

CULTURE PLAN
SURVEY

Town of Whitby Culture Plan

Phase 1

Background Research Summary Memorandum

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CULTURAL HERITAGE

HERITAGE

Cultural Resources & Recommendations

City of Whittier, California
 Planning Department
 2015

Category	Resource	Recommendation
Historic Resources	Historic Whittier	Preserve historic resources and landmarks.
Cultural Resources	Whittier Cultural Center	Support and enhance cultural programs and events.
Arts Resources	Whittier Arts Center	Support and enhance arts programs and events.
Recreational Resources	Whittier Park	Preserve and enhance recreational resources.
Natural Resources	Whittier Hills	Preserve and enhance natural resources.

Whittier Culture Plan
 June 4th Public Workshop

Agenda Items:

- 1. Welcome
- 2. Presentation of the Culture Plan
- 3. Public Comment
- 4. City Manager's Response
- 5. City Council Meeting

City of Whittier
 2015

STRIVE TO KEEP HERITAGE RESOURCES AND HISTORIC SITES

explore - display the history of immigrants

more art by indigenous connectors

Heritage walk in the park

Bring historic music festival in park

Need to find a way to connect to the city's history

Drive to movies

Historic Park

It is an area of culture and history

Historic building

Historic building

Don't lose the old sites

Historic building

Historic building

Double art classes with local artists

DT Whittier has many options

Street Techniques of Business

Make library arts programs

Low/no interaction or low performing arts

Sh

Not account program created

Historic building

Historic building

Historic building

Historic building

increase the interaction

Table of Contents

Introduction	4
The Planning Context	7
Understanding Whitby: Current State	10
The Market Context	15
The People Context	23
Cultural Trends and Best Practices	25
Understanding Cultural Planning in Ontario	27
Best Practices in Cultural Planning	35
Case Studies	36
Phase 1 Consultation Research Findings	46
Key Consultation Messages	50
Appendix 1 - Initial Cultural Inventory	55
Appendix 2 - Planning Context	73
Appendix 3 - Long List of Case Studies	79

Introduction



The Town of Whitby is developing its first Culture Plan that will launch in 2020. The plan will set a long-term vision for culture, identifying priorities and actions to enhance and facilitate arts, culture and heritage within Whitby. It will also consider how culture can assist to achieve broader municipal strategic objectives. A key factor of success is collaboration between various partners, including municipal and regional staff, cultural organizations, stakeholders and the general public.

Whitby is a fast growing, vibrant municipality, known for offering a small-town atmosphere with the sophistication and amenities of a large urban centre. Whitby currently has numerous cultural assets including institutions like the Station Gallery, Whitby Public Library, Lynde House Museum and Whitby Courthouse Theatre. There are also many community events such as Open Streets, tree lighting events, Culture in the Square and Movies in the Park. The town is also known for its built and natural heritage, including the waterfront, parks and greenspaces, two (2) historic downtowns and productive agricultural areas.

As one of the fastest growing municipalities in Ontario, the Town is looking at sound planning tools to manage growth pressures and maintain the high quality of life that makes Whitby so attractive to residents and businesses. A thriving cultural sector is critical to maintaining and enhancing this high quality of life.

The purpose of the Whitby Culture Plan is to enhance Whitby's existing cultural assets, make room for new cultural activities and development, demonstrate a commitment to local art and culture, and contribute to other Town goals including building an age-friendly community, revitalizing the two (2) downtowns, and attracting and retaining capital investment and talent, leading to a strong economy. The plan will be a high-level document that provides strategic directions and actions to guide cultural activity for the next ten (10) years.

What is the Culture Plan Process?

The Culture Plan is rooted in a collaborative, community-driven and creative approach.

The cultural planning process includes extensive community consultation. Various and diverse perspectives are needed to help the Town strategically identify cultural resources in the municipality and to plan for how cultural resources can achieve broader civic goals. As this is the first culture plan for the Town and there is no baseline cultural inventory, an extensive stakeholder and public engagement program has been developed to crowd-source a cultural inventory and to identify strengths, challenges and priorities for culture in the Town.

There are three (3) phases to the Culture Plan:

1. Getting to know Culture in Whitby (What's happening today?) - Spring/Summer 2019;
2. Goal Setting and Community Aspirations (What should the future look like?) - Summer/Fall 2019; and
3. Let's Launch the Culture Plan (What are the steps to get us there?) - Fall 2019/Winter 2020.



Guiding 2018-2022, are a series of Town Council goals that include:

- To deliver local jobs and prosperity through strategic planning and promotion that builds resilience and economic diversity;
- To accelerate the pedestrian focus of our historic downtown cores; to leverage municipal tools and resources to generate downtown supportive investments; to facilitate the continued growth of our Innovation District; and to gain care and control of Baldwin Street through downtown Brooklin.
- To remain the community of choice for families and become the community of choice for seniors and job creators; and to focus new growth around the principles of strong, walkable and complete neighbourhoods that offer mobility choices.
- To become the destination of choice for visitors; to realize the economic, cultural and social potential of our downtowns, waterfront, green spaces and major attractions; to support and facilitate new community events and increase recreational opportunities along our waterfront.

Organization of this Report

Phase 1 – Background Research - Summary Memorandum includes the project’s review of cultural assets in Whitby, an analysis of the Town’s planning framework, and a look at best practices from other municipalities of similar size and scale. The Report also includes a summary of key findings from stakeholder interviews, and public engagement tactics (which includes an online survey, open house and pop-ups at various culture events in Whitby). The engagement during this phase was aimed to better understand user experiences, perspectives and priorities for defining culture in Whitby.

Understanding Whitby: Current State

- **Whitby Planning Policy context:** review of municipal and provincial plans that focuses on aspects of the plans and policies that align with potential cultural planning aspects;
- **Cultural Inventory in Whitby:** review of existing cultural assets to develop a foundational inventory of cultural resources;
- **Whitby People Context:** overview of key demographic indicators based on the most recent census data from Statistics Canada
- **Whitby Market Context:** the role of culture in the economy of Whitby is compared with Newmarket, Burlington, Richmond Hill and St. Catharines.

Cultural Trends and Best Practices

- **Making a Case for Culture:** substantial academic and policy research on the benefits of culture for individual citizens and communities;
- **Understanding Cultural Planning in Ontario:** review of how municipalities in Ontario are approaching cultural planning;
- **Cultural Trends:** review of current cultural trends in municipalities;
- **Best Practices Review:** review of four (4) municipal cultural planning practices relevant to Whitby.

Phase 1 Consultation Research Findings

- **Key Messages:** summary of key messages from public and stakeholder consultations

The Planning Context



Our team reviewed a number of provincial and municipal plans and strategies that may have relevance to the cultural planning process. The review focuses on aspects of the plans and policies that align with potential cultural planning aspects. Understanding these alignments, will assist to identify opportunities in the Culture Plan to integrate with and/or support other municipal priorities.

The following plans, policies and documents were examined for their relevance to cultural planning in the Town of Whitby (see **Appendix 2** for more policy review details).

Policy Document	Alignment with Culture
Town of Whitby Official Plan	Guides the enhancement and maintenance of cultural resources, specifically in the Downtowns (Whitby and Brooklin), the Lake Ontario Waterfront and the system(s) of natural heritage resources. There are further objectives that incorporate principles of complete communities (mix of uses and attractions, interconnected public spaces and support for community facilities and infrastructure).
Council Goals (2018-2022)	Outlines the need to emphasize pedestrian-oriented downtowns, job growth, complete communities, tourism (that takes advantage of current resources), and opportunities and spaces to enjoy.
Waterfront Parks and Open Space Master Plan (2016)	Highlights direction for the waterfront and includes elements which can align with the Culture Plan (accessibility and connectivity, natural spaces, education and tourist opportunities, recreation and community services).
Corporate Strategic Plan (2019-2022)	<p>Sets out a mission, vision and values as well as three strategic priorities:</p> <ol style="list-style-type: none"> 1. People: Foster an inclusive environment for employees; 2. Organization: Establish a high performing, innovative, effective and efficient organization; 3. Customer: Provide a consistent, optimized and positive customer service experience. <p>Ultimately, the strategic plan is based on making a difference in the community, inspiring excellence through a culture of respect, working collaboratively and respectfully.</p> <p>The Town has established a Culture Team to provide input and support the corporate initiatives, enhance the corporate culture, engage employees in order to imbed the Town’s core values from the Strategic Plan. Opportunities to align the work of the Culture Plan with the Culture Team will be explored.</p>
Culture Parks and Recreation Open Space Plan (2006)	Outlines the strategic direction for leisure activities and resources within Whitby, providing goals and direction that align with culture within the Town.

Policy Document	Alignment with Culture
Cycling and Leisure Trails Plan (2010)	Recommends cycling and leisure network and includes links to cultural resources.
Brooklin Community Secondary Plan	Provides direction for growth while maintaining the heritage elements in the Downtown. There is an emphasis for complete communities, mixed-uses, and community gathering places.
Brooklin Heritage Conservation District Plan (2008)	Guides preservation of cultural heritage resources within Brooklin, while allowing for appropriate growth and enhancement of the public realm.
Werden's Plan Neighbourhood Heritage Conservation District (HCD) Plan (2019)	Identifies landmarks, buildings, and public spaces which can be incorporated into the plan.
Port Whitby Community Secondary Plan (2018 Update)	Encourages cultural activities and creation of complete communities with regards to the Port Whitby Community.
Sports Facility Strategy (2016)	Outlines population trends in terms of recreational facilities (this knowledge can be incorporated into understanding the community needs). Incorporates recommendations for creating indoor and outdoor sports and recreation facilities which can be considered for the culture plan.
Whitby Tourism Asset Mapping and Gap Study (2015)	Identifies tourism resources and opportunities to expand or add to these resources. These opportunities align with cultural resources in Whitby and can be taken into consideration.
Whitby Public Library Strategic Plan (2019 – 2023)	Outlines a vision for the libraries to be core and vibrant community places that act as a catalyst to launch learning, ideas and inspire imagination. The Whitby Public Library is a trusted partner and should be considered for the culture plan.
Ontario Culture Strategy: Telling our stories, growing our economy (2015)	Indicates the need to promote cultural engagement and inclusion, strengthen culture in communities, fuel the creative economy and promote the value of arts throughout government.
Provincial Policy Statement (2014)	Includes policies related to healthy and active communities, community infrastructure, place-making, economic development, cultural heritage and Indigenous interests in planning and cultural heritage and archeological resources
Growth Plan (2005)	Includes direction for compact, complete communities, support for a strong economy, and efficient use of land and infrastructure, including community and open space, and employment opportunities.

Summary of Policy Review

Some common themes emerging from across these policies that are relevant for cultural planning include:

- Maintenance and enhancement of cultural and natural heritage resources;
- Promotion of economic development and tourism (often through the cultural and natural heritage resources);
- Development of complete communities, through pedestrian-oriented downtowns, mix of uses and attractions in proximity to transit, cycling routes and community infrastructure; and
- Inclusion of spaces for positive social interaction and fostering civic identity.



Image of Feedback written during public consultation at Whitby Town Hall

Understanding Whitby: Current State



Inventory of Whitby's Cultural Resources

To understand culture in Whitby, a review of existing cultural assets was undertaken with the goal of developing a foundational inventory of cultural resources. To demonstrate value and investment potential in cultural resources, the first step is to build knowledge of what culture looks like today, where it is located, and how it relates to communities.

Cultural Mapping – Methodology and Terminology

The methodology for creating an inventory employs cultural resource mapping, a systematic approach to identifying, recording, and classifying a community's cultural resources to describe and visualize them¹. This approach has been widely used by municipalities across Canada. Cultural mapping distinguishes cultural resources by two categories:

1. **Tangible Cultural Assets:** The identification of physical cultural resources, including facilities, spaces, events, and local groups or organizations;
2. **Intangible Cultural Assets:** The living expressions, traditions and stories of a people or community.

Each community comprises different cultural assets, which shape its identity and understanding of its past, present, and future. By identifying existing cultural resources, a baseline of knowledge and information is created to inform future discussions and decision-making about cultural planning in Whitby.

Classifying Culture and Data Collection

The Province, and many municipalities that have adopted cultural plans, promote and use a Cultural Resources Framework (see **Figure 1**) to determine a consistent set of categories for cultural resources². A common source for defining cultural resources is Statistics Canada's *Canadian Framework for Cultural Statistics*³, which defines the composition of Canada's cultural sector as based on a broad definition of culture. This framework has been adopted by many municipalities in Canada that have completed culture plans and is therefore the approach to data collection we are using for the Town of Whitby. The Cultural Resource Categories capture a wide range of things, all which include important elements in understanding what is inclusive of the word culture. The categories used to collect the data are: 1) Cultural Enterprises, 2) Community and Cultural Organizations, 3) Cultural Facilities and Places, 4) Cultural Events and Festivals, 5) Natural Heritage and 6) Cultural Heritage.

¹ Municipal Cultural Planning Incorporated Inc. (2010). Cultural Resource Mapping: A Guide for Municipalities

² AuthentiCity, Municipal Cultural Planning Inc: A Toolkit for Ontario Municipalities. Municipal Cultural Planning Inc. 2010

³ <https://www150.statcan.gc.ca/n1/pub/87-542-x/2011001/section/s9-eng.htm>

Cultural Enterprises: Businesses and non-profit groups involved in the creation, production, manufacturing and distribution of cultural goods and service. Under the Statistics Canada framework, this category includes a range of enterprises from pottery making to creative software design.

Community and Cultural Organizations: organizations representing arts, heritage, and ethno-cultural interests in the community. These are typically non-profits but can include arts and heritage advisory committees, arts councils, and ethno-cultural organizations.

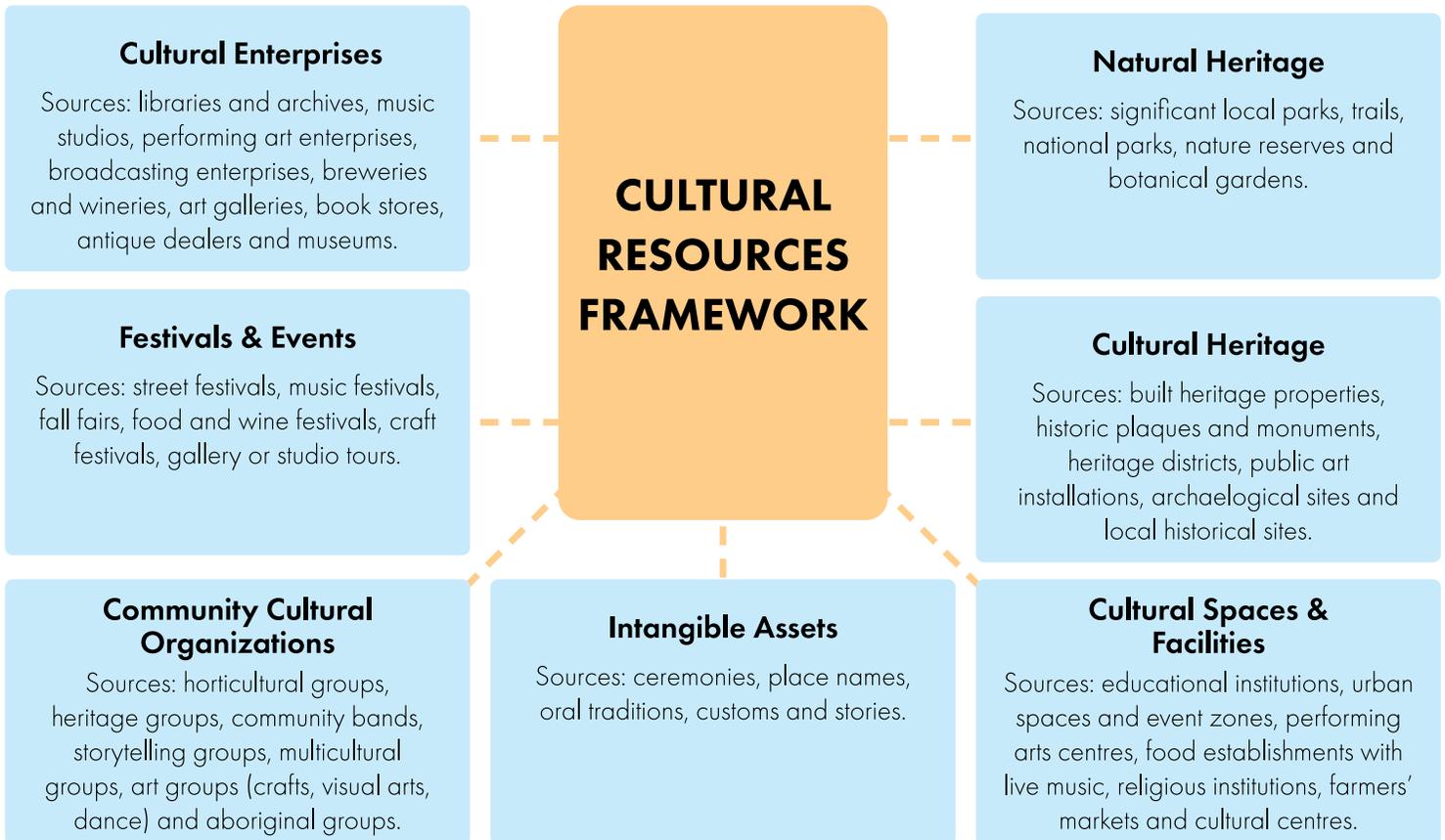
Cultural Facilities and Spaces: buildings and sites that host cultural activity, including spaces that are public and private; purpose-built facilities and facilities including cultural programming.

