

APPENDIX B

ONTARIO CULTURAL FRAMEWORK QUESTIONNAIRE COLLECTED RESPONSES FROM LONDON

1. What does culture mean to you and your community?

London's Cultural Prosperity Plan and Profile

Vision

Culture is at the heart of our thriving and vibrant city. It is recognized by our city for its important role in building economic and community growth, attracting and retaining talent, informing municipal decision-making processes, and elevating the profile of London as a regional cultural centre.

Our culture is an expression of our identity, our shared histories, values, beliefs, and traditions - and is enriched by the diversity of our city. It is alive and celebrated.

Culture is a highly valued and fundamental aspect of our everyday life, is supported by our strong spirit of collaboration, and contributes to the vibrancy of our city. We will build on the successes we have achieved, and forge new directions.

Cultural Drivers

The Cultural Drivers represent both opportunities and constraints. They are the key factors or forces that were consistently identified by residents and stakeholders as important in shaping the direction and development of the Plan, and can also be understood more broadly as forming a definition of culture in London.

- Talent
- Built heritage and cultural assets
- Arts
- Tourism
- Diversity
- Cultural corridors
- Cultural production
- Economic driver
- Food and agriculture
- Libraries
- Neighbourhoods
- Post-secondary institutions
- Sports
- Thames River
- Cultural leadership

Response submitted by Thomas Cermak, LondonFUSE

Culture is the collective (including divergent) practices, knowledge and experiences of a community. A growing number of London community members see culture as their way of life. For youth, in particular, experiencing culture is akin to living life. Culture at work, amongst friends, at clubs or schools is of great significance to younger generations.

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

To me, culture is a body of work that constitutes a reflection of community.

Said differently, culture is the embodiment of the stories (of heritage, triumph, tragedy, etc), the ideas (innovations and inventions, prose and poetry, painting and picture, script and screen, symphony and song), and the moments - past and present - that reflect our unique individual and collective experiences and conditions.

Culture is the medium that carries this immeasurably and profoundly valuable community estate forward in order to benefit future generations in our own community and beyond.

2. What is the greatest cultural experience you have had in Ontario? What made it great?

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

While there are many profound cultural experiences I've enjoyed in Ontario, there are two significant cultural experiences that merit discussion; albeit for different reasons.

The first was when I attended the World premiere of a revival of the ground-breaking opera "Einstein on the Beach" as part of Luminato. Following the 4 & 1/2-hour non-stop performance, I found myself in the lobby congratulating composer Phillip Glass, choreographer Lucinda Childs, and director Robert Wilson along with Luminato Festival Artistic Director Jorn Weisbrodt. To experience that moment, and to be in that place at that time left me in awe for the potential of Ontario to host World-class cultural talent in our communities (not just in Toronto) - which leads me to...

...that time 'Q' came to town. I was privileged to be present for an overwhelmingly exciting 90 minutes as London, Ontario-centric personalities of popular music (Indie-folk stars The Great Lake Swimmers); classical music (Violin virtuoso Lara St. John); digital media (YouTube acapella performer Mike Tompkins); and academic achievement (Brain & Mind Institute co-founders Dr. Jessica Grahn and Dr. Adrian Owen) graced the stage at the Grand Theatre. Indeed, given this lineup, it was no surprise that 'Q' tapped London native Shad to host the show earlier this year.

Both these experiences reminded me that Ontario can punch above its weight when it comes to expanding and sharing its cultural wealth nationally and globally.

Response submitted by Thomas Cermak, LondonFUSE

Although there are many past experiences I could describe as my favourite in the province, partaking in the (former) London Ontario Live Arts festival is definitely one of them worth mentioning. LOLA was a three day live music and art festival which took place in London between 2006 & 2011. LOLA always brought some of the most incredibly cutting-edge music and art to London in a cohesive but unique fashion. To many Londoners, LOLA represents a cultural highlight in the history of our city.

3. How do you and members of your household (if applicable) participate in culture?

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

I approach culture through two lenses: inspiration and accomplishment. I attend cultural events and happenings because I'm looking to draw in ideas from elsewhere (for example Canadian Opera Company and AGO), and I delight in finding (and supporting) those home-grown cultural experiences that have the opportunity to travel outside our community (for example London Ontario Live Arts (LOLA), Museum London, The Grand Theatre, London Knights hockey, and most significantly the rich live music scene in London). I also sit on the Board for the Grand Theatre and spent 6 years on the Board of Museum London. I am also currently on the board of the OMDC.

This brings another dimension to the mix - At the time of this writing:

- My Singing Monsters: Dawn of Fire is a top-ranked app on the Apple App Store - it was produced entirely in London by Big Blue Bubble;
- London-based YouTube star Matt124 has over 525,000 subscribers and tens of millions of channel views;

- London alt-pop sensation Ivory Hours was declared the 'band that should win' CBC's Searchlight competition by Morning and Deep Roots host Tom Power (they ultimately placed in the final 4 despite Mr. Power's insistence). Without missing a beat, however, they came back from that loss to win Canada Walk of Fame's emerging artist music mentorship program award (plus \$25,000 in prize money); WordsFest (a unique literary festival held in London) enjoyed a brilliant inaugural year in 2014 and is back bigger and better in October 2015;
- On the heels of hosting the World Figure Skating Championships and Canada's Memorial Cup Hockey championship, London will host the best and brightest of Canadian Country music when Country Music Week comes to London in September 2016.
- London-based Digital Extreme's original game 'Warframe' has seen over 10 million downloads on PC and PlayStation alone, and set to grow rapidly with an Xbox One version launched just over a month ago.

