A Vibrant Community:
Richmond Hill's Cultural Plan

Appendices

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APPENDIX A – Cultural Planning: Frequently Used Terms

- *Community Arts* - a particular kind of community-based arts practice in which professional artists work with community members to create work that addresses specific local issues or concerns.

- *Creative Cluster* - A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.

- *Creative Hub* - A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.

- *Creativity* - The ability to generate something new; the production by one or more person of ideas and inventions that are personal, original and meaningful; a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.

- *Culture-Led Regeneration* - A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creativity plays a leading and transformative role.

- *Cultural Ecology* - A dense and connected system of a distinct and evolving blend of community, educational, recreational, cultural and entertainment venues and environments that generate "thickness" in the creative fabric of a city. They provide the necessary infrastructure that accommodates cross-fertilization between a varied mix of stakeholders and interest groups, cultural producers, artists, entrepreneurs and residents.

- *Cultural Assessment* - involves quantitative and qualitative analysis of cultural resources, including strengths, weaknesses, opportunities and threats. Cultural assessment helps communities understand the local cultural ecology, identify what is needed to strengthen the management of culture resources and how they can be leveraged to address community priorities, inform planning and decision-making, and target investment.

- *Cultural Identity* - refers to those shared beliefs and characteristics that distinguish a community or social group and which underpin a sense of belonging to that group. Cultural background is one important, though not sole source of identity. As cultures interact and intermix, cultural identities change and evolve.

- *Cultural Mapping* – a systematic approach to identifying, recording and classifying a community's cultural resources. It involves a process of collecting, analyzing and synthesizing information in order to describe and visualize the cultural resources in terms of issues such as links to other civic resources (e.g. transportation, green infrastructure, public gathering spaces), patterns of usage, and unique character and identity of a given community.

- *Cultural Value Chain* - has been a useful tool in dismantling cultural decisions based on distinct disciplines or subsectors (e.g., visual arts, theatre, museums). The production cycle maps cultural activity in more functional terms as various parts of a cycle linking creation, production, distribution, and reception/consumption.

- *Cultural Tourism* - visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, and scientific or lifestyle/heritage offerings of a community, region, group or institution. Cultural tourism is the fastest growing type of tourism in the world today, part of a worldwide tourism boom that is projected to soon become the world's largest industry.

- *Diversity* - Distinct or different personal characteristics and qualities encompassing creative and artistic discipline, vocation, race, culture, sex, religious or spiritual beliefs, age, weight, disabilities, sexual orientation, everything which celebrates the variety and uniqueness of all individuals and things; may also apply to the mandates, goals, etc. of groups, organizations and companies.

- *Hard Infrastructure* - Tangible elements of urban form – workspaces, galleries, theatres, cafes, streets and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity and expression. Infused with a mix of uses, meanings and experiences, these places reveal themselves as authentic, distinctive, permeable and diverse "habitats" that attract and sustain a diverse range of creative activity.

- *Municipal Cultural Planning* - A municipal government-led process for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of local government planning and decision-making.

- *Placemaking* - An integrated and transformative process that connects creative and cultural resources to build authentic, dynamic and resilient communities or place.

- *Soft Infrastructure* - Dense and diverse collaborative partnerships, active intermediaries and cross-over mechanisms that facilitate the face-to-face interaction, social networking and flow of ideas that drive successful clustering.

APPENDIX B - Community Engagement

1.1 Activity Dates and Participants

Community Engagement Activity	Date	Approximate Number of Community Participants
Face-to-Face and Telephone Interviews with Community Stakeholders, Council and Town Staff	January 31st- March 10th and April 11th to April 27th	20
Cultural Plan Launch Event	March 10th 2011	90
Community Online Survey	March 10th to May 5th 2011	185
Sectoral Focus Groups	April 11th 2011– Two Focus Groups held (Capacity Building and Sustainability of Cultural Organizations and Opportunities for Intercultural and Intergenerational Engagement). April 12th 2011– One Focus Group held (Accelerating the Creative Industries).	30
Community Soundings	April 9th, Iranian Community Sounding April 12th, South Asian Community Sounding April 13th, Youth Action Committee Community Sounding April 13th, Pathways Community Sounding April 14th, Richmond Green Secondary School – Grade 9 Drama Class April 14th, Richmond Green Secondary School – Grade 12 Drama Class April 18th, Chinese Community Sounding April 21st, Russian Community Sounding	143
Community Forum	April 27th 2011	60
TOTAL		**528**

1.2 Community Engagement Summary of Activities

1.2.1 Description of Community Engagement Activities

Interviews

In-depth face-to-face and telephone interviews were conducted with all members of Council and some members of staff at the Town of Richmond Hill. A second set of interviews were conducted with individuals representing different parts of the cultural sector in Richmond Hill. These individuals were drawn from both not-for-profit cultural groups and from the businesses in the cultural industries. The interviews typically lasted between 30 minutes to just over 1 hour and were completed in February and March, prior to the launch event and in April prior to the Community Forum. In total 20 interviews were completed.

Launch Event

The launch event was held March 10th, 2011 at the McConaghy Senior's Centre and attended by more than 90 community members. The launch event was open to the public and well-promoted through the cultural plan website and the Liberal newspaper to reach as many community members as possible. The event provided cultural stakeholders and community members with an opportunity to identify what they value about culture and what a cultural plan could contribute to their town through roundtable discussions.

Community Survey

The goal of the community survey was to allow for open engagement of the broad population in Richmond Hill. Similar to the launch event, the purpose was to examine the community's perceptions of culture and cultural programs in Richmond Hill, to examine current patterns of cultural participation and factors related to participation (e.g., awareness, costs), and to probe perceptions of culture's role and importance in contributing to prosperity and community well-being in Richmond Hill. A total of 185 surveys were completed either electronically or in hard copy form through community outreach by the Town of Richmond Hill Cultural Plan Ambassador.

Community Soundings

As part of the community consultation process, eight Community Soundings were held to engage with a variety of diverse communities in Richmond Hill. The gatherings were intended to provide opportunities for specific communities in their own settings to engage in discussions about what culture meant to them in Richmond Hill, and to explore priorities for the Cultural Plan. Community Soundings were held for the following groups: Iranian, Russian, Chinese, South Asian and

Youth. Although originally only one youth sounding was planned, in the end a total of four were held in order to broaden input and participation from this group.

Focus Groups

Based on issues and themes emerging from interviews, three focus groups were held to engage a variety of representatives from the cultural and ethno-cultural communities. The three topics were: Organizational Capacity and Sustainability; Cultural Programs and Opportunities to Support Inter-cultural and Inter-generational Engagement; and Accelerating Growth of the Creative Industries. A total of 30 individuals participated in three focus groups in April 2011.

Community Forum

The Community Forum was held on the evening of April 27th, 2011 at the McConaghy Senior's Centre with nearly 60 community members in attendance. The Community Forum provided an opportunity for community members to hear what themes emerged from the consultation efforts to date. These themes included: Intercultural Opportunities, Downtown as a Cultural Hub, Youth, Support for Culture, Cultural Spaces, Networking and Collaboration and Marketing and Communications. This event was laid out in an innovative way, where stations for the seven themes were created and Town of Richmond Hill staff was positioned at the stations to engage directly with the community members who moved free-flow through the venue.

1.2.2 Cultural Plan Launch Event Summary

Introduction

The Launch Event was hosted by the Town of Richmond Hill on March 10th at the McConaghy Centre in Richmond Hill. The following summary represents the key ideas and themes that emerged from the Launch Event. This summary was used to support the development of Focus Group and Community Sounding guides and the refinement of how those engagement pieces are planned and structured.

In all, nearly 90 cultural community leaders participated in the Cultural Plan Launch Event. The event provided cultural stakeholders and diverse cultural communities with an opportunity to identify what they value about culture and what a cultural plan could contribute to their town. Participants included community leaders from South Asian, Persian, Chinese, and other diverse cultural communities as well as artists and representatives of business associations, businesses, performing arts organizations, heritage committees, broadcasters, immigrant services, art institutions, women's organizations, arts and social clubs, religious institutions, community groups, and other interested members of the community.

Methodology

Potential invitees for the Launch Event were selected to represent a range of cultural and community leaders based on existing cultural networks established by the Town of Richmond Hill and the consultant team. In order to encourage participation from diverse cultural communities, over 30 cultural leaders from a variety of ethno-cultural communities were contacted by phone prior to invitations being sent out to begin the process of building relationships. Email invitations were sent out to nearly 200 contacts on behalf of Mayor Dave Barrow asking people to RSVP online, while a reminder email was sent out a few days prior to the Launch Event to encourage last minute registration. Follow up calls were made to members of diverse cultural communities that had earlier expressed an interest in the Launch Event to ensure they received the Mayor's invitation.

At the Launch Event, participants were seated at tables that included approximately 6 participants, a roundtable facilitator and a note-taker. Participants were assigned seating to ensure that a variety of cultural experiences and backgrounds were included at each table. After an introduction by the Town's Mayor and the Director of Recreation and Culture, a presentation was made by the consultant team at the beginning of the event. This was followed with an hour-long roundtable discussion.

Participants were asked to respond to the following questions:

- What are the 5 most important tangible and intangible cultural assets in Richmond Hill?
- Write a short phrase that describes what you value about a community that you can imagine as culturally rich.
- What are some things we need to consider to get us there?
- What are some of the signs that we're moving in the right direction?

Roundtables were also asked to report back on 1 or 2 most interesting ideas that were discussed at their tables.

Top of Mind Definitions of Culture

Early on in the Launch Event, participants were asked to use a word to describe what they think of as "culture?" During the brief discussion, participants defined culture using a wide range of identifiers, underscoring the breadth and diversity of ideas and issues encompassed in culture, including:

- Artists
- Heritage
- Identity
- Creativity
- Dance

- Language
- Leisure
- History
- Soul

Summary of Roundtable Discussion Findings

From the roundtable discussions, a number of key themes including Cultural Assets, Cultural Diversity and Inclusion, Past Present and Future, Intergenerational Activities, Space for Culture, Tracking and Promotion of Culture, Accessibility of Culture, Municipal Leadership, and Funding for Culture emerged. These themes are explored in greater detail below based on the findings of the Launch Event in terms of frequency and divergence of responses.

Cultural Assets

There are a lot of cultural assets in Richmond Hill. The following is a more detailed description of each of the major assets identified (that received mentions from at least 4 tables).

# of Tables (Approx. 17 Total Tables)	Cultural Asset Identified	Details
15	Cultural spaces	This includes performance spaces and other culture and heritage spaces such as museums. Cultural spaces were seen as an asset because they showcase culture in the community and provide spaces for major cultural activities. Specific assets identified include the Richmond Hill Centre for the Performing Arts (raised most frequently), Curtain Club, the Orchestra, Opera, and the Hindu Museum
13	Cultural events and festivals	Cultural events and festivals were seen as assets because they are opportunities to celebrate the Town and the diversity of people and religions that exist locally. They were also identified as a chance for families to meet each other. Specific assets include Taste of the Hill (raised most frequently), Festival of Lights, Summer concerts in the park, Doors Open, Diwali, New Year's festival (in the Chinese and Persian communities)
12	Community spaces	Community spaces were seen as assets because they are places for friends and organizations to meet and feel

		at home, and to display and exhibit art. Community spaces can allow for group meetings, functions, classes. Central locations of community spaces create a destination for people to go. Specific existing assets include Library, McConaghy Centre, community centre, entertainment district (East Beaver Creek)
11	Heritage buildings	Heritage buildings were seen as assets because they connect us to our past and tell us stories of what happened. Specific heritage buildings identified include David Dunlop Observatory (raised most frequently), Heritage Centre, McConaghy Centre, Churches, old Chamber of Commerce, and a "museum of the streets" which referred to the streetscape in the downtown core
11	Parks and green-spaces	Parks were identified as cultural assets because they are common places for people to meet, and are comfortable places for people from a variety of cultural backgrounds/ethnic communities. Specific assets include Mill Pond (raised most frequently), Lake Wilcox, Richmond Green, and Phyllis Rawlison Park.
11	Connection to nature and natural spaces	Natural spaces were identified as cultural assets because they connect us to our natural history. Specific examples of natural spaces include Oak Ridges moraine (raised most frequently), bike trails, and walking trails.
8	Faith communities and diverse places of worship	Faith communities and diverse places of worship were seen as assets because they build communities, can connect across faith communities, and are a fundamental part of some diverse cultures in Richmond Hill. Specific places of worship identified include Churches (raised most frequently), the Mosque on Bayview, and the Vishnu Temple on Yonge.
8	Multiculturalism/diversity	Multiculturalism and diversity were seen as assets because there is a range of cultures and ages of people in Richmond Hill and it"s important to recognize our history from aboriginal history to multicultural diversity. Diversity was mentioned in more general terms and few specifics were offered.
7	Municipal support for culture	Municipal support for culture was seen as another cultural asset in Richmond Hill. Specific support identified was that the Mayor celebrates all holidays for

		diverse cultures, municipal support and sponsorship of cultural events, and a forward thinking mentality regarding diverse cultures.
5	Spirit of collaboration	Spirit of collaboration was seen as an asset because there is a feeling of mutual respect which makes it easier to work together on cultural issues.
5	Recognition of the diversity that exists in Richmond Hill	Recognition of the diversity that exists in Richmond Hill was seen as an asset because it builds inclusion and allows us to work together more effectively across communities.
5	*Downtown community	Downtown community was seen as an asset because of its central location, high number of cultural spaces such as the Centre for Performing Arts, heritage buildings, and local businesses.
4	Businesses	Businesses were seen as an asset including restaurants, cafés, and the Business Improvement Area.
4	*Good newspapers and online presence that promote events	Good newspapers and online presence that promote events were seen as assets because they help connect people to cultural activities across communities. Specific assets identified include ethnic media, the Liberal, On Richmond Hill, Facebook and Twitter.

these assets were identified as valuable but could be enhanced, for example, some tables indicated that the downtown core, while a significant asset, could be more utilized. Many tables also identified work that needed to be done to improve how culture was communicated to the public through good newspapers and an online presence.