Cultural Events and Festivals: community-oriented events such as performing arts, food truck events, seasonal celebrations and many others.

Natural Heritage: areas and landscapes of environmental and cultural significance. These resources include municipal parks, trails, conservation areas, and botanical and community gardens.

Cultural Heritage: The management, preservation, and exhibition of objects, buildings, sites, and landscapes of historical, cultural, and educational value. These may include everything from heritage properties to public art and archive collections

Figure 1: Cultural Resource Framework



Data Collection for the Town of Whitby

A first step in creating the database started from existing sources, including:

- Initial mention of resources at the culture plan steering committee kick-off meeting
- Statistics Canada's *Canadian Framework for Cultural Statistics* Cultural Industries composition reflected by North American Industry Classification System (NAICS) Code
- InfoCanada directory data of cultural resources and business in Whitby tied to NAICS code
- Town of Whitby's community events and festivals calendar
- Town of Whitby's list of Heritage Designated Properties
- Town of Whitby's Parks, Trails and Outdoor Facilities Database
- Additional Web-based research and information provided by Town Staff



Image from Public Consultation at Whitby Town Hall

Data Limitations to Cultural Mapping

Cultural resource mapping presents important limitations. Firstly, a baseline cultural resource framework is not an exhaustive set of categories of cultural assets in a community. The framework is a working template, open to interpretation and adaptable to specific needs and circumstances. Secondly, comprehensive efforts were taken to locate all relevant information, but invariably some information will be missed. The mapping, categorizing, and classification of cultural resources is constantly evolving; new resources may emerge just as quickly as existing ones become obsolete. Similarly, locating cultural information can be challenging.

Information and data is collected and counted differently by individual government agencies, with varying degrees of accuracy and relevance. Lastly, the cultural inventory is intended to be a live document, with a plan for new entries to be added. Therefore, a large part of this inventory will be developed through stakeholder and public engagement. Similarly, discussions on how other resources considered integral to Whitby's culture, such as sports, agriculture and food, will be integrated into the framework is also being discussed through stakeholder and public engagement. At this point, the inventory provides a manageable starting point for staff to think about cultural planning frameworks, and a basis for the sharing of local knowledge among those in the culture sector.

A Note on Intangible Culture

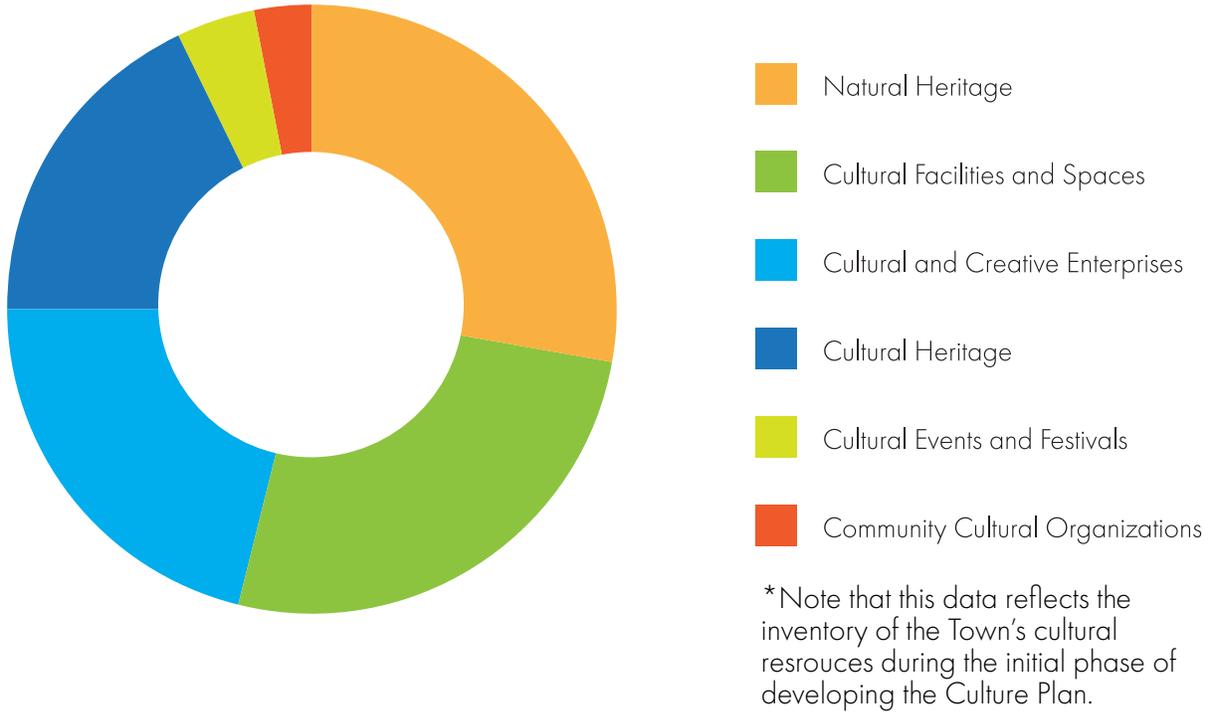
Intangible culture does not exist in a formal database, nor is it documented or recorded in a way that could be placed in a database and quantified. Stories, expressions, ways of life are best documented through other, qualitative means: storytelling, videography, and other documentary film.

This culture planning process is taking a community-driven approach to map intangible cultural resources in Whitby, through public engagement. This includes in-person public consultations, stakeholder interviews as well as the online survey and social pinpoint.

Cultural Resources in Whitby by Category

Based on the Cultural Resource Categories, Figure 2 illustrates the cultural resources that have been identified in the Town of Whitby (see Appendix 1 - Initial Cultural Inventory for more details).

Figure 2: Whitby’s Cultural Resource Framework to Date



The Inventory includes 466 cultural resources in Whitby, with natural heritage and cultural facilities and spaces representing the highest proportion of Whitby’s cultural resources (28% and 26%). Notably a large proportion of trails and parks are found in the natural heritage category. Cultural facilities and spaces are found in a wide variety of locations where art, culture, and community activities occur, such as schools, community centres and other facilities like Port Whitby Marina. Taken together, interior and graphic design services are among the largest sub-sector of cultural and creative enterprises followed by commercial printing and photography. While relatively small in the inventory, community cultural organizations are often overlooked in formal data collection but are typically identified through community consultation with key stakeholders. Similarly, Whitby has a large and diverse offering of festivals, ranging from Open Streets to Harvest Festival. Note that only a selection of Town-led and Town-supported events are captured in the formal database, leaving room for community members to populate this category. Lastly, Whitby’s rich cultural heritage is found in the many buildings, districts, plaques and sculptures that are considered significant by the Town in its heritage registry.

It should be noted that in some instances, the same item appears in multiple categories. For example, a theatre can be categorized as a cultural and creative enterprise and important employer in the community; however, it can also provide space to community groups to use for programming and is therefore considered a cultural facility.

The Market Context



Cultural Economy - Whitby's Cultural Economy Compared

For over two decades there has been an understanding that creativity and culture are driving forces in modern economies – international, national, regional and local. At the national level, several attempts have been made over the years to provide estimates of the contribution made by culture and the creative economy to GDP. For instance, the Conference Board of Canada estimate that the creative economy contributed \$53.4 Billion (3.4%) to national GDP in 2010. Furthermore, a recent estimate of the GDP contribution of the creative economy to the Ontario economy amounted to \$23.8 Billion. Based on this context, it is imperative that local communities and municipalities both understand the role of culture and creativity in driving local economic development and provide conditions through policy development and planning through which it can grow and develop.

While the creative sector cuts across all sectors of the economy, one subset of it is the creative culture sector. This sector is the focus of our examination of the Town of Whitby's cultural economy. In this section of the report, the role of culture in the economy of Whitby is compared with Newmarket, Burlington, Richmond Hill and St. Catharines.

Methodology

The municipalities (comparators) identified above were selected on the basis that they have populations of similar size to Whitby's and because they have already adopted culture plans. For the purpose of the current exercise, the comparisons focus on various aspects of employment in culture-related jobs and culture establishments. Data is drawn from various datasets within the Ontario EMSI Analyst Database and the operating budgets of the individual comparators. However, it is important to note that the ability to properly compare the role that culture plays in these municipalities' economies is limited by the availability of suitable data.

The term Creative and Cultural Sector (CCS) is referred to often in the research and practice of creative placemaking.

The CCS is a broad and evolving mix of industries that range from the performing and visual arts to magazine publishing, digital media and design.

There is an emerging consensus that the key industries that constitute its core are: general creative fields (visual arts, etc), cultural industries (film + television, etc.) and creative services (design consultancies).

Data Limitations on Employment in the Culture Sector

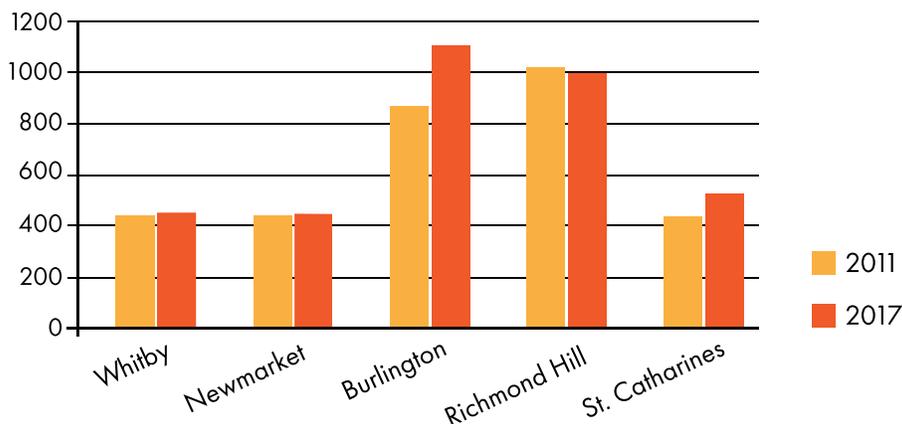
Similar to gathering information for cultural inventories and maps, gathering data on cultural activities, employment and impacts is an inherently difficult task. As such, it is important to recognize that government statistics do not provide a complete picture of many aspects of the cultural sector. Indeed, the cultural sector does not constitute a traditional sector for which data are regularly collected. Cultural organizations often use significant levels of informal workers i.e. volunteers, part-time and casual workers, leading to an undercounting of the level of human resources deployed. Furthermore, these informal workers are often employed full-time in occupations other than in the cultural sector where their primary employment may be captured in more traditional sectors. This means the effort of the informal workers is not captured either in occupational or income measures. All of this complicates the ability to determine the economic impact of the cultural sector too.

Culture Occupations

Statistics Canada defines culture occupations as those that involve “creative, artistic activity and the goods and services produced by it, and the preservation of heritage.” More specifically, creative occupations are defined as involving “the creation, production and dissemination of culture goods and services. Examples of creative occupations include librarians and curators, producers, actors and musicians, artists, photographers, architects, designers, artisans, writers, editors, translators, film editors and game developers.”⁴ Additionally, the Canadian Framework for Culture Statistics includes cultural support activity as part of the cultural sector. This includes managers of cultural activity, broadcasters, camera operators, technicians etc. as well as camera makers, printers, binders, translators, audio and video recording artists etc.

Using the above characterization, **Figure 3** shows total employment in the culture sector in Whitby in 2011 and 2017 compared with Newmarket, Burlington, Richmond Hill and St. Catharines. The figure shows that Whitby’s culture sector, as measured by the occupations of its residents, is for the most part smaller than other municipalities but is on par with the Town of Newmarket. However, it also shows that the Town’s culture sector has grown, along with Burlington and St. Catharines. In contrast, Richmond Hill’s culture, has declined.

Figure 3 Employment in Cultural Occupations 2017

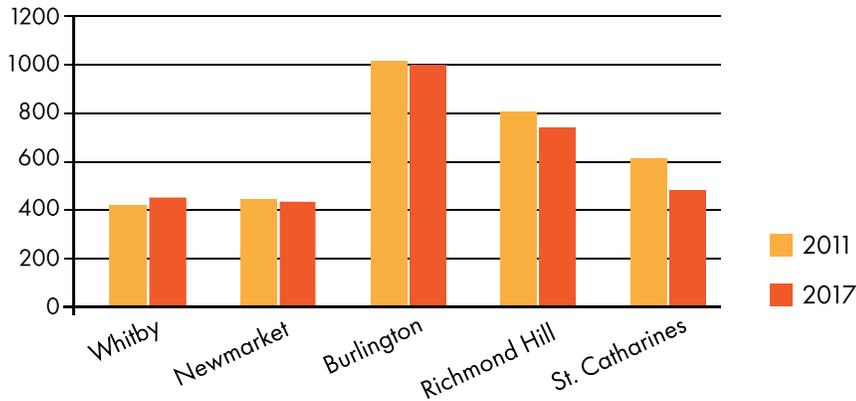


Source: Ontario EMSI Analyst Data

⁴ <https://www150.statcan.gc.ca/n1/pub/87-542-x/2011001/section/s9-eng.htm>

Figure 4 compares total employment in cultural support occupations in Whitby with the four other municipalities. The figure shows Burlington to have the highest level of employment in cultural support occupations although diminishing somewhat over the 2011-2017 period. Amongst the comparators selected, only Whitby showed growth in the number of its residents engaged in culture support occupations.

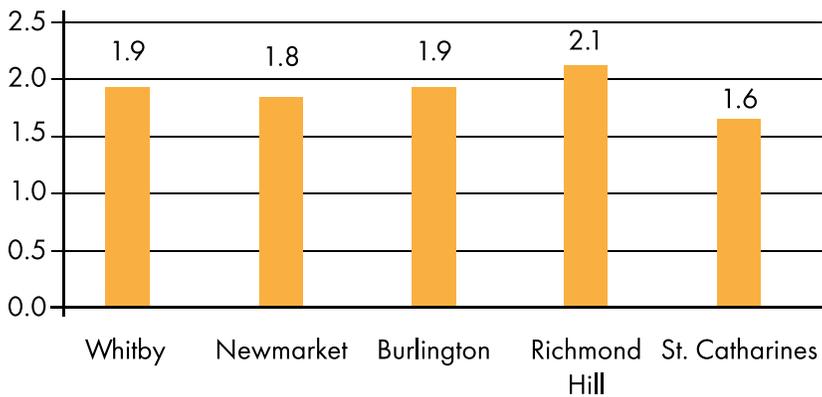
Figure 4 Cultural Support Occupations



Source: Ontario EMSI Analyst Data

In terms of the relative importance of the culture sector, the culture sector varies between 1.6% of all employment in St. Catharines in 2017 to 2.1% in Richmond Hill. Whitby’s share stood at 1.9% of all employment (see **Figure 5**).

Figure 5 Culture and Culture Support Share of All Employment (%), 2017



Source: Ontario EMSI Analyst Data

Figure 6 (page 19) breaks down culture sector employment by occupation, showing percent change between 2011 and 2017. The figure illustrates that employment in culture occupations was highly variable in the period examined with some occupations growing and some declining. The highest rates of growth occurred among Photographers (115%), Musicians and Singers (50%), Theatre, fashion and other creative designers (25%) and Interior designers and decorators (22%). Declines occurred in the number of Editors (-49%), Journalists (-32%) and Producers, directors, choreographers and related occupations (-13%). Similar levels of variability are evident in the comparators.

Figure 7 (page 20) breaks down culture support employment by occupation for Whitby and comparators showing percent change between 2011 and 2017. As with culture occupations described above, there is significant variability in the nature of change in culture support employment in the same time period. In Whitby, significant rates of growth occurred in the number of Landscape and horticulture technicians and specialists (83%), Industrial engineering and manufacturing and manufacturing technologists and technicians (73%) and Library and archive technicians (32%). Declines occurred in the following: Managers of publishing, motion pictures, broadcasting and performing arts (46%), Printing press operators (36%) and other technical and coordinating occupations in motion pictures, broadcasting and the performing arts. Again, similar levels of variability are evident in the comparators. Interestingly, the pattern of growth and change amongst culture and culture support workers appears to be random with no obvious specializations or declines evident in either Whitby or the comparators.