These commercial cultural offerings - Uniquely Ontarian and Canadian - are just a few recent examples of the City's reach expanding out beyond southwestern Ontario, beyond our Province, beyond our Nation, and having a profound global cultural impact.

Response submitted by Thomas Cermak, LondonFUSE

My family goes to music shows, art exhibitions, street festivals, the local Children's Museum, local recreational parks, beaches, outdoor music festivals, and more.

4. Are you participating as much as you would like? If not, why?

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

The digital revolution and the migration of cultural experiences into the digital realm has left cultural authors of all sorts struggling to keep up. While I'm very active as a cultural consumer, I feel more must be done to assist our cultural authors to promote and monetize their works - whether that refers to aiding in creating new spaces and opportunities for performance, education (both principal and remedial), or collective promotion, our communities' stories must be given a chance to be heard through the deafening static-buzz of a global marketplace for cultural content, and we must work together to ensure our voice is heard locally and beyond.

Response submitted by Thomas Cermak, LondonFUSE

Yes.

5. How can we strengthen and grow the culture sector in Ontario so that it continues to contribute to our social and economic wellbeing?

London's Cultural Prosperity Plan and Profile

Strategic Directions

Strengthen Culture to Build Economic Prosperity

The London Cultural Prosperity Plan will strengthen the links between the business and cultural sectors. The Plan will contribute to the attraction and retention of talent, promote business growth, and encourage entrepreneurialism in the cultural sector.

Support Cultural Programming

The London Cultural Prosperity Plan will support, celebrate and strengthen the cultural sector, and increase its capacity to provide quality programming through new and enhanced partnerships and collaborations.

Leverage London's Cultural Assets

The London Cultural Prosperity Plan will support the cultural sector by leveraging, sustaining, maintaining, enhancing and celebrating existing cultural assets in order to promote economic growth.

Celebrate and Promote Culture

The London Cultural Prosperity Plan will engage, celebrate and promote a deep appreciation for culture in London.

Social Wellbeing

Supporting cultural programming will move London toward the objective of enhancing quality of life, attracting and retaining talent, making cultural spaces vibrant, and promoting tourism.

Economic Wellbeing

Culture supports London's economy in four ways:

1. By attracting cultural workers, which in turn attracts creative sector employers and jobs;
2. By contributing to the retention of local talent through quality of life improvements;
3. By generating new business opportunities, particularly when cultural workers are equipped with entrepreneurial skills; and
4. By attracting new business ventures and markets to the city.

Response submitted by Community and Economic Innovation – Economic and Partnerships Manager

The culture sector should be regularly recognized and supported by the province for the many benefits it offers to any local economy. The sector possesses an opportunity to strengthen and embrace a city's diversity and cultural identity, as well as build vibrancy in the downtown. Culture generates an opportunity to create jobs, attract investment and stimulate the local community through tourism. For example: music halls, theatres and studios produce economic activity by attracting local and distant visitors. Cultural facilities should be recognized as powerful community revitalization assets, as they can become hubs for various kinds of activity, attracting people for many different reasons: from local gatherings, civic events to world renowned performances. This is why culture deserves frequent recognition and support for its ongoing contribution to the economy.

Response submitted by Community and Economic Innovation (Culture Office) – Music Industry Development Officer

As we continue seeing the benefits culture brings to a community it is becoming much more clear that culture not only benefits the well-being of community residents, but also holds a significant economic impact. Leaders in arts and culture need to be looked at for not only the artistic value they are able to offer, but the businesses and experience they are building for the community. Artists and arts organizations are 'start up's' much like the booming world of technology. For arts organizations to grow and become sustainable we need to create collisions between venture capitalists and arts leaders.

These Introductions can be created through varying and meaningful interactions ranging from pitching events to workshops. Building an environment where culture is supported, understood and funded will be paramount in its sustainability.

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

There's a saying: *As long as you're catching up, you're not leading.*

Ontario needs to lead, and far too often we're so concerned about the investment of public dollars in 'safe returns' that we miss the opportunity to lead. Finding ways to provide the ability for musicians, artists, filmmakers and other creative innovators to explore and exploit new channels and new opportunities for local, provincial, national, and global recognition is paramount.

Presently Ontario is largely providing creative authors with tools and knowledge that represent very safe (but ultimately moderately effective) outcomes.

As an example, at Canadian Music week in June, tremendous attention was paid to two issues: the plight of artists being remarkably under-compensated by streaming services such as Apple and Spotify; and instruction on 5-year old methods of social media aggregation and promotion. Few words of solution were offered for the former, and I watched as the latter was consumed and furiously scribbled down on notepads by attendees as though it was the first they'd heard of it (which is likely the case).

And yet in all of this, a Made-In-Canada solution - in the form of a model that was developed in the 60's and 70's and that since has been adopted by many globally - may offer some insight into how we can address this issue.

London is the birthplace of Canadian Artists Representation/Les Front des artistes canadiens (CARFAC) that fought to see artists see appropriate remuneration for exhibition of their works. CARFAC's founder, Jack Chambers, famously said "No one is more qualified to speak on behalf of artists than artists themselves."