Overall, participants indicated that there are a lot of cultural assets and resources in Richmond Hill that require support to grow them so more can experience culture locally.

Cultural Diversity and Inclusion

There was a strong sense that cultural diversity was essential to creating a culturally rich Richmond Hill. Many roundtables highlighted a need to embrace multiculturalism and support those that are new to the community and to create a welcoming environment for a range of cultural groups and make sure that all cultures are brought to the forefront. This could involve reaching out to new communities and reaching across cultural groups as this creates opportunities to "educate each other on our differences and to share these cultural differences so we can appreciate all our diversity." There was some need identified to break out of cultural silos through intercultural events, and some participants saw the

Launch Event as being an example of this. Some participants indicated that the arts can sometimes be a helpful tool to break down those silos. While intercultural activities were raised by 9 tables, some tables considered this to be one of the key cultural issues in Richmond Hill. Below are relevant table responses to each of the 4 questions from round table discussions.

# of Tables	Idea
1. Cultural Assets	
8	Faith communities and diverse places of worship
8	Multiculturalism/Diversity
2. Culturally Rich Themes	
10	Inclusive/feeling of belonging
10	Diversity
5	Sharing our experiences/stories
3. Things to Consider to Become Culturally Rich	
9	More intercultural activities/gatherings
5	Better understand of what other cultural groups are doing
4	Celebrate diversity
4	Break down silos
2	Encourage cultural integration
4. Signs Moving in Right Direction	
5	More intercultural events take place
3	More ethnic diversity in culture
2	Diverse religious places of worship

The idea of diversity was raised by a couple of tables. Some tables highlighted the importance of differentiating diversity and inclusion from the idea of tolerance. Some tables had a discussion which highlighted the importance of full inclusion and mutual respect. They suggested that diversity is about building a community where all cultural communities are at the forefront and takes the idea of diversity beyond tolerance.

Further discussion of diversity centred on a difference between inclusion and integration. Most tables preferred the term inclusion as it indicates that work was needed from the broader community to be accepting of other cultures where integration suggested to some a sense that newer cultures in Richmond Hill might leave their cultures behind them. Despite the general preference for inclusion, there were a couple tables that indicated the need for cultural integration to create a sort of "melting pot", suggesting a need for ongoing efforts to creature a unified, universal inclusion strategy for Richmond Hill.

Past, Present, and Future

Some tables talked about needing to preserve the past and the history of Richmond Hill. This involved protecting heritage buildings, but also educating people about the history of Richmond Hill. Education of history was also talked about in terms of a people's history and culture that they take with them. Many tables indicated that it was important for diversity and inclusion to acknowledge the past of Richmond Hill and other cultures, while including cultural elements from the present and the future so that new cultures and communities are able to participate in Richmond Hill culture.

# of Tables	Idea
1. Cultural Assets	
11	Heritage buildings
5	Recognition of the diversity that exists in Richmond Hill
1	Heritage days
2. Culturally Rich Themes	
6	Education/understanding of history
5	Balance past, present, future
3	Forward looking
2	Preserving heritage
3. Things to Consider to Become Culturally Rich	
6	More culture in the schools
2	Cultural education
4. Signs Moving in Right Direction	
3	More ethnic diversity in culture
2	Cultural places are protected

More culture in the schools was also identified as an important place to have cultural exchange with children – to share and learn from each other. While some of the tables were focused either on preserving the past or being forward looking, more tables were concerned about finding the balance to do both in creating a culturally rich community.

Intergenerational Activities

Similarly to the desire for more intercultural activities, many participants said intergenerational cultural activities would be beneficial to Richmond Hill and were an important part of the Town's diversity. Examples of this include, volunteering, a mentoring program to transfer experiences and knowledge from the older cultural community to the younger, networking with and engaging youth, holding intergenerational events, establishing orchestras, etc. Intergenerational activities were seen as a way to continue the older generations' legacy and to break out of cultural silos.

# of Tables	Idea
1. Cultural Assets	
8	Multiculturalism/Diversity
2. Culturally Rich Themes	
10	Diversity
5	Balance past, present, future
3. Things to Consider to Become Culturally Rich	
5	Get volunteers
4	Better engagement of youth
2	Mentoring programs for youth
4. Signs Moving in Right Direction	
7	Greater participation in cultural activities
4	More volunteers involved

The end goal for many tables was to have more youth participate in cultural activities and get involved in the cultural community. However, many of the ideas coming from the tables discuss including youth in existing cultural activities rather than ways to engage with youth through youth cultural activities.

Space for Culture

Besides *activities* that cross cultures and generations, many roundtables identified that having common or shared *space* would help bring people and cultures together to create a more culturally rich community. Cultural space was the most common asset identified and one of the most common potential actions. Other ideas of shared space included a cultural centre with designated or itinerant space to bring everyone under the same roof. Common trends around space discussions highlight that the most beneficial cultural spaces should be flexible to meet the needs of a diversity of communities and types activities. This could mean that there is space for meetings of 10 people and meetings of 100, and a place that may include both indoor and outdoor space.

# of Tables	Idea
1. Cultural Assets	
15	Cultural spaces
13	Community spaces
2. Culturally Rich Themes	
3	Common places
3. Things to Consider to Become Culturally Rich	
9	Create central location to find out about/participate in culture
2	More gallery space
4. Signs Moving in Right Direction	
5	More cultural spaces exist
2	People come from outside Richmond Hill to experience culture

In these ways, the need for space for culture is connected to other issues raised by tables including more cultural activities, events and festivals, and more cultural groups. Having the space for these groups and activities was seen as essential by some tables.

Some tables highlighted the need for public outdoor space either downtown or at Richmond Green. Richmond Green was seen as beneficial for larger events due to greater space and access by car, whereas downtown was identified by tables as beneficial as a natural gathering place, close to transit, and could help improve the downtown core's image. Both have their advantages, though more tables highlighted the need for cultural/common spaces that were centrally located as this might attract people from surrounding communities to come to Richmond Hill to experience culture.

Tracking and promoting culture

Richmond Hill has resources at its disposal to promote culture through media (television), cultural tours, Town Council support, "On Richmond Hill", websites, social media, and the people who live in and are proud of Richmond Hill. Many tables indicated that newspaper and online sources were an asset to the community because they are effective at informing the community on upcoming cultural events and activities.

However, many roundtables also highlighted the need for better awareness of all of the cultural groups in Richmond Hill and what they are doing – what events, shows, heritage education, celebrations were occurring, and when they are happening so others can attend. Better promotion was the potential action that came up most frequently across tables. This was seen as a two-pronged approach, first to track the events and activities of different cultural groups and organizations, and second to promote them broadly.

# of Tables	Idea
1. Cultural Assets	
4	Good newspapers and online presence that promote events
2. Culturally Rich Themes	
3	Opportunity to experience variety of activities
3. Things to Consider to Become Culturally Rich	
13	Better marketing/promotion of culture
9	More community engagement
5	Better awareness of what others do
4. Signs Moving in Right Direction	
7	Greater participation in cultural activities
3	More visible promotion of culture

Tables also provided specific recommendations of how culture could be better promoted in Richmond Hill. Recommendations include:

- better funding for SNAP and other papers
- branding campaign with logos, stickers to re-identify the community
- more partnerships and sponsorship of cultural events
- My Richmond Hill email notification
- Learn from ethnic media newspapers about how to engage people
- Radio Stations and TV being better used to develop local awareness
- Website for diversity
- Multi-lingual Promotion
- More visible promotion through signage, and through flyers that are distributed to homes.

Another aspect of promotion that came up was community engagement and outreach to communicate cultural activities and events to the community. Some participants indicated that the establishment of cultural ambassadors could support this communication back and forth.

Accessibility of Culture

Some roundtables highlighted accessibility barriers to participating in a number of forms of cultural activities such as films, theatre, concerts, and cultural programs. For some of these activities, cost was seen as a major barrier. Some roundtables also said that cultural activities should be more accessible in terms of actively welcoming other diverse cultures to participate.

# of Tables	Idea
1. Cultural Assets	
2. Culturally Rich Themes	
10	Inclusive/feeling of belonging
3. Things to Consider to Become Culturally Rich	
6	Better transportation to events
2	Make culture more affordable
4. Signs Moving in Right Direction	
7	Greater participation in cultural activities

Transportation issues were also raised especially for cultural activities outside of central Richmond Hill where there is better public transportation. Transportation was seen as important by some groups both internally and in terms of traveling in and out of Richmond Hill. Some tables suggested improved public transit, while other tables were talking about better access to parking at cultural locations. This issue is connected to the issues of having a centralized space in terms of access by car and access by public transit.

Municipal Leadership

Many participants and roundtables said that the leadership of Mayor, Council and the Town to initiate the development of a cultural plan was a step in the right direction. This was seen as a positive sign that the Town of Richmond Hill supports culture and is committed to developing the Plan and taking concrete action.

The Launch Event was seen by many participants as a major first step to showing municipal leadership on culture.

Many tables also indicated that the municipality, along with other levels of government should support culture. Some tables defined support as financial support for events and cultural activities, while others defined support in less tangible ways such as facilitating future discussions that bring a diversity of sectors and communities together.

# of Tables	Idea
1. Cultural Assets	
7	Municipal support for culture
2. Culturally Rich Themes	
3. Things to Consider to Become Culturally Rich	
5	More government support
4. Signs Moving in Right Direction	
3	Better access to funds

Funding for Culture

Funding for culture was raised by many roundtables in discussion. Funding was mentioned for cultural events and festivals as well as revitalizing cultural institutions and structures and preserving heritage sites. The establishment of a Richmond Hill arts council was also raised to distribute funds to local arts projects. Participants also highlighted the need for more fundraising from charitable foundations such as the Mayor's endowment fund for cultural projects. Some tables indicated that the municipality should support culture financially, where others were more likely to talk about other sources of funding such as fundraising.

While funding for culture was not mentioned by groups as part of what it meant to be culturally rich, it was seen as important by some tables in order to achieve a culturally rich community.

# of Tables	Idea
1. Cultural Assets	
7	Municipal support for culture
2. Culturally Rich Themes	
3. Things to Consider to Become Culturally Rich	
4	Access more resources (financial and human)
4. Signs Moving in Right Direction	
3	Better access to funds

Potential Principles

Based on the findings from the Launch Event, the following potential draft principles have emerged that could help guide the development of the Cultural Plan. The principles are most closely tied to the question of what makes Richmond Hill culturally rich as an indication of what participant"s value about culture locally.

- Builds on the successes, cultural assets and cultural richness that already exist in Richmond Hill
- Brings all cultures to the forefront to respect, engage and encourage the expression and inclusion of all the different cultural communities
- Strives to break down cultural barriers across sectors, communities, religions, languages, and ages
- Celebrate the past and future, preserving Richmond Hill's heritage and promoting Richmond Hill's future by creating opportunities for us to learn from each other, and share our cultural experiences
- Embraces creativity and the arts to create an attractive Town that has soul

Challenges and Opportunities

Despite some of the great successes of the Launch Event, there were challenges as well. In particular, members of the youth and Russian communities were not present at the event. Challenges connecting with youth and Russian community highlight some of the challenges of connecting with diverse communities. Special efforts will be made to engage these communities more effectively through smaller and more focused community sounding discussions on culture.

Many participants indicated that the Launch Event was a success. This success will allow for stronger relationships to be built with participants. These positive relationships can be helpful to support the focus groups, community soundings, community forum, and the overall development of the Cultural Plan.

1.2.3 Community Survey Summary

The survey for the Cultural Plan was launched in March and closed at the beginning of May. 185 surveys were completed in that time.

Respondent Profile:

The majority of the respondents are women (64%). 13% of respondents were under the age of 35, with close to half of the respondents being between the ages of 45-64. 85% of respondents live in Richmond Hill, 12% of respondents do not live in Richmond Hill.

FIGURE 1: AGE OF RESPONDENTS

FIGURE 2: HOW LONG HAVE YOU LIVED IN RICHMOND HILL?

Ages	
Under 14	1%
14-24	7%
25-34	5%
35-44	18%
44-54	26%
55-64	24%
65+	19%

How long have you lived in RH?	
Less than 1 year	1%
More than 1 year and up to 3 years	5%
More than 3 years and up to 5 years	4%
More than 5 years and up to 10 years	15%
More than 10 years	63%
I do not live in Richmond Hill	12%

The majority of respondents have lived in Richmond Hill for over 10 years, while only 10% of respondents have lived in Richmond Hill for less than 5 years.

