



Appendices

Regina Cultural Plan

City of Regina



REGINA
Infinite Horizons

Appendices
Regina Cultural Plan

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Regina's Future: The Effect of the 10-year Plan

In 2026, Regina has emerged on the national stage as one of Canada's most culturally vibrant cities, a magnet for the arts and creativity.

The City of Regina is recognized for its achievement in weaving cultural resources and opportunities into all facets of planning and decision-making. The City has forged a collaborative approach to cultural development, working closely with arts and cultural groups, other levels of government, and the private and voluntary sectors. These new and meaningful relationships are tangible, ongoing and result in aligned future policies and guidelines for the Arts and culture sector.

Regina is known nationally for its success in sustained and meaningful engagement with the city's First Nations and Métis communities regarding cultural needs and aspirations. Cultural programs and services offered throughout the city reflect and respond to the needs of newcomers, Indigenous people, and all citizens, breaking down cultural divides. Opportunity for cultural participation is accessible to all citizens regardless of ethnicity, age, ability, sexual orientation, or socio-economic status.

Regina's vibrant cultural scene is supported by a strong and collaborative arts and cultural community. The fragmentation that had once characterized the community – between arts (e.g., visual, performing) and heritage (e.g., historic places), between not-for-profit and for-profit groups – has been transcended. Symposium, conferences and other networking opportunities have become common place and have resulted in stronger organizations and a flourish of festivals and new programs. Ongoing communication and community outreach by cultural organizations has resulted in Regina's cultural life continuously evolving and responding to changing community needs and circumstances.

Cultural resources have become an important driver in a prosperous and diverse economy. Artists and creators are essential sources of new ideas, innovation, and technologies important to the city's future and actively participate in businesses, events, education systems, neighbourhood centres and more. Cultural industries and enterprises have formed a healthy economic sector supported by strong clusters and cross-industry collaboration. Regina's reputation as a cosmopolitan centre of diversity, natural beauty, attractiveness, and aesthetic appeal has become a draw, attracting professional talent and investment measured with strong new economic data. The depth and breadth of its cultural and entertainment offerings attract tourism from across Canada and around the world, measured in new visits, hotel stays and dollars spent locally.

The City's progressive cultural heritage policies and programs conserve and enhance its cultural heritage resources. Historic places enhance the quality of life that Regina offers to its residents, and those places are a strong source of civic pride. Innovative educational and interpretive programs are now more common, and they honour the city's living heritage, linking past and present, celebrating the tangible and intangible cultural heritage of the city's diverse population.

Finally, cultural resources of all kinds contribute to a city characterized by a strong public realm, one that is enriched by public spaces, animated by cultural activity, and the City's commitment to public art, architecture and urban design. Regina's downtown has become a vibrant cultural hub defined by a vital arts scene, new monuments and art installations, celebrated heritage, and dynamic creative cultural enterprises. In 2026, residents, planners and decision-makers alike recognize cultural resources as essential ingredients in building complete communities with unique character and identity.

Acknowledgements

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|------------------------------------|--|---|
| Afrofusion Entertainment | Regina Chamber of Commerce | Saskatchewan Motion Picture Industry Assoc. |
| Buffalo Peoples Arts Institute | Regina Downtown Business Improvement District | Saskatchewan Science Centre |
| Civic Museum of Regina | Regina Folk Festival | Saskatchewan Writer's Guild |
| The Circle Project | Regina Hotels Association | SaskBooks |
| Dream Agreement | Regina Multicultural Council | SaskGalleries |
| Dunlop Art Gallery | Regina Open Door Society | SaskMusic |
| Economic Development Regina | Regina Police Service, Cultural & Community Diversity Unit | SEPW Architecture |
| First Nations University of Canada | Regina Public Library | Silverfox Studios |
| Gabriel Dumont Institute | Regina Qu'appelle Health Region | Stantec |
| The Globe Theatre | Regina Symphony Orchestra | Tourism Regina |
| Heritage Regina | Regina Treaty Status Indian Services | Tourism Saskatchewan |
| Curtain Razors | RCMP Heritage Centre | Ukrainian Canadian Congress |
| Knox Metropolitan United Church | Sâkêwêwak Artists' Collective Inc. | University of Regina |
| Mackenzie Art Gallery | Saskatchewan Arts Alliance | Warehouse Business Improvement District |
| Multicultural Council of Sask | Saskatchewan Crafts Council | Wascana Centre Authority |
| New Dance Horizons | Saskatchewan Fashion Week | Windhover Artists and Events |
| Nicor Development | Saskatchewan Interactive Media Assoc. | WSP Architects |





Appendix A

Appendix A: History and Cultural Heritage

1.1 Mixed Grass Prairie Landscape and First Peoples

Regina's unique cultural heritage is shaped by both place and the varied history of the region. The first inhabitants of the region, those various Indigenous nations that lived and traded in the region, continue to have a strong presence in the City and its surrounding area. The region was originally known as Oskana, a Cree term for 'pile of bones,' and later, under European settlement, it was named Regina, which is Latin for Queen. European settlement in the region transplanted British rules and systems for governance, shaping the changing cultural development of the capitol of Saskatchewan. Immigration waves continued to change the cultural heritage of the region, as new languages, cultural values, and customs continue to make their home in Regina. Today, the city continues this tradition of changing cultural heritage; however, it is still heavily influenced by those original and past occupants, the ancestors of many city residents.

1.1.1 Natural Setting

Regina is situated within the physiographic region known as the Interior Plains, and more specifically, the Saskatchewan Plain. This region features a level to gently rolling plain with areas of subdued uplands. It is mostly characterized by grassland vegetation under semiarid climatic conditions, typical of the Prairie Ecozone area of Canada. Underlying the level topography is a large expanse of sedimentary bedrock of marine origin, consisting of shales, siltstones and sandstones. The surficial sediment throughout the region consists of glacial deposits, which in some areas are several hundreds of metres thick. Glacial deposits are mostly hummocky moraines and till plains, while in some areas there are flat deposits of former glacial lakes (Acton et al 1998; Acton [...]).

According to the soil map (Canadian Department of Agriculture 1964), Regina is located within an area characterized as 'very gently to gently sloping and undulating. Slopes and undulations of low relief' and Regina and surrounding lands feature 'Rego Dark Brown' soil, described as 'uniform, fine textured, calcareous lacustrine deposit' with a texture of clay and heavy clay.

An important natural feature of Regina is Wascana Creek. This waterway is a tributary of the Qu'Appelle River System, located to the north of Regina, and which drains into the Hudson Bay via the Churchill and Nelson Rivers.

1.1.2 Regina's Earliest Inhabitants

1.1.1.1 Early Pre-contact Period

Ancestors of the First Nations people of the southern part of Saskatchewan moved into the area after the retreat of the Wisconsin Ice Sheet, some 12,000 years before present (BP). The earliest evidence in the archaeological record indicates that the First Peoples were part of the nomadic Paleo-Indian culture. These early populations employed a variety of technological tool kits or styles throughout this period that featured typically large lanceolate and stemmed projectile points. The earliest were the Clovis and Folsom tool kits, which were characterized by the fluting method, used to thin the point at the base of the tool to allow for easier attachment to a spear. The Agate Basin/Hell Gap, Alberta, Alberta-Cody, Eden and Cody are subsequent tool kits that employed the hafting method featuring a stemmed base to help 'haft' the point to the spear. These early populations followed a hunting and gathering lifestyle, hunting megafauna including woolly mammoth and giant bison. During the early part of the Early Pre-contact Period, which extended between 12,000 BP to 7,500 BP, most of the megafauna that inhabited the plains became extinct and bison became the main, reliable food source (Wright 1995; Yellowhorn 2002; Saskatchewan Archaeological Society [SAS] 2010).

1.1.1.2 Middle Pre-contact Period

The Middle Precontact Period spanned the period between 7,500 to 2,000 BP. Between 8,000 BP and 6,000 BP, the climate became much warmer and drier, resulting in the expansion of the grasslands ecozone. This climatic shift may have led to greater regionalism and reliance on local materials for tool making. Subsistence continued to centre around the hunting and gathering lifestyle, with bison serving as the primary food source. Technology of stone tool kits continued to advance, taking the form of smaller side-notched points. These were hafted onto a dart shaft that was then thrown with an atlatl – a spear thrower weapon system developed to replace the former thrusting spear weapon system (Wright 1995:129; SAS 2010).

Projectile points from this period have been found throughout the southern part of Saskatchewan, belonging to different cultural groups who produced their own variations of the style. These include: the Mummy Cave culture (7,500 – 5,000 BP) featuring side-notched projectile points; the Oxbow culture (4,700 – 3,800 BP) featuring characteristic side-notched points with concave bases, earliest known tipi rings, and evidence of copper fragments indicating extensive trade networks with the Great Lakes region; the McKean culture (4,100 – 3,100 BP) featuring points with concave bases and absence of side-notching except in a few cases; and the Pelican Lake culture (3,300 – 1,850 BP) featuring distinctive corner-notched projectile points of a much smaller size, suggesting the introduction of bow-and-arrow technology (SAS 2010).

1.1.1.3 Late Pre-contact Period

The Late Pre-contact Period extended from 2,000 – 350 BP or 1750 AD and featured climatic conditions similar to the present. This period saw an increase in human populations in the Plains Region, which corresponded with the introduction of pottery, continued improvement of the side-notched projectile points used in bow-and-arrow technology, and use of communal bison hunting techniques such as driving herds over the edge of a cliff, or slaughtering in a corral. Mass communal killings of bison are evident after 4,000 BP, but it became more widespread towards the Late Pre-contact Period (Wright 1995: 298-299; SAS 2010).

The introduction of equestrian culture took place in the 1730s, with horses reappearing on the plains through intertribal trade networks from the south. This had significant social and economic implications resulting from the introduction of animal husbandry and pastoralism (Yellowhorn 2002: 88).

The Besant culture (2,000 – 1,150 BP) is notable for being the first cultural group to make pottery within the Plains Region. These pottery vessels were manufactured using the anvil and paddle technique and were typically conical in shape with a row of punctures along the rim. Evidence in the archaeological record supports that people were living in tipis at this time, as evidenced by the remains of circular configurations of large stones used as weights at archaeology sites. Further, evidence of communal bison hunting techniques, such as natural landform traps and corrals or ‘pounds’, was also found from this cultural period (SAS 2010; Yellowhorn 2002: 82).

Contemporary with the Besant culture is the Avonlea culture (1,800 – 1,150 BP), which featured finely-crafted side-notched points as well as different styles of pottery. Evidence of communal bison hunting techniques was also found with this cultural group, through the use of bison jumps (SAS 2010).

Subsequent cultural groups include Old Woman’s culture (1,200 – 550 BP); the Mortlach culture (450 - 250 BP); and Moose Jaw culture (400 BP). Each have distinctive pottery assemblages and variations of side-notched projectile points. Artifacts from the Mortlach culture have been found near Regina at the Stone Beach Site. This cultural group occupied the area south of the Qu’Appelle River Valley, and feature distinctive Plains side-notched points with a square base, higher positioned side-notches, and a more triangular-shaped look (SAS 2010).

Monuments of spiritual meaning from the Late Precontact Period have also been identified. These include boulder alignments and monuments, including sites with medicine wheels, and animal and human effigies. In addition to having spiritual or ceremonial significance, they may have served as geographic markers. Pictograph and petroglyph sites have also been identified in the southern part of Saskatchewan, although they are generally not as common given the dearth of rock outcrops (SAS 2010:20).

1.2 Oskana and Wascana: A Place with Multiple Names and Meanings

1.2.1 Eighteenth and Nineteenth -Century Economies and Migration Patterns

Hunting and gathering was the economy practiced by the province’s earliest inhabitants. The practice of piling Bison bones near a hunting camp was observed by Captain John Palliser in 1857, which he called Oskana, a Cree phrase meaning “Pile of Bones”, the hunting camp site being somewhere in the vicinity of the future City of Regina.

The Historic Period, which dates from the early-to-mid 1700s, first saw the introduction of European influence in the southern Plains Region of Saskatchewan through the introduction of horses, animal husbandry and pastoralism. This was followed by the arrival of fur traders in the 1750s, and finally settlers by the 1880s (Yellowhorn 2002:88).

European exploitation of Canadian natural resources in the vicinity of present day Regina began with the fur trade in the mid-eighteenth century. For reasons of geographical isolation, the Aboriginal people in Saskatchewan and particularly in the southern part of the province were among the last Aboriginal peoples to enter into the new economy. The fur trade changed the indigenous economy, introducing new products including metal pots, guns, cloth and tobacco, and realigning traditional north-south trade routes between Aboriginal groups to an east-west trade route with Europeans and eastern North America (Yellowhorn 2002:88). The fur trade continued for another hundred years as the primary economic system, finally declining in the 1870s.

In 1868, the government of Canada annexed the former Hudson’s Bay Company territory of Rupert’s Land. This land was originally granted in 1670 by King Charles II and encompassed all the waterways that drained into Hudson’s Bay and included present day Manitoba, Saskatchewan, Alberta, and parts of north-west Ontario, Ontario and the Northwest Territories. The construction of a transcontinental railway was conceived of to help populate the prairies

and to unite the vast new country. This period of ‘nation-building’ followed the Royal Proclamation of 1763, in which negotiations that would shape European-North American settlement of Aboriginal peoples’ lands under the direction of the British Crown and later the Canadian government and form the basis for the practices of treaty-making. The treaties signed with the Plains Algonquian peoples resulted in the creation of 23 reserves in southern Manitoba and Saskatchewan for the Plains Ojibwa, 24 reserves in southern Saskatchewan and Alberta for the Plains Cree, and the three reserves in southern Alberta for the Blackfoot Confederacy (Yellowhorn 2002: 84-85). While this ultimately resulted in the loss of traditional subsistence of the Aboriginal peoples, some cultural traditions continue or have otherwise been adapted to modern society.

1.2.2 Establishment of a Townsite

1.2.2.1 Political Administration

Regina was founded in 1882 and most historical accounts indicate that the site of the future City of Regina was a former hunting ground of the Cree and was known as Oskana, or ‘Pile of Bones’. This is named after the practice of gathering the leftover bones from a bison hunt into a large pile, organized with larger bones being placed at the bottom. This practice was believed to ensure that the bison herds remained plentiful and accessible. However, it should be noted that there are many definitional variations for ‘Oskana’ among Aboriginal language groups, and this term requires further research. The Irish-born explorer, Captain John Palliser named the area ‘Wascana’ in 1857, after ‘Oskana’, during his travels in the west part of British North America between 1857 and 1861. The creek running through the area was therefore known as Wascana Creek.

In 1868, Rupert’s Land was annexed by the Dominion of Canada to create the Northwest Territories. A sparsely populated region, there was a substantial fear that it would be annexed by the United States of America. As such, plans for the construction of a transcontinental railway were laid out to unite the country, populate the prairies, and open

up new agricultural land. The government of Canada hired the Canadian Pacific Railway, which was incorporated in 1881, to survey and build the railway. The route chosen for the transcontinental railway headed west from Winnipeg, through Kicking Horse Pass, and through the small settlement identified by Captain John Palliser as Wascana.

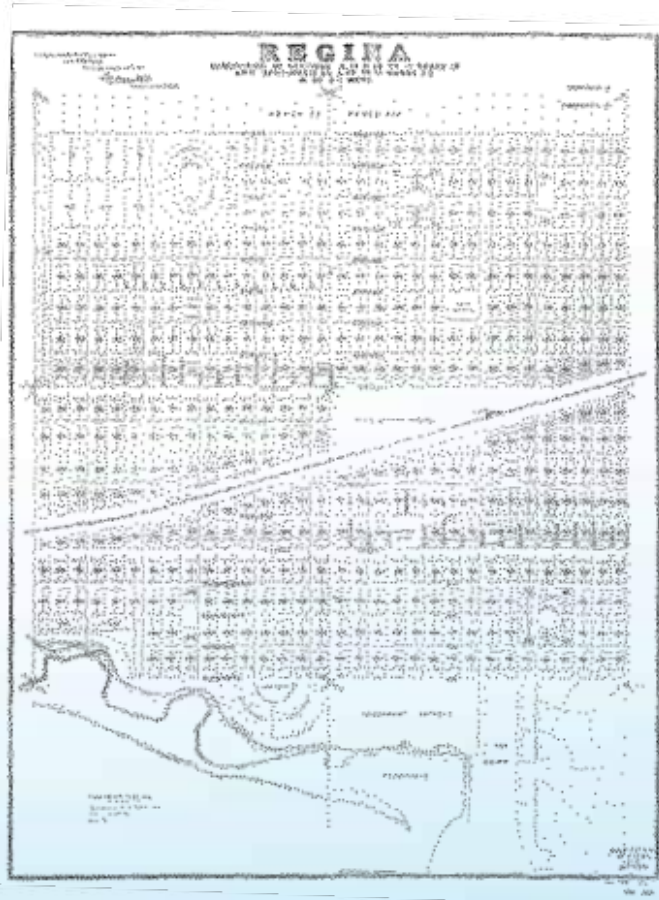
1.2.2.2 Alwatys a Seat of Government

On August 12, 1882, a decision was made to transfer the capital of the Northwest Territory from the Town of Battleford in the north, to Regina further to the south. This officially took place in March 1883. Property in Regina went on the market in October 1882. The reason for establishing Regina as the capital, according to Dewdney, was based on its central location within the District of Assiniboia, and central position within vast agricultural country (Brennan 1989:12).

Regina was proclaimed a town on December 8th, 1883. In 1905, the Province of Saskatchewan was created and Regina became the official Provincial Capital in 1906. A number of government institutions relating to politics and political processes were quickly established in Regina following the first release of property in Regina in October 1882 and following the declaration of town as the capital of the Northwest Territories in 1883. These included territorial/national institutions, such as: the establishment of the North West Mounted Police (NWMP) headquarters and training centre in Regina in 1883/1885, the Government House in 1882/1891, and the Saskatchewan Legislative Building in 1912. The first law enforcement in Regina was the North-West Mounted Police (NWMP). Much to the benefit of Regina, the NWMP decided to found their headquarters in Regina in 1883. A few years later, the NWMP established their training centre in Regina as well. The number of police officers stationed at the Regina barracks or in training averaged about 156 men per year between 1885 and 1905. The original barracks, comprised of tents and frame structures, were eventually replaced by more permanent brick structures (Brennan 1989:31).

In addition, regional institutions were established in Regina, including the courthouse, land titles office, and post office to serve residents in Regina and the surrounding region. The first courthouse in Regina was built in 1884. It burned down in the 1890s, and a second courthouse was built and later expanded. The famous trial of Louis Riel, leader of the North-West Rebellion, took place at the first courthouse in Regina in 1885 at its former location at Scarth Street and Victoria Avenue.

Since its inception, Regina has served as the seat of government for the North West Territories, the capital city of the Province of Saskatchewan, and as the regional administrative centre for Regina and the surrounding townships area. As such, there are a significant number of sites, people and events that are notable in the political life of Canada and Saskatchewan that are located in, or otherwise associated with, the City of Regina.



1.2.2.3 Attracting Townsite Settlers and Establishing Early Industries: Lines of Communication and Transportation

The Canadian Pacific Railway (CPR) was incorporated in 1881 and it completed the transcontinental railway in 1885, six years ahead of schedule, effectively linking eastern and western Canada. The CPR, in conjunction with the federal government and the Canada North-West Land Company (CNWLC), surveyed and established townsites along the railway to encourage settlement and growth in the West. These settlements included Regina, Moose Jaw, Swift Current, Medicine Hat, and Calgary. The railroad also had heavy financial interest in settling the west and opening up vast agricultural lands.

Townsites along the railway line were chosen by the CPR and town lots were promoted and sold by the Canada North-West Land Company (CNWLC). In anticipation of a townsite being placed at the future Wascana Creek crossing, squatters and speculators had already started to take up land in the area in May of 1882, when the line of survey was run across the waterway (Brennan 1989:12). The future townsite consisted of section 19 and 30 in range 19, and sections 24 and 25 in range 20 (Figure 1).

In Regina, a certain portion of the townsite was reserved for railway use. Much to the opposition and scrutiny of the town, the CPR decided to locate their repair shops as well as a northern branch line in Moose Jaw, located 65 km west of Regina. This ebbed Regina's economy by taking away a number of good jobs relating to the railway, as well as status as a divisional point in the railway line, an important selling point when attempting to attract industry.

FIGURE 1: 1882 MAP ENTITLED REGINA: SUBDIVISION OF SECTION 18, 19 & 30 AND SECTIONS 13, 24 & 25 TP. 17, WEST OF 2ND MERIDIAN, PREPARED BY THE CANADIAN PACIFIC RAILWAY COMPANY LAND DEPARTMENT.

The first train arrived at the recently established townsite of Regina on August 23, 1882, having been named in honour of Queen Victoria. The location of the townsite proper was chosen by the CPR and supported by Edgar Dewdney, lieutenant-governor of the North-West Territories, who also had speculative interest in the new townsite. The settlement was laid out in the typical grid layout, with the CPR main line running through the middle. Several city blocks or reserves were set aside to the north and south of the railway for public purposes, including the two-block Victoria Square. Railway reserve lands were set aside near the station site.

Continued railway expansion through the province in the 1880s and in the subsequent two decades would provide a critical foundation for first attracting homesteaders to populate the new townsite, and later to provide an essential line of communication to support major industries critical to early development in the town, such as agriculture. Railways constructed near or within Regina in this early period included (Brennan 1989:21-23, 57):

- The Soo Line built in the early 1890s by the CPR which linked Pasqua to the south with the CPR main line at a point just east of Moose Jaw. This location was seen as more cost effective and uncertain water supply in Regina was a significant issue;
- The Qu'Appelle, Long Lake and Saskatchewan Railway and Steamboat Company was established in 1885 and work began on a line that would link Regina north to Prince Albert. Due to financial difficulties, work stopped until 1889, at which time it was leased to the CPR and construction was completed.
- The Arcola Line was built in 1906 by the CPR at the southeast end of the settlement, heading in a southeasterly direction from the main line;
- Canadian Northern acquired the existing line north to Prince Albert in 1906, and subsequently completed a second line from Brandon to Regina in 1908;
- In 1911, the Grand Trunk Pacific railway built a line from Yorkton and Melville to Regina in 1911; and

- By 1913 the City of Regina had granted land to TP and CN railways for the construction of terminal facilities.

1.2.2.4 Building a Town and Providing Essential Services: Water and Institutions

Within less than a year of Regina's establishment, a number of issues regarding the choice in settlement location were identified by an informal seven-member town council. These issues included the lack of a reliable and permanent water source, suitable housing and accommodations for the large number of settlers expected to arrive in the spring of 1883, local government, fire brigade, post office and suitable infrastructure. Further, the informal council indicated that Regina needed to be incorporated as a city in order to secure certain privileges, such as substantial bank loans (Brennan 1989).

Public works projects were particularly important in the first decades of Regina's establishment, given that it did not have a naturally abundant water supply. In order to establish a settlement at this location along the CPR line, an adequate water supply was required. However, lack of public works in many ways slowed Regina's initial growth. Insufficient water and power supply deterred interested industries and slowed economic growth as well as population growth. One of the earliest projects that the city undertook to respond to its lack of natural water sources and in the absence of public infrastructure, was to begin artificially modifying Wascana Creek. In 1883, Wascana Lake was created as a result of an artificial dam construction in Wascana Creek. The project was undertaken to provide a water reserve for the City.

The first Regina Post Office was built in 1883 on South Railway Street, soon after Regina was incorporated as a town. In 1886, the Post Office moved to a more permanent building on Scarth Street, where it continued to operate as a Post Office until 1962. In 1962, the building was remodeled and subsequently served as Regina City Hall until 1975, when the current City Hall building was opened. The old Post Office building is now occupied by the Globe Theatre among other businesses.

Important early institutions in Regina included City Hall, and the public library. The first town hall was a wooden structure built in 1885-1886 at the corner of Scarth Street and 11th Avenue. It also served as the police station, fire hall, school, and banquet hall on evenings and weekends. In 1892 Regina established its own police force with the swearing in of the first police constable, James Williams.

1.2.2.5 Schools

Education was first provided in temporary quarters and in the Town Hall once it was built in 1886. A year later, classes were overcrowded already. In 1889, the town finally began to construct the three-storey brick and stone Union School, which opened in 1890. Children from kindergarten through to high school were accommodated. A normal school (teacher's college) opened in the attic of the school in 1893. This was the only Normal School to serve the North-West Territories until about 1905. A second school, Alexandra School, was larger and was constructed in 1896. Albert School, built in 1905, was the third school to be built and it was located on the north side of town. A separate school district was organized in 1899 by Regina's Roman Catholic population (Brennan 1989:52-53).

Construction of the Regina Indian Industrial School started in 1889, and it opened in 1891. The site was located about 4 miles northwest of Regina, at the end of Ritter Avenue, on a 320 acres property. The school operated under the management of the Foreign Mission Committee of the Presbyterian Church of Canada through contract with the Department of Indian Affairs. The school could accommodate up to 200 children, and the school was surrounded by landscaped grounds and farm land. Students generally came from local, Treaty Four area, reserves, although some students came from northern Saskatchewan, and possibly Manitoba. It closed in 1910, and served as Regina City Jail from 1911 to 1919. Following, it housed delinquent and dependent youth until 1948, when it burned down. Currently, the Dojack Centre sits on this site (City

of Regina 2012e). A small cemetery was set aside at the northwest corner of the school property and remained unmarked on Pinkie Road.

1.2.2.6 Hospitals

The first hospital in Regina was a small, six-bed, private enterprise located in a house and operated by Mrs. Mary E. Truesdell, operational from 1889 until 1897. This was replaced by the Cottage Hospital with seven beds in 1898. In 1901, the larger Victoria Hospital was built by the Regina Local Council of Women as a more permanent establishment with 25 beds and that remained under private operation. In 1907, the City of Regina assumed the management and operation of the Victoria Hospital and it became known as the Regina General Hospital (Brennan 1989:43).

1.2.2.7 Religious Institutions

A variety of churches to serve Regina's religious needs were established within the town within a few years of its incorporation in the early 1880s. Different ethnic communities tended to establish their own respective houses of worship. For example, the German community established the Lutheran Church in 1906, and a Roman Catholic Church in 1912. St. Paul's Anglican Cathedral was built in 1894-1895 to replace an earlier wooden structure. It is the oldest church building in Regina to remain in use as originally intended.

1.2.2.8 Community Life

Early community-based organizations in Regina were generally comprised of immigrants of British background or from Eastern Canada, and tended to share similar cultural and religious heritage. A significant German-speaking community was also established at an early date in Regina, with these immigrants often coming in from the Russian or Austro-Hungarian empires. German-speaking schools, religious clubs, churches and secular clubs also appeared in the community network.

The Assiniboia Club, founded in 1882, is one of the oldest private clubs in western Canada, and it continues to operate to the present. By 1890, a number of community groups had established themselves in Regina: the Orange Lodge, Odd Fellows, Masons, Royal Templars of Temperance, Women's Christian Temperance Union, and Young Men's Christian Association. Subsequent groups included St. Andrew's Society and the Mechanics and Literary Institute (Brennan 1989:48, 51-52).

In addition, the NWMP and the territorial government bureaucracy took an active part in community affairs, holding evening balls, staging dramatic evenings, and other social events (Brennan 1989:51).