Ontario has the opportunity to show tremendous leadership in this space, and can aid artists and cultural authors in screen-based industries, interactive digital media and gaming, books and publishing, magazines, live theatre, art, heritage, and of course music, to solve some of these problems, and enable a prosperous creative industry to thrive in Ontario.

Response submitted by Thomas Cermak, LondonFUSE

Establishing more partnerships between the different creative sectors, both industry and community based. For instance, creative tech businesses can help grassroots music and arts groups pull off high quality digital promotions for their events. The latter can help the former attract and retain talent by providing extracurricular creative activities and a happening nightlife. Through these kinds of partnerships can spawn new economic opportunities, creative applications and cultural experiences. Even encouraging visual artists to help design posters for local music shows is a great place to start. Collaborative opportunities, access to venues, and economic resources are all crucial, particularly in midsized cities.

Response submitted by Tourism London

The methodology used to measure the financial impact of Cultural activities is not as comprehensive as the STEAM model utilized for sports tourism purposes. (Sport Tourism Economic Assessment Model).

Provincially more focus is needed to measure the economic impact of cultural industries utilizing a standardized model as we have in sports tourism.

Although the TREIM model is used to estimate direct, indirect and induced impacts of tourism activities – much more work needs to be done to better capture the impact of cultural activities.

6. How can we inspire more youth to create, consume, and participate in Ontario culture?

London's Cultural Prosperity Plan and Profile

Strategies to incorporate youth in awareness-building will create a stronger cultural appreciation among the next generation.

Connect children & youth to cultural programming - Identify and promote existing opportunities for children & youth to develop leadership skills and connect to culture.

Leverage public libraries and community centres as important cultural hubs.

Response submitted by Community and Economic Innovation (Culture Office) – Music Industry Development Officer

Youth are the future and are often overlooked. If we want them to be engaged in their community we need them involved in the decision making and execution process. This begins in schools. Arts and culture isn't taught in schools. The focus needs to be in kid's creative outlets. Support and nurture for their interests and passions allows students to fully invest in arts.

Students need to be educated about their community. The school system doesn't allow for much interaction between students and outside arts. Youth needs to be aware and understand what is taking place in their community if we wish for them to become involved. 8. How can we help the culture sector respond to digital challenges and opportunities?

Coming to terms with how cultural business has shifted needs to be the focus here. Specifically with music, downloading and streaming are hurting artists recording sales. With innovative leading organizations like Apple moving away from a pay per song or record model to a streaming model, the industry needs to take serious notice. Recorded music is no longer where artists make their money. Their recordings are a tool to attract fans to their live shows, purchase merchandise, etc. We need to teach musicians the other ways they can make a living off their music. Industry focused workshops and conferences need to be implemented to educate local artists on the ever evolving music industry. Keynote addresses, panel discussions and one on one mentor sessions will introduce new revenue streams that artist are able to capitalize upon.

Some successful new ideas I have seen implemented include:

- artist meet and greets;
- VIP acoustic performances prior to concert;
- instrument lessons via Skype while artists are on the road or back home from tour;
- exclusive and customized band merchandise; and,
- Kick starter or other funding campaigns.

Technology is here to help us. We should not be afraid of the changes it brings. Let's embrace it!

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

Simply put: education.

Ontario must make creative career pursuits a priority alongside - indeed integrated with - STEM and STSE, and sports and fitness.

Interestingly, each of these seemingly discrete mediums shares a single, unifying core value: drawing inspiration to fuel human achievement (and, as I mentioned earlier, inspiration and achievement are the lenses through which I consume culture).

In sports, we measure achievement by speed, distance, height, weight, etc. In science, we measure achievement by innovation and discovery. In art and culture, we measure achievement by how far ideas spread and how long they last.

These values often start in youth, and that's where they must be informed and nurtured as inspirational elements towards personal achievements.

Additionally, by reprioritizing the humanities and the arts in secondary and post-secondary education curricula, the net benefit can be felt not only within the cultural sector, but within science, technology, engineering, and maths - and support the efforts of those who seek to inform responsibility when it comes to society and the environment.

Response submitted by Thomas Cermak, LondonFUSE

We need to focus on supporting the creation of unique experiences. The growth of the festival sector in Ontario evidences this. Youth, more than ever, want to actively participate, engage multiple senses (simultaneously), and be surprised at events. We also have to engage through the multitude of digital platforms they are using to communicate their interests and share content. Logically, supporting novel multimedia, performances, activities, and experiences will lead to greater engagement amongst youth.

7. How can we help ensure that support for culture reflects Ontario's diverse regions, communities, and populations?

London's Cultural Prosperity Plan and Profile

Develop an outreach program that encourages new residents to connect with cultural organizations, and conversely encourage these organizations to actively reach out to new residents.

Support cultural programming which provides an important connection between the cultural sector and the broader public by increasing awareness and diversity and inclusion. Celebrate and strengthen diversity by encouraging inclusion and civic engagement through education.

Response submitted by the London & Middlesex Local Immigration Partnership (LMLIP)

The report notes that 40% of Ontarians are newcomers. The government has put in place a number of programs to enhance cultural knowledge among all residents. For example, the Culture Days/Doors Open program is one way of providing all residents with the opportunity to learn about and appreciate the history of institutions that tell our story.

