culture counts

Oshawa **Arts, Culture & Heritage** Plan

Attachment 2: Key Findings Report

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Contents

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Introduction

In the fall of 2012, Oshawa City Council adopted the Oshawa Strategic Plan *Creating Our Sustainable Tomorrow*. The Plan identifies five strategic goals, each goal supported by themes and strategies. One of the goals is *Cultural Vitality – support arts and culture that engage and inspire*. The theme of 'vibrant arts and culture' calls for the City to work with the community to ensure a strategic approach to growing the arts and culture sector. The City's *Vision 2020 Parks, Recreation and Culture Strategy* from 2005 had previously called for the completion of an Arts, Culture and Heritage Strategy.

The planning process was launched in April 2013 and will conclude in February 2014 with a presentation to Council. The planning process is set out in Figure 1. As noted in the diagram, the planning process is being guided by an interdepartmental Staff Team, and a community Steering Committee.

The purpose of this Key Findings Report is to summarize research and community engagement findings that will shape the development of *Culture Counts: Oshawa's Arts, Culture and Heritage Plan*.

FIGURE 1: PROJECT PROCESS

Project Start Up and Background Research (July 2013 – September 2013)

Formation of Staff Team and Steering Committee ➡ Monthly Steering Committee Meetings ➡ Economic Analysis and Planning Context ➡ Cultural Mapping Data and Analysis ➡ Synthesis of Research Findings

Community Engagement (September 2013 – November 2013)

Launch Event ➡ Community Survey ➡ Cultural Ambassadors ➡ Interviews, Focus Groups and Community Soundings ➡ Synthesis of Engagement Findings

Outputs
• Key Findings Report

Preparing and Reviewing the Plan (December 2013 – February 2014)

Review of Draft Plan by Steering Committee ➡ Community Forum ➡ Prepare Final Draft ➡ Present to Council

Outputs
• Approval of Plan

1 Background Research

1.1 The Planning Context

A review of relevant planning documents was the first step in the planning process. Understanding the planning context within which *Culture Counts: Oshawa's Arts, Culture and Heritage Plan.*is being developed is essential to understanding the planning and policy environment for the Plan as well as to identify opportunities for *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* to contribute to other municipal plans and priorities.

The following plans and documents were examined:

- *Creating Our Sustainable Tomorrow, Oshawa Strategic Plan* (October 2012)
- *Vision 2020 Parks, Recreation and Culture Strategy* (2005)
- *Oshawa Official Plan* (2012)
- *Art and History Committee Accomplishments and 2013 Objectives* (January 2013)
- *City of Oshawa Public Art Policy* (Draft)
- *Downtown Oshawa Action Plan* (2005)
- *Into the Future: A Framework & Action Plan to Grow UOIT and Downtown Oshawa* (2011)
- *Community Adjustment and Sustainability Strategy For Oshawa and Durham Region* (2009)
- *Sector Analysis and Cluster Development Strategy* (2013)
- Economic Outlook (Draft 2013)

The following themes were identified in the review of these documents.

A Growing, Maturing and Increasingly Diverse Community

Oshawa's population grew by 5.7% between 2006 and 2011 to reach 149,607 people. A recent population study for Oshawa suggests the city will likely reach 174,006 by 2022. The City's population is

also aging, and is currently more mature than the Greater Toronto Area average. The median age of all City residents has been steadily increasing from 36.5 in 2001 to 39.4 in 2006 and 40.6 in 2011. The major source of population growth for Oshawa will continue to be immigration. Combined with the diversity of the expanding number of students attending post-secondary institutions in Oshawa, the City's population is becoming more culturally diverse. All factors have an impact on the demands for cultural programs and activities to respond to the cultural aspirations of an increasingly diverse community.

A Strong and Diversifying Economy

Oshawa is one of Canada's fastest growing economies. According to the Conference Board of Canada's *Winter 2013 Metropolitan Outlook* Oshawa has a strong and growing manufacturing base and an expanding creative economy. A later chapter in this report contains an analysis of some of these economic trends. The City is very-well connected to the rest of the Greater Toronto Area and beyond by highway, rail, air and water transportation. Major business sectors operating in Oshawa include advanced manufacturing, energy generation, health and biosciences, multimodal transportation and logistics; and information technologies. Once recognized as "Canada's Automotive Capital", growth in more knowledge-based and service oriented industries has diversified the economy and new areas of opportunity are emerging. A component of the municipality's economic development agenda is strengthening the local creative economy.

A Sustainable Community

Sustainability is at the core of *Oshawa's Strategic Plan (2013-2018).* The Plan is rooted in five Goals: Economic Prosperity, Social Equity, Cultural Vitality, Environmental Responsibility and Accountable Leadership. Respectively these Goals call for the City to: ensure economic growth and a sound financial future; ensure and inclusive, healthy and safe community; support arts and culture (and heritage) that engage and inspire; protect and conserve the natural environment; and ensure respect, responsiveness and transparency from the local government. While Cultural Vitality remains one of the five Goals, there is growing attention nationally and internationally about culture's contribution to the 'Fourth Pillar'[1] of sustainability. Figure 2 illustrates some of culture's contribution to different elements of sustainability.

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[1] Jon Hawkes (2001). *The Fourth Pillar of Sustainability: Culture's essential role in public planning.* Common Ground Publishing.
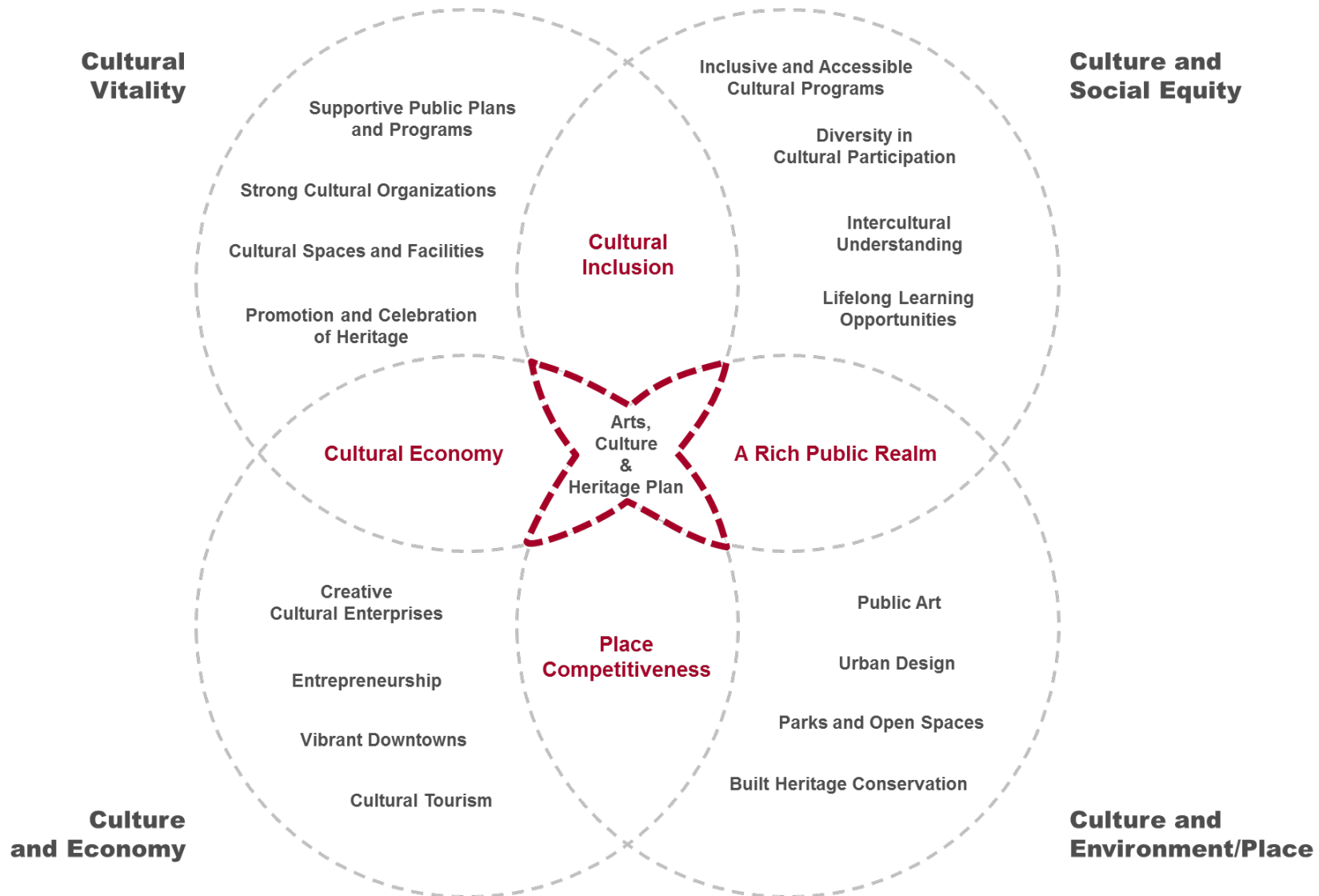
Downtown Revitalization

Several documents emphasize the importance of Oshawa's downtown area to the City's future prosperity, vibrancy and growth. The *Downtown Oshawa Action Plan* (2005) launched the downtown revitalization efforts with the goal to transform the downtown area into a walkable, welcoming, vibrant and safe place to live, work and play. Major revitalization efforts have been undertaken, and the transformation of the area is well underway. The development of a downtown location for the University of Ontario Institute of Technology (UOIT) has been a major catalyst. The downtown area is designated as an Urban Growth Centre in the Province's *Places to Grow*, the Growth Plan for the Greater Toronto Area. This means that residential and employment densities will increase significantly in the decades to come. Finally, the planned GO Train station just south of downtown will enhance the connectivity of the area with the rest of the GTA and support the further development of the downtown area as a major hub.

FIGURE 2: CULTURE AND SUSTAINABILITY IN OSHAWA

Cultural Vitality

Supportive Public Plans and Programs

Strong Cultural Organizations

Cultural Spaces and Facilities

Promotion and Celebration of Heritage

Cultural Inclusion

Culture and Social Equity

Inclusive and Accessible Cultural Programs

Diversity in Cultural Participation

Intercultural Understanding

Lifelong Learning Opportunities

Cultural Economy

Arts, Culture & Heritage Plan

A Rich Public Realm

Culture and Economy

Creative Cultural Enterprises

Entrepreneurship

Vibrant Downtowns

Cultural Tourism

Place Competitiveness

Public Art

Urban Design

Parks and Open Spaces

Built Heritage Conservation

Culture and Environment/Place

AuthentiCity (2010). Municipal Cultural Planning: A Toolkit for Ontario Municipalities. Adapted by Authenticity from Agenda 21 for Culture (2009). Culture and Sustainable Development.

The Emergence of a Creative Hub

In the past decade, several initiatives have taken place in downtown Oshawa, which is fast becoming a strong and vibrant creative hub. These include:

- The establishment of the UOIT Downtown Campus
- The restoration of significant cultural resources (including the Regent Theatre)
- The opening of CORE21 - Durham Region's first co-working office space and host of innovative enterprises such as the Spark Centre (an incubator for innovative technology-based companies and one of fourteen not-for-profit Regional Innovation Centres in Ontario) and the Community Innovation Lab.

Cultural Development

Several documents, in particular the *Vision 2020, Parks, Recreation and Culture Strategy* and *Into the Future: A Framework & Action Plan to Grow UOIT and Downtown Oshawa*, include specific goals connected to supporting cultural development across Oshawa's neighbourhoods, in the downtown area, and on the waterfront. Objectives encompass providing quality facilities; increasing and enhancing the profile and support for the arts, culture and heritage sector; and enhancing the public realm. Suggested action items include, among others: auditing Oshawa's cultural resources, developing a public art policy, creating an Arts & Culture Coordinator position, creating an arts incubator, increasing the number of major festivals and events, and creating an Oshawa Arts & Culture Council. Community and heritage events and activities are also targeted by these plans, which call for creating partnerships with neighbourhood associations as well as multicultural and community groups to develop new events and strengthening existing ones.

