?
- How can the value of a city's creative/cultural assets be maximized for the purposes of regional economic development and social inclusion?

The Creative Cities project was conducted in three phases between early 2005 and Spring 2006:

Phase 1 - Literature review and global scan of creative city and cluster strategies, policies, and interventions. Identification and evaluation of the key success factors and levers that are used internationally to pursue and sustain the development of the creative cluster. The Phase I Report is available to download at: www.creativelondon.org. An online searchable database of policies and publication abstracts is also available at www.citiesinstitute.org/creativespaces.

Phase 2 - Drawing on the findings from Phase I, a comprehensive analysis and evaluation of the approaches taken by selected case study cities – including study tours of Barcelona, Berlin and New York, as well as London and Toronto – and how they might be transferred and applied to both cities. Follow-up with key city and cultural agencies has provided up-to-date economic data and examples in each case. This case study report on Toronto is therefore published alongside reports on Berlin, London, New York, San Francisco, and Barcelona.

Phase 3 - The development and refinement of city specific strategies for developing and sustaining creative spaces and stimulating the creative cluster in London and Toronto. The findings distill policy implications arising from the entire project, and outline 'Lessons Learned'

and transferable good practice across key themes developed from the Phase I global scan and city exchanges. The findings are available at: www.utoronto.ca/progris/web_files/creativecities. The same website also provides access to background evidence and materials for a wider international audience.

This city-regional case study therefore documents the approach to the development of creative spaces and the stimulation of cultural and creative industries taken by Toronto, drawing out the success factors and lessons learned, as well as pinpointing areas of weakness.

Firstly, an overview of the political and economic context and background to the city is provided, followed by a summary of population, demographics and strategic planning for the city-region. The cultural economy is then documented in terms of funding, participation, and cultural programming including tourism and related city promotion. The cultural plan and current strategy is then outlined, followed by a detailed analysis of the creative industries, profiling employment growth, sectoral trends and cluster effects at local and regional levels.

A selection of noteworthy projects and initiatives is then described in more detailed, as indicators of how policy is implemented in practice, with a view to highlighting particularly successful activities. The report concludes with a summary of strengths and weaknesses, highlighting Toronto's key advantages and challenges.

1. Economic, Political, and Demographic Profile

1.1 Governance and Political System

The Toronto Census Metropolitan Area (CMA) includes the City of Toronto, as well as 23 surrounding municipalities. All have statutory land-use planning powers and spending powers in the areas of public infrastructure, services, arts, cultural, recreation, and economic development provision. The former regional municipality of Metropolitan Toronto, which consisted of the cities of Toronto, Scarborough, Etobicoke, North York, York, and the borough of East York, was amalgamated on January 1st, 1998 to form the new City of Toronto.¹

Figure 1 - Map of Toronto Region



Map Source: Statistics Canada. Adapted from the University of Toronto online map library: <http://prod.library.utoronto.ca:8090/cgi-bin/maplib/cma.pl>.

¹ In this report the Toronto CMA is also referred to as the 'region' while the City of Toronto is also referred to as the 'City.'

The City of Toronto has a Mayor and 44 City Councillors, each representing one of the city's wards. Council is the main governing and legislative body for the City of Toronto. Councillors also sit on committees, some of which are relevant to the creative economy, such as the Art Committee for Public Places, the Mayor's Roundtable on Arts and Culture, and the Roundtable on a Beautiful City. Elected in 2003, Mayor David Miller enjoyed strong popular support in 2005 (80% approval rating). The City of Toronto's next municipal election will be held in November 2006.

Upon amalgamation, the City's first major decision was to request a new Official Plan that would replace the plans inherited from the former municipalities. Released in 2002, the new Official Plan is a strategy document for directing growth in the City over the next 30 years. It recognizes that Toronto's future is about re-building and re-urbanizing, about 'growing up' (intensifying development in already built-up areas) because it has exhausted the opportunities to 'grow out' (expand on greenfield sites). It is therefore, not a 'harmonization' of all the former plans, but an entirely new plan for the new City.²

The vision of Toronto's new Official Plan is about creating an attractive and safe city that evokes pride, passion, and a sense of belonging. This strategy is intended to focus future growth so that the City can realize the greatest social, environmental, and economic benefits. The new Plan contains secondary plans for 22 areas in the city that provide further direction for major growth areas. The Plan also includes approximately 230 site- and area-specific policies.

New Deal for Cities

Recognizing that Canada's cities play a unique role and face unique challenges within the national fabric of the country, the New Deal for Cities involves a series of agreements between Canada's urban centres and the provincial and federal governments. When finalized, these agreements will provide Canadian cities three new things: new money, new power, and a new seat at the table when creating national and provincial policies that affect urban issues. For example, from 2005 – 2010, a portion of gasoline taxes will be distributed amongst Canada's provinces. Ontario will receive \$1.9 billion of the estimated \$5 billion dollars generated from the gas tax annually. The gas tax investments are in addition to the government's other commitments to strengthen public transit systems and increase transit ridership in Ontario. The total gas tax allocation to date for Toronto is more than \$201 million.³

City of Toronto Act

For the last 130 years, municipal governments' ability to manage local issues has been constrained by provincially legislated financial structures. To improve this situation, a critical component of the New Deal for cities involved a joint Toronto-Ontario review of the *City of Toronto Act, 1997*. To further strengthen Toronto's capacity to manage its resources and build itself as a global competitor, the Province and City of Toronto have jointly drafted Bill 53, the 'Stronger City of Toronto for a Stronger Ontario Act' in 2005.⁴ Known more simply as the New City of Toronto Act, key elements include:

Broadened, Permissive Powers - Toronto's limited authority will be broadened to enable the city to exercise new governmental powers. The city will be able to license, regulate, prohibit, require, raise revenue, and implement design review (including standards for green roofs) with respect to broadly defined municipal purposes. This approach will provide Toronto with a level of autonomy rivalling - if not exceeding - that of any other city in Canada.

Financial Tools - The bill provides Toronto with the authority to levy taxes subject to certain restrictions (e.g. no income or sales tax, no payroll tax). These financial tools could be used by the City to support investments in local services, such as roads, parks, waste management, and libraries. In addition, by diversifying the City's revenue sources, these financial tools would give Council the option of easing pressure on the property tax base. Access to these new tools, such

² City of Toronto. 2002. *New Official Plan*. [Available at www.toronto.ca/torontoplan/about.htm]

³ Ministry of Public Infrastructure Renewal. February 2006. *Backgrounder: Toronto Transit Commission Fuels Results with Provincial Gas Tax*. [Available at: www.pir.gov.on.ca/userfiles/HTML/cma_4_44279_1.html]

⁴ City of Toronto, Office of the Mayor website: www.toronto.ca/mayor_miller/initiatives/newdeal.htm.

as tax increment financing, offers the potential to significantly improve Toronto's quality of life and economic competitiveness.

Partnerships - The Act recognizes Toronto as a mature, responsible government. In particular, it acknowledges the City's authority to enter into agreements with other governments, including the Government of Canada.⁵

The Ontario Legislature passed Bill 53 on 12 June 2006. The new Act will provide the authority to address the City's financing of transportation, public housing, and other social services.

1.2 Economic Overview

The regional economy went through a significant restructuring phase in the late 1980s and early 1990s following the introduction of the North American Free Trade Agreement (NAFTA) and an overall global economic recession. Since this period, Toronto has rebounded to become Canada's economic, research, and cultural capital, and the sixth-largest metropolitan region in North America.⁶

Table 1: The City and the Region at a Glance - 2005

	City of Toronto	Toronto CMA
Population	2,607,637	5,304,090
Land Area (km²)	630	5,903
Labour Force	1,425,330	2,970,630
Unemployment Rate (annual average)	7.98%	6.98%
Number of Businesses	76,000	153,000
Gross Domestic Product (in current \$billion)	\$127	\$262

Source: City of Toronto. February 2006. *Economic Indicators*. [Available at: www.toronto.ca/business_publications/pdf/2006_feb.pdf]

The Toronto region contributes over 20% of Canada's Gross Domestic Product (GDP) with a GDP of \$262 billion in February 2006; the City of Toronto accounted for \$127 billion or 48%. GDP in the Toronto region has been growing at rates approaching 5% per year for the past decade and is forecast to continue growing. If this rate is maintained the City's economy will double every 14 years. Total Real GDP is now almost 60% larger than it was 10 years ago. Total output produced in the Toronto region increased by 56% from 1993 to 2003.

As the industrial and business centre of the nation, the Toronto CMA's 153,000 businesses draw from a regional labour force of 2.9 million workers, of which 1.4 million live in the City of Toronto. Over 40% of Canada's head office locations are located in Toronto. In 2001, the Toronto CMA accounted for 43% of the Ontario labour force and 16% of the Canadian labour force.⁷

The Toronto region ranks as the most cost-competitive R&D environment in North America (13% less expensive than Atlanta, 17% less expensive than Boston, and 35% less expensive than San Jose). Despite the strengthening of its currency, Canada continues to be the most competitive place to do business and offers a 9% overall cost advantage relative to the US.⁸

⁵ Joint Ontario - City of Toronto Task Force. November 2005. *Final Staff Report - Building a 21st Century City*. City of Toronto and Ministry of Municipal Affairs and Housing.

⁶ City of Toronto Economic Development Office. *Toronto - A Diversified Economy*. [Available at www.toronto.ca/economic_profile/pdf/economy.pdf]

⁷ City of Toronto Economic Development Office. September 2005. Information provided to the Strategies for Creative Cities.

⁸ Toronto Region Research Alliance. October 2005. *Toronto Region R&D - Quick Facts*: www.trra.ca/PDF/QuickFacts_Bkgrounder.html.

Toronto's economic advantage is its highly diversified economy; one that is not only specialized in advanced manufacturing sectors, but also in creative, knowledge-producing, and service industries. In addition to its creative industries⁹ (described in Section 3.2), key regional sectors include¹⁰:

- Financial Services
- Business Services
- Information and Communication Technology
- Biomedical and Biotechnology
- Food and Beverages
- Apparel Manufacturing
- Aerospace & Automotive
- Tourism

Financial Services: Toronto is the financial and investment capital of the country. Canada's five largest banks and 80% of foreign banks operating in Canada are headquartered in Toronto, as are five Canadian pension plans with combined assets in excess of \$250 billion, and Canada's top insurers, responsible for 90% of the national industry's total assets. Toronto's financial services cluster is third-largest in North America after New York and Chicago, directly employing 200,000 people. Toronto is also home to the Toronto Stock Exchange Group, the third-largest stock exchange in North America and seventh-largest in the world based on market capitalization.

Business Services: The Toronto business services industry is among the largest in North America. Business services such as law and accounting firms, marketing agencies, customer care centres, management and technical consultancies, and human resources services, employ close to 200,000 people across the CMA and have enjoyed an average annual growth rate of 6%. The sector is growing faster than those of New York, Los Angeles, Philadelphia, Boston, and Washington.

Information and Communication Technology (ICT): Toronto is the technological heart of Canada with the largest concentration of private ICT facilities in the nation. The CMA has the third-largest ICT sector in North America, behind San Francisco and New York respectively. Toronto's competitive advantage is the depth and diversity of its ICT operations. Globally-focused developers and manufacturers create software, hardware, new media, communications equipment, semiconductors, wireline and wireless services, that permeate all areas of the economy.

The regional ICT industry employs 148,000 people, of which 75,000 live in the City of Toronto. This cluster accounts for about 5.5% of employment within the Toronto CMA.¹¹ Annual sales for the ICT cluster amount to over \$32.5 billion, while annual exports are over \$6.2 billion. Many world-leading high-tech companies are drawn to Toronto; for example, SAS Canada, the world's largest privately held software company, has committed to locating its new Canadian corporate headquarters in downtown Toronto. The recently published City of Toronto ICT Cluster Development strategy strives to aid Toronto in becoming one of the five most innovative, creative, and productive locations in the world for ICT research, education, business, and investment by 2011.

Biomedical and Biotechnology: Toronto accommodates the largest cluster of biomedical and biotechnology companies in the country: over 40% of national market share. It is also North America's fourth-largest medical community, with more than 100 biotechnology firms and more than 600 companies in the broader medical industry, employing over 155,000 people. Toronto's biomedical sector generates annual revenues in excess of \$4 billion. Toronto is home to more than half of Canada's pharmaceutical companies, as well as 80% of generic drug manufacturers. The sector is supported by

⁹ Please see Appendix C for definitions of Creative Industries referred to in this report.

¹⁰ The following sector information is based on City of Toronto. *Economic Profile of Key Industry Clusters*, unless otherwise referenced. [Available at: www.toronto.ca/economic_profile/clusteroverview.htm]

¹¹ Statistics Canada. 2001. *Census of Population*.

the Toronto Biotechnology Initiative (TBI), a not-for-profit organization dedicated to the goal of ensuring Toronto's status as a leading international centre for biotech innovation and production.¹²

The Toronto region is recognized globally for its achievements and expertise in genomics, proteomics, immunology, neurosciences, and drug research and development. Toronto's nine teaching hospitals and 30+ specialized institutions receive over \$400 million annually to conduct advanced, world-leading research. The internationally recognized Discovery District is Canada's largest concentration of research institutes, business incubators, and business support services. This downtown research park covers 2.5 sq. km. and boasts 7 million sq. ft. of facilities. The MaRS project, a 1.2-million-sq. ft. office and lab complex designed to facilitate the commercialization of scientific and technological innovation, is located in the heart the Discovery District (see Section 4 for more on MaRS). The district also encompasses the University of Toronto downtown campus where two new buildings – the Leslie Dan Faculty of Pharmacy and the Donnelly Centre for Cellular and Biomolecular Research – add to its distinction.

Food and Beverage: The food and beverage cluster is one of Toronto's most important sectors with annual sales of \$17.75 billion. With over 50,000 people employed in this sector, Toronto's food and beverage processing sector is Ontario and Canada's third-largest manufacturing sector. Half of Canada's top-ranked food and beverage manufacturers are headquartered in the City of Toronto alone. In the Toronto CMA, there are over 2,000 food and beverage manufacturing establishments. Over the last five years, this industry has experienced an annual growth rate between 4% and 5%.

The specialty foods sub-sector is growing in prominence, with processors that reflect Toronto's diverse, multi-ethnic community. Approximately 25% of all food processing plants within Toronto concentrate on specialty products. Specialty foods have grown about twice as fast as the average for the cluster and are expected to grow at 12% a year in the next five years.

Apparel Manufacturing: Toronto is home to more than 550 apparel manufacturers with wholesale shipments totaling nearly \$1.4 billion annually or 16% of the \$9 billion Canadian market. Canadian trade legislation now permits duty- and tariff-free apparel imports from 48 of the world's least- developed countries. More than 4,600 Toronto fashion retail stores generate annual sales of \$2.6 billion. The cluster employs nearly 50,000 people with more than half working in manufacturing. The industry has its historic roots in downtown Toronto's 'Fashion District'.

Aerospace and Automotive: The regional aerospace cluster is the second-largest in Canada, generating more than \$6 billion annually in sales of aerospace goods. Toronto is one of only seven significant aerospace assembly centres in the world. More than 200 Toronto-area aerospace manufacturing firms employ over 20,000 highly educated technicians. The regional industry is focused on systems engineering, equipment production, and integration, with major players such as Bombardier Aerospace, Goodrich Landing Gear, Honeywell, and Pratt & Whitney.

Toronto's automotive industry has played a historic role as a major economic driver. The three major North American auto manufacturers (General Motors, Ford, and Daimler Chrysler) operate six assembly plants. Regional automotive companies employ close to 50,000 workers. Toronto is the second-largest automotive cluster in North America after Detroit.¹³

Tourism: Toronto's Tourism industry is described in detail in Section 2.2.

¹² Toronto Biotech Initiative website: www.torontobiotech.org/about_tbi.html.

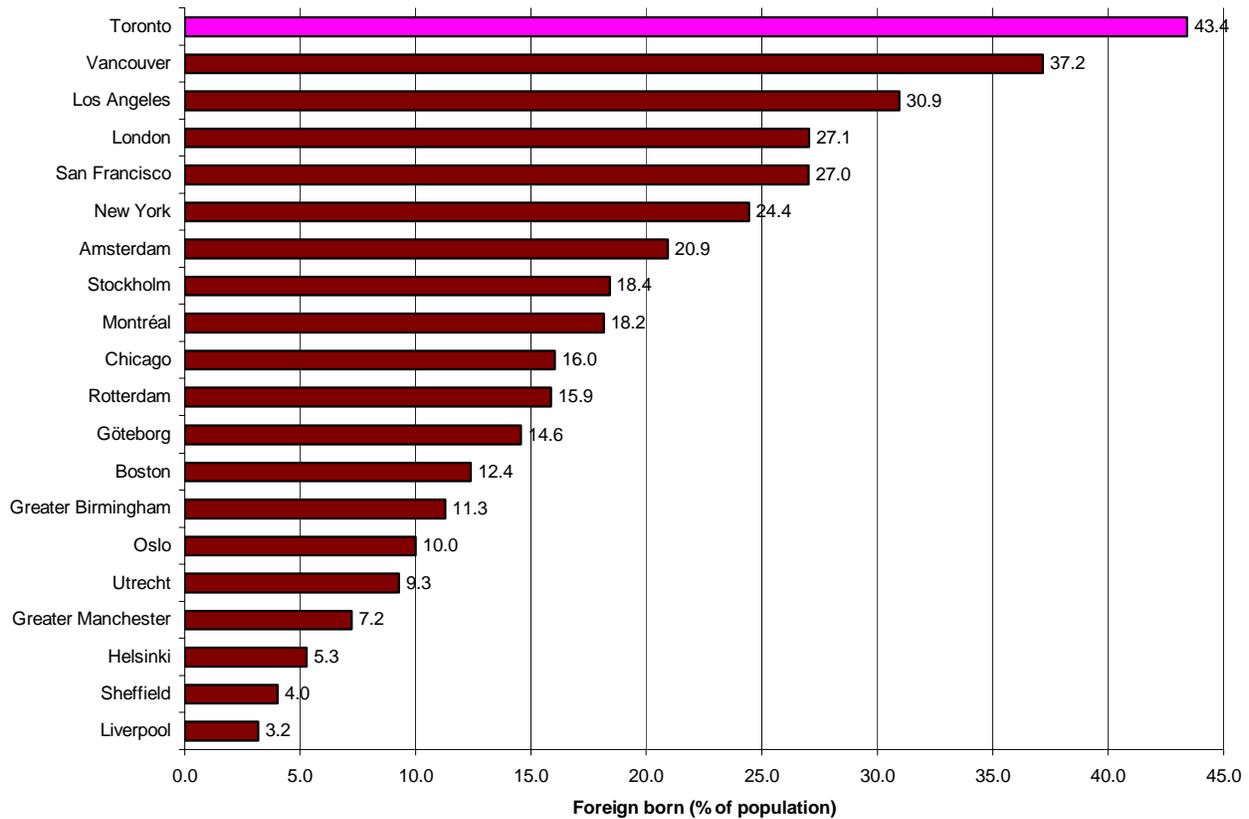
¹³ Greater Toronto Marketing Alliance. 2005. *Investing in the GTA: Automotive and Advanced Manufacturing*. [Available at www.greatertoronto.org/investing_sec_01.htm]

1.3 City Population and Demography

The Toronto CMA has a total population of 5.3 million people, of which 2.6 million reside in the City of Toronto. Best known as a ‘city of neighbourhoods’ and recognized globally for its multicultural, tolerant society, the majority of the world’s ethno-cultural groups are represented in the region. Toronto’s residents speak more than 100 languages and dialects. After English and French, the top languages spoken in the City of Toronto are Chinese, Italian, Portuguese, Spanish, and Tamil; while Chinese, Italian, and Punjabi are the top languages in the region.¹⁴

Just over 43% of the regional CMA population is foreign-born (Figure 2), which is much higher than other diverse metropolitan areas such as New York (24%), San Francisco (27%), and London (27%).