Some suggestions to reflect Ontario's diverse region:

- Engage/partner with ethnic associations directly with promoting the Culture Days/Doors Open (to enhance accessibility);
- Create opportunities for cultural groups from different communities to display their art (music, art, fashion etc). Display of diverse cultural artifacts enhance the sense of belonging among newcomers ;
- Enhance the Library's fund to procure up to date materials (eg. multicultural books, music and films);
- It is always positive to have staff reflect the diversity of the city, town etc.;
- Research the benefits of having diverse volunteers in work places; provide incentives for employers who employ a diverse workforce;
- Art shows that reflect every city's make up (not only in big cities like Toronto, in smaller towns as well); art shows in smaller towns will create a sense of mutual respect and social harmony (much needed);
- Use exiting institutions such as Fanshawe Pioneer Village to reflect the cultural diversity of each City/town; and,
- "Arts and culture contribute directly to the sense of place – which attracts residents and businesses".

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

There are three key ingredients for inclusivity in the cultural sector, both in terms of intellectual and heritage pursuits (fine art, artisanship, museums, galleries, performance, etc.), and with regard to cultural commerce (media creation, tourism, theatre, live music, etc.). These two ingredients are knowledge and funding.

Ontario has a number of working models for the distribution of both knowledge and funding, and I propose that these be replicated or enhanced to include the cultural sector.

These integrated conduits of resources can be distributed and managed locally via an existing network of providers similar to ONE or OCE (or layered into them), or via local tourism, arts and heritage commissions, and economic development agencies (frequently these activities have been merged, although not in all municipalities).

Knowledge-sharing and networking can be achieved via electronic and practical mechanisms, for example:

- Organize a Provincial ‘road show’ set of conferences focused on the cultural sector to provide regional hubs with access to information and networking;
- Requiring Provincially-funded activities to provide “Access” via live streaming and rapid posting of video and audio produced during conferences and information sessions;
- Provide an adequate number of grants to allow remote visitors of limited means to travel to attend provincially-funded conferences anywhere in Ontario; and,
- Require provincial cultural agencies to develop digital and practical educational tools to support knowledge sharing and best practices with partner and subsidiary agencies across the province.

Similarly, funding can be supported by developing a set of tools and policies to enable local agencies to access and audit the resources that are available provincially. These tools and policies may include:

- Develop or integrate into a network of agencies to province-wide support for cultural creation funding and funding of promotional activities administered by, but not necessarily allocated to local agencies (similar to the Ontario Network of Entrepreneurs, but for cultural opportunities province- wide);
- Require agencies with broad cultural mandates to organize a funding “road show” for both education and fund-specific opportunities that support cultural creation activities;
- Provide annual transparent reporting (perhaps via open data) at an agency-by-agency level demonstrating percentage of funding allocated by region.

Response submitted by Thomas Cermak, LondonFUSE

By supporting festivals and other cultural experiences that take advantage of the unique features, geographic or otherwise, of a region. Establishing and supporting more alliances between media companies, print publications or creative cultural groups across the region is important. Sharing or syndicating promotional content across cities will help attract patrons from different parts of Ontario, Canada and the world. Media companies, print publications and creative cultural groups in larger municipalities should take the lead by supporting events or groups in smaller cities.

8. How can we help the culture sector respond to digital challenges and opportunities?

The London Music Strategy

Assist with securing future high tech opportunities – London is well positioned to be a leader as the music industry evolves into the digital space. London needs support for initiatives that contribute to building a creative climate for growing our digital creative sector.

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

In addition to previous comments referencing CARFAC (question #5), the key in both developing solutions to the challenges of the digital revolution and also best exploiting its opportunities is to develop a mechanism for developing high-risk innovations and revenue models that seek to redefine (or disrupt) traditional revenue streams or models. Examples include:

- New OTT (Over The Top) broadcast platforms;
- Subscription models that return a larger share to content creators than is traditionally offered by current streaming service providers;
- Independent subscriber/fan aggregation and funding; and,
- Support for crowd-funding and alternative seed funding.

Additionally, now is the time to explore ‘porous’ relationships with other Ministries and their agencies. Partnerships in government - not necessarily with regard to funding allocation (although not exclusive of that) will provide the cultural and innovation sectors with robust opportunities to create growth.

Response submitted by Thomas Cermak, LondonFUSE

As mentioned before, by forging partnerships between creative sectoral groups such as digital creative businesses and grassroots art organizations. This can be done through networking events and such. They share very common interests, such as: the attraction and retention of creative people, a sense of belonging, and access to (often experimental or fun) creative activities.

Response submitted by Tourism London

The provincial and municipal governments need to create a support and funding mechanism to facilitate the creation of digital, music and artistic incubators and support an ecosystem to better support start-ups.

An excellent resource to consult in this regard is *“From Concept to Conceptualization: a Start-up Ecosystem Strategy for the City of Toronto”*.

9. In a time of scarce resources, what key culture priorities should the Ontario government support? How can your organization (if applicable) work in partnership with the government to support these priorities?