A Centre for Education

Oshawa is a highly educated city with 84% of working adults in the 25-64 age cohort holding a certificate, diploma or degree. Oshawa is a centre of life-long learning. The City is home to three colleges and universities: University of Ontario Institute of Technology (UOIT), Trent University Oshawa and Durham College. In addition, Queen's University has a presence in Oshawa through the School of Medicine's regional placements at Lakeridge Health Oshawa. Combined, these post-secondary institutions bring approximately 20,000 students to the city during the school year. UOIT has ambitious

plans to grow its downtown location to expand its offerings in leading information technology learning and research. *Into the Future: A Framework & Action Plan to Grow UOIT and Downtown Oshawa* signalled UOIT's goal of acting as a partner and catalyst in strengthening the development of a vibrant cultural creative hub downtown. Durham College's School of Media, Arts and Design is playing a major role in advancing the creative cultural industries in Oshawa.

Importance of Natural Heritage

Within Oshawa's boundaries there are over 1,063 hectares of passive and active parkland and open spaces, and a large network of trails. A number of plans emphasize the vital importance of protection of natural heritage assets and their integration into the vision for Oshawa. Of particular importance is the activation of the harbour and waterfront to attract economic development and creating inclusive, livable, vibrant and green places. The Lake Ontario Waterfront received significant infrastructure investments in recent years and has become a major recreational and cultural space in Oshawa. It is home to a variety of important festivals and events.

Establishing Oshawa as a Tourism Destination

Finally, the review of plans and documents highlighted the goal to establish Oshawa as a tourism destination. The revitalization and activation of the downtown area and the waterfront are key components of realizing this objective. Oshawa's arts, culture and heritage resources will be leveraged to enhance the image of Oshawa as a tourism destination.

1.2 Cultural Mapping

Why Cultural Mapping?

Cultural mapping is a systematic approach to identifying, recording and classifying a community's cultural resources. There are three broad purposes served by cultural mapping:

Cultural Mapping as a Policy and Planning Tool

Cultural mapping support planning and decision-making in two ways that is relevant to *Culture Counts: Oshawa's Arts, Culture and Heritage Plan.*.

- ***Developing Culture Counts: Oshawa's Arts, Culture and Heritage Plan.-*** Cultural mapping is a foundational step any cultural plan. Cultural mapping supports a municipality in identifying its cultural assets and builds a base of information from which to identify opportunities, challenges and strategies for advancing cultural development and contributing to economic and larger community development agendas. Cultural mapping at the beginning of a cultural planning process helps establish benchmarks to assess future growth and change.

- ***Ongoing Planning and Decision-Making Support -*** Beyond informing the initial development of a cultural plan, cultural mapping is essential to building the capacity to apply a cultural lens – to bringing considerations related to culture and cultural assets into planning and decision-making across a wide range of planning issues. Spatially mapping cultural assets shows how resources are distributed within communities, where they are clustered, and where there are gaps relative to other policy and planning issues.

Raising Awareness and Increasing Access to Cultural Assets

One of the most consistent messages to emerge from the community engagement process for *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* is lack of awareness in the community of the depth and breadth of the city's cultural resources and activities. Building consolidated base information on cultural assets in Oshawa will helps raise the profile of these assets for both residents and tourists. Cultural mapping can help establish 'one-window' cultural portals and interactive maps as tools for promoting and enhancing access to cultural assets.

Connecting the Cultural Sector

The cultural sector in most municipalities tends to be fragmented and not well connected. Building a base of information on cultural resources helps cultural groups connect with one another, and supports the networking and collaboration essential to building sustainable local cultural communities.

The Cultural Mapping Process

It is important to note that work undertaken during *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* marks the beginning not the end of cultural mapping in Oshawa. Cultural mapping must be understood as an ongoing process that progressively broadens and deepens information on cultural
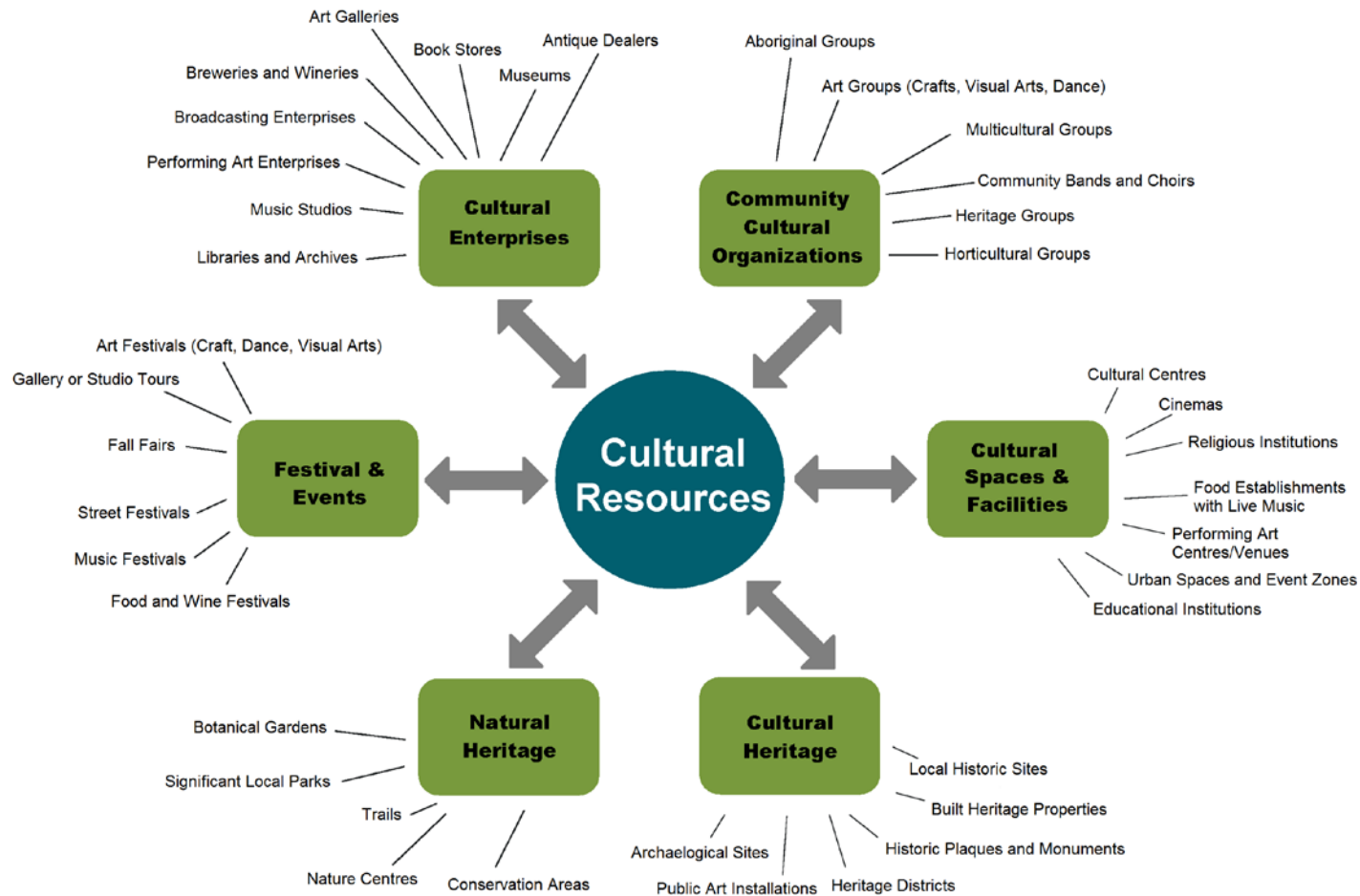
resources in a community over time. A key deliverable for the Plan is the creation of a set of tools and strategy to sustain mapping over time.

The first step in undertaking cultural mapping is determining a consistent set of categories of cultural resources (known as a Cultural Resource Framework (CRF)) within which a wide range of existing information can be effectively consolidated. One source of the definition of cultural resources in the CRF is the Statistics Canada's *Canadian Framework for Cultural Statistics* which defines and classifies cultural industries and occupations in the country. Other resources are determined by categories of natural and cultural heritage assets defined by the Ontario Heritage Act and Ontario Planning Act.

The CRF illustrated in Figure 3 represents a 'standard' Framework endorsed by the Ontario Ministry of Tourism, Culture and Sport as a guide to Ontario municipalities undertaking cultural mapping. However, the CRF is not intended as a rigid set of categories applicable in all communities. Each municipality must interpret it and adapt it to their particular circumstances and needs. In Oshawa, the Steering Committee was asked to 'customize' the through the addition of categories of cultural resources needed to reflect Oshawa's unique culture and identity. Among these: Cultural Enterprises, Community Cultural Organizations, Cultural Spaces and Facilities, Cultural Heritage, Natural Heritage, and Festivals and Events.

FIGURE 3: CULTURAL RESOURCE FRAMEWORK

Art Galleries
Book Stores
Antique Dealers
Breweries and Wineries
Museums
Broadcasting Enterprises
Performing Art Enterprises
Music Studios
Libraries and Archives

Cultural Enterprises

Aboriginal Groups
Art Groups (Crafts, Visual Arts, Dance)
Multicultural Groups
Community Bands and Choirs
Heritage Groups
Horticultural Groups

Community Cultural Organizations

Art Festivals (Craft, Dance, Visual Arts)
Gallery or Studio Tours
Fall Fairs
Street Festivals
Music Festivals
Food and Wine Festivals

Festival & Events

Cultural Resources

Cultural Centres
Cinemas
Religious Institutions
Food Establishments with Live Music
Performing Art Centres/Venues
Urban Spaces and Event Zones
Educational Institutions

Cultural Spaces & Facilities

Botanical Gardens
Significant Local Parks
Trails
Nature Centres
Conservation Areas

Natural Heritage

Cultural Heritage

Local Historic Sites
Built Heritage Properties
Historic Plaques and Monuments
Archaelogical Sites
Heritage Districts
Public Art Installations

Once the CRF for Oshawa had been confirmed, the first step was accessing relevant information from *infoCanada*, a commercial entity that consolidates information drawing from two sources: Statistics Canada and local Yellow Pages. This baseline of information was then supplemented by a wide range of data provided by the City. Once this data had been integrated with *infoCanada* data, the resulting database was reviewed by City staff across multiple departments. Finally, the Steering Committee was invited to review mapping data and make additions based on their knowledge of the cultural assets in the community.

The final database represents a solid foundation upon which to build upon. One of the deliverables from *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* is a strategy and set of tools necessary to sustain mapping over time.