Figure 6 Employment Change by Occupation for Culture Occupations 2011 -2017

Occupation	Whitby			Newmarket			Richmond Hill			Burlington			St. Catharines		
	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change
Architects	64	72	--	37	46	55%	104	101	65%	35	51	13%	19	25	17%
Authors and writers	30	34	13%	28	31	24%	66	83	[3%]	60	69	46%	29	30	32%
Dancers	<10	19	13%	11	17	11%	26	43	26%	39	44	15%	24	28	3%
Editors	81	41	-49%	99	46	[54%]	103	70	[32%]	39	69	77%	21	44	110%
Graphic designers and illustrations	107	106	-1%	110	121	10%	278	277	0%	304	358	18%	145	154	6%
Industrial designers	20	23	15%	29	36	24%	44	48	9%	66	50	[24%]	24	16	[33%]
Interior designers and interior decorators	63	77	22%	54	68	26%	134	117	[13%]	84	156	86%	45	76	76%
Journalists	25	17	-32%	32	17	[47%]	39	36	[8%]	45	68	51%	19	33	74%
Librarians	28	28	0%	16	20	25%	53	67	26%	48	48	[17%]	58	35	[40%]
Musicians and singers	18	27	50%	28	24	14%	65	60	[8%]	53	63	19%	37	42	14%
Photographers	13	28	115%	13	28	115%	31	36	16%	34	52	53%	14	27	93%
Producers, directors, choreographers and related occupations	23	20	-13%	22	16	[27%]	80	64	[20%]	79	84	8%	35	41	17%
Theatre, fashion, exhibit and other creative designers	12	15	25%	20	26	30%	44	39	[11%]	27	44	63%	18	22	22%
Total	490	505	3%	498	496	0%	1,067	1,043	[2%]	921	1,155		488	575	18%

Source: Ontario EMSI Analyst Data

Figure 7 Employment Change by Occupation for Culture Support Occupations 2011 -2017

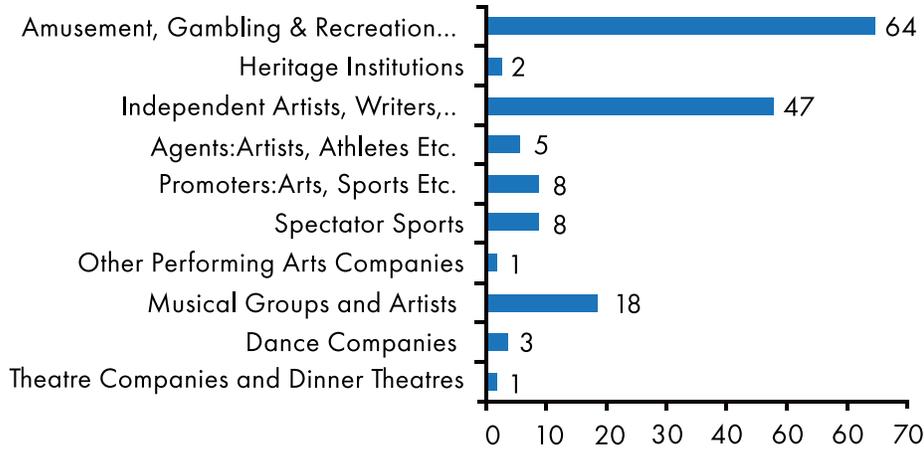
Occupation	Whitby			Newmarket			Burlington			Richmond Hill			St. Catharines		
	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change	2011	2017	%Change
Audio and video recording technicians	13	12	[8%]	<10	<10	--	40	28	[30%]	33	26	[21%]	23	15	[35%]
Binding and finishing machine operators	13	10	[23%]	21	<10	--	22	27	23%	66	25	[62%]	23	15	[33%]
Correspondence, publication and regulatory clerks	92	88	[4%]	114	90	[21%]	163	140	[14%]	128	114	[11%]	127	93	[27%]
Drafting technologists and technicians	48	59	23%	40	47	18%	196	154	[21%]	83	81	[2%]	88	60	[32%]
Industrial engineering and manufacturing technologists and technicians	40	69	73%	46	87	89%	147	204	39%	55	103	87%	44	53	20%
Landscape and horticulture technicians and specialists	23	42	83%	22	32	45%	48	56	17%	21	35	67%	37	40	8%
Library and public archive technicians	22	29	32%	15	20	33%	46	40	[13%]	31	48	55%	37	29	[22%]
Library assistants and clerks	50	47	[6%]	25	32	28%	115	108	[6%]	86	109	27%	99	71	[28%]
Managers-publishing, motion pictures, broadcasting and performing arts	26	14	[46%]	31	13	[58%]	18	28	56%	44	31	[30%]	<10	15	--
Other technical and co-ordinating occupations in motion pictures, broadcasting and the performing arts	14	10	[29%]	12	<10	--	19	40	111%	31	23	[26%]	12	23	92%
Plateless printing equipment operators	16	21	31%	18	18	0%	36	35	[3%]	49	49	0%	28	19	[32%]
Printing press operators	57	37	[35%]	68	30	[56%]	125	103	[18%]	144	68	[53%]	88	50	[43%]
Supervisors, library, correspondence and related information workers	<10	<10	--	11	12	9%	19	18	[5%]	15	17	13%	17	12	[29%]
Support occupations in motion pictures, broadcasting, photography and the performing arts	11	<10	--	<10	<10	--	21	28	33%	23	20	[13%]	15	15	0%
Translators, terminologists and interpreters	13	18	38%	15	19	27%	22	19	14%	31	27	[13%]	14	10	[29%]
Total	445	473	6%	456	435	[5%]	1,037	1,028	[1%]	838	775	[8%]	661	521	[21%]

Source: Ontario EMSI Analyst Data

Cultural Establishments

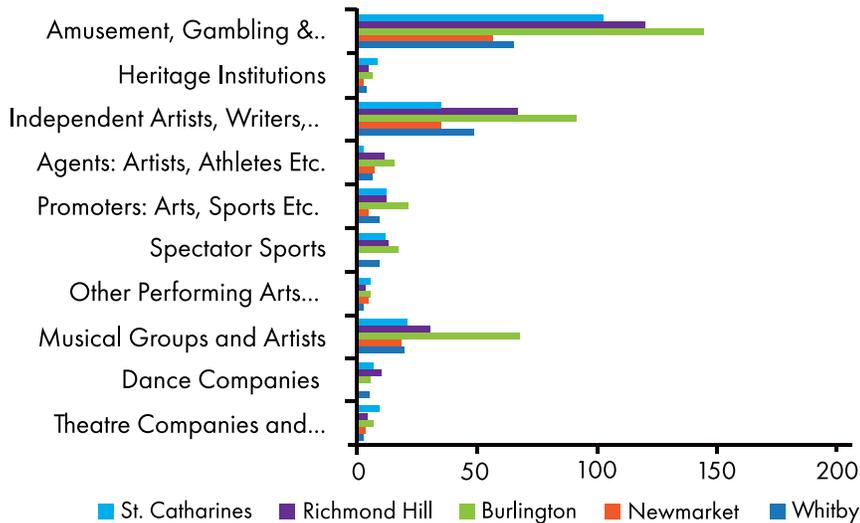
In terms of the cultural establishments in Whitby, **Figure 8** shows the number of cultural industry establishments by type in its culture sector in June 2018. The figure shows that Whitby’s culture sector is currently dominated by Amusement, Gambling and Recreation industries⁵ followed by Independent Artists, Writers and Performing Artists. This pattern appears to be consistent across comparators (see **Figure 9**).

Figure 8 Number of Cultural Industry Establishments by Type, Whitby June 2018



Source: Ontario EMSI Analyst Data – Canadian Business Patterns

Figure 9 Number of Culture Industries by Type Whitby and Comparators, 2018



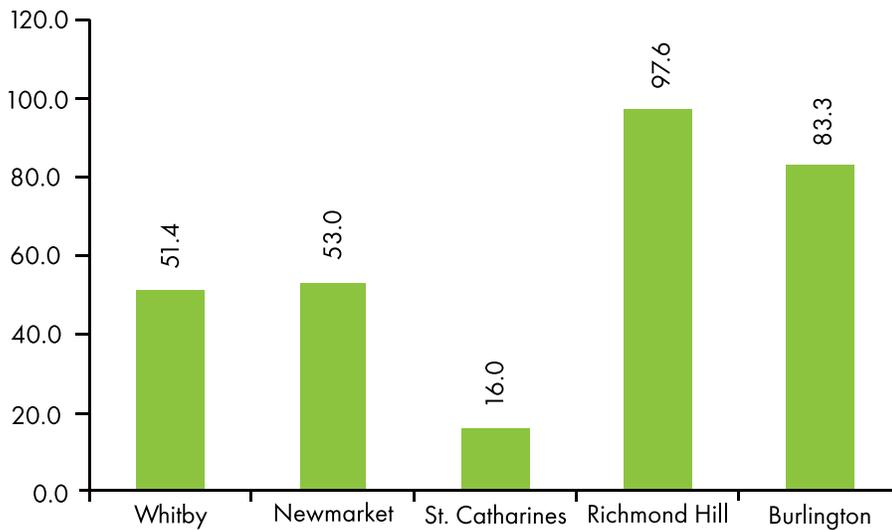
Source: Ontario EMSI Analyst Data – Canadian Business Patterns

⁵ Amusement, gambling and recreation industries comprises establishments primarily engaged in operating recreation, amusement and gambling facilities and services. Examples of establishments in this subsector are golf courses, skiing facilities, marinas, recreational sports and fitness centres, bowling centres, amusement parks, amusement arcades and parlours, casinos, bingo halls, operators of video gaming terminals and operators of lotteries. For more information, see the Statistics Canada definition [here](#).

Culture Expenditures Per Capita

Exploring operating budgets of market comparators to identify *Culture Expenditures per Capita* proves difficult because of differing budget styles and line items and differing interpretations of what line items connote. Additionally, available information on comparators does not clarify what capital expenditures are assigned to the culture sector of each municipality. For reference (see **Figure 10**), the City of Toronto in 2018 reached a 5-year goal of \$25 per capita expenditures on culture and for Montreal in 2018, \$55 per capita. Figure 10 illustrates the inability to compare and fully interpret other municipal culture expenditures based on what is available. This knowledge coupled with the interpreted/illustrated culture per capita budgets for Richmond Hill and Burlington seem suspect unless there were extraordinary expenditures in each in 2018.

Figure 10 Culture Expenditures per Capita, 2018



Source: Municipal Operating Budgets, 2018

The People Context



Culture plays an important role in improving quality of life and enhancing civic spirit. Therefore, determining how to prioritize cultural investment must be informed by demographic characteristics, which have changed and evolved. This section provides an overview of key demographic indicators based on the most recent census data from Statistics Canada. Demographic data provides some insight into particular segments of the population regarding connections to culture but does not capture the nuances of population and their preferences for what culture is and how they choose to experience it.

The Town of Whitby is located in Durham Region. Demographically, Whitby is considered a census subdivision within the census division of Durham. Whitby's population is growing. The Town saw a 5.2% population growth between the 2011 and 2016 census years, growing from 122,000 people in 2011 to 128,000 in 2016. This change is higher than the provincial average (4.6%), lower than the regional average (6.2%) and on par with the national average (5%). Whitby ranks as the 20th largest municipality in the Province by population size. The estimated population in 2018 is approximately 136,000 and is forecasted to grow to 147,000 by 2021 and 192,000 by 2031.

Age Composition

Whitby skews slightly younger compared to the rest of Ontario and Canada. The average age for Whitby residents is 38 years compared to 41 in the province and Canada. Those between the ages of 0-19 and 40-59 are proportionately larger than the rest of Ontario. Those between the ages of 50-59 are the largest age segment in Whitby and Ontario. Ontario Seniors (65 and over) represent approximately 18% of the population compared to 13% in Whitby and those of working age (15 to 64) in Whitby represent approximately 67% of the total population.

Like Whitby, Canada's senior population is growing. This increases the importance of supporting the health and well-being of Whitby's elders. Making communities "age-friendly" is believed to be one of the best ways to achieve this. In relation to culture, an age-friendly Whitby could include:

- Seniors participation in cultural activities associated with museums or libraries and other socially active opportunities
- Cultural opportunities understand and meet the age-related needs of seniors
- The public realm is pleasant, safe and accessible

⁶ Statistics Canada. [2006-2016 Census Data. Focus on Geography Series for Whitby.](#)

⁷ Public Health Agency of Canada. 2016. [Age-Friendly Communities](#)

Educational Attainment

Whitby is a highly educated municipality. As of 2016, approximately 92% of the population had a high school diploma or equivalent certificate, higher than the provincial average of 87.9% and the national average of 86%. 31% of people aged 25 to 64 had a bachelor's degree or higher and 29% had a college degree or CEGEP or other non-university certificate or diploma as their highest level of education. Whitby's educational attainment level for those with a university diploma or degree is on par with the provincial average (31%) and approximately 11% higher than the national average (28.5%).

Educational attainment is a strong indicator to predict how likely people are to participate in a cultural activity that is more traditional in nature – theatre, dance, music, festivals. In Canada, higher education equates to higher arts participation⁸. This means a population with high educational attainment, such as Whitby, is more likely to participate in traditional forms of arts and culture activities. These figures are important when thinking about the marketplace for cultural products and offerings.

Household Income

As per the 2016 Census, Whitby exceeds regional, Ontario, and Canadian median income levels (Durham Region: \$103,800, Ontario: \$74,287; and Canada: \$70,336). As of 2015, the median total income of households in Whitby was \$103,809, a change of 4.2% from \$99,632 in 2005. Similar to high educational attainment, higher household income is an important indicator of arts and culture participation. Canadians with higher household income levels attend more traditional cultural activities and events than other Canadians.⁹

Diversity

Diversity highlights from Whitby's Community Snapshot reveal that approximately 23% of Whitby residents are immigrants, while approximately 25% self-identify as a visible minority.

Ethnocultural diversity is also an important demographic marker regarding traditional cultural participation. For instance, immigrant women in Canada are much less likely than non-immigrant women to attend popular music performances. Overall, arts participation rates are similar between racialized and non-racialized Canadians. However, racialized Canadians attend theatre and popular music performances less than non-racialized Canadians.¹⁰

There may be an opportunity for Whitby to enhance or expand existing cultural offerings to ensure ethnocultural groups are both represented and connected to the arts and culture activities of the Town. For example the Ethnocultural and Diversity Advisory Committee will be engaged to inform recommendations for the culture plan.

^{8,9,10} Hill Strategies. (2019). Demographic Patterns in Canadians' Arts Participation, 2016. Prepared for the Canada Council for the Arts.

Cultural Trends and Best Practices: Making the Case for Culture



“culture is one of the two or three most complicated words in the English language” - Raymond Williams

“culture is what counts as culture for those who participate in it” - Colin Mercer 1996: 61

There is substantial academic and policy research on the benefits of culture for individual citizens and communities, outlined below: ^{11,12}

- **Culture is often personal.** It is a means of expressing creativity; of cultivating an identity.¹³
- **Cultural offerings help to improve learning and training opportunities.** The links between arts and educational attainment are well-documented. For youth, participation in culture helps develop thinking skills, builds self-esteem, and improves resilience – which all enhance education outcomes. UNESCO considers the transfer of shared values and benefits across generations as an essential aspect of cultural participation.

There is no universal definition of culture, but its value is easily understood. Cultural policy theorist John Hawkes remarks that culture is the “bedrock of society, covering both the values upon which a society is based and the embodiments and expressions of these values in the day-to-day world of that society.”¹⁴ This definition of culture is used within cultural planning policy. Cultural planners recognize that culture is much more than art galleries, theatres, and traditional elements of the Western European high culture. It encompasses the physical, natural, and intangible manifestations of everyday life, be this taking in an outdoor play, experiencing public art, attending a food truck festival, sport, or stumbling across buskers in a park. Cultural experiences can therefore include opportunities for leisure, entertainment, learning, belonging, and sharing experiences with others.

¹¹ Ministry of Tourism, Culture and Sport. (2016). Environmental Scan of the Culture Sector. Ontario Culture Strategy Background Document. Prepared by Communications MDR.

¹² Department of Canadian Heritage (2016). Social Impacts and Benefits of Arts and Culture: A literature Review.

¹³ The Conference Board of Canada, “Valuing Culture: Measuring and Understanding Canada’s Creative Economy” (The Conference Board of Canada, July 2008)

¹⁴ Hawkes, J. 2001. The Fourth Pillar of Sustainability: Culture’s Essential Role in Public Planning. Melbourne, Australia: Common Ground

- **Creativity and cultural participation can provide positive advantages toward health, ageing and wellbeing – particularly among older adults.** Participation in the arts and culture is often linked to improved personal well-being and quality of life by combatting feelings of social isolation and lack of social support networks.^{15,16} In Canada, people who participate in culture (e.g., attend events, venues) are more likely to report satisfaction with their life and good health than those who do not participate in cultural activity.¹⁷ The impact of arts therapy, such as the therapeutic use of music to enhance cognitive function and ease depression, has shown to help improve mental health outcomes. Similarly, emerging community-based arts initiatives focused on health are seen to have positive physical and mental health outcomes.
- **Culture is inherently social, the expression of a social group’s values and aspirations.** Communities with a strong cultural scene are better connected and more likely to consist of diverse groups who share common experiences and listen to new perspectives.¹⁸ For instance, participatory projects (e.g., dance, visual arts, cooking, theatre) work to promote community cohesion. However, at the same time, social inclusion and social cohesion are not inextricably linked. Social networks in small communities can be challenging for newcomers working in the cultural industries to break through due to their perceived outsider status.¹⁹

While the importance of culture for people and communities is evident, identifying how to prioritize cultural assets for municipalities is less clear. First, municipalities have a difficult task of negotiating overlapping and competing notions of culture. Second, municipalities also must put a somewhat intangible concept into policy and implementable actions. Once shared understandings of culture emerges within a municipality, cultural activities and assets can help to tell compelling narratives, for residents, tourists, and investors alike. The following section (Understanding Cultural Planning in Ontario) is a review of how municipalities in Ontario are approaching cultural planning.