When respondents were asked, what they think of, when they think of culture in Richmond Hill, a variety of answers came up. Many indicated that the historic nature of the Town, and its natural resources were part of the culture of Richmond Hill. Others responded that they thought that the diversity of the Town, and its various cultural communities were part of the culture of Richmond Hill. Spaces were also brought up in this question, including the Richmond Hill Centre for Performing Arts, libraries, community centres, Curtain Club and David Dunlop Observatory. A few respondents mentioned large scale events that happen in town, including the Santa Claus Parade and Canada Day celebrations. A few respondents brought up the kind of lifestyle and space that comes with living in a suburban area. While the vast majority of respondents indicated positive aspects of culture in Richmond Hill, there were a few respondents that brought up negative aspects of culture in Richmond Hill. Those responses included, not having enough culture in Richmond Hill and cultural communities feeling excluded from the broader community.

The overwhelming majority of respondents, when asked, "describe what you value about a community that you can imagine as culturally rich" said that they would like to see Richmond Hill have a variety of cultural opportunities, spaces, and activities that are affordable. There was no one activity or program that was requested, but respondents wanted to see a variety of different activities they can attend or utilize. Some respondents answered that they would like to see all cultural communities integrated and respected. An overall sense of respect and community values was seen in the responses as well. Many also indicated that they would like to see more opportunities for support of artists, including spaces where artists can live and work. One respondent answered that they would like to not have to go into Toronto to experience cultural activities in order to feel like Richmond Hill was culturally rich.

Respondents saw that the Richmond Hill Centre for Performing Arts was an important cultural resource. As well, respondents value the green spaces and outdoor areas, the downtown, David Dunlap Observatory, film festivals, summer concerts, heritage sites, community centres, libraries, Curtain Club, Doors Open, McConaghy, and cultural community celebrations.

FIGURE 4: LOCATION OF CULTURAL INSTITUTIONS VISITED

Cultural institutions that you've visited in the last year:	
Library	86%
Theatre to see a play or live performance	84%
Art Gallery	65%
Museum	64%
Other Cultural Institutions	45%

Were most of these cultural institutions:	
Outside of Richmond Hill	53%
In Richmond Hill	47%

Most of the respondents have visited a cultural institution in the last year. As well, the institutions that respondents visited were fairly evenly split between inside and outside Richmond Hill.

FIGURE 5: CULTURAL ACTIVITIES PARTICIPATED IN

FIGURE 6: LOCATION OF CULTURAL ACTIVITIES

Check all of the community cultural activities that you have participated in the last year:	
Festival and event	86%
Live music, theatre or dance performances	86%
Community Arts	43%
Talks, lectures, or other activities related to local history or heritage	43%
Readings of poetry or literature	21%
Other	23%

Were most of these cultural activities:	
In Richmond Hill	53%
Outside of Richmond Hill	47%

Most respondents have participated in community cultural activities, with the vast majority of respondents attending a festival, event, live music, theatre or dance. Again, the cultural activities were fairly evenly split between inside and outside of Richmond Hill.

Interest in the following aspects of Richmond Hill's Culture:	
Cultural activities and traditions from North America	79%
Cultural activities and traditions from Europe	62%
Cultural activities and traditions from East/Southeast Asia	47%
Cultural activities and traditions from indigenous peoples	40%
Cultural activities and traditions from Latin America	36%
Cultural activities and traditions from South Asia	35%
Cultural activities and traditions from West Asia	35%
Cultural activities and traditions from Africa	29%
Cultural activities and traditions from the Caribbean	32%
Cultural activities and traditions from Oceania	32%
Cultural activities and traditions from Africa	29%
Other	12%
None of the above	6%

Respondents are interested in a variety of different cultures that are represented in Richmond Hill suggesting significant opportunities for intercultural activity.

Challenges to participation:	
Not enough information/publicity about activities	67%
Not enough time	48%
Activities take place at times that are not convenient/accessible	40%
Too expensive	32%
Don't know anyone else participating	19%
Too far	15%
Don't feel like I would be welcomed at the activity	11%
Need information and activities in my first language	3%
Activities not culturally accessible	5%
Other	15%

A majority of respondents felt that information and publicity about activities was not adequate. As well, not having enough time and activities taking place at times that are not convenient were also significant barriers to participation. Costs was a barrier to almost a third of all respondents, and twice as important a factor as distance, making costs a key component of competing with Toronto for the attention of Richmond Hill residents

Where do you get information about cultural activities in Richmond Hill?	
Word of Mouth	66%
Richmond Hill Liberal	62%
Community Recreation Guide	47%
Community Centre or Library bulletin boards	35%
www.richmondhill.ca	30%
Other newspaper coverage	15%
Newspaper advertising	14%
Social media	14%
Radio	7%
Other	27%

The communication tools that respondents used to get information about cultural activities were word of mouth, the Liberal, Community Recreation Guide, and information at the community centres and libraries.

Survey respondents have very high hopes for the Cultural Plan. The high proportion of respondents identifying the plan as "very important" places unusual emphasis on a matter often undervalued in municipal strategic planning. Respondents would like to see a variety of outcomes for the Cultural Plan that will build all aspects of Richmond Hill.

FIGURE 10: THE IMPORTANCE OF THE CULTURAL PLAN TO ENHANCING CUTLURAL ACTIVITIES AND OPPORTUNITIES

The Cultural Plan helps improve and enhance cultural activities and opportunities in Richmond Hill?	
Very Important	58%
Important	34%
Not really important	6%
Not important at all	1%

FIGURE 11: THE IMPORTANCE OF THE CULTURAL PLAN TO CELEBRATING AND CONNECTING DIVERSE COMMUNITIES

The Cultural Plan helps celebrate and connect our many diverse communities?	
Very Important	45%
Important	45%
Not really important	8%
Not important at all	2%

Over 90% of survey respondents would like to see the Cultural Plan improve and enhance the cultural activities and opportunities in Richmond Hill. As well, survey respondents were extremely interested (90%) in the Cultural Plan celebrating and connecting the many diverse communities in Richmond Hill.

The Cultural Plan helps integrate culture and community health?	
Very Important	43%
Important	44%
Not really important	11%
Not important at all	2%

FIGURE 13: THE IMPORTANCE OF THE CULTURAL PLAN IN PRESERVING ASPECTS OF LOCAL HERITAGE

The Cultural Plan helps preserve aspects of local heritage?	
Very Important	56%
Important	35%
Not really important	8%
Not important at all	1%

Figures 12 and 13 reflect the importance of cultural planning on various factors such as community health and local heritage. The majority of respondents indicated that preservation of local heritage is important (44%), and 56% of respondents viewing cultural planning as very important to local heritage.

The Cultural Plan helps culture contribute to economic prosperity?	
Very Important	38%
Important	42%
Not really important	19%
Not important at all	1%

With reference to Figure 14, respondents were slightly less concerned with economic prosperity, but the majority of respondents would like to see the Cultural Plan contribute to the overall economic prosperity of the Town.

When the respondents were asked, what they would like to see in Richmond Hill that are not currently available, many respondents want to see more cultural activities happening in Richmond Hill. A street festival, or large scale event where everyone can participate was highly desired. Many would like to see new film festivals, more live music, dance, and all of the performing arts. Many would like new galleries, and museums to go to. Some would like to see more diverse celebrations including intercultural events. A few respondents were interested in seeing more support of local artists including spaces where local artists can exhibit their work. A few respondents would like to see better marketing of the events and programs that are happening around town.

1.2.4 Summary of Interviews

In-depth face-to-face and telephone interviews were conducted with all members of Council and selected sectoral stakeholders. Two meetings were held with municipal staff; one with staff from Community Services and the second the Senior Management Team. In advance of all interviews and meetings, individuals received a short introduction to the Cultural Plan and a set of questions to guide discussion. This summary does not seek to capture every detail to emerge from discussion, but to note important issues and themes.

▪ **Festivals**

● There was a sense that there may be too many festivals and it would be better to focus on fewer and organize and promote them better.

- But there is also need for new ideas and approaches – both new approaches to existing events, and potentially new kinds of festivals; we should be asking what the community's interests and needs are.
- There is a need to sort out and be clear about roles and responsibilities and distinctions between formally sponsored and organized Town events and those connected with individual council members – some belief that events affiliated with individual council members should only be those that are ward specific and explicitly marketed as such.

- **Intercultural Exchange and Programming**

  - Some questioning of continued usefulness and success of the Mayors' many culture-specific events. Questioning surrounded issues such as: do they draw the same people and perpetuate isolation of individual diverse communities?
  - There may be more innovative approaches to existing culture-specific events that make them more inclusive and welcoming of diverse participants - while still maintaining the authenticity and integrity of the event.
  - New approaches and new kinds of programming are needed to connect Richmond Hill's diverse communities.

- **Youth**

  - The Cultural Plan must place a strong focus on youth.
  - It is through 2nd and 3rd generation youth that some of the opportunities for cross-cultural engagement may be most effective.
  - How do we determine what youth interests and needs are? Youth Advisory Committee represents only one slice of the youth population (and generally not those at risk or underachieving).

- **Heritage**

  - Many noted the much stronger level of interest and support for heritage on the part of the current Council and much improved processes and approaches to build heritage conservation at the Town.
  - Staff shortages are acute and the renewal of a full-time heritage planner is critical.
  - The early history of Richmond Hill can be of interest to new immigrants and diverse communities if approached with imagination; people do have an interest in knowing more about the places they live.

- **Archives and Artifacts Collections**

  - Currently more than 10,000 artifacts and documents stored in the Operations Centre in a 5000 sq. foot space and a staff person that works 10 hours/week; totally inadequate management of collections.
  - Phase One of a Heritage Services Review was completed that produced an Acquisition Policy; Phase Two was to be a full Heritage Services Plan.

- **Downtown**

  - The Richmond Hill Performing Arts Centre was cited as a positive addition to the Downtown – however, it needs supporting services around it, such as restaurants, cafes and art galleries.
  - A second "anchor" to the Richmond Hill Centre for the Performing Arts at the south end of the downtown is needed.
  - While the relocation of Town Hall may be part of this second anchor it must be part of a larger vision for the Civic Precinct.
  - There is a potential for a major cultural focus for the Precinct; ideas are being brought forward including a civic square, public art and potentially a new cultural facility on this Town-owned land.

- **Stronger marketing and promotion**

  - This is a cross-the-board challenge for all cultural events and activities in the Town.
  - Through stronger marketing and promotion, the Town could leverage greater success from their existing events and festivals, and support other groups in building audiences and support.

- **Shortage of spaces for cultural activity**

  - Part of the solution is a better inventory and awareness of existing spaces and facilities with potential as venues for cultural activity.
  - However, there is a shortage of cultural spaces – priorities identified included space for the visual arts, more space devoted to local history and heritage (that might simultaneously be used to address challenges related to artefact and archival collections.
  - Public space for community interaction is also crucial.

- **Cultural Advisory Committee**

  - The Cultural Plan must provide recommendations about what kind of cultural advisory committee would be most useful for Richmond Hill.
  - Other municipalities have committees with varying structures, mandates and memberships that can be looked to as examples.

- **Build Town Identity/Brand**

  - Interviewees believed that Richmond Hill lacks a strong local identity, and is not branded as a place where culture lives.
  - One idea was promoting the interesting and important people and stories affiliated with Richmond Hill (e.g., Farley Mowat lived in Richmond Hill; Margaret Atwood's Alias Grace set here; the Canadian Air Farce got started at the Curtain Club theatre).
  - Need to communicate a stronger identify and sense of cultural vitality in Richmond Hill in the context of neighbouring municipalities in York Region and the GTA.

- **Strong Quality of Place**

  - Many creative cultural businesses are located in Richmond Hill because owners choose the Town for its strong quality of place (e.g., unique mix of urban and rural setting).
  - Place assets in the Town are important to business owners and employees (i.e.: proximity to the Oak Ridge's Moraine, parks, restaurants and cafes, etc.).

- **Business Peer-to-Peer Awareness**

  - Some creative cultural industries in Richmond Hill are unsure of what other businesses exist in the Town.
  - Businesses in Richmond Hill are interested in networking opportunities.

- **Small businesses are Mobile**

  - A number of businesses are small and medium enterprises, operating out of their home – with clients in the U.S or overseas and are solely dependent on an internet connection to operate.

- **Support for Creative Industries**

  - Business development and business support mechanisms are needed, a number of businesses were not aware of the Small Business Enterprise Centre in the Town.
  - Innovation Centers/Accelerators/Convergence hubs are ideas of interest for small businesses.
  - Quality fiber-optic connectivity and wireless internet access in public spaces in Richmond Hill is key.

- **Incentives for businesses to stay in Richmond Hill**

  - Both small and large business respondents questioned what incentives existed for them to stay in Richmond Hill (tax incentives, available land/buildings, etc.).

1.2.5 Focus Groups Summary

As part of the consultation process for the Town of Richmond Hill's Cultural Plan, three focus groups were held to engage a variety of stakeholders in the community. The first focus group was centered on *Organizational Capacity and Sustainability*, with the second focused on *Cultural Programs and Opportunities to Support Inter-cultural and Inter-generational Engagement.* The third focus group was intended to engage enterprises and entrepreneurs in the creative cultural industries in the Town of Richmond Hill to discuss *Accelerating Growth of the Creative Industries*.