1.3 The Queen City and City of Parks

The first decade of the twentieth century witnessed exponential population growth in Regina (See Figure 2). The City's population grew by over 1000% within a ten year period. This trend paralleled province-wide changes in population growth to some extent. However, it should be noted that the increase in Regina far surpassed provincial averages during the first decade of the twentieth century. This influx of people into Regina acted as an impetus to engage in city-building strategies. At the same time, developments such as solidification of agricultural economies within Regina and the emergence of the Town as the 'Queen City' continued to encourage settlement in this thriving town.

FIGURE 2: POPULATION GROWTH IN REGINA: 1901 - 2001

YEAR	POPULATION	DIFFERENCE FROM 10 YEAR PREVIOUS	PERCENTAGE INCREASE	PERCENTAGE DECREASE
1901	2,249	0	---	---
1911	30,213	27,964	1243%	---
1921	34,432	4,219	14%	---
1931	53,209	18,777	55%	---
1941	58,245	5,036	9%	---
1951	71,319	13,074	22%	---
1961	112,141	40,822	57%	---
1971	139,469	27,328	24%	---
1981	162,613	23,144	17%	---
1991	179,183	16,570	10%	---
2001	178,225	-958	0%	-1%

1.3.1 Immigration

Immigration contributed to Regina's population growth during two major periods: the 1880s and the early 1900s. These early immigrants were mostly from Great Britain and German-speaking parts of Europe. Another period of growth, although minimal, occurred during the Great Depression. While the rest of the province experienced a decrease in population, Regina saw a slight increase from people looking for work and opportunity. In the 1930s, there was an expansion of civil service in Regina in an effort of job creation (Brennan 1989:111).

Families who emigrated from German-speaking parts of Europe to Regina tended to settle in the east end of Regina, an area that would become known as Germantown. This community were mostly located along Tenth and Eleventh Avenues, near the public market which was established in 1892. The residents in this area was comprised of various ethnic groups of Anglo-Saxon descent, which at first primarily included Germans, but Hungarians, Romanians and Slavs also settled here. Some of the more routed German population here owned homes and were successfully employed as businessmen, labourers, tradesmen, and maintained a thriving community. However, continued immigration from Eastern Europe particularly in the 1900-1910 period saw many residents squatting in the area and since they did not own property, they could not vote. By this time, Germantown was considered the slums of Regina and housing was poorly constructed, it was overcrowded and unsanitary. Through World War I, great animosity fell between British derived Reginians and the "Galicians." Across Canada a general suspicion fell on any residents in Canada where English was not their first language, and times were particularly rough since they had no voting rights (Brennan 1989).

1.3.2 Industry

The major commercial and industrial enterprises to develop successfully in Regina since its establishment in the late nineteenth century are generally agricultural based. With the assistance of the railway companies, the CPR and the Canadian Northern Railway, a warehouse district with a network of spur lines was developed north of the main railway line in 1908 (Brennan 1989:57). In addition to farm machinery, Regina in its early years was known for the manufacturing of communications equipment and building materials (Brennan 1989: 16).

Attempts to develop other major industries were not overly successful, usually pushed out by larger and more efficient plants elsewhere in Manitoba and Alberta. For example, while Regina did manage to attract some meat-packing industries, it never became a centre of such industry like that of Moose Jaw, Saskatchewan. Another example is the assembly plant built by General Motors in 1928 on 38 acres of land in Regina. The city was chosen due to its central location. It created many jobs and attracted auto-related companies like paint, metal and glass industries. Unfortunately, the Great Depression caused the plant to close between 1930 and 1937, and then it closed permanently in 1939 (Brennan 1989:106).

The lack of ample water supply and electricity in Regina's early economic development certainly limited these opportunities (Brennan 1989:61,106). There were exceptions to this trend though whereby the petroleum industry became an important part of the City's economy, a pattern that would repeat itself later in the twentieth century. Later in the twentieth century, potash and salt mines were established near Regina.

In the 1910s, an increase in demand for petroleum in the Prairies led to the establishment of an Imperial Oil Limited Refinery at the northern part of Regina in 1917. At that time, it was the largest manufacturing works of any kind in the province. A second oil refinery was opened in 1937 and in the 1930s, the Consumers Co-operative Refineries Limited was established. It was one of the first cooperatively owned refineries in the world (Brennan 1989:106).

Of additional note is the Prairie Pipe Manufacturing Company Limited (now IPSCO Inc.), producers of steel plate and pipe, which was established in Regina in 1956 and is considered to be one of the world's leading steel mills. The company, now operated under the name Evraz, continues to operate a facility in Regina.

1.3.3 Agriculture

Wheat and the railways are considered to be the foundation of Regina's economy with wheat, in particular, being the key component in economic success in the early twentieth century. Conversely, depressed agricultural circumstances played an important role in the slow economic development experienced by Regina in the 1880s and 1890s (Brennan 1989:31). Early trade and commerce was comprised of the trade of quarried material, followed by horses and finally the fur trade in the late 1700s. Following the settlement of Regina in the late 1800s, the agricultural industry became the economic backbone and firmly established Regina as the principle centre in the province for the trade, distribution and service for the agricultural industry.

Improved agricultural conditions continued through until about 1920, with 1915 being recorded as having the largest wheat crop yield in the history of the province, up until that point. Demand for food, as part of the war effort in Great Britain, was also highly beneficial to Saskatchewan and consequently, Regina (Brennan 1989:99). These years strengthened Regina's economy and position as a significant wholesale and distribution point.

The economic importance of wheat to the economic prosperity of Regina was fully recognized, to the extent that the Regina Board of Trade supported farmers when possible. For example, in 1909, the Board endorsed the demands made by Saskatchewan farmers that the federal government should assume ownership and operation of all terminal grain elevators (Brennan 1989: 91).

In the early 1920s, wheat prices dropped and a period of economic depression commenced. Farmers suffered and agricultural-based companies, including implement warehouses, lumberyards, and general merchants also suffered. A number of farms were abandoned during this period, or were otherwise foreclosed by the bank (Brennan 1989:101). In 1923, with the assistance of an American lawyer by the name of Aaron Sapiro, farmers organized the Saskatchewan Co-operative Wheat Producers Limited, with head offices located in Regina.

By the late 1920s, Saskatchewan farmers had generally adopted power-driven equipment, thus increasing production. These included gasoline tractors, the combine-harvester and the truck for transportation. Any economic momentum experienced in Regina as a result of agricultural improvements halted in 1929 with the start of the Great Depression (Brennan 1989:102).

1.3.4 City Works: Transit and Sanitation

Once incorporated as a City, Regina could increase the amount of money it could borrow. Following its incorporation, Regina built a sewer and water system in 1904-1906 (Boggy Creek Dam and Waterworks) which effectively reduced disease epidemics and resulted in significant population, economic and social growth.

At the same time that the new waterworks and dam was built, the City of Regina acquired the privately-owned Regina Power Plant (later known as the Electric Light Station and Pumping Station) which had been established in Regina in 1890 on Dewdney Avenue at Broad Street. In 1905, the Broad Street Power Plant went into operation.

Other important public works projects in the City of Regina included the Regina Sewage Treatment Plant built in 1928, the Albert Memorial Bridge in 1930, and the Albert Street subway in 1910. Along with improved road infrastructure, these public works programs in the early 1900s enhanced Regina's appeal to potential settlers.

Transportation infrastructure followed the same suit. By 1913, there were twelve railway lines radiating out of Regina. These much improved railroad connections, combined with recently lowered freight rate schedules, began to attract more business and industry to Regina given its increasing role as a centrally located distribution centre. The expansion of the railway coincided with Regina's incorporation as a City and new status as the provincial capital, as well as the introduction of the Marquis strain of wheat resulted in substantial improvements to wheat productivity. The economic spin off during this period was remarkable, resulting in substantial economic and population growth particularly between 1905 and 1913 that benefited retail merchants and attracted manufacturers (Brennan 1989:57).

In 1911, the Regina Municipal Railway set up routes through the city to serve the built up sections of Regina. The location of streetcar tracks is noted for having direct association with the direction and physical growth patterns of the city, and in particular led to patterns of residential differentiation (Brennan 1989:76).

1.3.5 Early Twentieth-Century Commercial and Institutional Development

In 1906-1908, a new City Hall was constructed out of stone at a much grander and more ornate scale to represent the success and importance of Regina. It was built on 11th Avenue between Hamilton and Rose Streets, and was often called 'The Gingerbread Palace'. In 1965, it was demolished to make way for a new shopping centre.

The Regina Public Library started out on the second floor of City Hall in 1909. The Carnegie Library was later built and opened to the public on May 11, 1912. On June, 30, 1912,

the Regina Cyclone severely damaged the new library. The Carnegie Foundation graciously donated more funds to reconstruct the library. The Carnegie Library was demolished in 1961, and a new central library opened the following year. The 1962 library building underwent renovations in the 1980s, and remains in use today.

Between 1906 and 1913, the number of public school pupils increased from 734 to 3,064 and seven new schools were built as a result. In 1909, Regina Collegiate Institute was built for secondary schooling. The separate school system also experienced a large increase in student enrollment. By 1913, it had two schools and a private girls' school, Sacred Heart Academy (Brennan 1989:95).

Regina College was founded in 1912 as a centre of higher learning in Regina. However, it experienced little growth and development during its first few decades, and served predominantly as a convenient opportunity for students from rural districts to pursue secondary education. Regina College became a junior college affiliate of the University of Saskatchewan, which is based in Saskatoon.

A new building to house the hospital began construction in 1908, which continues to serve as part of current-day Regina General Hospital. Additions to the 1908 structure took place in 1913, 1927, 1949, 1966 and again in the late 1990s (Brennan 1989:43; Regina: the Early Years website). Another hospital was founded in Regina in 1907. Named the Regina Hospital, it was later renamed the Grey Nuns Hospital, and is now called the Pasqua Hospital.

Residential and commercial development boomed in the first decade of the twentieth century in what is today the Downtown area and Transitional Area. A review of 1913 Fire Insurance Plans confirm that intense commercial development had been completed by this time in the area roughly located north of Victoria Avenue to South Railway Street and concentrated between Lorne Street and St. John Street. At this time, Victoria Avenue represented a functional boundary into the Transitional Area to the south which largely consisted of prestigious residential lots associated

with successful merchants operating to the north. In the first decade of the twentieth century, residential development also expanded to the east, west, and north, each with its own type of settlement patterns. The Cathedral area was laid out as part of nineteenth-century town plans and land began to be purchased in this area as early as 1903 and developed steadily until 1913. To the east of the Downtown, a residential area began to develop in the first decade of the twentieth century, colloquially, and later more formally known as 'Germantown' and later as the 'Heritage' neighbourhood or Core Area. Its proximity to the eastern edge of the core commercial area in the Downtown, and to Market Square, established it as a mixed used area that saw the settlement of different groups of immigrant populations from Central and Eastern Europe. A review of buildings and lot dimensions in the Cathedral, Transitional and Heritage neighbourhoods indicates that each area reflected unique development patterns. During this period, the Transitional Area evidenced 1 ½ - 2 ½ storey residences with uniform setbacks, and with many buildings incorporating sufficient square footage to not require rear additions. In contrast, the residential area to the east evidences narrow and irregular lot dimensions, inconsistent building setbacks and a majority of single-storey structures with single-storey rear additions.

North of the Downtown area, the North Central neighbourhood developed with rail corridors defining its northern and southern limits. Due to its proximity to major transportation lines, this residential area first developed as a working class area, attractive to labourers working in industries associated with early twentieth-century economies and manufacturing or transport of goods. A review of 1913 Fire Insurance Plans for the area confirm that this area had experienced moderate residential development by this period, and at this time, was a single use area, consisting of largely residential land uses only with the exception of educational institutions such as the Albert School and the Territorial buildings and the RCMP lands. Fire Insurance Plans confirm that the buildings erected by 1913 were almost entirely composed of frame structures, with a range of single storey to 1 ½ storey heights. A review

of building setbacks and lot patterns in this area seem to suggest general continuity and conformity, suggesting that the CPR or other private holdings may have built large tracts of housing at one time to accommodate working class populations. By the second decade of the twentieth century, nearly all lands located north of South Railway Street, east of Albert, south of Chicago Avenue (present day 2nd Avenue), and east of Elphinstone were under residential development with the majority of lands already containing structures. It should be noted that in 1913, lands north of 7th Avenue, between Elphinstone and Garnet were bounded or fenced by 'Canadian Northern Railway Siding' with "scattered wooden dwellings beyond" (1913, Sheet 46).

The 1910 to 1930 period in Regina witnessed the next wave of economic prosperity and residential expansion to the south. During this period the first City Plan was developed, the Legislative grounds were developed and agricultural production continued to flourish. To serve the growing population and to compliment the City's new stage of development, lending itself toward beautification rather than sustainment of services, attractive residential communities continued to develop to the south of the Downtown and clustered around Wascana Lake and creek and its emerging network of trails and parks. During this time the Lakeview Area and the south Cathedral area, colloquially known as the Crescents due to its curvilinear street layout, began to be developed with character homes and as single use residential areas set within a natural and beautified setting defined by Wascana Lake. These two residential areas appear to have been developed on a parcel-by-parcel basis or by private land holders, but with allowance for prospective buyers to tailor their homes to suit individual aesthetic ideals. Houses in this area reflect a variety of textures, materials, and scales which may reflect singular parcel development or a particular branding approach utilized by developers of the time. Both of these areas also reflects an incredibly staggered rate of development and construction with housing being built in both of these areas between the 1910s and the 1945 – 1960 period. For this reason, both of these areas may be considered relatively unique with regard to residential

development in the twentieth century, with construction spanning a period of approximately 40 years, a trend not seen in many major urban centres.

1.3.6 1914 City Plan

Thomas Mawson and Sons was commissioned in 1913 to design the landscaping of the Wascana plain and the proposed new Lieutenant Governor's residence on Wascana Lake. The plan also included landscaping for other sites around Wascana Lake, including schools, the Anglican cathedral, and Catholic churches. The following year, Mawson wrote a City Plan for Regina. Recommendations made in Mawson's Regina – A Preliminary Report on the Development of the City (Mawson 1914), which was accepted by the City in January 1915, included:

- An upper-class residential area;
- Move factories away from residential areas;
- Create a model suburb for workmen;
- Move away from grid-planned roads;
- Remove level road crossings at the railway through the city through the construction of Overhead bridges;
- Proposed new site of a permanent Exhibition ground;
- Create civic pride in the Downtown area, by developing a grand entrance, common group of facades, vistas and street pictures, careful placing of important buildings such as a theatre or opera house; and
- Creation of a park system to bind the City together, planting trees to enhance Wascana Lake and the boulevards, enhance the grounds of cemeteries and recreational areas, and establish a country club near the city

(Waymark 2009: 153-156)

Although portions of the Mawson Plan were implemented such as improvements to Wascana Lake, city-wide landscaping schemes, and development of park systems, the plan largely was not implemented to its full extent as it lacked emphasis on pragmatic provision of services and was released alongside the outbreak of World War I. The next large scale planning scheme for the City emerged in the late 1920s following the formation of the Regina Town Planning Association in 1922 and the release of the City's first zoning bylaw in 1927 (Brennan 1989:76).

Implementation of major tenets of the Mawson Plan were further hampered by the onslaught of the Great Depression in the 1930s, and its resulting call for a focus on economic development and provision of basic services to areas surrounding the downtown core. The 1930s marked further development of agricultural-based organizations, infused with the popular political movements of the day typified by the Social Credit Movement. This period saw the development of the Wheat Pool, retail co-operatives such as the Sherwood Cooperative Association, and city-wide support for the On-to-Ottawa Trek in 1935 as well as government led projects designed to improve unemployment rates (Denise Cook Design et al. 2010). While the City of Regina pursued typical projects such as improvements to the City's water works system and development of road and airport infrastructure, it also took this opportunity to pursue pragmatic projects but which were still linked to it the Mawson Plan and its vision for a beautified 'Garden City of the Prairies'. During the 1930s, the Albert Memorial Bridge and the Dominion Building were constructed and a significant project was undertaken to deep Wascana Lake, furthering its role as the main aesthetic and recreational area of the City.

1.4 Post-War Regina

The years following World War II witnessed major physical and social change in the City of Regina, not unlike trends experienced in many other North American cities. The second half of the twentieth century bore witness to large influxes of migration from Europe and overall increases to populations in urban centres. In response to these demographic shifts, the City hired Eugene Faludi, a Toronto consultant and expert in town planning, to create the 1948 Municipal Plan that would direct city planning for the next thirty years (Brennan 1989).

This period in Regina's development marked the emergence of trends that would irrevocably change the form and layout of the City, imbuing its late nineteenth century and early twentieth century streetscapes and neighbourhoods with temporally, spatially, and architecturally-distinct forms. Like many other cities, the 1948 Municipal Plan recommended low density residential subdivision away from the historic downtown core. During this initial period neighbourhoods such as Boothill, Gladmer Park, Rosemont/Mount Royal, Eastview, and Hillside began to develop substantially, introducing new built forms, street patterns, and lot divisions into the City's urban landscape. The Lakeview, Crescents, McNab and Al Ritche neighbourhoods continued to fill in remaining vacant lots in this period alongside residential structures dating to as early as the 1910 – 1920 period.

This period also marked the convergence of various forces impacting the form and viability of the historic downtown core that may be considered somewhat unique to the City of Regina or other capital cities. With outward

movement of people away from the historic downtown core and reliance on the automobile as the primary mode of transportation, the downtown began to evolve from ready supplier of neighbourhood goods and services to a centre of government administration or office space associated with crown corporations and government office buildings providing expanded public services. The Motherwell Building and Saskatchewan Power Corporation Building are prototypical examples of post-World War II structures, and uses that emerged in the downtown, altering the area's vertical profile and historic function. The reliance on automobiles and parking needs, alongside the emergence of the Modernist movement and its adherence to 'form follows function', the City of Regina emerged out of this period as a city with a historic core and established neighbourhoods, with the most visible changes punctuated throughout the downtown in the form of sprawling government buildings, parking lots, and 'inward looking' architecture responding to the realities of the city's harsh winters. The outskirts of the city were also indeed transformed in the later decades of the twentieth century with on-going residential subdivisions centred around communities providing all necessary services, thereby limiting the 'need' for downtown service centres, and sustained 'settlement' patterns in the established neighbourhoods surrounding the downtown core. The latter half of the twentieth century continued to mark the Lakeview and Crescents areas as affluent residential enclaves, with a new form of disenfranchised communities populating the Heritage and North Central areas, neighbourhoods originally settled by immigrants and railway workers.





Appendix B

Appendix B: Community Engagement

The community engagement process for the Regina Cultural Plan sought to involve a wide cross-section of community members and stakeholders in shaping its direction. Community engagement—the process of soliciting feedback including ideas, perspectives, interests, needs, criticisms, and positive support—occurred throughout the lifespan of developing the Regina Cultural Plan, from 2013 to 2016. These conversations inspired new directions and shaped resulting drafts of the Plan.

1. Stakeholder and Public Engagement

Regina is a culturally diverse city, which is reflected throughout its vibrant cultural industry sector, the activities of citizens, and public spaces. Gathering feedback from those that are a part of and who participate in the city's cultural sector made for invaluable feedback that provided direction to the Regina Cultural Plan. The public was solicited for feedback and engaged on important aspects of the Plan at several sessions open to the general public and through online surveys. The Indigenous community, a vital cultural component to the city and a community made of diverse cultural and linguistic backgrounds, was engaged on several occasions to capture Indigenous-centred cultural interests. Stakeholders representing a wide cross section of Regina's community, were approached for feedback in a diversity of ways; one on one interviews, roundtables, symposiums, luncheons.

1.1 Public Engagement Sessions

On April 23, 2013, two events were held at the Conexus Art Centre. The first event, during the day, was targeted on Stakeholder engagement while the second event, held during the evening, targeted public engagement.

Leading into the main engagement sessions for identified stakeholders and the public, much work had already been done on the Regina Cultural Plan. Alongside extensive research into existing plans and studies at the municipal and provincial levels, there were more than 50 interviews conducted either by phone or in-person. Individuals represented a wide cross-section of interests or constituencies including Council members, arts and heritage groups, cultural institutions, creative enterprises, business groups, post-secondary institutions, community organizations, social service agencies, among others. The Plan formed a Cultural Advisory Group comprised of a diversity of community representatives reflecting Regina's Cultural Resource Framework who provided some initial guidance and input was sought from two Advisory Committees of Council: the Municipal Heritage Advisory Committee and Arts Advisory Committee.

This information all lead to the formation of 8 key Topic Themes to focus the facilitation at the public engagement sessions.

Those topics were:

- Increase awareness of cultural resources
- Respond to the cultural aspirations of an increasingly diverse community
- Improve communication and collaboration among cultural groups
- Advance culture's role in the economy
- Strengthen and expand festivals
- Address cultural needs at the neighbourhood level
- Build a beautiful and culturally vibrant downtown

- Strengthen cultural heritage preservation and enhancement

On April 21, 2014, an additional public engagement session was held at the Cornwall Centre in Regina's downtown. The event attracted many individuals who were up-dated on the progress of the Plan. Some of the key themes for discussion included:

- The growing diversity of the city
- The need for inter-cultural dialogue
- Better collaboration amongst cultural groups
- Strengthening cultural industries as a driver to economic diversification
- Enhanced investment in cultural tourism
- Revitalizing and enhancing cultural heritage resources

The dialogue generated around these various themes provided integral feedback that was incorporated into the Regina Cultural Plan.

1.2 Indigenous Community Engagement

Critical to the formation of the Regina Cultural Plan is input from the Indigenous and Métis people of this country. From May 8-9, 2013, five roundtable conversations were held with First Nations, Métis and Inuit Elders, artists, knowledge keepers, language instructors, cultural managers and other community leaders.

The information from those conversations have shaped the very structure of the Regina Cultural Plan and provided the hopeful forward path for future, ongoing engagement around the City's role in meeting the cultural aspirations of our Indigenous and Métis communities.

The following themes emerged from those conversations:

- General points
- Diversity, Multiculturalism, Racism and Immigrants
- Accommodating and enabling
- Regulations and Bylaws
- Education
- Youth
- Documentation and Commemoration
- Indicators of success within 10 years.

On April 23, 2015, Indigenous Elders and Indigenous-based organizations participated in a stakeholder's roundtable at Albert-Scott Neighbourhood Centre. The Regina Cultural Plan was discussed in general, but specific objectives that support and impact Indigenous peoples' cultures were also discussed. The following themes emerged from those conversations:

- Engaging and working with the Aboriginal community with a holistic worldview
- Strong corporate support for supporting Indigenous cultures
- Build understanding, education and awareness between newcomer and Aboriginal communities
- Enhanced recognition of Indigenous peoples as original occupants of the region through signage, "place names" and social media presence
- Elder's knowledge be documented
- Traditional and contemporary Indigenous art and culture be made available to youth

These conversations provided important feedback to the various Goals, Objectives, and Actions found throughout the Regina Cultural Plan concerning Indigenous cultures and traditions.

Various members and Elders from the Indigenous community were invited to attend a final engagement session on March 8, 2016. Here, the final draft of the Regina Cultural Plan was presented; this draft incorporated much of the feedback from previous sessions. The group were asked to consider these changes and make further suggestions that would enable the Regina Cultural Plan to benefit cultural expression throughout the Indigenous community. The themes discussed focused around:

- Newcomers and inter-cultural relations
- Youth and cultural education
- Public space reflecting Indigenous history and present culture

General points were made at these engagement sessions around the relationship between the Indigenous community and the City of Regina, stressing the importance of the relationship being a partnership based on trust and respect. As well, many individuals spoke of the importance of culture in bringing people together, which is a need that is growing as Regina continues to diversify as a municipality. In fact, culture connects to many social issues beyond that of what is often considered “culture.” Looking at differing points of view on culture and different ways of understanding culture can provide many, wider benefits to the city.

1.3 Stakeholder Engagement Sessions

On April 23, 2013, an event was held to gather stakeholder feedback on the Regina Cultural plan at the Conexus Art Centre. Leading into the main engagement sessions for identified stakeholders, much work had already been done on the Regina Cultural Plan. Alongside extensive research into existing plans and studies at the municipal and Provincial levels, there were more than 50 interviews conducted either by phone or in-person. Individuals represented a wide cross-section of interests or constituencies including Council members, arts and heritage groups, cultural institutions, creative enterprises, business groups, post-secondary institutions, community organizations and social service agencies among others.

The Plan formed a Cultural Advisory Group comprised of a diversity of community representatives reflecting Regina’s Cultural Resource Framework who provided some initial guidance and input was sought from two Advisory Committees of Council; the Municipal Heritage Advisory Committee and Arts Advisory Committee.

This information all lead to the formation of 8 key Topic Themes to focus the facilitation at the stakeholder and public engagement sessions.

Those topics were:

- Increase awareness of cultural resources
- Respond to the cultural aspirations of an increasingly diverse community
- Improve communication and collaboration among cultural groups
- Advance culture’s role in the economy
- Strengthen and expand festivals
- Address cultural needs at the neighbourhood level
- Build a beautiful and culturally vibrant downtown
- Strengthen cultural heritage preservation and enhancement

On March 9, 2016, an additional engagement session was held at the MacKenzie Art Gallery with Stakeholders that had participated in past Stakeholder sessions and one-on-one interviews. At this event, the most recent draft of the Regina Cultural Plan was presented to demonstrate changes in the Plan from previous drafts and solicit feedback from the stakeholders. After a short presentation on the recent draft, stakeholders were invited to give feedback in a variety of ways, including writing feedback on boards, verbally expressing feedback to staff, or following by email. These options resulted in extensive written feedback, vigorous dialogue, and several creative exchanges that were captured and later used to make adjustments to the draft of the Regina Cultural Plan.

1.4 Roundtables

Throughout the process of engaging citizens and culturally-based organizations in feedback on the Regina Cultural Plan, several roundtables were held with key groups.

Youth

As young artists may be impacted by the Regina Cultural Plan, youth's feedback was sought to better meet their priorities concerning cultural resources and planning. Two roundtables were held with young artists.

On May 7, 2015, the Regina Cultural Plan was presented to art students from Campbell Collegiate, a high school in Regina. The students were introduced to the aspirations of the Plan and were solicited for their feedback on the kind of Regina they hoped would emerge from the Plan in the future.

On July 8, 2015, the Regina Cultural Plan was presented to young artists at the Artful Dodger. These artists had diverse, artistic backgrounds in music, textiles, performance, ceramics, and ink. The artists described the benefits of being an artist in Regina and some areas in need of improvement. For example, due to the size of Regina, artists typically have diverse practices and do not always feel the Arts are understood by the public. The industry, while multifaceted, can be quite competitive. A summary of this group's conversation can be organized into the following themes:

- Increase representation of visual art
- Building better/more partnerships with others to provide more opportunity
- Address lack of studio space and support for organizers and artists

This roundtable was influential for the Regina Cultural Plan's Goal of Strengthening the Artistic and Cultural Community.

Older Adults

On May 19, 2015, older adults and organizations, like the Regina Senior Citizen Centre, that represent this community, joined a roundtable to discuss the Plan. The conversation and feedback centred on various themes, including:

- Valuing cultural heritage
- Developing cultural identity
- Enhancing the cultural economy
- Better public education on culture
- Ensuring accessibility of cultural spaces

The feedback from these discussions was incorporated into the Regina Cultural Plan rewrite.