Cultural Mapping Findings

For purposes of the Key Findings Report, 'top level' findings are illustrated in Figure 4 and 5 which illustrates the total number of distribution of assets across the city and the breakdown of cultural resources by category. The creation of a static print map, particularly at a city-wide scale, has many limitations, including overlapping assets. Once the mapping data has been geocoded (i.e., assigned points of latitude and longitude) and integrated in the City's Geographic Information System (GIS) a clearer picture of Oshawa's cultural resources will be possible.
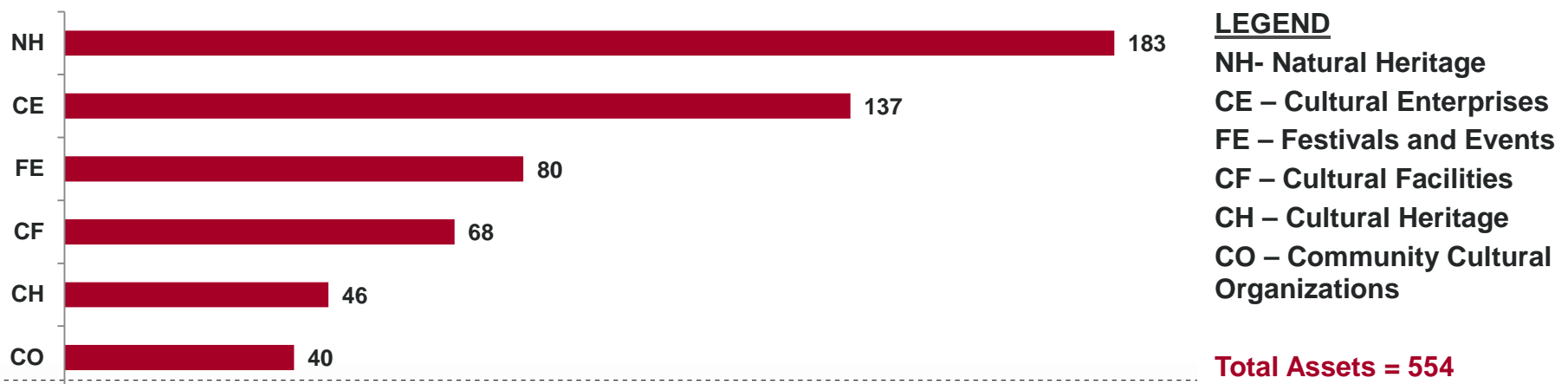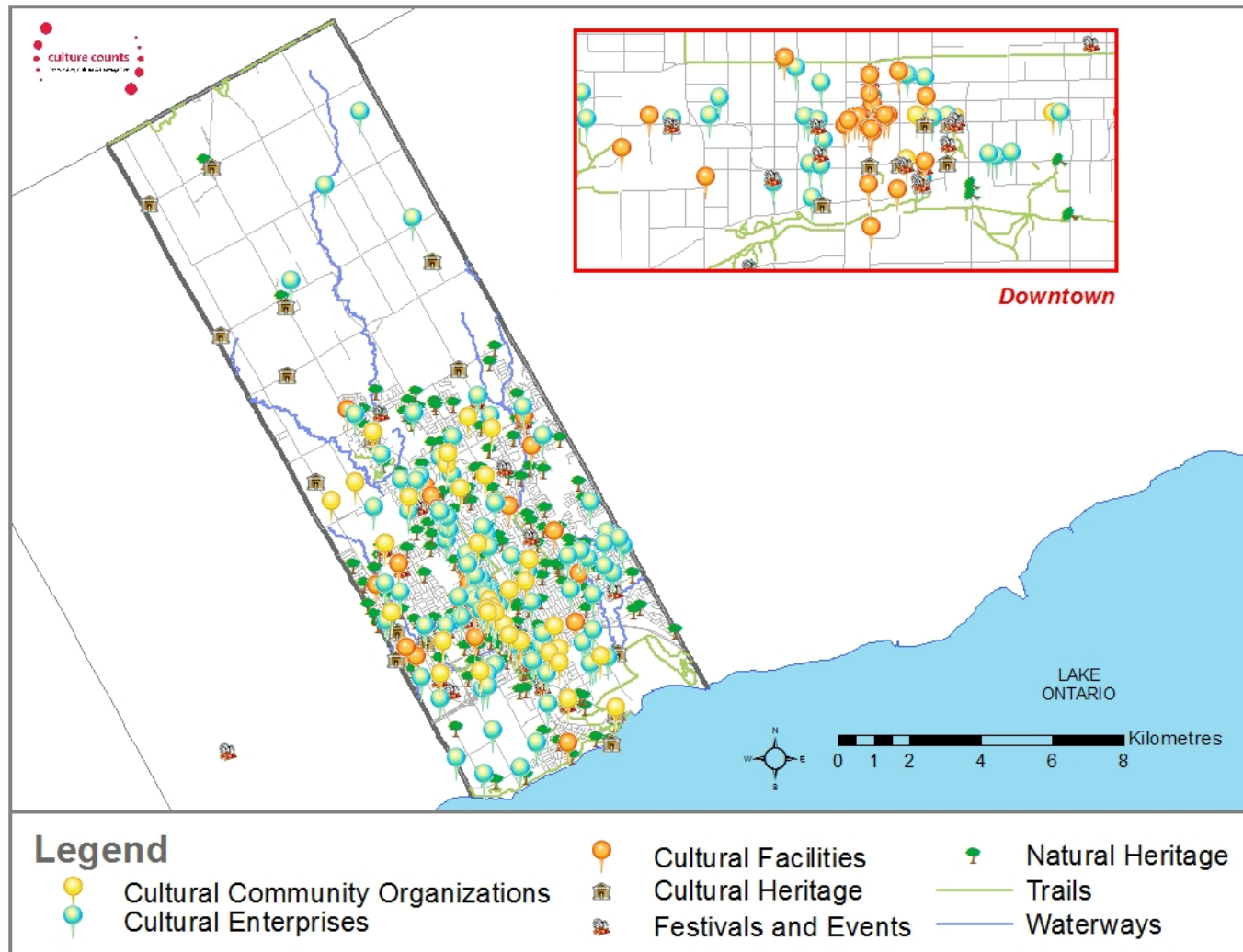
FIGURE 4: TOTAL ASSETS BY CATEGORY

Category	Value
NH	183
CE	137
FE	80
CF	68
CH	46
CO	40

LEGEND
NH- Natural Heritage
CE – Cultural Enterprises
FE – Festivals and Events
CF – Cultural Facilities
CH – Cultural Heritage
CO – Community Cultural Organizations

Total Assets = 554

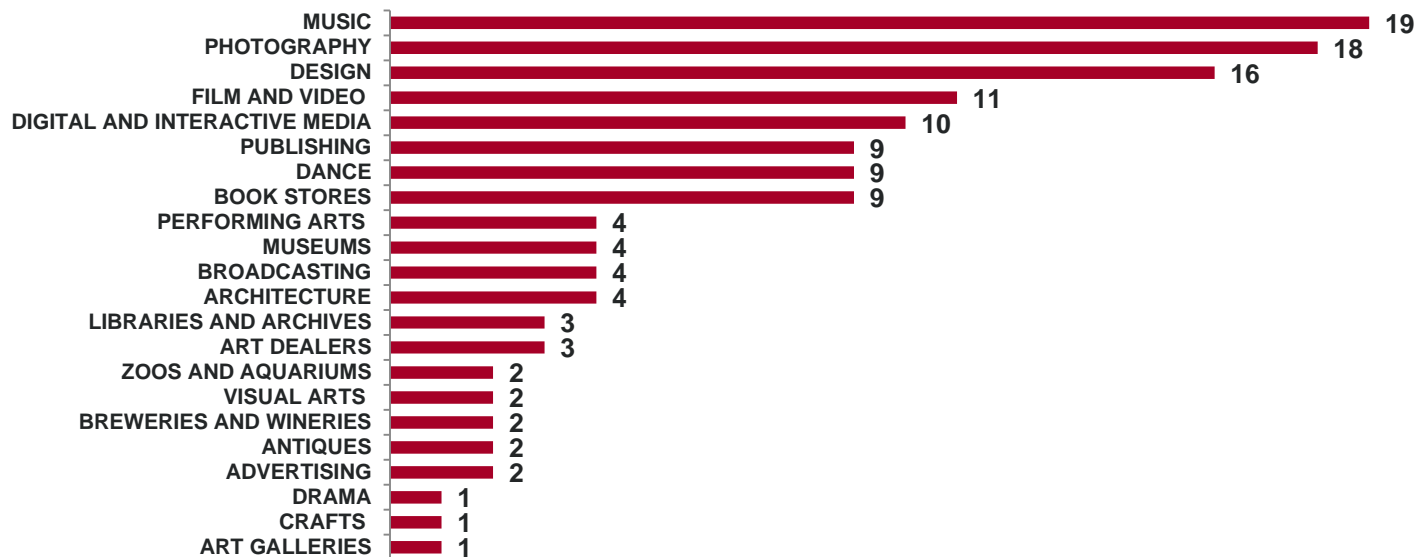**FIGURE 5: OSHAWA'S ART, CULTURE, AND HERITAGE ASSETS**

The Downtown insert map illustrates Cultural Facilities, Festivals and Events and Cultural Heritage in the Downtown Core.

Oshawa's Cultural Enterprises

Cultural mapping identified a total of 137 cultural enterprises (including culture-based businesses and not-for-profit cultural organizations) in Oshawa. The cultural mapping exercise identified over 50% (74) of the assets were based in Music, Photography, Design, Film and Video and Digital and Interactive Media no doubt influenced by the strength and importance of post-secondary institutions and programs including Durham College's School of Media, Art and Design. Some specific examples include; Trim Line Autographics, Empty Cup Media, Centre for Music and Sound Design, Lifetouch Canada, and Shock Circuit Design.

FIGURE 6: CULTURAL ENTERPRISES BREAKDOWN

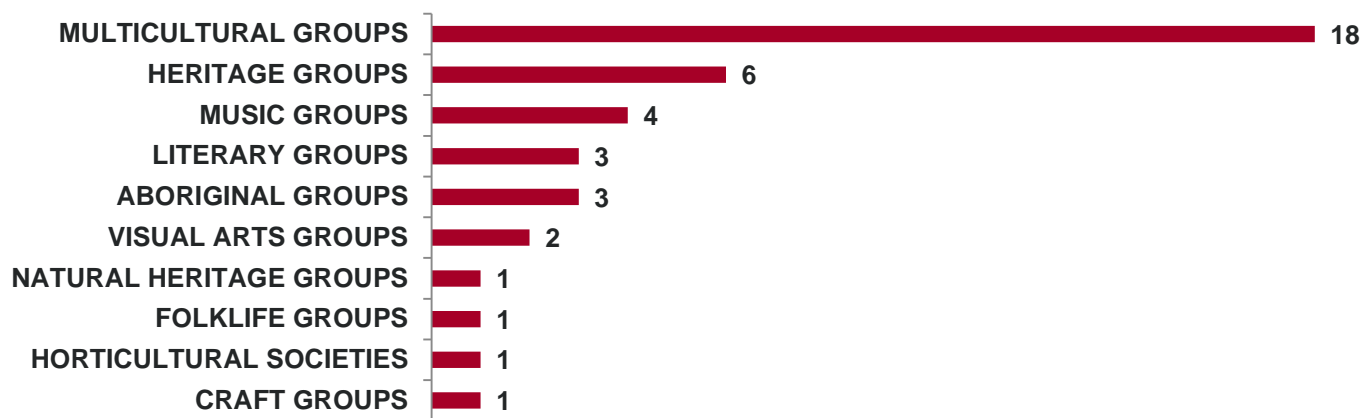| Category	Count
MUSIC	19
PHOTOGRAPHY	18
DESIGN	16
FILM AND VIDEO	11
DIGITAL AND INTERACTIVE MEDIA	10
PUBLISHING	9
DANCE	9
BOOK STORES	9
PERFORMING ARTS	4
MUSEUMS	4
BROADCASTING	4
ARCHITECTURE	4
LIBRARIES AND ARCHIVES	3
ART DEALERS	3
ZOOS AND AQUARIUMS	2
VISUAL ARTS	2
BREWERIES AND WINERIES	2
ANTIQUES	2
ADVERTISING	2
DRAMA	1
CRAFTS	1
ART GALLERIES	1

In terms of spatial concentrations, cultural enterprises are clustered primarily in the Downtown but also spread across many parts of the city. The nature of creative cultural enterprises is that they are usually small and medium-sized businesses that can operate from many locations.

Oshawa's Community Cultural Organizations

Oshawa's community cultural organizations are smaller, often community-based groups with less formal organizational structures and infrastructure. However, these organizations are essential to the cultural vitality of the community. Many community cultural organizations are challenging to locate due to their grassroots nature. The cultural mapping exercise identified a total of 40 organizations. Multicultural groups represent the largest number of community cultural organizations, a strong indication of the City's growing diversity. Examples include the Multicultural Council of Oshawa-Durham, Durham Filipino Canadian Society, Association Des Femmes Canadiennes-Francaises D'Oshawa, and Oshawa Hungarian Culture Club. A number of community organizations serving special or specific artistc interests such as pottery, music, and literature.