Creative City Network of Canada Ontario Municipal Members

“Therefore, we strongly urge MTCS, Culture Division, to reflect the role that local governments play in Ontario’s Culture Strategy. Specifically, the Ontario Culture Strategy should:

- *Invest in funding for municipalities to boost the implementation of municipal cultural plans, and strengthen the management and development of local cultural resources; and,*
- *Advance the role of local governments in fostering an environment in which arts, cultural industries, cultural heritage, and public libraries thrive in communities by partnering with relevant professional networks and organizations on the creation of new resources and tools, professional training, and knowledge sharing opportunities.”*

Response submitted by The City of London Culture Office – Community and Economic Innovation, The London Arts Council and The London Heritage Council

Over the past several years the Ontario Government has been encouraging municipalities to undertake municipal cultural planning in an effort to strengthen culture’s role in building vibrant, prosperous, livable communities across Ontario. In 2009 the Creative Communities Prosperity Fund (CCPF) was launched as a strategic initiative to invest \$9Million over four years to assist municipalities and Aboriginal Communities in undertaking cultural planning activities. It also supported not-for-profit organizations in developing innovative tools that enhanced the cultural planning process. Funded projects included a variety of areas including: cultural mapping, development of cultural plans, and research and development of innovative tools that enhanced the cultural planning process. The development of London’s Cultural Prosperity Plan and Cultural Profile (cultural mapping, economic impact of culture calculation and state of cultural facilities in London) documents were supported by \$100,000 received from CCPF fund, which was matched by the City of London. It would be beneficial to communities across Ontario if this Provincial source of funding continued to be available to municipalities for the continued implementation of their cultural plans and mapping.

For example, future work that the City of London might apply to this fund for may include:

- the development of a Cultural Facility Feasibility Plan as an important investment in city-building;
- the development of the full potential of London’s Cultural Mapping; and,
- the update of the Economic Impact of Culture in London to coincide with the release of new Statistics Canada census data every five years.

Response submitted by Adam Caplan, Founder & Creative Director, web.isod.es

The priorities I would list (which are deliberately independent of and do not include funding for the OMDC where I serve as a Member of the Board):

- Arts, heritage and media education;
- Arts funding (with a specific focus on cross-disciplinary works);
- Discretionary innovation funding (funding where the intention is to foster true innovation rather than to produce results); and,
- Financing for for-profit cultural organizations seeking less than \$100,000.

Response submitted by City of London Heritage Planning & Urban Regeneration, Planning Services

Municipalities should more strongly work in partnership with the Province of Ontario, recognizing the local differences in Ontario’s culture – celebrating our differences based on geography, local influences, settlement patterns, demographics, etc.; regionalism.

Response submitted by Thomas Cermak, LondonFUSE

The Ontario government should support events and organizations that are building alliances between different creative groups, businesses and organizations across all sectors. However, most lively creative scenes do live and die at the grassroots level. You need to celebrate the emerging or esoteric cultural creators that are often working at the fringes of society just as much as established creative professionals. Media organizations with a social mandate, such as our own (LondonFUSE), both mentor and showcase cultural creators of various types. Organizations such as our own can partner with the Ontario government to fulfill these various goals.

Response submitted by Tourism London

More emphasis is needed to measure the demand, interest and impact of non-commercial cultural activities and more support is required for commercial cultural activities.

Funding non-commercial cultural activities that are not in demand, disproportionately to activities where could be greater public interest and demand is not effective.

We need to do a better job at adjudicating how non-commercial cultural activities are funded.

Commercial cultural activities such as commercial music, film or digital industries that generally have far more potential to be sustainable and further have a direct and indirect impact on the economy.

These activities need to have more focus and support mechanisms moving forward.

10. Do the guiding principles on page 9 reflect what is important to you? Are there others we should consider?

London’s Cultural Prosperity Plan and Profile Principles

The proposed Ontario Cultural Strategy Principles align with the following London Cultural Prosperity Plan Principles:

Economic Prosperity

The Cultural Prosperity Plan should propose new solutions to strengthen our community and ensure its economic prosperity.

Collaboration and Partnerships

The Cultural Prosperity Plan should cultivate collaborative, ongoing partnerships between the private, not-for-profit and public sectors in London. These partners should share collective accountability for implementation of the Plan.

Leadership and Accountability

The Cultural Prosperity Plan should position the City of London as a leader in promoting cultural prosperity, and help to strengthen partnerships between the City and the community.

Identity

The Cultural Prosperity Plan should articulate, enhance, and celebrate London’s unique identity, and strengthen residents’ pride in the city as a regional cultural centre.

Diversity and Inclusion

The Cultural Prosperity Plan should strive to support the diversity and inclusivity of our community.

Innovation and responsiveness

The Cultural Prosperity Plan should be responsive to emerging opportunities and harness the potential produced by local innovation and creativity.

Note: The Collaboration and Partnerships Principle above should be added to the Ontario Cultural Strategy.



Creative City Network of Canada Ontario Municipal Members

“Therefore, we strongly urge MTCS, Culture Division, to reflect the role that local governments play in Ontario's Culture Strategy. Specifically, the Ontario Culture Strategy should:

- *Emphasize the importance of local governments in the Ontario Culture Strategy Guiding Principles by recognizing that culture is different everywhere and highlighting the unique role of local governments in supporting Ontario's diverse municipalities”.*

Response submitted by Adam Caplan, Founder & Creative Director, *web.isod.es*

While I recognize the need for, profound importance of, and benefit from viewing cultural development through the lens of economic development, pursuing it in that perspective is a recipe for disaster.

One of the key - and unmentioned elements that we need to consider - is our uniqueness... The same principles that we apply to the First Nations, Métis, and Inuit peoples should be applied to the broader cultural output of the province; namely: heritage and narratives.