¹⁵ Crossik, G., & Kaszynska, P. (2016). Understanding the value of arts & culture: The AHRC Cultural Value Project. Arts and humanities research council.

¹⁶ Noice, T., Noice, H., & Kramer, A. F. (2013). Participatory arts for older adults: A review of benefits and challenges. *The Gerontologist*, 54(5), 741-753.

¹⁷ Hill, K. (2013). *The Arts and Individual Well-Being in Canada*. Canada: Hill Strategies. [Retrieved here](#)

¹⁸ Alberta Foundation for the Arts. 2012. "Arts impact Alberta: ripple effects from the arts sector," Government of Alberta.

¹⁹ Grant, Jill L., and Benjamin Buckwold. 2013. "[Precarious Creativity: Immigrant Cultural Workers](#)." *Cambridge Journal of Regions, Economy and Society* 6(1): 1–17.

Understanding Cultural Planning in Ontario



Governments and decision-makers, in Ontario and worldwide, are recognizing that cultural vitality is the 'fourth pillar of sustainability' alongside the three traditional pillars of economy, environment, and social.²⁰ Integrating the culture pillar into city decisions and initiatives has been the basis of municipal cultural planning in countries like Australia and Canada.

In the past decade, the benefits of cultural planning have been widely promoted across Canada. To date, 72 municipalities in Ontario have developed approved culture plans.²¹ Many of these culture plans generally address a broad range of policy goals (economic development, social policy, environment, infrastructure). In identifying cultural assets and resources, municipalities are well-positioned to capitalize on the opportunities of changing local, national and global economic conditions. Two common definitions of cultural planning used in the province and employed through municipal cultural plans are included below²²:

- **"A municipal government-led process approved by Council, for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating those cultural resources across all facets of local government planning and decision-making."**
- **"An integrated place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality"**

These definitions show that cultural planning does not end with a plan itself; it is an ongoing set of actions to integrate culture across all aspects of municipal planning and decision making.

Review of Ontario Culture Planning Processes: Key Takeaways

To best understand lessons learned about cultural planning in Ontario, our team conducted a high-level review of select culture plans in the province.²³ This was supplemented by existing academic research reviewing the same plans as well as non-academic sources citing perspectives from cultural planning practitioners.

This review provides key insights on what we call 'the first-generation of cultural planning' in Ontario. First-generation culture plans refer to plans developed and adopted between the years 2009 and 2013. These early cultural planning efforts received funding from

²⁰ External Advisory Committee on Cities and Communities (2006). From Restless Communities to Resilient Places. Infrastructure Canada.

²¹ http://www.mtc.gov.on.ca/en/culture/cul_planning.shtml

²² AuthenticCity, Municipal Cultural Planning Inc: A Toolkit for Ontario Municipalities. Municipal Cultural Planning Inc. 2010.

²³ The following plans were reviewed: City of London, City of St. Catharines, City of Hamilton, Town of Oakville, Town of Gravenhurst, City of Waterloo, City of Oshawa, City of Peterborough, Town of Newmarket, Town of Richmond Hill

Ontario's creative community prosperity fund, a \$3 million fund to help municipalities identify how their cultural resources could generate opportunities for economic growth. Starting in 2009, resources were made available to municipalities on how to initiate a culture plan, including how to make the case for culture as the fourth pillar of sustainability. Various industry groups emerged to help municipalities understand how to use these resources, such as Municipal Cultural Planning Incorporated (MCPI) and the Creative City Network of Canada. Each group provided guides for developing plans, cultural mapping, and assessment tools. The push to develop culture plans also created opportunities for consultants to lend their expertise. Following the completion of the creative community prosperity fund in 2013, Ontario is now seeing the second generation of culture plans emerge, but without the dedicated provincial resources provided to the early adopters.

In general, early culture plans were ambitious in scope and carried an aspirational quality. They were fueled by a renewed excitement for culture and its role in municipalities. In recognizing a broader definition of culture, plans aspired to move beyond traditional arts to include diverse cultural forms such as community-based arts, placemaking and the creative economy. But while plans made many forward-thinking recommendations, some staff found these aspirations unfocused, difficult to resource, at times unrealistic and not scalable. There was also a perception that culture plans were being replicated by the same consultants, leading to a cookie-cutter approach and recycling of ideas, not innovating new ones.²⁴ Even with these critiques, early-adopter municipalities really tested the waters for cultural planning's potential, leaving us with knowledge of how to improve and advance plan development into the future.

The following are specific insights drawn from these first-generation culture plans and processes:

- **Meaningful engagement with cultural communities is key:** Engagement activities associated with the cultural planning process can draw skepticism from the arts and culture community. Artists and creative workers often see culture as an organic process, not one to be planned by municipal staff. Planning may inadvertently trivialize existing cultural activity by lumping cultural forms together or overlooking the forces and energy through a narrow vision. Similarly, having too predetermined of a vision for culture plans can turn people off from participating, making it challenging to get buy-in from key stakeholders. Engagement processes must therefore follow community planning principles where municipal staff and planners ask questions, listen and facilitate conversation, aware not to impose their own biases of culture.
- **Streamline arts, culture, and creativity:** Some first-generation culture plans have been criticized as traditional arts policy (e.g. focused on performing arts, galleries, etc.) with a different name. There is a need to better define the different aspects associated with a culture plan, including both tangible and intangible cultural resources as well as creative economies.

²⁴ Roundtable Discussion on Implementation Challenges with Cultural Planning. Creative City Network of Canada Annual Conference. Hamilton, Ontario: June 11th to 13th, 2014.

- **Plan with Culture; not only for culture (Integration within municipal structures and processes):** Many culture plans identify how to plan for culture. However, more successful and sustainable plans embed culture within planning departments and city structures, as well as within engagement processes. This is especially important as culture services can be seen as a non-essential service for municipalities. In consideration of institutional realities, putting culture on the minds and agendas of leaders and key decision-makers must be thought about early on in the planning process.

The process of integrating culture with other planning, development, and strategic objectives needs to start with internal socialization of cultural planning to gain buy-in. Staff leading cultural planning efforts could develop cultural staff champions who work across divisions to build cross-departmental competences, transfer and build knowledge. A parallel process could also unfold where culture staff acquire knowledge of economic and community development and land use planning. Much of the success of integration hinges on the position of culture within a municipal government. Municipalities manage culture differently from a resource perspective. Some have created a new department or position (for example, the City of Barrie developed a creative economy department to oversee cultural planning efforts), whereas others combine culture with existing departments (for example, Hamilton’s culture division is housed in economic development and planning whereas Newmarket’s culture department is in community services). Assuming economic development and planning has a larger budget than community services, this may mean a City like Hamilton can expect more resources and profile for culture.

- **Communicate Culture’s importance:** As part of integrating culture within planning processes and municipal structures, it is essential to make the case for culture internally to staff and council. Communicating its value and establishing buy-in will help to ensure culture is a priority within municipalities.

- **Outcome-focused goals and metrics should be prioritized:** Some culture plans can be characterized as aspirational with value-based goals of an ambitious scope. For example, the City of Hamilton has 76 action items tied to 12 broad recommendations, many of which are exploratory with no concrete outcome attached to them. Evidence from Australia, the birthplace of cultural planning, shows that many cultural plans fail to deliver measurable actions because plans are aspirational and value-based.²⁵ This is a cautionary tale to consider when developing objectives that serve as measurable steps toward a city’s goals to make change achievable.

One challenge in moving away from aspirational to outcome-based goals is attaining better data related to a cultural resource base, including how data can serve as an input into other planning and development functions. For example, broad support for the arts and culture is well-supported, but an evidence-base for more specific elements such a community-arts festivals are often less available. To address these limitations, the City of London and Town of Oakville recommend locating staff on their cultural planning steering committee to be point persons who

²⁵ Uppal, S., & Dunphy, K. Outcome-focussed planning in Australian local government: How council plans and cultural development plans measure up. *Australian Journal of Public Administration*.

can develop metrics and prepare materials on the return on investment of culture. In the absence of available data, it is important for cultural planning efforts to leverage engagement exercises as key methods for data gathering. An outcome of the City of Mississauga's culture plan was a culture report card, an annual report sharing measurable success of arts and culture in advancing the City's vision and goals.²⁶ This type of initiative also addresses communication challenges by reporting on what culture looks and feels like in Mississauga.

- **Incorporating Intangible Cultural Heritage:** Identifying intangible cultural assets was not an official consideration in MCPI's cultural resource framework guidelines and as such has been pursued by some municipalities, but not all. So far, the Province or industry groups have not created a toolkit or methodology that can truly capture the full range of experiences that define a community's cultural life. Accordingly, municipalities have struggled with integrating heritage planning efforts in cultural planning.²⁷ Addressing this gap is more pressing now than ever as conserving and promoting cultural heritage (which includes intangible culture) is an opportunity identified in the province's culture strategy, where cultural planning has an important role to play in implementing heritage policies tied to the Provincial Policy Statement.
- **Recognizing Indigenous Culture in a Meaningful Way:** Recognizing the role of Indigenous culture particularly as an expression of intangible and tangible cultural heritage is essential. This includes oral traditions and expression, language, social practices of a culture and people, rituals, knowledge and practices concerning nature and the universe, traditional craftsmanship.²⁸ Since the first generation of culture plans, the Truth and Reconciliation Commission of Canada released 94 calls to action. The Town of Whitby should consider opportunities to respond to these actions through the cultural planning processes.

Lessons Learned from Ontario Cultural Planning Processes

A decade into its existence, cultural planning in Ontario is at an inflection point. The first generation of culture plans legitimized cultural planning in municipalities, creating an important precedent for other cities and communities to leverage culture in impactful and meaningful ways. Looking ahead, cultural planning can continue to focus on traditional investment in the arts and cultural industries or move towards alternative forms of culture that represent a broader and more diverse offerings (more placemaking, indigenous arts, food economy, cultural tourism, creative incubation projects), avoid engaging the usual suspects of the cultural community, and spark larger and more meaningful conversations with internal and external stakeholders.

²⁶ [Mississauga Culture Division Report](#)

²⁷ Baeker, G. (2018). Cultural Planning: Critiques and some ways forward. Municipal World.

²⁸ [The UNESCO convention for the Safeguarding of Intangible Cultural Heritage](#) (2003).

Current Cultural Trends in Growing Local Economies

In addition to reviewing first-generation culture plans, we also conducted a review of current cultural trends in municipalities. These cultural trends demonstrate a shift regarding the role of culture in growing local economies, where municipalities are moving away from traditional high-arts notions of culture (e.g., performing arts) to place-based cultural scenes indicative of a local identity. Many communities, rural and urban, are embracing a broader definition of culture, providing opportunities for people to experience arts and culture in less traditional ways and settings, such as outdoor festivals and markets, public art, and placemaking initiatives. We also see that an expanding job market in the culture-creative sector means universities and municipalities are working together to prepare young people for the new economy. Culture of this dynamic nature is what cultural planning efforts could tap into.

Cultural Tourism

In simple terms, cultural tourism is experiencing cultural activity while outside one's home community or country. The cultural tourist is bound by certain characteristics that differentiate them from other tourists: they seek out cultural experiences (both traditional and off-the-beaten-path), exercise creativity through travel, and look to combine leisure, self-fulfillment and business in the course of a trip. The motivations and behaviours of tourists are tied to the uniqueness of a particular place. In summary, key attributes of cultural tourists include: ²⁹

- Affluence, education, and consciousness of culture and history (compared to those of other tourism sectors);
- Having a curiosity to explore, specifically are on the search for unique, personalized experiences at special events, festivals, and major attractions. Cultural tourists value these events because of their temporary nature and their likelihood to be memorable;
- High purchasing or spending power at their destination;
- Issues of sustainability of visiting sites and local populations matter;
- The "City as a stage": many cultural tourists seek out attractions and collaborations across a territory rather than single attractions or events;
- Often work in the cultural-creative economy, and therefore enjoy culture at home.

²⁹ Richards, G. (2014). Creativity and tourism in the city. *Current issues in Tourism*, 17(2), 119-144.

Cultural tourism is a quickly growing segment of the regional and global tourism industry. Tourism is a vital aspect of Ontario's economy, and culture is a key aspect of tourism activities. In 2016, approximately 12.9 million visitors participated in cultural activities in Ontario and spent a total of \$7.7 billion on trips and activities in the province.³⁰ The Ontario Cultural Attractions Fund (OCAF) has played a big role in realizing this impact over the past 20 years. OCAF supported events have attracted over 70 million visitors and generated over \$235 million in earned revenues. Although not a new phenomenon, cities and governments the world over are increasingly recognizing the opportunity to convert regular tourists to cultural tourists by elevating their place-based assets and creating market-ready opportunities.

To capitalize on the potential of cultural tourism, cities and regions are positioning their cultural assets strategically. Successful municipalities maintain a holistic understanding of culture, have a solid understanding of their cultural character, and understand the travel motivations and behaviours of cultural tourists.³¹

Key takeaways for Whitby's cultural planning process include:

- Cultural planning is an ideal process for municipalities, like Whitby, to understand how their unique identity and cultural resources can leverage tourism. This includes tangible resources such as museums, galleries, theatres and festivals to intangible cultural resources of local rituals, customs, stories of place and ways of life;
- Developing a tourism strategy as place-based, rooted in cultural resources (instead of attraction-based) can maximize a destination's appeal to the cultural tourist while considering the revenue-generating potential of that destination.

³⁰ <https://news.ontario.ca/mtc/en/2019/01/ontario-supporting-cultural-tourism.html>

³¹ Thorne, Steve. 2008. "Place as Product": A Place-Based Approach to Cultural Tourism. Municipal World.

Post-Secondary Institutions

In response to the rapid expansion of cultural enterprises, particularly film and video, music and sound recording, and digital media animation, cities are looking to leverage the links between post-secondary institutions and municipalities to encourage partnerships for fostering innovation and labour market opportunities. For example, the town of Oakville is home to Sheridan College – a renowned school for digital media and the arts. Noticing many graduates leave Oakville for employment opportunities, they saw an opportunity through to prioritize incubation within the City to encourage retention of students within the local labour market.

The Ontario government’s entertainment and creative cluster framework acknowledges the importance of strengthening ties between post-secondary institutions and this sector to maximize innovation efforts.³² Universities and Colleges are responding to the growth of the cultural sector through both program offerings and industry partnerships. The past decade alone has seen the rise of partnerships between colleges, universities, municipalities and the private sector to develop business incubator and accelerator initiatives. Some examples include Ryerson University’s Digital Media Zone, University of Waterloo’s Stafford accelerator centre and VeloCity project and nGen, a new media incubator with multiple public and private partners including multiple post-secondary institutions in the Niagara Region (Brock University and Niagara College).³³ Ryerson University launched a creative industries program in 2012, providing a range of courses meant to equip students with knowledge of both traditional cultural industries as well as entrepreneurial and management processes. Similarly, the University of British Columbia offers a certificate in cultural planning as part of their extending learning curriculum.

Key Takeaway for Whitby’s cultural planning process

These types of programs and initiatives legitimize the field of cultural planning, while responding to the need for transferable skills outside the cultural sector to prepare students for the new economy and the future of work. The Ontario Tech University and Durham College are located in Oshawa and are interested potential partners for Whitby. It has also currently established “The City Idea lab”, which is intended to provide open concept learning for students working across disciplines with policy experts in City of Oshawa to discuss community development, co-create solutions and explore areas of advancement. Through the Culture Plan, the Town could consider partnerships with the university.³⁴ Another example is 1855, a technology accelerator, strategically initiated and funded by the Town of Whitby and the CEO of 360insights. At 1855 high potential tech and innovation companies are given an opportunity to “accelerate” growth to commercialization. 1855 vision is to cultivate the growth of Whitby’s innovation district, filling a defined gap that exists in the Durham Region innovation ecosystem. 1855 and Durham College are already invested partners. Consideration should be directed to building on existing strengths and relationships.

³² http://www.mtc.gov.on.ca/en/creative_cluster/creative_cluster_report.shtml

³³ Biggar, J. 2014. Creative Labour Markets and Outcomes: A Review of Literature. Policy review paper for the Ontario Ministry of Training, Colleges, and Universities (MTCU).

³⁴ <https://research.voit.ca/partners/teachingcity-city-idea-lab.php>

Rural Cultural Economy

Many discussions about culture contain an urban bias. In cultural planning, policies and initiatives are geared towards objectives of the night-time economy, programmable public spaces, and multidisciplinary festivals, which are arguably better suited for large urban-centres. Municipalities, like the Town of Whitby, that have both urban and rural attributes may instead consider initiatives that embrace and enhance local place-based products and services in the fields of food, wine, information technology, tourism, and hospitality. For example, in the Ontario municipalities of Stratford and Muskoka cultural planning has facilitated the development of food clusters as part of culinary tourism initiatives led by non-profit organizations.³⁵ These initiatives work to highlight natural heritage while providing local economic development through tourism.

Trends in the rural cultural economy are indicative of how culture is prioritized outside of large cities. Culture plans of Ontario's mid-sized cities tend to address broad goals, from social inclusion to enhancing the aesthetic of place; however, most plans address intangible culture regarding heritage.³⁶ Similarly, research on cultural planning in smaller cities (population under 20,000) found that two-thirds municipalities included intangible cultural resources (e.g. stories, histories, customs) as part of their cultural mapping and inventory process.³⁷ For example, residents in the Town of Georgina, Ontario mapped community assets as a way to "shape Georgina's future by celebrating its attributes. The Town created a series of maps accompanied by stories featuring people and events from the community's past and present. Intangible resources can be sorted by history, lore, stories, areas of concern, special places, recreation, food, and events.

