City of
Port Colborne

Arts & Culture
Master Plan

Appendix Report

Contents

Appendix A

Port Colborne's Creative Economy

Over the last decade, the nature of the economy across Ontario has shifted away from traditional industries of manufacturing and agriculture towards industries driven by ideas, innovation, knowledge, collaboration and creativity. Termed the 'Creative Economy', these industries employ people who are often analytical and explore many possibilities in order to reach viable solutions in their day to day work. In Ontario, the creative economy is a high growth part of the economy and the highest paying wage category. More importantly it also shares the lowest unemployment rates – even during recessionary times. While most of the attention related to the creative economy has focused on larger urban centres in Ontario, there is strong evidence surrounding the opportunities it presents for smaller Ontario urban-rural communities such as Port Colborne. In short, cultural resources, which include cultural enterprises along with their workers, are magnets for economic investment and new talent. For Port Colborne to achieve its stated economic and cultural goals, its current creative economic capacity must be understood.

> The Creative Economy is as much about architects as it is about artists, programmers as it is about potters, it is beyond bohemians and includes brokers; stock, insurance, real-estate and more

This appendix examines the opportunities of the creative economy as a driver in regeneration and wealth creation in Port Colborne. Through a statistical analysis of Port Colborne's creative economy, the Arts and Culture Master Plan will be able to

draw on the ideas and practices related to the role of culture in supporting economic development.

Current Conditions

Similar to several Ontario communities, Port Colborne is facing a challenge related to population growth. In 2011, Census figures displayed that Port Colborne had a population of 18,424. This figure is slightly below the total population count reported in 2001 (18,450). Despite this static growth, the more recent Growth Plan outlined by the Regional Municipality of Niagara identifies Port Colborne as a growing community. Figure A1 illustrates Port Colborne's estimated population growth.

FIGURE A 1: POPULATION GROWTH

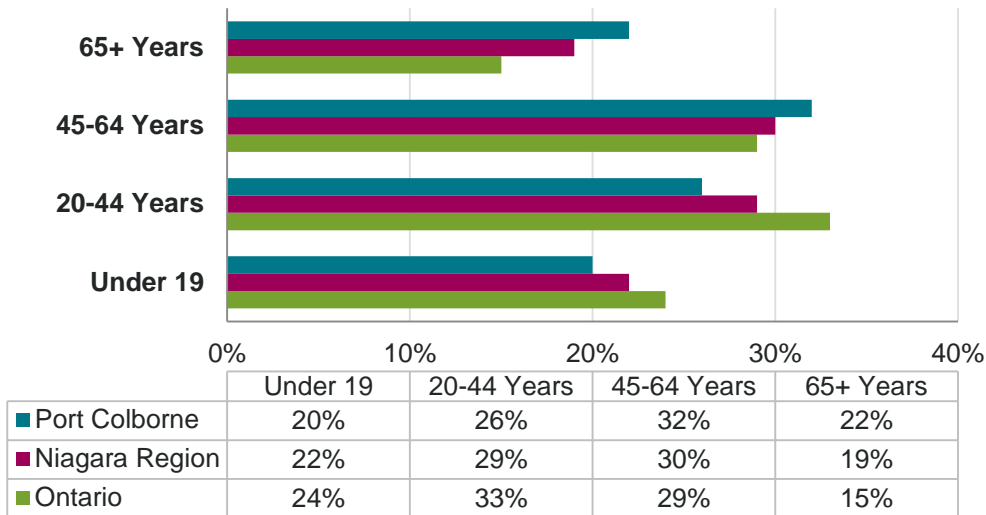|	2001	2006	2011	Percentage Growth 2001-2011	Projected Population 2031	Percentage Growth 2011-2031
Port Colborne	18,450	18,599	18,424	-0.1%	20,100	9.1%
Niagara Region	410,574	427,421	431,346	5.1%	491,500	13.9%
Ontario	11,410,046	12,160,282	12,851,821	12.6%	16,295,961	26.8%

Sources: Statistics Canada. 2006 Census of Population. Statistics Canada. 2011 Census of Population. Ontario Ministry of Finance. 2014 Population Projections. Niagara Region. 2014 Official Plan Table 4-1.

Based on projected growth, Port Colborne's population will grow by 9.1% by 2031. While not comparable to the higher projected rates to be experienced across the Province and Niagara Region, an increase of nearly 2,000 individuals will have implications forthe City's current cultural resources.

Port Colborne's population is also getting older. In 2011, 22% of the total population was over the age of 65. This figure is above the regional and provincial averages. Figure A2 illustrates Port Colborne's age structure.

FIGURE A 2: AGE BREAKDOWN

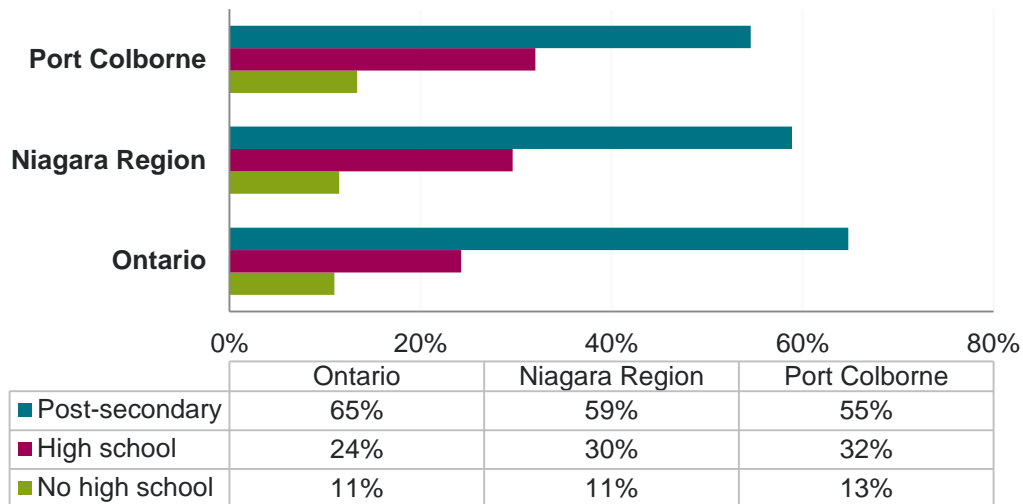|	Under 19	20-44 Years	45-64 Years	65+ Years
Port Colborne	20%	26%	32%	22%
Niagara Region	22%	29%	30%	19%
Ontario	24%	33%	29%	15%

Sources: Statistics Canada. 2011 Census of Population.

Port Colborne also has one of the highest proportions of individuals aged 45-64 among its Niagara Region counterparts. The implications of a larger senior population and a cohort inching towards retirement are not new challenges for Port Colborne. The community is fully aware of its aging status and as such the resources associated in providing for that cohort. It should be noted that 46% of the population is under the age of 44 and comprises new families, young adults and children. In line with being a growing community, Port Colborne will also need to consider the implications in ensuring cultural activities are accessible by all age groups.

Traditionally, educated individuals have been the primary consumers of cultural products or activities. As a result, communities that have less educated individuals tend to witness less demand for cultural resources and activities. In 2011, the National Household Survey identified that 55% of individuals aged 25-64 had some form of post-secondary education (see Figure A3). Comparatively, that number is similar to the Niagara average, but well below the provincial average.