These principals live at the heart of any cultural creative process, and thus must constitute the first principals of any cultural strategy - especially when that strategy is also employed as an economic development mechanism.

Response submitted by Thomas Cermak, LondonFUSE

The guiding principles are cohesive and cover a wide range. We cannot overstate how important these are.

11. What is the Ontario government doing well to support the arts, cultural industries, public libraries, and cultural heritage sectors? What would you like to see changed? Are there best practices that Ontario could learn from and adapt?

Arts

London's Cultural Prosperity Plan and Profile

London already has a vibrant arts and cultural scene that contributes significantly to making the city highly desirable as a place to live and work.

Having artistic expression and arts education in a greater range of venues and environments can bring a new level of engagement and cultural activity to the city. Enhancing key cultural corridors through new place-making initiatives, including public art, will help cultivate a vibrant cultural ambiance that strengthens the identity and pride.

It is important to support investment initiatives that attract and retain creative professional talent and artistic production.

The London Arts Council

The London Arts Council will be gathering feedback from the community and the arts sector and preparing a separate detailed independent submission to the Ministry of Tourism, Culture and Sport (MTCS) Ontario Cultural Strategy Discussion Paper after attending the MTCS Town Hall meeting at Museum London on November 19, 2015.

Cultural Industries

The London Music Strategy

Continue the Province of Ontario Music Fund (OMF), intended to help support and create jobs, as well as position the province as a leading destination for recording and performing. The fund is intended to drive growth and innovation in the music industry by supporting home-grown talent, music companies and other industries that support the music sector; such as festivals, events and music venues.

Response submitted by Community and Economic Innovation (Culture Office) – Music Industry Development Officer

An emphasis needs to be placed on for-profit businesses. With few options for funding it's imperative that the current model be rethought. Not-for-profit businesses are able to be funded by many more government grants as well as private sector funding in the form of community philanthropy. Government needs to take the lead and stimulate for-profit businesses by expanding funding options to these enterprises.

Response submitted by Thomas Cermak, LondonFUSE

The Ontario Trillium Foundation has been brave to invest in various cutting edge cultural projects and organizations. Taking these types of risks is crucially important. The Ontario government has made several right investments in the Digital Creative Industry, such as interactive gaming. Digital creative companies utilize such a broad base of creative talent (from visual artists, designers, programmers, writers to audio engineers). New media devices, the growing digital content industry, and the Internet offer a wealth of opportunities for creative talent from a broad range of skillsets and disciplines. The OMDC seems like it has a good mandate but only appears to support well established businesses/organizations with many of their initiatives. The Ontario Music Fund appears mostly geared toward supporting businesses active for two years or more. We urge the Ontario government to continue with these types of investments in cutting edge cultural/creative incubators and businesses from start-ups to established incubators and businesses. Equally important, but sometimes overlooked, is investing in businesses or organizations that provide novel training and entertainment experiences in the culinary arts. SWOTC seems to be making a good push in this regard.

Response submitted by Tourism London

Tourism London feels this discussion paper doesn't sufficiently distinguish between the commercial and non-commercial music industries and the important but different role both play as a cultural industry.

Cultural Heritage

London's Cultural Prosperity Plan and Profile

Cultural heritage assets, both physical and intangible, form the foundation of London's cultural sector, and collectively help define the local cultural identity.

The cultural value of built heritage assets should be promoted strategically to build greater recognition that we have one of Canada's most significant inventories of heritage buildings.

The celebration of local culture will help increase civic pride, respect, and recognition of the unique quality of life and history shared by residents.

There needs to be Improved coordination with the Heritage Sector.

Response submitted by the London Advisory Committee on Heritage (LACH)

Recommendation from LACH on October 14, 2015 to Planning and Environment Committee (PEC)

*"That the Civic Administration **BE ADVISED** that the London Advisory Committee on Heritage (LACH) expressed its support of a Cultural Strategy for Ontario and suggested that best practices include matters such as:*

- a) civic education and engagement;*
- b) active experiences of heritage;*
- c) recognition of sense of place and context;*
- d) the need to recognize cultural heritage because it is valued not only because it was valued;*
- e) cultural heritage as a tool for community building;*
- f) a need for financial and regulatory support for those engaged in conservation and ongoing stewardship;*
- g) London, Ontario should share and take pride in what has been done well; and,*
- h) value be placed on both the tangible and intangible heritage resources;*

It being noted that the LACH received a communication from the Ministry of Tourism, Culture and Sport, with respect to the discussion paper for developing a Culture Strategy for Ontario."

The London Heritage Council

The London Heritage Council will be gathering feedback from the community and the heritage sector and preparing a separate detailed independent submission to the Ministry of Tourism, Culture and Sport (MTCS) Ontario Cultural Strategy Discussion Paper after attending the MTCS Town Hall meeting at Museum London on November 19, 2015.

Response submitted by Eldon House

Ontario provides several funding opportunities, such as the Community Museum Operating Grant (CMOG), without which heritage and cultural museums would have difficulty in sustaining themselves and thus would be unable to engage the public's attention in the interpretation of the province's past. Related to the CMOG grants requirements, the province encourages best practice and standards in the development of all areas of the museum in conjunction with the Ontario Museum Association (OMA). Not only does this keep museums current, but also encourages institutions to be more self-aware and cognisant of the ever changing standards of care and governance related to museums.