FIGURE 7: COMMUNITY CULTURAL ORGANIZATIONS BREAKDOWN

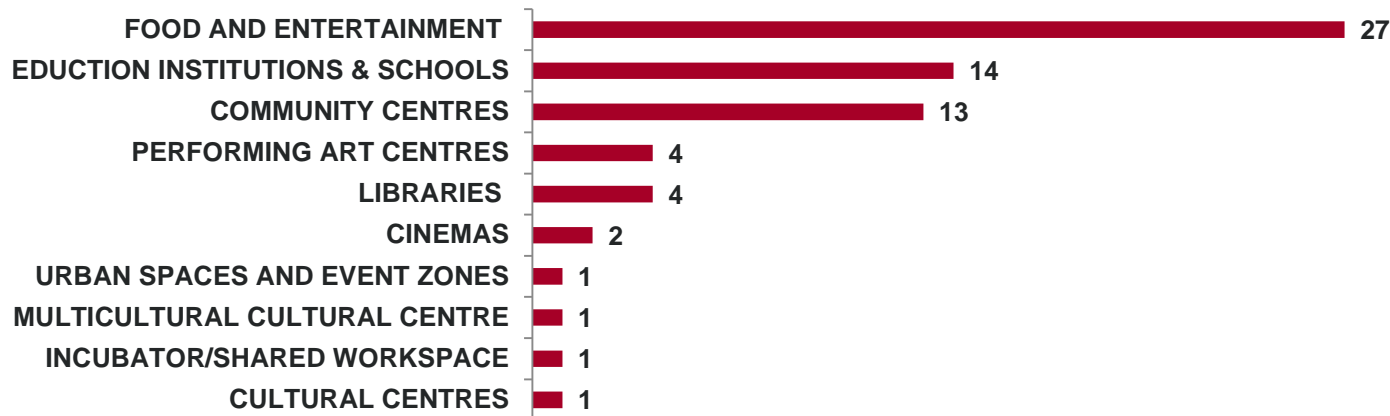| Group	Count
MULTICULTURAL GROUPS	18
HERITAGE GROUPS	6
MUSIC GROUPS	4
LITERARY GROUPS	3
ABORIGINAL GROUPS	3
VISUAL ARTS GROUPS	2
NATURAL HERITAGE GROUPS	1
FOLKLIFE GROUPS	1
HORTICULTURAL SOCIETIES	1
CRAFT GROUPS	1

Oshawa's Cultural Facilities and Spaces

Oshawa has a wide variety of facilities and spaces where cultural activities take place. These range from formal cultural facilities such as art galleries, theatres, and museums to less formal settings such as restaurants with live music, community centres with cultural activities, and educational institutions that are available for cultural activities.

The asset mapping exercise identified 68 cultural facilities and spaces in Oshawa.

FIGURE 8: CULTURAL FACILITIES AND SPACES BREAKDOWN

Category	Value
FOOD AND ENTERTAINMENT	27
EDUCTION INSTITUTIONS & SCHOOLS	14
COMMUNITY CENTRES	13
PERFORMING ART CENTRES	4
LIBRARIES	4
CINEMAS	2
URBAN SPACES AND EVENT ZONES	1
MULTICULTURAL CULTURAL CENTRE	1
INCUBATOR/SHARED WORKSPACE	1
CULTURAL CENTRES	1

Oshawa's Cultural Heritage Assets

Cultural heritage assets include built heritage, plaques and monuments, public art, and cemeteries, among others. Murals such as the General Motors of Canada mural, and Historical Industry and Labour mural, pay tribute to Oshawa's proud industrial heritage. The asset mapping exercise identified 46 cultural heritage assets.

FIGURE 9: CULTURAL HERITAGE ASSETS BREAKDOWN

Category	Value
BUILT HERITAGE PROPERTIES	20
PUBLIC ART	16
OTHER CULTURAL HERITAGE ASSETS	9
HERITAGE SITES	1

Oshawa's Natural Heritage Assets

Natural Heritage assets such as trails, parks, conservation areas, and bodies of water offer experiences for residents and visitors alike. Oshawa's trail system totals almost 27km of paved surface that provides citizens and visitors with opportunities for physical activity such as walking, running, cycling, and

rollerblading. The trails system is also well connected with important cultural assets and amenities in Oshawa. In total 183 natural heritage assets were identified.

FIGURE 10: NATURAL HERITAGE BREAKDOWN

PARKS	133
WATERWAYS	33
TRAILS	6
GARDENS	5
OTHER SIGNIFICANT NATURAL HERITAGE	2
NATURE RESERVE	2
COMMUNITY GARDENS	2
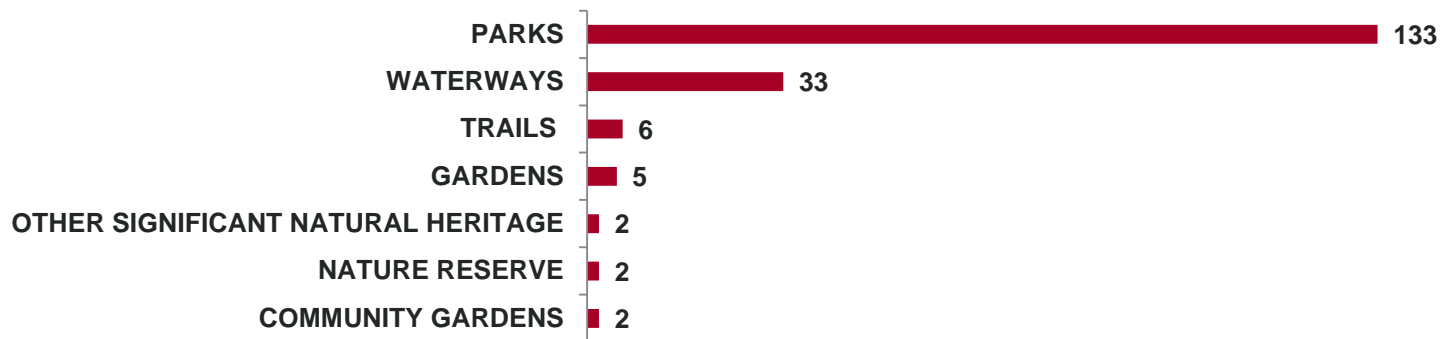
Oshawa's Festivals and Events

Festivals and events contribute to the animation of public and natural spaces by bringing entertainment, new experiences, and economic impacts to the community. Cultural events such as Doors Open and Fiesta Week are longstanding activities in Oshawa. The Peony Festival has been named one of the top 100 festivals in Ontario. Charity events such as the Refuge Run and Ride with the Mayors are reminders of Oshawa's civic sprit and community pride. In total the cultural mapping exercise identified 80 festivals and events.

1.3 Cultural Economy Analysis

There is growing recognition across Canada and internationally of the growing importance of creativity, culture and quality of place in fostering the development of local economies. Enhancing quality of place and ensuring strong community amenities are magnets for attracting talented people, which in turn can 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. Oshawa's economic development agenda and initiatives reflect a strong understanding of these economic drivers.

The creative economy, in the broadest sense, should be understood to underlie all sectors of the economy. Creativity can be applied to the introduction of new processes, the creation of new products, and the design of systems in fields from manufacturing to science and technology, to the work of artisans and crafts people. The creative economy is defined primarily by the skills and ideas that people employ in undertaking their work. Creative industries and occupations encompass a wide range of knowledge-based jobs in which innovation and creativity drives value creation. These industries and occupations encompass sectors such as science and medicine, financial services, engineering, among others.

Contained within this broader set of creative industries and occupations we find the creative cultural sector. The analysis undertaken to examine the cultural economy in Oshawa draws on data from Statistics Canada, Canadian Business Patterns and the Government of Ontario Economic Modeling Specialists International (EMSI) Analyst data.

Limitations of the Data

It is important to note that formal government statistics do not provide a complete picture of the individuals and organizations involved in the cultural sector. Much of the cultural sector, particularly the non-profit sector, defies accurate capture by standard statistical measurements. There are many ways in which the human resources and businesses engaged in cultural activities and the resulting financial output "fly below the statistical radar". Factors include:

- Cultural activities carried out by many organizations that do not have full time employees, but operate with volunteers, part time staff, or casual/seasonal employees. The result is a significant

underestimation of the full complement of human resources compared to employment data captured in more traditional economic sectors and activities.

- Cultural activities that are carried out on a part-time or casual basis by individuals who work full-time in an occupation unrelated to culture. As a secondary (rather than main) occupation and source of income, this work it is not captured statistically, either from the income or occupation perspective.

- Self-employment in the cultural sector, which may not be captured as such on census or other reporting forms.

- If the organization or activity is not registered as a business with a GST account and with more than $30,000 in gross business revenue, or is not filing a corporate tax return, it would not be captured in the Business Register or Canadian Business Patterns data used in this report.

- 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.

- The 2011 National Household Survey (NHS), as it relates to occupations, only reports on the employed labour force. Individuals unemployed at the time of the survey are not captured.

- The 2011 NHS was a voluntary survey which introduces a response bias. Individual income levels, educational attainment, and occupational classes can be correlated to higher or lower response rates. Accordingly, the NHS should not replace the census or be directly compared to census based data.

- Information obtained by the Government of Ontario's EMSI Analyst tool is projections based on the NHS and additional labour force surveys.

A major failing of data sources used to analyze creative cultural industries is restricted to commercial enterprises and *excludes not-for-profit organizations*. However, occupational data does include not-for-profit cultural occupations.

In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities. The cultural mapping undertaken as a cornerstone of *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* will allow the City to fill in some gaps between statistical analysis and on-the-ground knowledge about Oshawa's cultural sector and its contribution to the local economy.

The Creative Economy

Any analysis of the creative *cultural* economy or sector must be seen in the larger context of the emerging creative economy. 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 adapted from the *Martin Prosperity Institute*, places creative occupations within four broad types of work[2]. These occupational categories are defined as follows:

- *Creative occupations* – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts

- *Service occupations* – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks

- *Physical occupations* – 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

In the City of Oshawa the largest proportion of workers is found in service class occupations, at 46.7 per cent. Oshawa's proportion of service occupations is just slightly higher than the provincial average of 43.3 per cent. In terms of the creative workers, 32.4 per cent of Oshawa's workforce is labeled as creative, just slightly below the Ontario average of 34 per cent. However, with developments such as the work of UOIT and economic development strategies focused on growing the creative economy or 'creative class', this statistic will evolve.

To understand one component of the creative economy in Oshawa, the total number of jobs in each of the creative occupations was identified. In Figure 11, below, the top creative economy occupations in the City of Oshawa are highlighted as well as the short-term growth rates that have been seen in these occupations from 2011 to 2012. The three fastest growing occupations in Oshawa include:

- Computer and information systems managers (24.3 per cent increase)
- Professional occupations in business services to management (21.6 per cent increase)
- Financial and investment analysts (16.3 per cent increase)

2 Martin Prosperity Institute. www.martinprosperity.org.

FIGURE 11: CREATIVE CLASS OCCUPATIONS (300+ JOBS)

Top Creative Class Occupations	2011	2012	% Change
Registered nurses	1,863	1,813	-2.7%
Financial auditors and accountants	1,334	1,458	9.3%
Retail trade managers	1,276	1,166	-8.6%
Sales, marketing and advertising managers	773	724	-6.3%
Restaurant and food service managers	757	658	-13.1%
Bookkeepers	645	598	-7.3%
Professional occupations in business services to management	485	590	21.6%
Specialists in human resources	603	574	-4.8%
Financial managers	572	572	0.0%
Financial and investment analysts	405	471	16.3%
Computer and information systems managers	350	435	24.3%
School principals and administrators of elementary and secondary education	429	406	-5.4%
Banking, credit and other investment managers	334	395	18.3%
Licensed practical nurses	397	379	-4.5%
Other financial officers	368	378	2.7%
Managers in health care	373	350	-6.2%
Manufacturing managers	381	349	-8.4%
Construction managers	288	332	15.3%
Managers in social, community and correctional services	293	302	3.1%
Human resources managers	276	300	8.7%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012.