FIGURE A 3: EDUCATIONAL ATTAINMENT

	Ontario	Niagara Region	Port Colborne
■ Post-secondary	65%	59%	55%
■ High school	24%	30%	32%
■ No high school	11%	11%	13%

Sources: Statistics Canada. 2011 National Household Survey. Statistics Canada Catalogue no. 99-004-XWE
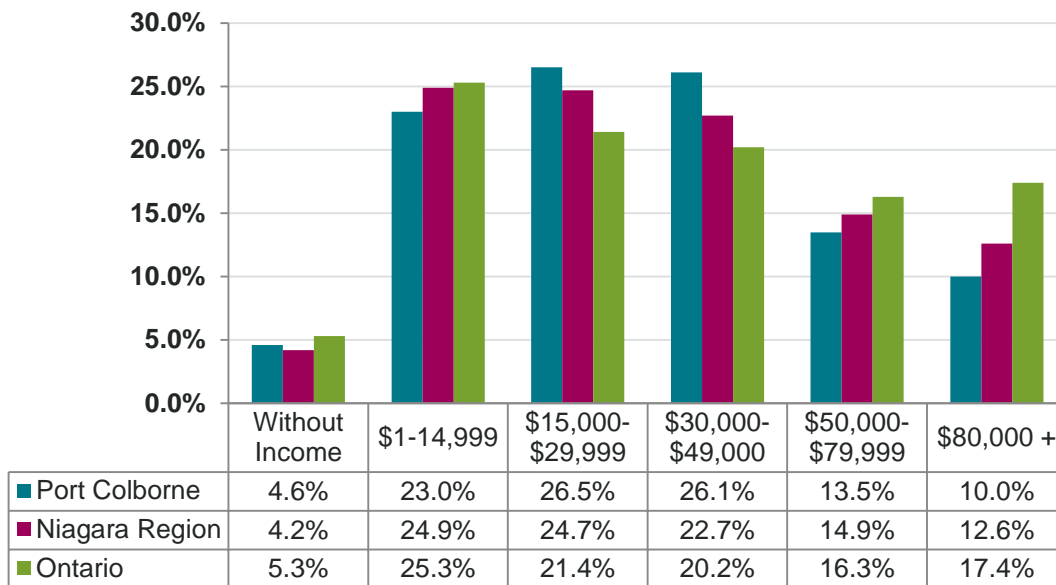
In Port Colborne, and similar sized communities across Canada, cultural activities are subject to legacy perceptions about the "types" of people who tend to be involved with them. There is a pervasive community mentality which distinguishes between "high brow" and "mainstream" cultural activities. Examples of the former include visual and performing arts whereas examples of the latter include sports or canal days. Perpetuating this perception is the notion that many activities are reserved for wealthy individuals or families.

The 2011 National Household Survey identified Port Colborne's average individual income as $32,085. By comparing that figure to incomes levels across Niagara ($37,085) and Ontario ($42,264), it is clear that Port Colborne has significantly lower income levels than its neighbours. Despite this observation, Port Colborne is home to a variety of accessible and yet distinguished cultural facilities. These facilities offer residents and visitors of Port Colborne a robust cultural experience at low costs. When contrast with the average annual Canadian family's cost of $1,500 to have one child play organized hockey, paying for regular cultural experiences like concerts, art shows, or theatrical performances seems reasonable.[1] To this end, promoting awareness about the financial accessibility for cultural activities will be an important message to combat legacy perceptions surrounding the sector. Figure A4 provides a further breakdown of income levels across Port Colborne, Niagara and Ontario.

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[1] RBC Survey: 82 Per Cent of Canadian Hockey Households Believe More Support Needed from Corporate Canada.

FIGURE A 4: INDIVIDUAL INCOME LEVELS

	Without Income	$1-14,999	$15,000-$29,999	$30,000-$49,000	$50,000-$79,999	$80,000 +
Port Colborne	4.6%	23.0%	26.5%	26.1%	13.5%	10.0%
Niagara Region	4.2%	24.9%	24.7%	22.7%	14.9%	12.6%
Ontario	5.3%	25.3%	21.4%	20.2%	16.3%	17.4%

Sources: Statistics Canada. 2011 National Household Survey. Statistics Canada Catalogue no. 99-004-XWE

Port Colborne's Creative Economy

As mentioned earlier, the creative economy is an economy driven by knowledge and innovation - by people paid to think. The creative economy is industry-agnostic and employs creative workers who work across all industries and sectors.

Central to this paradigm shift is the understanding that creativity, knowledge, and innovation and access to information have become the key to driving economic growth and promoting economic development. Creativity in this context refers to the formulation of new ideas and the application of these ideas to scientific inventions and technological innovations and works of art across all aspects of today's economy.

Understanding Port Colborne's position in the creative economy is essential to how the City will position itself and its cultural scene in a time of global transformation.

This section provides a profile of Port Colborne's Creative Economy through a lens of creative industries and occupations.

Creative Industries

Understanding the creative economy in terms of both industrial and occupational composition allows for a complete understanding of the central role that creativity and culture have in economic development. Figure A5 outlines Port Colborne's position in the creative economy from an industry standpoint. The Figure compares the growth

(2001-2011) and specialization of creative industries sectors against all other industries in Port Colborne. The creative industry sectors comprise of:

- Arts and Entertainment
- Education
- Finance and Insurance
- Health Care and Social Assistance
- Information
- Professional, Scientific, and Technical Services

FIGURE A 5: GROWTH AND SPECIALIZATION OF CREATIVE INDUSTRIES IN PORT COLBORNE
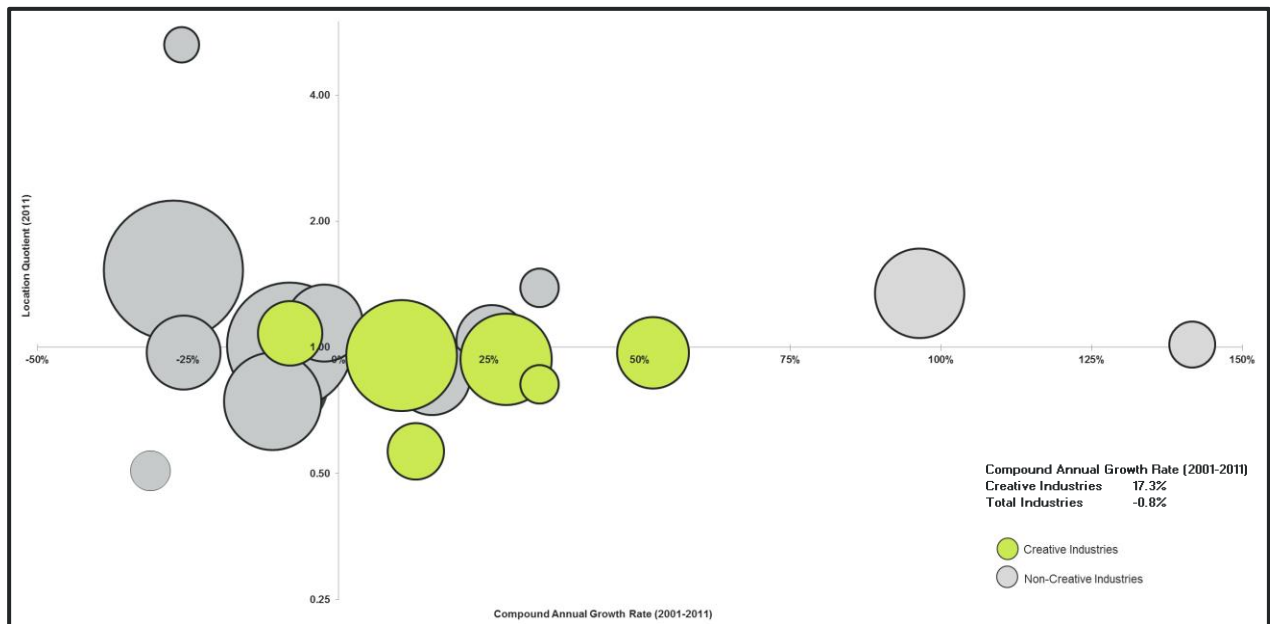
Industry	Compound Annual Growth Rate (2001-2011)	Share of Total Workforce (2011)	Number of Workers (2011)
Real estate and rental and leasing	142%	1.02	145
Administrative and support, waste management and remediation services	96%	1.35	550
Professional, scientific and technical services	52%	0.97	350
Utilities	33%	1.39	100
Information and cultural industries	33%	0.82	100
Educational services	28%	0.94	575
Wholesale trade	25%	1.04	345
Public administration	15%	0.85	410

Industry	Compound Annual Growth Rate (2001-2011)	Share of Total Workforce (2011)	Number of Workers (2011)
Arts, entertainment and recreation	13%	0.56	220
Health care and social assistance	10%	0.96	845
Transportation and warehousing	-2%	1.14	405
Finance and insurance	-8%	1.08	285
Retail trade	-8%	1.01	1,075
Construction	-9%	0.81	475
Accommodation and food services	-11%	0.74	650
Other services (except public administration)	-26%	0.97	375
Mining, quarrying, and oil and gas extraction	-26%	5.28	85
Manufacturing	-27%	1.53	1,335
Agriculture, forestry, fishing and hunting	-31%	0.51	110
Total Creative Industries	**17.3%**	**0.90**	**2,375**
Total Industries	**-0.8%**	**-**	**8,435**

Sources: Statistics Canada. 2001 Community Profiles. 2011 National Household Survey. Statistics Canada Catalogue no. 99-004-XWE

As a whole, creative industries in Port Colborne have grown significantly since 2001. Creative industries have collectively outpaced the total industry growth rate. The sector is also on par with Niagara Region's creative economy suggesting that Port Colborne is well positioned to support the regional output. In terms of total workforce the creative industries employ 2,375 individuals (28% of the total workforce).