The Ontario Heritage Trust (OHT) is a valuable resource that informs Ontario museums, whether designate by them or not. Through associations with them, heritage museums such as Eldon House, enjoy expert advice and happily conform to heritage standards when making decisions of facility improvements or conservation projects. The OHT additionally provides opportunities for cross promotion and education, which is a valuable exchange for the not-for-profit private sector.

Where anything to be "changed" in the current system, perhaps the greatest benefit of the cultural heritage sector would be to further implement a cohesive network linking institutions, educators, foundations, etc. following the successful models developed in the United Kingdom (i.e. "English Heritage"). This process has been implemented, yet could certainly expand for the benefit of the sector.

Response submitted by City of London Heritage Planning & Urban Regeneration, Planning Services

- Increased and stable financial support for property owners and community organizations in the conservation and stewardship of cultural heritage resources:
 - Recognizing the positive economic spin-off from cultural heritage conservation work – local trades, locally available materials
 - Form of economic development
 - Value (economic and cultural) of retaining or supporting local trades;
 - Grants for adaptive reuse and restoration/rehabilitation
 - Recognizing public benefit of cultural heritage conservation;
 - Emphasizing sustainability aspects of cultural heritage conservation in reducing our environmental impact and reducing waste sent to the landfills; and,
 - Although the province will contribute a portion of funds to the heritage property tax rebate, this still has an impact on municipal funds; the province should take a stronger financial role in providing subsidies to heritage property owners.

- Take stronger action on issues affecting heritage property owners:
 - Insurance for heritage property owners;
 - Real estate transactions (e.g. title insurance versus title search);
 - Grants and funding sources for cultural heritage conservation work;
 - Financial and in-kind support for places of worship at risk; and,
 - Reconsider policies that encourage demolition by neglect (e.g. vacant property tax credits).

- Support for municipalities in managing cultural heritage resources:
 - MTCS no longer providing archaeological clearance letters for archaeological assessments; onus is effectively downloaded to municipalities without any training or support;
 - Updated policy guides (e.g. Heritage Resources in Land Use Planning, 2006) to reflect current policy framework (post-PPS 2014) ;
 - Recognize that provincially-owned property may be of significant cultural heritage value or interest;
 - Support enforcement of the *Ontario Heritage Act*; and,
 - Cultural Heritage Landscapes:
 - The Province needs to provide greater guidance to municipalities on the identification, evaluation, and management of cultural heritage landscapes.



ONTARIO'S CULTURE STRATEGY

2 November 2015

Public Libraries: London Public Library

LONDON PUBLIC LIBRARY CONTEXT

London Public Library strengthens people and neighbourhoods by creating connections that enrich lives, inspire discovery, foster creativity, and expand possibilities. More than 46.7% of Londoners have an active library card (that is 148,000 active users). Annual use of the Library's resources, materials, programs, meeting and exhibit spaces and staff expertise is 33.84 uses per capita. In-person attendance and virtual visits totalled over 6.67 million in 2014.

SCOPE OF CULTURAL ACTIVITIES

Through its network of 16 community hubs, London Public Library is a key delivery agent, supporter and knowledge enabler of arts and culture throughout the City of London. Millions of people come to Library locations every year, both in-person and virtually. They are able to enrich their lives through access to culture, ideas, leisure, recreation and creative experiences, gain literacy skills required to be successful in a knowledge-based society, access and evaluate information, build learning skills for growth and development – each of which contributes to the cultural fabric of the City.

We are proud contributors to the community's cultural vibrancy in many ways:

- Delivery of Library programs, activities and events;
- Delivery of co-sponsored programs, community events and festivals in collaboration with Library partners including the provision of Library space at no cost;
- Provision of Library meeting rooms for programs, community events and festivals to not-for-profit groups and to private organizations under different fee structures;
- Provision of space for community exhibits and displays;
- Provision of a public meeting place for community members to gather and exchange ideas;
- Provision of a place where public art is displayed;
- Promotion of events and activities throughout the City through the posters in Library space;
- Provision of access to a broad range of reading materials including electronic databases;
- Historic Sites Committee;
- Participation in cultural initiatives across the City; and
- Rental of space to arts organizations for their offices.

The City of London's recent Cultural Prosperity Plan highlights London Public Library as a Cultural Driver, that is, a key factor in shaping the direction of the Cultural Prosperity Plan and in forming a definition of culture in London. The Cultural Prosperity Plan recommends that London's public libraries be leveraged in order that the City achieve several important strategic directions:

- Leverage London's public libraries as important cultural hubs in order to strengthen the cultural sector and increase its capacity to provide quality programming.
- Leverage London's existing Cultural Assets in order to promote economic growth.

DIVERSITY AND INCLUSIVENESS: CULTURE REFLECTS OUR COMMUNITY

As the public institution that is open and relevant to all, the public library serves people from all parts of the community, of all ages, socio-economic condition, ethnicity and ability with a range of needs and interests. London Public Library values, supports and enacts the principle of "Diversity and Inclusiveness" as outlined in the Province of Ontario Culture Strategy Discussion paper. This diversity

and inclusiveness is reflected in the scope and depth of London Public Library collections, programs, experiences, spaces and places. From dual-language picture books that allow families to share stories in new and traditional languages, to programming that reflects the many cultures and languages that call London home, to staff who can connect individuals to opportunities to showcase talent, collaborate and learn, our library locations reflect our diverse, changing community and neighbourhoods.