Interfaith Community

With the collaborative support of the Knox-Metropolitan United Church, on May 26, 2015 the Regina Cultural Plan's Goals and Objectives were presented to many members of the Interfaith community that are active throughout Regina. The roundtable centred on the interconnection between faith and culture, and themes included:

- A strengthening of the connection and networking between social justice and the arts
- The need to develop interfaith relationships and understandings

The City of Regina's Official Community Plan, Design Regina, is a long-term strategic plan for future growth and development. Design Regina defines culture as "The whole complex of distinctive spiritual, material, intellectual and emotional features that characterizes a society or social group." Culture and faith are, therefore, inexplicably linked.

Cultural Industries

On March 21, 2016 a special roundtable session was held with Saskatchewan's Industry Associations. Invited to the session were;

- Creative Saskatchewan
- SaskMusic
- SaskBooks
- SaskGalleries
- Saskatchewan Crafts Council
- Saskatchewan Interactive Media Association Inc.
- Saskatchewan Motion Picture Industry Association

The session was an opportunity for the Associations to confirm the direction the Plan was moving in relation to the cultural industries as they were exposed to the Plan's Goals, Objectives and detailed Actions. Feedback from the session was taken via notes from the conversations, which helped guide the final drafting of the Plan.

1.5 One-on-One Interviews

A key avenue of engagement for the Regina Cultural Plan, which helped to shape the focus topic themes for further stakeholder and public engagement, were the one-on-one interviews. These interviews were held during the months of February to March, 2013, March to May, 2015, and February to March, 2016.

Over the course of these years, 95 interviews and meetings were held with the executive directors and staff with different cultural centres, cultural and economic development agencies, and different levels of government, cultural enterprises, and arts organizations.

At these meetings, the draft of the Regina Cultural Plan was presented and there was opportunity for the participants to speak about the Goals, Objectives,

detailed Actions and the requirements to ensure effective implementation of the Plan's ideas. These discussions were captured and incorporated into the current draft of the Regina Cultural Plan.

In some cases, these interviews, conducted either by phone or sometimes in person, asked a diverse range of participants to reflect upon their relationship to the cultural vibrancy of the City and for their perspectives on the challenges and opportunities that exist to further education, awareness and development of cultural resources.

Reflecting the diversity of Regina's Cultural Resource Framework¹, individuals were representative of:

- Artists
- Architects
- Business leaders
- Settlement Agencies
- Members of City Council
- Cultural Industry managers and workers
- Directors of arts organizations, museums
- Executive Directors and CEO's of key City partners
- Senior positions in other levels of government
- Heritage organizations
- Economic development agencies
- Post-secondary institutions
- Tourism agencies
- Industry Associations
- Festivals and Events

These interviews, held over the years of 2013 through to 2016, provided invaluable feedback that was used to reshape the preceding drafts of the Regina Cultural Plan.

¹ See section 6. *Shaping the Plan: the Community's Resources and Voices, of the Regina Cultural Plan*

1.6 On Performing | An Arts Symposium

On Performing | An Arts Symposium was held on March 21 and 22, 2015 in Regina at the MacKenzie Art Gallery.

The event brought together diverse stakeholders invested in the performing arts. This invitational event included performers and organizations from music to dance, emerging artists, and policy makers. One hundred and fifty people from sixty performing arts organizations across Regina gathered for two days of participatory exchange and community building sessions.

In efforts to increase knowledge exchange among and across stakeholders of the 150 participants were involved as workshops presenters, panellists, workshop leaders and creative pitches. The symposium included strategies that worked toward creating a supportive space in order to facilitate greater engagement and sharing among participants. These strategies included lengthy breaks to encourage informal discussions and participants as facilitators and presenters. This significant involvement of participants as facilitators and presenters helped to highlight the experiential knowledge and skills “in the room” and better allowed for continued dialogues over two days, as the presenters were also participants in the entire event.

The City of Regina proposed desired outcomes for On Performing | An Arts Symposium participants in order to guide the planning process. This event was organized using an intersectional framework that recognized the diversity of performing arts organizations in Regina. This framework also recognizes and celebrates the resiliency and strength of performing arts communities. Performing arts organizations are working actively to create change and lead in a diversity of creative ways. On Performing | An Arts Symposium aimed to recognize how performing arts organizations are involved in advocating for their communities and consequently building their own greater connectivity.

Project Objectives:

1. Increase awareness of the diversity and variety of performing arts organizations in Regina. The City of Regina aimed to accomplish this through keynote presentations, creative pitches, panel discussions, performances and workshops.
2. Provide opportunities for performing arts organizations to network and share knowledge.
3. Provide and encourage partnerships and resource sharing amongst the performing arts organizations
4. Highlight individual artists and organizations with new projects that are in search of strategic partners.
5. Enhance understanding of the resource and space issues faced by performing arts organizations.
6. Enable the City of Regina to further understand the sector and so shape more effective strategy and policy

On Performing | An Arts Symposium was a major deliverable of the larger work undertaken by city in creating a “...vibrant, inclusive, attractive, sustainable community, where people live in harmony and thrive in opportunity.” Feedback to the symposium was overwhelmingly positive. The general feeling was that the symposium highlighted major issues and timely in that brought together performing arts organizations across the city. Participants felt it was particularly important and enriching to discover many share the challenges they experience.

Program

The symposium program included a variety of opportunities for engagement and participation in order to meet the desired outcomes described above. The event included keynote presentations, networking lunches, workshops and a sharing session titled C+C Collaborate and Create: Building New Works Together that provided a forum for creators and performing arts professionals to share and discover new performing arts projects. The C+C showcased ten performing arts organizations. Each organization had a short time to describe their program and/or perform and then speak to the

needs they face in realizing their work. (i.e. need of specific venue, need for film, and access to new audiences)

As the host of C+C Collaborate and Create: Building New Works Together commented in her evaluation of the event:

“I wish there was a C+C when I started out in Regina. There should be more C+Cs”

- Zarqa Nawaz

It was very well received and by all accounts an inspiring event for the participants. Here are some of the responses from C+C participants.

Chrystene Ells (Cabinet Collective: the Caligari Project)

The newly formed Cabinet Collective is one of the positive outcomes that formed from the C+C Collaborate and Create: Building New Works Together. The organization will be presenting a unique citywide, multi-disciplinary arts event that engages the community and partners with most of the major cultural institutions in the City. Members of the Cabinet Collective were involved in the event as the lead organizer Chrystene Ells was a presenter in the C+C. Ells gives credit to the connections made at of C +C Collaborate and Create: Building New Works Together, as it gave her the confidence to meet and speak with art and cultural organizations about partnering the Caligari Project.

Andino Suns

The performance and inspiring story of Andino Suns was considered by many as a highlight of the C+C. After the performance the group was contacted by the Regina Symphony Orchestra and have since been meeting about a potential partnership. Both parties are keen to move ahead with the project once funding is secure, and the partnership was directly initiated because of the C+C.

Hitchhikers Improv

“We made a few great contacts at the event, which allowed us to expand our reach which has been beneficial for us. We also have an event coming up in April where we are doing a collaborative show with spoken word artists from the Creative City Centre, which was only made possible through this symposium. I have also been able to work with the spoken word artists outside of Hitchhikers, but rather in my day-to-day work (I work in an ad agency), as a result of connecting with them at C+C. They will be joining us as performers for an event that we are putting on with a client of ours. All in all, in our eyes, the event was a great success, and we would love to see it happen again in the future!”

Andrew Christoffel of Hitchhikers Improv

Plenary Presentations

As part of the aim to increase opportunities for interaction and participation, the length of time built into the program for key-note presentations were extended. Rather than lecture-style presentations, both Keynote speakers addressed the benefits of community driven partnerships, and the evolving arts-ecosystem in presentation styles that encouraged engagement and interaction. Inga Petri spoke of community-engaged work in remote northern capitals as well as mid-sized urban centres, addressing common concerns and highlighting action steps for building a resilient arts eco-system. Shannon Litzenberger presented her research on the evolution of arts organizations and how new organizational models are increasingly valuing collaboration, flexibility and adaptable structures.

Cultural Space Regina Workshops

On Performing | An Arts Symposium was an important catalyst for the performing arts community around issues of space and resource sharing. The participation of emerging and established performing arts organizations were particularly important in discussion around the Sound Stage, Darke Hall and other cultural spaces on precipice of change. A luncheon conversation titled Possibilities of Space featured presentations on innovative strategies for using space in performing, visual and community arts. Speakers featured were Helen Pridmore, Michelle LaVallee, Dr. Megan Smith, and Jamal-e-Fatima Rafat. An area with information boards listing various cultural spaces in Regina was set up in a central area to allow participants to read the boards and respond by leaving comments and suggestions on sticky notes. The City also facilitated four workshops under the banner title of 'Making and Changing Space', to create discussion amongst various organizations. These interactive spaces highlighted arts-based approaches to sharing and making use of cultural spaces and to increase awareness of resource sharing available to performing arts organizations in Regina.

The facilitated workshops provided performing arts organizations the opportunity to share with other groups their successes and challenges. Filmmaker and director of the Underground Puppet Festival, Berny Hi, writes in response to these sessions focused on space at On Performing | An Arts Symposium: "There was a recognition that there exists cultural spaces within our city already and that it is a city full of life even if you can not always see it. Organizations do not know about every other organizations or potential space, and sometimes it is difficult to liaison. It was definably encouraging to see some of the connections made at the symposium. They would not have happened without this event, so that is a promising sign."

Rapporteur Team

In order to involve participants from diverse performing arts and cultural backgrounds, the City of Regina invited a number of individuals to serve as community evaluators. The four evaluators included traditional Pow Wow dancer Julianne Beaudin-Herney, puppeteer and filmmaker Berny Hi, Jaye Kovach, a transgendered experimental musician and Christine Ramsay, a cultural space activist. To close the symposium, the City of Regina organized a rapporteur session. This knowledge exchange method featured the four participants listed above who work with diverse communities across Regina. City of Regina asked the rapporteur team to participate in the symposium with an ear out for emerging issues expressed by performing arts organizations across Regina. Each of these individual reported that the event was an extremely beneficial and important event for them, opening up new networks and partnerships to build on and share with other members of the performing arts community in Regina.

In summary, through a rich and diverse dialogue about the needs of performing arts in Regina, On Performing | An Arts Symposium made a significant contribution to the growth and development of the performing arts in Regina. The project also contributed greatly in providing information on spaces and resource sharing for the performing arts sector. Finally, the entire event clearly demonstrated the benefits of pitch sessions like C+C for developing partnerships and enriching the performing arts sector in Regina.

1.7 Mayor's Luncheon with the Creative industries

Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries

Mayor's Luncheon for Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries was held on December 10, 2015 in Regina at the RCMP Heritage Centre. Creativity,

Broadly speaking, the term 'creative industries' refers to a range of economic activities that are concerned with

*the generation and commercialisation of creativity, ideas, knowledge and information.*²

*A commonly used creative industries definition is: ‘Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.’*³

Creativity, Innovation and Excellence was an important inaugural event for the City of Regina; bringing together representatives of the creative industries for the first time, to exchange their thoughts on the central role of creative industries in Regina. It was curated to ensure a diversity of stakeholders, including with an emphasis on giving creative industries an opportunity to meet. Over 100 individuals representing over 40 groups from the creative industries attended. Invitees included independent artists as well as representatives of arts organizations and those involved with film, culinary art, publishing, fashion, music and crafts.

Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries was facilitated as part of the larger work undertaken by the City of Regina in effort to build relationships with organizations and groups involved in the creative industries, as well as to undertake strategic recommendations to advance Regina’s first Cultural Plan.

The event was also organized with a framework that recognizes and celebrates the strength of creative industries. Emcees Sandra Butel (Folk Festival) and Andrew Perry (Hitchhikers Improv) provided remarks and introduced a short video highlighting the strength of Regina’s cultural ecology. The event created a microcosm of this ecology in the room, where new and existing relationships could be explored and developed. Lunch was provided and seating was organized to ensure that each of the four tables had a diverse mix of organizations.

² Parrish, David. (2016, February 22). “Creative Industries” retrieved from <http://www.davidparrish.com/creative-industries/>

³ Ibid

Emerging Trends in Creative Industries

Jerry McGrath, the Director of Innovation and Program Partnerships at the Banff Centre, spoke and facilitated sessions with the participants following lunch. McGrath presented several highlights of his extensive work in the field, such as a year-long engagement process across Canada that involved over 500 professionals in the creative sector to understand the challenges now and going forward in a sector undergoing profound changes. The facilitated sessions focused on the participants through playful prompts, which encouraged creative thinking about the social and commercial issues they each face, and creating solutions through collaboration and innovative approaches.

The highly involved in the community independent artist Johanna Bundon attended the creative industry event and even though she does not identify herself with the industry language, she found it interesting and useful to learn about it in order to improve communication between the industries and independent artists. Johanna personally felt the event educational as she was also discovering and learning more about different facets of the community as well as the strategies of different organizations such as the Saskatchewan Fashion Week and the Regina Folk Festival. The workshop session with Jerry McGrath and particularly the Beg, Brag, What if? activity had a compelling, playful structure that evoked conversations across communities, without prioritizing one group over the other which made it very democratic. Johanna appreciated the opportunity to work with other people in order to get to know them, especially since she believes that there are not enough opportunities to meet colleagues and new people.

Through the facilitated sessions, emerging trends were discussed by participants at Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries. These observations are derived from the experiences of working in diverse contexts across Regina. Some of the themes threaded through the event discussions have been captured in this section.

Critical Perspectives on Leadership

Many participants felt the need to examine models of leadership in general. It was asserted at the facilitated sessions by some participants that as a community they need a diversity of approaches that incorporate creative and alternative models of working as creative industry practitioners. This included recognizing how experienced boards could assist emerging organizations. Peer models were explored throughout the facilitated sessions – both their challenges and advantages. Challenges, for example, can include peer mentoring in a small community and having to negotiate boundaries where peers are also part of organizations that are in competition with others for funding. The ways in which mentoring can be similar to paid staff was named as unfair. While many challenges related to mentoring were raised, mentoring youth was specifically lauded as instrumental in fostering experienced technicians. Organizations and practitioners who engage youth can raise awareness and increase inclusion in creative industry services and programs.

Funding

Multiple ideas emerged around funding. Access and sustainability of funding was seen as a key challenge for many creative industry organizations and programs. Participants who work with creative industry organizations discussed the unpredictability of funding, meaning that funding proposals are not always accepted. This reality can lead to instability within organizations. Funding models can also restrict the kind of work that creative industries would like to undertake, as funding bodies have narrow definitions of creative practices

Use of Technology

The event featured many discussions about technologies that are used by creative industries. These technologies could be used more effectively to support networking, collaboration, audience and fund development. Similarly, text messaging and social media could encourage peer-to-peer sharing of creative industry information, resource-sharing, funding opportunities and events. These technologies are affordable and the use of them is readily accessible to creative industry organizations and individual practitioners.

At the end of the event, participants provided feedback regarding future interests. Overall the responses were positive. As well, respondents confirmed their interest in conferences, workshops, creative industry summits and participating in creative pitches.

Overall Key Questionnaire Statistics:

95% agreed or strongly agreed that conferences would be of interest as recognition and support of creative industries.

90% agreed or strongly agreed that workshops would be of interest as recognition and support of creative industries.

80% agreed and 10 % neither agreed nor disagreed that creative industry summits would be of interest as recognition and support of creative industries.

76 % agreed or strongly agreed and 5% neither agreed nor disagreed that creative pitches would be of interest as recognition and support of creative industries.

The City of Regina is dedicated to supporting and strengthening the creative industries. This event provided an opportunity for constructive dialogue about community engagement, relationship building between organizations, and for imagining future models of collaboration. The participant response was positive, with the expressed desire that the City build on such events and organize more opportunities for the cross pollination of the creative industries.

2. Governance and Direction

2.1 Cultural Plan Advisory Committee

In February 2013 a Cultural Plan Advisory Group was formed to assist in guiding the early stage-development of the Plan. The Cultural Resource Framework was used as a guide to determine a cross section of the community, which was used as a framework to help determine membership. Members of the Advisory Group, who were confirmed via both the City's Municipal Heritage Advisory Committee and Arts Advisory Committee to Council, included representatives from:

- Regina Treaty Status Indian Services
- Regina Downtown Business Improvement District
- JM Curtain Razors Inc.
- The Mackenzie Art Gallery
- Gabriel Dumont Institute
- Regina Regional Opportunities Commission, including Tourism Regina (now Economic Development Regina)
- Tourism Saskatchewan
- Silverfox Studios
- Nicor Development
- Windhover Artists and Events
- Regina Public Library
- Saskatchewan Association of Architects

The University of Regina, First Nations University of Canada and Melcher Media and Design were each invited to participate but were unable to attend the meetings.

The Terms of Reference included meeting on an ad-hoc basis to hear of the discoveries in the research and to add refinement to the development of the Plan and its Goals. The Terms of Reference explicitly stated a responsibility of the Cultural Plan Advisory Group:

- To provide strategic input and feedback at specific moments during the planning process
- To communicate and help promote the planning process through members' networks.
- To attend the Cultural Plan Workshop on February 26, 2013
- To review and provide feedback on overall content and direction in the final draft Cultural Plan
- To attend the Cultural Summit on April 30, 2013
- To assist in disseminating materials and information to the broader community

At a September 2013 meeting, the Advisory Group was presented with the emerging discoveries that would form the basis of the coming first draft of the Plan. They provided input on the emerging community themes and the forward timeline for the Plan.

Throughout the month of May 2014, members of the Cultural Plan Advisory Group provided input to the formation of the 2014 draft of the Cultural Plan. Key concerns were for the Plan to effectively capture intercultural dialogue, support for artists, the Indigenous community and to be reasonably actionable.

In the Fall of 2014, and with the Regina Cultural Plan being presented to the Community & Protective Services Committee of Council, the Cultural Plan Advisory Group ceased its meeting schedule as it had met its mandate. Many of the members from the Group continued to support the work of the Regina Cultural Plan through the 2015 and 2016 engagement sessions as stakeholders.

2.2 Municipal Heritage Advisory Committee

The Municipal Heritage Advisory Committee was informed on the Regina Cultural Plan on several occasions by internal staff and a member of the Cultural Plan Advisory Group sat on the committee. The Committee members were encouraged to engage with the public engagement sessions. The Committee provided valuable input to the Plan until the City of Regina began a review of all Advisory Committees in 2014, which saw all Advisory Committees no longer meeting through to the final draft of the Plan in 2016.

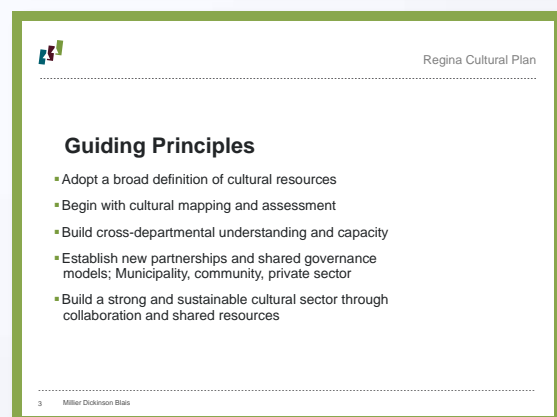
The Committee advises and makes recommendations on the preservation, interpretation, development and designation of heritage buildings and cultural properties within the city of Regina in accordance with The Heritage Property Act.

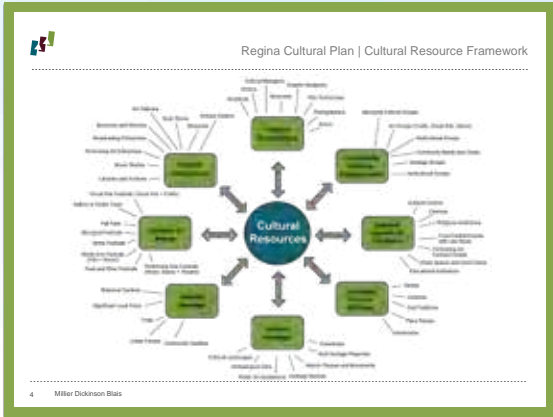
The Municipal Heritage Advisory Committee has a dual reporting relationship with the Community and Protective Services Committee reporting intangible cultural heritage and the Regina Planning Commission reporting built heritage.

The terms of Reference of the Municipal Heritage Advisory Committee are:

- Advise on any matters arising out of The Heritage Property Act;
- Advise, assist and make recommendations regarding the preservation, interpretation, development and designation of heritage properties and heritage districts within the municipality;
- Prepare and maintain a list of heritage properties and areas worthy of conservation;
- Implement programs and activities to increase public awareness and knowledge on heritage conservation issues;
- Advise the Regina Planning Commission on current heritage conservation legislation and assist in advising the Regina Planning Commission on the preparation of municipal legislation to conserve heritage properties and areas;
- Advise the Regina Planning Commission on any matter that is of interest for its architectural, historical, cultural, environmental, archaeological, paleontological, aesthetic, natural or scientific value that involves Regina's heritage as a community, including buildings and properties;
- Review all development applications in heritage districts as part of the technical review process; and
- Review material from the City's Development Officer relating to condominium conversions and advise the Development Officer as to whether the condominium conversion will adversely impact the heritage features of the property that is the subject of the condominium conversion.

Here is a copy of a presentation made to the Municipal Heritage Advisory Committee in the Spring of 2013;





Regina Cultural Plan

Cultural Mapping Work to Date

Data Sources

- infoCanada
- Regina Culture Map
- Municipal Heritage Databases
- Annual Festivals and Event Calendars
- City of Regina Website
- Next Steps
 - Tapping into Local Knowledge

Preliminary Findings

Category	# of Assets
Cultural Enterprises	282
Community Cultural Organizations	83
Cultural Facilities and Spaces	206
Cultural Heritage	316
Natural Heritage	ongoing
Festivals and Events	31

5 Miller Dickinson Bias

- Regina Cultural Plan
- ### Defining The Planning Context
- Regina Development Plan - Part A – Policy Plan (2006)
 - Regina Downtown Neighbourhood Plan (2007)
 - City of Regina Municipal Arts Policy (1993)
 - Population, Employment and Economic Analysis of Regina (2010)
 - Design Regina - Communications and Engagement Plan (2012)
 - Regina Priority Population Studies (Aboriginal, Immigrants, Seniors etc.)
 - Regina Topic Sheets (Population, Downtown, Immigration, Finance etc.)
 - Recreation Facility Plan 2010 – 2020 (2010)
 - Wascana Centre Authority Master Plan (2006)
 - Regina Community Investments Grants Program (2012)
 - Incentives for Heritage Building Upgrades in Regina (2012)
 - Moving Saskatchewan's Creative Industries Forward - Building a Long-term Strategy (2012)
- 6 Miller Dickinson Bias

- Regina Cultural Plan
- ### Stakeholder Interviews
- Ministry of Parks, Culture and Sport
 - Globe Theatre
 - McKenzie Art Gallery
 - Regina Symphony Orchestra
 - Regina Public Library
 - Wascana Centre Authority
 - Creative City Centre
 - Artful Dodger
 - New Dance Horizons
 - Regina Revitalization Initiative
 - Nicor Development
 - RROC
 - Chamber of Commerce
 - Regina Downtown BID
 - Riel Metis Council
 - SEPW Architecture
 - Museums Association of Saskatchewan
 - First Nations University of Canada
 - Regina Police
 - Saskatchewan Science Centre
 - Regina Plains Museum
 - University of Regina
 - Regina Multicultural Council
 - Heritage Conservation Provincial Branch
 - Saskatchewan Heritage Foundation
 - Alton Tangedal Architects Ltd
 - Saskatchewan Association of Landscape Architects
 - Canadian Plains Research Centre
 - Regina Treaty / Status Indian Services
 - North Central Community Association
 - and more...
- 7 Miller Dickinson Bias

- Regina Cultural Plan
- ### Cultural Plan Advisory Group
- | | |
|--------------------------------|-------------------------|
| Sask. Assoc. of Architects | Ray Plosker |
| Mackenzie Art Gallery | Jeremy Morgan |
| Artful Dodger/Winhover Artists | Carol Cairns |
| Tourism Sask. | Pat Fiacco OR Ken Dueck |
| Regina Public Library | Jeff Barber |
| University of Regina | Dr. Tom Chase |
| RTSIS | Erica Beaudin |
| Gabriel Dumont Institute | Russell Fayant |
| Developer/Heritage Regina | Ross Keith |
| First Nations University | Dr. Doyle Anderson |
| Artist | Michelle Sereda |
| RD BID | Judith Veresuk |
| RROC | Larry Hilles |
| Melcher Design | Dwayne Melcher |
- Possible member additions: Knowledge keeper, young artist, landscape architect, province
- 8 Miller Dickinson Bias

- Regina Cultural Plan
- ### Emerging Topic Areas
1. Increase awareness of cultural resources
 2. Respond to the cultural aspirations of an increasingly diverse community
 3. Improve communication and collaboration among cultural groups
 4. Advance culture's role in the economy
 5. Strengthen and expand festivals
 6. Address cultural needs at the neighbourhood level
 7. Build a beautiful and culturally vibrant downtown
 8. Strengthen cultural heritage preservation and enhancement
- 9 Miller Dickinson Bias

- Regina Cultural Plan
- ### Immediate Next Steps
- Continuation of mapping and synthesis of scoping and analysis
 - Stakeholder and Public Engagement sessions – April 23
 - Aboriginal Roundtables – early May
 - Cultural Plan Advisory Group input – ongoing
 - Reflection on OCP goals and policies – informed by Stakeholder and Public Engagement sessions
- 10 Miller Dickinson Bias

Regina Cultural Plan

For reflection

Any questions?

Anyone missing from the table at the Cultural Plan Advisory Group?

Who is able to confirm attendance at the Stakeholder Session?

11 Miller Dickinson Bias

2.3 Arts Advisory Committee

The Arts Advisory Committee provides advice and recommendations regarding arts related issues, policy development and programming, incorporating contemporary art practices into city planning and development, communication and outreach to the community regarding art. The Committee provided valuable input to the Plan until the City of Regina began a review of all Advisory Committees in 2014, which saw all Advisory Committees no longer meeting through to the final draft of the Plan in 2016.

The Arts Advisory Committee reported to the Community and Protective Services Committee, and the Terms of Reference in 2013 and into 2014 included:

- Advise and make recommendations regarding arts related issues, policy development and programming;
- Advise and make recommendations regarding incorporating contemporary art practices into City planning and development;
- Advise and make recommendations regarding communication and outreach to the community regarding art;
- Advise and make recommendations on proposed artwork gifts, bequests and donations to the City; and
- Consult with advisors with expertise and experience in visual arts production and education in order to develop recommendations with respect to art purchases and public art issues.

In January 2013, the Arts Advisory Committee was engaged in a conversation about the development of the Regina Cultural Plan. This meeting provided an update on the structure for public and stakeholder engagement as well as the key deliverables of the Plan.

In March 2013, the Arts Advisory Committee was engaged in a conversation about the community based Cultural Plan Advisory Group which had met weeks earlier. The Arts Advisory Committee was provided a list of members and were asked to further reflect on any 'gap' areas of participation based on the Resource Framework. The Committee felt that the Cultural Plan Advisory Group reflected an appropriate cross section of the full arts and cultural community.

During the November 2013 meeting, the Arts Advisory Committee participated in a discussion on the first tentative draft of the Regina Cultural Plan. They also provided feedback on the coming public and stakeholder engagement practices, indicating a desire to focus conversations to the high level themes and objectives.