The main themes identified from the focus groups include:

- The creation of a cultural "Hub" is needed as a space for networking and dialogue across the cultural sector.
- There is a shortage of space for cultural activity and community programming.
- Stronger and more innovative marketing and communication of all cultural programs and activity is needed that goes beyond traditional mediums.
- Support (programs, financial, incentives) for cultural organizations and creative industries.
- There is a need for a new mechanism to serve as a common voice and coordinating body for culture.
- A different approach and vision to a number of existing festivals and events could promote stronger intercultural and intergenerational interaction.
- There is a need for a shared database of information on cultural activities.
- There is an opportunity to anchor the south end of the downtown through a strong focus on cultural spaces and facilities in the civic precinct.

The below is a summary of the main points emerging from all three Cultural Plan Focus Group sessions.

In the first two focus groups, participants were asked what their top-of-mind response was to the word "Culture" and how culture is defined.

Participants Responded:

- Arts
- Heritage
- Enrichment
- Different cultural communities
- Identity (culture as identity)
- Dynamic
- Diversity (affected by economic and political situations)
- Ethnicity
- Values
- Language
- Traditions
- People

Create a Hub for Culture in Richmond Hill

A number of participants in all three focus groups highlighted the importance of an anchor space, or a "hub" that can include a variety of cultural activities. The need for a space for culture has been identified as a key factor to moving forward. The hub idea discussed in the focus groups centered on the need for a facility that is accessible to the community, cultural organizations and creative cultural businesses providing a forum for dialogue and activities as well as support for creative industries. The idea of the Kitchener Hub, an accelerator space, was suggested as an example of how a "hub" space can be developed.

Stronger Marketing & Communications is Critical

Awareness of cultural events, facilities for events and businesses in the town was identified by participants as lacking. Stronger marketing of the people, businesses, programs and activities related to culture in the Town is necessary. This marketing was discussed as happening through various channels and mediums to reach the necessary target audiences. There are a wide variety of consumers of culture in the Town, who can be reached through various types of marketing initiatives (print, web, social media, etc.). The idea of profiling "Hometown Heroes" was discussed as a means of

generating awareness and enabling civic pride. The Town also needs to move beyond traditional means of marketing and engage in strategies that create "buzz" – the participants suggested ideas such as flash mobs.

Heritage

Heritage buildings, the Heritage Centre and the Heritage Village Day festival in Richmond Hill were identified as existing mechanisms and strategies to address cultural development in the Town. In addition, heritage buildings and sites in the downtown were discussed as elements that made the Town visually interesting and vibrant. An area of concern around heritage was pertaining to the promotion of heritage in Richmond Hill; participants suggested that a series of plaques could be useful in communicating the historical significance of buildings and spaces in the town.

Public Space

Place was a prevalent theme during the focus groups – specifically regarding providing a public space that is vibrant, walkable and allows for face to face interaction that creates "buzz". The idea around having a public space in the Town was well articulated by focus group participants, emphasized by a broader desire to encourage street level interaction. Downtown revitalization and the civic precinct in Richmond Hill were core areas of discussion around the importance of place to cultural development and overall livability.

Creating a Cultural Database

The idea of creating a database was a prevalent theme in the focus groups. Participants were keen on information sharing and tracking cultural organizations and activities in the Town.

Quality of Life is an Attractive Force

It was identified by participants that the Town of Richmond Hill has favourable quality of life characteristics that attract people to live in the community. Business owners for instance started their businesses in Richmond Hill because they enjoyed the quality of life and place characteristics available to them.

Performing Arts Centre as Positive Change

The Richmond Hill Centre for the Performing Arts was identified as a positive step in moving culture forward in the Town. However, there is now a need to take cultural development to the next level in particular through a continued in the Town's downtown.

Networking Opportunities

The opportunity to connect diverse groups of community members, businesses, entrepreneurs and cultural organizations was cited as key to participants. This ties into the marketing theme, where awareness of what's going on in the Town is

necessary, but it was discussed as s step further by providing the opportunity for community stakeholders to network. Businesses were particularly interested in the opportunity to know who their peers are in the Town and what other businesses are in the area with whom they can connect to. This theme is also related to the call for a cultural hub.

Tourism Infrastructure is a Challenge

Connecting tourists and visitors from around the GTA was cited as a challenge in Richmond Hill. The tourism infrastructure needed to support Richmond Hill was discussed as lacking. The accommodation or restaurant infrastructure that does exist needs to be marketed or packaged for tourists especially in the downtown.

A New Organizational Model for Culture

Discussions around the functionality of existing umbrella organizations within the Town centered on the need for a new model for culture – ideas such as Arts Council models or a Cultural Council were proposed by focus group participants as more inclusive ideas that could engage the entire community. The need for a governance structure and coordinator to lead activities and "pound the pavement" were identified as key characteristics of a successful cultural organization.

Support for Small Creative Enterprises

Participants identified that businesses play a key role in supporting culture in Richmond Hill – however, local enterprises and entrepreneurs require support to grow. Support could come in the form of information sharing and networking opportunities and increased awareness of business support programs and business coaching programs.

Commercial Business Opportunities

The Cultural Plan was viewed as a mechanism for provide more commercial business opportunities by using the connections that diverse communities have to their place of origin and using the diaspora to help businesses grow. In addition, the idea of including businesses in "Doors Open" to encourage increased intercultural interaction was suggested.

Incentives for Creative Industries

As businesses plan to expand in Richmond Hill, the question about what incentives exist to retain businesses was posed. Focus group participants were interested in finding out what financial incentives or tax credits were possible to keep their business in Richmond Hill. Access to land and real estate were also identified issues for businesses. The cost of space for cultural organizations and creative cultural businesses were competitive factors when considering location.

Creative Industries Symposium

The idea of multiple symposiums to isolate the key issues and ensure an ongoing process to address key issues was proposed. These various symposiums can also be leveraged as networking opportunities for businesses in the town, providing a forum for dialogue.

Engaging Youth is Key

The engagement of youth was discussed as critical to cultural development. Participants suggested that contest (essay writing, art and design contests) and competitions can be an effective way to engage youth. In addition, engaging youth through the school system to teach them about the history of the town was suggested.

Intergenerational Exchange

The idea of story sharing between seniors and youth was discussed as a way to promote the current cultural composition of the town by having seniors share why they immigrated to Canada and settled in Richmond Hill.

Use Existing Cultural Infrastructure and Events to Leverage Greater Intercultural and Intergenerational Exchange

There are a number of cultural events and festivals in Richmond Hill which can be leveraged for new initiatives. The Mayor's cultural events were cited as highly positive and successful, however, it was identified it was time to move forward on these events and work to break down cultural silos. There are a number of festivals and cultural activities that can be utilized for greater intercultural and intergenerational exchange converging around areas like food. These examples are: Taste of Richmond Hill, Mill Pond Splash, and Canada Day, which contribute to the idea of strengthening a sense of "One Richmond Hill", which was supported by participants. There was support for exploring the possibility of a "Richmond Hill Day" or a "Global Day" to recognize and celebrate the diverse communities in the town in an inclusive way.

1.2.6 Community Soundings Summary

<u>**Cultural Communities**</u>

As part of the community consultation process for the Richmond Hill Cultural Plan, 8 Community Soundings were held to engage with a variety of communities in Richmond Hill.

Community Soundings are small to large group discussions where each community can come together to talk about the cultural priorities facing them. Community Soundings were held for the following groups:

- Chinese
- Iranian
- Russian
- South Asian

At the opening of each Sounding, participants were asked to define what culture means to them. Participants answered in a variety of ways including:

- A sense of belonging
- History
- Commonality and common ground
- Complexity
- Ever evolving
- Morals, and manners
- Gives us our uniqueness
- Mosaic
- Diversity

The main themes that were identified by the Community Soundings are as follows:

- **Intercultural Activities**
  - When asked about intercultural events, many participants would like to see an opportunity for bringing cultural communities together. Many would like to see more opportunities for other cultures to learn about their culture and to learn about other communities' culture.
  - Many participants were pleased with the Mayor's cultural events.
  - Many participants would like to see more people not from their own cultural background attending their celebrations and festivals.
  - Participants suggest heritage days/weeks/months for each cultural heritage. A time when everyone is encouraged to learn about that particular culture, and attend an event dedicated to that community.

- **Information exchange**
  - The "On Richmond Hill" emails are seen as very positive.

- Many see a need to develop a centralized website, email or desk at the library where people can look at for all the information they need about culture in Richmond Hill.
- Many in the South Asian group were particularly interested in how to book facilities and the types of sliding scales fees available to them when booking events.
- No one from the Russian group was aware of the Town events like the Studio Tour nor did they know about the facilities available in the Town.

Communications

- When reaching out to a given cultural community, the Town has to maintain links with the cultural community.
- The Iranian group voiced the concern that there are many more organized groups in the community that the Town of Richmond Hill does not know about.
- The South Asian group sees an opportunity like the International Indian Film Academy (IIFA) Awards that was missed by the Town of Richmond Hill. The IIFA Awards are, for the first time, being held in North America. Events are being held in Toronto and Brampton. Participants note that with the state of art theatre in Richmond Hill, there could have been an event held in Richmond Hill as well.
- The Russian group pointed out that there is a large community and ethnic media structure that the Town does not know about which most Russian speakers access.
- In communicating with the community at large, many agreed across the board that advertising and communications must take a multi-pronged approach. It is not enough to have one ad in the Liberal, but you have to reach all the mediums available.
- Volunteer and community contributions should be acknowledged publicly by the Mayor and Council.

Acceptance

- When asked about whether their culture was accepted or not, participants generally felt like their culture was accepted in the Town.
- Some participants voiced instances of discrimination that produced an undercurrent of feeling not accepted in Richmond Hill.
- Participants in the Soundings would like to see more social services geared to their own cultural communities. Many are travelling to Markham, Brampton, Peel Region for services or events.
- One participant in the Iranian group talked about the long process that has taken to obtain permits for certain cultural events. The participant talked about the perception that some individuals feel that their cultural events are not accepted when they are not able to obtain permits in a timely manner.

- Participants from the Chinese Community Sounding felt accepted by the larger Richmond Hill community but did talk about newcomers facing more barriers to integration.
- Participants from the Russian Community Sounding felt that their community was accepted overall, but that they were not reached out to on a regular basis.
- Overall participants had a positive attitude toward their relationship with the town but all groups appeared to be seeking a more integrated role for their culture, with events and activities supported by and promoted by the town in ways that crossed cultures and engaged everyone.

- **Space**

  - Many participants would like to see a place or hub where people know they can go to hold events.
  - The Iranian group was interested in seeing a space large enough that could hold large scale cultural events when the weather is too cold.
  - As well, many participants in the Iranian group felt that they had enough volunteers and participants to deliver new programs and activities, but there are no facilities for them.
  - Many participants in the Russian group wanted to see funding and more attention given to the Russian community. The community has seen a lack of organizing on the part of the Town, and has structured their own Russian speaking organization for the arts, crafts and fashion.

- **Festivals**

  - Across the board, participants pointed to festivals that happen in the GTA that they would like to see in Richmond Hill, such as Taste of the Danforth, Downtown Caravans, Nisud Din Shah, Days of Asia, Markham Festival.
  - Some would like to see an expansion of festivals that are currently held in Richmond Hill such as the Heritage festival. One participant suggested expanding Taste of the Hill for each cultural community to coincide with a Town-wide cultural celebration.

- **Building Community**

  - Participants from the Chinese Community Sounding felt hopeful about the prospects of seeing the Cultural Plan as a way to build a better, collaborative, more vibrant and civil community overall.

Youth
Given the inherent challenges of reaching youth, 4 Community Soundings were held.
Community Soundings were held at:

- Richmond Green Secondary School – Grade 9 Drama Class
- Richmond Green Secondary School – Grade 12 Drama Class
- Pathways for Children, Youth and Families of York Region
- Youth Advisory Committee

The main take away from the Youth Community Soundings is that to reach the youth of Richmond Hill, events must be youth driven, and organized. There needs to be a separate strategy developed to reach youth that is youth-led.

- Events and programs need to be low cost or free.
- To draw youth to events, the space has to be easily accessible by public transportation.
- Many youth were interested in seeing events that provided a lot of different activities they can participate in such as a fair, or festival.
- Other suggested types of events are:

  - Open mic night
  - Fashion show
  - Talent show, or "Richmond Hill's Got Talent"
  - Competitions including inter-school competitions
  - Events that are geared toward a social issue or charity

- Many youth are interested in a place where they can perform.
- Across the board, youth are interested in a place where they can "hang out", a mall, or community centre or café just geared to youth.
- The group from Pathways emphasized that they need a public space where they can feel safe, and free from getting hassled by figures of authority.
- Youth from Richmond Green and YAC wanted to get community hours for volunteering their time, or certificates of participation.

- **Drawing youth and appealing to youth:**

  - The largest predictor of whether youth will attend an event is whether or not their friends are going.
  - Word of mouth and buzz are important for the success of an event.
  - Youth use texting, Facebook, Twitter, Blackberry Messenger and all types of social media. Events must be on social networking to be interesting to youth.
  - A big draw for youth is free food, or useful prizes or performances and activities by their friends

- If these attractions achieve a critical mass of participants, all will come.
- Advertising has to draw and appeal to youth. Ads, events or programs need to be seen as unique or original to catch young people's eyes.
- Advertising must have an interactive component. There could be a website potential participants can access. One example from the Soundings was that a potential participant can take a photo with their smartphone in front of an advertisement to the organizer of the event, once the organizer receives the photo; the potential participant gets a coupon for reduced admission to the event.
- Another suggestion from the Sounding is to use youth promoters in each school.
- Many participants suggested improving the links between the school and the Town. Students hear about events at school, and to reach many youth at the same time, the Town needs to reach the schools.