CREATIVITY AND INNOVATION

The public library is for most Ontarians the place where they are exposed to expressions of creativity and thought and many use the Library on a regular basis so have ongoing exposure to new ideas and cultural expression.

ENCOURAGE AND INTRODUCE PARTICIPATION IN CULTURE

For many Londoners, their London Public Library neighbourhood branch is the place in which they feel most comfortable discovering new ideas, encountering art displays, enjoying musical, theatrical and literacy performances, taking or leading an introductory class or workshop and connecting to London's cultural community. Many libraries house and provide access to heritage resources. The Library's London Room supports heritage by providing local history resources used by researchers and genealogists.

LITERATURE AND STORYTELLING

The library is still the primary source for most of books, music and films, with over 3,960,000 items borrowed each year. For many in our community, it is the only way that they can access literature, poetry, multi-lingual books and newspapers, large print material and work by local authors and musicians. As the ways in which we read, watch and listen change, so too do the library's resources, including more than 170,000 checkouts of eBooks in a year and 3,868,669 visits to the Library's website to find new items to borrow, information and recommendations.

DIGITAL MEDIA AND TECHNOLOGY

Over the years, London Public Library has introduced many Londoners to emerging digital and creative media including low-tech digital media labs, Indie Media Fairs, free, drop-in Gadget Clinics for new technology users and great partnerships with unLondon, DH Makerbus and Tech Alliance. In all library locations you will now find creative spaces for adults, children, teens, and families with casual and programmed opportunities to try out new technology, digital media creation tools, musical instruments and art and craft materials.

EARLY CULTURAL EXPERIENCES

Many Londoners have their very first cultural experiences at their public library. From storytimes for babies, in which parents and caregivers learn songs, rhymes and stories to share with their families, to diverse, free, arts, technology and creativity programming designed to make culture accessible.

INSPIRING YOUTH

Use of the library's resources by local youth is growing, including in traditional areas such as print books. Through initiatives such as our Awesome Box do-it-yourself creative programs for teens, to ensuring that our collections reflect current cultural trends, to providing employment and volunteer opportunities so that leadership skills can be developed and we can benefit from the perspective and experience of youth, London youth feel welcome to express themselves and to seek enrichment at the Library.

SUPPORT FOR ARTISTS AND CULTURAL PRODUCERS

Our staff work closely with local authors, actors, playwrights, artists, and musicians to leverage their expertise so that the community can benefit from their experiences and so that artists have new audiences and free or affordable venues in which to perform or rehearse or display art.

PUBLIC VALUE AND ACCOUNTABILITY

Public libraries are greatly valued by the communities they serve and provide a huge return on investment for every dollar spent due to ongoing high public usage. London Public Library is effective and efficient, achieving significant outcomes including literacy, lifelong learning, knowledge for living, personal well-being and community development.

London Public Library values, supports and enacts the principle of “Public Value and Accountability” as outlined in the Culture Strategy Discussion paper. We have surveyed the public and undertaken extensive community and multi-sectorial consultation to assess the value of services to London and Londoners. In our last customer satisfaction survey, undertaken in 2012, 96.3% of people surveyed felt that the Library gives good value for taxpayer dollar spent. We are nearing completion of an economic value study that will be published in November 2015. Early findings show a significant return on investment.

THOUGHTS AND RECOMMENDATIONS

SUSTAINABLE CULTURAL SECTOR

London Public Library is an active player in the cultural sector in London, Ontario, fulfilling a number of roles to provide access to cultural experience and support the economic prosperity of the cultural sector.

The Government of Ontario can and should make use of the existing community “points of presence” across the province provided by the presence of a library and the network of partnerships that libraries have in place.

Moreover, libraries offer physical and virtual spaces and places, access to information and content in all formats, technological access, service orientation and knowledgeable, trained, service-oriented staff. They have a demonstrated track record of success, public trust and much more.

Sustainability is using what you have to its best advantage. Public libraries are a powerful resource for the province of Ontario.

STRENGTHEN AND GROW THE CULTURAL SECTOR

To ensure that libraries continue to contribute to our economic and social well-being, the Province of Ontario should consider and act on the following:

- Ensure that the public policy development and implementation considers the public library context;
- Continue and expand upon the excellent work begun in the last few years to develop inter-ministerial understanding of the value of libraries and to create collaboration between services and how they are delivered, i.e. use the library service model/network to deliver services that support formal education, lifelong learning, employment, etc.;
- Use existing library points of presence to maximize public access to all government services;
- Provide equitable financial support to libraries across the province to ensure universal and consistent service to all Ontarians;
- Include regional differences in the province’s definition of diversity to ensure public policy, funding, service delivery that is equitable across the geography of the Province;
- Review the Ontario Public Library Operating grant which was cut significantly in the 1990s and has not had any cost-of-living/inflationary increases considering a new model that can be implemented in a planned long-term way ;
- Provide capital/infrastructure support for strategies such as building of community multi-purpose facilities (including libraries) that combine services achieving improved public access, resource-sharing, cost avoidance/reduction, etc.;
- Understand and account for the impact that funding reductions in one sector will cause upon another; i.e. cost cutting in education that results in a reduction in learning resources, in turn results in increased demand for and use of public library resources;
- Review Trillium funding as it currently excludes a large number of libraries from eligibility.