Key Takeaway for Whitby's cultural planning process:

- Developing the notion of a cultural-creative rural economy is an important consideration for municipalities, such as Whitby, that are both urban and rural.

³⁵ Lee, A. H., Wall, G., & Kovacs, J. F. (2015). Creative food clusters and rural development through place branding: Culinary tourism initiatives in Stratford and Muskoka, Ontario, Canada. *Journal of rural studies*, 39, 133-144.

³⁶ Kovacs, J. F. (2011). Cultural planning in Ontario, Canada: arts policy or more?. *International Journal of Cultural Policy*, 17(3), 321-340

³⁷ Jeannotte, M. S. (2015). Cultural mapping in Ontario: The big picture. In *Cultural Mapping as Cultural Inquiry* (pp. 99-116). Routledge.

Best Practices in Cultural Planning



Lastly, our team conducted a review of four (4) municipal cultural planning practices relevant to Whitby. We selected case studies based on three overarching themes that were decided upon with the Town of Whitby staff:

1. Integrating Culture (the Cultural Lens): Developing new approaches and processes of integrating culture within city-building and municipal initiatives;
2. Engaging the private sector: Diversifying revenue sources and opportunities for culture; and
3. Utilizing underused public spaces: Creating cultural spaces in alternative or unconventional ways.

These themes reflect how cultural initiatives are implemented within Cities. Of note is that some examples and activities tied to case studies developed organically (outside formal culture plan) whereas others are initiatives recommended in culture plans.

Methodology: A select review of cultural planning activity in Ontario mid-sized cities combined with desktop research of other municipalities further afield was conducted. General inclusion/exclusion criteria included two components to determine cases:

- *Geographic:* The review focused on municipalities of similar demographic and geographic size to Whitby, with a particular focus on those municipalities located close to major urban centres, and consisting of both urban and rural in their environments
- *Organizational/Institutional:* Municipalities showing some evidence of establishing processes, policies or initiatives to integrate culture as a key consideration across some facets of municipal planning and decision-making; including signs of implemented programs and/or metrics, reporting and evaluation in place.

A longer list was presented by the consultant team to Town of Whitby staff. Based on feedback, we have selected the following case studies for analysis (see **Appendix 3** for long list of case study).

Case Studies



Integrating Culture (The “Cultural lens” Approach)

CASE STUDY 1: Kingston, Ontario

Overview

Since developing a culture plan in 2010, the Cultural Services Department has made great strides to both integrate cultural planning and strengthen the reach and impact of cultural facilities and programs. Part of this success can be attributed to culture being understood as a strategic priority. Up until 2016, the culture division was located within Corporate and Strategic Services.³⁸ This enabled the division to connect their work with broader goals of the council, be at the table for discussion of corporate strategic initiatives, and work cross-departmentally to encourage others to adopt a culture lens. By the end of 2018, the City completed 80% of the 60 recommendations developed in the culture plan.³⁹

Process

In adopting the culture plan, cultural vitality was formally recognized as the fourth pillar of sustainability and integrated into the city’s corporate strategic plan as a means to achieve livability objectives. In the past decade, the role of the culture division shifted from a focus on being a service provider to a strategic planning partner. The division focuses on core cultural assets (e.g. facilities management) and programming, as well as integrated planning and artist engagement. The following are some key highlights that characterize Kingston success in cultural planning.

Key Attributes

- The Culture division led the development of the city’s initial cultural heritage and tourism strategy now being included in the ongoing development of Kingston’s Tourism Strategy.
- The Culture division played a leading role in helping to develop the Kingston Youth Strategy, a recommendation of the culture plan to make Kingston a youth friendly and inclusive city. The strategy supports or complements the work of multiple city divisions: planning, environment and housing.
- Culture staff work cross-departmentally to encourage the use of the “culture lens”, but also use other plans (i.e., Sustainable Kingston plan) to inform and shape their own work.⁴⁰

³⁸ Cultural Services is now located within Community Services.

³⁹ [Kingston Strategic Priorities Update](#)

⁴⁰ Personal communication: Colin Wiginton, Cultural Director, City of Kingston

- Two key council priorities have assisted to implement the culture plan: (1) Facilitating the implementation of the culture plan through artistic engagement is a strategic goal of Council; and (2) Recognizing arts, heritage and culture is key to a vibrant community and economic drivers for the local economy.
- The Culture division has prioritized municipal-arts and culture collaboration to facilitate arts investment and heritage preservation through the creation of the Tett Centre for Creativity and Learning.
- Artists were heavily involved in the creation of Kingston's public art plan.
- The Culture Division developed cross-sector partnerships to address programming gaps. 'Kick & Push' is a performing arts festival occurring every summer. A partnership between Festival' Kingston Theatre Alliance, Single Thread Theatre, Theatre Kingston, Blue Canoe Productions, Downtown Kingston! BIA, The Great Waterway, Kingston Accommodation Partners and Tourism Kingston.

Lessons Learned

- Understanding what culture is and can do: The value and benefits of culture are recognized when it has a strategic role.
- Council buy-in: Council priorities tied to culture plan objectives and recommendations make for implementation success.
- Culture can spark collaboration among staff and different divisions: The culture lens must work both ways - reciprocating by using the work of other divisions to inform respective priorities, and to create a culture of collaboration;

A Public Art Plan for Expressive Potential of Utility Infrastructure

CASE STUDY 2: Calgary, Alberta

Overview

The City of Calgary uses their public art policy to achieve objectives and goals of multiple divisions. The city's percent for public art policy (2004) provided a framework for Community Services and Environment departments to develop and implement public art plans. The policy allocates one-percent of the capital budget on public and private infrastructure projects dedicated to public art.⁴¹ Notably, in 2007 the Utilities and Environmental Protection Department (UEP) launched "a public art plan for the expressive potential of Utility Infrastructure" in order to promote local awareness of Calgary's watershed through art.⁴² An outcome of the plan was the development of Watershed +, an artist-led pilot program run out of the UEP department by artists between 2011 and 2016. During this time, artists worked alongside municipal staff in planning and delivered temporary public art projects that raised awareness of water issues. Lead and visiting artists were provided workspaces in the UEP with the goal of encouraging interaction and collaboration to foster new ideas and approaches to delivering public art. While the pilot program did not become a permanent feature, the 2015 public art master plan identified a commitment for the City to develop similar opportunities to place artists in City departments. In recognizing the role of public art in achieving department goals, the UEP plan serves as an example of public sector innovation in public art and cultural planning more broadly. To date, the plan has commissioned local, national, and international artists to engage the City about their watershed and visualize the hidden nature of infrastructure.

Process

- The City of Calgary adopted their public art policy in 2004. Included in the policy was a one percent for public art commitment where one percent of all project costs for municipal capital projects over one million dollars be dedicated to public art.
- The UEP saw a strategic opportunity through public art to guide the expenditure of their sizeable share of allocable public art funds (estimated at \$14M between 2014-2018)
- UEP completed public art plan in 2007, with the goal of engaging artists to utilize public art to raise awareness of water as a critical and finite resource.
- UEP hired international artist collective Sans Facon to work on a wetland restoration project with engineers and municipal staff, paving the way for the Watershed+ project

⁴¹ It should be noted that following committee review, the City of Calgary suspended their public art policy in June 2018 and staff continue to review the overall public art program before reinstating the policy.

⁴² <http://www.calgary.ca/CSPS/Recreation/Documents/Public-art/UEP-Art-Plan-report.pdf>

- In 2010, Sans Facon created the Watershed+ Manual – a 25 yearlong public art programme calling for artists to be integrated within the planning framework of UEP.
- Watershed + saw lead artists embedded within the day-to-day core activities of the strategic services section of UEP. A total of eight residences for visiting artists were created in the five year pilot program, occurring in multiple studio spaces across the City.
- In addition to creating their work, artists were expected to collaborate with staff on site. Lead artists played an active role on project teams to generate interest and public awareness of the watershed for Calgarians. Figure 5 shows a sanitary lift station and pumping facility which moves wastewater to treatment plants. The project visualizes sewage flow using LED lights in the exterior wall. Under Watershed +, the project was a collaboration between artists, engineers, architects, lighting experts and municipal staff.
- Succession planning was a goal of the program, where the lead artists would transition out of their role and be replaced by new artists to deliver upon the objectives of the Watershed + Manual. This step has yet to happen as the pilot was not made permanent.

Key Attributes

- Unlike traditional public art plans, the UEP plan funded temporary works of art that integrate art into public infrastructure through interdisciplinary collaboration.
- UEP plan provides a framework to formalize the role of artists in a planning process, a key distinguishing feature from other public art plans. This helped to guide the success of the Watershed + program.⁴³
- Public art worked to untangle entrenched interests and silos within the City by bringing together disparate divisions and staff (e.g., biologists in water services and engineers in UEP).
- A win-win: a goal of UEP-Watershed + was to bridge knowledge gaps between artists and UEP staff. Artists were to inform UEP employees with an understanding of art practices, and inversely, UEP staff were to help provide artists with insights into engineering and planning practices.
- A tangible example of the application of a cultural lens to municipal planning decisions.

⁴³ Kovacs, J. F., & Biggar, J. (2018). Embedding Artists within Planning: Calgary's Watershed+ Initiative. *Planning Practice & Research*, 33(1), 51-69.

“A celebration of infrastructure, a celebration of the things that we do to make it possible to live in an urban setting” - Tristan Surtees, Sans Facon

Figure 12 The Forest Lawn lift station



Photo source: Sans Facon

Lessons Learned

- **Culture doesn't have to always lead:** Public art programs don't have to be delivered through a culture office or division of a municipality to be successful.
- **Art with functional purpose:** The notion of 'art as infrastructure' applied in practice reimagines the role of infrastructure for not just its functionality but as a creative opportunity.
- **Artists are not just outsiders:** Municipalities can see artists as a strategic asset in municipal planning and urban design to work in an interdisciplinary manner.
- **Public art can cast a new light on existing landscapes:** Public art can inject creativity and imagination into places, combatting the dullness and uniformity of contemporary development.
- **Public art can be a value-add:** Combining art projects with new infrastructure may increase the impact and value of both investments.
- **Art can raise awareness:** Public art can contribute to focused recognition of our built environment, shifting perceptions of everyday infrastructure that is invisible yet integral to the functioning of energy systems

Engaging the Private Sector through Cultural Granting Programs

CASE STUDY 3: St. Catharine's, Ontario

Overview

St. Catharine's Cultural Investment Program (SCCIP) provides city culture grants to arts and culture organizations, with a focus on helping them leverage private sector money. The program was established in 2004 and furthered by the development of the cultural investment policy, which provides a framework for the program's purpose and priorities. In 2015, the city adopted their culture plan which recommended increasing financial support for the SCCIP, and broadening eligibility criteria to include the creative sector. The policy is intended to strengthen local arts creation and cultural distribution and engagement to improve the civic spirit and quality of life for residents. The SCCIP had made inroads to drive growth in the non-profit arts sector, facilitate investment in new arts facilities, create jobs and foster private sector and upper-level government investment. The ability of the program to generate revenue and garner a positive economic return demonstrates the many benefits of investing in the cultural sector. The program has continued to play an important role in growing the non-profit arts community over the past fifteen years.

Process

- Arts and culture organizations can request funding twice annually through six program streams.
- To evaluate the submission, The Arts and Culture Advisory Committee established the SCCIP Review Committee to evaluate applications.
- Evaluation criteria and eligibility criteria were established in the policy for each program stream and adhered to by the review committee.⁴⁴
- Organizations were required to show current or potential private sector revenue to be eligible.
- SCCIP investment was directly tied to three goals of the cultural pillar in the City's culture and strategic plan regarding increasing support for the creative sector and supporting festivals and events. The program also supports goals of social and economic pillars through the attraction of public and private investment, partnerships, and contributing to quality of life.
- SCCIP is funded by culture departmental budgets.
- Organizations who receive funding are required to submit a final report following the completion of their project

⁴⁴ <https://www.stcatharines.ca/en/investin/resources/SCCIP-Policy-2017.pdf>

Key Attributes

- The program has two funding categories with three funding streams attached to each category. The Sustaining Funding category offers funds for established groups through the (1) core program, (2) midsized program, and (3) festival program. These programs provide core operating funding. The Development Funding stream offers funding for emerging groups and organizations through (1) Arts Development Program, (2) Culture Builds Community Program, (3) Culture Days Activity Program. These programs provide project and capital funding.
- Unlike traditional grants programs, explicit in the eligibility criteria is that applicants must demonstrate private sector support from fundraising and/or capital support.
- Funding for the program remained stagnant between 2008 and 2013 at around \$1.14 per capita but in the last five years has increased to \$2.54 per capita or a 125% increase in funding from \$150,000 to \$340,000 between 2015 and 2018.
- In the first 12 years of the program, the City invested 1.7 million into the cultural sector through the SCCIP by funding 70 plus organizations. Strong return on investment demonstrates its success. Between 2009 and 2011, SCCIP recipients saw a 27% increase in total revenue, doubled their private sector funding, and created new full-time jobs
- The economic and cultural success of SCCIP played an important role in catalyzing the feasibility of a new arts centre (First Ontario Performing arts Centre) in 2015 in partnership with Brock University
- Some of the funding is allocated towards culture days programming, which has seen an increase in applicants with the doubling of investment in the SCCIP. Accordingly, the city has been recognized nationally as a top ten city for events in mid-size cities.⁴⁵

Figure 13 SCCIP recipient In the Soil Arts Festival run annually by Suitcase in Point, a performing arts ensemble organization



Photo source: Suitcase in Point

⁴⁵ [St. Catharines Cultural Investment Program](#)

Lessons Learned

- **Providing core and project funding:** At a time when many local arts organizations struggle to keep afloat due to lack of sustainable funding and organizational capacity, access to both core and project funding is essential to both keep the lights on and administer programming.
- **Promoting market-readiness:** Arts organizations need to orient themselves towards market opportunities in the private sector to diversify revenue and survive for the long-term. SCCIP's emphasis on engaging the private sector to increase revenue generation assumes public grants may deplete or be removed from city budgets or short durations.
- **Increasing Cultural Spending Drives Results:** Gradual per-capita increase on culture through the SCCIP demonstrates the revenue generation and economic development potential of cultural granting programs.
- **Cultural Planning and Strategic Goals Working in-Tandem:** The complementary nature of culture and strategic goals extend the impact of programs like SCCIP and reflect positively on intentions of council. They also provide a greater scale of benefit of the program and provide a solid basis to justify continued support and expanded budgets.
- **Adopting a Cultural Policy for Specific Reasons:** The accompanying Cultural Investment Policy is a specific framework tied to the SCCIP focused on investment as opposed to a general cultural policy supporting all cultural activity. A consideration when deciding what kind of cultural policy to develop.

Utilizing Existing and Underutilized Public Spaces for Creative Placemaking

CASE STUDY 4: Regina, Saskatchewan

Overview

Pop Up Downtown commissions visual artists to create high-impact window installations in underused downtown spaces. The initiative is a partnership between the Regina Downtown Business Improvement District (RBDID), the Creative City Centre (artist-run centre), and the Dunlop Gallery (a local gallery in the City's downtown). Launched in 2012 by the Creative City Centre, the current partnership is in its fourth year. The initiative recruits BIA members in the downtown to permit the installation of original art works into storefront windows. The initiative aims to activate public spaces, promote art, and create vibrancy in the downtown. Each year brings a new theme to the event reflected in the call for artists.

Process

- The event runs for just under four months, either in the spring or fall and has historically coincided with Culture Days events in October.
- Prospective artists must meet the following selection criteria: Compelling (dynamic and eye-catching); Viable (achievable and doable within time and resource constraint); and Relevant (reflective of the yearly theme and responsive to the place context of the downtown).
- A jury comprised of staff from the project partner groups oversees the selection process.
- Each year, the event has a project launch, walking tour and opening reception.
- Self-guided tours are facilitated through maps and audio-based guides; tours are free and accessible to all ages.