1.2.7 Community Forum Summary

The Community Forum was held on the evening of April 27th, at the McConaghy Senior"s Centre. The Forum provided an opportunity to community members to hear back from the consultant team on their findings from the community consultation thus far and to confirm that their voices were heard. Community members were also able to give more feedback to the Town staff and consultant team. Nearly 60 community members participated in the Community Forum.

Participants provided feedback, and had the opportunity to ask questions to resource people at 7 stations that reflected the 7 theme areas from the findings. The 7 theme areas are, Intercultural Opportunities, Downtown as a Cultural Hub, Youth, Support for Culture, Cultural Spaces, Networking and Collaboration and Marketing and Communications.

The majority of the feedback from community members echoed and reinforced the findings from the consultant team. The following document highlights any elaborations and development of the 7 themes of the initial findings. This document focuses on augmenting the findings in the 7 theme areas. We have chosen to highlight anything that has not been brought up before in the community consultations.

Intercultural Opportunities

- Bring people together, break down silos of communities so that everyone can gather and celebrate each other"s culture.
  - Many indicated that they would like to see intercultural dialogue where people can learn, and engage from each other.
  - There is a need to build more formal structure for cultural communities

- Bring together a cultural committee where everyone can come to the table and share the events they are doing.

- Intercultural garden – where everyone can have a space to garden together and share their native plants.
- Heritage Day

    - Has become commercialized
    - Needs more cultural components
    - Highlight all aspects of Richmond Hill"s history, including early settlement, biker days, and how it is now.

- Space

    - There is a lack of year round facilities (indoor and outdoor) for youth.
    - Some participants have noted that they would like to see more spaces like Richmond Green. As well, they would like to see more large events at Richmond Green.

Downtown as a Cultural Hub

- Civic Precinct, suggestions from participants:

    - Community garden and oven that could be used to promote different cultures and community engagement
    - Have a multi-purpose space like the Harbourfront in Toronto
    - Pedestrian only section like Byward Market in Ottawa

- Radio station

    - Some participants suggested that there could be a new community radio station that could focus on Richmond Hill talent
    - Could be youth-run, or have a youth component to it where young people can have shows or apprentice.

- New Town Hall should be built with additional public space for the community that is multi-purpose.

    - One participant was keen to see the multi-functional space be a hub for radio and TV, much like the MuchMusic space in Toronto.

- Hold more activities in the downtown hub to draw people and encourage the community to participate.

Support for Culture

- Make it as easy as possible for residents to participate, including low cost and free events, spaces, programs, and classes.
- Support artists through funding, subsidized studio space, storage space, and physical space where people can develop their work, and cultural expression.
- Make it affordable for artists to live and work in Richmond Hill.
- Give tax breaks to local businesses that are supporting arts or provided subsidized spaces for artists.
- Support youth by linking opportunities to young people directly, such as a pay what you can evening at the Richmond Hill Performing Arts Centre for elementary school students, high school students, and youth in general.
- Town should promote local artists.
  - There's a need for public art space where local artists can show their work.
- Any undertaking by the Town should be reported back to Council.

Cultural Spaces

- The Richmond Hill Centre for Performing Arts is up to 70% usage, it should be used 100% of the time.
- New space:
  - Many expressed that they would like to see a new space that is a hub for culture with:
    - Affordable rates for rental and events
    - All communities know how to book or use the space
    - Boynton House is a great example of how a cultural space should be used
    - Include a public outdoor space for the community to use
- While participants were interested in a new space, some were also interested in using spaces that exist already and that the Town should let community members know which facilities are underutilized.
- There is a need for cultural spaces where the space is multi-purpose, and can accommodate a wide variety of groups.

Networking and Collaboration

- Create a Cultural Council:

  - Each community is represented
  - Each community can learn from each other
  - Gives a place where people can network, collaborate and advocate
  - Cultural Council can also plan cultural events
  - The Cultural Council would be both a table for people to meet, but also a conduit for residents to bring in new and emerging ideas and people.

- Develop a comprehensive database of contact information, events, organizations, all expressions of culture that can be accessed by community members.
- Fund a way that cultures can come together which might not have done so because they don't have the funding
- Create a standing committee at Council.

Marketing and Communications – many of the suggestions from the participants echoed the results from the community consultation. However, the most important learning from this station is to implement a multi-pronged marketing and communications strategy.

- Centralized database for finding out what"s going on, such as On Richmond Hill.
- Town should have a staff person that people can connect with.
- Have a community hub, like a park with community garden and oven where community members can go and use the space.
- Do a walking tour of historic sites of culture in Richmond Hill.
- There is a need to market to Richmond Hill residents and outside of Richmond Hill.

Youth – Very few youth attended the community forum. Participants expressed that it was difficult to appeal to youth, and to figure out what was interesting to youth. The Community Soundings had an extensive youth outreach component and has a more full set of findings on youth engagement. Forum participants suggested that there was the need to:

- Facilitate between local artists and schools.
- Build better links between the schools and artistic opportunities in the community.

  - Ex: apprenticeships with local artists and creative professionals.

1.3 Town of Richmond Hill Cultural Plan Ambassador Community Outreach

Social Media

Facebook – 91 page "likes"[1]

Twitter – 136 followers, Following 431[2]

Outreach

Outreach was an important part of educating and informing the community about the Cultural Plan process. Throughout the months of March to May, the Cultural Plan Ambassador went to different locations in Richmond Hill to inform the public about the plan, and to encourage their input on the survey. The chart on the next page indicates the outreach activities that occurred throughout those months.

Other

- Spoke with the Youth Action Committee, about the cultural plan, 1 week prior to their community sounding.
- Spoke with 2 drama classes at Richmond Green High School, a grade 9 and a grade 12 class, 1 week prior to their community sounding.
- Spoke with members of Arts Richmond Hill.
- Arts supervisor visited all art programs.

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1 Richmond Hill Cultural Plan Facebook page. Facebook statistic as of August 3, 2011
2 Richmond Hill Cultural Plan Twitter page. Twitter statistic as of August 3, 2011

Date	Time	Location	Show
March 24, 2011	7:30 PM – 9:00 PM	Theatre	Steppin Out – Cabaret
March 30, 2011	1:00 PM – 4:00 PM	Library – Central	
April 1, 2011	8:00 AM – 5:00 PM	Seneca – Markham	YRAC Conference
April 2, 2011	11:30 AM – 5:00 PM	Seneca – Markham	YRAC Conference
April 4, 2011	7:30 PM – 9:00 PM	Theatre	Golda's Balcony
April 6, 2011	11:00 AM – 4:00 PM	Library – Central (11-1), Richvale (2-4)	
April 8, 2011	9:30 AM – 11:30 AM	Library – Richmond Green	
April 9, 2011	2:00 PM – 4:00 PM	Library – Richmond Green	
April 9, 2011	6:00 PM – 9:30 PM	Silvercity	
April 10, 2011	12:00 PM – 4:00 PM	Silvercity	
April 10, 2011	2:00 PM – 3:30 PM	Library – Central	
April 12, 2011	7:15 PM – 9:30 PM	Curtain Club	
April 13, 2011	2:00 PM – 4:00 PM	Library – Oak Ridges	
April 18, 2011	6:30 PM – 7:30 PM	Theatre	The Reel Thing – Force of Nature – David Suzuki
April 20, 2011	11:00 AM – 2:00 PM	Library – Oak Ridges	
April 21, 2011	7:30 PM – 10:00 PM	Theatre	Patti LuPone
May 1, 2011	2:00 PM – 3:30 PM	Elgin Barrow Arena	Youth Film Festival
May 3, 2011	7:00 PM – 8:00 PM	Theatre	Community and international education service – celebrating student success
May 4, 2011	7:30 PM – 9:00 PM	Theatre	Yu-Wei Dance
May 5, 2011	4:00 PM – 7:00 PM	Indigo	
May 9, 2011	7:30 PM – 8:00 PM	Lake Wilcox Community Centre	Camera Club
May 10, 2011	TBA	Oak Ridges Lions Club	
May 12, 2011	6:15 PM – 9:30 PM	Theatre	Film and Alexander Mackenzie School
May 13, 2011	12:00 PM – 2:00 PM	Library – Oak Ridges	
May 14, 2011	11:00 AM – 1:00 PM	Library – Richvale	
May 15, 2011	12:00 PM – 3:00 PM	Library – Central	
May 16, 2011	6:30 PM – 7:30 PM	Theatre	The Reel thing – May the Illusionist
May 18, 2011	7:30 PM – 9:30 PM	Theatre	Theatre Ontario Festival
May 24, 2011	3:00 PM – 5:00 PM	Library – Richmond Green	
May 25, 2011	12:00 PM – 2:00 PM	Library – Central	
May 30, 2011	2:00 PM – 3:30 PM	Library – Central	

APPENDIX C - Town of Richmond Hill Cultural Programs and Initiatives

Department and Unit	Program or Initiative	Activity
CAO Department		
Strategic Initiatives (including strategic planning, Economic Development, Communications, Service Improvement, Grants and Special Projects)		• Development of the Town's Strategic Plan • Development and Shared Coordination of *People Plan Richmond Hill Process for the Strategic Plan* • Development and implementation of the *Richmond Hill Economic Development Strategy 2010-2020* • Heritage Services Review – Phase 1 – Policy on the Acquisition and Use of Town-Owned and Heritage Buildings Review - Phase 2- Delivery of the Town's Heritage Services (to be completed) • Retain and help develop existing businesses, including those in the creative/cultural sector • Attract new businesses to Richmond Hill, including those in the creative/cultural sector • Prepare and implement a sector strategy that identifies creative industries as one of four key business sectors in the Town • Support entrepreneurs, including those in the creative/culture sector, through the Small Business Enterprise Centre • Promote the Town as a tourism and conference destination in collaboration with York Region • Promote the Town as a location for filming • Marketing of events and significant attractions (Richmond Hill Centre for the Performing Arts, Wave Pool, Heritage Centre) through YorkScene (formerly York Region Tourism) • Identify priority areas for fundraising and apply for grants, including those in support of culture such as the Creative Communities Prosperity Fund grant that is supporting the development of the Town's Culture Plan • Apply for Infrastructure Stimulus Funding (ISF)/Recreation Infrastructure Canada (RiNC) projects that supported rehabilitation of heritage properties (Eyer and Forster Houses) and arenas • Co-coordinate the rehabilitation and adaptive reuse of heritage assets in the Town including the Town owned properties located at 10184 Yonge Street (Old Post Office) and the Brodie House

		• Website calendar of events, and listings of programs and services • Media releases for events, initiatives and special activities • Coordination of the publishing of the Community Recreation Guide, which includes arts and culture programs and events. • Development of Translation Policy and translation of Town materials (Health and Safety, Important Information)
Corporate and Financial Services Department		
Office of the Clerks		• Manager of Corporate Records, to manage and care for the Town's corporate artifacts, council notes, deeds, etc.
Community Services Department		
Richmond Hill Centre for the Performing Arts		• Shows, performances, Film Festival, monthly art exhibits, • Theatre Facility available for rentals, community events, dance recitals, receptions, etc.
Adult and Cultural Services		• Staff support and coordination for important community events • Art Exhibition Space at the Boynton House, equipped with an art tracking system and lighting appropriate for art displays and exhibits • Wide variety of art classes, workshops • Art Demonstrations at various Town events, including park openings, Crosby Park Event, Family Day. • Heritage Centre, programs, services, exhibits to promote awareness and appreciation for the Heritage of Richmond Hill and surrounding area • Artifact Storage Space for the collection and preservation of artifacts
Event Services		• Development and delivery of Town events including; Canada Day Celebration, Concerts in the Park, Park openings, First Night New Years Eve, Santa Clause Parade • Sports Hall of Fame at the Tom Graham Arena
Parks and Public Works Operations		• Parks staff support for events • Sign shop support in creation of banners and signage. Also help with street closure signage. • Support with street closures for events.
Richmond Hill Public Library		• Local History and Genealogy department – largest repository of genealogical data in York Region, and home to a large collection of archives of the history of Richmond Hill • Hosts biennial Writer-in-Residence program • Runs writing workshops for all ages • Hosts film discussion series in partnership with York University's film studies program • Runs annual Arts Contest in short stories, poetry, visual art and photography for teens, featuring an awards gala

		• Provides display space for community groups, including arts groups at Central Library • Author readings for both adults and children • Annual poetry "gala" featuring several award winning poets • Suites of programming around such events as Black History Month, Asian Heritage Month, Islamic Heritage Month and Holocaust Remembrance Week.
Environment and Infrastructure Services Department		
Design and Construction		• New parks are designed and constructed with cultural consideration. An example of this is the Alias Grace Park, named and designed after the Margaret Atwood book, <u>Alias Grace</u>.
Asset Management		• Repairs and maintain Town owned Heritage buildings are complete in accordance with designation requirements of the *Ontario Heritage Act*, and with respect for the buildings heritage attributes
Environmental Services		• Process and approval of permits for filming in Richmond Hill • Participation in Community Service events, and planning and delivery of National Public Works week, and Pitch In week. • Brochures on Waste Management, Green bins and recycling is printed in English, as well as Farsi, Russian and Chinese. • Natural Heritage section to steward the management of park land and open spaces, including the Oak Ridges Moraine
Planning and Regulatory Services Department		
Planning Division		• Development of the Town's new Official Plan • Development and shared Coordination of the *People Plan Richmond Hill* Process for the *Strategic Plan and Official Plan* • Staff support to Heritage Richmond Hill (as Municipal Heritage Committee under the Ontario Heritage Act) • Responsibility for Heritage Conservation – including maintenance of Heritage Register and conservation of built heritage, archaeology, cultural heritage districts and administration of heritage grants, and other conservation provisions set out in the Richmond Hill Official Plan • Responsibility for developing a new Public Art Policy • Meeting with First Nations representatives when updated Richmond Hill's Archaeological Master Plan and developing the Official Plan project • Planning Staff are participating in the York Region Archaeological Master Plan

APPENDIX D - Cultural Advisory & Partnership Models

In Ontario and Canada, a number of strong Cultural Plans have been adopted setting out ambitious multi-year agendas only to find energy, resources and momentum lost. However, no cultural plan can succeed without new mechanisms to support ongoing community engagement and to strengthen collaboration between the municipality and its businesses, community and cultural partners. Successful implementation of the Richmond Hill Cultural Plan will require aligning agendas and resources between the Town and these important partners. Municipalities have tested a range of different mechanisms to support ongoing community input and engagement. The following are a range of different models and approaches from other jurisdictions.