In terms of total business establishments by industry, 2014 Canadian Business Patterns data indicates 23% of all businesses in Port Colborne are creative industries. In comparison, approximately 25% of all businesses in the Niagara Region are considered creative industries. However, both jurisdictions are below the Ontario average which falls just under 32%. This suggests that both Niagara and Port Colborne are still focused on traditional areas of economic focus including manufacturing, retail, construction, and agriculture.

Creativity in the Labour Force

The creative economy is also defined according to occupations to better reflect what work people actually do. Though there are multiple definitions of creative work, a definition developed 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:

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

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

3. **Physical occupations (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.

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

Each of these labor force classes is populated with occupational categories defined by the National Occupation Classification System (NOC). A definition of these classes can be found in Figure A6. The creative class is not just restricted to artists and entertainers; it encompasses a wide range of occupations that are in education, business, management, law and health-related fields.

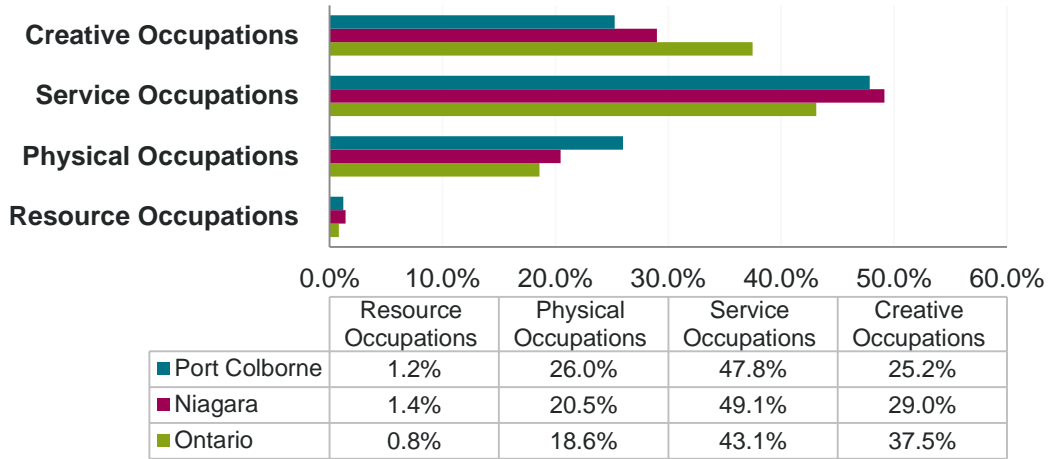**FIGURE A 6: CREATIVE OCCUPATION DEFINITIONS**

• Senior management occupations	• Professional occupations in health (except nursing)
• Specialized middle management occupations	• Technical occupations in health
• Professional occupations in business and finance	• Professional occupations in education services
• Administrative and financial supervisors and administrative occupations	• Professional occupations in law and social, community and government services
• Professional occupations in natural and applied sciences	• Professional occupations in art and culture
• Technical occupations related to natural and applied sciences	• Technical occupations in art, culture, recreation and sport
• Professional occupations in nursing	

Based on these definitions, Figure A7 offers a breakdown of the labour force within Port Colborne, and across Niagara and Ontario. Port Colborne with 25.2% of its labour force defined by creative occupations is below the regional average (29%) and provincial average (37.5%).

Historical observations of the Canadian economy as a whole suggest the creative class is responsible for a disproportionately high level of income when compared to other types of workers. In fact creative workers account for 63-65% of total employment income despite being responsible for less than a third of the total labour force. This is significant from an economic development perspective because it suggests creative workers generate and inject more wealth into the local economy than workers in other occupational classes.

FIGURE A 7: TOTAL SHARE OF OCCUPATIONS

|	Resource Occupations	Physical Occupations	Service Occupations	Creative Occupations
■ Port Colborne	1.2%	26.0%	47.8%	25.2%
■ Niagara	1.4%	20.5%	49.1%	29.0%
■ Ontario	0.8%	18.6%	43.1%	37.5%

Sources: Statistics Canada. 2011 National Household Survey. Statistics Canada Catalogue no. 99-004-XWE. Adapted by MDB Insight

Using Labour Force Survey data to inform the figure below it is clear that employers across the economy are hiring more and more creative labourers as a proportion of their workforce. It is also clear that those industries which are defined as creative have been more robust during periods of economic decline. These businesses have also outpaced other industrial sectors with respect to total employment growth. For example, since 1995, the total number of creative industry employees grew by 53% in Ontario. By comparison the remaining industry workforce grew by 25%. In other words, creative businesses have proven themselves as the new engines for localized economic growth.
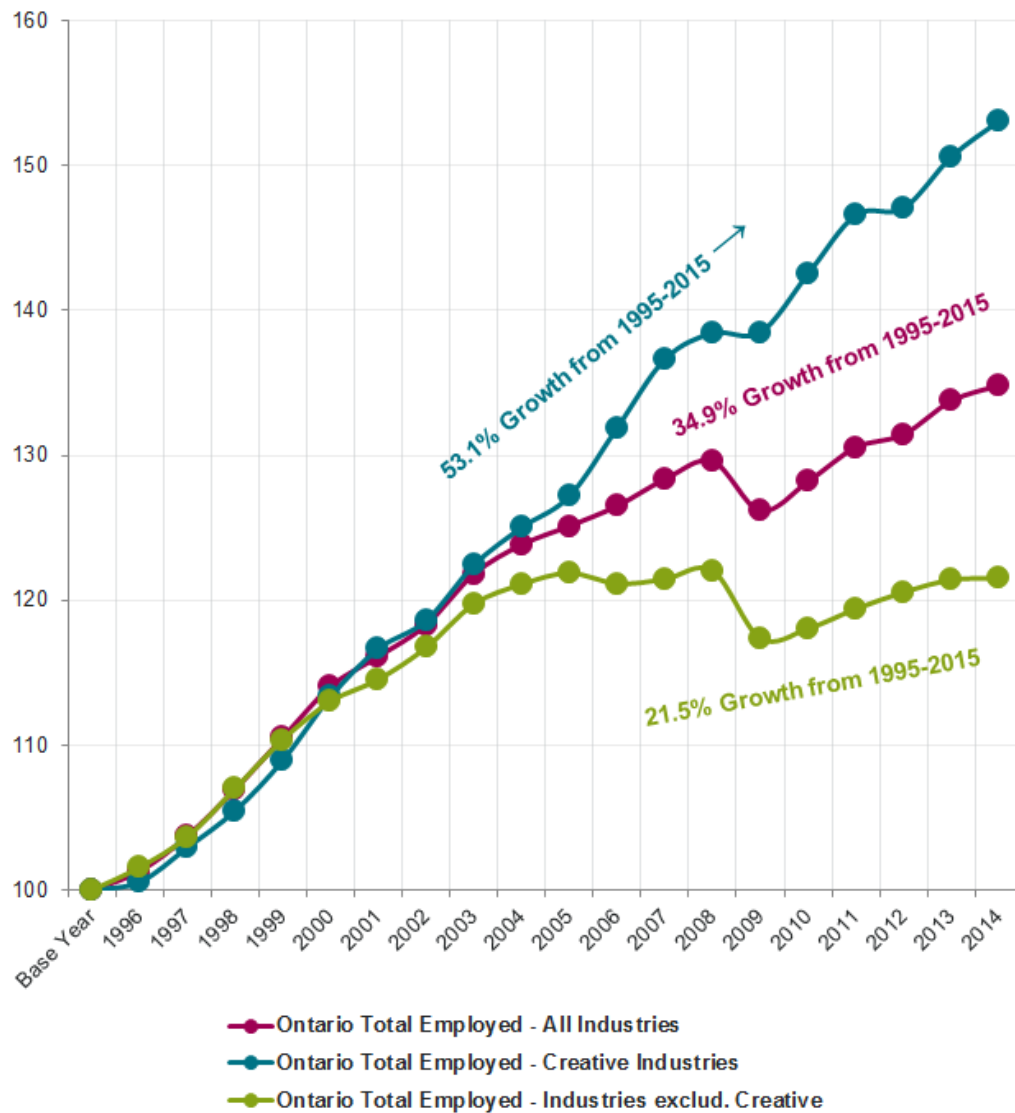
Source: Statistics Canada. Table 282-0088 - Labour force survey estimates (LFS), employment by North American Industry Classification System (NAICS), seasonally adjusted and unadjusted, annual (persons)