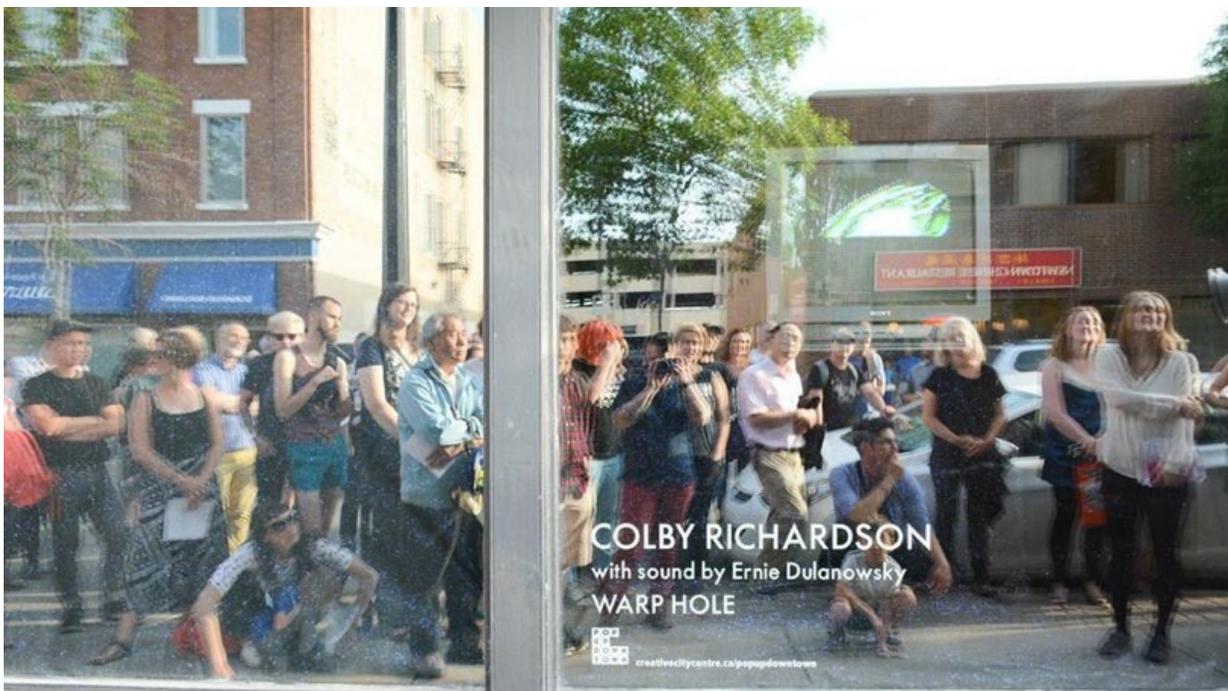
Key Attributes

- Pop up Downtown is managed by the RBDID's yearly artist in residence.
- Participating artists receive an artist fee compliant with the CARFAC (Canadian Artists' Representation/Le Front des artistes canadiens) rate, and an additional \$1,000 commission fee to support the creation of their work, as well as artist fees to participate in related talks and tours.
- Space sponsors include public and private businesses who must agree to provide their window space for artwork for the duration of the event: 24 hours a day, seven days a week.
- Works are displayed 24 hours a day for the duration of the project.
- The initiative launched with one partner organization (Creative City Centre), gaining the RBDID as an additional partner halfway through its tenure.

Lessons Learned

- **Start small, make it scalable:** Behind the initiative is a straightforward concept combining the power of art to animate space while highlighting the role of local businesses in the downtown.
- **Strategic Partnerships:** While the starting point for the initiative was an artist-run centre, it has become a tangible event run by multisector partnerships that combines business and the arts. This includes the involvement of the downtown BIA as a natural progression to give this kind of initiative the staying power required to propel it forward as a lasting event for the city.
- **Strengthening community ties:** Pop up Downtown builds and strengthens existing partnerships between artists and business communities in Regina's downtown each year. As the event matured, additional businesses join in each year, many are returning sponsors. Figure 7 shows a walking tour underway.
- **Adding Duration to Temporary Art:** Unlike a traditional art walk held to a few days of the calendar year, a four-month initiative complete with multiple walks and constant display increases visibility and engagement by community members and tourists alike.
- **Placemaking outcome:** Facilitates everyday encounters with art for residents and passerby in public and private spaces.
- **Reviving underutilized civic space for culture:** Underperforming cultural facilities can be revived through partnerships; city-owned heritage assets can be leveraged to support multiple cultural planning goals.

Figure 14 Walking tour, Regina Pop up downtown



Source: Regina Downtown Business Improvement District

Phase 1 Consultation Research Findings



Culture Plan Phase 1: Engagement Goals

The goals of the Phase 1 engagement were to:

1. Introduce the overall project to Whitby residents and create awareness about the goals, process and opportunities to participate;
2. Collectively explore the Town's current cultural assets, including the strengths and weaknesses, and priorities for the future to inform Phases 2 and 3; and
3. Build capacity and interest for long term engagement throughout the cultural planning process and beyond.

695

Public Survey Respondents

400

Pop Up Participants

60

Public Meeting
Participants

27

Social Pointpoint
Participants

25

Key Stakeholder
Survey Respondents

9

Key Stakeholder
Interviews

7

Project Steering
Committee Members

How We Engaged

The approach to engagement for Phase 1 ensured many opportunities to meet with a diversity of stakeholders in Whitby, including those deeply involved in the cultural sector and members of the general public. Below is an overview of who we've engaged to date:

Project Steering Committee

A Steering Committee, which includes Town staff and key cultural stakeholders (see **Appendix A** for Project Steering Committee members) met twice to review the project objectives, discuss strengths, weaknesses and opportunities and provide guidance on the cultural planning process. This included advice on which stakeholders to engage in detailed interviews and through a targeted online survey.

Stakeholder Engagement

Stakeholder Interviews: In March 2019, PROCESS facilitated nine (9) interviews with key stakeholders from various cultural sectors (see **Appendix B** for Stakeholder list). The purpose of stakeholder interviews is to capture in-depth feedback from those involved in the culture sector in Whitby today, to build relationships and support for the project, inform them of the project's process and collect feedback on their experiences and priorities for culture in Whitby (see **Appendix C** for Stakeholder Interview Questions).

Stakeholder Survey: In addition to the in-depth interviews, a detailed survey, with similar questions, was sent to 30 other stakeholders (see Appendix B for Stakeholder list). Participants were asked to map out relevant cultural places, through the online tool [Social Pinpoint](#). 25 participants responded to the survey.



Image from Open House at Whitby Town Hall



Image from Pop-Up at Whitby Town Hall

Public Engagement

Open House: On June 4th, 2019, Town staff and PROCESS facilitated one (1) afternoon pop-up and one (1) community meeting open house at Town Hall. Over 60 participants were engaged through this process. The afternoon session was held in the Town Hall foyer, which acted as a 'drop-in.' The pop-up included boards with information on the cultural planning process and three stations to collect feedback. The three stations included questions about how participants define and experience culture in Whitby, a cultural asset mapping exercise and a prioritization activity. The evening community meeting open house followed a similar format and included a presentation from PROCESS, the consultant team. Most meeting participants were either passing through Town Hall, interested in or working in the cultural sector, engaged citizens or Town staff.

Online Survey: For those unable to attend the open house, a survey was distributed online. It was promoted through social media channels and through pop-ups. Participants were asked about their experiences in Whitby and recommendations for the future. They were asked to add to the social pinpoint online map of cultural resources through [Social Pinpoint](#). 695 people responded to the survey. Respondents came from diverse socio-economic, cultural and geographic backgrounds.

Pop-Ups

Town staff attended eight (8) community events and festivals across Town throughout the early summer. The main purpose of the pop-ups was to meet people where they are, share information about the Culture Plan and collect feedback. While meetings and workshops support detailed and in-depth discussions and information sharing with participants who have the availability, accessibility, and interest to attend, pop-ups aim to attract those who do not attend.

At the pop-ups, Town staff introduced the project, provided information about the online survey and collected feedback on how participants experience and define culture in Whitby (through a collage-making activity). Altogether, approximately 400 people had conversations with Town staff at the pop-up events.

Social Pinpoint

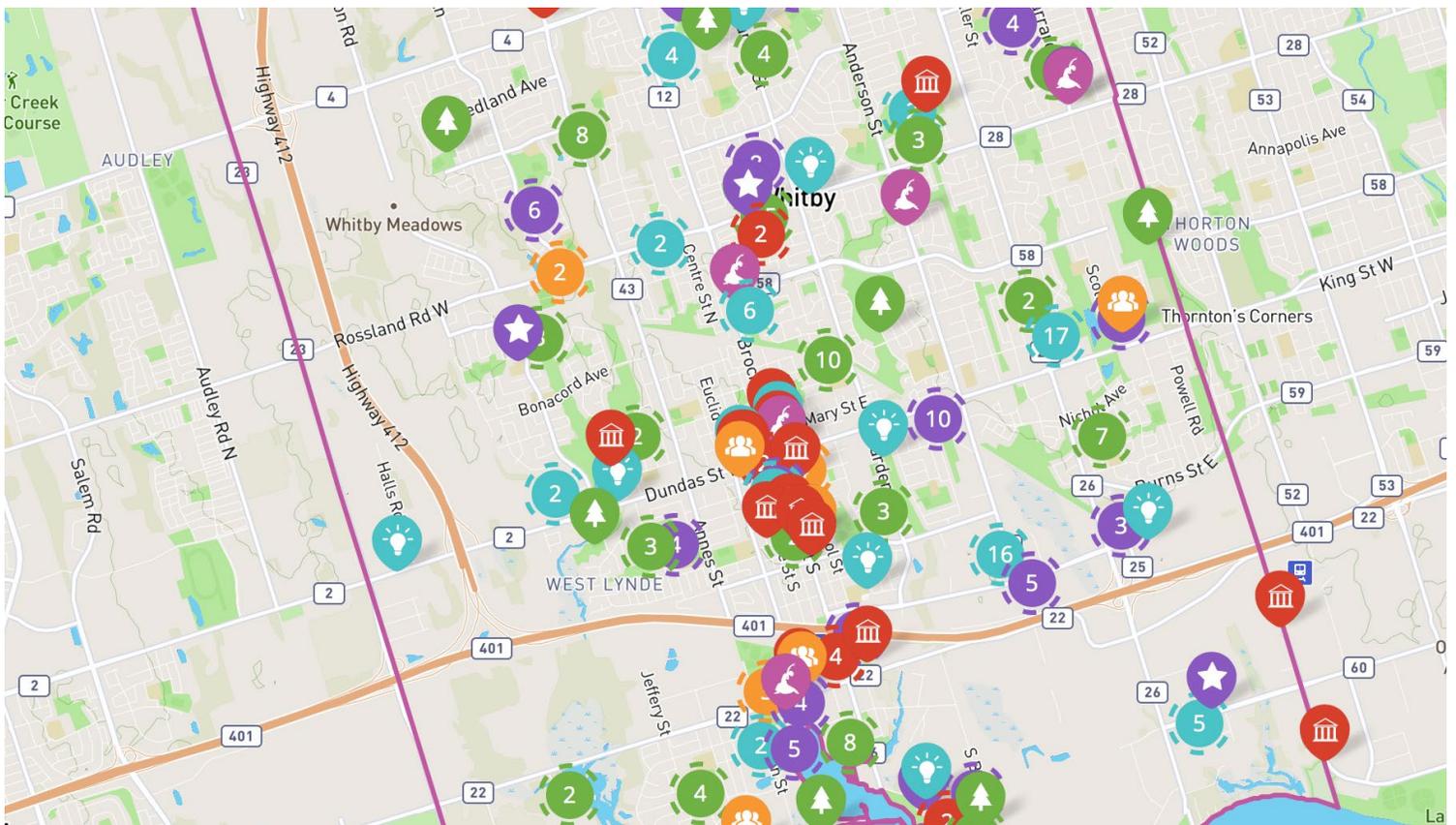
Social Pinpoint is a community engagement software with interactive mapping. This tool was used to create GIS maps of the Culture Plan inventory work as well as crowd-source additional cultural assets from people. Participants were invited to map different cultural assets in Whitby under Statistics Canada’s Canadian Framework for Cultural Statistics Categories: community and cultural organizations, natural heritage, cultural heritage, cultural enterprises, cultural facilities and spaces and cultural events. 27 people contributed. The resulting maps are a baseline visual inventory of Whitby’s cultural resources (see Figure 15).

Indigenous Engagement

Our team recognizes that Indigenous voices are critical to ensuring the Culture Plan is inclusive and reflects the past, present and future of the land and culture of the area. This includes Indigenous oral traditions, language, social practices, rituals and knowledge.

Not only is it important to recognize Indigenous culture and history, the Culture Plan presents opportunities to respond to the 2015 Truth and Reconciliation Commission’s 94 calls to action. Phase 2 will include Indigenous cultural training as well as consultation with Indigenous community members to unearth stories connected to this land and build relationships between the Town and Indigenous communities moving forward.

Figure 15 Excerpt of Map of Whitby’s Cultural Assets



Key Consultation Messages



Culture means many different things to different people. The majority of participants define culture as visual and performing arts, the heritage and history of the area, as well as food and culinary experiences. Some participants also indicate that there are intangible aspects that contribute to culture in Whitby, such as the sense of a collective community and the diverse stories and narratives of the Town. Many people also describe culture as being inclusive and accessible to people of diverse backgrounds, and of all ages and abilities.

While sport is seen as a key cultural component in the Town, the majority of participants indicate that sport should not be a priority of the Culture Plan.

While existing cultural places, facilities and events are appreciated and used, there is a desire for more. Participants indicate that they currently engage in a variety of cultural activities in Whitby including performing arts, visual arts, literary arts, natural heritage, and food culture. Specifically, participants mention enjoying many of the cultural events put on in the town, including the Christmas Market, Doors Open, Culture in the Square, Harvest Festival, performances at Courthouse Theatre and events at Station Gallery.

However, participants also mentioned the need for a larger variety of organizations, programs, and events that highlight local culture. There is also a sense that Whitby lacks a “large draw” which brings people to Whitby from around the region. People reference other municipalities and the experiences they offer, such as the City of Oshawa’s Robert McLaughlin gallery, which are able to draw larger audiences through cultural offerings.

There is an untapped creative community in Whitby. There are many people working in the cultural and creative sector as artists, designers, writers, etc. However, it is suggested that many work out of their homes or commute to larger municipalities for work. For example, cultural workers who moved to Whitby from Toronto mention that they, and many friends, work out of their homes or coffee shops and often travel to Oshawa or Toronto for cultural activities and events. As larger municipalities in the region become less affordable, there is speculation that the population of cultural workers in Whitby will grow. However, there is also some concern of a “talent brain drain”, wherein people working in the creative and cultural sectors relocate from Whitby to more seemingly culturally-rich communities. Therefore, some participants indicate a need for cultural hubs and coworking spaces within Whitby. They also identify a need to be able to access more culture locally. Suggestions include animating both downtowns and the waterfront.

“Two downtowns is a bonus for us and can be utilized for everyone’s advantage. They can work together and share; they can also work separately to provide more!” - Public Survey respondent

Consider the evolving nature of Whitby while acknowledging its history. We heard that Whitby should embrace and showcase diversity as the Town grows and changes, while also reflecting the many historical narratives of the Town, including Indigenous history and stories of influential figures in the town's more recent history. This may be in the form of plaques, school programs or larger scale events.

"Too many residents don't know of our interesting history, and many don't even know we have a history museum." - Stakeholder Survey participant

"The future of Whitby is a community that is conscious of its past, and looking ahead to the future" - Stakeholder Survey participant

"Heritage gives a sense of place and creates collective memory. Heritage Buildings should be preserved for the future. Whitby Archives and all aspects of heritage support the culture of Whitby"" - Open House attendant

Create publicly accessible spaces for culture. It was identified that there is a lack of gathering spaces in Whitby. Recommendations to incorporate culture, such as public art, in publicly accessible spaces like parks and the waterfront have been made. There is also a desire for spaces which facilitate community-led cultural initiatives.

"Venues are not readily available for all activities - and should remain open to the public even when not in use. i.e. Courthouse Theatre is locked up. Booking of spaces is difficult and unclear for groups wishing to host cultural events." - Public Survey respondent

"Hosting events in Brooklin would be great (Bandshell/Stage)" - Pop-up participant

"Free activities and art reflect the community and give the voiceless a voice" - Open House attendant

Leverage Whitby's growing food culture. Many participants want to see increased support for restaurants, farms, and breweries in the town. Participants enjoy Harvest Fest, food markets, and restaurant and brewery tours. Many express a desire for more opportunities to engage with food and drink culture. We also heard participants mentioned that it is important for the diversity of Whitby to be reflected in its food culture scene.

"Whitby's culinary scene is unlike any of the surrounding municipalities...By supporting and further developing local farms, restaurants, breweries, Durham College Centre for Food, and our farmers market, Whitby could have a culinary scene other municipalities envy." - Open House attendant

"Downtown Whitby has a great culinary tradition, it is "on the map". However, the foodprint could be extended and the range of offerings needs to be expanded/extended. I would like to see more ethnic food such as bao, jollof rice, injera" - Open House attendant

Promote Whitby's urban-rural cultural identity. Many participants recognize that Whitby has a unique location geographically as it has both rural and urban amenities. This also includes the many natural heritage features located directly within the Town. For instance, the waterfront is identified as underutilized and therefore presents an opportunity to be activated with cultural programming, events, and public art. In addition, participants mention walking tours of heritage districts and public art as opportunities for people to engage and learn about the cultural identity of Whitby.

"I think our hiking trails, waterfront trail, parks and green spaces are a huge asset and should be protected and preserved. These assets get people into the community, interacting with nature and each other" - Open House attendant

"Make the waterfront a destination (ex. the Jubilee in Oshawa) with cultural offerings and not just a dog park." Open House attendant

Develop partnerships with Whitby’s existing organizations and businesses. Many participants indicate that while there are many cultural organizations and businesses within the town, there is minimal collaboration between them. The Town should therefore foster partnerships between organizations and businesses that align with the Culture Plan’s goals. Specifically, look at areas slated for growth, identify community assets in need of support and strive to build bridges between disparate groups with shared interests (i.e., cultural spaces lacking in resources but flexible space with cultural organizations looking for flexible space).