The Creative Cultural Economy

Creative Cultural Occupations

Analysis of creative cultural occupations utilizes definitions provided by Statistics Canada's Canadian *Framework for Cultural Statistics.* These are occupations directly related to the creation of cultural products and services and are organized into the following two categories: *cultural occupations* and *cultural support occupations.* Cultural occupations include:

- *Creative and Artistic Production Occupations - including architects, designers, writers, performing artists, visual artists, artisans, among others.*

- *Heritage Collection and Preservation Occupations - including librarians, curators and archivists*

The *Framework for Cultural Statistics* defines culture support occupations as those which directly service or support cultural creation and production. Cultural support occupations fall in three categories:

- *Cultural Management - including supervisors and managers in the cultural sector*

- *Technical and Operational Occupations - including drafting technicians, camera operators, broadcasters, and other technicians and technologists*

- *Manufacturing Occupations - including film processing, printing and binding operators, and camera & plate makers*

In Oshawa, the proportion of cultural occupations and cultural support occupations is generally evenly distributed with cultural occupations making up nearly 60% of the total cultural occupations and just over 40% being cultural support occupations.

To understand the make-up of each of these subsets of the cultural economy, the top occupations in both cultural occupations and cultural support occupations were analyzed in terms of the percentage change seen in these jobs from 2011 to 2012.

Figure 12 provides a picture of occupations that have grown and declined in the period from 2011 to 2012. It shows there has been significant growth in:

- Dancers (43.5 per cent increase in total labour force)

- Producers, directors, choreographers and related occupations (36.9 per cent increase in the total labour force)
- Journalists (25 per cent increase in the total labour force)

In contrast, the following cultural occupations have shown the sharpest decrease in the number of jobs:

- Industrial designers (decrease of 36.1 per cent of the total labour force)
- Authors and writers (decrease of 15.9 per cent of the total labour force)
- Graphic designers and illustrators (decrease of 11.5 per cent of the total labour force)

FIGURE 12: CULTURAL OCCUPATIONS

Cultural Occupations	2011	2012	% change
Graphic designers and illustrators	323	286	-11.5%
Architects	190	188	-1.1%
Editors	167	164	-1.8%
Interior designers	145	136	-6.2%
Librarians	119	110	-7.6%
Producers, directors, choreographers and related occupations	65	89	36.9%
Authors and writers	69	58	-15.9%
Musicians and singers	55	53	-3.6%
Theatre, fashion, exhibit and other creative designers	52	47	-9.6%
Industrial designers	72	46	-36.1%
Photographers	35	38	8.6%
Journalists	28	35	25.0%
Dancers	23	33	43.5%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012.

Figure 13 provides a similar picture of change in cultural support occupations between 2011 and 2012. Gains were seen in:

- Landscape and horticultural technicians and specialists (39.4 per cent increase)
- Drafting technologists and technicians (30.1 per cent increase)
- Library and archive technicians and assistants (29.4 per cent increase)

In contrast, significant declines were seen in:

- Library Clerks (27.7 per cent decline)
- Correspondence, publication and related clerks (also a 27.7 per cent decline)

Declines in cultural support occupation may relate to the broader changes in the economy than to specific trends in Oshawa. Many jobs previously needed in areas such as printing, publications and libraries have been reduced due to the digitization and automation of many functions in these fields.

FIGURE 13: CULTURAL SUPPORT OCCUPATIONS TOTAL JOBS IN OSHAWA, 2011 AND 2012

Cultural Support Occupations	2011	2012	% change
Professional occupations in public relations and communications	461	495	7.4%
Supervisors, library, correspondence and related information clerks	266	234	-12.0%
Drafting technologists and technicians	93	121	30.1%
Industrial engineering and manufacturing technologists and technicians	109	116	6.4%
Library and archive technicians and assistants	85	110	29.4%
Library clerks	141	102	-27.7%
Landscape and horticultural technicians and specialists	66	92	39.4%
Printing press operators	114	90	-21.1%
Audio and video recording technicians	55	56	1.8%
Managers - Publishing, motion pictures, broadcasting and performing arts	45	49	8.9%
Translators, terminologists and interpreters	34	39	14.7%

Cultural Support Occupations	2011	2012	% change
Other technical and coordinating occupations in motion pictures, broadcasting and the performing arts	39	35	-10.3%
Correspondence, publication and related clerks	47	34	-27.7%
Support occupations in motion pictures, broadcasting and the performing arts	42	34	-19.0%
Printing machine operators	40	31	-22.5%
Binding and finishing machine operators	30	30	0.0%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012.

Creative Cultural Industries

Having established an understanding of the creative cultural economy in the City of Oshawa 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 output, in terms of products or services, which in turn generate wealth.

Using the *Canadian Framework for Cultural Statistics* definition of creative cultural industries, Statistics Canada Canadian Business Patterns Data[3] has been used to analyze these enterprises in Oshawa. Utilizing North American Industry Classification System (NAICS), creative cultural industries are defined and illustrated in Figure 14.

FIGURE 14: CREATIVE CULTURAL INDUSTRIES

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

3 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.

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.

According to the data available, Oshawa has 60 creative cultural industries, up from 54 in 2008, an 11 per cent increase over the 4 year period between 2008 and 2012 for which data is available.

Most cultural industries located in Oshawa have less than four employees, with the largest group of businesses being indeterminate (i.e., owner-operated small businesses employing only the owner). This is fairly typical in the creative economy, and speaks to the need to ensure effective small business support in the city. Figure 15 illustrates change in the number and size of creative cultural industries between 2008 and 2012.

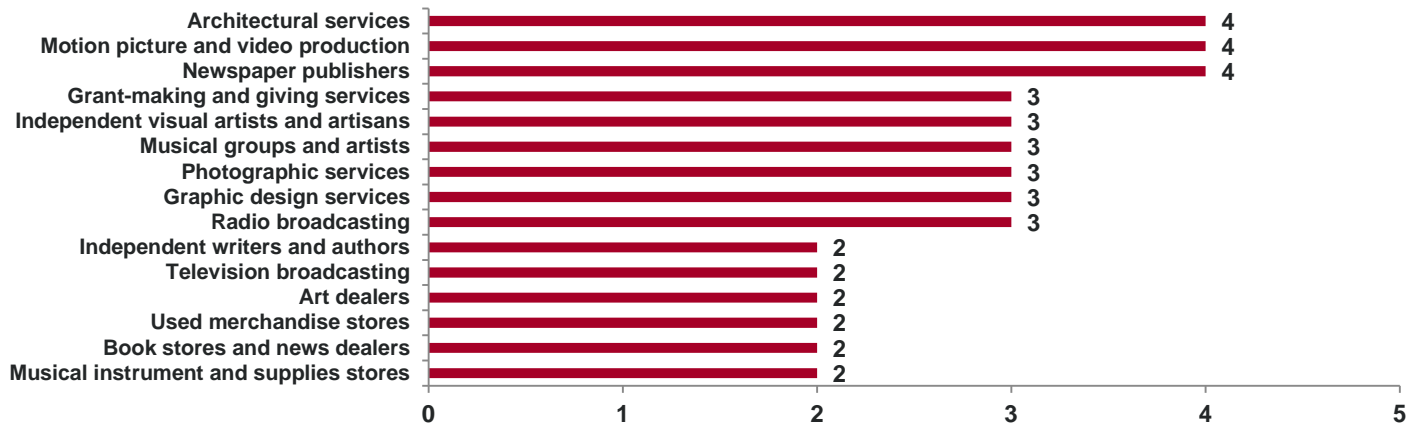**FIGURE 15: NUMBER AND SIZE OF CREATIVE CULTURAL INDUSTRIES (2012 VS. 2008)**
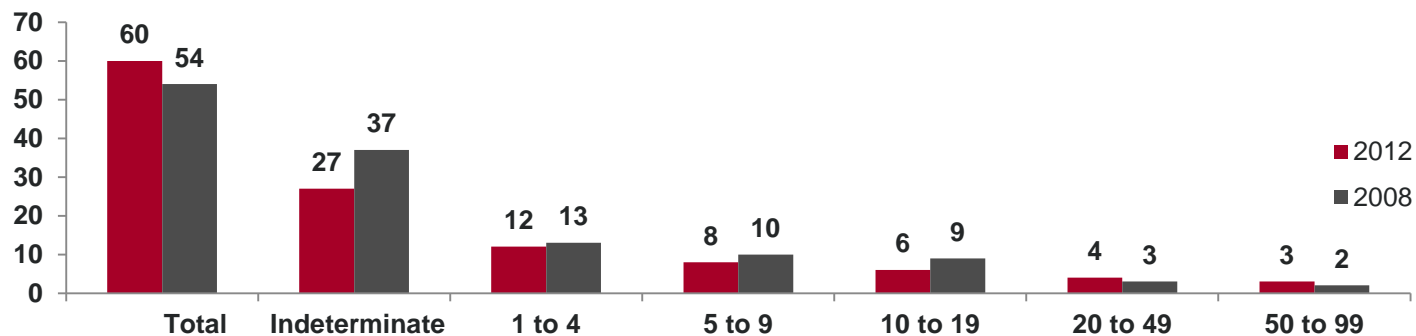
Source: Canadian Business Patterns Data, 2008 and 2012

In 2012, for-profit industries including architectural services, motion picture and video production companies, and businesses and newspaper publishers comprised the leading industries. This shows a clear pattern of diversification in the city's cultural sector and a growing number of for-profit cultural enterprises. Figure 16 illustrates industries with two or more establishments.

FIGURE 16: CREATIVE CULTURAL INDUSTRIES 2012 (ONLY INDUSTRIES WITH 2 OR MORE ESTABLISHMENTS)

Industry	Establishments
Architectural services	4
Motion picture and video production	4
Newspaper publishers	4
Grant-making and giving services	3
Independent visual artists and artisans	3
Musical groups and artists	3
Photographic services	3
Graphic design services	3
Radio broadcasting	3
Independent writers and authors	2
Television broadcasting	2
Art dealers	2
Used merchandise stores	2
Book stores and news dealers	2
Musical instrument and supplies stores	2

Source: Canadian Business Patterns Data, 2008, 2012.

The Creative Chain

The *Canadian Framework for Culture Statistics* also analyzes cultural goods and services in terms of a series of inter-connected and interdependent processes referred to as *the creative chain* illustrated in Figure 17. The creative chain classifies occupations and industries along the continuum of the creation, production, manufacturing, distribution and support activities contributing to cultural goods and services.

FIGURE 17: THE CREATIVE CHAIN

Creation → Production → Manufacturing → Distribution → Cultural Goods and Services

Support Activities

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

In term of Oshawa's cultural economy, Figure 18 reveals that the majority of industries are engaged in the distribution of cultural goods and services. In addition a significant percentage of businesses are engaged in the all-important creation phase. The largest growth was seen in the support segment of the creative chain which saw 3.8 per cent from 2008-2012.