Figure 2: Percent of Population in City-Region that is Foreign-Born¹⁵



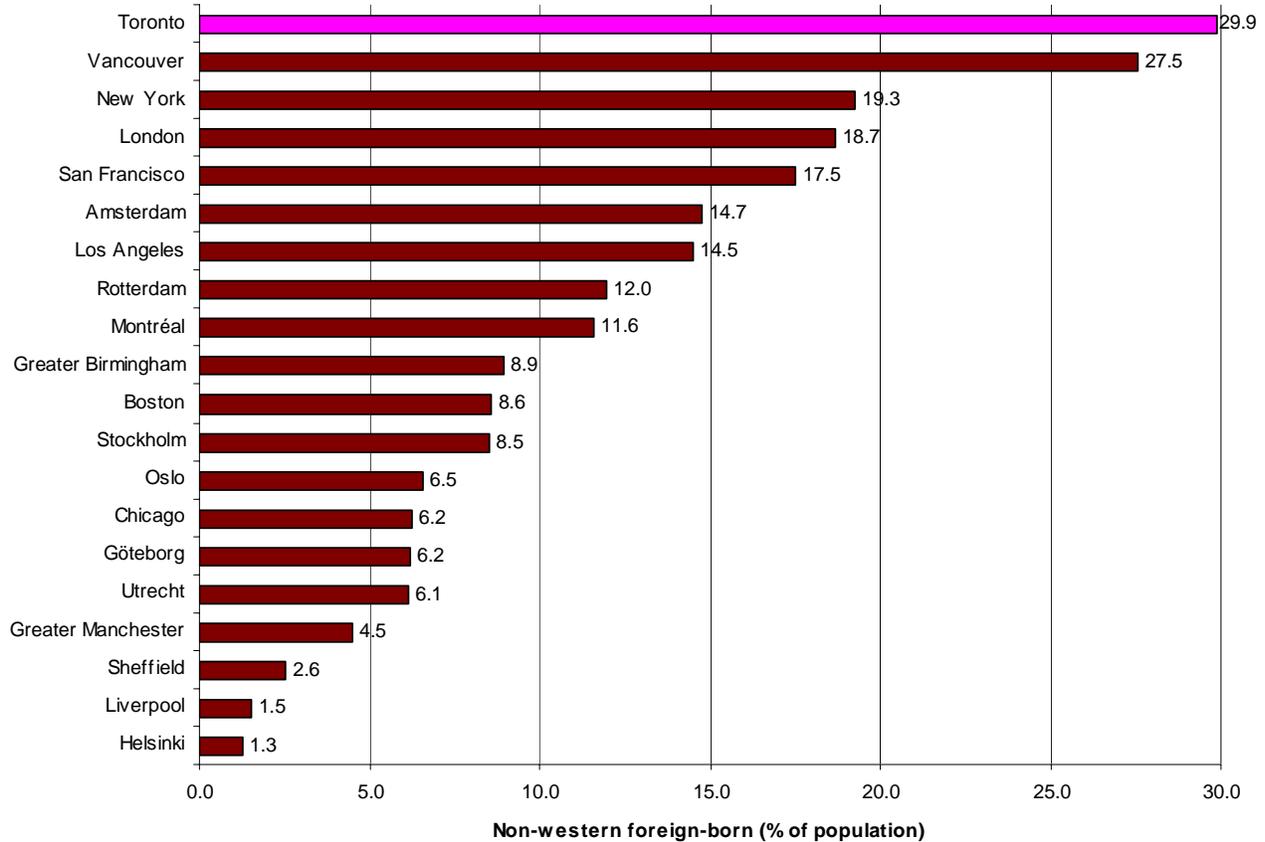
Source: Gertler, M.S. and Vinodrai, T. 2006. “The creative city: theory, evidence and the challenge for Europe.” Special session on *Technology, Talent, and Tolerance in European Cities*. Presented at the 102nd Annual Meeting of the Association of American Geographers, Chicago, Illinois. March 7-11, 2006.

¹⁴ Statistics Canada. 2001. *Census of Population*.

¹⁵ Canadian data are from 2001 Census, U.S. data are from 2000 Census, and European data is most recent available (2000 and on).

Measuring diversity in terms of immigration from non-Western countries, Toronto is first when compared to European and North American city-regions including Vancouver, New York, London, San Francisco, and Amsterdam (Figure 3).

Figure 3: Percent of Population in City Region that is Foreign-born (non-Western countries only)¹⁶



Source: 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.

The top five new immigrant groups to Toronto in 2001 came from China, India, Pakistan, the Philippines, and Sri Lanka. More than 50% of new immigrants coming to Toronto in 2002 had university-level education, including 12% with a Masters or Doctorate degree.¹⁷

Many organizations represent the cultural interests of the numerous ethnic groups found in Toronto. For example, an Asian Canadian Theatre Company, founded in 2002, Fu-GEN (Future Generation) provides opportunities for Asian-North Americans to network and collaborate. The Company's mandate is to showcase Asian-North American playwrights, and to build the multicultural Canadian community by breaking down stereotypes through education and the development of a strong cultural artistic base. Please see Appendix A for a list of other multicultural organizations.

¹⁶ Canadian data are from 2001 Census, U.S. data are from 2000 Census, and European data is most recent available (2000 and on).

¹⁷ Statistics Canada. 2001. *Census of Population*.

Over 30% of individuals living in the Toronto CMA are members of visible minority groups. Toronto also has a very large youth cohort with over 1.2 million people under the age of 20 living in the Toronto region.¹⁸

Quality of Life Indicators

The City of Toronto offers 54,000 community programs with more than 1.2 million participants, including over 200,000 volunteers.¹⁹ Toronto has been hailed as “the most civil and civilized city in the world” by *National Geographic* and ranked among the best international cities by *Fortune Magazine*. Toronto also ranks ahead of Seattle, Boston, Los Angeles, and New York for lowest cost of living when compared in terms of consumer goods, economic environment, housing, medical and health considerations, political and social environment, public services and transportation, and recreation and education.

The Toronto CMA’s median household income was \$59,502 at the last Census (2001). The same measure for the City of Toronto was \$49,345. Statistics Canada’s ‘Low Income Cutoff’ (LICO) defined the poverty line as \$34,572 for a family of four in Toronto in 2000. The equivalent figure for individuals was \$18,371. Between 1980 and 2000, the incidence of poverty defined in these terms increased significantly in the City of Toronto: from 16% to 23% (nearly one in four) living below the low income cutoff. Similarly, while the total number of households grew by 22% over these two decades, the number of lower-income households increased by 47%.²⁰

The City has over 20,000 acres of green space. Its many interesting and attractive natural outdoor spaces include parks, woodlands, shoreline, and tree-lined streets. Toronto’s most distinctive natural asset is its extensive ravine system that traverses the city and provides a natural refuge from the bustling urban environment for walkers, strollers, hikers, and bikers.²¹

Real Estate and Housing

Since 1996, the average value of a house in Toronto has risen 75%. At the end of 2005, the average house price for the Toronto region was \$326,689. In Dec 2004, \$1.2 billion in total building permits (residential, office, and commercial) were issued across the CMA.²² According to the Municipal Property Assessment Corporation, the value of industrial property in the City of Toronto rose by 45% between June 1999 and June 2003.

Toronto has one of the largest social housing providers in North America, the Toronto Community Housing Corporation, which serves approximately 164,000 tenants. At the last census, 37% of all housing in the CMA was renter-occupied and the average gross rent was \$830 per month.²³

Transportation

Toronto has the second-largest transit system in North America (after New York) with more than 1.4 million riders daily. As part of Ontario’s strategy to address congestion, support strong communities and fight gridlock, the provincial government has confirmed its commitment in the 2004 Budget to create a Greater Toronto Transportation Authority (GTTA) to better meet the transit needs of the Greater Toronto Area (GTA). The authority will be mandated to ease gridlock by creating a seamless transportation network across the GTA. An immediate priority for the GTTA will be to establish an integrated ticket system that will allow users to move easily across the region with a single ticket.²⁴

¹⁸ Source data: Statistics Canada. 2001. *Census of Population*. Information provided to the Strategies for Creative Cities project by the City of Toronto Economic Development Office.

¹⁹ City of Toronto Parks and Recreation Division website: www.toronto.ca/parks/about_us.htm.

²⁰ City of Toronto. September 2004. *Toronto Profile*. [Available at: www.city.toronto.on.ca/demographics/pdf/profile_income2004.pdf]

²¹ City of Toronto Economic Development Office. Information provided to the Strategies for Creative Cities project. Reports included the *September 2004 Toronto Profile*. [Available at: www.city.toronto.on.ca/demographics/pdf/profile_income2004.pdf]

²² City of Toronto. February 2006. *Economic Indicators*. [Available at: www.toronto.ca/business_publications/pdf/2006_feb.pdf]

²³ City of Toronto Economic Development Office. September, 2005. Information provided to the Strategies for Creative Cities project.

²⁴ Ministry of Public Infrastructure Renewal. August 2005. *Greater Toronto Transportation Authority*. [Available at: www.pir.gov.on.ca/userfiles/HTML/cma_4_35545_1.html#GTTA]

1.4 Higher Education

Canada's population has the highest rate of post-secondary attainment of all the industrialized countries, approximately 54%.²⁵ In 2001, 52% of the Toronto CMA population over 20 years of age had earned a post-secondary degree, diploma or certificate.

The region is a leading education hub in North America. It is home to four universities and five community colleges (Table 2). These institutions provide advanced instruction and training across the creative sectors, within their wider curriculum. Creative programs at Ontario colleges produced more than 7,000 graduates in 2001 from such fields as Visual, Performing Arts, Architecture, Advertising, Design, Fashion, and Media.²⁶

Table 2: Universities and Colleges in the Toronto CMA

	Selected Attributes
University of Toronto	U of T is Canada's largest university with almost 68,000 students. Its main downtown campus is integrated into the city's urban life; it also has three suburban campuses. Faculties include Architecture and Music.
York University	York University is Canada's third-largest university, home to almost 50,000 students, and based on a foundation of interdisciplinary thinking. It offers programs such as dance, design, drama, film, music, theatre, and visual arts, among other creative studies.
Ryerson University	Ryerson University offers 40 degree programs within five faculties. The faculty of Communication & Design includes the Schools of Radio and Television Arts, Journalism, Graphic Communications Management, Image Arts, and Ryerson's Theatre School.
Ontario College of Art and Design (OCAD)	Founded in 1876, OCAD is Canada's largest university of Art and Design, and the third-largest such post-secondary institution in North America.
Seneca College	Areas of study include biotechnology studies, business, computer sciences, health sciences and creative studies. Specific programs include Broadcasting, Fashion Arts, Digital Media Arts, and Animation.
Humber College	Humber delivers a full range of full-time and part-time academic programs, including the School of Creative and Performing Arts.
Sheridan College	Sheridan has six academic schools focused on disciplines such as animation and visualization design, digital technologies, and advanced manufacturing. Sheridan's animation program is one of the most famous in Canada and is recognized internationally.
Centennial College	Known as one of the most culturally diverse post-secondary institutions in Canada, Centennial offers as various diploma and degree programs, including Communications, Media, and Design.
George Brown College	Known as "The City College", George Brown offers programs aligned with the region's sectors, including creative sectors such as culinary arts and graphic design.

Source: Ontario Ministry of Training, Colleges and Universities. *University Websites*. Table modified from Greater Toronto Marketing Alliance. *Living in the GTA: Education*. [Available at: www.greatertoronto.org/living_02.htm]

²⁵ Toronto Region Research Alliance. October 2005. *Toronto Region R&D - Quick Facts*. [Available at: www.trra.ca/PDF/QuickFacts_Bkgrounder.html]

²⁶ 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]

2. Cultural Economy and Strategy

2.1. Public Support, Special Initiatives, and Programs

Strategically linking creative activity to wider economic and social goals is a relatively new phenomenon for most Canadian cities. Unlike European jurisdictions, which have made the creative agenda a priority for decades, Canadian economic development policies from various orders of government have only recently begun to act upon this concept by providing a new range of policies, special initiatives, and programs that target the social and economic value associated with creativity.

2.1.1 Federal Support

In many ways, all of the measures taken by the federal government to enhance the health, prosperity, and social stability of Canadians shape the context for the positive evolution of urban regions. For example, a taxation and expenditure system that directs resources such as income support and housing assistance to those most in need discourages the emergence of low-income ghettos and socially deprived, unsafe neighbourhoods. Strong public systems of health care, education, and innovation provide other vital forms of security and opportunity for advancement. Transfers and equalization payments enhance the fiscal capacity of provincial and municipal governments to invest in the physical and social infrastructure on which strong, creative cities and vibrant neighbourhoods rely.

Nevertheless, it is possible to single out a number of specific federal responsibilities that have a direct (though often unintended) bearing on the creative capacity and character of Canada's cities. Most obvious among these is federal cultural policy, in areas such as direct support for arts organizations, regulation of Canadian content on the airwaves, subsidies and tax incentives to firms and individuals engaged in the production of cultural products (including music, dance, visual arts, film, television, literature, magazines and book publishing), and protection of Canadian cultural industries from foreign domination. Closely related are the regulatory and legal frameworks ensuring freedom of expression and the protection of intellectual property that, together, help define a climate that supports and nurtures cultural creativity.

Within the federal government, the Department of Canadian Heritage and Infrastructure Canada are two of the most significant actors shaping the creative potential of the Toronto region. Canadian Heritage is responsible for "national policies and programs that promote Canadian content, foster cultural participation, active citizenship and participation in Canada's civic life, and strengthen connections among Canadians."²⁷ Infrastructure Canada provides major infrastructure investments for communities in partnership with other levels of government and other organizations.

Canada-Ontario Infrastructure Program: The Canada-Ontario Infrastructure Program (COIP) has contributed significantly to Toronto's creative economy. In May 2002, COIP announced \$233 million in funding for cultural infrastructure in Toronto. Coined Toronto's 'Renaissance Buildings,' the results of this initiative have had dramatic impacts on the cultural and physical landscape of Toronto. With other financing sources, COIP funds are being used to upgrade or build new homes for seven showcase cultural facilities. Table 3 shows total spending on these buildings (including COIP and other sources).

²⁷ Department of Canadian Heritage website: www.canadianheritage.gc.ca.

Table 3: Total Cost of Cultural Renaissance Buildings

Cultural Institution	Cost	Project Description
Royal Ontario Museum (ROM)	\$200-211 Million	<ul style="list-style-type: none"> 300,000 sq. ft. of renovated space & 35 new galleries New 'Crystal' Addition designed by Daniel Libeskind
Art Gallery of Ontario (AGO)	\$207 Million	<ul style="list-style-type: none"> Increase viewing gallery space by 40% Façade redesigned by Frank Gehry
Canadian Opera Company	\$181 Million	<ul style="list-style-type: none"> New home (Four Seasons Centre for Performing Arts) including 2,000 seat auditorium
Royal Conservatory of Music	\$92 Million	<ul style="list-style-type: none"> Restoration of Conservatory's Victorian home New 1,140 seat concert hall + academic facilities
National Ballet School	\$90 Million	<ul style="list-style-type: none"> New, state-of-the-art training facilities, blending restored heritage buildings & contemporary architecture
Roy Thomson Hall	\$24 Million	<ul style="list-style-type: none"> Acoustic enhancements and increased versatility
Gardiner Museum of Ceramic Art	\$18 Million	<ul style="list-style-type: none"> Increase exhibition space to almost 30,000 sq. ft.

Sources: TO Live with Culture website: www.livewithculture.ca/content/view/full/4821, Four Seasons Centre website: www.fourseasonscentre.ca/faq/faq.htm, Royal Conservatory of Music website: www.rcmusic.ca.

These landmark design and re-design projects follow in the recent tradition of other local, highly acclaimed new buildings, such as OCAD's Sharp Centre for Design, 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.

A further area of federal responsibility that is arguably crucial in ensuring the creative vitality of cities is immigration and settlement policy. In an immigrant society such as Canada's, newcomers have had an immense impact on the cultural life of the country. Since Toronto is home to a disproportionately large number of immigrants to Canada, their impact on the city-region's creative economy is immense. It is expressed in literature, cinema and other media, music, fashion, cuisine, and in the distinctive ethnic character of many of the city's neighbourhoods.

2.1.2 Provincial Support

As noted above, the Ontario government plays a significant role in Toronto's creative economy through its partnership with the federal government to fund the construction and renovation of cultural infrastructure. In addition, several ministries, including Culture, Research and Innovation, Tourism and Recreation, and Economic Development and Trade provide cultural and economic development policies and programs that bear directly on Toronto's creative capacity

Ontario's Ministry of Culture helps maintain the region's cultural industries, preserve heritage resources, and manage the public library system (the busiest system in North America) in a number of ways. Agencies of the Ministry include the Art Gallery of Ontario, the Ontario Science Centre, and the Royal Ontario Museum – all located in Toronto. The Ministry of Culture also develops and implements strategies to support the creative industries, including the Cultural Attractions Fund and the Trillium Book Award.²⁸

²⁸ Ontario Ministry of Culture website: www.culture.gov.on.ca.

The Ontario Trillium Foundation has an arm's length relationship with the ministry and is charged with investing public funds in charities and not-for-profits located in communities across the province. Its mission is to build healthy, sustainable, and caring communities in Ontario.

Ontario Media Development Corporation: The Ontario Media Development Corporation (OMDC), an agency of the Ministry of Culture, is dedicated to the assistance and promotion of Ontario's book publishing, film and television, interactive digital media, magazine publishing, and music industries. Developing Ontario into a leading jurisdiction for media industries is OMDC's main priority. To achieve this goal, the OMDC, in consultation with stakeholders, has developed a series of programs and supports, including the 'Content and Marketing Support' and the 'Market Access' Programs. For example, the Market Access program supports cultural entrepreneurs' attendance at international events to help build their contacts, form their business development strategies, and advance their work.

In addition, the OMDC co-administers many tax incentive programs with the Ontario Ministry of Finance:

- Ontario Film and Television Tax Credit,
- Ontario Production Services Tax Credit
- Ontario Computer Animation and Special Effects Tax Credit
- Ontario Book Publisher Tax Credit
- Ontario Sound Recording Tax Credit
- Ontario Interactive Media Tax Credit

For example, the Ontario Film and Television Tax Credit is a refundable tax credit provided to qualifying production companies against eligible Ontario labour expenditures on eligible Ontario productions. In December 2005, new features were added to further enhance the program, including credits for first-time producers who receive an enhanced rate of 40% on the first \$240,000 of qualifying labour expenditures incurred in the same period.²⁹

The Ontario Ministry of Research and Innovation (MRI), newly created in 2005, is responsible for aligning and delivering government sponsored research and commercialization programs.³⁰ It also highlights examples of innovation and encourages those who are innovative to be leaders throughout the province through a series of award programs. To further this goal, the Ontario Research and Innovation Council (ORIC) was established in 2006 to advise the MRI.

The Ontario government has also played a crucial role in financing the establishment of the MaRS Centre mentioned above. This initiative, described in greater detail in Section 4, fosters collaboration between scientists and entrepreneurs in a range of biomedical and related fields, supported by on-site managerial, legal, and financial expertise. MaRS also seeks to bridge the gap between science and the arts by collaborating with OCAD and the Design Exchange on design and visualization initiatives, by hosting music and film events, art exhibits, and book readings, and by creating a venue in which scientific and cultural creativity can come together in mutually informative ways.