“I would like to see innovative collaborations between existing members of the cultural sector” - Stakeholder Survey respondent

Establish processes for the Town of Whitby to better support culture. Some participants would like the Town to take a more active role in facilitating cultural activities. This could be through financial support, providing in-kind space to artists or cultural producers in need, finding opportunities to work with artists in communities, act as a connector between different organizations and businesses, and offer promotional or marketing support. Many stakeholders indicate opportunities to break down siloed planning models within the Town and Region through this Culture Plan.

“We need more funding for the arts” - Public Survey respondent

“Whitby does not provide ongoing significant public support for the operation of public heritage structures like Lynde House and Rowe Houses” - Survey respondent

Support complete community objectives, which includes diverse modes of transportation.

Participants indicate that there is limited active transportation to participate in cultural events and activities. Many would like to see cyclist and pedestrian infrastructure that connects to areas and events where cultural activities occur.

“There is a lack of transit, pedestrian and cycling-friendly routes to and from activities” - Public Survey respondent

“I would like to see more accessibility, way-finding, and a variety of activities” - Public Survey respondent

“Increasing the walkability of the area” - Public Survey respondent

Priorities

Throughout all engagements, there were some overarching priorities identified:

- Invest in bricks and mortar cultural facilities (both those existing and new cultural hubs);
- Prioritize gathering places to bring people together;
- Celebrate Whitby's diversity and history;
- Incorporate cultural planning into strategies for public realm and streetscape improvements;
- Increase support for existing cultural organizations;
- Enhance performing, visual and literary arts (both spaces and activities); and
- Support and celebrate local food culture (restaurants, breweries, and farmers).

Next Steps

The Town of Whitby Culture Plan is now entering Phase 2, which consist of public, stakeholder and Town Council consultation, defining the Culture Plan's vision and principles and beginning to identify recommendations for Whitby's cultural future.

Appendix 1 - Initial Cultural Inventory

Initial Cultural Inventory			
Breakdown			
Cultural and Creative Enterprises	96	21%	
Community Cultural Organizations	12	3%	
Cultural Facilities and Spaces	123	26%	
Natural Heritage	132	28.33%	
Cultural Events and Festivals	21	4.51%	
Cultural Heritage	82	18%	
Total	466		
Cultural Community Organization			
NAME	ADDRESS	POSTAL CODE	Sub-Category
DURHAM CELTIC SPORTS	110 ASH ST	L1N 4A9	RELIGIOUS ORGANIZATIONS
GLADIATORS BASKETBALL CLUB	3001 COUNTRY LANE	L1P 1M1	CIVIL & SOCIAL ORGANIZATIONS
GLADIATORS BASKETBALL CLUB	4081 THICKSON RD N	L1R 2X3	CIVIL & SOCIAL ORGANIZATIONS
WHITBY LAWN BOWLING CLUB	833 BROCK ST S	L1N 4L4	CIVIL & SOCIAL ORGANIZATIONS
MUSLIM WELFARE CTR	425 DUNDAS ST E	L1N 2J2	CIVIL & SOCIAL ORGANIZATIONS
CANADIAN UNION-SKILLED WORKERS	4855 ANDERSON ST	L1R 2W2	CIVIL & SOCIAL ORGANIZATIONS
CUPE	1800 DUNDAS E	L1N 2L4	CIVIL & SOCIAL ORGANIZATIONS
OPSEU 331	700 GORDON ST	L1N 5S9	CIVIL & SOCIAL ORGANIZATIONS

Initial Cultural Inventory			
WHITBY MINOR HOCKEY ASSN	500 VICTORIA ST W	L1N 9G4	FITNESS & RECREATIONAL SPORTS CENTERS
ONTARIO BASKETBALL	55 GORDON ST	L1N 0J2	SPORTS TEAMS & CLUBS
WHITBY IROQUOIS SOCCER CLUB	695 ROSSLAND RD W	L1R 2P2	SPORTS TEAMS & CLUBS
Downtown Whitby BIA	129 BYRON ST N	L1N 4M8	BUSINESS IMPROVEMENT AREA ASSOCIATION
Cultural Enterprise			
NAME	ADDRESS	POSTAL CODE	SUB-CATEGORY
SISTERS WINERY	3 HISCOX CRT	L1N 9A6	WINERIES
CREATIVE LASER PRODUCTS & SVC	1380 HOPKINS ST	L1N 2C3	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
CUSTOMPRINTING.CA	105 INDUSTRIAL DR	L1N 5Z9	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
DURHAM PRINTING CO	110 SCOTIA CRT	L1N 8Y7	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
GOLDING GRAPHICS LTD	151 BROCK ST N	L1N 4H3	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
GRAPHICS HOUSE LTD	14 BRIGGS CRES	L1M 2E8	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
PRESSPRINT.COM	21 JOSHUA BLVD	L1M 2J3	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
PRINTING HOUSE	325 HOPKINS ST	L1N 2C1	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
REPOL PRINTING INC	1001 BURNS ST E	L1N 6A6	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
TOTAL REPRODUCTIONS INC	1450 HOPKINS ST	L1N 2C3	COMMERCIAL PRINTING (EXCEPT SCREEN & BOOKS)
G-FORCE MARKETING SVC	98 WILLOWBROOK DR	L1R 2T9	SUPPORT ACTIVITIES FOR PRINTING
SACRED QUEST WELLNESS SPA	118 JOHN ST E	L1N 2T3	BOOK STORES
COMIC BOOK ADDICTION	1022 BROCK ST S	L1N 4L8	BOOK STORES
COMIC BOOK ADDICTION	1032 BROCK ST S	L1N 4L8	BOOK STORES

Initial Cultural Inventory			
DAILY PLANET	1615 DUNDAS ST E	L1N 2L1	NEWS DEALERS & NEWSSTANDS
IMAGINE THAT ART GALLERY	965 DUNDAS ST W	L1P 1G8	ART DEALERS
SINFUL INFLICTIONS	108 DUNDAS ST W	L1N 2L9	ART DEALERS
SHOP METALWORKING TECH	416 WHITBY SHORES GREENWAY	L1N 9R5	BOOK PUBLISHERS
AQUABYTE DATA SYSTEMS INC	1645 DUNDAS ST W	L1P 1Y9	SOFTWARE PUBLISHERS
DATACOM BUSINESS SYSTEMS	1450 HOPKINS ST	L1N 2C3	SOFTWARE PUBLISHERS
FIRST COLOMBIA DEVMNT CORP	101 1/2 MARY ST W	L1N 2R4	SOFTWARE PUBLISHERS
GAEA TECHNOLOGIES LTD	87 GARDEN ST	L1N 9E7	SOFTWARE PUBLISHERS
SOFT CENTER-SOLUTIONS	10 BETTLEY CRT	L1N 6B7	SOFTWARE PUBLISHERS
LANDMARK CINEMAS 24 WHITBY	75 CONSUMERS DR	L1N 9S2	MOTION PICTURE THEATERS (EXCEPT DRIVE-INS)
MEDIA VISON INC	4 CANNON CRT	L1N 5V8	RECORD PRODUCTION & DISTRIBUTION
SINCLAIR MEDIA INC	12 MAPLEWOOD DR	L1N 7A5	RADIO STATIONS
SURE CONNECT BROADCAST SVC	701 ROSSLAND RD E	L1N 9K3	TELEVISION BROADCASTING
WEBRITE DESIGN SOLUTIONS	5 STRATTON CRES	L1R 1V3	DATA PROCESSING, HOSTING & RELATED SERVICES
DURHAM BIZ MARKETING	67 FLINT CRES	L1R 1K1	DATA PROCESSING, HOSTING & RELATED SERVICES
UNIQUE MOBILE MEDIA	1375 HOPKINS ST	L1N 2C2	DATA PROCESSING, HOSTING & RELATED SERVICES
ROSSLAND PUBLIC LIBRARY	701 ROSSLAND RD E	L1N 8Y9	LIBRARIES & ARCHIVES
WHITBY PUBLIC LIBRARY	405 DUNDAS ST W	L1N 6A1	LIBRARIES & ARCHIVES
MARANDO CORPORATE SVC	601 BROCK ST S	L1N 4L1	ALL OTHER INFORMATION SERVICES
BROOKLIN PUBLIC LIBRARY	8 VIPOND RD	L1M 1B3	ALL OTHER INFORMATION SERVICES
BRYAN BARRY ASSOC LTD	250 WATER ST	L1N 0G5	ARCHITECTURAL SERVICES
GADZOVSKI ARCHITECT	51 KENNETT DR	L1P 1L5	ARCHITECTURAL SERVICES
AMBLER INTERIOR DESIGN INC	611 KING ST	L1N 4Z9	INTERIOR DESIGN SERVICES
ENDLESS IDEAS	3 CASSELS RD E	L1M 1A4	INTERIOR DESIGN SERVICES

Initial Cultural Inventory			
HELP ME RHONDA'S DECORATING	1124 BROCK ST S	L1N 4L9	INTERIOR DESIGN SERVICES
HELP ME RHONDA'S INTERIORS	305 TRENT ST W	L1N 1M3	INTERIOR DESIGN SERVICES
PENNEY & CO	303 MARY ST E	L1N 2P6	INTERIOR DESIGN SERVICES
ROUSSEAU'S	216 MARY ST E	L1N 2P5	INTERIOR DESIGN SERVICES
WHITE SWAN PROPERTIES	423 PRINCE OF WALES DR	L1N 6P3	INTERIOR DESIGN SERVICES
EYETOEYE DESIGN	80 ARDWICK ST	L1N 9K7	GRAPHIC DESIGN SERVICES
HKW GRAPHICS INC	19 JUBILEE CRT	L1N 6R3	GRAPHIC DESIGN SERVICES
I C SOLUTIONS	902 WHITE ASH DR	L1N 7S8	GRAPHIC DESIGN SERVICES
KEN MUNRO	30 GARSIDE AVE	L1M 1A7	GRAPHIC DESIGN SERVICES
PERRY VISUAL WORKS	600 EUCLID ST	L1N 5C2	GRAPHIC DESIGN SERVICES
PURE CREATIVE	15 OGLEVIE DR	L1R 2Y4	GRAPHIC DESIGN SERVICES
WARREN'S PRINTING PLACE INC	1751 WENTWORTH ST	L1N 8V5	GRAPHIC DESIGN SERVICES
CANADIAN COMMUNICATIONS	7 CENTRE ST E	L1M 1C3	MEDIA REPRESENTATIVES
SIGNET SIGNS	1515 HOPKINS ST	L1N 2C2	OUTDOOR ADVERTISING
DAVID BENNETT DISPLAY	600 EUCLID ST	L1N 5C2	OUTDOOR ADVERTISING
UPS STORE	701 ROSSLAND RD E 1B 1B	L1N 9K3	DIRECT MAIL ADVERTISING
DISTRIBUTION SOLUTIONS LTD	101 1/2 MARY ST W	L1N 2R4	ADVERTISING MATERIAL DISTRIBUTION SERVICES
L M MEDIA MARKETING SVC LTD	209 DUNDAS ST E	L1N 7H8	ADVERTISING MATERIAL DISTRIBUTION SERVICES
MARGARET HINES AESTHETICS	89 THICKSON RD N	L1N 3P7	PHOTOGRAPHY STUDIOS, PORTRAIT
PHOTOS UNLIMITED	4100 BALDWIN ST S	L1R 3H8	PHOTOGRAPHY STUDIOS, PORTRAIT
YOUR CAPTURED MOMENTS	1751 WENTWORTH ST	L1N 8V5	PHOTOGRAPHY STUDIOS, PORTRAIT
ANDREW J URANOWSKI PHOTOGRAPHY	67 GLEN HILL DR	L1N 6Z8	COMMERCIAL PHOTOGRAPHY
PHOTO PLUS	1615 DUNDAS ST E	L1N 2L1	COMMERCIAL PHOTOGRAPHY
STARLIGHT POTTERY	15 WHITEWATER ST	L1R 2S9	FINE ART SCHOOLS
MY MUSIC CTR	15 THICKSON RD N	L1N 8W7	FINE ART SCHOOLS

Initial Cultural Inventory			
PATRICK'S GUITAR-RECORDING STD	71 BALDWIN ST	L1M 1A3	FINE ART SCHOOLS
WHITBY SCHOOL OF MUSIC	103 DUNDAS ST W	L1N 2M1	FINE ART SCHOOLS
MUSIC SCENE	1916 DUNDAS ST E	L1N 2L6	FINE ART SCHOOLS
SONG SPOT	61 BALDWIN ST	L1M 1A3	FINE ART SCHOOLS
CENTRE STAGE CUSTOM COSTUMES	1621 MCEWEN DR	L1N 9A5	FINE ART SCHOOLS
TUHAM SCHOOL OF BALET	1618 DUNDAS ST E	L1N 2K8	FINE ART SCHOOLS
BROOKLIN DANCE ACADEMY	200 CARNWITH DR E	L1M 0A1	FINE ART SCHOOLS
DAVIS STUDIO OF DANCE	600 EUCLID ST	L1N 5C2	FINE ART SCHOOLS
EXPRESSIONS DANCE CTR INC	900 HOPKINS ST	L1N 6A9	FINE ART SCHOOLS
KIM THOMAS DANCE PROJECT	1450 HOPKINS ST	L1N 2C3	FINE ART SCHOOLS
PRIMA DANCE ACADEMY	58 BALDWIN ST	L1M 1A3	FINE ART SCHOOLS
TRADITIONS ACADEMY OF DANCE	307 BROCK ST N	L1N 4H8	FINE ART SCHOOLS
MICHELLE'S BILLIARDS & LOUNGE	601 DUNDAS ST W	L1N 2N3	SPORTS & RECREATION INSTRUCTION
PLANET GYMNASTICS	105 INDUSTRIAL DR	L1N 5Z9	SPORTS & RECREATION INSTRUCTION
A T MARTIAL ARTS TRAINING	1910 DUNDAS ST E	L1N 2L6	SPORTS & RECREATION INSTRUCTION
FAMILY KARATE SCHOOLS ASSN	1012 CENTRE ST S	L1N 4X6	SPORTS & RECREATION INSTRUCTION
INTERNATIONAL CHITO RYU KARATE	2100 FORBES ST	L1N 9T3	SPORTS & RECREATION INSTRUCTION
JUN TAEKWONDO ACADEMY	1380 HOPKINS ST	L1N 2C3	SPORTS & RECREATION INSTRUCTION
RIM'S TAE KWON DO SCHOOL	308 TAUNTON RD E	L1R 0H4	SPORTS & RECREATION INSTRUCTION
RIM'S TAE KWON DO SCHOOL	31 BALDWIN ST	L1M 0A7	SPORTS & RECREATION INSTRUCTION
KINGSDAR TRADE	1450 HOPKINS ST	L1N 2C3	SPORTS & RECREATION INSTRUCTION
SWIM ZONE	75 CONSUMERS DR	L1N 9S2	SPORTS & RECREATION INSTRUCTION
VDI ENTERTAINMENT	400 DUNDAS ST W	L1N 2M7	
ROAD AHEAD MEETINGS & EVENTS	277 GLEN HILL DR	L1N 7J6	PROMOTERS WITH FACILITIES

Initial Cultural Inventory			
ENTERTAINERS	3 KIRBY CRES	L1N 6T1	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
BOB THE MAGICIAN HAVE RABBIT	3 SATO ST	L1R 2E6	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
IN & OUT VIDEO	1645 DUNDAS ST E	L1N 2K9	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
CREATIVE LIFELINE	27 JERMYN ST	L1N 5M4	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
L GAGNON WRITER	1610 CRAWFORTH ST	L1N 9B1	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
ERIC ROSSER PORTRAITS	4745 COUNTRY LANE	L1P 1Y6	INDEPENDENT ARTISTS, WRITERS & PERFORMERS
LYNDE HOUSE MUSEUM	900 BROCK ST N	L1N 4L6	MUSEUMS
STATION GALLERY	1450 HENRY ST	L1N 0A8	MUSEUMS
Whitby Courthouse Theatre	416 Centre Sreet South	L1N 4W2	THEATRE

Cultural Facilities and Spaces			
NAME	ADDRESS	POSTAL CODE	SUB-CATEGORY
ALL SAINTS CATHOLIC SECONDARY	3001 COUNTRY LANE	L1P 1M1	SCHOOLS
AUTHENTIC MONTESSORI ACADEMY	126 ASH ST	L1N 4A9	SCHOOLS
BELLWOOD PUBLIC SCHOOL	30 BELLWOOD DR	L1N 8M4	SCHOOLS
BLAIR RIDGE PUBLIC SCHOOL	100 BLACKFRIAR AVE	L1M 0E8	SCHOOLS
BLYTH ACADEMY	209 DUNDAS ST E	L1N 7H8	SCHOOLS
BROOKLIN HIGH SCHOOL	20 CARNWITH DR W	L1M 0K7	SCHOOLS
BROOKLIN MILL MONTESSORI SCH	25 CASSELS RD E	L1M 1A4	SCHOOLS
BROOKLIN VILLAGE PUBLIC SCHOOL	25 SELKIRK DR	L1M 2L5	SCHOOLS
C E BROUGHTON PS	80 CRAWFORTH ST	L1N 9L6	SCHOOLS
CAPTAIN MICHAEL VANDENBOIS PS	3121 COUNTRY LANE	L1P 1N3	SCHOOLS