1. **Creative City Committee – London, Ontario**

Many municipalities employ cultural advisory committees as a mechanism to support ongoing input from the community. One of the most successful of these advisory committee models can be found in London, Ontario. London adopted a cultural plan in 2004, and among its recommendations was the establishment of a Creative City Committee reporting to City Council. The Committee is composed of five members of Council plus the Mayor, and a dozen members-at-large comprised largely of representatives of various segments of the cultural sector, and representatives of directly related sectors (e.g., tourism). Duties include: supporting implementation of the cultural plan; administering a cultural funding program; encouraging innovative new community projects; and supporting various arts, heritage, community and cultural organizations. Only the Council members vote on financial matters, but all members have a voice at the committee. The advantage of this model is its direct reporting relationship to Council. The disadvantage is limited representation from the community and due to its Council committee status, and the group being subject to the various rules and restrictions of any public body.

Creative City Committee Terms of Reference:
http://www.london.ca/Committees_and_Task_Forces/PDFs/ccc_terms_of_reference.pdf

Creative City Task Force Report:
http://www.london.ca/Committees_and_Task_Forces/PDFs/creative_city_final.pdf

2. Cultural Roundtable - Orillia, Ontario

Orillia"s cultural plan was led by a Steering Group with wide representation including Council members and staff, representatives of the cultural sector, the business community, First Nations and a range of other community leaders. Upon the adoption of the cultural plan in 2006, the Steering Group for the plan evolved into a Cultural Roundtable mandated with the task of supporting the implementation of the plan and ongoing cultural planning and development opportunities in the community. The purpose of the Cultural Roundtable is to "Build community capacity in cultural development by facilitating communication and supporting collaboration among community, business and municipal interests. The model proved highly successful in implementing the cultural plan but has been successful in sustaining momentum and bringing forward a range of successful new programs and initiatives. City staff provides administrative support to the Roundtable but it does not itself receive financial or operating support.

Orillia Cultural Roundtable Terms of Reference

Purpose

The Cultural Roundtable builds community capacity in cultural development by facilitating communication and supporting collaboration among community, business and municipal interests.

Roles

1. Building a shared vision and understanding of culture in Orillia.
2. Acting as a catalyst for leadership and innovation.
3. Serving as a sounding board for ideas and actions (including issues being brought forward to Council).

Principles

The role of an *architect* expresses the vision of the Cultural Roundtable. An architect must combine artistry and creativity on the one hand with skills in business and economics on the other. Success in cultural development similarly requires both perspectives to be acknowledged – and celebrated!

The following principles guide the work of the Roundtable.

*   *Inclusive engagement* – engaging citizens in ways that cross boundaries and builds shared understanding and empathy.
*   *Valuing the grassroots* – celebrating the energy and capacity of the community at the grassroots level.
*   *Emergence and purpose* – balancing a commitment to open-ended dialogue that generates new understandings with advancing concrete plans and actions.

- *"Hard and soft" skills* – strengthening practical skills and knowledge as well as those devoted to conversation and imagining new forms of community.

Administration

Finances - The Cultural Roundtable will be responsible for generating the financial support needed to sustain its work. This may take the form of funding and sponsorships and/or earned revenue and memberships. A long term plan for financial sustainability will be developed.

Administrative Support - The Department of Culture and Heritage provides administrative support to the Roundtable including:
- Scheduling and meeting logistics
- Supporting communications with the community (e.g., maintaining a contract list, press releases, website updates, period newsletters)
- Serving as a contact point for referrals and networking ("who could I talk to?")

Leadership - Consistent with its purpose and guiding principles, the Cultural Roundtable will be governed using a shared leadership model. The role of the Chair will be to enable participation and facilitate dialogue among members of the Roundtable and the larger community.
A small steering group of 3 to 4 people will serve as a as a sounding board and coordinating body between meetings of the full Roundtable.

3. **Cultural Roundtable – Prince Edward County, Ontario**

The establishment of the Cultural Roundtable was one of the anchor recommendations of the Cultural Strategic Plan adopted by Council in 2006. Beyond its role in supporting the implementation of the cultural plan, the group continues to play a vital role in the community in connecting resources and acting as a catalyst for action. The composition of the Roundtable includes at least one member of Council, municipal staff, representatives of the cultural sector, the business community, and a range of other community leaders. The group meets monthly with County staff providing administrative support, but receives no direct operating support. The Roundtable is not an official committee of Council but reports annually to Council as well as to the Annual Cultural Rally (Summit). A major recent achievement of the Roundtable has been acting as a catalyst for the formation of a Prince Edward County Community Foundation. The Cultural Strategic

Plan made no mention of a Community Foundation but its formation speaks to the power of a mechanism that sustains conversations and collaboration across a wide range of community interests.

Terms of Reference for the Roundtable:
http://culturalroundtable.ca/documents/Termsofreference.pdf

Policies and Procedures for the Roundtable:
http://culturalroundtable.ca/documents/PolicyandProcedures.pdf

4. CreateAustin Leadership Council – Austin, Texas

The Austin Cultural Master Plan is widely acknowledged as a leading practice in cultural planning in the United States. The Plan was developed with a 60-member CreateAustin Leadership Council representing a wide range of government, culture, business, education and other key community interests. Among the Plan"s recommendations (and first implementation priorities) was transformation of the Leadership Council to an ongoing CreateAustin Task Force to oversee implementation of the Cultural Master Plan. One function of the Task Force was to seek endorsement of the Plan by key institutions and agencies in the community. The Task Force forms smaller subcommittees drawing further from community leadership to address specific recommendations in the Plan. It is charged with "tactical level" implementation planning, development of resources to accomplish tasks, and devising means to measure progress. While involving representatives from local government, the Task Force has no formal reporting relationship to local government.

Creative Austin Cultural Plan
http://www.ci.austin.tx.us/culturalplan/downloads/createaustin_cultural_master_plan.pdf

Terms of Reference for the Roundtable: Not available.

Based on the experience of these groups, and the experience of the consultants, the Cultural Plan is recommending the formation of Cultural Council to support implementation of the plan and to play an ongoing role in building capacity to advance cultural development in the town.

APPENDIX E - Creative Economy Analysis

1.1 Town of Richmond Hill Creative Economy Analysis

Creativity and culture have a key role to play in local economies throughout Ontario and Canada. A traditional economic growth model in which the attraction of large-scale business investment attracts jobs and people is being turned on its head. Instead, many communities are now recognizing that enhancing quality of place and creating attractive amenities can draw talented people, which in turn attract business investment.

Given that this "creative" labour force values diverse cultural experiences, as well as interesting heritage and access to the natural environment, it is imperative for communities to understand and cultivate their cultural resources to drive economic development. This notion of culture-led economic development recognizes the value of *place* – that those environments where diverse cultural experiences and amenities are offered are better positioned to attract and retain creative people and businesses, and to generate wealth for their communities.

Promoting a sense of place and identity are major themes in the Richmond Hill Strategic Plan 2009 and the new Official Plan. The Official Plan emphasizes "a new kind of urban" drawing attention to the Town's unique mix of urban and rural and also identifies place-making as one of five guiding principles. The Town's commitment to develop a Public Art Master Plan is further evidence of the Town's recognition of the importance of quality of place as an essential community and economic characteristic. The Cultural Plan has set out strategies and actions to support the realization of these policy and planning goals and commitments.

The second major contribution to economic prosperity is through the expansion of the creative cultural sector – both occupations and industries – a rapidly expanding economic sector in most jurisdictions. The Richmond Hill Economic Development Strategy 2010-2020 identified the Information and Cultural Industries as one of four priority sectors and competitive strengths. This sector was further analyzed in Industry Target Sector Profiles report also completed by Millier Dickinson Blais. This creative economy analysis provides a statistical overview of this important sector which is expanding within the Richmond Hill economy based on Statistics Canada Census of the Population data for 2006. It is important to note that this statistical insight should be considered as a starting point in understanding the creative economy in Richmond Hill.

1.1.1 Understanding the Creative Economy: Occupational and Industrial Approaches

Establishing Richmond Hill as the Creative Centre of York Region is one of four goals in the Richmond Hill Economic Development Strategy 2010-2020. Here the idea of the creative economy is elaborated both as an important base of understanding in and of itself but as a broader context within which to examine the creative cultural sector in Richmond Hill which forms the second part of this report.

In a model of economic development premised on culture and creativity, it is important to understand how notions of the "creative economy" are measured and defined. People take centre stage in this model – what they know, what they do, and where they work. Understanding these characteristics can help communities position themselves and differentiate on the basis of their unique local assets and economic structure.

The creative economy should be understood to underlie all sectors of the broader economy. Creativity can be applied to the introduction of new processes, the creation of new products, and the design of systems in fields from construction to craft-making. In this sense, the creative economy is defined by the skills and ideas that people employ – in other words, what they *do*, not where they work. To capture this idea, the creative economy generally looks at *occupational* employment – it looks at the actual jobs creative workers are engaged in, and better reflects the skills they use to create and innovate.

These creative occupations can exist throughout a range of industries; consider an industrial designer on the shop floor of an automotive plant, or an architect on the work site of a new project. However, the creative economy can also be understood in a more traditional fashion – that is, by the industries that are fundamentally driven by ongoing innovation, adaptation, and the generation of intellectual property.

Though this distinction may seem trivial, it is anything but. Understanding the creative economy in terms of both occupational and industrial employment allows for a complete understanding of the central role that creativity and culture have in economic development. Figure 1 illustrates this point; though creative occupations comprise the largest share of so-called "knowledge-based" industries in Canada at 62.3%, they also comprise 24.3% of jobs in service-based industries like retail, and 19.2% of goods-producing industries like manufacturing. Thus, creative workers comprise a significant proportion of jobs throughout all sectors of the economy.

Source: Adapted from King et al. 2009. What You Do, Not Who You Work For. *Martin Prosperity Institute*; Statistics Canada (Census of Population, 2006)

1.1.2 Creativity in the Labour Force: Occupational Classes

As mentioned above, the creative economy is often defined according to occupations, in order to better reflect what work people actually do. Though there are multiple definitions of creative work, a definition used in the 2009 report *Ontario in the Creative Age,* co-authored by Dr. Richard Florida and Dean Roger Martin of the Rotman School of Management at the University of Toronto places creative occupations within four broad types of work.

These occupational "classes" are defined as follows:

- *Creative occupations (the creative class)* – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts.
- *Service occupations (the service class)* – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks.
- *Physical occupations (the working class)* – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers.

- *Resource occupations (FFF)* – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining.

Each of these labour force classes is populated with occupational categories defined by the National Occupation Classification (system) NOC. The creative class, first defined by Richard Florida is not just restricted to artists and entertainers, it encompasses a wide range of occupations that are "paid to think" in education, business, management, law, and health-related fields.

When measured by these broad occupational classes, it is clear that the labour force has experienced significant structural change over time. Figure 2 indicates these changes in the Province of Ontario between 1991 and 2006. While the service class continues to compose the largest share of the labour force, the creative class has grown substantially in both jurisdictions, accounting for 34.1% of all employment in Ontario in 2006. This growth has occurred mostly at the expense of working and resource occupations, which continue to decline.