Budget 2006: The most recent provincial budget contained a number of investments that will impact Toronto's creative industries. These include:

- \$49 million to support Ontario's major cultural agencies and attractions. The Royal Ontario Museum, Art Gallery of Ontario, 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.
- Enhancement of the Ontario Interactive Digital Media Tax Credit

²⁹ Ontario Media Development Corporation website: www.omdc.on.ca/English/OMDC-is.html.

³⁰ Ontario Ministry of Research and Innovation website: www.mri.gov.on.ca/english/about/WhatWeDo.asp.

- Establishment of the Entertainment and Creative Cluster Partnership Fund. This new fund will provide \$7.5 million over the next three years to promote cooperation between firms among the different sectors in the cluster. Project areas will include entrepreneurship and skills development, domestic and international marketing, new product prototype funding, and development of cluster performance measures.
- A one-time infusion of \$23 million to the Ontario Media Development Corporation, for programs and activities to support cultural media industries.
- \$1 million in support for development and production plans for the 2007 Toronto International Arts Festival. This is in addition to \$1 million in support provided to Festival organizers in 2005. From a base in Toronto, the Festival will highlight and make use of artistic and cultural venues and resources from other parts of Ontario including Niagara, Stratford, and Muskoka.

Other investments have the potential to benefit creative firms and organizations. For example:

- Renewal of the Ontario Trillium Foundation's \$100 million to fund non-profits and charities;
- \$1.7 billion in research for innovation over five years and \$25 million for rewards for innovators;
- \$46 million to help start-ups become investor-ready; and
- \$90 million to invest in early-stage companies with high-potential innovative products, in partnership with venture capital funds, pension funds, and the federal government.³¹

2.1.3 Municipal Support

The City of Toronto's municipal government is an important actor in developing policies and programs to support Toronto's creative economy. Influential entities that strategically support creative industries in Toronto are the City's Economic Development, Culture and Tourism Division, the Toronto Economic Development Corporation, and the Toronto Waterfront Revitalization Corporation.

City of Toronto Culture Section: The City of Toronto currently owns 78 cultural attractions and supports several major projects and initiatives. The Culture Section undertakes a range of responsibilities including: the operation and administration of many museums, historic sites, performing and visual arts centres; financial support for cultural activity and individual artists; encouraging public art projects in both private and public developments; and assisting a wide range of community arts organizations in accessing and sharing municipal services and facilities. It is dedicated to the development of arts, culture, and heritage throughout the city and combines an 'arts for arts sake' perspective with an economic development approach.

Central to the mandate of the Culture Section is:

- promoting the development of arts, culture, and heritage throughout the City;
- ensuring accessibility to a variety of cultural activities that enhance the cultural attractions of the Toronto Region; and
- providing direct cultural services through its museums and historic sites, and supporting the entire cultural sector of the community.³²

³¹ Ontario Ministry of Culture. 2006. *Government of Ontario Investments in Culture – March 2006 Ontario Budget*.

³² City of Toronto, Culture Section website: www.toronto.ca/culture/index.htm.

Culture Plan for the Creative City: The City of Toronto formally adopted the *Culture Plan for the Creative City* in 2003. The Culture Plan was developed in close consultation with cultural organizations and the public. It is a 10-year action plan to use Toronto's arts, culture, and heritage assets to position the city as a global cultural capital. The City's strategy builds on the growing understanding among economists and other social scientists that in addition to being fundamental to our quality of life, arts, culture, and heritage are the vital centre of Toronto's expanding economy.

The 2003 Culture Plan set out the following principles and priorities for Toronto³³:

- Recognize that culture plays an essential role in building and sustaining a diverse urban community that is socially and economically healthy;
- Ensure that the City's cultural programs promote inclusiveness and celebrate cultural diversity;
- Increase participation in cultural events by residents in all parts of the city by ensuring access to affordable and convenient cultural opportunities.

The plan outlines over 60 recommendations covering areas such as development incentives, sources of revenue, and integrating diversity. Some key recommendations are:

- Develop a Cultural Corridor, an 'Avenue of the Arts', along University Avenue, connecting the Cultural Renaissance projects, from the new Four Seasons Centre Opera House to the Royal Ontario Museum;
- Build a significant new cultural facility where the diverse history of Toronto can be told;
- Make the city more beautiful by committing 1% of funding to public art in public and private developments;
- Develop a public art master plan;
- Preserve and promote the most important heritage buildings;
- Develop creative youth internships both locally and abroad;
- Review funding for art-service organizations that support professional non-profits on a sector basis;
- Designate 2006 as the Year of Creativity; and
- Establish a special fund to develop and promote this unique opportunity for marketing Toronto and building civic pride.

In November 2005, the *Culture Plan Progress Report* was presented to council outlining major achievements of the City since adopting the *Culture Plan* in 2003.³⁴ Some highlights are as follows:

- There has been an 11% increase in funding in major cultural organizations.
- Culture Build Grants have been awarded to 11 small- to medium-sized arts organizations to invest in physical infrastructure needing repairs.
- \$1,000,000 in revenues has been generated from Section 37 agreements³⁵ to be invested by the Culture Section and the Urban Development Services into community cultural resources.
- Per capita spending on culture has increased by \$1.90 since 2003, from \$13.81 to \$15.71. The City's goal is to spend \$25 per capita on culture by 2010.

³³ City of Toronto. 2003. *Culture Plan for the Creative City*. [Available at: www.toronto.ca/culture/cultureplan.htm]

³⁴ City of Toronto. 2005. *Culture Plan Progress Report*. [Available at: www.toronto.ca/culture/pdf/Culture-Plan-Progress-Reportpdf.pdf]

³⁵ Section 37 of the Planning Act allows the City to grant height and density increases for new developments in return for community benefits in facilities or cash contributions. Community benefits include non-profit arts and cultural facilities, public art, conservation of heritage resources and streetscape improvements.

TO Live with Culture: The City of Toronto's 'Live with Culture' campaign, a 16-month promotion of Toronto's creative sector, was launched to coincide with the construction or opening of many of the prominent 'Cultural Renaissance' institutions previously mentioned. The campaign consists of 18 events that commenced in September 2005 with the 40th Anniversary of City Hall, and will end on New Year's Eve 2006. Examples of prominent events and projects include:

- Humanitas: an interactive museum to tell the Toronto story as a culturally diverse, vibrant, and socially harmonious city. The 2006 Humanitas Festival (26 May to 25 June) launched the Humanitas cultural attraction site on the waterfront. The festival featured urban affairs forums, exhibitions, performances, and storytelling by Toronto's diverse citizenry.³⁶
- 'face the arts': 'face the arts' is a partnership with *Toronto Life* magazine for its 40th anniversary. It is a campaign to recognize the City's extraordinary cultural mavericks in the fields of community arts activism, music, architecture, theatre, dance, visual arts, film, literature, design, and arts development. The goal of the 10-month campaign is to acknowledge and provide wider exposure for recipients who, through artistic promise, achievement, and vision, have enriched the cultural life of the city. The first recipient – in March 2006 – was Regent Park arts activist Adonis Huggins. As program director of Regent Park Focus (see Section 4), he has used community based-media as a tool for social engagement and change.³⁷

City of Toronto Economic Development Office: The City of Toronto Economic Development Office supports Toronto's economy and attracts innovative businesses and investors to the city. The 2000 'Economic Development Strategy for the City' has five strategic directions, organized around people, place, prosperity, positioning, and partnerships. Each of these directions carries with it an action plan (Table 4).³⁸

Table 4: Strategic Directions & Action Areas: City of Toronto Economic Development Office

Strategic Direction	Action Areas
People	Support knowledge & skills development; advance design & innovation
Place	Improve business climate & stimulate investment
Prosperity	Build competitive clusters & establish entrepreneurial communities
Positioning	Brand Toronto locally & globally
Partnership	Create an alignment of strategic intent

One of the Economic Development Office's primary contributions to Toronto's creative economy is through the Toronto Film and Television Office (TFTO) which supports and promotes the region's film industry. The TFTO offers location scouting, security, parking, post-production services, and promotion. In 2005 the TFTO issued 4,154 location permits for 1,258 projects totaling 7,319 days of filming. To further support the film industry in Toronto and meet the city's needs, City Council adopted the Film Related Cost Recovery Policy in 2000. This policy ensures that the City receives fair compensation during film productions, while at the same time making sure that films are supported during production. As Toronto's position as 'Hollywood North' is continually challenged by its main competitors, TFTO's role will become even more important in the city.³⁹

³⁶ TO Live with Culture website: www.livewithculture.ca/livewithculture_ca/about.

³⁷ *Novae Res Urbis*. February 2006. Face the Arts: Campaign recognizes Cultural Mavericks. City of Toronto Edition, Vol 10, No 6.

³⁸ City of Toronto. July 2000. *Economic Development Strategy* [Available at: www.toronto.ca/business_publications/econdev_strategy.htm#3]

³⁹ Toronto Film and Television website: www.toronto.ca/tfto/stats.htm.

Selected Economic Development Office Support Programs for Business⁴⁰

Enterprise Toronto: a public and private sector alliance created to provide one-stop sourcing of services and programs tailored to meet the needs of the Toronto's entrepreneurs and small businesses. These services help entrepreneurs at early and initial growth stages and include: advice on business decisions, developing management capabilities, and links to information concerning marketing, management, leadership solutions, and sources of financing.⁴¹

Toronto Venture Group: formed in 1990, the Toronto Venture Group (TVG) bridges the gap between entrepreneurs and capital through communication, education, and networking. The TVG developed the Toronto Angel Group (TAG) initiative in the fall of 2001. TAG is a member-based organization which offers a forum for angel investors to increase their exposure to quality, pre-screened investment opportunities and to network with like-minded investors. TAG also provides qualified entrepreneurs the opportunity to present their business ideas to a community of active investors.⁴²

Business Improvement Area (BIA) Program: A partnership between the City and over 50 local business areas that uses a BIA levy to fund enhancements to, and the promotion of, main street commercial strips as safe, vibrant places to do business, unique destinations for tourists, and focal points for neighbourhood activity. Support for BIAs is provided by an umbrella organization, the Toronto Association of Business Improvement Areas (TABIA). The City works with TABIA to address issues and concerns raised by the BIAs.

Toronto Waterfront Revitalization Corporation: Following the release of the Toronto Waterfront Revitalization Task Force's report in March 2000, the Government of Canada, the Province of Ontario, and the City of Toronto jointly announced their support for the creation of the Toronto Waterfront Revitalization Corporation (TWRC) to oversee and lead waterfront renewal. Toronto's waterfront stretches 46 kilometres and is home to a number of sports attractions, neighbourhoods, and cultural institutions. It is also part of the watershed of six major rivers and a city-wide park system.

The 2001 'Making Waves' waterfront secondary plan focuses on a 10-kilometre stretch of Toronto's central waterfront. In 2002, the TWRC brought together some of the world's top urban design experts who met in Toronto for three days to generate innovative urban design ideas for the revitalization of Toronto's waterfront. This design charette was used in waterfront precinct planning, the process through which detailed block by block plans were developed for the four waterfront precincts: Exhibition Place and Ontario Place, East Bayfront, West Donlands, and the Port Lands.⁴³

Public consultation has figured prominently in the precinct planning process. Since the adoption of this plan, the TWRC has been working with the community, as well as public and private sector partners, to create plans for waterfront parks, public spaces, cultural institutions, and diverse and sustainable commercial and residential communities.

The overall objectives of the TWRC are to:⁴⁴

- Develop accessible new waterfront communities that offer a high quality of life for residents and visitors;
- Attract innovative, knowledge-based industries to the Port Lands;
- Engage the community as an active partner in revitalization; and
- Develop strategic partnerships to attract private sector investment.

⁴⁰ City of Toronto Economic Development Office website: <http://www.toronto.ca/business/index.htm>.

⁴¹ Enterprise Toronto website: www.enterprisetoronto.com/index.

⁴² Toronto Venture Group, TVG Angel Group website: www.tvg.org/toronto_angel_group.htm.

⁴³ City of Toronto. 2001. *Making Waves Part II Plan (adopted on April 16, 2003)*. [Available at: www.toronto.ca/waterfront/waterfront_part2.htm]

⁴⁴ Toronto Waterfront Revitalization Corporation website: www.towaterfront.ca.

In 2005/06, the TWRC started developing major parks, recreational facilities, and waterside destinations, and initiated work on various precincts, particularly in the West Don Lands precinct. The West Don Lands neighbourhood is within walking distance of downtown, adjacent to a hotbed of cultural activity at the Distillery Historic District, and has good connections to existing neighbourhoods.

The TWRC is also creating the Waterfront Design Review Panel. The panel will provide objective, professional advice and contribute to a culture of quality by signaling to developers and designers that high quality design is a critical consideration for the development of Toronto's waterfront. The panel will be advisory and does not replace the City of Toronto's regulatory approvals process.⁴⁵

City of Toronto Economic Development Corporation: The City of Toronto Economic Development Corporation (TEDCO) is designated as Toronto's principal redevelopment entity. TEDCO has the authority to explore, pilot, and implement incentives and redevelopment tools, as permitted by Provincial legislation and regulations. It is aligned with the City's Economic Development Office and assists the City in implementing its Economic Development Strategy.

Although the majority of TEDCO's traditional land holdings include over 400 acres in the city's Port Lands, TEDCO's new mandate is a city-wide focus on the redevelopment of brownfield lands and underutilized sites for employment revitalization. TEDCO also provides funding for employment incubators such as the Toronto Business Development Centre, as well as the Toronto Fashion Incubator (see Section 4).⁴⁶

Toronto 2015: TEDCO's subsidiary, the Toronto 2015 World Expo Corporation, is conducting pre-bid feasibility studies to determine if Toronto will bid on EXPO 2015. A successful World Expo bid would not only highlight the region's unique achievements, but also provide an immense opportunity to showcase Toronto's creative industries, cultural institutions, and creative entrepreneurs, while providing legacy infrastructure, potentially including the central waterfront.

FILMPORT: TEDCO is currently involved in the provision of a critical piece of creative infrastructure - FILMPORT - a \$100 million film production facility that will be built on the city's Port Lands starting in 2006. This is a joint project between TEDCO, Toronto Film Studios Inc., and the Rose Corporation. When completed, it will be Canada's largest film centre. Construction for the first phase of FILMPORT is scheduled to begin in 2006 and includes the development of 232,500 sq. ft. of production facilities, including six sound stages (totalling 123,000 sq. ft.) and more than 100,000 sq. ft. of office and support facilities. When completed, FILMPORT will contain 550,000 sq. ft. of production space.

FILMPORT serves a variety of economic purposes including the retention of jobs in Toronto and maintaining the city's status as an international leader in the film and media industries. FILMPORT will also play a vital role in the plan to transform Toronto's Port Lands into an innovation and creativity district, providing jobs in film and media production, arts, culture, and tourism. Plans for the FILMPORT district also include 1 million sq. ft. dedicated to conference facilities, restaurants, and offices to provide onsite support to the centre, which will bring the total cost of this project to \$275 million. The project is estimated to stimulate more than \$600 million in direct and indirect economic impacts throughout the province and support 2000-person years of employment. It is also expected to generate \$4.3 million in property taxes for the city.⁴⁷

⁴⁵ Toronto Waterfront Revitalization Corporation website: www.towaterfront.ca/thirdnavloader.php?first=3e9112548cd89&second=3e9ba9dc309fc&third=4231aba8c9940.

⁴⁶ Toronto Economic Development Corporation (TEDCO) website: www.tedco.ca/about.html.

⁴⁷ Toronto Economic Development Corporation. September 2005. *Toronto Economic Development Corporation and Toronto Film Studios sign lease for \$100 million film production facility FILMPORT*. Press Release [Available at: press.arrivenet.com/entertainment/article.php/693801.html]

2.2 Tourism

Toronto is Canada's top tourist destination, drawing over 18 million tourists each year. In 2004, direct spending by visitors of \$3.9 billion contributed a further \$2.9 billion to Toronto's GDP. The sector has enjoyed 33% spending growth over the past five years. Toronto's tourism sector includes over 24,000 businesses and employs 203,000 people in the areas of sports and entertainment, transportation and sightseeing, cultural attractions, gaming, restaurants, night clubs, and accommodations.⁴⁸

Cultural institutions and events provide major opportunities for participation by local residents and visitors alike. Numerous performances and exhibits take place in theatres, museums, and other venues across the city. For example, almost two million adults a year go to the theatre and 160 clubs in the city that feature DJs, musicians, and comedians.⁴⁹ The Royal Ontario Museum welcomes between 750,000 and 1 million visitors⁵⁰ and the Art Gallery of Ontario receives over 650,000 visitors annually.⁵¹

The region's creative vitality is evident in its vast array of successful festivals such as The Toronto International Film Festival (TIFF) - the world's largest public film festival (measured in number of screenings) - second only to Cannes in stature. TIFF showed 355 films in 2005. The Fringe Festival, Toronto's largest theatre festival, will host over 130 productions across 24 venues in 2006.⁵² The City of Toronto alone supports more than 56 festivals annually, varying in size and attendance, in addition to numerous privately sponsored events. Table 5 highlights some of Toronto's many other festivals.

Table 5: Selected Toronto Festivals

Event	Description
Toronto Caribbean Carnival (Caribana)	Caribana is the largest Caribbean festival in North America. It attracts over 1 million participants annually. Highlights include the Caribana Parade featuring live soca, calypso, steel pan, and reggae artists, and many outdoor concerts.
Celebrate Toronto Street Festival	Every summer the Celebrate Toronto Street Festival transforms a series of key intersections along Yonge Street into a series of festival sites to entertain more than 1 million festival-goers.
CONTACT Photography Festival	CONTACT is devoted to celebrating and fostering an appreciation of the art and profession of photography. An annual month-long festival, it is the largest photography event in North America
Hot Docs Canadian International Documentary Festival	Hot Docs is North America's largest documentary festival. It presents cutting-edge documentaries from Canada and around the globe. Hot Docs also provides professional development, market and networking opportunities for documentary professionals.
ImagineNative Film and Media Arts Festival	ImagineNative is an international festival that celebrates the latest works by Indigenous peoples on the forefront of innovation in film, video, radio, and new media.
North by Northeast (NXNE)	North by Northeast (NXNE) is Canada's largest music festival. During the past decade, NXNE has developed a worldwide reputation for discovering and exposing new and emerging talent to music fans and industry professionals.
Pride Week	Pride Week celebrates Toronto's diverse sexual and gender identities, histories, cultures, families, friends, and lives. An estimated 1 million people attend the week's activities.

⁴⁸ City of Toronto. *Toronto's Key Industry Clusters: Tourism Profile*: www.toronto.ca/economic_profile/tourism.htm.

⁴⁹ City of Toronto. 2003. *Culture Plan for the Creative City*. [Available at: www.toronto.ca/culture/cultureplan.htm]

⁵⁰ Royal Ontario Museum website: www.rom.on.ca.

⁵¹ Art Gallery of Ontario. 2004-2005. *Annual Report*. [Available at www.ago.net/www/annual_report/pdfs/04-05.pdf]

⁵² Telephone correspondence with Toronto International Film Festival Group. February 2006. Toronto Fringe Festival Newsletter. February 2006.

Royal Agricultural Winter Fair	The Royal Agricultural Winter Fair is the largest indoor combined agricultural, horticultural, canine, and equestrian event in the world.
Word on the Street	Canada's largest annual outdoor book and magazine festival presents more than 250 book, magazine and literary exhibitor booths, featuring authors, poets, storytellers, performers, and industry experts at 12 on-site performance venues.

Source: Estimates and details compiled from official festival websites.