In September 2014, the Arts Advisory Committee was engaged in a conversation about the Plan, its findings, and its Goals and Implementation in advance of taking the Plan forward to the Community & Protective Services Committee of Council. The Arts Advisory Committee confirmed approval of the Plan in its then current form. The following is a copy of the formal September 2014 PowerPoint presentation made to the Arts Advisory Committee:



2

Cultural Plan

Cultural planning is less about planning culture to about planning culturally

Key Outcomes of the Plan:

- Leverage and nurture cultural resources to advance economy and broader community development;
- Build the capacity of cultural community;
- Set out the City's role in cultural development practices;
- More fully integrate cultural development into all facets of municipal planning and decision-making; and

Ultimately contribute to realizing the City's vision.




3

Plan Integration

OCP policy direction: Culture, Land Use and Built Environment, Economic Development

↓

Cultural Plan: Goals, Objectives, Actions

↓

Cultural Heritage Management Strategy: Culture Heritage Actions and Tasks




4

Engagement

Broad engagement formed the plans;

- 50+ one on one interviews with members of C+PS, business and cultural community
- 5 Aboriginal roundtable conversations
- Stakeholder and public engagement sessions
- Ongoing Cultural Plan Advisory Group meetings
- Presentations to Advisory Committees of Council
- Draft feedback from 28 colleagues across 5 Dept's




5

Cultural mapping




6


Cultural mapping



- over 1,000 assets and counting

Uses:

- overlay to other GIS systems and planning tools
- input for neighbourhood profiles and plans
- leverage for enhanced tourism
- enhance community engagement, awareness
- input to effective planning, policy and investment



7

Cultural Plan: Goals



- Culturally inclusive City**
- Strong, collaborative cultural community**
- Strong cultural economy**
- Rich and Diverse cultural heritage**
- Vibrant Cultural Spaces and places**



8

Cultural Plan: Strategic Objectives

Goal #1 - Culturally inclusive City

- Engage with Regina's First Nations, Métis and Inuit Communities to Address Cultural Needs and Aspirations.
- Ensure Culturally Relevant Cultural Programs

Goal #2 - Strong, collaborative cultural community

- Build Community Capacity through Partnerships and Collaboration
- Improve Awareness and Access to Cultural Resources, Learning Opportunities, and Activities




9

Cultural Plan: Strategic Objectives

Goal #3 - Strong cultural economy

- Grow Regina's Creative Cultural Industries
- Strengthen Tourism Marketing and Promotion

Goal #4 - Rich and Diverse cultural heritage

- Lead by Example to Promote Cultural Heritage Resource Conservation
- Emphasize Proactive and Strategic Planning for Diverse Types of Cultural Heritage Resources
- Ensure New Development Contributes to the Sense of Place in Neighbourhoods
- Increase Awareness and Diversity Presentation of Heritage Conservation Programming




10

Cultural Plan: Strategic Objectives

Goal #5 - Vibrant Cultural Spaces and places


- Build a Beautiful and Culturally Vibrant City Centre That Attracts People and Investment
- Use Cultural Resources to Help Build Complete Neighbourhoods
- Use Cultural Resources to Enhance the Public Realm City-Wide




11

Implementation

Official Community Plan: Building the Foundation



Cultural Plan & CHMS: Building Capacity





12

Implementation

Building Capacity key Actions:

- Establish an ongoing cross-departmental Culture Team to support implementation of the Cultural Plan and CHMS
- Establish a Terms of Reference for a new broad-based Cultural Working Group, ensuring representation from Regina's diverse communities

13

Next step plans and policy

The Cultural Plan indicates positive outcomes for developing the following:

In the Near Term (2014-2017)

- Cultural Collections Master Plan – policies around public art, murals, Civic Art Collection and salvage material
- Festivals and Events Strategy – with range of community partners in order to remain competitive

In the Medium Term (2017+)

- Contribute to Neighbourhood Plan implementation



14

Monitoring

Utilize the Canadian Urban Institute's guidebook on cultural planning indicators and performance measures

Select from 5 categories of indicators:

- fostering creativity
- creating wealth
- creating quality places
- strengthening social cohesion
- organizational change




15


Final steps

Presentations for endorsement of Goals (tentative dates);

- Community and Protective Services (Oct. 15)
- Council (November 3)

Share with public

Full plans and smaller pamphlet (with use of up to 7 languages for key statements)



16

Coming for the Arts Advisory Committee

After any Council endorsement of Cultural Plan goals;

- Input to the terms and members of the Cultural Plan Working Group
- Input to the near term Actions in the Plans; policy and planning
- Input to the Monitoring methods of the Plans



2.4 Municipal Department Review

Between the months of March to May, 2014 and again from March to May, 2015, several internal meetings were held with City of Regina departments for their input and expertise on the Regina Cultural Plan. These departments included:

- Strategy Management
- Facilities
- Development Services
- Community Services
- Planning

2.5 City Council Review

On November 5, 2014 a draft of the Regina Cultural Plan was presented to the Community and Protective Services Committee of Council. It was then deferred for further engagement with plans to bring a revised draft back to the Committee. Here is the report that was presented to the Community and Protective Services Committee of Council:

November 5, 2014

To: Members, Community and Protective Services Committee

Re: Regina Cultural Plan and Cultural Heritage Management Strategy, 2014-2024

RECOMMENDATIONS

1. That the five goals and strategic objectives in the Regina Cultural Plan and Cultural Heritage Management Strategy, outlined in Appendix A and Appendix B, be approved;
2. That Administration report back to Community & Protective Services Committee annually on the progress with implementation;
3. That this report be forwarded to Regina Planning Commission on November 12, 2014 as an information report;
4. That this report be forwarded to City Council on November 24, 2014 for approval.

CONCLUSION

Through an extensive research and community engagement process, Regina's first cultural plan has been developed to guide the strategic direction of the arts, cultural heritage, cultural industries and inter-culturalism in the city. The inclusion of a Cultural Heritage Management Strategy (CHMS) serves to identify detailed tasks for policy and planning associated with built heritage, cultural landscapes and cultural and heritage conservation.

The Regina Cultural Plan (Cultural Plan) consists of five goals, each with strategic objectives and detailed actions for implementation in the first three years of the 10 year plan. Development of monitoring and evaluation tools for the plan is the first step in implementation to be determined through a collective process involving impacted City of Regina (City) departments and the community, who share responsibility for the Cultural Plan's successes.

Adoption of the Cultural Plan and the CHMS provides Administration with strategic directions and specific implementation plans for a collaborative approach to addressing emerging issues in cultural and heritage conservation and to maximizing the benefits and broad community outcomes outlined by the goals.

BACKGROUND

In 2009 Council adopted the Regina Downtown Neighbourhood Plan (RDNP), which identified a need for the City's first Cultural Plan and to address a range of issues in built form heritage. In the RDNP, the Cultural Plan, as part of implementation of the RDNP, was intended to have social, cultural and economic outcomes city-wide, and also secure the Downtown's place as the cultural hub of the city.

“A Cultural Plan will be an important direction-setting tool that will guide the development of Downtown’s cultural role and infrastructure.”⁴

This was then confirmed through the consultation process to develop the official community plan, Design Regina: The Official Community Plan Bylaw No. 2013-48 (OCP).

DISCUSSION

Administration has developed Regina’s first Cultural Plan to guide the strategic direction of the arts, cultural heritage, cultural industries and inter-culturalism in the city. The following represent the expected outcomes for the community in adopting the Cultural Plan:

- Leverage and nurture Regina’s rich and diverse cultural resources to advance a wide range of economic and broader community development outcomes;
- Build the capacity of Regina’s cultural community;
- Set out the City’s role in cultural development, as well as potential approaches to cultural heritage preservation and conservation;
- More fully integrate cultural development into all facets of municipal planning and decision-making; and
- Ultimately contribute to realizing the City’s vision for Regina to become Canada’s most vibrant, inclusive, attractive, sustainable community, where people live in harmony and thrive in opportunity.

Through a five phase process, both the Cultural Plan and the CHMS incorporated significant research and community engagement tools as inputs into the development of their content. These included:

- Research and study of municipal best practice in culture and heritage policy;
- Scoping of 11 outdated, existing or emerging City plans and policies;

- Forty-nine individual interviews with stakeholders and members of Community and Protective Services Committee;
- A stakeholder and public engagement session attracting 109 participants;
- Roundtable conversations with 31 First Nations, Métis and Inuit elders, community leaders and cultural specialists;
- Three meetings and ongoing communication with a 12 member Cultural Plan Advisory Committee comprised of artists, cultural workers, heritage specialists and stakeholder agency representatives (e.g., Tourism Regina);
- Three presentations each, throughout the development of the plans, to the Municipal Heritage Advisory Committee and Arts Advisory Committee to Council; and
- Online survey with community before final draft development.

A range of important planning tools were developed as part of the formation of the Cultural Plan, which included mapping of cultural resources (e.g. cultural enterprises, community cultural organizations, heritage properties designated), high level scoping of the city’s cultural industries and the creation of a Cultural Resource Framework to categorize, map and monitor growth and change in the city’s cultural community.

The Cultural Plan includes 5 goals with a total of 13 strategic objectives:

1. A culturally inclusive city

- a. engage with the First Nations, Inuit and Métis communities to ensure meeting their cultural needs
- b. culturally relevant programs exist for all citizens

2. A strong and collaborative cultural community

- a. build capacity through collaboration
- b. improve access and awareness to cultural resources, learning opportunities and activities

⁴ City of Regina Downtown Neighbourhood Plan 2009.

3. A strong cultural economy

- a. promote the growth of the cultural industries
- b. strengthen tourism marketing and promotion

4. A rich and diverse cultural heritage

- a. promote cultural heritage resource conservation
- b. emphasize proactive and diverse strategies for cultural heritage resources
- c. ensure new development contributes to a sense of place
- d. increase awareness and diversify the presentation of heritage conservation programming

5. A city of vibrant cultural spaces and places

- a. build a beautiful and vibrant city that attracts people and investment
- b. to use cultural resources to enhance the public realm
- c. to build complete neighbourhoods

The CHMS provides more detailed implementation plans associated with the cultural heritage objectives in the Cultural Plan and the heritage policy statements in the OCP. Full integration of heritage in planning across departments and collaboration with cultural communities are considered success indicators.

The Cultural Plan and CHMS set the near-term implementation as ‘Building Capacity’ in the first three years, mirroring the ‘Building the Foundation’ direction set by the Corporate Strategic Plan. Implementation follows a set of core principles which echo the City’s corporate values, and include:

• Accessibility

- o ensure learning opportunities, resources and activities are accessible to all residents regardless of ethnicity, age, ability, sexual orientation or socio-economic status

• Innovation, inclusion and responsiveness

- o strive for continuous innovation in cultural policies and programs to respond to the changing needs of the community

• Collaboration and communication

- o adopt a collaborative approach of shared responsibility to cultural development supported by continuous communication with cultural groups, other levels of government, and the private and voluntary sectors

• Financial viability and accountability

- o ensure the most efficient and effective use of City resources through continuous monitoring and accountability

• Integrated planning and decision-making

- o implement cross-cutting policies and initiatives connecting social, economic, environmental and cultural dimensions of sustainability

• Successful integration of culture in planning requires the cultivation of strong understanding,

- o across departments, of cultural resources and cultural planning. This requires no new resourcing, but instead builds off of the cross-departmental policy topic teams utilized in the Design Regina process.

There are a key set of actions in the Cultural Plan that essentially serve as the first steps of implementation as they build the foundational structures required to then go about cooperatively, with community, implementing the Cultural Plan’s strategic objectives:

- Convene cross-departmental staff forum to introduce the Cultural Plan and Cultural Heritage Management Strategy;
- Establish an ongoing cross-departmental Culture Team led by Cultural Development to support implementation of the Cultural Plan and ongoing cultural planning and Development;

- Establish Terms of Reference for a new Cultural Working Group to support and sustain partnerships between the City and its cultural, business and community partners;
- Ensure strong representation from the city's diverse communities;
- Determine the indicators to be used for monitoring and evaluating implementation;
- Sustain and extend cultural mapping in the city as an essential planning and economic development tool;
- Explore opportunities for joint research projects with post-secondary institutions on issues to advance cultural development in the city; and
- Review progress achieved in years one through three and establish priorities for the next phase of implementing the Regina Cultural Plan.

The Cultural Plan recommends that after the first three years of building capacity, Administration work to implement subsequent priorities over the final seven years of the plan. The methodology for monitoring and evaluation will be collaboratively determined by the aforementioned cross-departmental Culture Team, the stakeholder Cultural Working Group and the appropriate Committees of Council, including the Municipal Heritage Advisory Committee and Arts Advisory Committee. This approach is consistent with the broad and meaningful engagement process utilized in the development of the Cultural Plan and with the need for cooperation between the City and the community in implementing the Cultural Plan's actions.

The Cultural Plan recommends that Administration makes use of the Canadian Urban Institute's Guidebook to Cultural Planning, which includes a selection of success indicators parsed into categories for which each community customizes their approach. These broad categories for which the Cultural Plan will be measured are:

- Fostering Creativity
- Creating Wealth

- Creating Quality Places
- Strengthening Social Cohesion
- Promoting Organizational Change

Administration would report annually to Council on the implementation of the Cultural Plan's key actions, those dedicated to building capacity, and on the baseline indicators selected for each of these categories to showcase the Cultural Plan's successes and momentum.

RECOMMENDATION IMPLICATIONS

Financial Implications

The Cultural Plan will guide the City's strategic investments and support for the arts, cultural heritage, and cultural industries. A range of strategic objectives directly address positive financial implications for the City. By strengthening the cultural community, directing attention to cultural industries and the creative economy and effectively leveraging the city's impressive cultural resources, the city can compete with other municipalities to attract and retain talent and investment.

Environmental Implications

The Cultural Plan addresses the strategic initiatives the City can take, through a cultural development approach, to environmental sustainability. Objectives include the appropriate rehabilitation or adaptive re-use of heritage buildings and the development of a cultural landscape plan to further protect natural and built heritage sites.

Policy and/or Strategic Implications

The development of a Cultural Plan was an identified implementation item as part of the Regina Downtown Neighbourhood Plan. Furthermore, the creation of the Cultural Plan, simultaneous to the formation of Design Regina: The Official Community Plan Bylaw No. 2013-48, enables the plan to operationalize the cultural and heritage policies set out in the City's OCP.

Other Implications

The Cultural Plan fundamentally supports city growth while contributing to the social and physical attractiveness of our community.

Accessibility Implications

A host of strategic objectives and actions in the Cultural Plan indicate the necessity to further increase both the physical and interpretive accessibility to wide ranges of cultural resources.

COMMUNICATIONS

The Cultural Plan will be communicated directly to stakeholders and broadly communicated via social media, and in print through an informational brochure. Where possible, the Cultural Plan will include passages of translation to other languages spoken in our community.

DELEGATED AUTHORITY

The recommendations contained in this report require City Council approval.

Respectfully submitted,
Laurie Shalley, A/Director
Community Services

Respectfully submitted,
Kim Onrait, Executive Director
City Services

Report prepared by:
Jeff Erbach, Cultural Development Coordinator

3. Public Surveys

To increase public feedback on the Regina Cultural Plan, the City implemented three online surveys in 2014, 2015, and 2016. The initial survey was made available to the public from April to May, 2014, the second was held from May to June, 2015, and the third survey was implemented throughout the month of March, 2016. These surveys provided an opportunity for the public to provide feedback on the Plan, its Goals and Objectives

The 2014 survey provided long answer responses on the proposed goals, and these responses helped direct changes to proceeding drafts of the Regina Cultural Plan. The 2015 survey told us that 84 per cent of the public agreed or strongly agreed with the overall direction of the Regina Cultural Plan. The 2016 survey told us that 80 per cent of the public agreed or strongly agreed with the City of Regina joining other municipalities in creating a cultural plan. These surveys, whose templates and results are provided below, acted as an important conduit between plan development and public engagement and feedback.

3.1 Public Survey 2014

The 2014 online public survey asked open-ended questions regarding the Goals, Objectives and implementation of the Regina Cultural Plan.

The Regina Cultural Plan Survey, 2015

Goal 1: Regina – A Culturally Inclusive City

Two dimensions of the city's growing diversity dominated discussion and engagement during the development of the Cultural Plan. An overriding message was the need for the Cultural Plan to foster intercultural dialogue and exchange across all communities.

Goal 2: A Strong and Collaborative Cultural Community

One of the strongest messages heard throughout the community engagement process was the need for greater communication, coordination and collaboration among cultural groups. Organizations do not know enough about each other and are missing opportunities for cooperation that could strengthen both them and the community as a whole.

Goal 3: A Strong Cultural Economy

Creativity, culture and quality of life are increasingly important drivers in diversifying and growing local and regional economies. Research and community engagement reveals challenges in promoting the growth of Regina's cultural economy in two areas. The first is strengthening the performance of the city's creative cultural industries. The second is the need to increase attention and investment in cultural tourism.

Goal 4: A Rich and Diverse Cultural Heritage

The quality of life that Regina offers its residents is heavily influenced by its heritage resources. The city offers a wide range of cultural heritage resources that establish a sense of place, community and continuity with its past. This Goal calls for the promotion of broader understanding of cultural heritage that includes, but extends beyond, buildings. There are other types of tangible heritage resources such as landscapes, archaeological sites and entire districts, too.

Goal 5: A City of Vibrant Cultural Places and Spaces

Community engagement confirmed a desire for the Cultural Plan to address a balanced agenda of downtown and neighbourhood cultural development. Neighbourhood cultural development will require attention to the role cultural resources can play in revitalizing and enhancing existing neighbourhoods, as well as planning for new neighbourhoods that will emerge as the population grows.

Results, 2014 Survey

Survey results have been summarized to preserve the anonymity of the public and stakeholders, who provided feedback without knowledge that it would be published.

GOAL FEEDBACK FROM THIS GOAL CAN BE SUMMARIZED INTO THE FOLLOWING;

Goal 1: Regina – A Culturally Inclusive City

Equity	That all cultures need to be celebrated and provided opportunities to flourish. There was a reference to the need for the City to consistently make bookings at city facilities and to scope the policies and procedures that prevent customs or traditions from occurring there.
Opportunity	That spaces for ceremony, opportunities to share history and art, and other means of communicating the culture of a diversity of people, needed to be honoured and encouraged. There were specific references to use of social media, brochures, and even a special office at the City to assist organizations in communicating their programs and services to the community.
Implementation	There was a strong desire for the community to be involved in participating in the implementation of any actions that were directly related to them. Also, some comments about skepticism that the Plan would actually be implemented or given any priority

Goal 2: A Strong and Collaborative Cultural Community

New programs	There were examples provided of how there could be new opportunities to showcase heritage awards and new forums for partnering with the province and others to promote newcomer cultures.
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Goal 3: A Strong Cultural Economy

Support to cultural industries	There were differing perspectives on how the City can and should support the industries versus whether this was for the government to undertake.
Promotion	Several examples, like making uses of digital billboards, provided support for better promoting the work of Regina artists and creators. There was also reference to need for strong policies related to public art. Lastly, some stakeholders were supportive of these actions and wished to be further engaged in the conversation as it moved forward.

Goal 4: A Rich and Diverse Cultural Heritage

Use of language	There were several citations to language that was difficult to understand or may be a barrier to developers or the public. Also, a caution on how an expanded definition of terms around heritage may challenge development in particular areas or related to specific buildings. Lastly, a few specific items related to details on the use of particular tools, policies and incentives in supporting the conservation of heritage properties and districts.
Expanding heritage	A few examples were provided where participants referenced urban food forests and cultural districts as ways to promote and value the idea of cultural heritage.
Governance	There was detailed feedback on the work of a Municipal Heritage Advisory Committee in relation to the Plan and to the details of the Cultural Heritage Management Strategy that was written to undertake the detailed heritage items

GOAL	FEEDBACK FROM THIS GOAL CAN BE SUMMARIZED INTO THE FOLLOWING;
Goal 5: A City of Vibrant Cultural Places and Spaces	
Connection of spaces	Some feedback indicated uncertainty of ‘underused spaces’, while others thought it a positive idea to better establish connections with the Warehouse District and the Downtown.
Other Downtown issues	Some feedback focused on roads and other traffic related issues in the Downtown.
Implementation	
Documentation	There was a comment on ensuring effective documentation of arts and cultural initiatives, via photos and other means, in order to move the actions forward.
Accessibility	There was a strong comment on the Plan overall and it’s need to address the UN Convention on the Rights of People with Disabilities. Articles from that Convention were laid out for consideration.

3.2 Public Survey 2015

The 2015 public survey was made available to the public both online and at the public engagement session at the Cornwall Centre on April 21, 2014.

The Regina Cultural Plan Survey, 2015

Goal 1: Regina – A Culturally Inclusive City

There is a need for the City’s Cultural Plan to foster intercultural dialogue and exchange across all communities.

Goal 2: A Strong and Collaborative Cultural Community

There is a need for organizations to co-operate and work together, which could strengthen both them and the community as a whole.

Goal 3: A Strong Cultural Economy

The challenge in promoting the growth of Regina’s cultural economy is strengthening the performance of the city’s cultural industries (music, publishing, design, new media) and increasing attention and investment in cultural tourism.

Goal 4: A Rich and Diverse Cultural Heritage

There is a need to promote a broader understanding of cultural heritage that includes, but extends beyond, buildings.

Goal 5: A City of Vibrant Cultural Places and Spaces

Neighbourhood cultural development requires attention to the role cultural resources can play in revitalizing and enhancing existing neighbourhoods, as well as planning for new neighbourhoods that will emerge as the population grows.

Results, 2015 Survey

Cultural Plan Survey: Public Session and Online Survey combined

	GOAL 1		GOAL 2		GOAL 3		GOAL 4		GOAL 5		AVERAGE %
STRONGLY AGREE	67	56%	74	63%	53	46%	68	58%	63	55%	56%
AGREE	34	29%	32	27%	38	33%	27	23%	29	25%	27%
SOMEWHAT AGREE	10	8%	6	5%	12	10%	12	10%	12	10%	9%
NEUTRAL	2	2%	4	3%	6	5%	5	4%	9	8%	4%
SOMEWHAT DISAGREE	2	2%	0	0%	6	5%	4	3%	1	1%	2%
DISAGREE	2	2%	1	1%	1	1%	0	0%	0	0%	1%
STRONGLY DISAGREE	1	1%	0	0%	0	0%	1	1%	1	1%	1%
TOTAL NUMBER OF RESPONSES	118	100%	117	100%	116	100%	117	100%	115	100%	100%

3.3 Public Survey 2016

In March of 2016, a third public survey was made available to the public online.

The Regina Cultural Plan Survey, 2016

Since 2013, a wide range of community and residents have had opportunities to share valuable feedback on the Regina Cultural Plan through online surveys and various engagement sessions. We have incorporated this feedback into the most recent draft of the Plan, which has resulted in a new set of goals and objectives.

Please take a few minutes to fill out the seven questions in this survey. This will help ensure that the Regina Cultural Plan is aligned with public interests and vision. You will find a copy of the DRAFT Regina Cultural Plan here.

- 1. Are you affiliated with an arts, heritage or cultural organization?**
- 2. Were you aware of the Regina Cultural Plan before taking this survey?**
- 3. Since 2013, the City of Regina gathered public feedback on the Regina Cultural Plan through online surveys and various engagement sessions. Have you participated in surveys or been to any of the public or stakeholder sessions?**
- 4. The City of Regina should join leading Canadian municipalities in developing and implementing a cultural plan to support, strengthen and enhance Regina’s cultural development.**

5. Goal 1: There is a need for the Regina Cultural Plan to embrace cultural diversity throughout Regina.

6. Goal 2: The Regina Cultural Plan should strengthen the artistic and cultural community in Regina.

7. Goal 3: The Regina Cultural Plan should commemorate and celebrate the city’s cultural heritage.

Results, 2016 Survey

	1.	2.	3.	4.	5.	6.	7.
YES	24 (39.3%)	33 (54.1%)	14 (23.0%)				
NO	37 (60.7%)	28 (45.9%)	47 (77.0%)				
STRONGLY AGREE				32 (52.5%)	29 (47.5%)	36 (50.8%)	31 (50.8%)
AGREE				17 (27.9%)	20 (32.8%)	17 (27.9%)	17 (27.9%)
SOMEWHAT AGREE				8 (13.1%)	7 (11.5%)	3 (4.9%)	11 (18.0%)
NEUTRAL				2 (3.3%)	2 (3.3%)	1 (1.6%)	3 (4.9%)
SOMEWHAT DISAGREE				1 (1.6%)	1 (1.6%)	2 (3.3%)	0 (0.0%)
DISAGREE				0 (0.0%)	1 (1.6%)	0 (0.0%)	0 (0.0%)
STRONGLY DISAGREE				2 (3.3%)	1 (1.6%)	2 (3.3%)	1 (1.6%)
TOTAL NUMBER OF RESPONSES	61	61	61	61	61	61	61





Appendix C

Appendix C: Design Regina Policy Statements

Design Regina: The Official Community Plan, is a long-term strategic direction to manage the future growth and direction of the City. Within Design Regina exist various, city-wide policy statements that reflect aspirations for cultural

growth and development as connected to different priorities of community. These policy statements, detailed below, are crucial to the successful implementation of the City of Regina’s Cultural Plan.