FIGURE 2: LABOUR FORCE BY OCCUPATIONAL CLASS, ONTARIO, 1991-2006
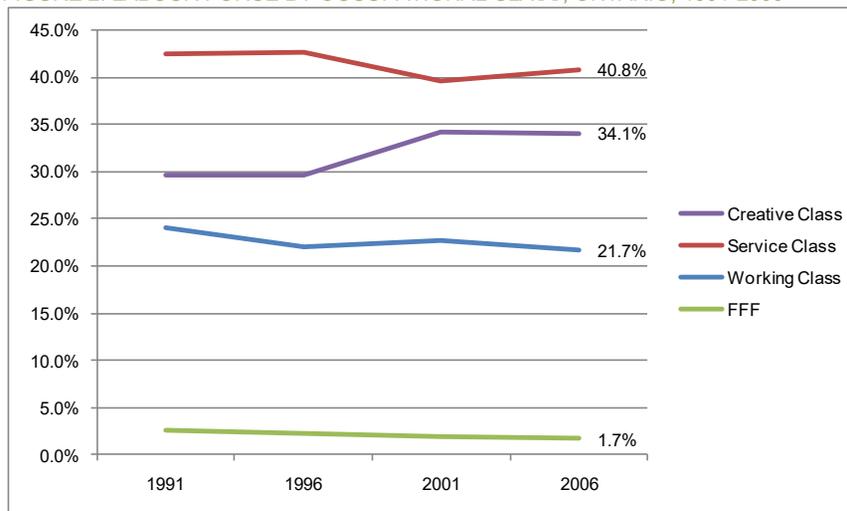
Source: Derived from Statistics Canada, Census of Population (1991-2006) by Millier Dickinson Blais Inc.

Figure 3 places these trends into broader historical context, looking at the change in occupational structure in Canada back to the turn of the 20th century. In 1901, working and resource class occupations composed over 80% of the Canadian labour force; 100 years later, they composed less than 30%. Creative and service occupations have emerged in their place, indicating the significant structural change in the Canadian economy over time. Goods-producing jobs

continue to be lost; as seen in Figure 4, manufacturing"s share of total Canadian employment has declined over 10% since 1976. As such, the importance of these creative occupations will only continue to grow – and communities that can capitalize on these trends and become hubs of creative work will be better positioned for future growth.
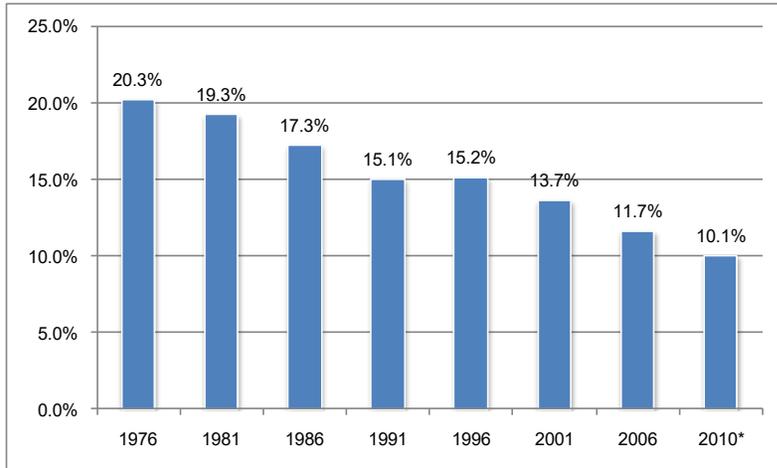
FIGURE 3: LABOUR FORCE BY OCCUPATIONAL CLASS, CANADA, 1901-2001
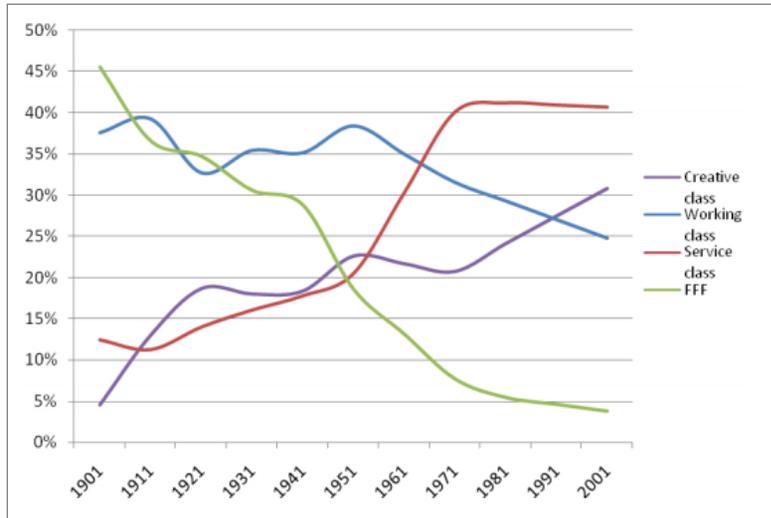
Source: Cervenan, A. 2009. Service Class Prosperity in Ontario. *Martin Prosperity Institute.*

Source: Derived from Statistics Canada, Labour Force Historical Review and Labour Force Survey. 1976-2010.

Note: 2010* indicates a projected percentage

These high-growth job categories are premised on the accumulation of skills and knowledge. Consider Figure 5, which illustrates the importance of education to the creative economy. Over half (51%) of the creative class holds at least a bachelor's degree, compared to only 14% of service class workers, and 5% of the working class.
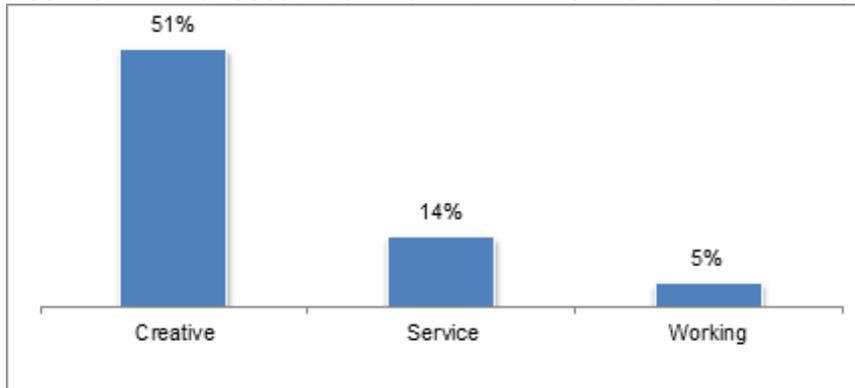
Source: Adapted from Martin Prosperity Institute analysis (2009) from Statistics Canada (Census of Population), 2006.

As might be expected, creative class workers enjoy a significant wage premium as a result of the education they have and the kind of work they do. Figure 6 compares the share of each class's labour force to its share of total income in Canada. From this, it can be seen that the creative class is pulling in 42% of total income despite being responsible for less than a third of the total labour force. This is significant from an economic development perspective as well; it implies that creative workers both generate and inject more wealth into the local economy than workers in other occupational classes.

Richmond Hill has a highly educated population, a foundation of the creative and broader knowledge economies. In 2006, nearly half of the Town's population (49.7%) held a university certificate, diploma or degree, as compared to 40.0% of York Region's population and 30.7% of the provincial population. The Town's high percentage of residents with a university certificate, diploma or degree reveals its current strengths and future opportunities in the creative economy. Richmond Hill's highly educated "human capital" is a significant competitive advantage for the Town in attracting and growing businesses in the Creative Economy[3].

[3] Town of Richmond Hill. (2010). Richmond Hill Economic Development Strategy.
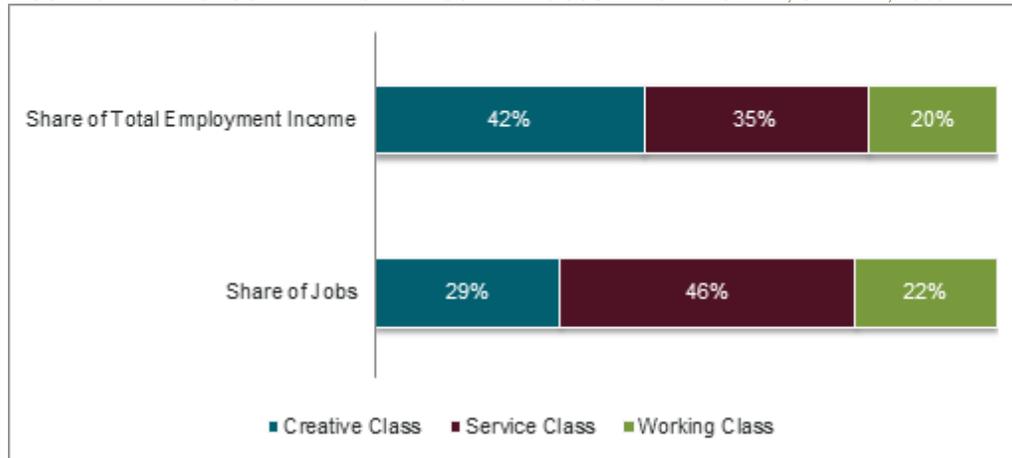
Source: Adapted from Martin Prosperity Institute analysis (2009) from Statistics Canada (Census of Population), 2006.

Overall, these figures indicate a clear picture; economic development is increasingly driven by a new paradigm premised on culture and the creative economy. The importance of culture and quality of place in creating vibrant places and spaces that are attractive to the people, businesses and industries that apply their knowledge and skills to adapt to change, solve problems, and drive innovation and wealth in the new economy.

1.1.3 The Creative Economy in Richmond Hill

The creative class is a valuable and growing segment of the labour force, comprised of people who are "paid to think" in occupations related to arts and entertainment, business and finance, law, health, science and engineering. Figure 7 indicates the presence of this creative class in the Richmond Hill labour force, compared to other occupational classes.

FIGURE 7: LABOUR FORCE BY OCCUPATIONAL CLASS, RICHMOND HILL, 2006
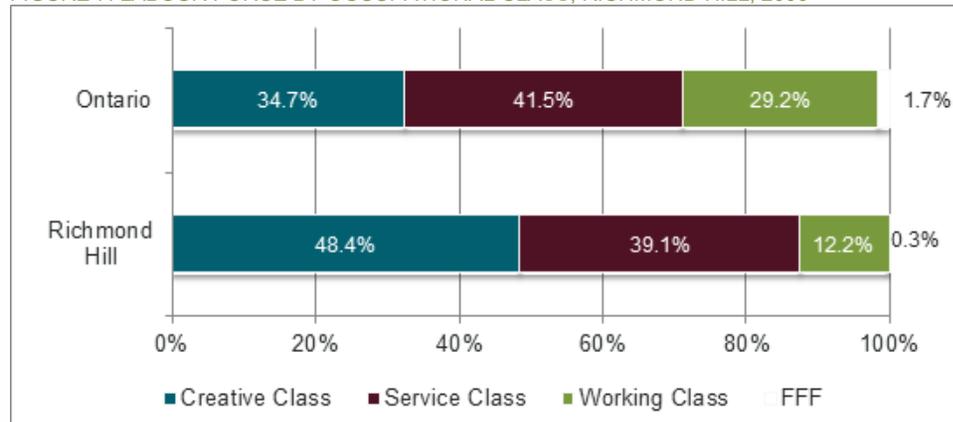
Source: Derived from Statistics Canada (Census of Population, 2001-2006) by Millier Dickinson Blais Inc.

When Richmond Hill's labour force is broken down by occupation class, it can be seen that the creative class is a predominant area of labour force concentration. Richmond Hill has a higher concentration of Creative Class jobs than the Province of Ontario. Almost 50% of occupations in Richmond Hill are identified as being part of the Creative Class. Richmond Hill has a lower concentration of service class, working class and resource occupations (FFF) in comparison to the Province.

As previously discussed, Ontario is moving into a creative age, and Richmond Hill has a concentration of occupations that align well with this profound economic shift. The following section will look at Richmond Hill's creative and cultural occupations and industries to better understand this important element of the larger creative economy in order to define strategies to grow the sector.

1.1.4 Understanding the Creative Cultural Economy: Occupational and Industrial Approaches

1.1.4.1 Creative Cultural Occupations

Creative cultural occupations, in which cultural expression and aesthetic value are driving elements of the work produced. Examining this subset of occupations further focuses the broader creative economy discussion presented above, and allows for a clearer picture of the depth and breadth of cultural output in the community.

Creative cultural occupations are defined in various ways. One definition to emerge from Richard Florida's *The Rise of the Creative* Class terms these occupations as the "super-creative core", and removes law, business and finance, management, and health occupations from the broader creative class definition.

However, this creative economy analysis utilizes a definition from Statistics Canada's Framework for Cultural Statistics that focuses more exclusively on occupations that are directly related to cultural production, accumulated into the following two categories:

- *Creative and artistic production occupations,* including architects, designers, writers, performing artists, visual artists, and artisans, and;
- *Heritage collection and preservation occupations,* including librarians, curators and archivists.

It is important to note that the Framework for Cultural Statistics is used in this economic analysis to provide definitions of the culture occupations in Richmond Hill. In addition, these occupational categories are referenced in the Richmond Hill Cultural Plan to show that the creative economy is growing in the town. This statistical insight into creative occupations nicely supplements the Cultural Mapping Project that was completed by the Town in 2010 as this project did not account for creative occupations.

These definitions from the Framework for Cultural Statistics further defines a small group of jobs called *culture support occupations*, which directly service or support cultural creation and production, into three categories:

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

However, much of the cultural sector, particularly the non-profit sector defies accurate capture by standard statistical measurements. There are many ways in which the human resources engaged in cultural activities and the resulting financial output "fly below the statistical radar". Examples include:

- Cultural activities carried out by organizations (such as performing arts groups) that do not have full time employees, but operate with volunteers, part time staff, or casual/seasonal employees.
    - If the organization or activity is not registered as a business 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 this report.