FIGURE 18: CULTURAL CHAIN, CITY OF OSHAWA, 2008 AND 2012.
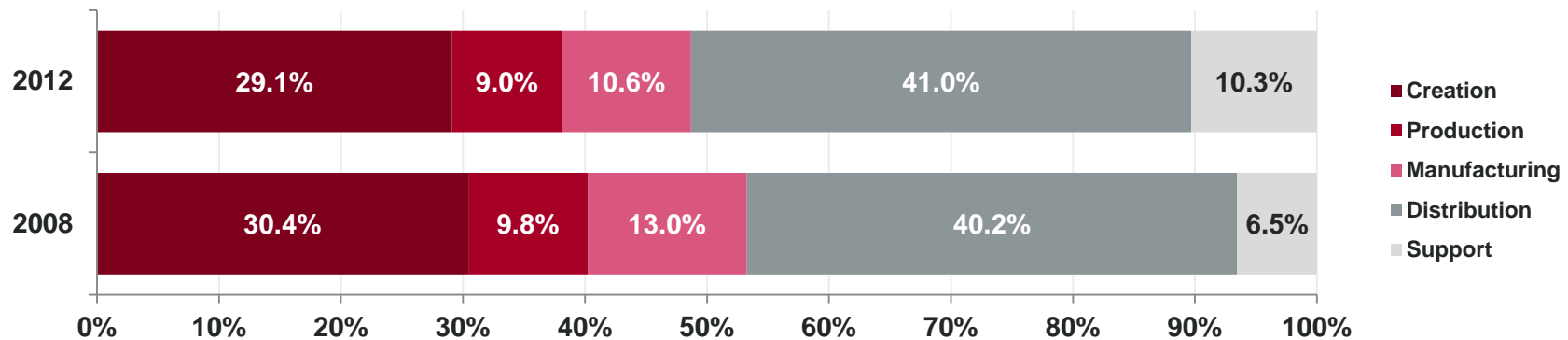
Source: Canadian Business Patterns 2008 and 2012.

2 Community Engagement

2.1 The Engagement Process

A strong community engagement process is essential to the success of any plan. For *Culture Counts: Oshawa's Arts, Culture and Heritage Plan*, a variety of engagement tools and activities were employed to gain ideas and insight from residents and stakeholders to help shape the Plan. A brief description of each engagement tool or activity follows.

Launch Event

The Launch Event was held September 25th, 2013 at the Oshawa Civic Recreation Complex. The event was widely promoted in the community and attracted approximately 75 participants. The event provided cultural stakeholders and diverse cultural communities with an opportunity to identify what they value about the arts, culture and heritage in Oshawa and steps needed to increase cultural vibrancy. In addition to roundtable discussions, the event also was a celebration of arts, culture and heritage in Oshawa. The Civic Recreation Complex was animated with musicians, spoken word artists, and dancers who engaged participants as they entered the facility. Participants were encouraged to share their feelings about culture in Oshawa through drawings and paintings "creation station," and testimonials and stories at a video station.

Community Survey

The goal of the community survey was to allow for the engagement of the broadest possible cross-section of the community in Oshawa. The survey sought input on respondents' perceptions of Oshawa, words they would use to describe a cultural vibrant community, patterns of participation in cultural activity, and suggestions for enhancing cultural life in the city. In addition to the online survey, hard copies were distributed to locations across the city – in community and recreation centres, the library, City Hall, among others. Just over 200 online surveys were completed in addition to 130 in hard copy. Based on the consultants' experience in other communities, this represents a very strong response rate.

Cultural Ambassadors

The inclusion of Cultural Ambassadors was an initiative of the Steering Committee. Cultural Ambassadors included members of the Steering Committee as well as members of the Staff Resource Group. Short response forms were designed that asked a series of questions similar to those in the community survey.

The idea was for the Cultural Ambassadors to engage individuals at community events, in restaurants and other public settings to gather input from individuals who were unlikely to participate in more formal engagement activities connected to the Arts, Culture and Heritage Plan.

Community Sounding

On October 29, 2013, the consultants met with students on the UOIT campus for a community sounding. Students recruited through social media, flyers, and word-of-mouth participated in the 90 minute meeting. Participating students represented diverse cultural backgrounds.

Council SWOT

On October 2, 2013 a facilitated working session was held with Oshawa City Council. Over a two-hour period, Council provided input related to the Strengths, Weaknesses, Opportunities and Threats related to the Arts, Culture and Heritage Plan.

Steering Committee SWOT

A similar session to the Council session was held with the project Steering Committee and Staff Resource Team on October 15, 2013.

Interviews

In-depth interviews were conducted in person and by telephone with a wide variety of stakeholders. These included Municipal staff, individuals representing a wide range of cultural activity, the business community including creative cultural industries, senior officials at UOIT, Durham College and Trent University, and a range of other community interests. Interviews enabled the consulting team to delve deeper into issues raised in broader engagement activities. Close to 35 interviews were completed, recorded and analyzed. A list of the stakeholders interviewed is attached in the appendix to this report.

Focus Groups

Based on findings to from previous engagement activity, three priority topics were identified for focus groups. These sessions enabled an in-depth discussion of the following three topics: *Opportunities for Collaboration in the Cultural Sector; Culture-Led Economic Development*, and *Growing Cultural Vitality through Festivals, Events, and Celebrations*. A total of 34 individuals participated in the three focus groups.
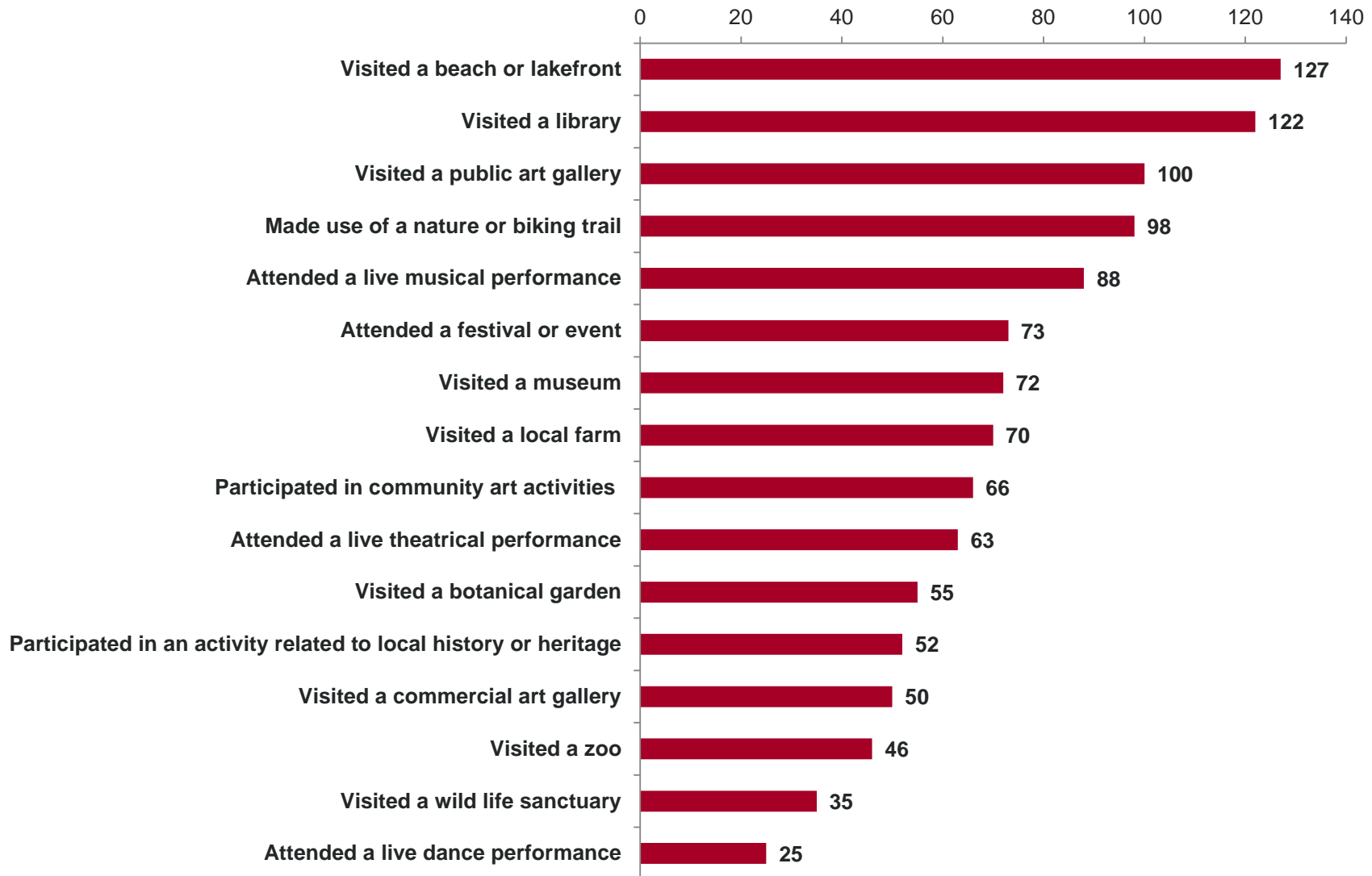
2.2 Community Survey Findings

Both qualitative and quantitative questions were asked in the community survey. Qualitative questions sought input on challenges and opportunities related to advancing a cultural agenda in Oshawa. Answers to those questions have been integrated into the summary of engagement themes that follows in the next section of the report. This section focuses on answers to the direct or quantitative questions.

The following world clouds illustrate the most frequently identified words in response to the first two questions in the survey. The larger the word, the more frequently it was identified by respondents.

Q: When you think of the word 'culture' in Oshawa what immediately comes to mind?
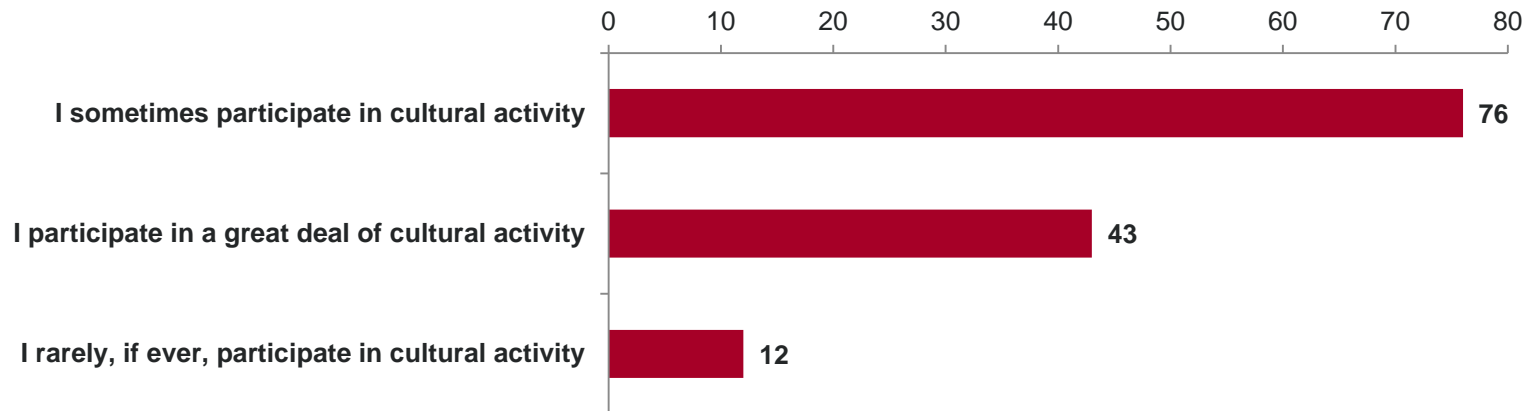
Q: When you think of the word 'culture' in Oshawa what immediately comes to mind?

Q: Imagine a community you would consider culturally vibrant. Identify five words that would describe this vibrant community.

Q: In which of the following activities have you participated in the past year?

Activity	Value
Visited a beach or lakefront	127
Visited a library	122
Visited a public art gallery	100
Made use of a nature or biking trail	98
Attended a live musical performance	88
Attended a festival or event	73
Visited a museum	72
Visited a local farm	70
Participated in community art activities	66
Attended a live theatrical performance	63
Visited a botanical garden	55
Participated in an activity related to local history or heritage	52
Visited a commercial art gallery	50
Visited a zoo	46
Visited a wild life sanctuary	35
Attended a live dance performance	25

Q: Which of the following statements best describes you?

Statement	Value
I sometimes participate in cultural activity	76
I participate in a great deal of cultural activity	43
I rarely, if ever, participate in cultural activity	12

Q: How often do you travel outside of Oshawa to participate in cultural activity?