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE
D1. REGIONAL CONTEXT	<p>Goal 3 – Joint Planning Area</p> <p>3.14 Enhance the design and appearance of REGIONAL GATEWAYS and major entrance points to Regina that are well-defined and emphasized through landscaping and wayfinding.</p>	<ul style="list-style-type: none"> Public Realm Enhancements
	<p>Goal 1 – Natural System</p> <p>4.1 Maintain and enhance the NATURAL SYSTEM conceptually identified on Map 4 – Environment, including but not limited to the:</p> <p>4.1.1 Protection and rehabilitation of NATURAL AREAS from a “no net loss” perspective, using, wherever possible, native plant species and naturalization methods;</p> <p>4.1.2 Provision of sufficient vegetated buffers on the banks of STREAMS, WETLANDS and WATERBODIES;</p> <p>4.1.4 Creation of high-quality, well-connected NATURAL CORRIDORS and NATURALIZED CORRIDORS to enhance biodiversity and facilitate species migration and movement.</p> <p>4.2 Restore beds and shores of STREAMS throughout the city to a naturalized state, where appropriate.</p>	
D2. ENVIRONMENT	<p>4.3 Restore, protect, enhance and expand the diversity of species and ecosystem types within the NATURAL SYSTEM, including habitat protection for all rare species or species at risk</p>	<ul style="list-style-type: none"> Natural Heritage
	<p>4.4 Require an ecological assessment for all new development, where appropriate, that identifies the following:</p> <p>4.4.1 The location of the NATURAL SYSTEM, species, ecologically sensitive areas, hazard lands, contaminated lands, features, buffers and development limits; and</p> <p>4.4.2 Mitigation and protection strategies related to an ecological assessment, as appropriate.</p>	
	<p>4.5 Work with the Wascana Centre Authority to protect and enhance the WASCANA CENTRE and its public open space features, WATERBODIES and HABITAT AREAS.</p>	
	<p>4.6 Integrate environmental conservation efforts with the surrounding municipalities and the Province.</p>	

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE	
<p>D2. ENVIRONMENT</p>	<p>Goal 2 – Urban Forest</p> <p>4.7 Maintain and continually expand a healthy and diverse urban tree canopy to improve air quality, increase carbon sequestration, reduce heat island effect and enhance the aesthetic character of the city by:</p> <p>4.7.1 Increasing the urban forest to one tree per person in public spaces;</p> <p>4.7.2 Requiring appropriate street tree plantings and landscaping in all development and other infrastructure projects;</p> <p>4.7.3 Requiring drought- and/or flood-tolerant shrubs and trees with low water requirements in landscape design where appropriate;</p> <p>4.7.4 Requiring tree conservation strategies for construction of new development, redevelopment and intensification projects; and</p> <p>4.7.5 Encouraging and developing forest strategies in commercial and industrial areas.</p>	<ul style="list-style-type: none"> • Natural Heritage 	
	<p>Goal 1 – Complete Neighbourhoods</p> <p>7.1 Require that NEW NEIGHBOURHOODS, NEW MIXEDUSE NEIGHBOURHOODS, INTENSIFICATION AREAS and BUILT OR APPROVED NEIGHBOURHOODS are planned and developed to include the following:</p> <p>7.1.6 Specialized open space, such as squares, civic centres, and parks, which are optimally located and designed;</p> <p>7.1.8 A distinctive character, identity and sense of place;</p> <p>7.1.9 Buildings which are designed and located to enhance the public realm, and contribute to a better neighbourhood experience</p>		
	<p>Goal 2 – City Centre</p> <p>7.7 Collaborate with stakeholders to enhance the CITY CENTRE, as depicted on Map 1 – Growth Plan, by:</p> <p>7.7.1 Investing in an attractive, safe, public realm, including pedestrian-friendly and lively streets, and inviting, versatile multi-season public spaces;</p> <p>7.7.2 Ensuring the CITY CENTRE maintains a healthy urban forest;</p> <p>7.7.3 Requiring built form that complements, enhances and accentuates adjacent streets and public places;</p> <p>7.7.4 Supporting the development of a mixed-use environment, with design and density emphasis adjacent to major corridors and public spaces;</p> <p>7.7.5 Supporting HISTORIC PLACES, cultural and civic resources and events;</p> <p>7.7.6 Supporting a range of density while respecting the unique characteristics of the neighbourhoods within the area;</p>	<ul style="list-style-type: none"> • Public Realm Enhancements and Public Art • Cultural Spaces • Architecture/Design • Cultural Resources 	
	<p>D5. LAND USE / BUILT ENVIRONMENT</p>		

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE
<p>D5. LAND USE / BUILT ENVIRONMENT</p>	<p>7.8 Ensure that a future Neighbourhood Plan(s) for the CITY CENTRE addresses the following:</p>	<ul style="list-style-type: none"> • Public Realm Enhancements and Public Art • Cultural Spaces • Architecture/Design • Cultural Resources
	<p>7.8.1 Enhancement of the Albert Street and Broad Street corridors, including the underpasses;</p>	
	<p>7.8.3 A pedestrian connection between the DOWNTOWN and the Warehouse District;</p>	
	<p>7.8.4 Better connections to and between the Warehouse District, the stadium site and exhibition grounds, the future Taylor Field Neighbourhood, the DOWNTOWN and surrounding neighbourhoods;</p>	
	<p>7.8.5 A strategy for supporting a mixed-use environment; and</p>	
	<p>7.8.6 Guidelines and regulations for heritage conservation, architecture and urban design, place making, and neighbourhood identity</p>	
	<p>Goal 3 – Urban Centres and Corridors</p>	
	<p>7.10 Support the development or redevelopment of lands within identified URBAN CENTRES and URBAN CORRIDORS to incorporate:</p>	
	<p>7.10.3 Community amenities and open space.</p>	
	<p>Goal 6 – Built Form and Urban Design</p>	
	<p>7.34 Support design excellence by ensuring that public and private spaces and buildings contribute to a sense of place and an enhanced public realm through high-quality design and strategic location.</p>	
	<p>7.35 Ensure quality design through preparation of guidelines or regulations for development that has a significant influence on the public realm (e.g. large-format retail, multi-unit residential and major corridors).</p>	
	<p>7.36 Consider the inclusion of the following elements where a secondary plan or concept plan is required in support of a proposed development:</p>	
	<p>7.36.1 Design principles or guidelines for landscaping, building treatment, PUBLIC ART, site design and other elements;</p>	
	<p>7.36.2 Strategies for providing a high-quality built environment and public realm, including but not limited to consistent built-form edge, appropriate transitioning of density, and active street frontages; and</p>	
<p>7.36.3 Strategies for including PUBLIC ART in the design and development of City parks and plazas, where required by the City.</p>		
<p>7.37 Explore the establishment of an urban design review process.</p>		
<p>7.38 Consider impacts of alterations, development, and/or public realm improvements on or adjacent to an HISTORIC PLACE to ensure heritage value is conserved.</p>		

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE
D8. CULTURE	<p>Goal 1 – Support Cultural Development and Cultural Heritage</p>	<p>The goals and policies providing high-level direction on specific cultural policy</p>
	<p>10.1 Build partnerships and work collaboratively with community groups, other levels of government, and the private and voluntary sectors to encourage cultural development opportunities and conserve HISTORIC PLACES.</p>	
	<p>10.2 Consider cultural development, cultural resources and the impact on HISTORIC PLACES in all areas of municipal planning and decision-making.</p>	
	<p>10.3 Identify, evaluate, conserve and protect cultural heritage, HISTORIC PLACES, and cultural resources, including but not limited to PUBLIC ART identified on Map 8 – Cultural Resources, to reinforce a sense of place.</p>	
	<p>10.4 Protect, conserve and maintain HISTORIC PLACES in accordance with the “Standards and Guidelines for Historic Places in Canada” and any other guidelines adopted by Council.</p>	
	<p>10.5 Encourage owners to protect HISTORIC PLACES through good stewardship and voluntarily designating their property for listing on the Heritage Property Register.</p>	
	<p>10.6 Develop a set of cultural heritage themes that reflect Regina’s identity and the diverse values of residents, and ensure that the list of HISTORIC PLACES recognized within the Heritage Property Register and Heritage Holding Bylaw adequately represents these themes.</p>	
	<p>10.7 Identify, prioritize and develop (via monuments, plaques, PUBLIC ART and other applied cultural resources) locations that provide a sense of arrival and departure into significant cultural landscapes.</p>	
	<p>10.8 Evaluate POTENTIAL HERITAGE CONSERVATION DISTRICTS conceptually identified in Map 8 – Cultural Resources and consider them for designation.</p>	
	<p>10.9 Consider the cultural heritage value in the acquisition, disposal, upgrading and development of City-owned property and open space.</p>	
	<p>10.10 Develop and enforce vacant building, property maintenance, and property standards by-laws to protect heritage properties against deterioration.</p>	
	<p>10.11 Leverage and expand funding, financial incentive programs and other means of support to advance cultural development, cultural resources and conservation of HISTORIC PLACES.</p>	
	<p>Goal 2 – Inclusion</p>	
<p>10.12 Ensure learning opportunities, resources and activities provided by the City are culturally inclusive.</p>		
<p>10.12 Respond to the cultural needs and aspirations of Regina’s increasingly diverse population through culturally relevant programs, services and facilities.</p>		

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE
D8. CULTURE	10.13 Engage with Regina’s First Nations, Métis and Inuit communities to determine collaborative strategies and approaches to addressing cultural needs and aspirations.	The goals and policies providing high-level direction on specific cultural policy
	10.14 Encourage the strengthening and expansion of festivals and events that reflect diverse community interests and needs.	
	Goal 3 – Accessibility	
	10.15 Partner with stakeholders to improve promotion of, awareness of, and access to cultural resources, learning opportunities and activities.	
	10.16 Support equitable access to cultural resources, practices and activities.	
D10. ECONOMIC DEVELOPMENT	Goal 1 – Economic Vitality and Competitiveness	<ul style="list-style-type: none"> • Tourism • Cultural Resources • Cultural Industries
	12.1 Ensure an orderly regulatory environment within which business and industry can operate assured of transparency, predictability and fairness in their dealings with the City.	
	12.2 Minimize regulatory barriers to economic growth to the greatest possible extent while balancing the needs and aspirations of all Regina residents, fee - and tax - payers and the sustainability of the city.	
	12.3 Establish taxation rates and other residential and business fees and charges that consider the sustainability of services.	
	12.4 Provide easy access to information about investing in, conducting business in and visiting Regina.	
	Goal 2 – Economic Growth	
	12.5 Establish and implement mechanisms to expand and diversify the economy, promote the attractiveness of Regina and the region as a place to live, invest, do business and visit, by:	
	12.5.1 Identifying and leveraging opportunities to expand existing industries;	
	12.5.2 Identifying and encouraging the development of new economic opportunities;	
	12.5.3 Promoting and enhancing tourism.	
	Goal 3 – Economic Generators	
	12.7 Encourage innovative options to support and incubate new entrepreneurs and commercial ventures:	
	12.7.1 Encourage the development and commercialization of new ideas that have the potential to diversify the economy;	
12.7.2 Consider leasing or selling City-owned properties for use as live/ work spaces, studio spaces and offices for arts organizations;		
12.7.3 Consider the inclusion of live/work spaces, studio space and cultural facilities in new and renovated developments as a community amenity; development in wide-ranging occupations;		

CHAPTER	GOAL / POLICY	RELATIONSHIP TO CULTURAL DEVELOPMENT AND CULTURAL HERITAGE
D10. ECONOMIC DEVELOPMENT	12.7.5 Encourage new and existing industry clusters, including cultural and creative industries, to increase collaboration, innovation and shared industry infrastructure.	<ul style="list-style-type: none"> • Tourism • Cultural Resources • Cultural Industries
	<p>Goal 5 – Social Inclusion</p> <p>13.22 Identify opportunities to collaborate with the community and support the improved settlement and integration of international immigrants.</p>	<ul style="list-style-type: none"> • Cultural Diversity
APPENDIX A: GUIDELINES FOR COMPLETE NEIGHBOURHOODS	Policy 7.1.3: A framework, where appropriate, of smaller neighbourhood districts and a centrally located neighbourhood hub.	<ul style="list-style-type: none"> • Public Art • Architecture/Design • Public Realm Enhancements • Cultural Resources • Cultural Industries • Cultural Spaces
	Policy 7.1.6: Specialized open space, such as squares, civic centres, and parks, which are optimally located and designed.	
	Policy 7.1.8: A distinctive character, identity and sense of place.	
	Policy 7.1.9 Buildings which are designed and located to enhance the public realm and which contribute to a better neighbourhood experience.	
	Policy 7.1.10: Convenient access to areas of employment.	





Appendix D

Appendix D: Regina’s Cultural Resource Framework

A detailed breakdown of the Cultural Resource Framework is below.

CULTURAL ENTERPRISES		
<p>Advertising</p> <p>Advertising Agencies Display Advertising</p>	<p>Antiques</p> <p>Antique Dealers Antique Restoration Services</p>	<p>Architecture</p> <p>Architectural Services</p>
<p>Art Dealers</p> <p>Artist Representatives Commercial Galleries</p>	<p>Art Galleries</p> <p>Artist-Run Galleries Public Art Galleries</p>	<p>Book Stores</p> <p>Book Stores</p>
<p>Breweries and Wineries</p> <p>Breweries Wineries Other Specialized Beverage Producers or Operators</p>	<p>Broadcasting</p> <p>Local Radio Stations Local Television Stations</p>	<p>Crafts</p> <p>Crafts Stores Craft Studios Craft Suppliers</p>
<p>Creative Hub</p>	<p>Dance</p> <p>Dance Studios Dance Instruction Dance Material and Equipment Suppliers</p>	<p>Design</p> <p>Fashion Design Services Graphic Design Services Industrial Design Services Interior Design Services Landscape Design Services Web Design Services</p>
<p>Film and Video</p> <p>Film and Video Production Film and Video Equipment Suppliers</p>	<p>Digital and Interactive Media</p> <p>Digital Media Production Interactive Media Production Video Games</p>	<p>Libraries and Archives</p> <p>Archives Public Libraries</p>
<p>Museums</p> <p>Art Museums History Museums Science Museums Other Museums</p>	<p>Music</p> <p>Musical Instrumental Suppliers Music Instruction Recording Studios</p>	<p>Performing Arts</p> <p>Comedy Companies Dance Companies Opera Companies Other Performing Art Promoters and Presenters Performing Art Promoters and Presenters Professional Bands Professional Choirs Symphonies Theatre Companies</p>

CULTURAL ENTERPRISES		
Photography	Publishing	Visual Arts
Photography Studios Photography Instruction Photography Suppliers	Art Publishers Book Publishers Magazine Publishers Music Publishers Newspaper and Periodical Publishers Other Culture-related Publishers	Visual Arts (Artists) Studios Visual Arts Instruction Visual Arts Materials Suppliers
Zoos and Aquariums		
Aquariums Wildlife Sanctuaries Zoos		
COMMUNITY CULTURAL ORGANIZATIONS		
Aboriginal Groups	Crafts Groups	Dance Groups
Heritage Groups	Horticultural Societies	Multicultural Societies
Genealogical Societies Historical Societies		
Music Groups	Visual Arts Groups	Storytelling Groups
Bands Choirs		Folklife Groups Linguistic Groups
CULTURAL FACILITIES AND SPACES		
Aboriginal Cultural Centres	Cinemas	Community Centres
Educational Institutions	Urban Spaces and Event Zones	Cultural Centres
		Art Centres Interpretive Centres
Food and Entertainment	Multicultural Cultural Centres	Multipurpose Facilities (Including Culture)
Bars with Live Music Cafes with Live Music Restaurants with Live Music		Folklife Groups Linguistic Groups
Performing Art Centres	Religious Institutions	
Theatres	Churches Mosques Synagogues Temples	

NATURAL HERITAGE		
Conservation Areas	Gardens Arboretums Botanical Gardens Significant Local Gardens	Nature Centres Planetarium Nature Observatories Nature Centres
Nature Reserves	Parks National Parks Provincial Parks Significant Local Parks	Trails Provincial Trails National Trails Local Trails
Other Locally Significant Natural Assets	Bodies of Water	
CULTURAL HERITAGE		
Historic Properties Heritage Properties – Designated Heritage Properties – Holding ByLaw Heritage Properties – Registered Heritage Properties – Listed	Heritage Conservation Districts	Historic Places Archaeological Sites Heritage Value Places Provincial Historic Sites National Historic Sites
Plaques and Monuments Historical Plaques Monuments	Public Art Murals Public Art Installations	Other Cultural Heritage Assets
FESTIVALS AND EVENTS		
Aboriginal Festivals and Events	Celebrations Seasonal Celebrations Holiday Celebrations	Crafts Festivals and Events
Cultural Heritage Festivals and Events	Cultural Heritage Tours	Fall Fairs
Farm Events Farmers Markets Farm Shows	Film Festivals and Events	Food & Wine Food Festivals Specialized Beverage Festivals Vineyard Tours
Gallery or Studio Tours	Literary Festivals and Events	Multicultural Festivals and Events
Neighbourhood-based Festivals and Events	Natural Heritage Festivals and Events	Natural Heritage Tours
Performing Arts and Events Comedy Festivals and Events Dance Festivals and Events Music Festivals and Events Theatre Festivals and Events	Public Art Tours Visual Arts Festivals and Events	Street Festivals and Events Other Festivals and Events







Appendix E

Appendix E: City of Regina Cultural and Heritage Programs

Cultural Programs

Cultural Facilities and Programs

Regina is home to a wealth of cultural facilities ranging from visual and performing arts spaces to community and neighbourhood centres to other recreational facilities. The City of Regina's current Recreation Master Plan makes recommendations for funding those facilities and programs that optimize benefits to the community. The Recreation Master Plan was approved by Council in 2010. Since this time the Plan has been used to guide the development and redevelopment of recreation facilities. There has, however been some change since the plan was approved. Some of these changes include the increasing rate of growth, change in demographics and the development of the Official Community Plan, Design Regina. For these reasons the City of Regina will be developing a new Recreation Master Plan in 2016/2017. The development of the new plan will involve extensive community consultation in 2017 and will consider citizen priorities with respect to the mix and type of recreation opportunities available. The completed plan will then be shared with Council to help guide decisions related to future investments.

Neil Balkwill Civic Arts Centre

The Neil Balkwill Civic Arts Centre (NBCAC) is the City of Regina's focus for community arts learning. The facility opened in 1982 and is named after Neil Balkwill, long-serving City of Regina Recreation Official who for decades was active in promoting parks and recreation and the arts in Regina and Saskatchewan. Overseen by the City of Regina's Community Development Branch, NBCAC offers a full range of fine arts and crafts programs for all ages and provides workshop/studio and exhibition facilities. NBCAC is also home to the Art Gallery of Regina, which is overseen by an independent board and an Executive Director. NBCAC provides all citizens with the opportunity to engage in the appreciation, understanding and recreation of visual arts and crafts. On average, over 65,000 people visit the NBCAC annually for programs, lessons, festivals, arts receptions and other functions.

Civic Art Collection

The Regina Civic Art Collection (CAC) was established in 1983 by the Regina Arts Commission, a sub-committee of the Parks and Recreation Board. The CAC's mandate is to develop and preserve an art collection that will enhance the interior and exterior of public places in the City of Regina, reflect the City of Regina's commitment to preserve and acquire art objects with significant historic and/or aesthetic impact on the lives of the citizens of Regina, and encourage and benefit professional and amateur resident artists and crafts people. Eighty-five percent of the CAC's 356-piece collection is perpetually on exhibition, including 23 sculptures that are installed at outdoor venues throughout Regina.

Properties Exempt From Taxation

In accordance with the authority stipulated in The Cities Act, in particular subsection 262(3), 10 properties owned or leased by cultural organizations and enterprises have been granted exemptions of paying property tax to the City of Regina in 2014. Individual organizations and enterprises may begin with a specific exemption bylaw, but after becoming a historical measure, they are often moved to the annual exemption bylaw approved by City Council.

This measure is made in consideration of lifting the added financial burden placed upon these museums, libraries, galleries and performing art centres in paying tax to the City and reflects the City's support for cultural organizations and enterprises.

Community Investment Grants Program

The City's Community Investment Grants Program helps support cultural development in Regina through direct annual grants to non-profit organizations. In 2013, the program supported the core operating and core programming expenditures of eight cultural organizations in the City. Also, across a variety of funding opportunities, 36 unique cultural organizations received grant support for their activities, ranging from festivals and events to

capital projects, programs, exhibitions, performances and organizational development.

Cultural Heritage Policies and Programs

In 1978, the Provincial Government was the first to use its authority to designate historic places as Provincial Heritage Properties (PHP) in Regina. Three Provincial Heritage Properties were designated that year, and there are now 13 in the city. Several national historic sites, events and people have also been recognized. While this form of designation is purely commemorative in nature, the earliest designation dates to 1939.

In addition, there are nine federally owned and used Federal Heritage Buildings (heritage designations are made by the Minister of Environment) and one railway station also designated by the Minister of Environment using the provisions of the Heritage Railway Stations Protection Act.

With the passage of The Heritage Property Act in 1980, municipalities were enabled to become involved in the protection of heritage resources. For more than 30 years, the City has taken an active lead in recognizing the heritage value of buildings. Using the definition of “heritage properties” provided in the Heritage Property Act, the first inventory of historic places in Regina was conducted in 1981 and 1982. Two important places – the former post office on Scarth Street and St. Paul’s Cathedral – were designated by City Council as Municipal Heritage Property in 1982. In 1983, Council adopted “A Heritage Program for the Downtown” as part of the Downtown Plan. Thirty-one years later, Council has designated 60 municipal heritage properties not including all of the properties in the Victoria Park Heritage Conservation District, and 240-250 properties are listed on the Heritage Holding Bylaw.

Certain myths can act as hurdles to a successful heritage program. One of the most common myths relates to the effect of heritage designation on declining property values. There is a widely held perception that protecting a property reduces property values or inhibits development. Several studies have demonstrated, however, that the opposite is true. Heritage conservation, in general, actually provides stability in the marketplace and protects property values by creating a category of prestigious properties that are highly valued. Recent research undertaken on a sample of heritage buildings in the downtown proved that the higher assessments ultimately led to increased property taxes⁶.

There are also challenges in ensuring that a cultural lens is applied to municipal planning. For example, the contribution of built heritage to quality of life, place-making, a sense of place, sustainable development, and affordable housing is not well understood within the City or the community-at-large. The re-use of existing building stock is not only environmentally responsible, but it also provides a pool of affordable housing often in highly sought-after early 20th century neighbourhoods.

Further to this, a growing community interest in recognizing intangible cultural heritage such as oral traditions, performing arts, social practices, festival events, traditional skills (e.g. crafts or masonry) and other knowledge or practices. The City currently provides financial support for certain forms of intangible cultural heritage, and it also manages a collection of historic public art, archival collections and the civic museum. The need to celebrate, commemorate, understand and interpret our cultural heritage will need to be a collaborative effort involving significant involvement of the community.

Footnotes

⁶ “Incentives for Heritage Building Upgrades in Regina” by Coriolis Consulting Corp. (2013)





Appendix F

Appendix F: Culture and the Economy

Creativity and culture play a key role in promoting the growth of local economies. In recent years, the traditional economic growth model – in which the attraction of large-scale business investment plays a central role in attracting jobs and people – has been turned on its head. Many communities now recognize that enhancing the quality of a place and creating attractive amenities is a more effective way to draw talented people, which in turn attract business investment.

Given the fact that this “creative” labour force values diverse cultural and arts experiences as well as access to the natural environment, communities must understand and cultivate their cultural resources to drive economic development. This notion of culture-led economic development recognizes the value of place, and that environments which offer diverse cultural experiences and amenities are better positioned to attract and retain creative people and businesses, and to generate wealth for their communities.

Cities around the world continue to develop clusters of cultural activity, the “new gold” of the creative economy. Cities rich in cultural resources are sources of creativity, economic wealth generators, and magnets for talent across all sectors of the economy⁷. Professor Charles Landry, a Master of International Urban Creativity with the Beijing DeTao Masters Academy and international authority on the use of imagination and creativity in urban change, suggests that culture be elevated from an undervalued, peripheral role in urban planning and economic development to a central position in shaping the growth of cities: “Cultural heritage and contemporary expressions of it have provided a worldwide focus for urban renewal. In the midst of economic

development we find inspiration in the buildings, artifacts, traditions, values and skills of the past. Culture helps us to adapt to change by anchoring our sense of being; it shows that we come from somewhere and have a story to tell.”⁸

Regina’s Cultural Economy

Data Limitations

Formal government statistics do not provide a complete picture of the individuals and organizations involved in the cultural sector. Much of the cultural sector, particularly the non-profit portion, defies accurate capture by standard statistical measurements. There are many ways in which the human resources and businesses engaged in cultural activities and the resulting financial output are not easily captured by typical statistical methodology. Factors include:

- Many organizations that do not have full-time employees but operate with volunteers, part-time staff, or casual/seasonal employees conduct cultural activities. The result is a significant underestimation of the full complement of human resources compared to employment data captured in more traditional economic sectors and activities.
- Some individuals who work full-time in an occupation unrelated to culture carry out cultural activities on a part-time or casual basis. As a secondary occupation and source of income, this work is not captured statistically, either from the income or occupation perspective.
- Self-employment in the cultural sector may not be captured as such on census or other reporting forms.
- If the organization or activity is not registered as a business with a GST/HST account and with more than \$30,000 in gross business revenue, or is not filing a corporate tax return, it would not be captured in the Business Register or Canadian Business Patterns data used in the analysis undertaken for the Cultural Plan.
- Cultural activities could operate as a business, but they are not regarded as such by the “owner”, and are therefore not registered with a business number.

- The 2011 National Household Survey (NHS), as it relates to occupations, only reports on the employed labour force. Individuals unemployed at the time of the survey are not captured (unlike previous census data that did capture unemployed individuals in different occupational groups).
- The 2011 NHS was a voluntary survey, and this introduces a response bias. Individual income levels, educational attainment, and occupational classes can be correlated to higher or lower response rates. Accordingly, the NHS should not be directly compared to census-based data.

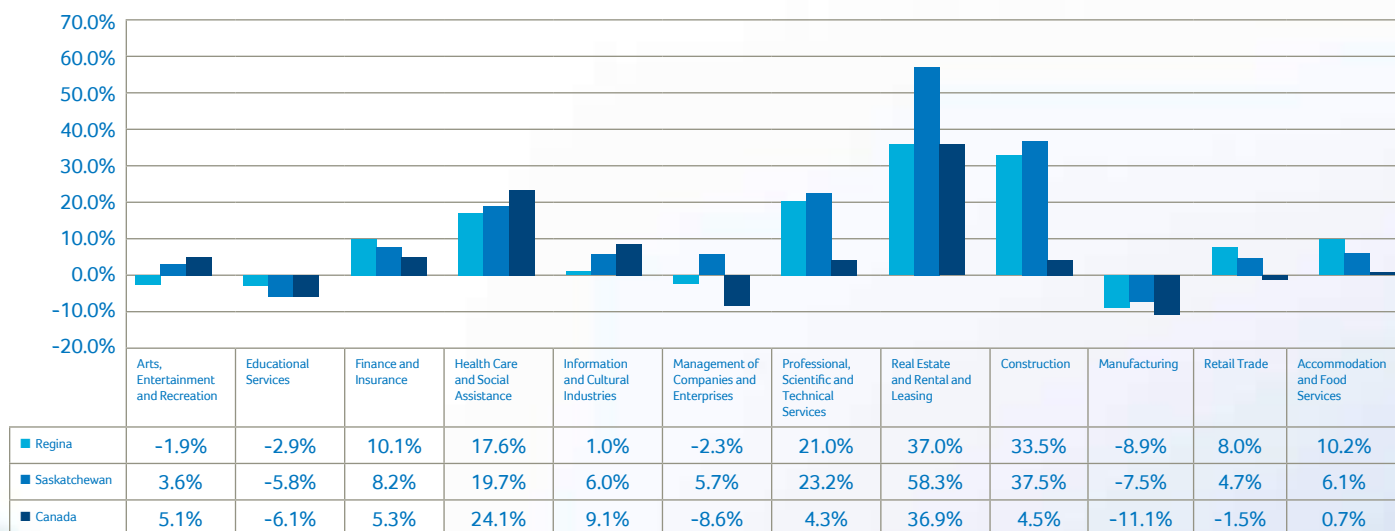
The cultural mapping, which underpins Regina’s Cultural Plan, allows the city to fill some gaps between statistical analysis and on-the-ground knowledge about Regina’s cultural sector and its contribution to the local economy.

Creative Cultural Industries

The cultural sector in Canada is captured in two standard industry categories: information and cultural industries, and arts, entertainment and recreation. In Regina, information and cultural industry firms account for 1.5% of the city’s total number of businesses, which is consistent with the national average of 1.6%. On the other hand, the city’s arts, entertainment and recreation firms and organizations account for 1.2% of the total number of businesses. While this figure is ahead of the provincial average of 1.0%, it trails the national average of 1.7%.

Since the 2008 recession, the growth of the cultural sector captured in these two categories has lagged significantly behind provincial and national averages. As seen in Figure 3, arts, entertainment and recreation businesses or organizations in Regina declined by 1.9%, compared to 3.6% growth provincially and 5.1% nationally. In information and cultural industry businesses, Regina’s growth was 1.0%, compared to 6.0% provincial and 9.1% growth nationally.