- Cultural activities that are carried out part time or casually by individuals who work full time in an occupation unrelated to culture. Even though it may be a secondary source of income, it is not being reported as the main source of income, and therefore "not captured" statistically, either from the income perspective, or from the occupation perspective.
- Cultural activities that could operate as a business, but are not regarded as such by the "owner", and therefore not registered with a business number.
- Self-employment in the cultural sector, which may not be captured as such on census or other reporting forms.
- Gross Domestic Product, which would be an ideal measure, is not calculated at the municipal level.

As a result, we know that any quantitative data available for analysis would under-estimate the economic impacts of cultural activity, especially activity that is produced by individuals and smaller, community-based non-profit organizations. In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities. This is a statistical challenge in a community such as Richmond Hill where there is an existing concentration of smaller and community-based non-profit cultural organizations. The Cultural Mapping Project was successful in capturing the number and geography of non-profit cultural organizations, however, an assessment of the economic impact of culture in Richmond Hill could be of value.

Figure 8, examines the change in Culture and Culture Support occupations between 2001 and 2006. It appears that while there was growth in all occupations (6.8%), Culture occupations demonstrate a rather high percentage of growth (44.8%), while culture support occupations have declined by 32.5%.

The culture occupations driving growth between 2001 and 2006 include: Professional Occupations in Public Relations and Communications by 60 jobs; Interior designers by 100 jobs; Musicians and Singers by 140 jobs; Graphic Designers and Illustrators by 390 jobs; and Drafting Technologists and Technicians by 180 jobs. The absolute growth in these occupation categories works to boost the overall growth of culture occupations, and they can be considered targeted growth occupations.

There are certain cultural and culture support occupations that significantly skew the percentage increase or decrease, such as Drafting Technologists and Technicians. This occupation saw significant employment growth between 2001 and 2006, which amounts to an increase of 180 jobs in Richmond Hill. If we remove this occupation from our analysis of Culture Support occupations, more significant decrease in Culture Support Occupations is seen (-39.6%). In Culture occupations, Graphic Designers in 2006 contributed the highest number of creative cultural employees in Richmond Hill (500 jobs). However, when we remove this occupation from our analysis, we see that overall the Culture Occupations category grew by 15.2% rather than 44.8%.
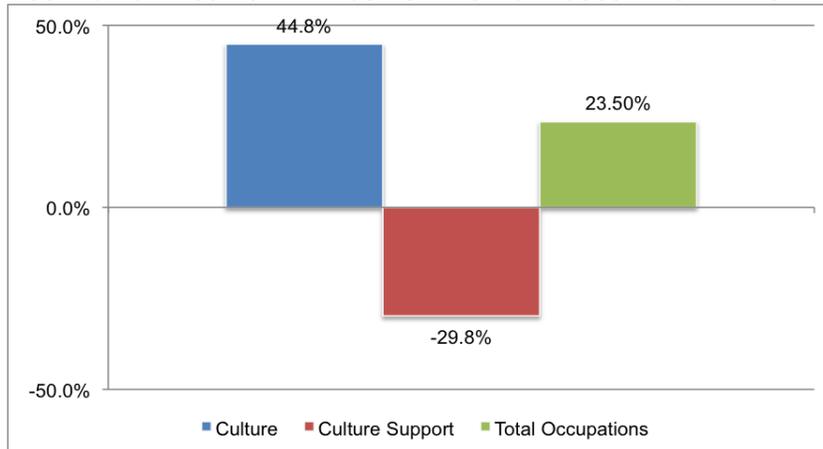
Source: Derived from Statistics Canada (Census of Population, 2001 & 2006) via OMAFRA by Millier Dickinson Blais Inc.

To determine the leading culture occupations, the top five Culture and Culture Support occupations for 2006 were selected. The top five occupations in Richmond Hill are include:

- Graphic designers and illustrators (500 resident jobs)
- Musicians and singers (195 resident jobs)
- Drafting technologists and technicians (190 resident jobs)
- Interior designers (150 resident jobs)
- Professional occupations in public relations and communications (110 resident jobs)

The significant growth in occupations in Graphic Designers and Illustrators is of note. This occupation experienced 355% employment growth between 2001 and 2006, and represents 500 jobs in the town's economy. Moreover, Graphic Designers and Illustrators represent a 12% share of culture/culture support occupations in Richmond Hill. This suggests that Richmond Hill created the most culture jobs in this Culture occupation between 2001 and 2006 and indicates an opportunity for the region to build a greater understanding of the needs of this occupation group to continue growing.
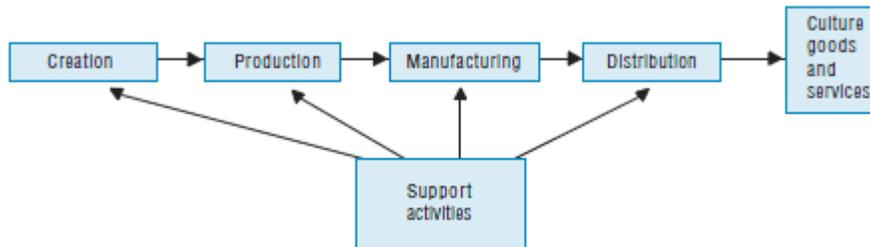
1.1.4.2 Creative Cultural Industries

Having established an understanding of the creative cultural economy in Richmond Hill premised on the occupational labour force, it is also important to understand what creative cultural industries exist within the community. Creative

cultural industries are those in which cultural expression and aesthetic value drive the output, in terms of products or services, which in turn generate wealth.

Statistics Canada's *Canadian Framework for Culture Statistics* defines a set of creative cultural industries as well as creative cultural occupations. The Framework further identifies that the creation of goods and services that are "cultural" involves a series of inter-connected processes – what they refer to as "the creative chain" (see Figure 9). The creative chain considers all the industries involved in the creation, production, manufacturing, distribution and support of creative cultural output as cultural industries.

FIGURE 9: THE CREATIVE CHAIN

Source: Statistics Canada. 2004. *Canadian Framework for Culture Statistics.*

Using this definition, Statistics Canada Canadian Business Patterns Data[4] have been used to identify the number of establishments in creative cultural industries in Richmond Hill. In relying on this framework, creative cultural industries have been organized into categories using the North American Industry Classification System (NAICS) for the culture sector as defined by the Statistics Canada Canadian Framework of Culture Statistics.

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[4] Canadian Business Patterns Data is collected from the Canada Revenue Agency (CRA). Businesses are included if they meet one of the following criteria: they have an employee workforce for which they submit payroll remittances to the CRA; they have a minimum of $30,000 in annual sales revenue; or, they are incorporated under a federal or provincial act and have filed a federal or corporate income tax form within the past three years.

Advertising	Antiques	Architecture
Art Dealers	Book Stores	Culture Support Services
Design	Independent Artists, Writers and Performers	Internet Publishing
Libraries and Archives	Motion Pictures and Video Industries	Museums and Heritage Sites
Music Stores	Performing Arts	Photography
Pottery and Ceramics	Printing	Publishing Industries
Radio and Television	Software Publishers	Sound Recording

Source: Derived from Statistics Canada, Canadian Framework for Culture Statistics by Millier Dickinson Blais Inc.

Furthermore, Figures 11 and 12 identify the number of businesses in each of the creative cultural industry categories between 2008 and 2010 in Richmond Hill.

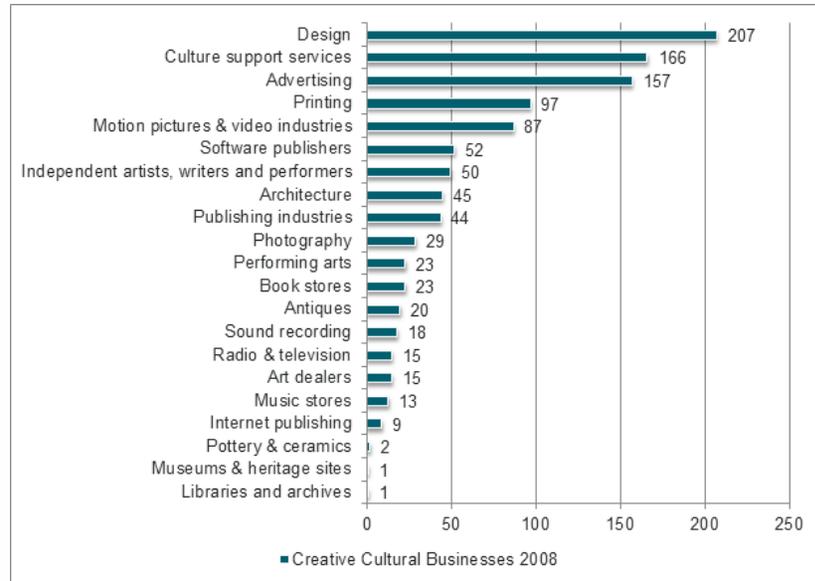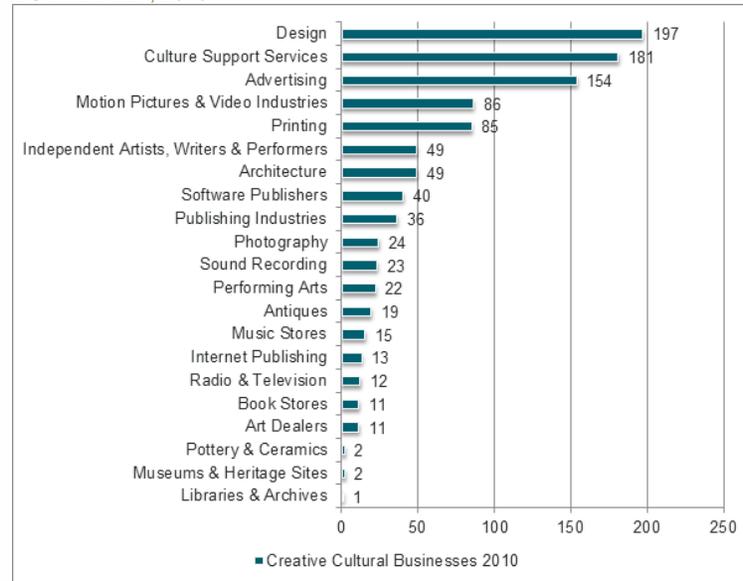FIGURE 11: RICHMOND HILL CREATIVE CULTURAL BUSINESSES, 2008

FIGURE 12: RICHMOND HILL CREATIVE CULTURAL BUSINESSES, 2010

Figures 11 and 12 Sources: Derived from Statistics Canada Canadian Business Patterns Data (2008, 2010) by Millier Dickinson Blais Inc.

Other notable increases in the number of creative cultural businesses establishments are in the industries listed below:

- 5 Sound Recording businesses
- 4 Internet Publishing businesses
- 4 Architecture businesses
- 2 Music Stores businesses

Combined with Culture Support Services, these five leading categories of creative cultural businesses account for 281 business establishments in Richmond Hill in 2010. Moreover, Design is the largest category of cultural establishment in Richmond Hill, making up 197 establishments. These business establishments are vital to enabling creative and cultural activity in the region. Included in this category are business establishments related to Interior Design, Industrial Design and other specialized design services. While the Design establishments did decrease by 10 between 2008 and 2010, it still is regarded as the largest Creative Cultural Business in Richmond Hill and should be considered a key sector in building the creative cultural economy.

Overall, in 2010, there were 18,336 business establishments in Richmond Hill, a 4% decrease from 2008, when there were 19,188 businesses. The largest decrease was seen in seen in businesses with 100-199 employees, where 10 business establishments were lost between 2008 and 2010. Of importance is the loss of 1 company with 500+ employees. Given the 2008 economic crisis, this type of decline has been experienced significantly throughout Canada.

1.1.5 Summary of Findings

Communities large and small are realizing that creativity and culture have a key role to play in local economies throughout Ontario and Canada. The analysis of Richmond Hill has revealed that the Creative Class is dominating the share of occupations in the town surpassing Service Class and Working Class occupations. In terms of the creative cultural sector's contribution to this larger creative class strength the analysis has revealed important insights. Leading creative cultural businesses in Richmond Hill included advertising, culture support services, publishing industries and sound recording. A highlight of the creative cultural economy in Richmond Hill is in Drafting Technologists and Graphic Designers occupations, which both resulted in absolute and percentage growth between 2001 and 2006.

Overall, there are 48.4% of creative occupations in Richmond Hill in 2006, which is significantly higher than the provincial concentration of the creative workforce, which is at 34.7%. In addition, 5.60% of all businesses in Richmond Hill were creative cultural businesses in 2008, growing slightly to 5.63% in 2010. This trend differs from total businesses which saw a 4.4% decline between 2008 and 2010. The Economic Development Strategy highlighted a significant small business

community. This is reinforced by the creative economy analysis which showed that in 2010 66.3% of all creative cultural businesses are "indeterminate" – meaning they are small businesses, while 60.4% of total businesses in Richmond Hill are indeterminate, showing a clear trend towards small business development. Moreover, 32.9% of all businesses in Richmond Hill have between 1-9 employees. This analysis of Richmond Hill"s creative cultural labour force and industries demonstrate a strong base for the Cultural Plan to support and build upon.