Response	Value
Occasionally	74
Frequently	38
Most of the time	15
Never	3
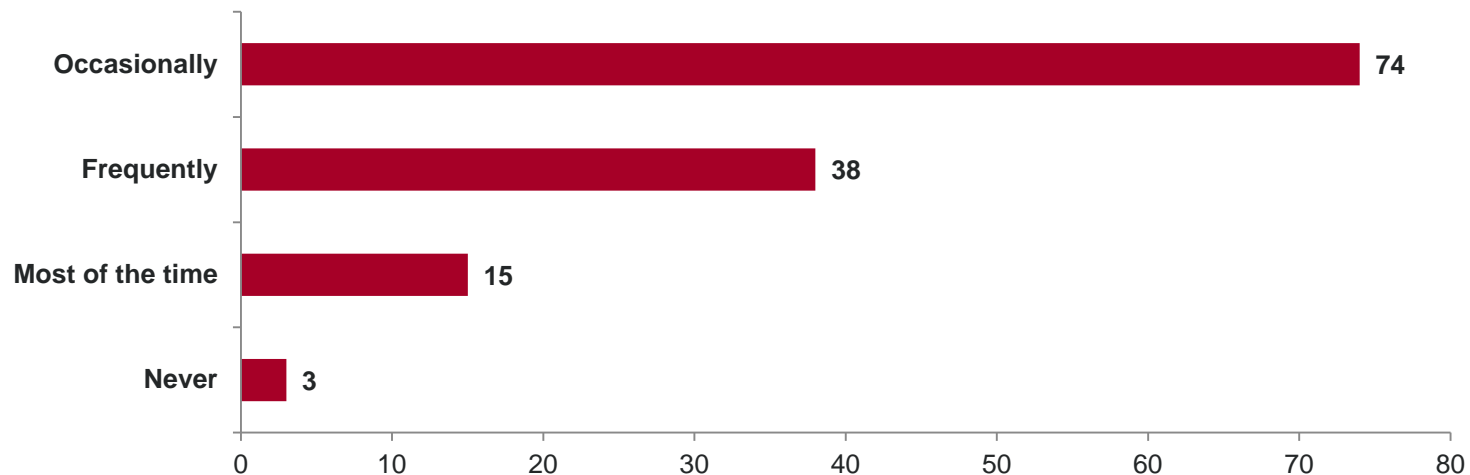
Q: What are the most significant barriers to participation in cultural activities in Oshawa?

Barrier	Value
Not enough information / publicity about activities	90
There aren't enough cultural activities available	48
Activities are too expensive	32
Activities take place at times that are not convenient	31
I don't know anyone else who is already participating	29
I don't have enough time	26
Activities or facilities are too far from home	21
Activities take place at facilities that are not accessible	14
Other	11
I don't feel like I would be welcomed at the activity	4

Q: Where do you get your information on cultural activities in Oshawa?

Source	Value
Local print media	95
Word-of-mouth	89
Through Municipal communications (community…	46
Social media (Facebook, Twitter, etc,)	38
Radio	31
Other	22
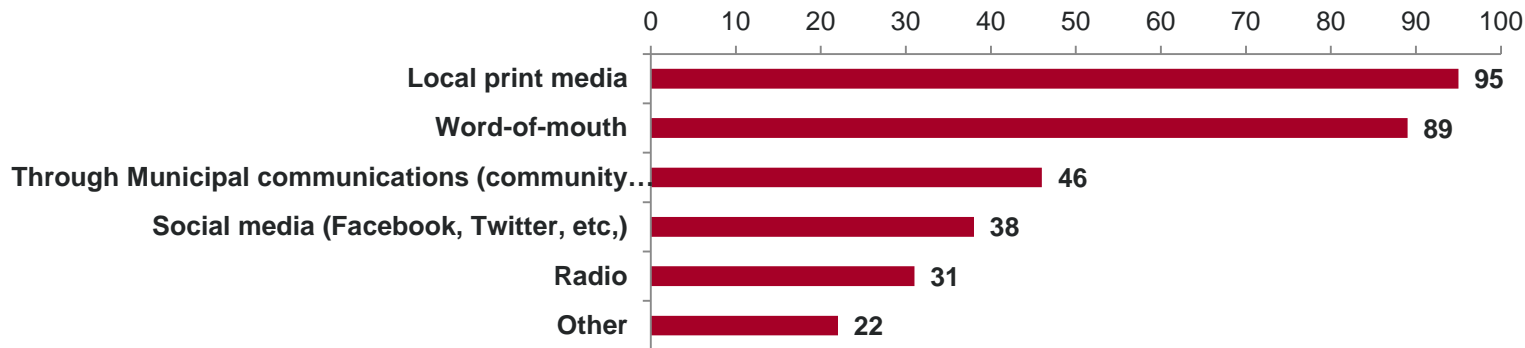
Q: Please rank the importance of the following contribution which culture and cultural activities make to life in Oshawa?

Very Important: 34, 35, 38, 42, 46

Important: 20, 16, 18, 19, 14

Neutral: 9, 8, 8, 5, 6

Unimportant: 1, 4, 0, 2, 0

Legend:
- They help residents understand their community
- They generate jobs and contribute to the local economy
- They support community connections and cohesion
- They are important leisure time activities
- They enrich the lives of residents
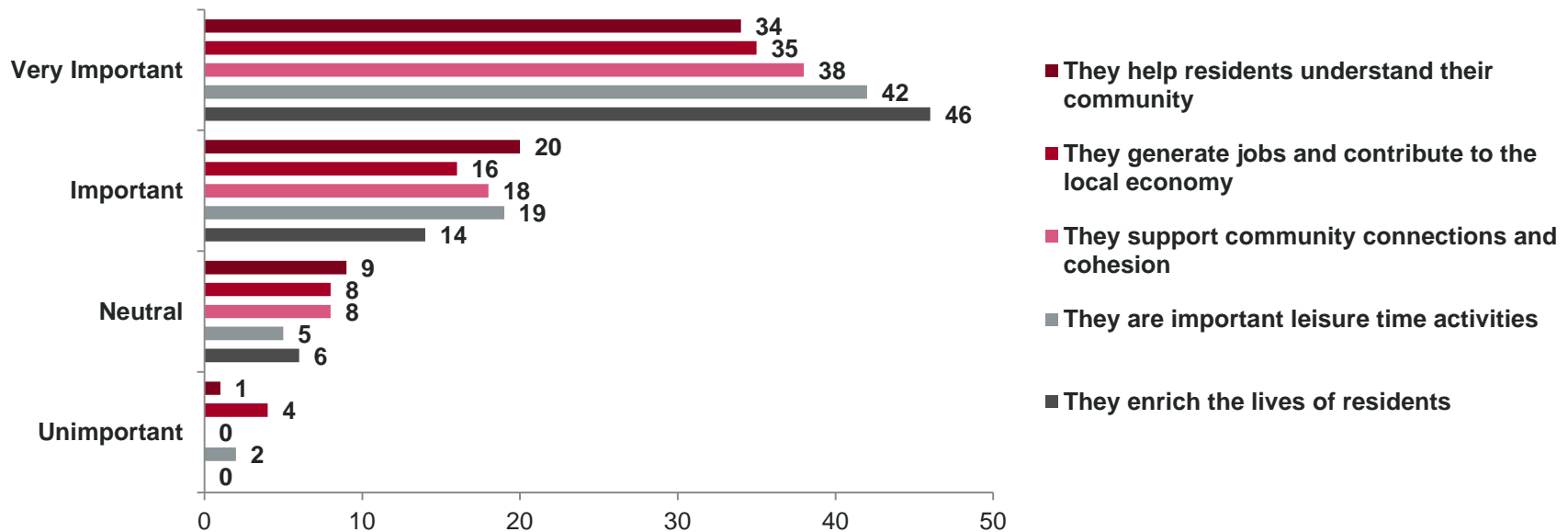
2.3 Engagement Themes

The following engagement themes represent a a synthesis of input from all community engagement activities.

Strengthen and Broaden the City's Role and Build Partnerships

City Council and Municipal staff were commended for their leadership in making Cultural Vitality one of five Goals underpinning the *Oshawa Strategic Plan* and for launching *Culture Counts: Oshawa's Arts, Culture and Heritage Plan*. There was a call for the City to broaden and evolve its role in cultural planning and cultural development in Oshawa. The formation of the cross-departmental Staff Team to support the development of the Plan signalled recognition of the need for a corporate commitment to *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* and for cultural resources and opportunities to be integrated across the full range of City plans and priorities. A number of individuals called for the continuation of the Staff Team following the completion of the Plan to support its implementation and ongoing inter-departmental collaboration.

There was a call for a dedicated staff position to support both the implementation of *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* and ongoing cultural development. Most envisioned this position playing the role of facilitator, helping connect groups and resources and helping build capacity in individual organizations and the sector as a whole. The City did come under some criticism for excessive 'red tape' particularly related to securing various licenses and permit needed for festivals and events. Municipal staff indicated a commitment to simplify these processes and for "a change in organizational culture from no to yes."

Connected to issues raised regarding the City's roles and support for culture in the community were comments made regarding *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* itself. The Plan must be practical, realistic and measurable. It must also be flexible with the capacity to respond to new issues and opportunities as they arise. The Plan must put in place mechanisms and strategies to sustain the conversations and engagement that has taken place in developing *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* . Without sustained participation and engagement it was feared that the momentum and optimism generated by the Plan would be undermined.

Finally, it was recognized that responsibility for implementing the Plan could not fall to the City alone but must be the collective responsibility of the community. There was considerable discussion about the

"The plan provides an opportunity to stitch culture into every department"

- Survey

possibility of establishing some form of partnership mechanism that would support ongoing collaboration between the Municipality, the cultural sector, business interests, post-secondary institutions and other community groups and interests.

Increase Communications and Collaboration

One of the strongest and most consistent themes heard across all community engagement activities was the need for stronger communication and collaboration across the many cultural groups and activities in Oshawa. At the Launch Event, one group called for a 'Secretariat of Collaboration" to address this need. As in many communities, the cultural sector in Oshawa has tended to be fragmented, with insufficient networking and collaboration among various types of cultural groups ranging from the visual and performing arts, museums and heritage, libraries, festivals, cultural businesses and creative enterprises, among others. Lack of connections, it was felt, reduced opportunities for resources sharing and strengthening individual organizations and the cultural sector or community as a whole. A fragmented cultural sector also undermines a collective voice needed for advocacy. Several individuals pointed to the stronger advocacy efforts and capacity of sports groups in the community as an example of the benefits of greater solidarity. Interest was expressed in some mechanism or entity to support ongoing communication and collaboration. The idea of a Cultural Council was recommended in the Parks, *Recreation and Culture Strategy, City of Oshawa Vision 2020*, although no mandate or discussion of the role of such a group accompanied the recommendation.

"We Need a Collaboration Secretariat"

- Launch Event

In addition to stronger collaboration across different cultural groups and disciplines such as those noted above, people spoke of the need to better connect major cultural institutions with more grassroots cultural and with the alternative cultural scene in Oshawa. Consultations did reveal examples of partnerships on individual projects or events (the current collaboration on the commemoration of World War I involving Trent University Oshawa Campus and a wide range of heritage and cultural groups in the city was cited as one strong example). However, more widespread and systematic approaches to building relationships and habits of collaboration were called for.

"There's a gap between 'grassroots/alternative and established cultural institutions in Oshawa"

- Interview

Grow Culture-Led Economic Development

Opportunities to leverage cultural resources to support economic development were one of the strongest themes to emerge from the engagement process, in two contexts. Successful cities, it was

acknowledged, must have a depth and breadth of culture and entertainment offerings to attract talent and investment, particularly in the expanding creative economy. Cities need to communicate a "buzz" and energy that is the product of a vibrant cultural life.