FIGURE 3: CANADA, SASKATCHEWAN, REGINA, % CHANGE BY NUMBER OF BUSINESSES BY INDUSTRY (2 DIGIT NAICS) 2008-2012

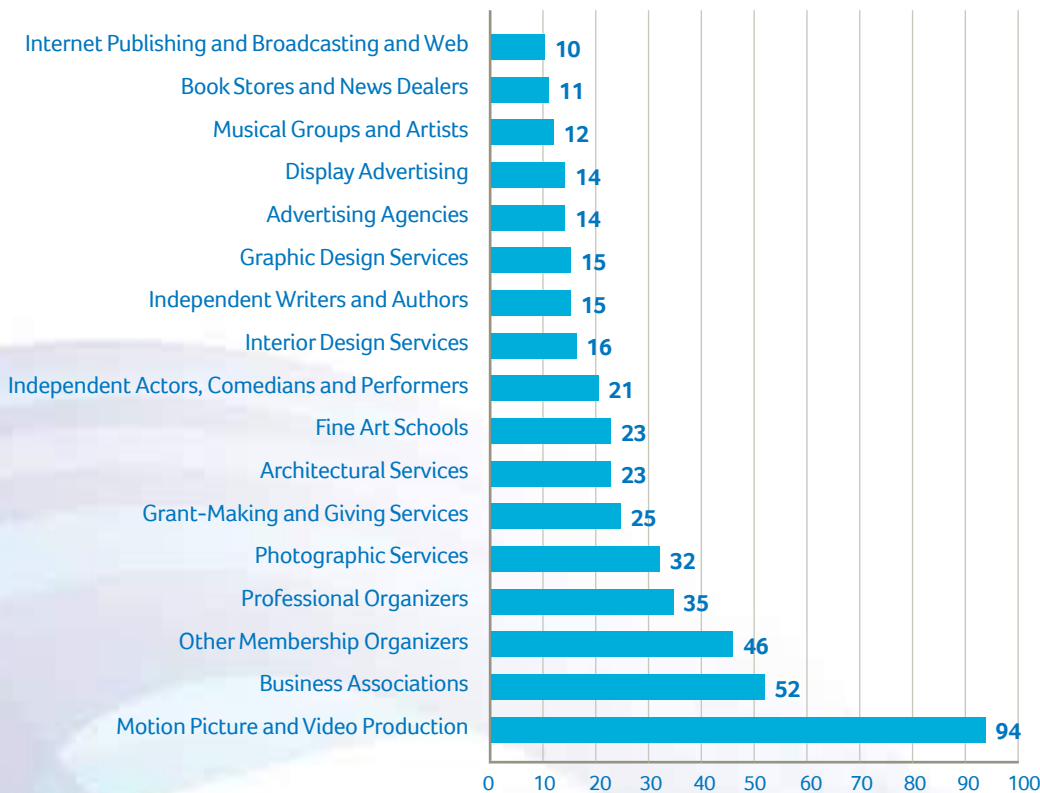


Source: Derived from Statistics Canada Canadian Business Patterns Data (2008, 2012) by Millier Dickinson Blais Inc.

As of 2012, the total number of cultural businesses (for-profit and not-for-profit) totalled 658⁹. Notably, Regina is home to three production firms that employed between 200 and 499 workers. As of 2012, there were no other categories that supported firms of comparable size. Beyond the motion picture and video production subsector, Regina is home to a wide array of cultural businesses, with many supporting the sector as a whole. For example, Regina is the site of over 130 business associations, membership organizations, and professional organizations. This local concentration of decision-making and leadership bodies speaks to the status and prominence of Regina as a provincial capital.

Figure 4 provides a snapshot of Regina’s top cultural businesses based on the total number of firms operating in 2012. Motion picture and video production firms dominated the landscape of Regina’s cultural businesses in 2012. While this number of firms represents the technical count of companies, it must be qualified by the fact that in the film industry it is standard practice for parent production firms to create or spin-off new production companies to support the development of new projects. Consequently, the large number of companies or firms in this category should be understood as relatively inflated when compared with other categories of cultural business. More recently, due to the loss of the Saskatchewan Film Employment Tax Credit program (SFETC), this this sector has seen significant losses of employment.

FIGURE 4: REGINA'S TOP CREATIVE CULTURAL BUSINESSES, 2012



Source: Derived from Statistics Canada Canadian Business Patterns Data (2012) by Millier Dickinson Blais Inc. As noted on the previous page the number of Motion Picture and Video Production businesses is distorted by the nature of the industry which relies on the formation of production companies to support new projects and are often disbanded once that production is complete.

Creative Cultural Occupations

This analysis uses a definition from Statistics Canada’s Canadian Framework for Cultural Statistics and focuses exclusively on occupations that are directly related to cultural production, combined into the following two categories:

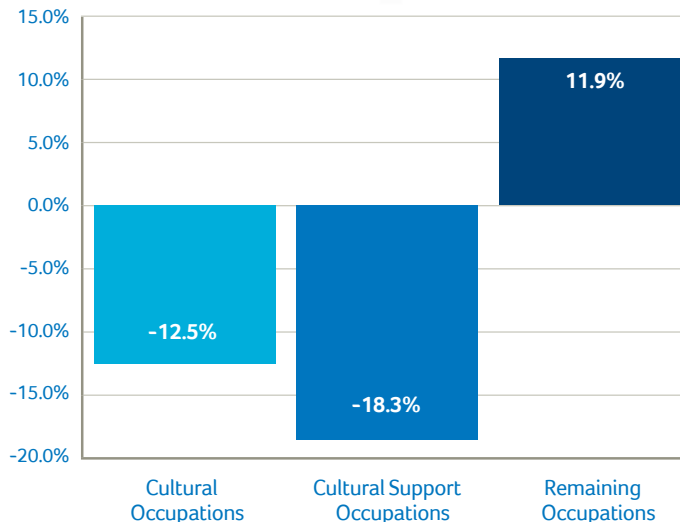
- Creative and artistic production occupations, which includes architects, designers, writers, performing artists, visual artists and artisans.
- Heritage collection and conservation occupations, which includes librarians, curators and archivists.

These two definitions further define a small group of culture support occupations, including:

- Cultural management, including supervisors and managers in the arts.
- Technical and operational occupations, including drafting technicians, camera operators, broadcasters, and other technicians and technologists.
- Manufacturing occupations, including film processing, printing and binding operators, and camera and plate makers.

From 2006 to 2011, the total labour force in Regina’s Central Metropolitan Area (CMA) has grown 11.9%, essentially in parallel with population growth. By contrast, cultural occupations and cultural support occupations¹⁰ (including managerial, technical, operational, and manufacturing jobs) declined by over 12% during the same period (Figure 5).

FIGURE 5: TOTAL CULTURAL, CULTURAL SUPPORT AND REMAINING OCCUPATIONAL CATEGORIES % CHANGE 2006-2011, REGINA CMA



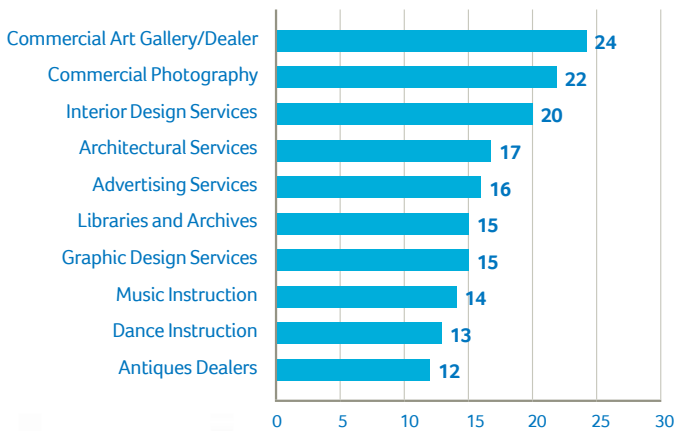
Source: Statistics Canada. Census of Population 2006; Statistics Canada National Household Survey 2011. Adapted by Millier Dickinson Blais Inc;

Note. The NHS 2011 occupational data set, which captures only the employed labour force, has been inflated by 4.8%, the local unemployment rate in 2011, to allow for comparisons between the 2006 occupational statistics, which captured the total labour force (both employed and unemployed).

Cultural Enterprises - Libraries, Galleries, Museums and Performing Arts

Cultural mapping identified 308 cultural enterprises (culture-based businesses and established non-profit cultural organizations) in Regina. Leading the number of cultural enterprises were commercial art galleries and art dealers (24), followed closely by commercial photographers (22) and interior design businesses (20). Among established not-for-profits, libraries and archives (15) reflected the strength of Regina’s public library system. Figure 6 captures the top 10 cultural enterprises, with commercial art galleries and dealers heading the list.

FIGURE 6: TOP 10 CULTURAL ENTERPRISES IN REGINA



In terms of spatial concentrations, cultural enterprises are clustered in three distinct areas: the Downtown, Warehouse District, and Cathedral neighbourhoods (Figure 7). Although the Warehouse District is separated by the railway lands, research and findings from the community engagement process showcased interest in better connecting these clusters. Planned redevelopment of the railway lands combined with an overarching goal of Design Regina, to create a larger urban core termed the “City Centre”, creates the opportunity for an associated strategy in the years ahead.

Regina’s established non-profit cultural enterprises are clustered predominantly in the downtown and Wascana Park areas. The Central Library and Globe Theatre are anchor institutions in the downtown. The area of Wascana Park is home to the MacKenzie Art Gallery, the Saskatchewan Science Centre, the Royal Saskatchewan Museum, the Conexus Arts Centre, and the Legislative Building (one of the city’s defining cultural heritage buildings), to name a few.

Strong transit connections are a clear factor in the location of both non-profit and for-profit cultural enterprises. Mapping of for-profit cultural enterprises, however, diverges from that of the non-profit sector, revealing a stronger presence of organizations outside the core and in a range of neighbourhoods where people live, work and shop, suggesting a range of live/work arrangements.

There are two types of for-profit cultural enterprises: cultural businesses (retail businesses, such as commercial galleries and bookstores, that sell cultural products and services directly to residents and visitors) and cultural industries (businesses such as film studios and design firms that create, produce, and distribute cultural goods and services through channels not involving street-level encounters with consumers). Cultural businesses are more clustered in the downtown core and along arterial roads, while cultural industries are widely distributed throughout the city, including predominantly residential areas.

Figures 7 and 8 illustrate these conclusions:

FIGURE 7: NON-PROFIT AND FOR PROFIT CULTURAL ENTERPRISES IN REGINA

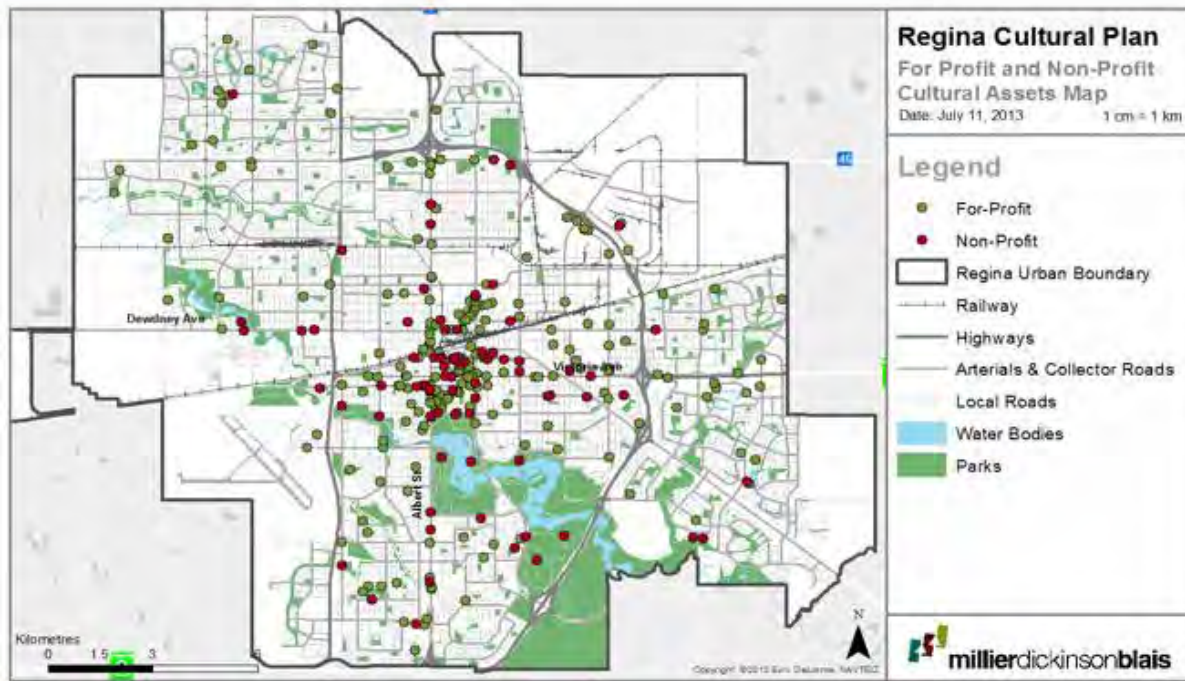
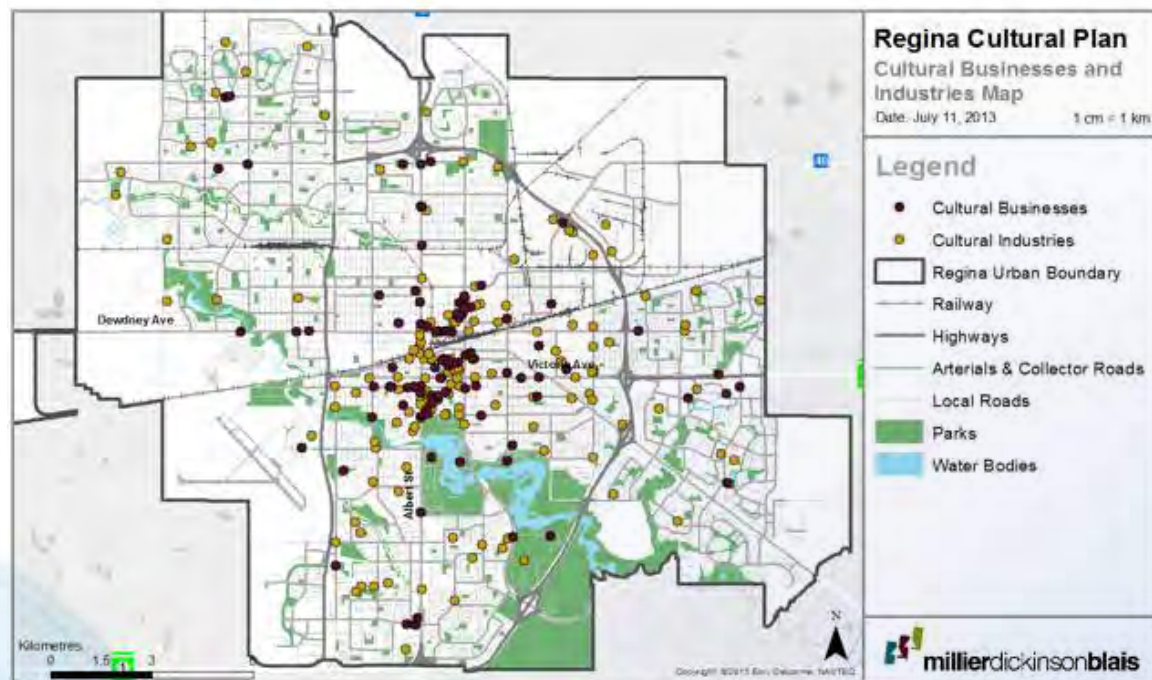


FIGURE 8: MAP OF CULTURAL BUSINESSES VS CREATIVE CULTURAL INDUSTRIES

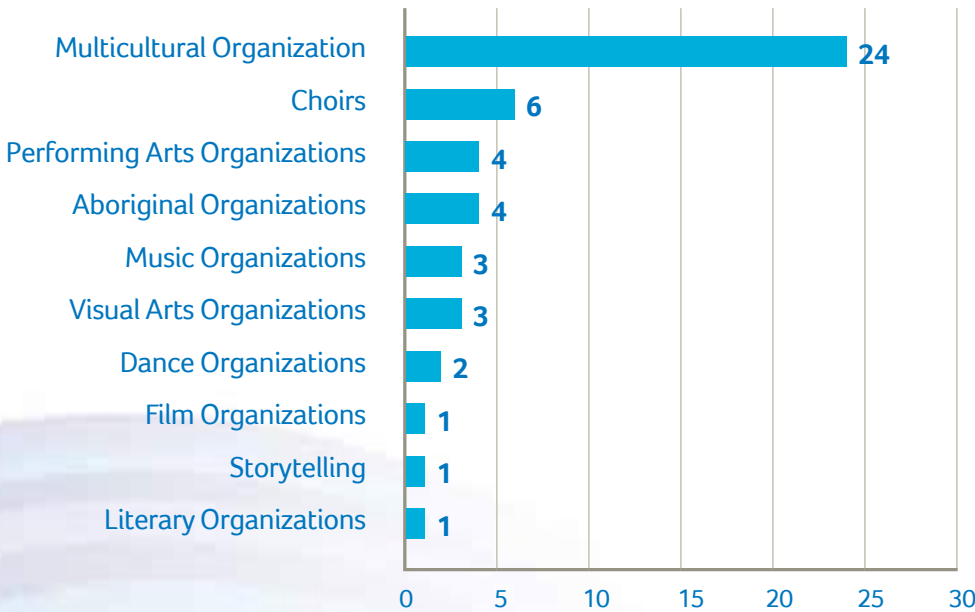


Community Cultural Organizations

Regina’s community cultural organizations (smaller, often community-based groups with less formal organizational structures and infrastructure) are essential to the cultural vitality in the city. They are, however, also among the most challenging to locate due to their grassroots nature. The cultural mapping exercise identified 49 such organizations. Multicultural organizations represent the largest number of community cultural organizations, a strong indication of the city’s growing diversity. These organizations included those with broad cultural mandates related to conserving and

promoting the cultural traditions and forms of expression of specific communities. Examples included the Brazilian Cultural Exchange Society and the Association Canadienne-Française de Regina. The mapping also identified a number of community organizations serving discipline-specific resources, such as visual arts, dance, and performing arts, as well as numerous First Nations, Métis and Inuit organizations with broad cultural mandates. Figure 9 identifies the range of community cultural organizations.

FIGURE 9: TOP COMMUNITY CULTURAL ORGANIZATIONS



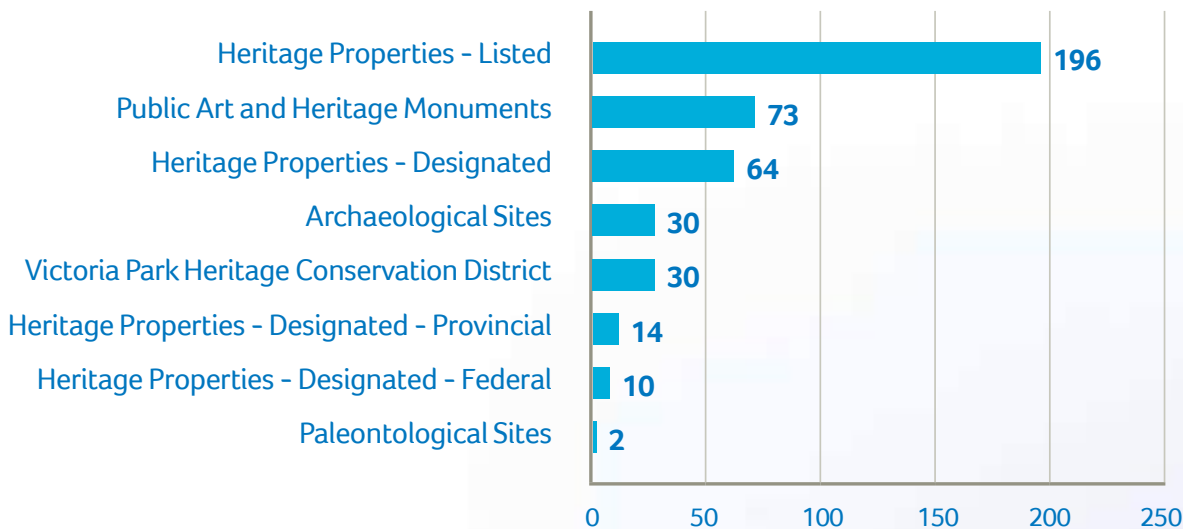
Cultural Heritage

Regina’s rich and diverse cultural heritage assets are a defining feature of the quality of life that Regina offers its residents. These resources are a source of civic pride and contribute to defining Regina’s unique identity and sense of place. Cultural mapping identified 387 cultural heritage assets across a range of categories described and spatially mapped in detail in the Key Findings Report. While the focus of the Regina cultural mapping inventory has been on tangible cultural assets, the importance of the city’s intangible heritage resources – its history, traditions and stories – emerged as a powerful theme in community engagement. Those engagement sessions highlighted the powerful role stories can play in opening up intercultural dialogue and exchange. Figure 10 illustrates the range of cultural heritage resources in Regina.

Footnotes

- ⁷ Charles Landry. *The Creative City*. Earthscan Publishers, 2008
- ⁸ Charles Landry. *The Creative City*. Earthscan Publishers, 2008.
- ⁹ This number is based on Statistics Canada’s Canadian Framework for Culture Statistics that defines Canada’s cultural sector and integrates cultural industries and organizations drawn from two standard industry categories.
- ¹⁰ Cultural occupations and cultural support occupations are also defined by Statistics Canada’s Canadian Framework for Cultural Statistics.

FIGURE 10: CULTURAL HERITAGE ASSETS IN REGINA







Appendix G

Appendix G: Indicators

The following indicators will be used to measure the implementation and outcomes of the Regina Cultural Plan's Goals, Objectives, and Actions. These indicators are sourced from the Municipal Cultural Planning Indicators and Performance Measures Guidebook which was created by the Canadian Urban Institute in 2011.

The full document can be found at:

[http://static1.squarespace.com/
static/546bbd2ae4b077803c592197/t/54b80671e4
b0023bcfc17d2c/1421346417296/CUIPublications.
MunicipalCulturalPlanning.pdf](http://static1.squarespace.com/static/546bbd2ae4b077803c592197/t/54b80671e4b0023bcfc17d2c/1421346417296/CUIPublications.MunicipalCulturalPlanning.pdf)



Municipal Cultural Planning Indicators and Performance Measures

GUIDEBOOK

2011



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I. Purpose of the Guidebook

The purpose of this guidebook is to provide municipal staff and other interested parties with a set of indicators that they can use to measure and evaluate the inputs, processes and outcomes of Municipal Cultural Planning (MCP) in their communities.

The guidebook provides a menu of over 70 indicators that municipal staff can use to choose what they want to measure in their community. The menu is presented in the form of a table that lists the indicator (what we measure); the metric (how we measure it); the data source (where to get the information) and frequency (how regularly the information is updated).

The guidebook provides ways of measuring the impacts of MCP as:

- Inputs primarily in terms of money;
- Processes that identify, strengthen and leverage cultural resources; integrate MCP into municipal planning and decision making;
- Outcomes of MCP in terms of creativity, wealth, quality places, social cohesion and the organizational change that results from engaging in MCP.

This guidebook discusses indicators and how to choose them; identifies data sources that are available to municipal staff; and discusses data collection methodologies.

Where municipalities already do cultural planning it is hoped that this guidebook will enable them to be better able to measure its impacts. For municipalities that have not yet adopted MCP, we hope that the guidebook will demonstrate to decision makers that the impacts of MCP can be measured and the benefits evaluated and that this will in turn encourage them to support MCP.

II. What is MCP?

Municipal Cultural Planning (MCP) is defined by the Government of Ontario as:

A municipal government-led process approved by Council, for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating those cultural resources across all facets of local government planning and decision-making.¹

MCP is guided by 5 core assumptions². These are:

- **Cultural Resources** - MCP embraces a broad definition of cultural resources that includes creative cultural industries, cultural spaces and facilities, natural and cultural heritage, festivals and events, and community cultural organizations.
- **Cultural Mapping** - MCP begins with cultural mapping, a systematic approach to identifying and recording a community's tangible and intangible cultural resources (often using Geographic Information Systems).
- **Adopting a “cultural lens”** - MCP involves establishing processes to integrate culture as a consideration across all facets of municipal planning and decision-making.
- **Cross-Sectoral Strategies** - MCP requires new partnerships or shared governance mechanisms (such as Cultural Roundtables) to support ongoing collaboration between the municipality and its community and business partners.
- **Networks and Engagement** - MCP involves strengthening networks across the cultural sector and comprehensive and ongoing strategies to support community engagement.

III. Why is MCP Important?

MCP is said to benefit communities by harnessing their cultural resources and creative potential to achieve social and economic benefits like job creation, and make them more livable and attractive places to residents, newcomers and investment. Increasingly culture is being included as a component of municipal policies such as Strategic Plans, Economic Development and Tourism Strategies, Official Plans and Integrated Community Sustainability Plans. Figure 1 shows how cultural planning is connected to many of the important processes of building complete sustainable communities.

¹ Municipal Cultural Planning Incorporated. 2011. *Municipal Cultural Planning: A Toolkit for Ontario Municipalities*. Retrieved from <http://www.ontariomcp.ca/library>.

² Ibid.

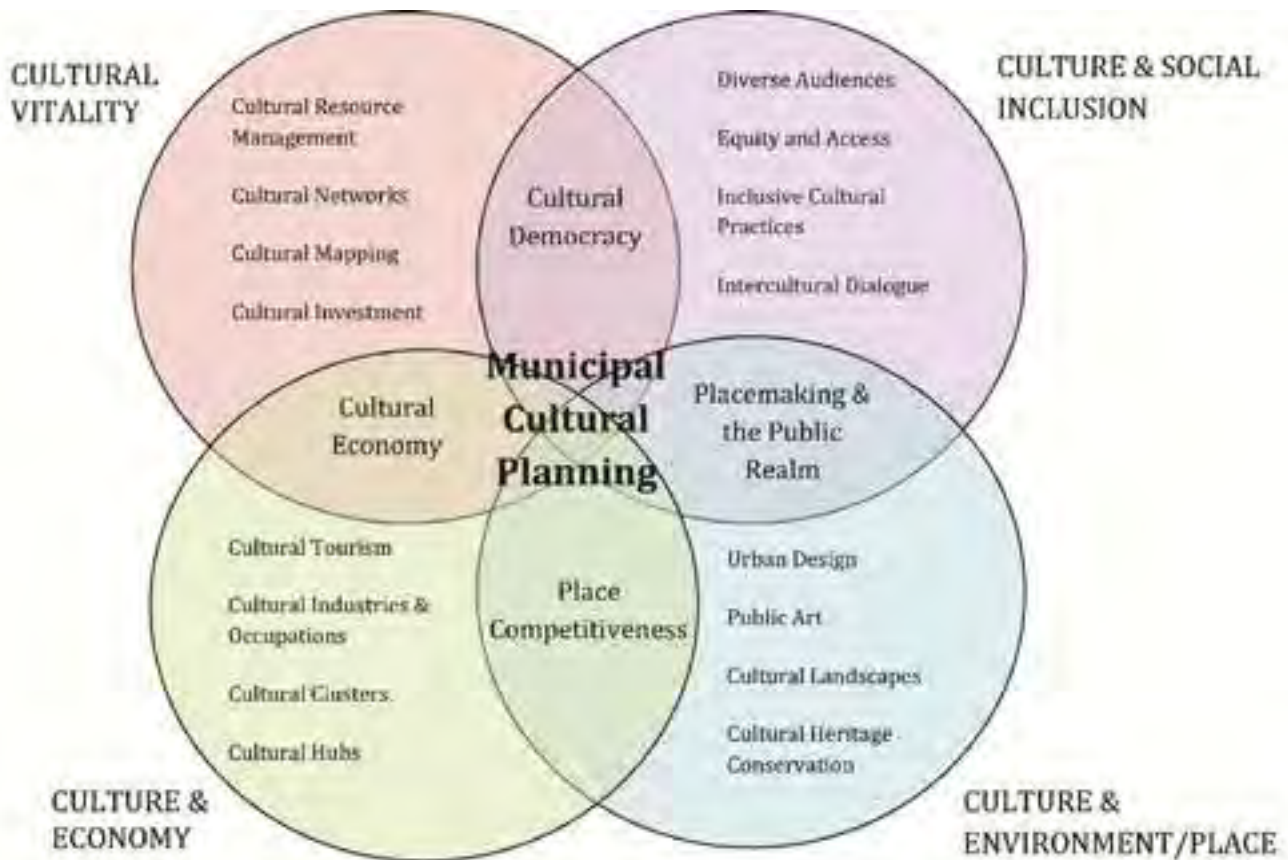


Figure 1: Culture and Sustainability³

There appears to be a growing acceptance throughout Ontario of culture’s role in renewing local economies. Over a quarter of all 35 mid-size cities (population 50,000–500,000) in Ontario have cultural plans in place, and a similar proportion of municipalities are in the process of developing plans.⁴ While there may be a variety of motivations, it seems that towns and cities are engaged in MCP because they see culture in their community as an increasingly important differentiator of their identity; as a key determinant of location decisions by talented individuals, new businesses and investment; and as an important contributor to wealth creation through tourism and the creative economy.