Tourism Toronto: Tourism Toronto, the City's official tourism destination marketing organization, promotes the Toronto region as a destination for tourists, convention delegates, and business travelers. The City's 'Five Year Tourism Action Plan' of May 30, 2003, recommended a two-stage approach to fiscally supporting Tourism Toronto's efforts to boost the regional tourism industry. In the short term, the Greater Toronto Hotel Association (GTHA) was permitted to initiate a self imposed 3% levy that would resemble a hotel tax, to be used for destination marketing. In December 2003, the GTHA announced that more than 100 Toronto area hotels agreed to a Destination Marketing Fee consisting of a 3% charge on guests' hotel room bills. Since then, proceeds from the Destination Marketing Fees have been collected by GTHA and transferred to Tourism Toronto on a quarterly basis.⁵³ The City of Toronto, Tourism Toronto and stakeholders in the municipal tourism industry are encouraging the provincial government to implement a formal hotel tax.

Toronto Branding Project: *Toronto Unlimited*: The Toronto Branding Project is a partnership initiative between Tourism Toronto and the Toronto Convention and Visitors Association, the City of Toronto, the Ontario Ministry of Tourism and Recreation, and the Toronto City Summit Alliance (a coalition of Toronto civic leaders). A total of \$4 million was invested in the project to cover consumer research, brand development, and marketing efforts. The initial investment of \$2 million from Tourism Toronto's Destination Marketing Fee was combined with contributions of \$1 million from the Province of Ontario, \$500,000 from the Federal Government, and \$500,000 from the Toronto City Summit Alliance's corporate partners.⁵⁴

The Toronto Branding Project, *Toronto Unlimited*, (launched in June 2005), involved a 13-month process with over 4,500 local survey responses and 230-plus in-depth interviews and roundtable discussions with key brand stakeholders, as well as 14 focus groups that were conducted in Canada, the United States, and the United Kingdom.

⁵³ City of Toronto. 2004. *Budget Briefing Note: Tourism Toronto and Destination Marketing Fee*. [Available at: www.toronto.ca/budget2004/pdf/edctbn_dnftoursimtoronto_edited.pdf]

⁵⁴ City of Toronto. Toronto Branding Project website: www.toronto.ca/unlimited/index.htm.

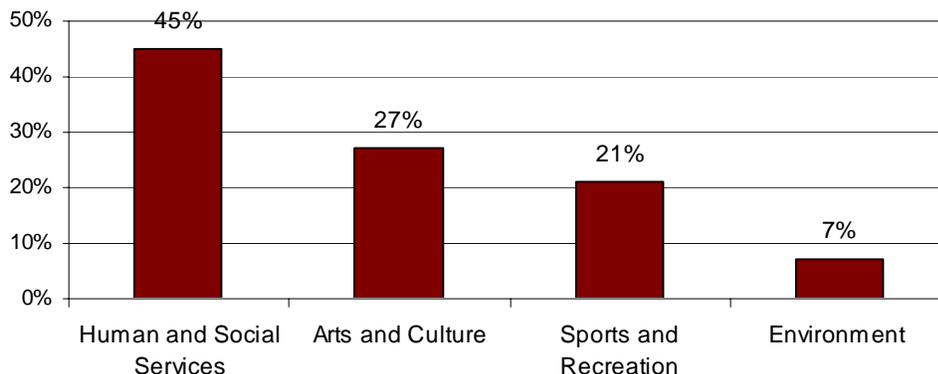
2.3 Arts Councils and Foundation Support

2.3.1 Provincial level

Ontario Arts Council (OAC): The OAC is an arm's-length funding agency of the Ontario Ministry of Culture. In 2004 -2005, the OAC provided \$35.5 million to fund 1,327 individual artists and 784 organizations. These grants benefited artists and arts organizations in 251 communities across Ontario. In addition to funding, the OAC provides services to the arts community such as informational services and consultation to artists and arts organizations on topics of administration and financial management. The OAC also plays an advocacy role in raising the profile of the arts in Ontario communities and presenting research on the links between arts and a successful economy.⁵⁵

Ontario Trillium Foundation: As an agency of the Ministry of Culture, the Ontario Trillium Foundation promotes healthy and vibrant communities in Ontario by strengthening the voluntary sector through its granting programs. Funding for the foundation is provided through the Ontario government's charity casino initiative. In 2004-2005, 149 Toronto organizations received nearly \$15 million collectively, approximately 16% of the foundation's total funding (just over \$94 million). Arts and culture, human and social services, sports and recreation, and the environment are current granting priorities of the Trillium Foundation. Figure 4 shows that human and social services received the highest contributions, followed by arts and culture. Between 1999 and 2004, the Trillium Foundation contributed \$107 million to the arts and culture sector.⁵⁶

Figure 4: Ontario Trillium Foundation: Grants by Sector in Toronto, 2004-2005⁵⁷



Source: Ontario Trillium Foundation. 2005. *Community Report for Toronto, 2005*.

Ontario Cultural Attractions Fund: Founded in 1999, the Ontario Cultural Attractions Fund (OCAF) is an Ontario-wide initiative to invest \$20 million in new program ventures in arts, culture, and heritage organizations. To date, it has supported 161 cultural organizations throughout the province. Table 6 lists some examples of OCAF investments into provincial and national cultural resources located in Toronto.⁵⁸

⁵⁵ Ontario Arts Council website: www.arts.on.ca/English/page-1-700-1.html.

⁵⁶ Ontario Trillium Foundation. 2005. *Community Report for Toronto* [Available at: www.trilliumfoundation.org/User/Docs/PDFs/english/CRReports/Toronto_EN.pdf]

⁵⁷ Ontario Trillium Foundation Granting Priorities website: www.trilliumfoundation.org/cms/en/html/about/grantingP.aspx?menuid=17.

⁵⁸ Ontario Cultural Attractions Fund website: www.ocaf.on.ca/e/welcome/welcome.html.

Table 6: Ontario Cultural Attractions Fund: Selected Funding for Toronto

Organization	Funds	Time Period
Art Gallery of Ontario	\$1,258,640	2002-2003
Transformation AGO – Audience Stabilization	\$1,000,000	2004-2006
Canadian Opera Company – Wagner’s Ring Cycle	\$2,000,000	2002-2005
Ontario Science Centre – Agents of Change	\$1,000,000	2005-2006

Source: Ontario Cultural Attractions Fund website: www.ocaf.on.ca/e/events/toronto.html.

2.3.2 Municipal Level

Toronto Community Foundation (TCF): The Toronto Community Foundation is a charitable organization dedicated to improving the quality of life in Toronto. It invests in areas that will have the greatest impact on what it calls Toronto’s ‘Vital Signs’. *Vital Signs* is an annual report produced by TCF that identifies trends and issues affecting Toronto’s quality of life. Companion to this report is *Vital Ideas*, which outlines TCF actions and strategies to improve the quality of life in Toronto.⁵⁹ TCF administers a fund of more than \$144 million dollars. In 2004–2005, TCF provided Toronto with \$5.5 million in grants.⁶⁰

One TCF initiative tied directly to the creative economy is the ‘Arts on Track’ project, announced in November 2005. The plan is to renovate three subway stations to boost both cultural tourism and public transit. The renovation will be carried out by Diamond and Schmitt Architects Inc. in partnership with the Toronto Transit Commission (TTC). This \$4.5 million initiative will provide visual links to major cultural institutions located near these subway stations, including the Royal Ontario Museum, the Art Gallery of Ontario, and the Four Seasons Centre for the Performing Arts. TCF has raised \$1.75 million to date, with the TTC committing \$1.5 million over three years to leverage private contributions. Work is scheduled to begin in 2006 and is to be completed in 2007.⁶¹

Toronto Arts Council: Supported by City’s Culture Section, the Toronto Arts Council (TAC) is an arm’s length funding body that supports individual artists and arts organizations across all of Toronto’s arts sectors, including dance, theatre, music, literature, and visual media. To qualify for support, organizations, institutions, and artists must be locally-based. In 2004, TAC grants represented 7% of operating revenues for arts organizations in Toronto.⁶² In 2005, TAC distributed almost \$9 million in grants to Toronto-based artists and institutions (Figure 5). Figure 6 further illustrates the breakdown of funding by creative sectors in Toronto for 2005.⁶³

In addition to supporting the creative economy through grants, TAC is also involved in strategic planning and advocacy work. It developed its own planning and advocacy tool called *Great Arts = Great City* (GA=GC). GA=GC seeks to fill the annual revenue ‘gap’, which it estimates at approximately \$45 million in Toronto, so that non-profit art organizations can operate under more sustainable conditions.⁶⁴

⁵⁹ Toronto Community Foundation. 2005. *Vital Signs*. [Available at: www.tcf.ca/vital_signs/vitalsigns2005/index.html]

⁶⁰ Toronto Community Foundation website: www.tcf.ca/about_us/index.html.

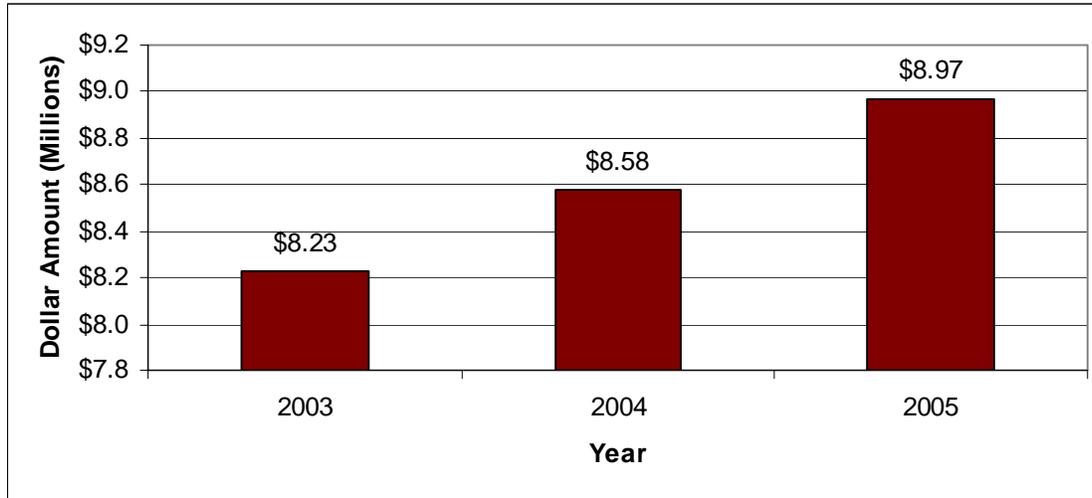
⁶¹ *Novae Res Urbis*. February 2006. On the right track: subway project gets \$1-million boost. City of Toronto Edition, Vol 10, No 7.

⁶² City of Toronto. 2005. *Culture Plan Progress Report*. [Available at: www.toronto.ca/culture/pdf/Culture-Plan-Progress-Reportpdf.pdf]

⁶³ Toronto Arts Council. 2005. *Grant Allocations Summary*: www.torontoartscouncil.org/allocations/2005/05Summary.htm.

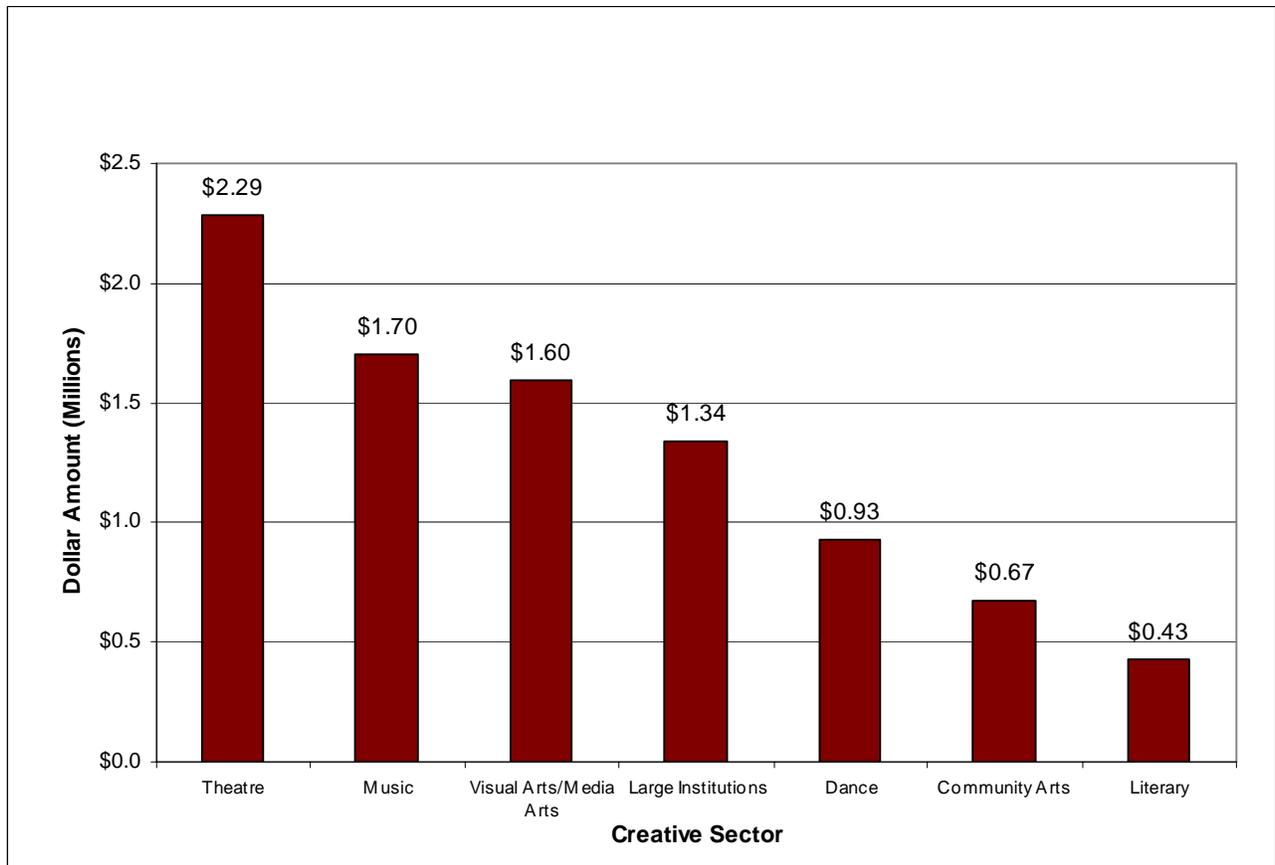
⁶⁴ Toronto Arts Council. 2003. *Great Arts = Great City*. [Available at: www.torontoartscouncil.org/downloads/PDFs/GREAT_Arts=Great_CITY.pdf]

Figure 5: Toronto Arts Council Total Grants, 2003–2005



Source: Toronto Arts Council. 2005. *Grant Allocations Summary*.

Figure 6: Toronto Arts Council Grants by Creative Sector, 2005



Source: Toronto Arts Council. 2005. *Grant Allocations Summary*.

Other Regional Arts Councils: There are many other prominent arts councils in the Toronto region. For example, the Scarborough Arts Council (SAC) currently has 500 individual members and 50 organizational members. One of the most innovative projects funded by SAC was the 2004 Monarch Project. This initiative was directed toward at-risk youth in Scarborough and used the monarch butterfly's lifecycle and environment as a metaphor to help youth understand their individual transitions as artists. Participants learned production and marketing while developing their creative works. The project culminated in Fall 2005 with an exhibit of emerging works.⁶⁵

The Mississauga Arts Council (MAC) aims to “foster and develop, support and champion a vibrant, dynamic arts community in the City of Mississauga through services and grants, to enrich the lives of its citizens.” In 2005, MAC provided \$275,117 in support to local arts organizations.⁶⁶ MAC is committed to advocacy and grant-making and was active in securing the construction of the Living Arts Centre and the Art Gallery of Mississauga. Currently MAC is involved in an Arts Awareness Campaign called ‘It’s Here Arts’. This campaign is a city-wide, multidisciplinary festival highlighting Mississauga’s arts, culture, and heritage scene.⁶⁷

⁶⁵ Scarborough Arts Council website: www.scarborougharts.com.

⁶⁶ Mississauga Arts Council: www5.mississauga.ca/MAC/aboutus.htm.

⁶⁷ It’s Here Arts website: www.itsheremississauga.ca.

3. The Creative Economy

3.1 Creative Occupations

One can define ‘creative occupations’ in a number of different ways. A conservative definition includes only those people who work in the creative occupations listed in the box at right. In 2001, there were over 62,000 people working in these creative occupations in the Toronto city-region. Taking a somewhat broader view, adding in creative people working in occupations such as life, physical, and social sciences (similar to Florida’s definition of the ‘creative core’), this figure would approach 400,000. Using a still broader definition (corresponding to Florida’s ‘creative class’) would yield a figure exceeding 980,000 individuals.⁶⁸

- Creative Occupations referred to in this report:***
- Architects & Landscape Architects
 - Industrial, Graphic & Interior Designers
 - Writers & Editors
 - Producers, Directors, Choreographers & Related Occupations
 - Conductors, Composers & Arrangers
 - Musicians, Singers & Dancers
 - Actors and Other Performers
 - Painters, Sculptors, Illustrating Artists & Other Visual Artists
 - Photographers
 - Announcers & Other Broadcasters
 - Theatre, Fashion, Exhibit & Other Creative Designers
 - Artisans, Craftspersons and Patternmakers
- See Appendix B for occupational category definitions***

Table 7: Toronto CMA Labour Force in Creative Occupations

	Toronto CMA	% of Labour Force
Creative Occupations as defined in this report (see box)	62,265	2.4
Creative Core ⁶⁹ (includes category above)	399,680	15.6
Creative Professionals ⁷⁰	580,975	22.7
Creative Class (Creative Core + Creative Professionals)	980,655	38.2
Total Employed Labour Force	2,564,590	100

Source: Statistics Canada. 2001. *Census of Population*.

From 1991 to 2004, creative occupations grew at more than three times the rate of the total Toronto CMA labour force, at a compound annual growth rate (CAGR) of 6% (Figure 7). Figure 8 shows the top creative occupations by employment in 2001:

- Graphic Designers and Illustrating Artists (20.4% of creative occupations)⁷¹
- Producers, Directors, Choreographers (9.8%)
- Musicians and Singers (9.6%)

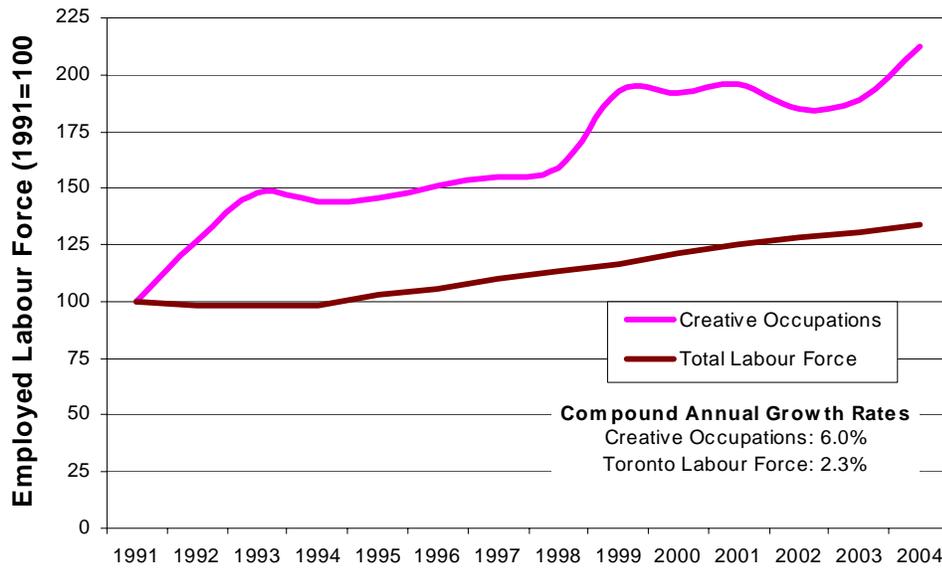
⁶⁸ Florida, R. 2002. *Rise of the Creative Class*. New York: Basic Books.