Critical Success Factors in Building a Successful Creative Economy

Creative industries propel the economy in three significant ways:

1. By driving innovation through core creativity and cultural industry activities
2. By driving the economy through wealth creation

3. By positively impacting the quality of life in a given region, which in turn attracts more creators and innovators

Research has demonstrated that creativity is a primary driver of innovation, and that innovation often results from the efforts of the creative sector. In the creative economy, *culture* is a driver of economic activity and a generator, not simply a beneficiary, of wealth.

Therefore, if we want to be an innovative economy, we must first be a creative society. As important as creativity is for the economy, it has equally important social implications for individuals and communities. The cognitive, developmental, behavioural, and health benefits of individuals participating in the arts are well known, and the environmental, job creation, and youth retention benefits associated with cultural industries and resources are becoming more widely recognized. The question now becomes how does one develop and sustain the creative economy in Port Colborne.

Based on an analysis of national and international case studies, four critical factors are necessary for the successful development of the creative economy:

- **Leadership and Participation –** Creative economies depend on leaders and visionaries who guide the active involvement of multiple stakeholders – the arts community, the cultural industries, government, the private sector, post-secondary, and the broader community.

- **Infrastructure –** Creative economies are built around appropriate, affordable, and strategically placed spaces which foster synergy and allow new ideas to flourish.

- **Awareness and Education –** Creative activities are transformational – improving quality of life, enhancing quality of place, and above all, driving the economy by acting as primary generators of wealth and prosperity. The labour market has access to workers with a broad set of creative skills and aptitudes.

- **Investment and Policy –** Creative economies require adequate levels of public and private investment, supported by effective policies that embed culture and creativity in a wide range of government strategies. Broad strategies focus on economic development, urban planning, infrastructure renewal, tourism, heritage, industry, trade, community services, and social planning as well as on the arts and cultural industries.

Addressing these factors will assist communities in growing their creative economies. The Arts and Culture Master Plan is a critical step in this direction.

Appendix B

Cultural Mapping for the City of Port Colborne

Port Colborne's Cultural Resources

There is a myth that communities lack information on cultural resources. The reality is that a great deal of information exists but is collected in different ways, by different people and is often 'hidden' in plain sight. The first step in the cultural mapping process is to determine a consistent set of categories of cultural resources - often referred to as a Cultural Resource Framework (CRF).

FIGURE A 9: CULTURAL RESOURCE FRAMEWORK
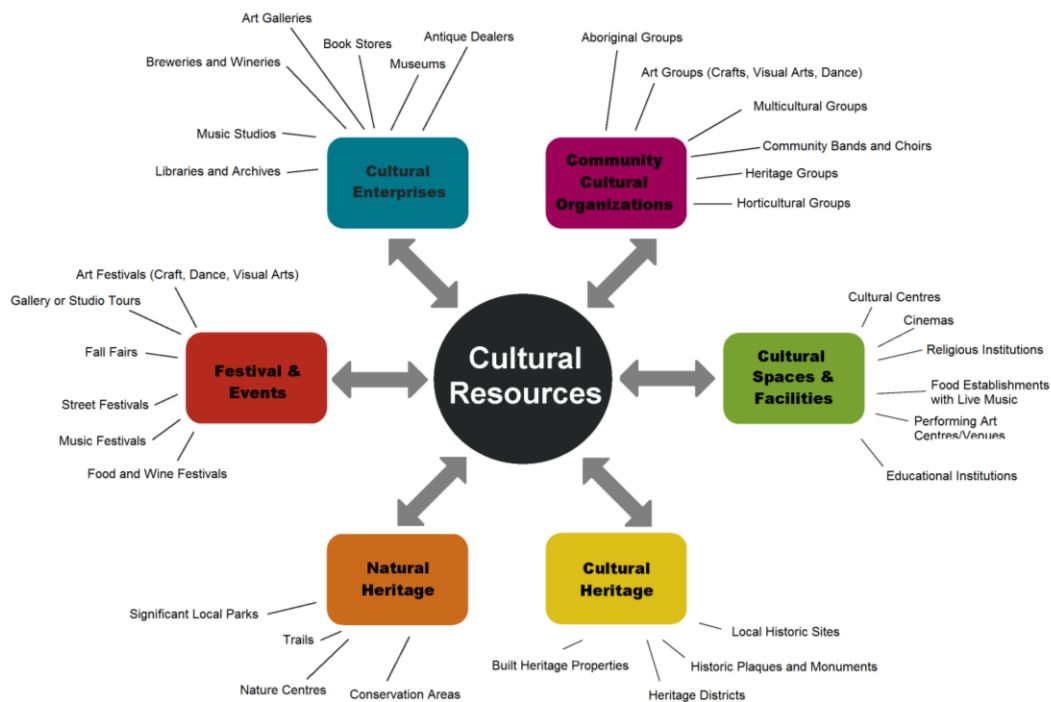
Cultural Mapping Process

There is no single Cultural Resource Framework that is applicable to each community. CRF's are intended to be adaptable frameworks that are subject to the particular circumstances and needs of that community.

Statistic Canada's Canadian Framework for Cultural Statistics presents a strong starting point for defining CRFs. Using the Canadian Framework as a foundation, the Port Colborne Cultural Resource Framework (PC-CRF) was developed through stakeholder consultations which identified the following categories as unique elements to Port Colborne's cultural offerings (Figure A9).

FIGURE A 10: PORT COLBORNE'S CULTURAL RESOURCE FRAMEWORK (FULL)

Cultural Enterprises - Cultural businesses and established not-for-profit cultural organizations	
Advertising	**Digital and Interactive Media**
Advertising Agencies	Digital Media Production
Display Advertising	Interactive Media Production
Marketing Firms	**Libraries and Archives**
Antiques	Archives
Antique Dealers	Public Libraries
Antique Restoration Services	**Museums**
Used Merchandise Stores	Art Museums
Architecture	History Museums
Architectural Services	Science Museums
Art Dealers	Other Museums
Artist Representatives	**Music**
Commercial Galleries	Music and Musical Instruments Suppliers
Art Galleries	Music Instruction
Artist-Run Galleries	Music Promoters (Presenters) without Facilities
Public Art Galleries	Musical Instruments
Book Stores	Recording Studios
Book, Periodical and Newspaper Distributors	**Performing Arts**
Book Stores and News Dealers	Comedy Companies
Broadcasting	Dance Companies
Local Radio Stations	Opera Companies
Local Television Stations	Other Performing Art Promoters and Presenters
Crafts	Performing Arts Promoters without Facilities

Cultural Enterprises - Cultural businesses and established not-for-profit cultural organizations	
Arts and crafts school	Performing Art Promoters and Presenters
Crafts Stores	Professional Bands
Crafts Studios	Professional Choirs
Crafts Suppliers	Symphonies
Dance	Theatre Companies
Dance Studios	**Photography**
Dance Instruction	Photographers
Dance Material and Equipment Suppliers	Photography Instruction
Design	Photography Studios
Fashion Design Services	Photography Suppliers
Graphic Design Services	**Publishing**
Industrial Design Services	Art Publishers
Interior Design Services	Book Publishers
Landscape Design Services	Magazine Publishers
Web Design Services	Music Publishers
Film and Video	Newspaper and Periodical Publishers
Animation & VFX	Other Cultural Related Publishers
Audio Production	**Visual Arts**
Camera Rentals	Visual Arts (Artists) Studios
Costumes & Supplies	Visual Arts Instruction
Equipment LX & Grip	Visual Arts Materials Suppliers
Post-Production & Editing	**Zoos and Aquariums**
Production Companies	Aquariums
Set Construction	Wild Life Sanctuaries
Special Effects Supplies	Zoos
Talent Agencies	