³ Ibid.

⁴ Kovacs, Jason F. 2010. *Cultural plan implementation and outcomes in Ontario, Canada*, Cultural Trends, 19:3, 209-224.

IV. Why Measure MCP?

While anecdotal evidence points to progress being made in MCP outcomes within municipal governments and the community⁵, many municipal practitioners have expressed interest in gathering evidence that demonstrates the effectiveness of MCP. At a time of increased scrutiny of municipal budgets, municipal staff have expressed a need to be able to develop evidence that demonstrates the importance of cultural planning and evaluates and supports investment in MCP by municipalities.



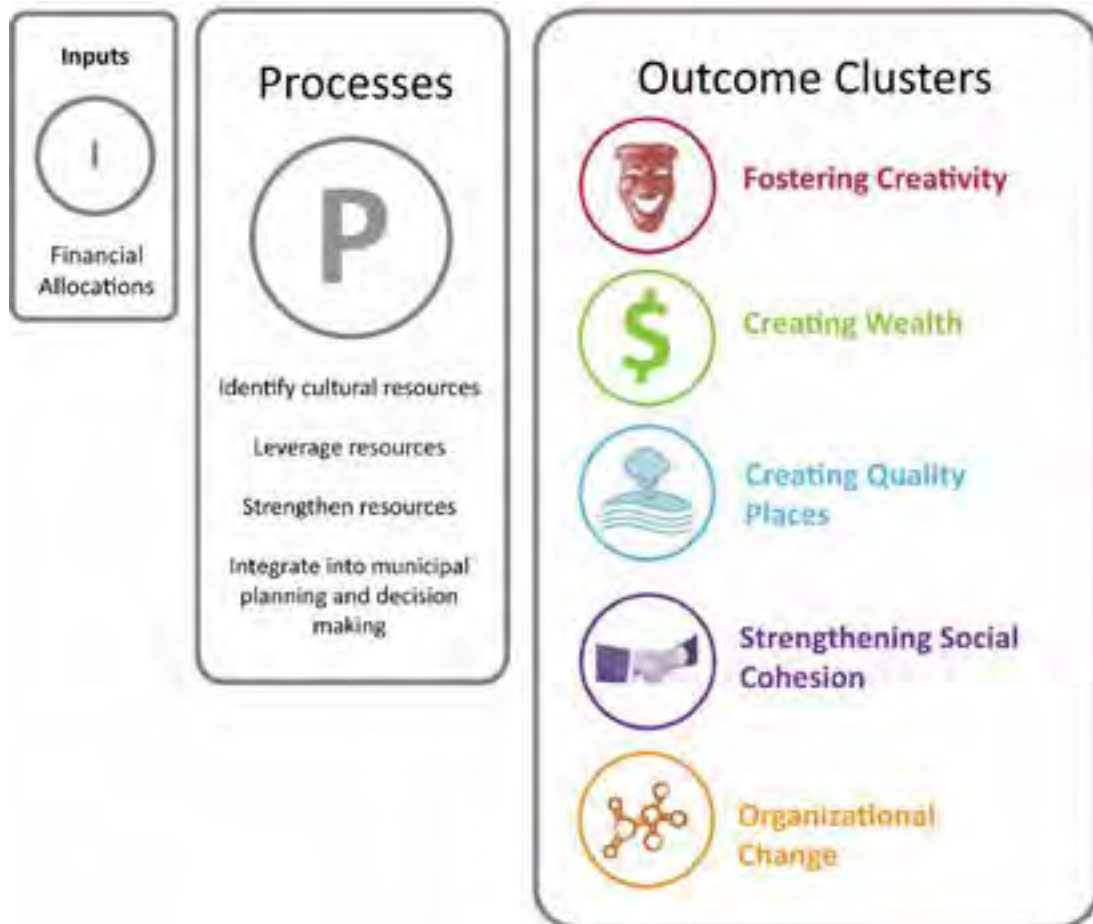
V. A Framework for Measuring MCP

When municipalities engage in MCP, they:

- *Identify* a community's cultural resources;
- *Leverage* those resources through a variety of means;
- *Strengthen* the management of those resources; and
- *Integrate* the use of those resources into their *planning and decision making processes* to achieve some specific outcomes.

⁵ Ibid.

Measuring the impacts of MCP entails evaluating the *inputs, processes* and *outcomes* of MCP. By processes, we refer to evidence of *identifying, leveraging, strengthening* and *integrating* cultural resources. By outcomes we refer to evidence of *fostering creativity, creating wealth, creating quality places, strengthening social cohesion* and the *organizational changes* that occur within a municipal corporation as a result of MCP. Of course, MCP would not be possible without *inputs* of resources which are measured primarily in the form of financial allocations.



VI. Indicators

What are Indicators?

An indicator is “an instrument or tool for evaluation, a yardstick to measure results and to assess realization of desired levels of performance in a sustained and objective way.”⁶ Indicators help provide the evidence you need to support the story you want to tell or the recommendations you want to make. When choosing indicators, the most important question to ask is “What do we want to measure?”

⁶ Chapman, A., 2000, *Indicators and Standards for Monitoring Economic, Social and Cultural Rights*, Second Global Forum on Human Development, Brazil, 9-10 October 2000, retrieved from http://hdr.undp.org/docs/events/global_forum/2000/chapman.pdf.

This guidebook will help you choose indicators to collect the evidence you need to determine the impacts of municipal cultural planning. The indicators in this guidebook **will not** tell you how many jobs will be created from an investment in a cultural asset. Indicators are not algorithms or causal equations. They do not tell you that if you invest this amount of money in a cultural asset this number of jobs or businesses will be created. Indicators are helpful tools to assess available data to make conclusions about things you want to measure – in this case jobs from an investment in a cultural asset.

Indicators may be quantitative or qualitative. Quantitative indicators are statistical measures based on numerical or statistical facts⁷. Qualitative indicators are language-based descriptions of cultural phenomenon⁸. This guidebook includes both types of indicators because together, they develop a complete picture of the impacts of MCP. For instance, where quantitative indicators provide information about such things as numbers of participants, qualitative indicators can provide information about perceptions around participation, like what people’s perceptions of accessibility to participation are. The indicators listed in this guidebook are designed primarily to be used to monitor and evaluate the impacts of municipal cultural planning internally. In this way, the indicators work to help you establish trends in your town or city that can be compared over several years.

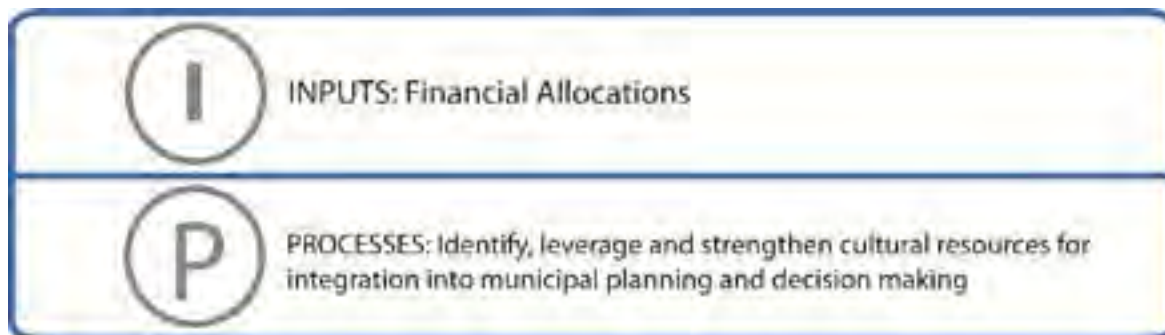
A Menu of Indicators

This guidebook provides a menu of over 70 indicators. With so many different types of municipalities in Ontario ranging from large cities to rural communities and mid-sized towns, a pre-selected set of indicators would not work. By offering a menu of indicators, municipal staff can choose 10 or 15 measures that work best in their town or city and reflect their town’s identity, values and priorities. Every municipality will have its own distinct ideas about what it wants to measure.

Outcome Clusters

This guidebook provides five categories into which we have organized the outcomes of MCP. They are called outcome clusters and comprise Fostering Creativity, Creating Wealth, Creating Quality Places, Strengthening Social Cohesion and Organizational Change.

Each of these outcome clusters has an icon that is used in the table of indicators. The table includes the indicator definition; an icon (or several) that indicates whether it is an input, process or outcome indicator; metric; data source; data collection frequency; and notes that provide extra information to help understand the indicator.



⁷ Ibid.

⁸ International Federation of Arts Council and Culture Agencies (IFACCA). June 2005. *Statistical indicators for arts policy*.

Outcome Clusters



FOSTERING CREATIVITY: refers to the capacity to create the conditions for creativity to flourish. Measured through investment in financial, human and social capital.



CREATING WEALTH: refers to the ability of a place to generate wealth; Measured by attracting visitors, leveraging investments and attracting cultural occupations and industries.



CREATING QUALITY PLACES: refers to the resources and policies that foster a sustainable quality of life for all individuals. Measured by cultural facilities and spaces, public realm, environment and conditions of livability of a place.



STRENGTHENING SOCIAL COHESION: refers to cultural activities and experiences that bring people together ;promote the well-being of individuals. Measured by increased social capital, new skills , increased participation and integration.



ORGANIZATIONAL CHANGE: refers to the integration of cultural planning across all facets of municipal government and decision-making. This can be measured through policy, municipal structural changes and collaboration.

The outcomes that you select to track and monitor will form the basis for the evidence of the impacts of municipal cultural planning in your town or city. In some towns, fostering creativity may be the key outcome around which you develop evidence. In other places, creating wealth and strengthening social cohesion may be key strategic outcomes. Others may want to track two or three indicators for each outcome cluster. The indicators in the menu are organized to help you develop evidence about the value of inputs, processes and outcomes.

VII. Telling the Story and Choosing the Indicators

The most important part of choosing the indicators you want to use is determining what you want to measure. The best way to do this is to align the inputs, processes and outcomes of municipal cultural planning with important priorities that have been established by Council in your municipality. This way, you can ensure that you tell a story that resonates where you live.

1. Decide on the story you want to tell
2. Select the indicators you want to track

Decide on the story you want to tell

Start by thinking about the story that you want to be able to tell once you have gathered your evidence. This may be the most difficult part of this process. In some towns and cities, people may all agree on the story they want to tell and the plans and policies may be clearly aligned. In this case, determining the story you want to tell will be easy.

To do this, examine the Strategic Plan, the Economic Development Plan, the Culture Plan, the Tourism Plan, etc. and determine the commonalities between them. There may be clear priorities, themes or directions that emerge, and these are what you want to inform your story.

For places where the story is not as easy to agree upon, or there is no Strategic Plan in place, consider what the plan for prosperity is in your town or city. Read other municipal plans and understand what strategic priorities emerge from them, then look at how cultural resources in your community can help to achieve them.

If you want to tell a story about improving integration and participation in your community, you may want to develop evidence around *strengthening social cohesion*. If your story focuses on job creation, you may want to measure things that are part of the *creating wealth* outcome cluster.

Select the indicators you want to track

Once you have determined what you want to measure, then you can select your indicators based on this. You may want to track *total expenditures on arts and culture* (an input) over time; as well as *funds leveraged by municipal investment in arts and culture grants* (a process) which can be seen to *foster creativity* or *create wealth* (outcomes). Indicators will give you the evidence you need to support your story.

Try not to think of selecting the indicators as an exercise in whittling down the list of over 70. It is recommended that you track no more than 15 indicators. This will ensure replicability, keep

data collection manageable, and not be too resource intensive. The story you tell will be developed over time as you see trends emerge in the data you collect.

An example:

A Northern Ontario community holds as one of its strategic priorities to attract and retain youth. Many of Council's decisions and resource allocations are made with this priority in mind. In order to tell the story of this town, you need to measure the contribution culture can make to the quality of place that would help to attract and retain youth. Some sample indicators you might use to tell this story are:

- 11. Number of "outdoor activities" businesses
- 19. Amount of trail space
- 56. Walkability
- 62. Housing affordability

A note on data analysis

This guidebook provides you with information and links to various data sources. It also recommends a menu of indicators to choose from. It is not a rulebook; it is meant to generate discussion and begin the work on generating evidence for MCP. The guidebook has been designed to apply to all Ontario municipalities as much as possible, taking into consideration data availability and constrained municipal resources. However, we understand that a deeper analysis of certain indicators will be useful in some places, depending on the story you want to tell. If there is a more detailed analysis you want to undertake with the data you collect, we encourage you to do so.

For instance, combining postal code data with some of the indicators can provide you with more detailed information. When examining Number of visits to cultural facilities and spaces (#43), for example, combining the postal code data of participants with participation numbers can provide a municipality with a more detailed picture of participation. Such an analysis can reveal information about where the participants are coming from and can also show which postal codes have low participation rates.



VIII. Getting the Data

The outcomes or indicators you select can be influenced by the type of data available for what you want to measure. There are three types of data referred to in this guidebook:

- data available from existing sources including Statistics Canada;
- data your municipality is already collecting; and
- data that your municipality may need to start collecting if it wants the information. This type of data may largely be qualitative and available through surveys.

As a starting point, your municipality will need to establish a baseline by collecting data.

Establishing Baselines

A baseline is a starting place. It is a number that is recorded the first time something is measured. It is a measurement that is used as a reference for subsequent measurements – a benchmark. Baselines allow municipalities to assess progress toward a goal, or to assess trends that compare measures over several years.

Data Sources

Existing Data Sources

The primary source for much of the data that is currently available and suitable for measuring the impacts of municipal cultural planning in Ontario is Statistics Canada, primarily data that is collected through the census. This data is reliable and collected regularly, often every year, or every five years for census data. This data allows comparisons to be made both internally and between municipalities because it is systematically collected using the same definitions across time and place.

Statistics Canada data is available at the CA (census agglomeration), CMA (census metropolitan area), CD (census division) or CSD (census subdivision) level (See sidebar). There are often costs associated with disaggregation as some data may only be available at the CMA level. The reason data may not be available at more specific levels is due to privacy concerns and the statistical unreliability of small sample sizes.

Statistics Canada Data Availability Levels

Census Metropolitan Area /Census Agglomeration (CMA/CA)

An area consisting of one or more adjacent municipalities situated around a major urban core. To form a census metropolitan area, the urban core must have a population of at least 100,000. To form a census agglomeration, the urban core must have a population of at least 10,000.

Census Division (CD)

A group of neighbouring municipalities joined together for the purposes of regional planning and managing common services (such as police or ambulance services). These groupings are established under laws in effect in certain provinces and territories of Canada. For example, a census division might correspond to a county, a regional municipality or a regional district. In other provinces and territories where laws do not provide for such areas, Statistics Canada defines equivalent areas for statistical reporting purposes in cooperation with these provinces and territories.

Census Subdivision (CSD)

An area that is a municipality or an area that is deemed to be equivalent to a municipality for statistical reporting purposes (e.g., as an Indian reserve or an unorganized territory). Municipal status is defined by laws in effect in each province and territory in Canada.

Source: Statistics Canada. No date. Illustrated Glossary. Retrieved from http://geodepot.statcan.ca/Diss/Reference/COGG/Index_e.cfm

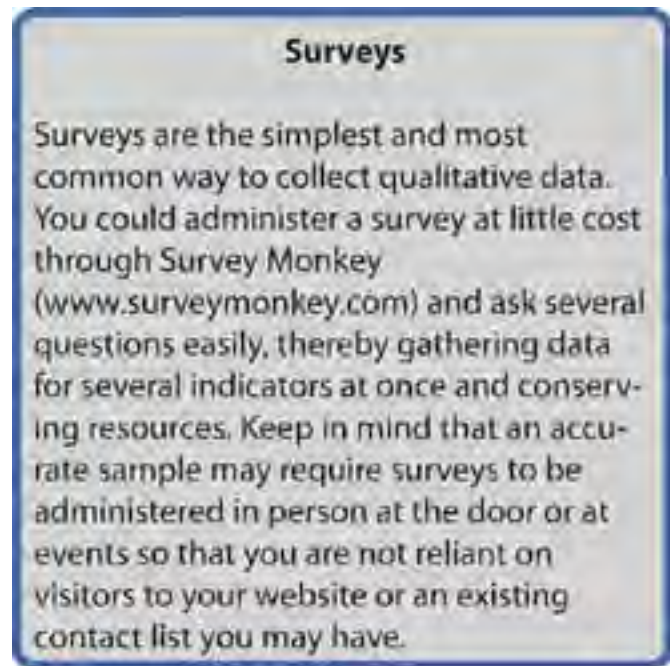
Data Your Municipality Already Collects

The data you are looking for may already be collected by your municipality. Most municipalities collect large amounts of data. However it may be challenging to find it. Where the indicator table in this guidebook refers to locally sourced data, we try to identify the municipal department that is likely to collect it. Generally, this data will not be able to be compared between other municipalities because it is collected by one municipality for its own purposes and the collection methodology will not be consistent in other places. However, data collected as part of the Province of Ontario's Municipal Performance Measurement Program (MPMP) and the Ontario Municipal Benchmarking Initiative (OMBI) - a co-operative of 15 Ontario municipalities – can be compared with other municipalities as it is collected the same way (see sidebar).

MPMP	OMBI
<p>The Municipal Performance Measurement Program (MPMP) is a performance measurement and reporting system that promotes local government transparency and accountability. It also provides municipalities with useful data to make informed municipal service level decisions while optimizing available resources.</p> <p>All Ontario municipalities are required to report MPMP efficiency and effectiveness measures for services provided by their municipality. The following service areas are included in the 2011 program:</p> <ul style="list-style-type: none">o General governmento Protection (fire, police)o Building serviceso Transportation (roadways, transit)o Environment (wastewater, storm water, drinking water, solid waste)o Parks and recreationo Library serviceso Land use planning	<p>The Ontario Municipal Benchmarking Initiative (OMBI) is a groundbreaking collaboration between 15 progressive Ontario municipalities. Led by the Chief Administrative Officers (CAOs) and City Managers in each participating municipality, OMBI fosters a culture of service excellence in municipal government. It does this by creating new ways to measure, share and compare performance statistics to help Councils, staff and citizens understand where their administrations are performing well and where they can make improvements. OMBI also allows experts in each of the participating municipalities to share ideas on leading operational practices, so that they can find new ways to improve the delivery of services in their municipality.</p>
<p>Source: Ministry of Municipal Affairs and Housing. No date, Municipal Performance Measurement Program (MPMP). Retrieved from http://www.mah.gov.on.ca/Page297.aspx</p>	<p>Source: Ontario Municipal CAO's Benchmarking Initiative. No date. Welcome to OMBI. Retrieved from http://www.ombi.ca/index.asp</p>

Cultural Resource Mapping: A Guide for Municipalities provides some advice about how to search for internal data with respect to building a cultural resources database that may be useful for indicator data collection as well. The guide advises that when contacting other municipal departments, ensure that the following questions are being discussed for every data source of interest:

- What is the data typically for?
- Does your organization collect this information directly, or does it get it from another source? Where does it reside?
- How often is the data updated and who is responsible for updating it?
- Is any of the data sensitive? I. e. is it restricted from use by certain staff, other organizations or the public?
- What format is it managed in?⁹



Data Collected for Specific Purposes

Depending on your town or city's needs and focus, you may want to collect new data in order to evaluate some specific impacts of municipal cultural planning. Most often, this is accomplished through surveys (see sidebar) and can be time and labour intensive. As this data will be qualitative and its collection methodology and mechanisms will not be consistent across municipalities it will only be used in the place it was collected. Sometimes this data can be collected as a few additional questions on an already scheduled survey instrument. You may want to ask the CAO or City Manager to make all departments aware of the surveys that the municipality is undertaking each year. Wherever possible, this guidebook has identified which municipal department is likely to be responsible for carrying out the work to collect this data.

⁹ Municipal Cultural Planning Incorporated. 2010. *Cultural Resource Mapping: A Guide for Municipalities*. Retrieved July 21, 2011, from <http://www.ontariomcp.ca/library>.

IX. Table of Indicators

LIST OF INDICATORS				
	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
1	<p>Total expenditures on arts and culture by municipality</p>	Total annual net operating expenditures plus total grants expenditures plus total capital expenditures.	Municipal budget/Annually	Includes operating, grants and capital expenditures.
2	<p>Total operating (net) expenditures by municipality on arts and culture</p>	Total annual net operating expenditures on arts and culture by the municipality.	Municipal budget/Annually	
3	<p>Total grants expenditures by municipality on arts and culture</p>	Total annual arts and culture grants expenditures by the municipality.	Municipal budget/Annually	



INPUTS



PROCESSES



FOSTERING
CREATIVITY



CREATING
WEALTH






CREATING
QUALITY
PLACES



STRENGTHENING
SOCIAL
COHESION





ORGANIZATIONAL
CHANGE

	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
4	Total capital (annual) expenditures by municipality on arts and culture 	Total annual capital arts and culture expenditures by the municipality.	Municipal budget/Annually	
5	Per capita expenditures on arts and culture by municipality 	Total annual expenditures (including operating, grants and capital expenditures) divided by total population.	Municipal budget; census of population/Annually	Includes operating, grants and capital expenditures.
6	Per capita cost to provide culture services 	The total culture operating costs and culture grants divided by total population. (Does not include capital costs.)	Municipal budget; census of population/Annually Reported by municipalities participating in OMBI.	OMBI indicator: Culture Operating Cost Including Grants per Capita (CLTR 205). Includes costs provided to venues such as art galleries, historical sites, cultural centres and museums. Does not include libraries, parks and recreation programs. Does not include capital costs. 15 Ontario municipalities currently participate in OMBI.




	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
7	Per capita arts and culture grants expenditures 	Total annual arts and culture grants expenditures by the municipality divided by total population.	Municipal budget; census of population/Annually	Same indicator as reported by OMBI: Arts Grants per Capita (CLTR 110).
8	Municipal culture investment in culturally distinct and diverse communities 	The number of community cultural organizations and artists from aboriginal or diverse ethnocultural communities who have received municipal culture funding and amount of funding received.	Local Culture Department/Dependent on local data	
9	Cultural resources database 	Is there a cultural resources database?	Local Culture Department/Dependent on local data	
10	Number of businesses in the culture sector 	Total number of businesses in each of the cultural industries included in the culture sector, according to NAICS codes. Total number of businesses in all cultural industries in the culture sector.	Statistics Canada. No date. Canadian Business Patterns (CBP) (database). For description of database and cost see footnote ¹¹ . CBP Database Semi-annually	The Canadian Framework for Culture Statistics defines the culture sector as “creative activity and the goods and services produced by it, and the preservation of human heritage”. The Framework includes 14 culture industries in the sector. See Appendix 2 for detailed NAICS codes for the culture sector.






	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
11	Number of “outdoor activities” businesses 	Total number of businesses in each of the industries included in “outdoor activities”, according to NAICS codes. Total number of businesses in all “outdoor activities” industries.	Statistics Canada. No date. Canadian Business Patterns (CBP) (database). For description of database and cost see footnote. CBP Database Semi-annually	The set of industries included in “Outdoor Activities” has been adapted from the list developed by the City of Dryden and the Dryden Development Corporation as part of the Kenora District Resource Mapping Project. See Appendix 4 for detailed NAICS codes.
12	Number of workers in cultural industries 	Total number of workers in cultural industries. Add total number of workers in each of the cultural industries at a four-digit NAICS code level. (See Appendix 2 for complete list of cultural industries.)	Statistics Canada, 2006 Census of Population, Statistics Canada catalogue no. 97-559-XCB2006009 (Canada, Code01). Industry - North American Industry Classification System 2002 (433), Class of Worker (6) and Sex (3) for the Labour Force 15 Years and Over of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2006 Census - 20% Sample Data (table). Industry by North American Industry Classification System (2002) Every 5 years	The Canadian Framework for Culture Statistics defines culture as “creative activity and the goods and services produced by it, and the preservation of human heritage”. The Framework includes 14 cultural industries that are involved in the creation, production, manufacturing, distribution and preservation of culture goods. Statistics Canada data for industries is only available up to 4 digit NAICS codes. <u>4 digit NAICS codes for cultural industries are:</u> 3231, 3271, 3346, 4144, 4511, 4512, 4539, 5111, 5121, 5122, 5151, 5152, 5161, 5175, 5191, 5322, 5413, 5414, 5418, 5419, 6116, 7111, 7113, 7114, 7115, 7121, 8129, 8132, 8133, 8139.





	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
13	Number of workers in “outdoor activities” industries 	Total number of workers in “outdoor activities” industries. Add total number of workers in each of the “outdoor activities” industries at a four digit NAICS code level.	Statistics Canada, 2006 Census of Population, Statistics Canada catalogue no. 97-559-XCB2006009 (Canada, Code01). Industry - North American Industry Classification System 2002 (433), Class of Worker (6) and Sex (3) for the Labour Force 15 Years and Over of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2006 Census - 20% Sample Data (table). Industry by North American Industry Classification System (2002) Every 5 years	The set of industries included in “Outdoor Activities” has been adapted from the list developed by the City of Dryden and the Dryden Development Corporation as part of the Kenora District Resource Mapping Project. See Appendix 4 for detailed NAICS codes. Statistics Canada data for industries is only available up to 4 digit NAICS codes. <u>4 digit NAICS codes for “outdoor activities” industries are:</u> 4871, 4872, 4879, 7121, 7131, 7139, 7212. When using this indicator, be aware that NAICS 7121 (Heritage Institutions) is also counted in Indicator 12-Number of workers in cultural industries. It may be best to decide whether to include the 7121 category with cultural industries or “outdoor activities” industries. It includes museums and galleries but also nature parks.