⁶⁹ Florida’s definition of the creative core includes similar occupations referred to in this report (which he calls Bohemian occupations), plus Computer and Mathematical, Life Science, Physical, and Social Science, and Education, Training, and Library occupation categories.

⁷⁰ Florida’s definition of creative professionals includes Management, Business and Financial, Legal, Healthcare and High-end Sales occupations.

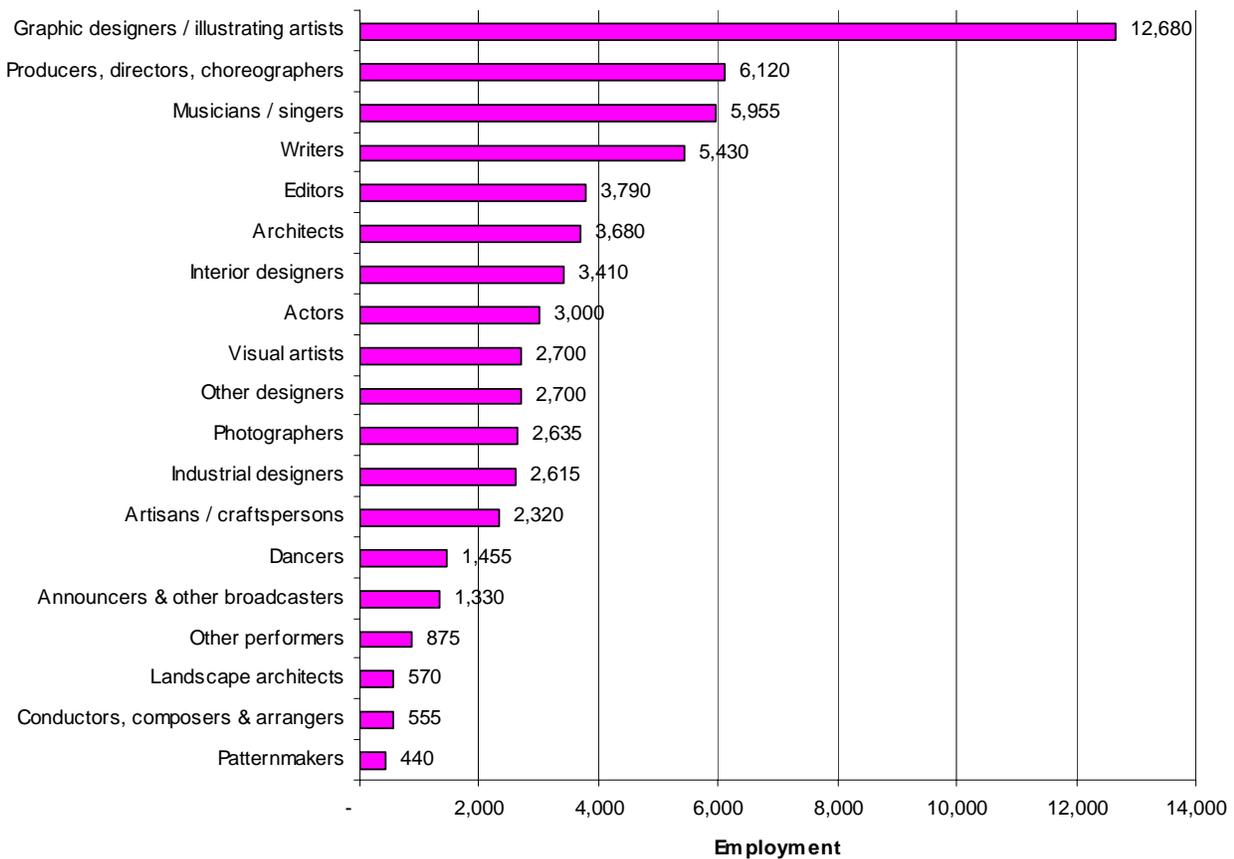
⁷¹ Toronto CMA data in this section of the report is from Statistics Canada. 2001. *Census of Population* unless otherwise specified

Figure 7: Employment Growth – Toronto CMA: Creative Occupations vs. Total Labour Force, 1991 – 2004



Source: Statistics Canada. *Labour Force Survey*. 1991-2004. [custom tabulations].

Figure 8: Employment in Creative Occupations in Toronto, 2001

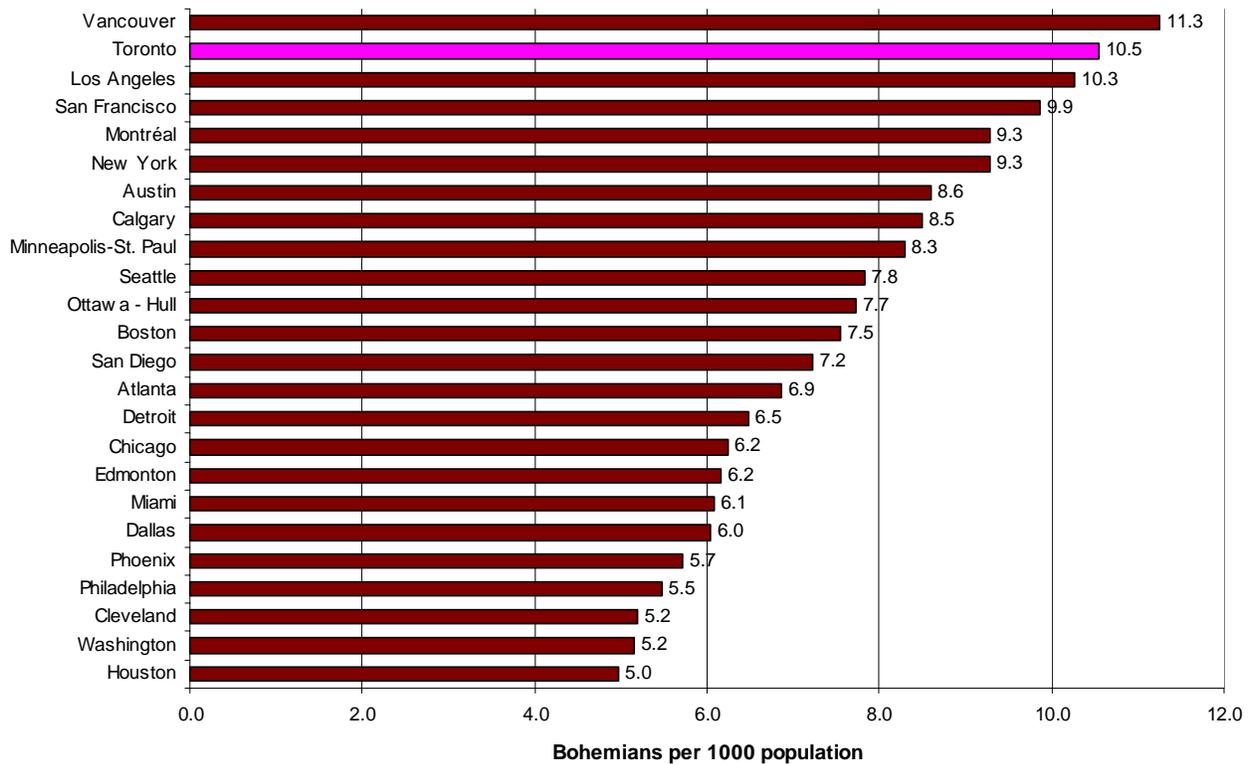


Source: Statistics Canada. 2001. *Census of Population*.

Between 1991 and 2004, the fastest growing creative occupations were editors, writers, and performing artists, with average annual growth rates of 8.8%, 8.2%, and 6.0% respectively.

Toronto ranks second in North America after Vancouver on the Bohemian Index – a measure of artistically creative people.⁷²

Figure 9: Number of Bohemians per Thousand Population of City-Region (2000-2001)



Source: 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.

Occupations by Industry: Toronto’s creative workers are employed in a wide range of industries. The largest proportions of Toronto’s creative workers are employed in the following broad industrial sectors:

- Professional, Scientific, and Technical Services Industries (38%)
- Information and Cultural Industries (23%)
- Arts, Entertainment, and Recreation (14%)
- Manufacturing Industries (11%)

⁷² 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. For further comparisons between Canadian and US city-regions, see Gertler, M.S. and Vinodrai, T. 2002. *Competing on Creativity*. Toronto: Institute for Competitiveness and Prosperity.

Manufacturing employs more than half of Toronto's industrial designers (56%), as well as 78% of patternmakers and 16% of graphic designers. The professional services sector employs the majority of Toronto's architects (89%), photographers (75%), graphic designers (58%), interior designers (64%), as well as 31% of Toronto's writers.⁷³

North American Comparisons: The relative size and performance of Toronto's creative occupations compared to other jurisdictions in North America are shown in the chart below.

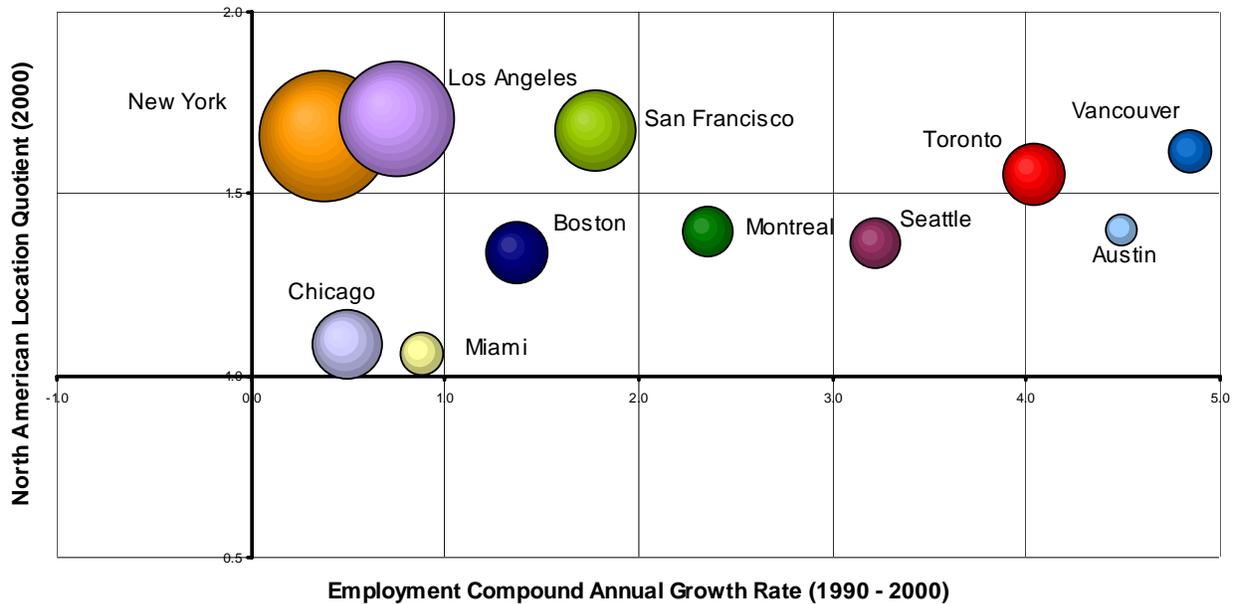
Between 1990 and 2000, employment in creative occupations in Toronto grew at an average annual growth rate just slightly over 4.0% (Figure 9). Toronto's growth was faster than that of many jurisdictions across North America, including Seattle, (3.2%), Montreal (2.4%), San Francisco (1.8%), and Los Angeles (0.8%). The average annual growth in creative occupations was only 0.4% in New York.

Reading Bubble Charts:

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 specialization of the sector – or Location Quotient – (along the vertical axis).

A Location Quotient (LQ) above 1 indicates that the region is more specialized in that sector than the rest of North America. Sectors closest to the upper-right corner exhibit the highest employment specialization and a strong positive growth rate.

Figure 10: Growth & Specialization in Creative Occupations⁷⁴ – Toronto vs. North American City-regions, 1990-2000



Sources: Statistics Canada. 2001. *Census of Population*. US Census Bureau. 2000. *Census EEO Tabulations*.

⁷³ Statistics Canada. 2001. *Census of Population Special Interest Cross-Tabulations*. Catalogue No. 97F0012XCB01053.

⁷⁴ When comparing Canadian and US city-regions, occupational data is the most suitable measure of employment since it captures the self-employed, whereas other US industry data sources do not capture this important group of creative workers.

3.2 Creative Industries

Another way to measure Toronto's creative capacity is to focus on creative sectors or industries.

Toronto's creative industries (see box below) employ almost 133,000⁷⁵ people, representing close to 6% of the total Toronto CMA labour force.⁷⁶ Toronto's top creative industries by employment⁷⁷ are:

- Architecture and Related Services
- Advertising and Related Services
- Newspaper, Periodical, Book, and Database Publishing

When one examines Toronto's creative industries from a national perspective, the city-region has Canada's largest concentration of firms in advertising, motion picture and video production, sound recording, and specialized design (e.g. graphic, interior, industrial). In total, there are over 8,600 firms in creative industries.⁷⁸

Creative Industries referred to in this report:

- 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 Services (Graphic, Industrial, Interior, Fashion, Other)
- Advertising and Related Services
- Newspaper, Periodical, Book, and Database Publishing
- Software and New Media Publishing

See Appendix C for industrial category definitions

As the following discussion indicates, the Toronto region is a major centre of creative economic activity, not only in Canada but in North America as well.

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, employment in Toronto's creative industries has grown annually at 3.1%, compared to 2.3 % for the region's overall labour force (Figure 11).

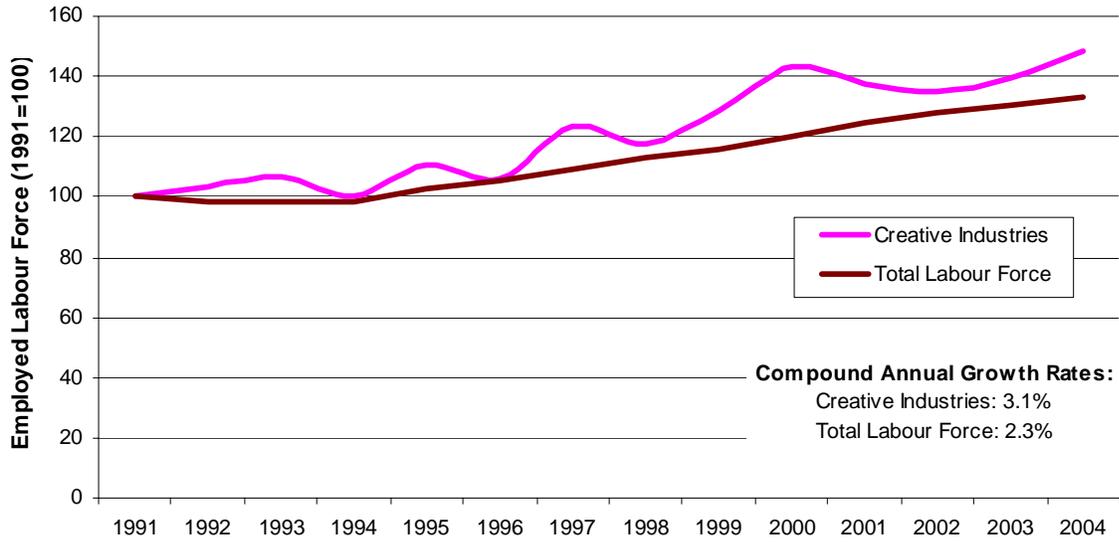
⁷⁵ This figure differs from that of 62,265 employed in 'creative occupations' (see Table 7 on page 28) in that it counts all those employed in creative industries (see box on this page for list of included industries), no matter their particular occupation. For example, those working on financial or administrative tasks are included in order to accurately reflect total employment in firms whose primary product or service is creative in nature.

⁷⁶ Data used in this report classifies industries at the four-digit level of the North American Industry Classification System. Therefore, our definition of creative industries is more conservative than that reported in the City of Toronto 2003 Culture Plan and other Statistics Canada reports on the cultural industries.

⁷⁷ Statistics Canada. 2001. *Census of Population*.

⁷⁸ Statistics Canada, 2005. *Canadian Business Patterns*.

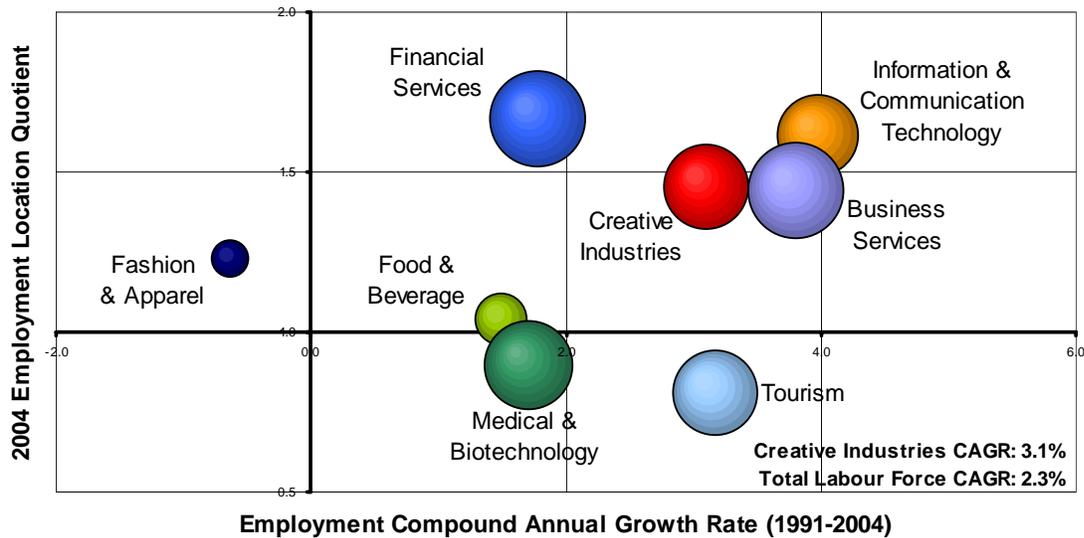
Figure 11: Employment Growth in Creative Industries vs. Total Toronto CMA Labour Force, 1991-2004



Source: Statistics Canada. *Labour Force Survey*. 1991-2004. [custom tabulations].

During this same period, Toronto's creative industries grew faster than the region's financial services sector (1.8 %) and were growing nearly as fast as leading sectors like information and communication technology (3.9 %) and business services (3.8 %) (Figure 12).

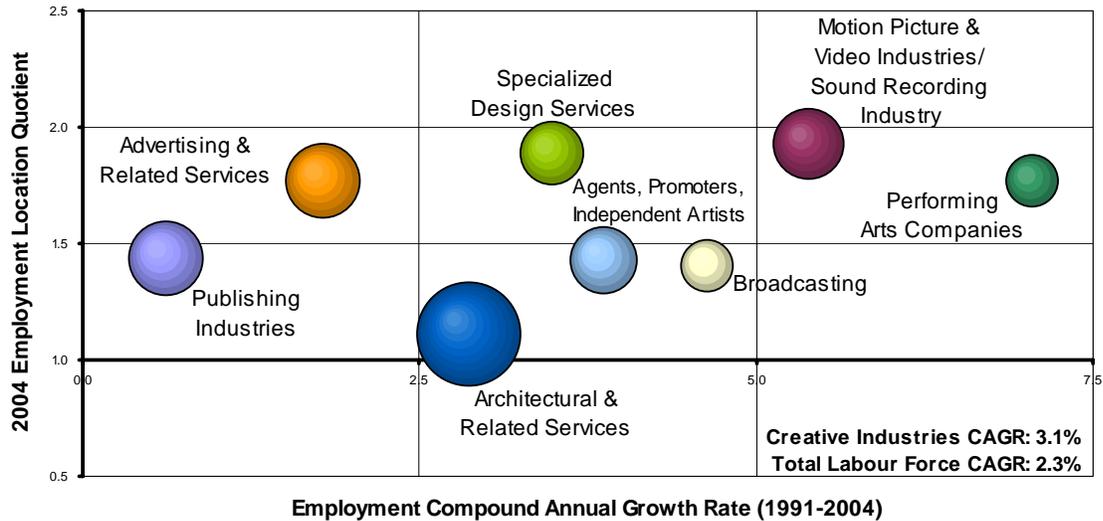
Figure 12: Growth & Specialization – Toronto's Creative Industries vs. Other Regional Industries, 1991-2004



Source: Statistics Canada. *Labour Force Survey*. 1991-2004. [custom tabulations]

Figure 13 further illustrates a breakdown of growth and specialization of Toronto's various creative sectors. All creative sectors have a location quotient above 1, indicating high employment specialization in the region relative to the rest of the nation. Performing arts companies and motion picture and video industries/sound recording industry⁷⁹ are not only highly specialized, but leading growth sectors with respective compound annual growth rates of 7.1% and 5.4% between 1991 and 2004.