Community Cultural Organizations - Community based cultural groups	
Aboriginal Groups	**Literary Groups**
Aboriginal Cultural Organizations	Community Book Societies
Crafts Groups	Creative Writing Groups
Craft Societies or Guilds	Storytelling Groups

Community Cultural Organizations - Community based cultural groups	
Dance Groups	**Multicultural Groups**
Dance Societies	Multicultural Societies or Clubs
Heritage Groups	**Music Groups**
Genealogical Societies	Community Bands
Heritage Preservation	Community Choirs
Historical Societies	Community Orchestra Groups
Horticultural Societies	Music Clubs
Botanical Societies	**Visual Arts Groups**
Garden Societies	Visual Art Societies or Clubs
Community Social Clubs	

Cultural Facilities and Spaces - Places where cultural activity takes place	
Aboriginal Cultural Centres	**Religious Institutions (as venues for cultural activity)**
Aboriginal Cultural Centres	Churches
Cultural Centres	Mosques
Art Centres	Synagogues
Cultural Centres	Temples
Community Centres (with cultural activity)	Other Religious Institutions
Interpretive Centres	**Theatre**
Multicultural Cultural Centres	Cinemas
Educational Institutions	Live Theatre Space
Universities and Colleges (with cultural programs)	Performing Art Centres
Food and Entertainment	**Urban Spaces and Event Zones**
Bars with Live Music	Casinos
Cafes with Live Music	Outdoor Event Zones
Craft Breweries and Wineries	Professional Sport Venues (as venues for cultural activity)
Multicultural Restaurants with Live Music	Urban Spaces
Restaurants with Live Music	

Natural Heritage - Significant natural areas or assets	
Conservation Areas	**Parks**
Conservation Areas	National Parks

Gardens	Provincial Parks
Arboretums	Significant Local Parks
Botanical Gardens	**Trails**
Significant Local Gardens	Provincial Trails
Nature Centres	National Trails
Planetariums	Local Trails
Nature Observatories	**Other Locally Significant Natural Assets**
Nature Centres	Bodies of Water
Cultural Heritage - Significant cultural heritage sites or resources	
Built Heritage Properties	**Plaques and Monuments**
Significant Heritage Properties	Historical Plaques
Heritage Sites	Monuments
Archaeological Sites	**Public Art**
Heritage Districts	Murals and Street Art
Local Historic Sites	Public Art Installations
Provincial Historic Sites	**Other Cultural Heritage Assets**
National Historic Sites	Significant Architectural Pieces

Festivals and Events - recurring cultural activities	
Aboriginal Festivals and Events	**Film Festivals and Events**
Aboriginal Festivals and Events	Film Festivals and Events
Celebrations	**Food & Wine**
Seasonal Celebrations	Food Festivals
Holiday Celebrations	Specialized Beverage Festivals
Crafts Festivals and Events	**Literary Festivals and Events**
Crafts Festivals and Events	Author Series
Cultural and Natural Heritage Festivals and Events	Creative Writing Events
Cultural Heritage Festivals and Events	Literary Festivals and Events
Cultural or Natural Heritage Tours	**Music Festivals and Events**
Natural Heritage Festivals and Events	Music Festivals and Events
Public Art Tours	**Multicultural Festivals and Events**
Dance Festivals and Events	Multicultural Festivals and Events
Dance Festivals and Events	**Visual Arts Festivals and Events**

Farm Events	Gallery or Studio Tours
Farmers' Markets	**Other Festivals and Events**
Farm Shows	Street Festivals and Events

The initial source of cultural mapping data was drawn from infoCanada. InfoCanada consolidates information from Statistics Canada and local Yellow Pages. In more urban communities, infoCanada can provide upwards of 75-80% of cultural resource inventories/databases. However, in more rural communities such as villages and towns it tends to generate less data. The result is that the process must rely to a much greater degree on local knowledge and community input.

Beyond the data generated by infoCanada, the cultural mapping exercise also undertook a review process, conducted by the steering committee, to assist in completing a baseline of cultural resources across the community.

Sustaining Cultural Mapping

The cliché is that it is relatively easy to develop databases; much harder to maintain and update them. This following section addresses steps that can be taken to ensure cultural mapping is sustained in the City of Port Colborne. These best practice approaches have assisted communities across Ontario and Canada.

Best Practice #1: Assigning Mapping Responsibilities

The key to establishing sustainable cultural mapping programs in municipalities is to secure the participation and support of a range of partners. No one agency can be expected to assume responsibility for collecting and maintaining information. Among the partners that have come together to support ongoing mapping in other communities are the following:

- **The Municipality –** through staff responsible for relevant planning and program areas, together with GIS support.

- **Public Libraries –** libraries are important sources of community information and also bring with them strong information management systems and knowledge.

- **Local Historical Societies –** bring strong of the history and cultural resources of the community.

- **Local Arts Councils or Arts/Culture Advisory Committees –** with information on a range of local arts and cultural groups and activities.

- **Chambers of Commerce or BIA's –** often will be the best source of information on new cultural industries or enterprises as well as festivals and events.

Critically important to success is an overall coordinating group that assumes responsibility and accountability for supporting ongoing mapping activity. In the City of Port Colborne, strong consideration should be developing a roundtable that can work in collaboration with City staff to assume such a leadership role. The Roundtable should include individuals with an awareness of a broad range of cultural resources and activities. This coordinating function would require a clear definition of the roles and responsibilities of the Roundtable and of City staff. Continuation of the work would also require confirmation from the City of a commitment of staff time to work with the Roundtable and support ongoing mapping efforts.

Best Practice #2: Defining Workflow

Another important factor in ensuring successful ongoing cultural mapping is a clear definition of the actual workflow involved in adding data. As noted above, different groups can be responsible for different categories of cultural assets. All data must be collected and organized using the same tools and templates. The Excel spreadsheet used for the project is one possibility. However, there may be other ways of organizing data consistent with how the City's staff currently collect and manage data. A basic outline of a possible workflow could be as follows:

- Different agencies collect information (in a consistent format).

- New information is vetted by the Arts and Culture Advisory Committee and Town staff to ensure additions are both appropriate and accurate.

- On a regular basis (monthly, bi-monthly – the frequency to be determined by the group) new data is forwarded to the Geographic Information System (GIS staff.)

- Staff geocode (i.e. assign points of latitude and longitude for the new data and upload it into the master database.

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Best Practice #3: Cultural Mapping Portal / Maps

There are many approaches to creating a public interface or cultural portal that enables residents and tourists to find a wide range of cultural resources in any community. Larger cities such as Mississauga have developed cultural maps through the assignment of a full-time staff position and considerable capital investment. Other cities in Ontario and elsewhere in Canada have announced commitments to develop cultural maps, but again with significant human and financial resources.

Local best practice examples include City of St. Thomas Cultural Map or the City of Guelph Cultural Map

Best Practice #1

ST.THOMAS CULTURAL MAP

The key to maintaining robust up-to-date databases is to make it possible for multiple individuals and stakeholders to update information. Updating should be possible at three levels.

The St. Thomas Cultural Map includes a suggestion feature that acts as a gateway for organizations, businesses, community groups and the public to easily identify and improve upon the City's assets.

www.stthomasculture.ca

Best Practice #2

GUELPH CULTURAL MAPPING PROJECT

Guelph recognizes that creativity, culture and quality of place are major drivers of sustainable community development. Guelph's Culture Map provides an essential tool for effectively leveraging its community's existing cultural assets.