There was also considerable discussion about opportunities related to grow creative cultural industries, particularly in areas such as filmmaking, digital media, and design, among others. Initiatives such as Core21 and the Spark Centre were applauded for their support in growing a broad range of creative industries, and an expansion of these efforts was called for. A participant at the *Culture-Led Economic Development* Focus Group commented that Durham was a rapidly expanding region with two implications relevant to *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* . The first is the competition Oshawa faces from other municipalities in Durham Region, and the role cultural resources will play in Oshawa's competiveness in this regard. The second point was framed with the question "what kind of region do we want to be?" Durham must choose the kind of economy it wants in the face of that growth. The argument was that a strong focus on growing the creative economy and innovation must drive thinking and action in Oshawa and the larger region.

Growing tourism and, in particular opportunities connected with cultural tourism, was another strong economic theme. The City currently has no dedicated staff person responsible for tourism which limits its capacity to act proactively in this area. The Region of Durham's efforts in tourism were applauded, but more energy and investment in Oshawa-based tourism was felt to be a priority.

Strengthen Festivals and Events

The strength and diversity of festivals and events in Oshawa emerged as a conclusion from the community engagement process as well as through the findings from cultural mapping. Among the most frequently mentiond festvals were Fiesta Week (that marks its 40th anniversary in 2014) to the recent OshawaSpaceInvaders. A focus group on *Growing Cultural Vitality through Festivals, Events, and Celebrations* brought together representatives from a range of events. There was a call for stronger promotion and marketing of events through both online and print-based tools. The City's support services in helping deliver a range of community events were praised. However, there was also a call for the City to "make it easier" to organize and delivery events through relaxed or at least more easily navigated processes related to licenses, permits, etc.

"We need tools instead of rules"

- Focus Group

Participants at the focus group called for greater synergies – between festivals, between festivals and the business community (including restaurants in the downtown), between festivals and City policies and

priorities including downtown revitalization. More coordinated approaches to organizing, promoting and delivering festivals were called for. Individuals did express the view that a greater diversity of festivals was needed, particularly more appealing to youth, particularly in light of the major student population attending Oshawa's postsecondary institutions, and to diverse communities in Oshawa. The need for more youth and diversity relevant festivals was a particularly strong theme emerging from the UOIT student sounding. A number of participants believed it might be better for Oshawa to do fewer events but to do them better.

Support Continued Downtown Revitalization

While acknowledging that cultural planning and development must be a city-wide agenda, there was nevertheless great attention paid to the importance of culture to continued downtown revitalization. The downtown must be understood and promoted as a cultural hub, one instrumental to attracting a greater critical mass of people wishing to 'live, work and play' in the areas. As noted earlier, a greater variety of housing types including live/work space was called for to draw more young people to the downtown, and attract artists. The tremendously successful OshawaSpaceInvaders event was repeatedly cited as evidence of the power of brining more arts and culture to the downtown. Respondents were particularly supportive of a downtown as a place where cultural activities could become part of people's everyday experience. At one focus group an individual commented that the city needed to understand downtown "as an event more than merely a physical place." Implementation of a public art policy and program was called for as a priority for the City.

Increase Awareness and Promotion

Another consistent theme throughout all community activities was the need for stronger marketing and promotion of Oshawa's existing cultural resources and activity. Cultural mapping revealed a tremendous range of arts, culture and heritage groups and activities. However, awareness of these resources in the community suffers due to inadequate information and weak channels of communication. Lack of awareness of Oshawa's rich cultural life undermines the city's image weakens its ability to attract talent and investment, particularly in the creative economy.

Stronger marketing and promotion strategies were called for. Some participants suggested Oshawa needed a publication dedicated specifically to the promotion of arts, culture and heritage. Others felt greater attention should be given to the use of online tools and social media. Still other called for greater attention to things such as street banners and improved signage. Some participants felt stronger

"Downtown events like 'Space Invaders' bring many people downtown. Close side streets down in summer for concerts. Cultural activities, not sporting events bring in many visitors to downtown"

- Cultural Ambassador Finding

"Know your assets, grow your assets"

- Interview

marketing and promotion strategies should not be limited to Oshawa but broaden out to focus on the Durham Region as a whole. Finally, the engagement activity and conversations stimulated by the development of the Arts, Culture and Heritage Plan was cited as a powerful opportunity upon which to build. Momentum cannot be lost.

Strengthen Resources and Facilities

The need for increased financial resources to support and expand cultural activity was a theme throughout the engagement process. Cultural groups and activities in all communities, particularly not-for-profit groups, struggle with resource challenges and this emerged as a theme in all engagement activities. While some participants called on the City for increased support, many took a broader view arguing that additional resources must be generated from multiple sources: through greater corporate sponsorship and support, by growing philanthropic giving to cultural organizations, by growing audiences and self-generated revenue by cultural organizations and activities, among others.

There was considerable discussion related to cultural facility needs in Oshawa. For some time, many have argued the city needs a dedicated performing arts centre. Some cited the lack of large meeting venues, artists' studio space and live/work arrangements as additional cultural spaces and facility needs.

Celebrate Oshawa's Rich History

The need to take pride in and better promote Oshawa's rich history was a recurring theme throughout the engagement process. This history begins with Aboriginal presence in the area and the role of Aboriginal peoples in supporting Canada during the war of 1812 emerged in many surveys and interviews. Oshawa is of course proud of its strong industrial heritage. Individuals emphasized that while General Motors had a huge impact on the city since in the post-war period, the story of industry and technology had a much older history in Oshawa. The city's location, its harbour and rail connection were magnets for early industrialists to settle in Oshawa.

A strong message was the importance of acknowledging many nationally significant 20th century stories in Oshawa. Among the stories cited: the 1937 General Motors Strike that shaped labour history and relations in Canada, Oshawa's major contribution to war efforts in World War I and II, plus many others. A number of individuals consulted pointed to a series of significant anniversaries in the next several years that could serve as a focus for raising awareness and promoting the community's rich history. Among the significant anniversaries in 2017:

"We need to think about public works as public art in the city"

- Interview

- Canada (150)
- Parkwood Estate (100)
- Robert McLaughlin Gallery (60)
- Oshawa Community Museum (60)
- Durham College (50)

In order to promote and build pride in Oshawa's history, efforts must be made to stitch it into the fabric of the city in the form of plaques, murals, mobile exhibitions, information boards, monuments, public art, among others. The establishment and work of Heritage Oshawa in built heritage preservation and other heritage activities was applauded. There was also a call for greater collaboration in the heritage area among museums, archives, and community heritage groups.

Advance Access, Inclusion and Diversity

Participants in the engagement process felt strongly that a culturally rich and vibrant city is a place where all people feel welcome and included. The need to recognize, embrace and celebrate diversity was raised in several contexts. The first was ethno-racial and cultural diversity. Oshawa's diversity has increased rapidly in recent years, driven to a significant extent by the tremendous influx of students and young people moving to the city to attend one of Oshawa's postsecondary institutions. Students attending the sounding at UOIT called for greater diversity in programming and activities. They also felt *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* must be an inclusive plan that considered people of different ages and cultural backgrounds

The need for the Plan to respond to diversity of ages was also a strong theme across all consultations. Responding to the needs of youth is addressed is a separate theme below. However, ensuring that more cultural programs and activities to meet the needs of senior were available was also mentioned. Accessibility also emerged as issue of inclusion. The City of Oshawa has a strong commitment to accessibility, allowing people of all abilities to participate fully in community life. From the perspective of *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* , there was a call for people of differing abilities to be involved both as participants and spectators or audiences in cultural life. The cultural needs and aspirations of Oshawa's expanding Aboriginal community were also identified as a priority. Similarly, the Plan must recognize and respond to the cultural needs and identities of Oshawa's Gay, Lesbian, Bisexual and Transgendered (GLBT) community. Ensuring a broad range of stories connected

"Create a digital quilt: Tell individual stories and stitch them together"

- Interview

with diversity in all its forms are celebrated in cultural and civic event was seen as a powerful way for opening up dialogue and intercultural exchange.

Finally, *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* must respond to geographic diversity. While there was considerable attention paid to cultural needs and opportunities in the downtown, there was also a strong feeling that a vibrant life was available to residents in all parts of the city. Particular attention was drawn to South Oshawa with its many social challenges and the role cultural activities can play in engaging residents that may feel isolated or disenfranchised.

"Culture needs to be everywhere, not just the downtown"

- Survey

Focus on Youth and Youth Retention

The rapidly expanding student populations at the UOIT, Durham College and Trent University Oshawa was broadly agreed one of the most significant factors shaping Oshawa today, and into the future and that this must be addressed by *Culture Counts: Oshawa's Arts, Culture and Heritage Plan* . Youth retention was another strong theme in the engagement process. Continuing to grow cultural vitality and diverse cultural and entertainment options will play an important role in realizing this goal. However, most important to youth retention is building a strong creative economy offering jobs to graduates. This is a high priority for the City and for all postsecondary institutions in Oshawa. Collaborative initiatives such as Core21 and the Spark Centre are evidence of this commitment.

The need for more cultural programs and activities for primary and secondary students was also raised. Many of Oshawa's established cultural institutions – the Robert McLaughlin Gallery, Parkwood Estate, Oshawa Public Libraries and the Recreation & Culture Services Branch of the City of Oshawa – are all making concerted efforts to reach out to youth and young adults.

Change Mindsets and Build Commitment

A strong theme in all engagement activities was the need to change mindsets about culture in Oshawa. Participants argued that many individuals in the community do not 'get' culture. Many view it as an elitist activity with little relevance to their lives and do not appreciate the diversity of cultural assets in the community. Several expressed the view that a shift was needed from understanding culture as "institution bound" to culture integrated into the fabric of everyday life through things like public art, increased vibrancy in the downtown, a more beautiful city realized through a commitment to urban design and quality in architecture, among others.

"Culture is connected to personality. Every Town needs its unique personality. What is Oshawa's unique identity?"

- Survey

One way to change mindsets is to better communicate the economic importance of culture to the city. A paradigm shift is needed away from viewing the cultural sector through the lens of subsidy to one of return on investment. Some called for a comprehensive economic impact analysis to assess and demonstrate the full contribution of cultural resources to current and sustained prosperity in Oshawa.

Enhance Oshawa's Image

Many participants spoke about the contribution that stronger support for and promotion of culture in Oshawa can make to address Oshawa's "branding problem." There was reference to "the Shwa" as a negative characterization of the city excessively focused on athletics (particularly hockey) and the automotive industry. This image does not reflect the transformation of the city over the past decade and its many assets and amenities. Among the elements of this change: the diversification of the economy and a significant rise in the creative economy, the arrival of post-secondary institutions and the influx of students representing many diverse communities, the growing vitality of the downtown, among others. The tremendous range of natural, recreational and cultural amenities it was felt was not appreciated or reflected in the city's image. "Prepare to be Amazed," the City's new brand invites people, both inside and outside the community, to reconsider their image of Oshawa.

Creativity and culture were felt to be essential to building energy and a "buzz" essential to attracting people, talent and investment. Frequent reference was made to the importance of cultural resources and amenities to attracting the "creative class" essential to success of all cities today.

"The city's big challenge is changing the narrative"

- Survey

APPENDIX

Appendix A: Interview List

Anguiano, Monica
Arkelian, John
Barber, Andy
Bell, Robert
Bowles, Matt
Carter, Dan
Charter, Russell
Dandavino, Kristine
Delaney, Penny
Diskey, Ron
Duignan, Bob
Elliot, Erin
Elston, Suzanne
Field, Ken
Grande, Sally
Hodgins, Tom
Keenan, Rhonda
King, Kerri
Lovisa, Don
MacIsaac, Julie
Malcolm, Brian
McGuirk, Will
McTiernan, Tim
Murphy, Greg
O'Connell, Denis
Peacock, Gabrielle
Prescott, Debra
Radoslovich, Paul
Rosnak, Brad

Sellers, Ted
Severs, Jacquie
Sharma, Jag
Stephen, Diane
Stroud, Ellen
Suchan, Laura
Symons-Milroy, Cindy
Tuley, David
Warren, Ted
Wheatley, Kim
Wilson, Carolyn