Figure 13: Growth & Specialization of Toronto's Creative Industries: 1991- 2004



Source: Statistics Canada. *Labour Force Survey*. 1991-2004. [custom tabulations].

Market Share: Toronto accounts for nearly one-quarter of national employment in creative industries, and generated an estimated \$9 billion in cultural GDP in 2001. In fact, Toronto's creative and cultural sectors accounted for 22% of culture GDP nationally, during the 1996 – 2001 period.⁸⁰

Toronto is at centre stage of Canada's creative economy with several dominant sectors. During 2000-2001, Toronto publishers brought in almost seven of every ten dollars of national book publishing revenues, while film producers earned almost 60% of all national film revenues. Toronto's share of national sound recording revenue is even higher at 86%.⁸¹

Toronto's Leading Creative Sectors: Toronto has a number of creative clusters that are prominent both nationally and internationally, including film and television, new media, design, music and sound recording, performing arts, and media and publishing. These are discussed below.

⁷⁹ 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 13 combines newspaper, periodical, book and database publishers with software and new media publishers.

⁸⁰ Deloitte & Touche LLP. 2005. *Economic Contribution of Toronto's Culture Sector*. Final report prepared for the City of Toronto. This report uses a slightly different definition of creative industries that estimates closer to 150,000 employed in creative industries in the Toronto CMA, using 2001 Census data.

⁸¹ Coish, D. (Statistics Canada). 2004. *Census Metropolitan Areas as Culture Clusters*. Minister of Industry. [Available at <http://dsp-psd.pwgsc.gc.ca/Collection/Statcan/89-613-MIE/89-613-MIE2004004.pdf>].

Toronto's Film and Television Industry

The City's Film and Television Office provides important logistical and regulatory support to the industry. In addition, the City of Toronto recently appointed a Film Commissioner, responsible for recommending and advising on effective strategies and policies to promote Toronto as a film production destination and for developing relationships between the City of Toronto, the sector, and other relevant parties. Other recent developments include FILMPORT, Canada's largest film and media production complex in the City of Toronto's Port Lands. The first phase of the project begins in 2006.

The Toronto International Film Festival (TIFF), the largest publicly attended film festival in the world, 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.toronto.ca/tfto
www.tedco.ca
www.tiffg.ca

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.⁸²

Commercials shot in Toronto brought in an additional \$120.6 million. The value of production spending in Toronto by US companies increased 7% in 2005 from \$398 million in spending in 2004 to \$425 million in 2005.⁸³

Despite the fact that feature film production spending grew by 21% 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% and spending on commercials and music videos decreased by 9% in the same 2004 to 2005 period.⁸⁴

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 Habitat New Media lab responds to the need for programming in rapidly changing technologies such as wireless, DVD, gaming, web, and other developing platforms. The Interactive Project Lab was founded in 2002 as a Habitat program to foster the development of new media companies and innovative projects in areas of interactive entertainment and cultural expression. It is also partnered with the Banff New Media Institute and L'Institut national de l'image et du son in Montreal.⁸⁵

New Media: Toronto's new media cluster is rapidly growing and exerts a very strong influence on many other industries, including film/television and advertising. This cluster is made up of firms and freelancers whose main activity consists of providing technology products and services to the media markets. Firms specialize in animation, post-production, special effects, website development, graphic design services, and CD/DVD production. The Toronto CMA boasts over 800 New Media firms, with approximately 60% located within the City of Toronto. Over 18,000 people are employed in this sector region-wide and sales are estimated at between \$1.5 billion and \$2 billion annually.⁸⁶

⁸² Toronto Film and Television Office Film Facts Page: www.toronto.ca/tfto/stats.htm. City of Toronto Key Industry Clusters: Film and Television Profile: www.toronto.ca/economic_profile/film.htm.

⁸³ Toronto Film and Television Office Film Facts Page: www.toronto.ca/tfto/stats.htm.

⁸⁴ For more information on Toronto's film and television sector, please see the Toronto Film and Television Office website: www.toronto.ca/tfto.

⁸⁵ Canadian Film Centre website: www.cdnfilmcentre.com/training/newmedia.html.

⁸⁶ City of Toronto. *Toronto's Key Industry Clusters: Information and Communications Technology Profile*: www.toronto.ca/economic_profile/informationtech.htm.

Design: Toronto's economy is home to more than 25,000 designers (architects, landscape architects, interior, industrial, graphic, and fashion designers). Toronto has the largest design workforce in Canada and the third-largest in North America after New York and Boston.⁸⁷ Toronto's design employment grew at a compound annual rate of 4.7% between 1991 and 2001. Table 8 shows employment by design occupation for the Toronto CMA in 2001.

Table 8: Employment by Design Occupation, 2001⁸⁸

	Architects	Landscape Architects	Industrial Designers	Graphic Designers	Interior Designers	Other Designers	All Designers	Total Labour Force
Toronto CMA	3,680	570	2,610	12,680	3,410	2,695	25,645	2,564,590
Ontario	5,135	1,095	4,505	20,230	5,515	3,570	40,050	6,086,820
% of Ontario	71.7%	52.1%	57.9%	62.7%	61.8%	75.5%	64.0%	42.1%
Canada	12,800	2,410	9,795	44,615	11,655	9,825	91,100	15,872,070
% of Canada	28.8%	23.7%	26.6%	28.4%	29.3%	27.4%	28.2%	16.2%

Toronto's design community benefits from the presence of advanced educational institutions such as the Ontario College of Art and Design, the University of Toronto's Faculty of Architecture, Landscape, and Design, the York-Sheridan Design programs, and the George Brown School of Design. Supporting organizations such as Design Industry Advisory Committee (DIAC) deliver sector-wide advocacy and support, while the Design Exchange – the only Canadian institution devoted to promoting Canadians' understanding of the value of design across all disciplines – hosts annual competitions, education programs, and exhibitions.⁸⁹

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% of Canada's sound recording workforce and earning more than \$1 billion in annual revenues.⁹⁰ By 2004, the number of sound recording firms in the Toronto region had grown to 168.⁹¹ In the North American context, Toronto's growth in the number of musicians and singers is outpacing prominent music centres like Austin and New York (Figure 14).

Toronto's booming independent music scene is often compared to that of Seattle's burgeoning grunge scene of the early 1990s. From the BBC, to the *New York Times* and *Spin* magazine, the region's indie music scene is gaining international recognition with pioneering bands like Broken Social Scene and their innovative, independent label, Arts and Crafts Productions.⁹² Toronto's urban music genre is also making headlines with much success attributable to the support programs of the Urban Music Association of Canada (UMAC). Both UMAC and the Foundation to Assist Canadian Talent on Records (FACTOR) are headquartered in Toronto. In May of 2005, Toronto was selected to host the new site for the Canadian Music Hall of Fame.

⁸⁷ This ranking does not include self employed. See Gertler, M and Vinodrai, T. 2004. *Designing the Economy: A Profile of Ontario's Design Workforce*. Report prepared for the Design Industry Advisory Committee.

⁸⁸ Gertler, M.S. and Vinodrai, T. 2005. *Designing the Economy*. Report to the Design Industry Advisory Committee. See also City of Toronto Economic Development Office. 2006. *Making the Link: Advancing Design as a Vehicle for Innovation and Economic Development*.

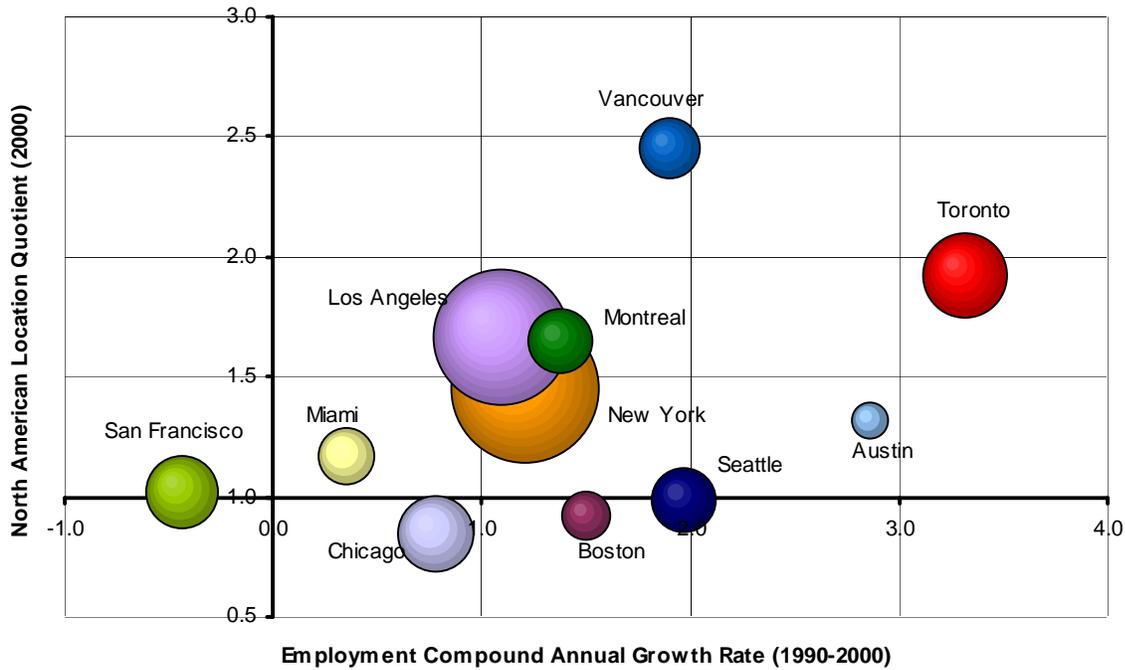
⁸⁹ City of Toronto. *Toronto's Key Industry Clusters: Design Profile*: www.toronto.ca/economic_profile/design.htm .

⁹⁰ Coish, D. 2004. *Census Metropolitan Areas as Culture Clusters*. Ottawa: Statistics Canada.

⁹¹ Statistics Canada, 2004. *Canadian Business Patterns*.

⁹² Quart, A. February 26, 2006. "Guided by (Many, Many) Voices." *New York Times*.

Figure 14: Growth & Specialization in Musicians⁹³ – Toronto’s vs. North American City-regions: 1990- 2000



Source data: Statistics Canada. 2001. *Census of Population*. US Census Bureau. 2000. *Census EEO Tabulations*.

Performing Arts: Toronto is home to over 11,000 performing artists and close to 200 performing arts companies.⁹⁴ Performing arts companies was the fastest growing creative sector in the region during the 1991 – 2004 period (see above). Behind the strength of this sector are a number of well-established organizations, such as the Toronto Alliance for the Performing Arts, which advocate for the sector’s needs. The Creative Trust’s ‘Working Capital for the Arts’ program (see Section 4) also supports Toronto’s mid-sized performing arts companies by assisting with planning and financial skills and acquiring and maintaining a fund of working capital.

Media and Publishing: Canada’s national broadcaster, the CBC, and the nation’s largest private broadcaster, CTV, are both located in Toronto, as is North America’s first local, urban TV station: CityTV. The city is also home to a wide variety of specialty and multilingual television channels.

Toronto is the only Canadian city with five English language dailies, including two national publications with a combined circulation of 1.1 million copies. Toronto residents can tune in to 35 radio stations including many multilingual and cultural stations. There are more than 500 newspaper, periodical, book and database publishing firms located in the Toronto CMA making it the nation’s dominant publishing cluster.

⁹³ Employment by occupation data are the most suitable measure of employment for comparisons with US jurisdictions because they capture the self-employed, while US employment by industry data sources do not capture this important group of creative workers.

⁹⁴ According to Canadian Business Patterns data, Toronto had 191 (both for- and non-profit) performing arts companies in 2004.

3.3 Creative Spaces

The supply of workspace for creative practitioners is a key indicator of a city's infrastructure and capacity to support creative activity. This has become a problematic issue in central Toronto. Artists, who have rejuvenated neighbourhoods with grassroots creative activity, are continually displaced in a typical pattern of gentrification as the desirability of the area causes rising property values and residential condominium conversions.

The City of Toronto's commitment to addressing the issue of space for artists began with the 1991 Official Plan. *Arts and Cityplan '91*, a preparatory document outlining principles for inclusion in the Official Plan, outlined the need for affordable live/work space as demonstrated in previously written reports such as *No Vacancy* and *Housing and Work Space Needs of Toronto's Artists and Artisans*. These reports identified a clear need for a variety of work and living space arrangements for artists, especially artists under the age 40 who did not already own their own homes.⁹⁵

In *Arts and Cityplan '91*, the City recognised that:

Low artists income combined with speculative pressures associated with residential and commercial gentrification and other redevelopment has engendered shortages of affordable workspace in the City of Toronto that is perceived to be a crisis. As a result, Toronto is in serious danger of losing the creative 'critical mass' of individual artists, whose clustering downtown gives Toronto its unique diversity and artistic texture.⁹⁶

In 1995, *Toronto Artscape*, a non-profit development organization that was initiated by the Toronto Arts Council, opened the first legal artist live/work building at 900 Queen Street West (see Section 4).

A number of other organizations are committed to providing space and creative community-building, with innovative projects that have recently surfaced as catalysts for Toronto's creative renaissance. Such organizations and their projects include urbanspace Property Group's 401 Richmond and the Robertson Building's Centre for Social Innovation, Evergreen Commons at the Brickworks, and the MaRS Discovery District. There are a number of other creative quarters in Toronto, such as the Distillery Historic District and Liberty Village, which provide space for creative practitioners (see Section 4).

Currently, theatre space is under particularly high pressure 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. The newly opened Young Centre for the Performing Arts in Toronto's Distillery District provides some new space (see Section 4); however, the problem remains critical. The Toronto Alliance for the Performing Arts (TAPA) is currently exploring ways to fill the void of stable and affordable theatre space by engaging private sector investors in cultural facilities.⁹⁷

⁹⁵ City of Toronto Housing Department. 1990. *Housing and Work Space Needs of Toronto's Artists and Artisans*. Conducted by Social Data Research Ltd.

⁹⁶ City of Toronto, Planning & Development Department. 1990. *Arts and Cityplan '91*.

⁹⁷ Charlton, M. February 2006. *Spaced Out: TAPA Helps Theatre Community Deal with Loss of Space*. Toronto Arts Coalition.

4. Projects and Initiatives

COMMUNITY PROGRAMMING

1. A Bridge to Toronto's Communities - Royal Conservatory of Music Project

The Royal Conservatory of Music (RCM) has developed its *A Bridge to Toronto's Communities* program in order to engage low-income Toronto communities in high quality music education.

The program responds to a number of indicators relating to youth access to music education. The *National Longitudinal Survey of Children and Youth* (Statistics Canada, 2001) notes that children and youth are three times more likely to have never participated in an organized music activity if they are in the lowest income quartile, compared to the overall population of children and youth. Also, in Ontario, music education has become a victim of education funding cutbacks. Analysis by People for Education (a charitable organization dedicated to preserving fully publicly-funded education in Ontario) has demonstrated that only 40% of the province's elementary schools employed music teachers in 2003/4, down from 58% in 1997/8. As a result, access to high quality music programming at school has become available only to a privileged few.

Along with this decline in music education in Ontario, RCM bases its program objectives on evidence that youth participation in high quality music education leads to better success in school, development of proper psychosocial skills, and a sense of belonging to a community. Also, UNESCO has recognized that arts education is an effective tool in building mutual understanding, social cohesion, and tolerance among the new generations.

Still in pilot form, *A Bridge to Toronto's Communities* attempts to reduce affordability gaps for music education, while encouraging at-risk populations towards positive life choices.

Program objectives

- Celebrate diversity by providing programs that reflect many musical styles and cultural traditions
- Offer high quality programs at no cost
- Empower youth by providing them with outlets for creativity and self-expression
- Research and document the effect of the programs to advocate for the creation and funding of community arts programs nationwide.

Targeted to at-risk children (age 12 and under), at-risk youth (ages 13-24), and isolated seniors (ages 55+), three pilot Community Music Centres have been launched with funding from the Department of Canadian Heritage. Based on wide-ranging consultation with residents, stakeholders, and local youth, three sites in the St. Jamestown, Regent Park, and Corso Italia neighbourhoods serve students from low-income households.

In 2005-6, 205 students participated in 22 programs (13 for youth, 7 for children, and 2 for seniors) teaching:

- Early childhood music education
- African drumming
- Steel pan band
- DJ fundamentals
- Hip-hop songwriting and rap
- Pop singing for teens
- Music production workshops
- Singing for seniors

Interviews, focus groups and surveys have been administered and will eventually allow the program to outline best practices to share with other arts organizations and social development agencies.⁹⁸

⁹⁸ RCM Community School. *A Bridge to Toronto's Communities*. Program pamphlet.

2. Regent Park Focus

Grassroots creative talent development flourishes in Regent Park, Canada's largest and oldest public housing development. Regent Park Focus is a non-profit organization established in 1991 through a provincially-funded program to promote health in vulnerable communities. It uses a variety of media to engage youth and realize their creative expression.

Regent Park Focus' programs include:

- Catch da Flava Radio – a weekly live radio show produced and hosted by local area youth. Locally relevant issues are addressed by Regent Park youth who have a chance to portray themselves, dispelling the negative image that mainstream media often attaches to the neighbourhood. The radio program also teaches DJing and other audio production skills
- Catch da Flava Newspaper – with both online and print (10,000 copies distributed bi-monthly) versions, this newspaper involves local youth in all aspects of writing, editing, and production. While learning journalistic and desktop publishing skills, youth from Regent Park can express their views through this medium.
- E.Y.E. Video (Exploring Youth Experiences with Video) teaches youth the various skills involved in video and film production including researching, editing, script development, storyboarding, camera use, and lighting. Films and videos produced through the program address locally relevant issues, such as substance abuse, neighbourhood change, violence, and teenage sexuality, and are subsequently used as educational resources.
- E.Y.E. Video Community Economic Development Program – This program grew out of community requests to hire youth trained at E.Y.E. Video to tape local events. This program now provides employment opportunities for unemployed youth in the area. Community groups and individuals get affordable, high-quality production services to document their activities.
- Music Recording Studio Program – Participants work with professional artists to gain skills in studio production and to produce their own music tracks on Regent Park Focus' equipment.
- Studio for Photographic Arts – Youth are encouraged to document their community as they are taught photographic skills and develop their own work on site. This program also works to develop multimedia works interpreting local culture and experience.