All artists, cultural businesses, groups, organizations, venues and events with a focus on arts, culture and heritage are encouraged to create a free profile. By providing access to community members, Guelph and the community can jointly improve the visibility of cultural resources.

www.culturemap.guelph.ca
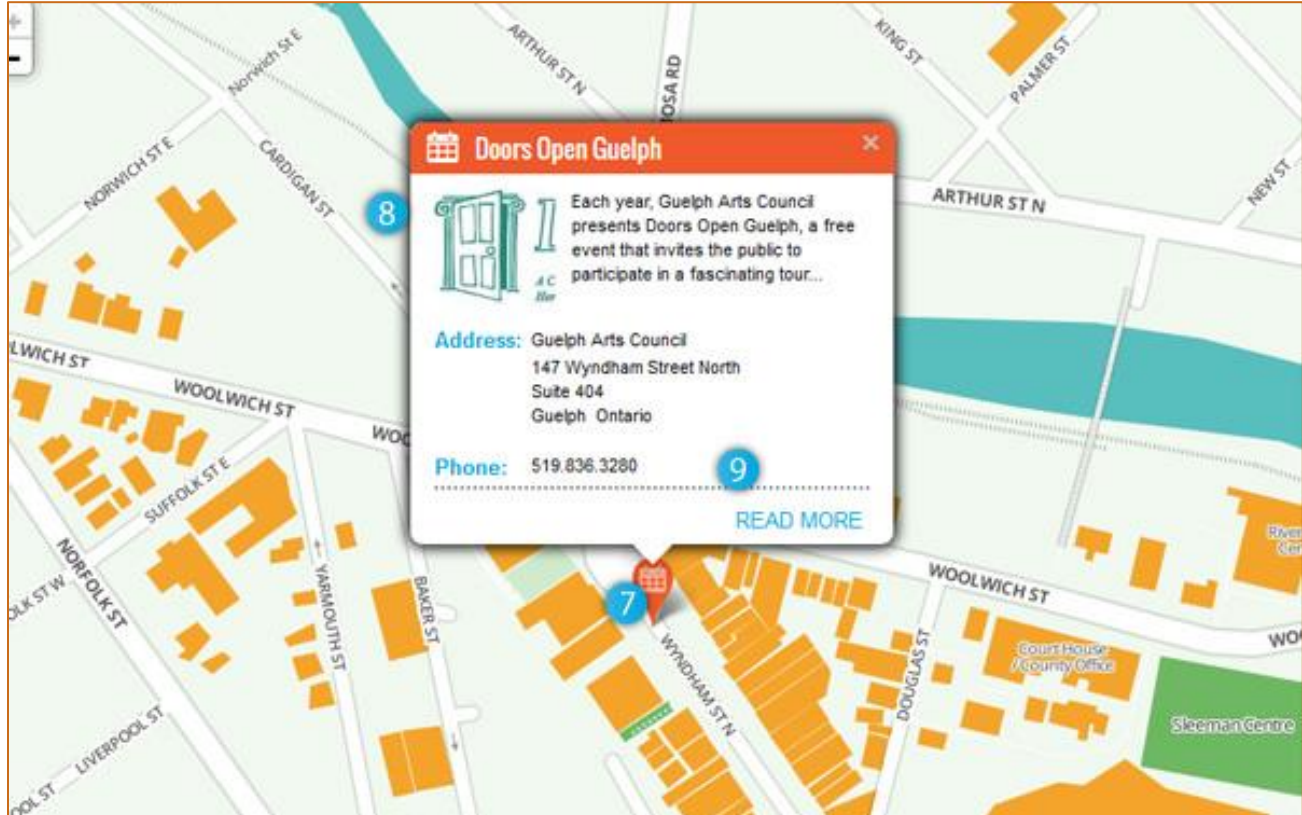
Appendix C

Cultural Mapping Inventory

The complete cultural mapping inventory has been provided to the City of Port Colborne in a Microsoft Excel file. Contact Community Services for any related questions.

Appendix D

Community Survey Results

As part of the public consultation process, an online survey was developed with the aim of gathering information from residents and those in the cultural community on the both the cultural assets currently available in the Port Colborne as well as assets/programs that they would like to see. The questions also touched on topics of such as culture as an economic development tool and individual levels of cultural participation. The survey responses where used to create a vision statement for the Arts and Culture Master Plan.

In total 60 respondents completed the survey. It should be noted that each question had a different response rate. This could be due to varying degrees of knowledge, comfortably with responses, or time. Roughly, 88% of respondents were over the age of 40, providing a good representation of the older population of Port Colborne; however, the survey failed to capture a large percentage of younger opinions.

Response	Chart	Percentage
Under 18		2%
19-25		4%
26-39		6%
40-55		29%
56-65		40%
66+		19%

The following summary identifies recurring or frequent themes from the responses received.

Q1: When you think of the culture in Port Colborne what comes first to mind?

The community highlighted six characteristics and qualities that promote Port Colborne's culture and identity. These characteristics are facilities, cultural heritage, cultural organizations, events, natural environment, and the history of the city.

Faculties- respondents identified a number of facilities which provide opportunities for arts and cultural activities. The facilities facilitate opportunities for fine and performance arts, heritage as well as health and wellness programming. Respondents noted the strengths of:

- The Roselawn Centre
- The Wilson Archives and Library

- The Port Colborne Historical and Marine Museum
- The Smoking Buddha
- The Vale Health and Wellness Centre

Cultural Heritage- Respondents were proud of the cultural heritage found in Port Colborne. While some respondents pointed to the "small town living' atmosphere for the city, others underscored the importance of the neighbourhoods and opportunities which exist. Cultural heritage assets include:

- West S and Clearance St
- The Humberstone Main Street Area
- Painted grates in the downtown area
- Galleries on King St
- War memorials
- Heritage buildings

Cultural Organizations- Respondents highlighted a number of cultural organizations, which they are proud of. These include:

- Operatic Society
- PS Chorale & Habour Lites Choir
- Port Colborne Historical Society
- Port Colborne Horticultural Society,
- Port Colborne Art Club
- Save our Lighthouse group
- Welland-Port Colborne Concert Association

Events- Respondents were proud of the variety of events, which occur in Port Colborne and the surrounding areas. Events emphasized include:

- Canal days
- Studio tours with the South Niagara Artists
- Art crawl in Port Colborne
- Food and wine festival
- Farmers market
- Seasonal celebrations and events

Natural Heritage- Respondents point to the natural environment as a point of pride. One respondent states that the cultural identity for the community emanates from the proximity to Lock 8 and Lake Erie's beautiful beaches, which work to inspire artists, events, and merchants. Key natural assets identified include:

- The Sugarloaf Hill
- The Canal
- Lake Erie
- Port Promenade
- H.H. Knoll Park
- Bike Trains

Historical Resources- Respondents were proud of the marine history of Port Colborne. The Marine Museum represents the deep marine culture in the community. One respondent stated that the historical resources are untapped and hold a great deal of potential. Other resources include:

- Support for hockey
- Variety of cultures including First Nations, Italian, German, French, and Hungarian

Q2- When you have a visitor who has never been to Port Colborne before, what are the most important cultural aspects that you'd like them to see?

Respondents highlighted the natural and cultural assets as well as the events and facilities as top recommendations for visitor. Many of the events and facilities identified in this response echo the responses obtained for the first question.

Natural and Cultural heritage assets highlighted include:

- The Canal and the waterfront
- Lake Erie and its beaches
- Talking trails
- The lighthouse and the breakwall
- West St.
- Clerence and West St neighbourhoods
- Marine heritage sites
- The Shrinking Mill
- The Smoking Buddha and Eataley for coffee

Q3- What are the top 3 tangible or physical cultural resources or assets that first come to mind?

The majority of respondents identified the Roselawn Centre and Canal Days as the top two cultural assets in Port Colborne. Other assets identified include:

- The Port Colborne Historical and Marine Museum
- The Canal and the waterfront
- Summer Theatre

Q4- What are the top 3 intangible cultural assets that first come to mind?

The most common response from the respondents identified the marine history, emphasizing the importance of the stories of the canal and of the community. Other responses include:

- The history of Tennessee Avenue
- Arabella's Tea Room

- Local arts and folk culture

Q5- Which of the following statements best describe you?

The chart below indicates that the majority of residents of Port Colborne participate a great deal in cultural activities. 56.9% of respondents indicated that they participate a great deal in cultural activities, while 43.1% of respondents indicated that they participate in cultural events to some degree.

Response	Chart	Percentage
I participate a great deal in cultural activity		57%
I sometimes participate in cultural activity		43%
I rarely participate in cultural activity		0%

Q6- Are there cultural programs not currently available that you would like to see in Port Colborne?