	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
14	Number of workers with cultural occupations 	Total number of workers with cultural occupations. Add total number of workers in each of the cultural occupations, according to NOCS codes. See Appendix 3 for complete list of cultural occupations.	Statistics Canada, 2006 Census of Population, Statistics Canada catalogue no. 97-559-XCB2006011 (Canada, Code01) .Occupation - National Occupational Classification for Statistics 2006 (720), Class of Worker (6) and Sex (3) for the Labour Force 15 Years and Over of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2006 Census - 20% Sample Data. (table). Occupation by National Occupational Classification Every 5 years	The Canadian Framework for Culture Statistics defines culture as “creative activity and the goods and services produced by it, and the preservation of human heritage”. The Framework defines the occupations within the sector under two categories: 1) Culture occupations and 2) Culture support occupations. Culture occupations are creative and artistic production occupations and heritage collection and preservation occupations. Support occupations are those related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters). See Appendix 3 for NOCS codes for cultural occupations.
15	Number and distribution of cultural facilities and spaces 	The number and distribution by planning district or ward of cultural facilities and spaces owned by the municipality, not-for-profit and private sector	Local Cultural Resources Database (Culture Department)/Dependent on local data	Cultural facilities and spaces: buildings and sites that host cultural activity. These are usually in Cultural Resources Databases as geocoded data and can be readily mapped.
16	Affordable cultural facilities and spaces 	The total square footage of appropriately zoned space, and cost per square foot.	Local Cultural Resource Database data, local private sector data, and local non-profit sector data/Dependent on local data	







	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
17	<p>Number of municipal cultural heritage designations</p> 	<p>The total number of municipally designated properties of cultural heritage value or interest under Part IV of the Ontario Heritage Act and total number of municipally designated neighbourhoods, districts or areas of special cultural heritage under Part V of the Ontario Heritage Act.</p>	<p>Local Heritage or Culture Department, soon Ontario Heritage Properties Database (see notes)/Dependent on local data</p> <p>Data may also be available through municipal website.</p>	<p>Ontario Heritage Properties Database is scheduled to be online late 2011.</p> <p>Ontario Heritage Properties Database</p> <p>Database is designed to allow users to search using one, some, or all of the following:</p> <ul style="list-style-type: none"> • Name of Municipality • Name of County/Regional Municipality • Street Name • Building/Property Type • Date of Construction • Type of Recognition or Protection
18	<p>Number of listed cultural heritage properties</p> 	<p>The total number of listed cultural heritage properties on the municipal register.</p>	<p>Local Heritage or Culture Department</p> <p>Data may also be available through municipal website.</p>	<p>As of 2005, the Ontario Heritage Act allows municipalities to include on the municipal register properties of cultural heritage value that have not been designated. This is commonly known as “listing”. Listing is a means to formally identify properties that may have cultural heritage value or interest to the community. See subsection 27 (1.2) of the Ontario Heritage Act.</p>






	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
19	Amount of trail space 	The total kilometres of trails and total kilometres of trails per 1,000 persons.	Mandatory reporting requirement as part of MPMP/Annually	Can be used to identify quality of place.
20	Amount of open space 	The total hectares of municipally owned open space and total hectares of municipally owned open space per 1,000 persons.	Mandatory reporting requirement as part of MPMP/Annually	Can be used to identify quality of place.
21	Indoor recreation facility space 	The total square metres of municipally owned indoor recreation facilities and total square metres of municipally owned indoor recreation facilities per 1,000 persons.	Mandatory reporting requirement as part of MPMP/Annually	
22	Outdoor recreation facility space 	The total square metres of municipally owned outdoor recreation facility space and total square metres of municipally owned outdoor recreation facility space per 1,000 persons.	Mandatory reporting requirement as part of MPMP/Annually	
23	Bike Paths 	The total kilometers of designated bike pathways or trails.	Local – Parks and Recreation Department/Dependent on local data	Can be used to identify quality of place.








	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
24	Number and seasonal distribution of celebrations and festivals 	Total number of permits for celebrations and festivals issued by the municipality. Total number of celebrations and festivals held in spring, summer, fall and winter.	Local Facilities Management Department; Parks and Recreation Department; Permitting; Licensing/Dependent on local data	Celebrations and festivals are an important expression of culture and community. They usually occur in partnership with a community cultural organization. They can include music, dance and other theatre events, buskers, celebrations of culturally significant places, seasonal celebrations and culinary events.
25	Number of celebrations and festivals funded by the municipality 	The number of celebrations and festivals that are funded by the municipality.	Local Culture Department/Dependent on local data	Celebrations and festivals can include music, dance and other theatre events, buskers, celebrations of culturally significant places, seasonal celebrations and culinary events.
26	Number of cultural events in municipal facilities 	The number of cultural events held in municipal facilities.	Scheduling and programming data from Facilities Management Department/Dependent on local data	
27	Number of community cultural organizations funded by the municipality 	The number of community cultural organizations funded by the municipality.	Local Culture Department/Dependent on local data	Community cultural organizations are organizations that represent arts, heritage and ethno-cultural interests in the community. These are usually non-profits and can include arts and heritage advisory committees, ethno-cultural associations, local arts councils, dance schools and library boards.







	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
28	Funds leveraged by municipal investment in arts and culture grants 	Increase in operating budgets of community cultural organizations that received grants from the municipality. This is a total of earned revenue, private revenue, federal funds, provincial funds, municipal grants funds and other funds. The total amount can also be expressed as a percentage increase.	Municipal budget and audited financial statements of organizations receiving grants/Annually	
29	Integration into municipal planning and decision making 	Are arts and culture recognized in a municipal plan (E. g. Official Plan, Strategic Plan or Sustainability Plan)?	Local Planning Department; City Manager's Office/Dependent on local data	Also see Indicator 69.
30	Educational attainment 	Total number of residents aged 15 and older whose highest educational attainment is a university certificate, diploma or degree.	Statistics Canada. No date. "2006 Community profiles". Census. Statistics Canada Catalogue no. 92-591-XWE. Ottawa, Ontario. See Total population aged 15+ with a university certificate, diploma or degree. 2006 Community profiles Every 5 years	Highest certificate, diploma or degree refers to the highest certificate, diploma or degree completed based on a hierarchy which is generally related to the amount of time spent 'in-class'. For post-secondary completers, a university education is considered to be a higher level of schooling than a college education, while a college education is considered to be a higher level of education than in the trades. Data available for CMAs, CAs, CDs and CSDs and HRs (Health Regions).




	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
31	Major field of study 	Total number of residents aged 15 and older whose major field of study is visual and performing arts and communications technologies.	Statistics Canada. No date. "2006 Community profiles". Census. Statistics Canada Catalogue no. 92-591-XWE. Ottawa, Ontario. See Total population aged 15+ with Major Field of Study for visual and performing arts and communications technologies. 2006 Community profiles Every 5 years	'Field of study' is defined as the predominant discipline or area of learning or training. It is collected for the highest certificate, diploma or degree above the high school or secondary school level. 'Visual and performing arts and communications technologies' is primary grouping 02 of Statistics Canada's Classification of Instructional Programs (CIP), 2000. Data available for CMAs, CAs, CDs and CSDs and HRs (Health Regions).
32	Number of residents who consider themselves artists 	Track total number of yes responses to the survey question "Do you consider yourself to be an artist? If yes, do you consider yourself: a) professional or b) amateur? Are you a) established; b) mid-career or c) emerging?"	Local survey/Dependent on local data	Definitions of professional, amateur, established, mid-career and emerging adapted from Canada Council for the Arts (See Appendix 1).
33	Percentage of residents satisfied with arts, culture and heritage offerings   	Track responses to the survey question: "How satisfied are you with the selection of arts, culture and heritage offerings in your municipality?" Count the number choosing 'somewhat' or 'very satisfied' and divide by the total number of respondents with an opinion.	Local survey/Dependent on local data	Arts, culture and heritage offerings defined as films, slide shows, live music, concerts, live theatre, dance or literary events, art galleries, art displays, museums or heritage displays.





	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
34	Arts education offerings provided in schools  	Total number of arts classes provided by elementary and high school boards in the municipality.	Local school boards/Dependent on local data	Arts include but are not limited to: Visual arts, Media arts, Performing arts, Literary arts, Contemporary art, Design arts, Integrated arts, and Interdisciplinary arts.
35	Arts education offerings provided in the community  	Total number of arts training and education programs offered by community cultural organizations.	Local Culture Department/Dependent on local data	Arts include but are not limited to: Visual arts, Media arts, Performing arts, Literary arts, Contemporary art, Design arts, Integrated arts, and Interdisciplinary arts.






	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
36	Impact of the culture sector on GDP 	Total GDP in dollars of information and cultural industries (NAICS 51) and arts, entertainment and recreation (NAICS 71). See notes	Statistics Canada, CANSIM: Gross domestic product (GDP) at basic prices, by North American Industry Classification System (NAICS) and province, annual (dollars). (Table 3790025) GDP CANSIM Table Every 5 years	GDP data is only available at the provincial level due to small sample sizes. The data available at the provincial level costs \$3 per variable requested. The Canadian Framework for Culture Statistics defines the culture sector as “creative activity and the goods and services produced by it, and the preservation of human heritage”. The Framework includes 14 culture industries in the sector. Depending on the area of the economy, GDP data is available at various levels of NAICS codes. Culture industry NAICS codes are not available for GDP beyond 2 digit codes, however many of the codes are included in “information and cultural industries” (NAICS 51) and “arts, entertainment and recreation” (NAICS 71) for which there is data. The City of Toronto hires consultants to make estimates of Toronto’s likely portion of the Ontario culture sector GDP based on this data and their own. The Conference Board of Canada is also able to estimate GDP using Statistics Canada data, but data availability for municipalities is still problematic.





	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
37	<p>Average artist employment income</p> 	<p>Average artist employment income for each of the nine “artist” categories by NOCS codes. Add average income for each category and divide by total number of categories added.</p>	<p>Statistics Canada, no date. Census. Statistics Canada catalogue no. 97-563-XCB2006063. Employment Income Statistics (4) in Constant (2005) Dollars, Work Activity in the Reference Year (3), Occupation - National Occupational Classification for Statistics 2006 (720A) and Sex (3) for the Population 15 Years and Over With Employment Income of Canada, Provinces, Territories, Census Metropolitan Areas and Census Agglomerations, 2000 and 2005 - 20% Sample Data</p> <p>Employment Income Statistics</p> <p>Every 5 years</p>	<p>“Artists” is a set of 9 NOCS codes originally grouped by the Canada Council for the Arts in 1999. The NOCS codes for artists are:</p> <p>F021; F031; F032; F033; F034; F035; F036; F132; F144.</p> <p>Note: When data is withheld for privacy reasons, 0 appears. This does not mean the average income is 0. This is often the case for smaller municipalities where there are few artists working.</p>
38	<p>Number of film and television productions</p> 	<p>The number of location permits issued by the municipality for film and television productions.</p>	<p>Local Culture Department or Film Office/Dependent on local data</p>	











	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
39	<p>Number of visitors</p>  	<p>Total number of person visits to the municipality in a year. (Data is also available by breakdown of overnight and same day visits.)</p>	<p>Ministry of Tourism and Culture Regional Tourism Profiles. See Table 1.1: Person visits: Length of Stay</p> <p>Ministry of Tourism and Culture Regional Tourism Profiles.</p> <p>Annually, although because surveys can be completed up to six months after the end of the year, there is some lag in reporting results.</p>	<p>Analysis based on Statistics Canada microdata collected in the Travel Survey of Residents of Canada and the International Travel Survey.</p> <p>Profiles available by Regional Tourism Organization, CMA or CD.</p>
40	<p>Visitor Spending</p> 	<p>Total amount of spending by visitors in dollars. (Breakdown of culture spending and recreation spending may also be of interest, although there are no definitions provided for these categories.)</p> <p>(Data is also available by breakdown of overnight and same-day visitor spending.)</p>	<p>Ministry of Tourism and Culture Regional Tourism Profiles. See Table 1.11: Total Visitor Spending.</p> <p>Ministry of Tourism and Culture Regional Tourism Profiles.</p> <p>Annually, although because surveys can be completed up to six months after the end of the year, there is some lag in reporting results.</p>	<p>Analysis based on Statistics Canada microdata collected in the Travel Survey of Residents of Canada and the International Travel Survey.</p> <p>Profiles available by Regional Tourism Organization, CMA or CD.</p> <p>For culture spending, survey respondents are asked the question “How much was spent on cultural activities or attractions?” and for recreation spending, they were asked “How much was spent on sports or recreational activities?”</p>







	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
41	Trip Activities 	Total number of trip activities undertaken when visiting a particular place, by category. Categories included are: festivals/fairs; cultural performances; museums/art galleries; zoos/aquariums; sports events; casinos; theme parks; national/provincial nature parks; historic sites; any outdoor/sports activity (subdivided into: boating; golfing; fishing; hunting; downhill skiing/snowboarding.)	Ministry of Tourism and Culture Regional Tourism Profiles. See Table 1.8: Person visits: Trip Activities Ministry of Tourism and Culture Regional Tourism Profiles. Annually, although because surveys can be completed up to six months after the end of the year, there is some lag in reporting results.	Analysis based on Statistics Canada microdata collected in the Travel Survey of Residents of Canada and the International Travel Survey. Profiles available by Regional Tourism Organization, CMA or CD.
42	Consumer spending on culture 	Total spending on culture per household by adding total spending for 26 spending items considered "spending on culture".	Statistics Canada. No date. Table 203-0010 Survey of Household Spending Survey (SHS), household spending on recreation, by province and territory, annual. CANSIM (database). Survey of Household Spending Annually	Data only provided at provincial level and 14 CMAs. Census Subdivisions cannot be produced from these survey results since the sample size is too small to support reliable data output. Data that is available at provincial level costs \$3 per variable requested (e. g. data request with all 26 items would be \$78). Hill Strategies produces a report occasionally which examines household spending on culture by analysing data for 26 spending items considered "spending on culture". ¹²

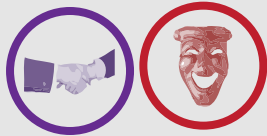



	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
43	<p>Number of visits to cultural facilities and spaces</p>  	Total number of visits to municipally-owned or municipally-funded cultural facilities and spaces.	Local Culture Department/Dependent on local data	Cultural facilities and spaces are buildings and sites that host cultural activity.
44	<p>Attendance at municipally permitted celebrations and festivals</p>  	The estimated attendance numbers at municipally permitted celebrations and festivals.	Local Culture Department/Dependent on local data	Celebrations and festivals are an important expression of culture and community. They usually occur in partnership with a community cultural organization. They can include music, dance and other theatre events, buskers, celebrations of culturally significant places, seasonal celebrations and culinary events.
45	<p>Attendance at cultural events in municipal facilities</p>  	The estimated attendance numbers at cultural events that take place in municipal facilities.	Local Culture Department/Dependent on local data	
46	<p>Estimated volunteer participation in community cultural organizations and cultural events, celebrations and festivals</p>  	Estimated number of volunteers, and volunteer hours at municipal and municipally-funded community cultural organizations and cultural events, celebrations and festivals. Multiply total number of volunteer hours x \$22.38.	Local Culture Department; Volunteer hourly rate in 2011 (Rate of \$22.38/hr) ¹³ /Dependent on local data	Community cultural organizations are organizations that represent arts, heritage and ethno-cultural interests in the community. These are usually non-profits and can include arts and heritage advisory committees, ethno-cultural associations, local arts councils, dance schools and library boards.










	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
47	<p>Hours municipally-owned cultural facilities and spaces are in use as a percentage of the time they are available</p> 	<p>The total number of available hours of municipally-owned cultural and facilities spaces divided by total number of hours municipally-owned cultural facilities and spaces are permitted.</p>	<p>Local Culture Department/Dependent on local data</p>	<p>Cultural facilities and spaces are buildings and sites that host cultural activity.</p> <p>Available hours are considered the number of hours the space or facility is available for permitting.</p>
48	<p>Total participant hours for recreation programs</p> 	<p>Total participant hours for recreation programs (including registered, drop in and permitted programs) per 1,000 persons.</p>	<p>Mandatory reporting requirement as part of MPMP/Annually</p>	<p>Participant hours are reported for registered, drop in and permitted programs.</p> <p>Special events are not included in this measure.</p>
49	<p>Library uses per person</p> 	<p>Total number of library uses divided by total population.</p>	<p>Mandatory reporting requirement as part of MPMP/Annually</p>	<p>Library uses include both electronic and in-person in library materials use, electronic information resources use, references use, and library visits.</p>
50	<p>Accessibility of arts, culture and heritage offerings</p> 	<p>Track responses to the survey question "Do you feel that arts, culture and heritage offerings are physically, financially and geographically accessible to you?"</p>	<p>Local survey/Dependent on local data</p>	<p>Arts, culture and heritage offerings are defined as films, slide shows, live music, concerts, live theatre, dance or literary events, art galleries, art displays, museums or heritage displays.</p>





	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
51	<p>Barriers to participation in arts, culture and heritage offerings</p> 	Track responses to the survey question "Have you encountered any barriers to participating in arts, culture and heritage offerings in the last four weeks?"	Local survey/Dependent on local data	<p>Arts, culture and heritage offerings are defined as films, slide shows, live music, concerts, live theatre, dance or literary events, art galleries, art displays, museums or heritage displays.</p> <p>Barriers: five barriers to access include inadequate funding, disability, geographic remoteness, inadequate literacy, and certain policies that shape how people access the internet and other media.</p>
52	<p>Diversity</p> 	The percentage of persons who are identified as visible minorities. Total visible minority population divided by total population.	<p>Statistics Canada. No date. "2006 Community Profiles". Census. Statistics Canada Catalogue no. 92-591-XWE. Ottawa, Ontario. Under visible minority population characteristics, see Total visible minority population.</p> <p>2006 Community Profiles</p> <p>Total population can also be classified under the following categories: Chinese, South Asian, Black, Filipino, Latin American, Southeast Asian, Arab, West Asian, Korean, Japanese, Multiple visible minority, Not a Visible Minority</p> <p>Every 5 years</p>	Data available for CMAs, CAs, CDs and CSDs and HRs (Health Regions).





	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
53	Capacity to preserve, present and promote community heritage 	The presence or absence of the necessary policies, plans, funding, facilities and programs	Heritage plans, policies, funding from local Heritage or Culture Department/Dependent on local data	
54	Public Art   	The total number of public art commissions by municipality. The total value of those public art commissions. The total dollars spent on artist professional fees as a percentage of the total value of the commission. The total dollars spent within other areas of local economy as a percentage of the total (eg, subcontractors, materials and supplies).	Local Culture Department/Dependent on local data	
55	Number of artists involved in capital projects   	The total number of artists involved in municipal capital projects (that are not generally considered public art).	Local Culture Department/Dependent on local data	For example, municipal works that are not generally considered to be public art, but contribute to the public realm such as street furniture.






	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
56	Walkability 	The total number of people who used walking as the main means of travel between home and their place of work.	Statistics Canada. 2006. Employed labour force(1) by mode of transportation, both sexes, 2006 counts, for Canada, census metropolitan areas and census agglomerations, and component census subdivisions (municipalities) of residence - 20% sample data(table). "Place of work highlight tables, 2006 Census". Under Sustainable Transportation, see Walked heading. Place of work highlight tables, 2006 Census Every 5 years.	Data available for CAs, CMAs and component CSDs. Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions ¹⁴ .
57	Transit use 	The total number of people who used public transit as the main means of travel between home and their place of work.	Statistics Canada, 2006. Employed labour force(1) by mode of transportation, both sexes, 2006 counts, for Canada, census metropolitan areas and census agglomerations, and component census subdivisions (municipalities) of residence - 20% sample data (table). "Place of work highlight tables, 2006 Census". Under Sustainable Transportation, see Public Transit. Place of work highlight tables, 2006 Census Every 5 years.	Data available for CAs, CMAs and component CSDs. Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions.




	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
58	Sustainable transportation use 	The total number of people who used sustainable modes of transportation as their main means to travel between home and their place of work.	Statistics Canada. 2006. Employed labour force(1) by mode of transportation, both sexes, 2006 counts, for Canada, census metropolitan areas and census agglomerations, and component census subdivisions (municipalities) of residence - 20% sample data (table). "Place of work highlight tables, 2006 Census". Under Sustainable Transportation heading, see Total. Place of work highlight tables, 2006 Census Every 5 years.	Includes total public transit, total walked, total bicycle. Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions. Data available for CAs, CMAs and component CSDs.
59	Transit passenger trips per person 	The total number of conventional transit passenger trips per person in the service area in a year.	Mandatory reporting requirement as part of MPMP/Annually	




	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
60	Commuting distance 	The median commuting distance, in kilometers, between the residence and workplace location.	Statistics Canada. 2006. Employed labour force(1) 15 years and over having a usual place of work in occupied private dwellings by commuting distance(2), 2006 counts, for Canada, census metropolitan areas and census agglomerations, and component census subdivisions (municipalities) - 20% sample data (table) "Place of work highlight tables, 2006 Census". See Median commuting distance. Place of work highlight tables, 2006 Census Every 5 years	Data available for CAs, CMAs and component CSDs. Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions.
61	Vacant industrial space  	Total square feet of vacant space zoned for industrial use.	Your municipal GIS department can contact the Municipal Property Assessment Corporation (MPAC) to request property codes ¹⁵ for industrially zoned land and structure codes that apply to industrial buildings. If these databases are linked through the roll number and the parcel file, it will be possible to have a graphic representation of the properties in these databases.	Vacancy is hard to determine. You may want to work with your property tax office to determine if parcels are vacant by checking whether a business tax has been paid recently. In larger cities, commercial databases do not track vacant industrial space of less than 500 000 square feet.







	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
62	Housing affordability 	The total number of households (including renters and owners) spending 30% or more on shelter costs.	Statistics Canada, 2006. Housing affordability for owner and renter households, showing presence of mortgage and condominium status for owner households, 2006 counts, for Canada, provinces and territories, and census subdivisions (municipalities) with 5,000-plus population - 20% sample data (table). "Shelter costs highlight tables, 2006 Census." Select data category called "spending 30% or more of household income on shelter costs". See total households . Shelter costs highlight tables, 2006 Census Every 5 years	Data available for municipalities with 5000 plus population. Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions.



	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
63	Housing condition 	<p>The total number of households (including renters, owners, band housing) in need of regular maintenance.</p> <p>The total number of households (including renters, owners, band housing) in need of minor repairs.</p> <p>The total number of households (including renters, owners, band housing) in need of major repairs.</p>	<p>Statistics Canada, 2006. Condition of dwelling and number of persons per room by housing tenure, 2006 counts, for Canada and census subdivisions (municipalities) with 5,000-plus population - 20% sample data (table). "Shelter costs highlight tables, 2006 Census." Select data category called "regular maintenance only", then "minor repairs", then "major repairs. See total households for each data category.</p> <p>Shelter costs highlight tables, 2006 Census</p> <p>Every 5 years</p>	<p>Minor repairs refer to the repair of missing of loose floor tiles, bricks or shingles, defective steps, railing or siding, etc.</p> <p>Major repairs refer to the repair of defective plumbing, or electrical wiring, structural repairs to walls, floors or ceilings, etc.</p> <p>Data available for municipalities with 5000 plus population.</p> <p>Livability can be a powerful draw for creative talent. Policy not just location, size or chance plays a critical role in the livability of towns and cities. Affordable housing, ease of commute, access to nature and lifestyle can be enhanced by municipal policy decisions.</p>



	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
64	<p>State of good repair backlog in municipal and non-municipally owned cultural facilities and spaces</p> 	<p>The aggregated amount of money required to bring municipal and non-municipally owned cultural facilities and spaces to a state of good repair.</p>	<p>Local Cultural Resource Database data, local private sector data, and local non-profit sector data/Dependent on local data.</p> <p>ArtsBuild Ontario Facilities Portal is expected to provide this data for municipally owned facilities and spaces (to be launched in 2012).</p>	<p>The ArtsBuild Ontario Portal is an online knowledge sharing tool that can be used by any non-profit arts organization, arts service organization, arts council, museum, municipality, and arts venue in Ontario. Users simply need to complete their organization's profile and keep your information up-to-date to access the information and knowledge sharing features of the Portal. Funders will be able to access aggregated information stored in the Portal to get a realistic view of the state and condition of arts facilities in Ontario. Any user can search venues across the province in the Venue Search. The ArtsBuild Ontario Portal will be launched in 2012.</p>
65	<p>Culture Department</p> 	<p>Is there a Culture Department?</p>	<p>Local Culture Department/Dependent on local data</p>	
66	<p>Culture Plan</p> 	<p>Does the municipality have a culture plan approved by Council?</p>	<p>Local Culture Department/Dependent on local data</p>	
67	<p>Annual reporting</p> 	<p>Does the municipality produce an annual report card to evaluate its culture plan?</p>	<p>Local Culture Department/Annually</p>	



INPUTS



PROCESSES



FOSTERING
CREATIVITY



CREATING
WEALTH








CREATING
QUALITY
PLACES



STRENGTHENING
SOCIAL
COHESION



ORGANIZATIONAL
CHANGE

	INDICATOR	METRIC	DATA SOURCE/FREQUENCY OF DATA	NOTES
68	New legislation 	The total number of new bylaws created that relate to culture.	Local Planning Department, Culture Department/Dependent on local data	
69	Collaboration 	Is there an interdepartmental collaboration mechanism for culture within the municipality? How often does it meet?	Local Culture Department/Dependent on local data	
70	Arts Council 	Is there an Arts Council, Board or Advisory Committee?	Local Culture Department/Dependent on local data	
71	Heritage Council 	Is there a Heritage Council, Board or Advisory Committee?	Local Culture Department/Dependent on local data	
72	Cultural Roundtable 	Is there a cross-sectoral collaboration mechanism for culture external to the municipality? How often does it meet?	Local Culture Department/Dependent on local data	This is often set up as a partnership for cultural mapping.

Footnotes for Table of Indicators

10 Indicators can relate to more than one process or outcome. Our placement of icons is not meant to be definitive, but rather to encourage discussion.

11 CBP contains data that reflects counts of business locations and business establishments by: 9 employment size ranges, geography groupings, census metropolitan area and census agglomeration; and industry using the North American Industry Classification System. Available through one year subscriptions for various specificities: Canada and Provinces: \$150, Census Metropolitan Areas and Census Agglomerations: \$400, Census Divisions: \$600, Full CD-ROM (all of the above): \$1,100.

12 These 26 items are: Artists' materials, handicraft and hobbycraft kits and materials, Musical instruments, parts and accessories, Admissions to museums and heritage-related activities, Antiques, Live performing arts, Works of art, carvings and other decorative ware, Audio equipment (e.g., CD players, radios, digital music players, speakers), Blank audio and video tapes, CDs, DVDs, Maintenance and repair of audio, video, computer and communications equipment, Pre-recorded audio and video DVDs, CDs and downloads, Rental of cable TV services, Rental of audio, video, computer and communications equipment and other services, Rental of satellite TV and radio, Rental of DVDs, video games and videodiscs, Televisions, DVD players, digital video recorders, and other TV or video components, Movie theatre admissions, Digital cameras and accessories, Other cameras and accessories, Photographers' and other photographic services, Books and pamphlets (excluding school books), Kindergarten, nursery, elementary and secondary textbooks, Magazines and periodicals, maps, sheet music and other printed matter, Newspapers, Post-secondary textbooks, Services related to reading material (e.g., duplicating, library fees).

13 Volunteer Hourly Rate updated from HRSDC's 2008 rate of \$17.62 in accordance with Canadian Heritage in reference to Statistics Canada, CANSIM, table 281-0030 and Catalogue no. 72-002-X and based on Ross, David. (1994). How to Estimate the Economic Contribution of *Volunteer Work*. Department of Canadian Heritage, Ottawa, ON.

14 Lewis, Nathaniel and Betsy Donald. January 2010. *A New Rubric for "Creative City" Potential in Canada's Smaller Cities*. *Urban Studies*, vol. 47 no. 1 29-54.

15 http://www.mpac.ca/pages_english/property_owners/property_code_inventory.asp



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