Through all these programs and various media, Regent Park Focus employs youth, who also have an opportunity to find their voice on community issues and gain valuable experience for future work in the media industry. Youth work together in a supportive environment to promote healthy lifestyles to other young people, produce works of art, learn new skills, and become engaged in their community's life.⁹⁹

Regent Park Focus and its Program Director, Adonis Huggins, have received a number of awards for their work – Mayor's Task Force on Drugs Award (1995), Innovative Prevention Program Award from the Addiction Research Foundation (1996), Mayor's Community Safety Award for Outstanding Achievement for work in youth violence prevention and community safety promotion (2003).¹⁰⁰

⁹⁹ Presentation and tour of Regent Park Focus. October 2, 2005. Strategies for Creative Cities Study Tour. Regent Park Focus website: www.catchdaflava.com/Regent_20Park_20Focus.

¹⁰⁰ City of Toronto and Toronto Life. March 2006. "Adonis Huggins: Arts Activist." [Available at: legacy.torontolife.com/facethearts/adonishuggins.cfm]

SPACE PROVISION & CREATIVE COMMUNITY BUILDING

3. Artscape

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. This problem is being tackled in Toronto by Artscape, a non-profit enterprise specializing in building creative communities, now in its 20th anniversary year. To achieve this end, it has developed expertise in property management, project development, instigating multi-tenant art centres, and promoting art districts.

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 (either completed or under construction) providing a mix of more than 200 work, live/work and retail studios, galleries, rehearsal, programming, office, and performance facilities.

Completed Artscape Buildings				
Building Name	Building Use	Opened	# of Units	Size
60 Atlantic Ave.	Affordable Work Spaces	1991	48	30,000 sq. ft.
96 Spadina Ave.	Affordable Work Spaces	1991	40	21,000 sq. ft.
900 Queen St. W.	Live/Work Space	1995	28	30,000 sq. ft.
1313 Queen St. W.	Arts and Cultural Centre	1998	13 plus gallery	13,000 sq. ft.
Gibraltar Point	Retreat Centre, Residency Program	1999	30	35,000 sq. ft.
Distillery District	Commercial and work spaces	2003	63	50,000 sq. ft.

Current Initiatives

Green Arts Barns: Located in the historic Wychwood community, a former streetcar repair facility in central Toronto will be developed into a cultural centre for community-based creativity. The Green Arts Barns project emerged from a partnership between Artscape and the Stop Community Food Centre. The City joined the project in 2004 and contributed \$1,000,000 generated from Section 37 density bonus agreements.¹⁰¹

Not only will the Green Arts Barns provide 15 artist work studios and 26 live/work units leased to artists and their families at affordable rates, but it will also:

- offer affordable office and programming space for arts and environmental non-profit organizations
- provide venues for community meetings, exhibitions, and festivals
- create access to an ecological food growing and education centre
- showcase sustainable, energy-efficient design principles

Hummingbird Centre: Artscape will provide 47 affordable residential units in a high-rise tower designed by Daniel Libeskind to update Toronto's Hummingbird Centre for the Performing Arts.

Research, Consulting, and Creative Community Development: Artscape also specializes in research and developing best practices for creative community building programming, networking, and outreach. The organization has become internationally recognized as a leader in developing innovative approaches to the creative economy through its biennial Creative Places+Spaces Conference. The conference draws community leaders, city builders, policy-makers, and business leaders from around the world.

¹⁰¹ Section 37 of the Planning Act allows the City to grant height and density increases for new developments in return for community benefits in facilities or cash contributions. Community benefits include non-profit arts and cultural facilities, public art, conservation of heritage resources and streetscape improvements.

Artscape's research contributes to its local, national, and international consulting services that are often requested by municipalities, arts organizations, business improvement areas, and other non-profit or public community service providers. Through its Creative Clusters Development program and other individual consulting projects Artscape acts as an educator and facilitator in areas such as creative asset mapping, creative community engagement, and partnerships.¹⁰²

4. urbanspace Property Group

This mission-driven developer provides space for creative communities in Toronto. Its efforts are aimed at preserving and restoring historic spaces to adapt and reuse them for commercial opportunities for the creative sector. The Group owns and manages three heritage properties in Toronto: 401 Richmond, the Robertson building that hosts the Centre for Social Innovation at 215 Spadina Ave., and the Gladstone Hotel. These properties have been renovated and adapted to meet the needs of creative workers and organizations.

The aim of urbanspace buildings is to create clusters of activity that bridge commerce, culture and community. Margaret Zeidler, president and founder of urbanspace, has a background in architecture and fine art as well as communications and publicity. Working closely with her family and her father's architectural firm, Zeidler Partnership Associates, Ms. Zeidler directs her skills towards addressing many of the challenges that creative workers and organizations face, in particular a lack of affordable and appropriate space.

401 Richmond: In 1994, Margie Zeidler and her father purchased 401 Richmond. Together they adapted and renovated this historic factory/warehouse into a creative community that now houses 138 cultural producers and micro-enterprises. The building also provides essential services for its clients, such as a café, common gardens, and a day care (studio 123) where children engage with arts, music, and drama on daily basis. In fall of 2005, there were over 200 people or organizations on the waiting list to locate in the building.

401 Richmond's design and programming encourages interaction and collaboration among its tenants. The hallways are used to display visual art exhibits and the restaurant and rooftop garden are important meeting spaces. 401 Richmond also hosts a number of special events each year that encourage the public to visit and learn about the creative activities of its tenants, as well as the history of the 100 year old building. In 1999 the facility won an Award of Merit from Toronto Heritage.¹⁰³

"[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. McBride, J. and A. Wilcox, 2005. uTOpia: Towards a New Toronto. Toronto: Coach House Books.

The Roberston Building at 215 Spadina: The Roberston building was purchased by urbanspace Property Group in 2002. Like 401 Richmond, it is a converted factory/warehouse adapted to meet the needs of businesses, entrepreneurs, and non-governmental organizations. The building has the city's only bio-filter wall, and most recently built a greenroof to provide green space for tenants.¹⁰⁴ Its most distinct feature is the Centre of Social Innovation, which is a collective of non-profit leaders, entrepreneurs, business people, and artists, who collaborate to address social, cultural, economic, and environment issues.

The Centre of Social Innovation opened in 2004 and houses 14 organizations working on the same floor with shared common space, meeting rooms, and other services. They are all small organizations (not more than four employees) with a commonality based not on sector, but primarily on need. The purpose of the Centre is to incubate social innovation through collaboration. To do so, the Centre uses a co-location philosophy that breaks down silos between different creative, environmental, and social justice organizations,

¹⁰² Artscape website: www.torontoartscape.on.ca and telephone correspondence with Reid Henry (Artscape). March 2006.

¹⁰³ Urbanspace website: www.urbanspace.org. Steed, J. Sept. 5, 2005. "A Tax Dogma that Tears the City Apart." *Toronto Star*. D5.

¹⁰⁴ Robertson building website: www.robertsonbuilding.com.

all interested in making socially valuable contributions to society. The design of the Centre provides the opportunity for such organizations to network easily, share information and ideas, and collaborate on different initiatives based on common needs and similar goals. The mix of organizations includes some for-profit, but mainly non-profit entities.

Tenant organizations are chosen to achieve a mix in terms of their different stages in the life-cycle: established versus emerging. This mix provides for a more flexible operating structure that fiscally allows the Centre to house newer emerging organizations that may still struggle with making rent payments on time. Although the Centre has only been open for a short time, it has already succeeded in fostering collaboration between organizations, especially to share information related to programming and project evaluation frameworks.

Support for the non-profit sector is very important to building a creative city. The Centre has had so much demand from potential tenants that they would like to build another location, perhaps on a slightly different model that could co-locate larger organizations with smaller organizations to incubate partnerships.

There is no time limit set yet on how long organizations are allowed to stay. As stable space is so important to non-profit organizations, the Centre is not designed to incubate organizations to have them leave within a prescribed period of time. Some of the tenants will grow and move to larger space, but others will remain small to reduce overhead costs. Rent at the Centre ranges from \$250 a month for desk rentals, up to \$1,250 maximum for the largest suite. Rent is based on square footage plus common space. Market rate rent is collected from other tenants on other floors in the building that are not part of the Centre for Social Innovation.¹⁰⁵

¹⁰⁵ Presentation and tour by Tonya Surman - Executive Director, Centre for Social Innovation. July 25, 2005. Strategies for Creative Cities Meeting.

HISTORIC PRESERVATION & CREATIVE DISTRICTS

5. Evergreen Commons at the Don Valley Brickworks

One of Toronto's most noteworthy examples of creative historic preservation is the Don Valley Brickworks. An old quarry and brickyards in downtown Toronto 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.

Evergreen has received numerous awards for its work, including: City of Toronto's Environmental Awards of Excellence, Village Post Newspaper's Third Annual Perfect Planet Awards, and Imagine Canada Community Partnership Awards.

Don Valley 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, offering a unique combination of resources ideal for education and urban experience. Evergreen, with support from the 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. The centre will draw approximately 250,000 visitors annually.

Using sustainable design technologies, old industrial buildings will be preserved while developing them into new spaces for a wide variety of activities and facilities including:

- artist studios
- an outdoor performance space
- a native plant nursery and demonstration garden facility
- office and program space for charitable, non-profit organizations and socially-responsive businesses
- a restaurant and café
- a 40.7 acre park
- art classes
- employment opportunities for youth-at-risk

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. Evergreen Commons at the Brickworks will open in 2007.¹⁰⁶

6. The Distillery Historic District

Heritage buildings provide attractive and interesting space to accommodate creative activity. Toronto's Distillery District, once home to the Gooderham & Worts Distillery and now a national historic site, was redeveloped as a pedestrian-only village entirely dedicated to arts, culture, and entertainment.

Developed by Cityscape Development Inc, the district is now home to restaurants, galleries, event spaces, lofts and condominiums, cafés, and independent retail boutiques selling creative products ranging from jewellery to furniture to photographic services. The Distillery District also houses one of Artscape's largest affordable work space developments for artists and arts organizations. After a \$3 million renovation, 60 tenants moved into the Case Goods Warehouse and Cannery Building. These tenants include artist and designer-maker studios, non-profit, theatre, dance, and arts organizations.¹⁰⁷

¹⁰⁶ Evergreen Commons at the Brickworks website: www.evergreen.ca/en/brickworks.

¹⁰⁷ Artscape website: www.torontoartscape.on.ca/distillery.

An innovative partnership occurring in the Distillery District is Soulpepper Theatre's relationship with the Theatre School at George Brown College. A new facility to house these two organizations, the Young Centre for Performing Arts, was recently opened to the public in February 2006. This 44,000 sq. ft. performing arts, training and youth outreach centre allows students and professionals to work, learn and live side-by-side, sharing work studios, rehearsal halls, wardrobe and scenic facilities. The Centre features eight performance spaces suitable for audiences of 40 to 500. The project founders are aware of the current crisis of vanishing theatre space in the city and, therefore, welcome and encourage other performing arts organizations to book the facilities for their work.¹⁰⁸

The Distillery District not only provides space for arts and creativity in the city, it is also now one of Toronto's top tourist destinations. The district is also an important resource to the film industry. In the last 10 years over 800 films, television shows, and music videos have been filmed on location in the district.¹⁰⁹

7. Liberty Village

Liberty Village is a 38.6 hectare, inner-city mixed use site of commercial, light industrial, and residential uses. The area was traditionally a conglomeration of factories, prisons, and ammunitions storage that drove the industrial era. Today most of the village's century-old buildings have been retained and converted into commercial spaces that house a collection of creative enterprise in digital, fashion and home furnishing design, media, advertising, high technology, printing, service, and food and beverage industries.

Due to the strong presence of technology-intensive firms in the area, Liberty Village is almost completely wireless. For example, the Liberty Market building, one of the latest redevelopment projects in the neighbourhood, is planning 300,000 sq. ft. of commercial, retail, and studio space that will have a completely wireless network. Furthermore, Beanfield Technologies, a local company based in Liberty Village, struck a deal with the City of Toronto to wire the area.¹¹⁰

The Liberty Village Business Improvement Association (BIA) has played an integral role in protecting and promoting this creativity-rich employment area. Officially designated in 2001, it was Canada's first non-traditional, non-retail BIA, with a campus style mixed use layout rather than the mainstreet retail strip typical of most BIAs. The LVBIA is funded by a special tax levy collected from commercial properties in the area. Businesses in Liberty Village automatically become one of the 400 LVBIA members, representing the more than 5,000 people who work in the district. The LVBIA endeavours to improve and enhance the design, safety and security features of the area. It also acts as a liaison with the community through newsletters and special events and expresses the community's voice on various issues.

Liberty Village's critical mass of creative entrepreneurs, wireless infrastructure, and reasonable rents has been a major selling feature of the area to businesses looking for modern, innovative workspaces. The village currently consists of 109 properties zoned commercial or industrial and is designated an employment zone in the City of Toronto Official Plan. The City's employment zones do not allow for residential use, with the exception of artists live/work studios.¹¹¹ Nevertheless, the Village's popularity over recent years has brought on the pressures of residential, condominium encroachment, particularly to the west and north of the village. The Liberty Village BIA is currently working with the area's City Councillor and the City of Toronto's Urban Development Services to undertake a planning review of the area that will provide direction for future development and identify where residential development would be most appropriate. The review will also consider public realm, heritage, land use, and transportation issues facing the area.¹¹²

¹⁰⁸ Ouzounian, R., Jan. 11, 2006. "Cutting Edge Theatre for Distillery." *Torontostar.com*. [Available at http://www.thestar.com/NASApp/cs/ContentServer?pagename=thestar/Layout/Article_Type1&c=Article&cid=1136933413358&call_pageid=970599119419]

¹⁰⁹ Distillery District website: www.thedistillerydistrict.com/htmlsite/filming.html.

¹¹⁰ Finn, M. March 2005. "Amid Old Bricks, A Different Mortar." *National Post*.

¹¹¹ City of Toronto, 2002. *Official Plan*. In 1993, the definition of "Artist live/work studio" was first adopted in zoning by-law no. 425-93.

¹¹² Liberty Village Business Improvement Association website: <http://www.lvbias.com/home.asp>.

ENTERPRISE SUPPORT - WORKING CAPITAL

8. Creative Trust: Working Capital for the Arts

The Creative Trust is a not-for-profit corporation and registered charity that began as a collaborative effort by creative performing arts companies in Toronto to secure their futures, and thus strengthen their sector. The Trust's main program, 'Working Capital for the Arts', is designed to assist Toronto's mid-size performing arts companies to:

- develop their planning and financial skills
- achieve organizational and financial balance
- acquire and maintain a fund of working capital.

Initiated in 2003, the program is modeled on arts stabilization initiatives in the United States, England, and Canada that have had success in helping arts organizations to achieve financial health. These programs have resulted in lasting impacts such as deficit elimination, new and increased private sector support, and enhanced endowment funding.

In 2004, eleven companies were admitted to the program. The program entails an intensive working process, in which participating companies are given assistance in strategic planning, financial management, fundraising, and other areas of need as well as deficit-reduction grants. The aim is for companies to build a more stable administrative and financial base and to gain the skills necessary to deal with current and future challenges. As work is completed, 'Working Capital Awards' are received to sustain success.

Designed to run over six years, the program will assist up to twenty-five companies. Non-profit music, theatre, and dance companies located in Toronto and with annual budgets from \$400,000 to \$4 million are eligible. In its first year, 'Working Capital for the Arts' had already yielded positive results:

- Total revenues of all eleven participating companies increased 6.3%, from \$14.9 million to \$15.9 million.
- Of the six companies that entered the program with accumulated deficits, total revenues increased 15%. These same companies reduced their combined deficits by 47%.
- All companies combined increased their private sector funding by 14.8% to \$3.9 million.

Working Capital for the Arts continues to work to increase the working capital available to Toronto's performing arts companies in order to ensure that they survive and flourish rather than continually scramble to make ends meet. Bengt Jörgen, Artistic Director of Ballet Jörgen Canada, refers to the success of such an approach:

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...The sense of having more capital reduces day to day stress on everyone, including me. It's already generated a sense of space, allowing me to focus on long term artistic planning and freeing my time to spend with the art.¹¹³

¹¹³ Creative Trust website: www.creativetrust.ca.

SPECIALIZED BUSINESS SUPPORT SERVICES

9. Toronto Fashion Incubator

Established in 1987 by the City of Toronto's Economic Development Office, the Toronto Fashion Incubator (TFI) was the first fashion incubator of its kind in the world. The TFI is a non-profit small business centre that supports new fashion entrepreneurs, providing a nurturing environment for emerging designers by helping them develop their creative work and business skills.

Members of the TFI can choose from two types of membership: resident and outreach. Outreach members are located outside the incubator but have access to resources and facilities. Resident memberships are highly competitive as only seven to ten places are available at any one time. Resident members work in studios on site to start their businesses or complete their first collections, enjoying access to the facility and equipment 7 days a week, 24 hours a day. The average stay in the below-market rate studios at the TFI is three years and TFI resident members enjoy an average 75% survival rate after four years in business.

Resources for both outreach and resident members include:

- Mentors representing different facets of the fashion industry – e.g. former TFI residents, successful Canadian designers, and experts in marketing, public relations, and brand development.
- Business workshops
- Information on Canadian retailers, suppliers, and manufacturers
- Meeting space to sell collections or meet with business associates
- New Labels fashion design competition and runway show

Since the TFI moved to Toronto's West Queen West district, many of the rundown buildings in the neighbourhood have been converted into workshops and/or boutique shops where graduates and those attracted to the program are now tenants. TFI has been a model for facilities in New York, Los Angeles and Dublin.¹¹⁴

The TFI has received its core funding from the Toronto Economic Development Corporation (TEDCO) since 1990.

¹¹⁴ Presentation by Susan Langdon – Executive Director, Toronto Fashion Incubator. October 2005. Strategies for Creative Cities Study Tour. Toronto Fashion Incubator website: www.fashionincubator.com.

SECTOR PROMOTION AND SUPPORT

10. The Toronto International Film Festival

The Toronto International Film Festival (TIFF) is Toronto's most significant film festival, amongst the multitude that take place in the city every year. The TIFF is the largest public film festival in the world, in terms of the number of screenings – the festival boasts over 250,000 admissions each year. Second only to Cannes in stature, its real strength is in its grassroots feel despite its size and popularity. The festival was founded in 1976 to address the need for a festival that celebrates both commercial and art-house films.

The Toronto International Film Festival Group (TIFFG) is behind much of this success. As a charitable organization, the group's overall mission is to:

- Inspire audiences to a greater understanding of the world's cultures through film
- Celebrate past, present, and future achievements of Canadian and international filmmaking
- Illuminate the power of film through education for all ages

TIFFG accomplishes this mission by promoting films, publicizing industry information, providing accessible resources and supports, and developing unique educational programs. With a small annual budget of \$12 million, the group generates \$67 million CAD annually in economic impacts.¹¹⁵

The many TIFFG programs, besides the Film Festival, are invaluable to the sustainability of the film industry in Toronto, in Canada and internationally, including:

- **Cinematheque Ontario** – a screening program that presents the history of world cinema through curated retrospectives, filmmaker monographs, and touring programs. 50,000 tickets are sold annually.
- **Sprockets Toronto International Film Festival for Children** – Now in its ninth year, this festival runs for ten days each year presenting the best in contemporary and classic international children's cinema. Sprockets includes a School Program, a Family Weekend Program, and a fund to ensure that children from all backgrounds have access to the films.
- **Industry Initiatives** – This department is dedicated to developing Canadian film talent. Programs provide artistic development, networking, and educational and marketing opportunities for filmmakers. For example, the Talent Lab allows selected participants to interact with and learn from acclaimed industry professionals including directors, producers, cinematographers, writers, and production designers, over a four-day period.
- **Film Reference Library** – Housing the largest collection of English language Canadian film-related material in the world, the library is open to the public, students, industry, and media year-round. A nominal fee is charged for access.