An overarching theme that emerged from the responses was the need to increased promotion needed for key cultural assets. One responded emphasized the need for a multi-disciplinary group, which would bring all cultural and arts groups together unto a simple published directory. Other respondents pointed to the need for increased information on art, artists and music both within Port Colborne and in the South Niagara area.

Five key themes emerged from this question:

- Events
- Facilities
- Natural Heritage
- Cultural Heritage and Organizations

Events- While the respondents recognized the variety of arts and musical events occurring in Port Colborne; they wish to see more of them. Respondents indicated a need for more public events, music series, all year theatre shows and contemporary live performances, and a more affordable author's series for non-subscription holders. Other opportunities for cultural events include Music in the Park, a Summer Art Week, and art and design contests.

Facilities- Respondents highlighted the need for a professional Art Gallery, a movie cinema that can show documentaries, foreign films and indie productions, and an art school and programming for students, seniors and professional artists.

Natural Heritage- Respondents emphasized the opportunities to use existing natural resources. Respondents pointed to using H,H, Knoll Park for events including musical events, theater in the park, sports competitions, and outdoor art exhibition. A different respondent pointed to the use of Nickel Beach and Crystal Beach for both informal and

formal events. Another respondent pointed to consideration of cultural sports like cricket in future park design and development

Cultural Heritage and Organizations- Respondents indicated the desire for more history tours, outdoor art installations and a professional dance company or companies. In terms of cultural organizations, responded suggested a professional live theater and an increased number of youth based programming including book clubs and film clubs.

Respondents believe in the cultural assets in Port Colborne and believe that they can be expanded on. Key to this expansion is proving a more formal arts and culture policy for the community.

Q7- Culture is an increasingly important driver in economic development in all communities. What do you see as the biggest opportunity for culture contributing to economic success in the city?

Residents have highlighted through the survey the importance of continued support and promotion of existing cultural assets. One respondent stated that the community is a natural draw for tourists in the summer with the Canal and the lake. Other respondents illustrated how other assets can be used for cultural contributions to the economic success of the community.

The majority of respondents pointed to cultural events as opportunities for economic success. Respondents indicated the need for year-round cultural events and attraction, ongoing arts programming at the Roselawn centre, and increasing the number of festivals in the community. One respondent suggested that Port Colborne obtain more Tall Ships for a Tall Ship celebration.

Respondents also pointed to cultural and natural heritage in Port Colborne as an opportunity for economic success. One resident suggested encouraging restaurant to incorporate more live music into their venues, while another reveals the desire for increased development along the waterfront.

Increasing the number of attractions in the community has the potential to increase the amount of tourism that Port Colborne receives. Several respondents highlighted the importance of tourism as an economic development tool. Other respondents pointed to the need for hotels or BnBs to sustain an increase in tourists wishing to stay overnight. Other respondents identified the need for increased support for the Roselawn Centre and improved marketing of existing cultural resources. Cultural programs and activities should aim to include people of all ages to ensure that their economic potential is met.

Q8- Identify the three most important words or phrases that you believe must be part of a vision statement for the Arts & Culture Master Plan?

The following Word Cloud illustrates the top works and phrases, which represent a vision statement for the Arts and Culture Master Plan

Community Forum Results

In late October, Greg Baeker, Director of Cultural Development at MDB Insight, presented to a group of 18 senior staff members as well as arts and culture representative in Port Colborne. The presentation discussed the Cultural Resource Framework and the Arts and Culture Master Plan for the city. Following Greg's presentation, the 18 participants were broken into two groups for a visioning exercise. This workshop component consisted of discussions on both the vision for arts and culture in Port Colborne and strategies for achieving this vision. Below is a summary of the feedback received.

Group 1

The vision for a culturally rich Port Colborne consists of an open, inclusive and year-round arts destination encompassing the existing natural and cultural resources. Central to this vision is the development of financially accessible and aesthetically appealing culture scene in Port Colborne. This vision favours quality over quantity and focuses on collaboration and reaching beyond the Niagara region to achieve the potential that exists within the community.

The group indicated that the Arts and Cultural Master Plan should be used as a tool to affect social change in Port Colborne. Ongoing municipal involvement, continued engagement with cultural and ethnic groups and societies, and dedicated staff are needed to turn this vision into a reality. Key new culture developments highlighted by this group include an arts centre or hub, a pedestrian street on West St. and an East Village Task Force.

The group developed four priorities for achieving their vision for Port Colborne. These priorities are:

- Greening the community (i.e. planting trees and gardens)
- Increasing coordination and partnership both online and between groups
- Creating a hub with both a physical and person-power component with either fulltime or part time staff and/or volunteers
- Enhancing the East Side's economic development through the creation of planning, fire, and property standards

Group 2

The second group took an inward-focused approach in considering cultural development for Port Colborne. A key component for developing a culturally rich Port Colborne is to bring the community together as one, so that the canal no longer feels as a divider between the east and the west. This vision is predicated on encouraging oneness and togetherness. The group highlighted initiatives such as encouraging participation in the arts, allowing creative thinking to flow, and creating a central hub linking the east and the west as a way to bring the divided community together. This vision celebrates the existing cultural resources (such as the Roselawn Centre, the farmers' market, and the surrounding beaches) while also developing an inclusive and diverse cultural community or sector.

Communication is a vital ingredient for achieving the vision developed by this group. Cros- regional promotional activities was cited as an opportunity to advance the vision for the community. The group suggested the use of Canada AM as a vehicle to communicate and advertise activities and events occurring in Port Colborne. To increase communication with the public, the group suggest that Port Colborne could increase the level of staff at key cultural assets.

A non-computer based communication strategy, which could be implemented, is to set up a bulletin board for announcements. This strategy has the ability to develop a stronger community feel, as people can use a single physical space for updates on cultural activities.

Increased communication and advertising also has the potential to lead to job creation. Other job creation strategies highlighted include developing tax incentives and training opportunities to attract and retain manufacturing jobs in Port Colborne. The group also pointed towards user fee policies as a way to advance their vision.

The group developed six priorities to achieving their vision for Port Colborne. These priorities include:

- Developing a Public Arts Policy which includes funding strategies, performing and fine arts events, and studio tours
- Increasing communication and marketing through the use of a central person or community and e-resources
    - Including a marketing person for Roselawn Centre events
- Encouraging City Council to embrace the arts through:
    - Updating by-laws and distribution lists
    - Incorporating public arts installations on West St or along the Canal
        - Look to Barrie and Thunder Bay as examples
- Developing a School of the Arts as a satellite campus of the Brock and Niagara accredited school
- Developing better accommodations
- Establishing a South Niagara International Film Festival

For the most part the two visions are connected. A culturally rich Port Colborne encompasses inward-looking and outward–looking components. While one vision identified developing increased sense of togetherness, the other focused on achieving increased sharing beyond the community's boundaries. The two groups identified inclusivity as key aspects of their vision and called for continued and increased support from the municipality and staff as a key strategy for turning the vision into reality. Both group discussed the need for a community hub as part of the cultural development of the community. Building up community feeling is fundamental to developing a culturally rich Port Colborne. A key narrative that runs throughout the feedback received is that cultural development is believed to be a key facet in the economic development efforts for the City of Port Colborne.

High School Workshop Results

In late October, MDB Insight hosted workshops with senior students; one at Port Colborne High School and the other at Lakeshore Catholic High School. These workshops where intended to obtain feedback from youth to help cultivate a stronger understanding of what culture is in Port Colborne and to further develop the Arts and Cultural Master Plan. The four questions asked during the workshop where:

- What does culture mean to you?
- With respect to local culture, what are you most proud of?
- How do you PORTicipate in culture?
- What Cultural aspects are missing in Port Colborne?

Key these where developed from the feedback received in the two workshops. These themes included:

- Cultural activities (i.e. performance and fine arts)
- Cultural heritage (i.e. cemeteries and heritage districts)
- Natural heritage (i.e. parts and waterfront features)
- Festivals and events (i.e. tours and seasonal festivities)
- Facilities and spaces (i.e. museums and galleries)
- Community feelings (i.e. safe and welcoming)
- Cultural organizations (i.e. Community arts groups and community groups)
- Others (i.e. sports related activities)

In answering the four questions, the high-school students identified a host of assets ranging from tangible assets (i.e. natural and cultural assets, festivals, facilities) to intangible assets (i.e. feelings towards the community in which they live and the people within). Key resources highlighted in all four questions included performing and fine arts, seasonal and cultural events, waterfront activities, museums and cultural centres.

Central to the students understanding of culture and their discussion of culture within their community are performing arts, dramatic arts, and sports. In defining culture the students generally referred to 'things' rather than phrases. In building a definition of culture, students used words such as: museum, art, heritage, libraries, farmers markets, and sports. Their definition of culture encompassed a range of assets from activities and facilities to feelings and festivals. Rather than applying a broad stroke understanding of culture, students built their understanding around tangible and intangible assets within Port Colborne. Festivals such as Canal Days, Flavours, and the Mudcat Festival where used as examples in defining culture. These events were also emphasized as assets the students are proud of.

Understanding what students are proud of in terms of culture is key to developing an Arts and Culture Master Plan that meets everyone's needs. When asked what they felt most proud of each of the student groups responded with both tangible (i.e. festivals, facilities) assets and intangible (i.e. feelings on their community) assets. Of the themes developed from the workshop, festivals and events and the intangible assets where mentioned most often in terms of participation. Students feel proud of the range of

festivals and activities which take place in their community. Other events mentioned related to the arts (i.e. art crawls), food (i.e. Taste of Niagara), and music (i.e. Jazz Festival). Students also pointed to the museum, the Roselawn Centre, and the Dollhouse gallery when asked of what they are proud. The Cadets and the Operatic Society are two organizations that the students felt proud about. Additionally, these two organizations have considerable youth participation.

Youth participation in Port Colborne is well rounded. When students where asked about overall participation, cultural heritage, festivals and events, and facilities and spaces where the most discussed. All three aspects included activities related to history, sports, and arts. Youth attend a variety of festivals and events ranging from car shows and fishing contests to seasonal and heritage events. Canal days and the Lions Club Fair where both mentioned as key events in which youth participated. In terms of cultural heritage, students pointed to the historical cemetery, the historical canal, and Old Ford Erie as top destinations.

In terms of those cultural aspects which are missing or could be broadened in Port Colborne, students highlighted youth based activities. In terms of events, students wish to see more performance opportunities (i.e. open mike nights and poetry slams), concerts (both more frequently and outdoors), and holiday celebrations. Students wish to have more cultural programming in the form of performing and fine arts and sports programming. Students also highlighted clubs and organizations, which could be established in Port Colborne. These include a film society, where students make films, a comedy club, an eco-club, and a student-run drama program.

Students also highlighted areas of improvement for existing resources. Students pointed to upgrading the existing beaches to encourage greater use. Upgrades include showers, equipment rentals, and shops.

For each of the four questions, students recognized an assortment of cultural resources. Each of the eight themes can be identified in the feedback received. Generally, the cultural resources that the students highlighted as being proud of and participating in are similar to the assets that they wish to have more of. Specifically this refers to festivals, events, facilities, and spaces for culture to unfold. The overarching message from students was their wish to experience more culture within their own community. This is a fundamental aspect of the Arts and Culture Master Plan.

Focus Group Results

On November 30 2015, MDB Insight facilitated three focus groups which addressed three distinct topics. These included:

1. Cultural tourism / cultural business
2. Increasing capacity through collaboration & coordination
3. Future of Port Colborne current cultural spaces

The results of these three focus groups have been summarized below. Beyond this summary, a series of tactical actions emerging from these discussions have directly informed this Plan's action items, as presented in the body of the main report.

Core Challenges Facing Port Colborne's Cultural Sector

- **Canal as a Business Driver:** The popularity of the Welland Canal as a tourist draw cannot be underestimated in Port Colborne. It is central to the annual *Canal Days* festival and allows residents and visitors a unique opportunity to watch ships sail between the great lakes. The challenge exists in local businesses being able to capitalize on their city's strengths and to attract increased tourist dollars to the local economy.

- **Attracting out-of-region Tourists:** There are a currently a large number of tour operators that currently bring tourists from outside the Niagara Region into the area. This includes bus, cycle, and boat tour operators and charters bringing tourists into other areas of the region. This increases the difficulty of raising the profile of the city when they are unable to showcase the city to out-of-region visitors.

- **Volunteer Fatigue:** The city of Port Colborne has a strong a strong and committed contingent of volunteers that are passionate about culture in the city. Many not-for-profit cultural groups and organizations are dependent on volunteers for the success of their programs and services. It is also common practice for volunteers to provide support for a number of different organizations across the city. This provides a limit not only on the capacity of volunteers to support organizations, but also has the potential for volunteers to 'burn themselves out'. This has the potential to negatively affect the capacity of organizations to serve the community.

- **Lack of Local Capacity:** Although volunteers are critical to the success of the local culture sector, there also needs to be paid staff to undertake the necessary work to support the sector. It has been noted that volunteers can only do so much work and one of the critical areas that is lacking is formal staff who are responsible for the promotion of tourism and culture as a primary component of their job. This has resulted in few formal structures existing to promote and facilitate the development of the culture sector in Port Colborne.

- **Leveraging the City's Website as a Form of Communication:** The City of Port Colborne's website was acknowledged as an important hub for online communication. However, it was seen as difficult to navigate, provided poor access

to information, and had too many components. The poor usability of the website has driven stakeholders to seek out different methods of communicating with their target audiences. The City should consider streamlining the online experience of its website to increase usability and to facilitate the communication of events to visitors and residents.

Key Opportunities for Port Colborne's Cultural Sector

- **Port Colborne Has a Great Reputation Outside the Niagara Region:** The city of Port of Colborne has a great reputation with tourists who visit the area from outside the Niagara Region and outside of Canada. The number of different activities and festivals available is frequently noted. However, the city's reputation within the region is not as popular. This provides the City with the opportunity to raise awareness and the profile of the city to a wide-range of travellers and visitors.

- **Vibrant Arts and Culture Scene:** Port Colborne is home to a variety of artists, galleries, and theatres. The Roselawn Centre supports the local theatre scene through Show Boat and Lighthouse productions. It is also host to an Author Series that on average sells out 2/3 of its tickets per year. The public library also uses their *Atrium Gallery* to provide exhibition space to help support and promote local artists. The creation of the 'Cultural Block' around the public library has been highly successful in promoting cultural activities open to the public. There are also a variety of different organizations that support Port Colborne's Art Week and Art Crawl. There is an opportunity to better leverage the existing culture scene in Port Colborne. This will create greater opportunities for collaboration and cross-promotion to raise awareness and participation in cultural activities.

- **Leveraging the Roselawn Centre:** The Roselawn Centre is currently used as a local theatre that has strong attendance. However, there are opportunities to further leverage the centre as a community asset. There is underutilized space in the former bar area of the Roselawn Centre, other areas of the building are currently unused, and the outside gardens could be expanded into a seasonal venue. The City has the opportunity to create a secondary cultural hub that focuses on specific areas of cultural.

- **Kite Flying as a Tourist Draw:** The Canal Days Kite Festival and the unique location of the city on the coast of Lake Erie provides Port Colborne with an asset that is a draw to kite-flyers from around the world. The HH Knoll Lakeview Park is renowned for its access, lack of hydro lines, and excellent winds that come off the lake that make it a great location for flying kites. This creates an opportunity for the region to leverage this strength and attract visitors with other related events and attractions.

- **Timing is Key to Success:** Understanding the seasonality of the industries involved with tourism and culture is necessary in order to gain support and buy-in from local businesses. This means scheduling and organizing events during off-peak times to facilitate attendance from those involved in the industry. It will also be important to use these events to meet the needs of participants and to learn

what steps need to be taken to better support local businesses and organizations to succeed.

- **Promoting Culture Creates Economic Opportunities:** The Friends of Roselawn Centre have identified the need to develop a better arts and culture plan and idea for the city of Port Colborne. This supports the desire of resident artists to collaborate and promote the artists, their spaces, and in the end create economic opportunities for them. This requires affordable access to parks, recreational facilities, and spaces that would help support the continued development and growth of the sector. This should be achieved through a sustainable economic development process that engages all relevant stakeholders in the area.