The TIFFG's newest project is the development of Festival Centre with King and John Festival Corporation as partners. This \$196 million centre will be located in the heart of the downtown entertainment district and will consist of a five-storey complex (Festival Centre), owned and used by the TIFFG, and a tower of condominiums (Festival Tower). Festival Centre will house year-round cinemas, gallery spaces, and the reference library on site in addition to retail and box office space. This development will allow the TIFFG to continue and expand its screening, educational, industry support, and exhibition activities.¹¹⁶

¹¹⁵ Toronto International Film Festival Group website: www.tiffg.ca.

¹¹⁶ Festival Centre website: www.festivalcentre.ca.

CREATIVE CONVERGENCE ACROSS SECTORS

11. MaRS Centre

Strategically located in the midst of Toronto's downtown research community, the MaRS building is a convergence innovation centre that brings the science, business, and financial sectors together in one place. By co-locating professional service firms, technology transfer offices, research and community networking organizations, and mid-size to large companies, MaRS fosters increased collaboration and innovation as emerging companies can access risk capital and cross-sector projects are realized. Also located on site is a business incubator.

A non-for-profit corporation, MaRS was created in 2000 by a group of visionary business and community leaders dedicated to improving Canada's performance in the innovation economy. Once the second phase of the project is complete (2008), the MaRS facility will be 1.5 million sq. ft. in size and have cost approximately \$450 million. MaRS' focus is to build the next generation of Canadian technology companies to become global market leaders.

To do so, MaRS creates an environment where access to risk capital, management resources, strategic business tools, and global markets are close at hand for emerging companies, making connections more likely. Also provided for all tenants are specialized facilities (e.g. wet and dry labs) and equipment, communal gathering spaces and events to bring both tenants and outside parties to them, networking opportunities, mentoring programs, expert resources, and a 15,000 sq. ft. conference and meeting facility. With these amenities, MaRS serves the following market needs:

- **Networking:** Enhanced and structured networks (physical and virtual) that connect and leverage the synergistic elements of the commercialization community.
- **Learning:** Skills development, training, and mentoring programs that support business leadership development.
- **Resourcing:** Access to the specialized facilities, equipment, business resources, tools, and capital required to create global companies
- **Influencing:** The opportunity to learn from outstanding talent building capacity in emerging areas and enhancing Canada's entrepreneurial culture.
- **Promoting:** Communication programs to tell Canada's innovation story and showcase our emerging companies to international talent, investors, and strategic partners.

MaRS' outreach also extends to bridge the gap between art and science by hosting music and film festivals, art exhibits, and book readings, in addition to collaborating with the Design Exchange and the Ontario College of Art and Design on unique design and visualization initiatives. MaRS has created an environment where new ideas can emerge as meetings are enabled without engineering the process – called 'structured serendipity' by CEO Ilse Treurnicht.¹¹⁷

¹¹⁷ Interview with Ilse Treurnicht (MaRS CEO). March 2006. MaRS website: www.marsdd.com.

BETTER DESIGN FOR BUILT FORM

12. Toronto Design Review Panel

The City of Toronto plans to launch a pilot design review panel in 2006/7¹¹⁸ 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 building reflect and project its creative capabilities.

The pilot proposal draws on feedback from the City's June 2005 Design Review Panel Symposium, as well as research into existing panels in cities such as Vancouver, Boston, Ottawa, and Niagara Falls. This research uncovered similarities in the way successful panels have been organized and operated with respect to their structures, procedures, and approaches to design review, as well as provisions for rotating panel members and invoking public meetings to ensure the necessary checks and balances.

The pilot design review panel will not be a decision-making body, but will provide advice and complement current planning regimes such as secondary plans and design guidelines already in place. The proposed pilot panel would be asked to review projects in pre-selected areas in the City to assess how projects fit within City policies and how they contribute to the public realm. The pilot panel would likely run for three years after which the city would decide whether or not the panel should be implemented on a city-wide basis.¹¹⁹

¹¹⁸ Telephone correspondence with Marsha Kelmans (City of Toronto Urban Design Section, City Planning Division). March 2006.

¹¹⁹ Eligh, B. February 2006. "Consultation Launches for Pilot Design Review Panel". *Novae Res Urbis*.

5. Lessons from Toronto

Based on the case study material presented in the preceding sections of this report, key lessons emerging from Toronto can be summarized here:

1. Cultural renaissance

Toronto has gained momentum in the promotion of its creative sector in part by simultaneously renovating and/or expanding a number of its cultural institutions. This concentrated effort can be expected to produce benefits by raising the city's international profile as a cultural centre, by providing first-class facilities for artistic performance, by attracting tourism, and by enhancing the city's ability to attract and retain highly educated workers (and the organizations that employ them) in a wide range of sectors.

2. High-profile design

Showcase design projects, including the Sharp Centre for Design at OCAD (designed by Will Alsop and Robbie/Young + Wright) and the new Royal Ontario Museum's Michael Lee-Chin Crystal (designed by Daniel Libeskind) have put Toronto on the map in the world of architecture and design. They have compounded many of the benefits associated with the 'cultural renaissance' projects, and have also served to elevate standards and expectations concerning design quality for built form and open space in the city.

3. Linking creativity with social inclusion

Promising pilot programs in neighbourhoods across the city – including Regent Park, St. Jamestown, and South Etobicoke) have had great success in linking instruction in creative disciplines with community development and social inclusion (see Section 4 for descriptions of these initiatives). The success of these programs suggests that creativity-based initiatives provide important opportunities to address problems of social exclusion at the neighbourhood level. For this reason, there is an urgent need to scale up this activity so that the lessons learned from successful individual initiatives can be generalized and spread to all communities in need in the city-region.

4. Multiculturalism

Toronto's culturally diverse population is a vital source of creative talent. Immigrants from around the world bring their skills, experience, social networks, and artistic traditions to the city, and they develop new ones through their interaction with other cultures. In doing so, they represent a critically important economic asset. Social infrastructure that supports settlement and integration of diverse Torontonians into society and the labour market has played a key role in this process. Especially important in this regard is the strong public education system and, in particular, arts-based educational programs tailored to meet the needs of specific communities and neighbourhoods. Equally important is the rich array of local festivals and events that celebrate and showcase Toronto's cultural diversity in an open, welcoming, and inclusive way.

5. Protecting space for creative activity

Pioneering developments have protected space for creative activity that would otherwise be vulnerable to escalating property costs in downtown Toronto. Artscape's developments provide affordable space for artists to live, work, and display. 401 Richmond co-locates creative producers and micro-enterprises in the heart of the city. The MaRS convergence and innovation centre brings the science, business, and finance sectors together in one place, fostering collaboration and further innovation as emerging companies can access risk capital and cross-sector projects are realized. All of these projects receive international attention from parties wishing to replicate their success.

6. Public action at the local level

The City of Toronto's *Culture Plan* and *Economic Development Strategy*, and the range of programs and events supported by the City's Culture and Economic Development offices, have played a key role in stimulating and developing cultural producers, cultural industries, and the creative economy of the city-region. Many of the cultural program initiatives highlighted in this case study owe their origins directly or indirectly to past initiatives taken by the City's Culture Section. While the effectiveness of these activities is clear, they have also been limited by the significant budgetary constraints within which Toronto Culture has operated. It is unrealistic to expect the entire burden of nurturing and supporting the city's creativity to be borne by a single city agency, or even the public sector as a whole. Nevertheless, it is likely that further investment in these programs to permit a 'scaling up' of public support would generate important positive returns to the wider benefit of the city's quality of life and economic competitiveness. The emerging policy and program convergence between the economic development and cultural agencies of the City signals an important development in municipal governance of the cultural economy that places Toronto at the forefront of municipal effort in this field internationally.

7. Public action at more senior levels

Equally important are the policies and programs of the provincial ministries of Culture, Research & Innovation, and Economic Development & Trade in providing support for cultural activities and the creative economy in the Toronto region. Initiatives to develop cultural industries, invest in artists and cultural organizations, finance new or upgraded cultural infrastructure, nurture the formation and growth of cultural enterprise, and underwrite the construction of major new convergence centres such as MaRS have been crucial in providing the financial and program support that underlies much of the vibrancy and dynamism of the Toronto region's cultural economy. The role of the federal government should also be acknowledged in critically important areas such as cultural policy and cultural infrastructure investment, where its efforts and investments have complemented provincial initiatives.

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. The city now faces the challenge of maintaining the strength and worldwide reputation of its successful industries, while emerging sectors (e.g. design) must receive the appropriate recognition and support.

Meanwhile, at home, much of the city's creative talent remains underutilized and underdeveloped. Toronto's multicultural population is one such underutilized asset, since language barriers, discrimination, and income disparities can limit creative participation by new immigrants and visible minorities. Also, rising property prices and increasing gentrification of neighbourhoods continue to threaten the existence of creative activity. There is a pressing need to scale up the successful practices of Artscape, MaRS, and 401 Richmond, while developing other mechanisms to protect creative space from market forces.

Finally, Toronto is lacking a strategic, linked-up approach to developing its creative capacity, and cultural activity still struggles to attract the continuing financial and program support it requires to thrive. Work to support this realm often proceeds in isolation, supporting an array of worthy initiatives and ends, but lacking the strategy for connecting all these individual pieces and building a more cohesive, integrated, and effective creative infrastructure within the city-region.

APPENDIX A: SELECTED LIST OF INNOVATIVE COMMUNITY-BASED PROGRAMS¹²⁰

Multicultural Organizations

Ashanti Multicultural Association, Caribbean Theatre Festival, Russian Music Drama Theatre for Children, Toronto Jewish Folk Choir, Chinese Opera Group of Toronto, Korean-Canadian Forum 21, Ukrainian Culture Festival, Norte Sur, Centre for Indigenous Theatre, AfriCan Theatre Ensemble, Royal Scottish Country Dance Society, Toronto Irish Players, Music Africa of Canada, South Asian Visual Arts Collective, Native Earth Performing Arts, Chi-Ping Dance Group, Hamazkayin Armenian Cultural Society, Coro Italia L'Aquila, and Menaka Thakkar Dance Company.

Neighbourhood and Community Festivals

Festival of Lights, First Night Toronto, Kensington Festival Committee, Harbourfront Community Centre, Cabbagetown Community Arts Centre, Beaches Jazz Festival Society, Old Cabbagetown Cultural Festival, Weston BIA, Junction Gardens BIA, Parkdale Village BIA, Greektown on the Danforth BIA, Bharathi Kala Manram, Canada Hindu Maamantram, Kensington Carnival Arts Society, Toronto Downtown Jazz, and the Canadian Arab Federation.

International Festivals and Cultural Institutions

The Toronto International Film Festival Group, Harbourfront International Readings, Hot Docs Canadian International Documentary Festival, Fringe of Toronto, Tafelmusik, Opera Atelier, Canadian Stage, Danny Grossman Dance Company, Factory Theatre, Tarragon Theatre, Theatre Passe Muraille, Young People's Theatre, The National Ballet of Canada, The Canadian Opera Company, The Royal Ontario Museum, The Art Gallery of Ontario, The Bata Shoe Museum, and The Gardiner Museum.

Social Service and Arts Organizations

Inner City Angels, Seniors Arts Services, Beat the Street – Frontier College, Regent Park Focus Community Coalition, Mariposa in the Schools, Centre for Creative Ministries, Art Starts Neighbourhood Cultural Centre, Toronto Arts for Youth Association, Home for Creative Opportunity, Culture Fest, Food Share, St. Bernadette's Family Resource Centre, St. Christopher House Music School, Regent Park School of Music, Scadding Court Community Centre, and Somali Family & Child Skills Development.

¹²⁰ Adapted from: www.torontoartscouncil.org/Great_Arts_Launch/artscene_factsheet.pdf.

APPENDIX B: CREATIVE OCCUPATION DEFINITIONS

Descriptions of Creative Occupations (SOC)¹²¹

C051 Architects

Occupations in this unit group are primarily concerned with designing and developing plans for the construction and renovation of residential, commercial, or institutional buildings. Architects who are owners or partners of architectural firms are also included in this unit group.

C052 Landscape architects

Occupations in this unit group are primarily concerned with conceptualizing landscape designs, developing contract documents and overseeing the construction of landscape development for commercial projects, office complexes, parks, golf courses and residential development.

C152 Industrial designers

Occupations in this unit group are primarily concerned with conceptualizing and producing designs for manufactured products and packages. Supervisors of industrial designers are included in this unit group.

F021 Writers

Occupations in this unit group are primarily concerned with researching and writing books, scripts, plays, essays, speeches, manuals, specifications and other non-journalistic articles for publication or presentation. Writers may specialize in a particular subject, type of publication or type of writing. Free-lance writers are classified in this unit group.

F022 Editors

Occupations in this unit group are primarily concerned with reviewing, evaluating and editing manuscripts, articles and written news reports received for publication or broadcast. Editors are employed by publishing firms, magazines, journals, newspapers, radio and television stations and by companies and government departments that produce publications such as newsletters, handbooks and manuals. Editors may also work on a freelance basis.

F031 Producers, directors, choreographers and related occupations

Occupations in this unit group are primarily concerned with producing, directing and overseeing film, television, radio, theatre, recording or dance productions or a specific aspect of the production.

F032 Conductors, composers and arrangers

Occupations in this unit group are primarily concerned with conducting, composing and arranging instrumental or vocal music.

F033 Musicians and singers

Occupations in this unit group are primarily concerned with performing instrumental or vocal music. Musicians and singers perform with orchestras, opera companies or popular bands in lounges, theatres, film, television and recording studios. Music teachers, other than those in educational institutions, are included in this unit group. They teach in conservatories, academies and private homes.

F034 Dancers

Occupations in this unit group are primarily concerned with performing dances. Also included in this unit group are dance teachers, other than those that teach in post-secondary, secondary or elementary schools.

¹²¹ Statistics Canada Standard Occupational Classification (SOC): www.statcan.ca/english/Subjects/Standard/soc/1991/soc91-menu.htm.

F035 Actors

Occupations in this unit group are primarily concerned with acting in productions for stage, motion picture, television, radio or other settings to entertain audiences. Persons in these occupations may specialize in stage acting or film acting. Acting teachers, other than those who teach in educational institutions, are also included in this unit group.

F036 Painters, sculptors and other visual artists

Occupations in this unit group are primarily concerned with creating original artistic works using methods such as painting, drawing, sculpting, or etching. This unit group also includes art instructors and teachers, who teach in art schools other than primary, secondary or post-secondary schools.

F121 Photographers

Occupations in this unit group are primarily concerned with operating still cameras to photograph people, events, scenes, materials, products or other subjects.

F131 Announcers and other broadcasters

Occupations in this unit group are those, not elsewhere classified, primarily concerned with reading news, sports, weather and commercial messages and introducing musical and information programs for broadcast on radio or television, or acting as announcer or master of ceremonies at live events.

F132 Other performers

Occupations in this unit group are those, not elsewhere classified, primarily concerned with entertaining the public, such as circus performers, magicians and puppeteers.

F141 Graphic designers and illustrating artists

Occupations in this unit group are primarily concerned with conceptualizing and producing graphic designs, visual images and illustrations to effectively communicate information for use in brochures, packaging, advertising, film, posters and signs. Supervisors of graphic designers are included in this unit group.

F142 Interior designers

Occupations in this unit group are primarily concerned with designing and creating aesthetic and functional designs for interior spaces for industrial, institutional, commercial and residential buildings.

F143 Theatre, fashion, exhibit and other creative designers

Occupations in this unit group are primarily concerned with creating and producing designs for theatre, clothing or exhibits and displays. Also included are other occupations in design which are not elsewhere classified.

F144 Artisans and craftspersons

Occupations in this unit group are primarily concerned with using manual and artistic skills in designing and making various craft objects, such as jewellery, ornamental objects, pottery, stained glass, rugs and woven fabrics. Makers of hand-crafted stringed musical instruments, hand bookbinders, and craft teachers are also included in this unit group.

F145 Patternmakers, textile, leather and fur products

Occupations in this unit group are primarily concerned with creating master patterns for the production of garments, footwear and other textile, leather or fur products from specifications, drawings, sketches or existing completed products.

APPENDIX C: CREATIVE INDUSTRIES DEFINITIONS

Descriptions of Creative Industries (NAICS)¹²²

5111 Newspaper, periodical, book and database publishers

This industry group comprises establishments primarily engaged in publishing (or publishing and printing) newspapers, periodicals, books, databases and other works, such as calendars, greeting cards and maps.

5112 Software publishers

This industry group comprises establishments primarily engaged in computer software publishing. Establishments in this industry carry out operations necessary for producing and distributing computer software, such as designing, providing documentation, assisting in installation and providing support services to software purchasers. These establishments may design and publish, or publish only.

5121 Motion picture and video industries

This industry group comprises establishments primarily engaged in producing and/or distributing motion pictures, videos, television programs or commercials; exhibiting motion pictures or providing post-production and related services.

5122 Sound recording industries

This industry group comprises establishments primarily engaged in producing and distributing music recordings, publishing music, or providing sound recording and related services

5131 Radio and television broadcasting

This industry group comprises establishments primarily engaged in operating broadcasting studios and facilities for the transmission of a variety of radio and television broadcasts, including entertainment, news, talk shows and other programs. These establishments produce, purchase and schedule programs and generate revenues from the sale of air time to advertisers, from donations and subsidies, or from the sale of programs.

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5132 Pay TV, specialty TV and program distribution

This industry group comprises establishments primarily engaged in broadcasting television programs, in a defined and limited format, via operators of cable and satellite distribution systems, and establishments primarily engaged in the delivery of programs, to subscribers, by cable or satellite

5413 Architectural, engineering and related services

This industry group comprises establishments primarily engaged in providing architectural, engineering and related services, such as structure design, drafting, building inspection, landscape design, surveying and mapping, laboratory and on-site testing, and interior, industrial, graphic and other specialized design services.

5414 Specialized design services

This industry group comprises establishments primarily engaged in providing specialized design services, except architectural, engineering and computer systems design.

5418 Advertising and related services

This industry group comprises establishments primarily engaged in creating mass-media advertising or public relation campaigns; placing advertising in media for advertisers or advertising agencies; selling media time or space to advertisers or advertising agencies for media owners; creating and implementing indoor or outdoor display advertising campaigns; creating and implementing direct mail advertising campaigns; delivering (except by mail) advertising materials or samples; creating and implementing specialty advertising campaigns; providing related services, such as sign painting and lettering, welcoming services and window trimming services

¹²² Statistics Canada North American Industry Classification System: www.statcan.ca/english/Subjects/Standard/naics/2002/naics02-menu.htm.

7111 Performing arts companies

This industry group comprises establishments primarily engaged in producing live presentations that involve the performances of actors and actresses, singers, dancers, musical groups and artists, and other performing artists. Examples of establishments in this industry group are theatre companies, dance companies, musical groups and artists, circuses and ice-skating shows.

7113 Promoters (presenters) of performing arts, sports and similar events

This industry group comprises establishments primarily engaged in organizing and promoting performing arts productions, sports events and similar events, such as festivals. Establishments in this industry group may operate arenas, stadiums, theatres or other related facilities, or they may present these events in facilities operated by others.

7114 Agents and Managers for Artists, Athletes, Entertainers and Other Public Figures

This industry group comprises establishments primarily engaged in representing or managing creative and performing artists, sports figures, entertainers, and celebrities. These establishments represent their clients in contract negotiations, manage or organize the client's financial affairs, and generally promote the careers of their clients.

7115 Independent artists, writers and performers

This industry group comprises independent individuals (free-lance) primarily engaged in performing in artistic productions, creating artistic and cultural works or productions, or providing technical expertise necessary for these productions. Independent celebrities, such as athletes, engaging in endorsement, speaking and similar services, are included