Initial Cultural Inventory

CHRIS HADFIELD PUBLIC SCHOOL	160 CARNWITH DR W	L1M 0A5	SCHOOLS
COLONEL J E FAREWELL PUBC SCH	810 MCQUAY BLVD	L1P 1J1	SCHOOLS
CONFERENCE OF INDEPENDENT SCHL	112 ATHOL ST	L1N 3Y9	SCHOOLS
CVI ANDERSON	400 ANDERSON ST	L1N 3V6	SCHOOLS
DONALD A WILSON SECONDARY SCH	681 ROSSLAND RD W	L1P 1Y1	SCHOOLS
DR CLARK'S DURHAM READING CTR	420 GREEN ST	L1N 8R1	SCHOOLS
DR ROBERT THORNTON PUBLIC SCH	101 HAZELWOOD DR	L1N 3L4	SCHOOLS
DURHAM DISTRICT SCHOOL BOARD	400 TAUNTON ROAD EAST	L1R 2K6	SCHOOLS
DURHAM DISTRICT SCHOOL BOARD	485 WHITBY SHORES GREENWAY	L1N 9P6	SCHOOLS
E A FAIRMAN PUBLIC SCHOOL	620 WALNUT ST W	L1N 2W8	SCHOOLS
ECOLE ELEMENTAIRE CATHOLIQUE	1001 HUTCHISON AVE	L1N 2A3	SCHOOLS
ECOLE SECONDAIRE STE	4101 BALDWIN ST S	L1R 2W6	SCHOOLS
FALLINGBROOK PS	155 FALLINGBROOK ST	L1R 2G2	SCHOOLS
FR LEO J AUSTIN SEPARATE SCH	1020 DRYDEN BLVD	L1R 2A2	SCHOOLS
GLEN DHU PUBLIC SCHOOL	29 FALLINGBROOK ST	L1R 1M7	SCHOOLS
HENRY STREET HIGH SCHOOL	600 HENRY ST	L1N 5C7	SCHOOLS
IMMANUEL CHRISTIAN SCHOOL	100-A ROSSLAND RD W	L1N 3H9	SCHOOLS
INTENSIVE TLC	301 COLBORNE ST E	L1N 1W3	SCHOOLS
JACK MINER PUBLIC SCHOOL	144 WHITBURN ST	L1R 2N1	SCHOOLS
JOHN DRYDEN PUBLIC SCHOOL	40 ROLLING ACRES DR	L1R 2A1	SCHOOLS
JULIE PAYETTE PUBLIC SCHOOL	300 GARDEN ST	L1N 3W4	SCHOOLS
KENDALWOOD MONTESSORI SCHOOL	104 CONSUMERS DR	L1N 5T3	SCHOOLS

Initial Cultural Inventory

MEADOWCREST PUBLIC SCHOOL	20 CHAREST PL	L1M 2B3	SCHOOLS
ORMISTON PUBLIC SCHOOL	20 FOREST HEIGHTS ST	L1R 1T5	SCHOOLS
PRINGLE CREEK PUBLIC SCHOOL	80 RIBBLESDALE DR	L1N 8M1	SCHOOLS
ROBERT MUNSCHE PUBLIC SCHOOL	20 NORISTA ST	L1R 0J2	SCHOOLS
SEW SIMPLE SEWING SCHOOL	97 GARTSHORE DR	L1P 1N8	SCHOOLS
SINCLAIR SECONDARY SCHOOL	380 TAUNTON RD E	L1R 2K5	SCHOOLS
SIR SAMUEL STEELE PS	55 BAKERVILLE ST	L1R 2S6	SCHOOLS
SIR WILLIAM STEPHENSON PS	1125 ATHOL ST	L1N 4A6	SCHOOLS
ST BERNARD CATHOLIC SCHOOL	1000 DRYDEN BLVD	L1R 2A2	SCHOOLS
ST JOHN THE EVANGELIST SCHOOL	1103 GIFFARD ST	L1N 2S3	SCHOOLS
ST LEO'S CATHOLIC SCHOOL	120 WATFORD ST	L1M 1H2	SCHOOLS
ST MARGUERITE D'YOUVILLE	250 MICHAEL BLVD	L1N 6B1	SCHOOLS
ST MARK THE EVANGELIST	95 WALLER ST	L1R 1Z7	SCHOOLS
ST MATTHEW EVANGELIST SCHOOL	60 WILLOWBROOK DR	L1R 2A8	SCHOOLS
ST THERESA CATHOLIC SCHOOL	173 CRAWFORTH ST	L1N 3S4	SCHOOLS
TRAFALGAR CASTLE SCHOOL	401 REYNOLDS ST	L1N 3W9	SCHOOLS
WEST LYNDE PUBLIC SCHOOL	270 MICHAEL BLVD	L1N 6B1	SCHOOLS
WHITBY MONTESSORI SCHOOL	95 TAUNTON RD E	L1R 3L3	SCHOOLS
WILLIAMSBURG PS	20 KIRKLAND PL	L1P 1W7	SCHOOLS
WINCHESTER PUBLIC SCHOOL	70 WATFORD ST	L1M 1E8	SCHOOLS
DURHAM COLLEGE SKILLS CTR	1610 CHAMPLAIN AVE	L1N 6A7	POST-SECONDARY EDUCATION
SPRINGFIELD STABLES RDNG ACAD	7143 ASHBURN RD	L1M 1L6	RECREATIONAL SPORTS CENTRES

Initial Cultural Inventory			
SHAKTI CONNECTION	14 GARRARD RD	L1N 3K3	ALL OTHER MISCELLANEOUS SCHOOLS & INSTRUCTION
LIAISON COLLEGE DURHAM REGION	701 ROSSLAND RD E	L1N 8Y9	POST-SECONDARY EDUCATION
OXFORD LEARNING CTR	5969 BALDWIN ST S	L1M 2J7	EDUCATIONAL SUPPORT SERVICES
OXFORD LEARNING CTR	3050 GARDEN ST	L1R 2G7	EDUCATIONAL SUPPORT SERVICES
FINANCIAL EDUCATION INSTITUTE	45 TIDEWATER CRES	L1P 1M2	EDUCATIONAL SUPPORT SERVICES
VBCP	45 CASSELS RD E	L1M 1A4	EDUCATIONAL SUPPORT SERVICES
LUTHER VIPOND MEMORIAL ARENA	67 WINCHESTER RD E	L1M 1B4	RECREATIONAL SPORTS CENTRES
MC KINNEY CTR	222 MCKINNEY DR	L1R 3M3	RECREATIONAL SPORTS CENTRES
DURHAM ESCAPE ROOMS	1121 DUNDAS ST E	L1N 2K4	Food and Entertainment
LASER QUEST WHITBY	23 CONSUMERS DR	L1N 9S2	Food and Entertainment
DEVIL'S DEN GOLF CTR	745 WINCHESTER RD W	L1M 1V5	OTHER FACILITIES OR SPACES
LAKERIDGE LINKS-WHISPERING	1355 BRAWLEY RD W	L1M 1N1	OTHER FACILITIES OR SPACES
LYNDEBROOK GOLF COURSE	5055 BALDWIN ST S	L1M 1T4	OTHER FACILITIES OR SPACES
WINCHESTER GOLF CLUB	750 WINCHESTER RD E	L1M 1X6	OTHER FACILITIES OR SPACES
PORT WHITBY MARINA	301 WATSON ST	L1N 9G3	OTHER FACILITIES OR SPACES
SWANS YACHT SALES	1710 CHARLES ST	L1N 1C2	OTHER FACILITIES OR SPACES
WHITBY YACHT CLUB	701 GORDON ST	L1N 5S4	OTHER FACILITIES OR SPACES
WHITBY CURLING CLUB	815 BROCK ST N	L1N 4J3	RECREATIONAL SPORTS CENTRES
MASONIC HALL RENTALS	203 COCHRANE ST	L1N 5H9	EVENT SPACES
BROOKLIN COMMUNITY CTR	45 CASSELS RD E	L1M 1A4	COMMUNITY CENTRE
SPENCER COMMUNITY CTR	7035 COUNTRY LANE	L1M 1N4	COMMUNITY CENTRE
IROQUOIS PARK COMPLEX	500 VICTORIA ST W	L1N 9G4	RECREATIONAL SPORTS CENTRES
FITNESS GARAGE	1801 WENTWORTH ST	L1N 8R6	Food and Entertainment
KIDS ZONE FAMILY FUN CTR	12 STANLEY CRT	L1N 8P9	Food and Entertainment
MILESTONE MOTORSPORTS	701 BROCK ST N	L1N 8R3	Food and Entertainment
SKY ZONE TRAMPOLINE PARK	240 SOUTH BLAIR ST	L1N 0G3	Food and Entertainment
PUTTING EDGE FUN CTR	75 CONSUMERS DR	L1N 9S2	Food and Entertainment

Initial Cultural Inventory

CHARLEY RONICK'S PUB & RSTRNT	3050 GARDEN ST	L1R 2G7	Food and Entertainment
GRYPHON	114 DUNDAS ST E	L1N 2H7	Food and Entertainment
JACK ASTOR'S BAR & GRILL	75 CONSUMERS DR	L1N 9S2	Food and Entertainment
MILESTONE'S GRILL & BAR	75 CONSUMERS DR BLDG T	L1N 2C4	Food and Entertainment
SHAM ROCK'S PUB & GRILL HOUSE	1100 DUNDAS ST E	L1N 2K2	Food and Entertainment
ST LOUIS BAR & GRILL	10 BROADLEAF AVE	L1R 0B5	Food and Entertainment
TEARSON PUB	101 MARY ST W	L1N 2R4	Food and Entertainment
BROOKLIN PUB & LOUNGE	15 BALDWIN ST	L1M 0K8	Food and Entertainment
TAP & TANKARD	224 BROCK ST S	L1N 4K1	Food and Entertainment
ROYAL HOTEL	171 BROCK ST N	L1N 4H3	Food and Entertainment
BOSTON PIZZA	20 TAUNTON RD E	L1R 0A1	Food and Entertainment
ALL SAINT'S ANGLICAN CHURCH	300 DUNDAS ST W	L1N 2M5	Food and Entertainment
BROOKLIN UNITED CHURCH	19 CASSELS RD E	L1M 1A4	Food and Entertainment
CHRIST THE KING LUTHERAN CHR	1825 MANNING RD	L1N 3M4	RELIGIOUS ORGANIZATIONS
DURHAM FULL GOSPEL CHURCH	419 BROCK ST N	L1N 4H8	RELIGIOUS ORGANIZATIONS
FAITH BAPTIST CHURCH	95 TAUNTON RD E	L1R 3L3	RELIGIOUS ORGANIZATIONS
HEBRON CHRISTIAN REFORMED CHR	4240 ANDERSON ST	L1R 2W1	RELIGIOUS ORGANIZATIONS
KENDALWOOD SEVENTH DAY ADVNTST	300 KENDALWOOD RD	L1N 2G3	RELIGIOUS ORGANIZATIONS
REAL LIFE CHURCH	100 SUNRAY ST	L1N 8Y3	RELIGIOUS ORGANIZATIONS
RENAISSANCE BAPTIST CHURCH	40 VIPOND RD	L1M 1B3	RELIGIOUS ORGANIZATIONS
SALVATION ARMY	710 MCQUAY BLVD	L1P 1R3	RELIGIOUS ORGANIZATIONS
SERBIAN ORTHODOX CHURCH	508 BYRON ST S	L1N 4R3	RELIGIOUS ORGANIZATIONS
SO-MANG KOREAN PRESBYTERIAN	800 WINCHESTER RD W	L1M 1V4	RELIGIOUS ORGANIZATIONS

Initial Cultural Inventory			
ST ANDREWS PRESBYTERIAN CHURCH	209 COCHRANE ST	L1N 5H9	RELIGIOUS ORGANIZATIONS
ST JOHN EVANGELIST ROMAN	903 GIFFARD ST	L1N 2S3	RELIGIOUS ORGANIZATIONS
ST JOHN'S ANGLICAN CHURCH	150 VICTORIA ST E	L1N 9L8	RELIGIOUS ORGANIZATIONS
ST LEO'S CATHOLIC CHURCH	130 WATFORD ST	L1M 1H2	RELIGIOUS ORGANIZATIONS
ST MARK'S UNITED CHURCH	201 CENTRE ST S	L1N 4V7	RELIGIOUS ORGANIZATIONS
ST THOMAS ANGLICAN CHURCH	107 WINCHESTER RD E	L1M 1C6	RELIGIOUS ORGANIZATIONS
WESTMINSTER UNITED CHURCH	1850 ROSSLAND RD E	L1N 3P2	RELIGIOUS ORGANIZATIONS
WHITBY BAPTIST CHURCH	411 GILBERT ST E	L1N 1R6	RELIGIOUS ORGANIZATIONS
WHITBY CHRISTIAN ASSEMBLY	100 ROSSLAND RD W	L1N 3H9	RELIGIOUS ORGANIZATIONS
WHITBY FREE METHODIST CHURCH	1916 ROSSLAND RD E	L1N 3P5	RELIGIOUS ORGANIZATIONS
WHITBY OSHAWA BAPTIST CHURCH	122 KENT ST	L1N 4X9	RELIGIOUS ORGANIZATIONS
ANGLICAN BISHOP OFFICE-WHITBY	965 DUNDAS ST W	L1P 1G8	RELIGIOUS ORGANIZATIONS
CHABAD JEWISH CTR OF DURHAM	1121 DUNDAS ST E	L1N 2K4	RELIGIOUS ORGANIZATIONS
EASTERN CANADIAN DISTRICT CMA	11 STANLEY CRT	L1N 8P9	RELIGIOUS ORGANIZATIONS
MUSLIM ASSOCIATION-WHITBY	221 KENDALWOOD RD	L1N 2G1	RELIGIOUS ORGANIZATIONS
ASHBURN COMMUNITY CENTRE	780 MYRTLE ROAD W	LOB 1A0	COMMUNITY CENTRE
BROOKLIN COMMUNITY CENTRE	45 CASSELS ROAD E	LOB 1C0	COMMUNITY CENTRE
CENTENNIAL BUILDING	416 CENTRE STREET SOUTH	L1N 4W2	COMMUNITY CENTRE
HEYDENS HOTE PAVILLION	589 WATER STREET	L1N 9V9	EVENT SPACES
Cultural Events and Festivals			

Initial Cultural Inventory

Name	Address	POSTAL CODE	SUB-CATEGORY
Family Day			CELEBRATIONS
Whitby in Bloom Speaker Series			SEASONAL CELEBRATIONS
Doors Open			CULTURAL HERITAGE TOURS
Culture in the Square	405 Dundas St W	L1N 6A1	MUSICAL FESTIVALS AND EVENTS
Fresh Air in the Square			RECREATIONAL ACTIVITIES
Movies in the Park			FILM FESTIVALS AND EVENTS
Music in the Park			MUSICAL FESTIVALS AND EVENTS
Whitby in Bloom Garden Tour			NATURAL HERITAGE TOUR
Brooklin Harvest Festival			SEASONAL FAIR
Open Streets Whitby			CELEBRATIONS
Brooklin Christmas in the Village			SEASONAL CELEBRATIONS
Whitby's Christmas Tree Lighting			SEASONAL CELEBRATIONS
Brooklin Spring Fair			SEASONAL CELEBRATIONS
Food Truck Frenzy			FOOD AND WINE EVENTS
Whitby Farmers Market	405 Dundas St W	L1N 6A1	FOOD AND WINE EVENTS
Whitby Rib Fest			FOOD AND WINE EVENTS
Santa Claus Parade			SEASONAL CELEBRATIONS
Artfest			VISUAL ARTS FESTIVALS AND EVENTS
Mardi Brock			CELEBRATIONS
Cherries on the Promenade			NATURAL HERITAGE TOUR
Beerfest			FOOD AND WINE EVENTS

Natural Heritage

NAME	ADDRESS	POSTAL CODE	SUB-CATEGORY
Manning Trail			TRAILS AND PARKS
Wyndfield Park			TRAILS AND PARKS
Whitby Optimist Park			TRAILS AND PARKS
Baycliffe Park			TRAILS AND PARKS
Country Lane Park			TRAILS AND PARKS
Medland Park			TRAILS AND PARKS

Initial Cultural Inventory

Whitburn Park			TRAILS AND PARKS
Kapuscinski Park			TRAILS AND PARKS
Sato Park			TRAILS AND PARKS
Heard Park			TRAILS AND PARKS
Central Park			TRAILS AND PARKS
Cenotaph Park			TRAILS AND PARKS
Rotary Centennial Park			TRAILS AND PARKS
Iroquois Park			TRAILS AND PARKS
Kirby Park			TRAILS AND PARKS
Huron Park			TRAILS AND PARKS
Suse Eggert Park			TRAILS AND PARKS
Majestic Park			TRAILS AND PARKS
Iroquois Beach Park			TRAILS AND PARKS
Victoria St Soccer Fields			TRAILS AND PARKS
Portage Park			TRAILS AND PARKS
Ash Park			TRAILS AND PARKS
College Downs Park			TRAILS AND PARKS
Guthrie Park			TRAILS AND PARKS
Cachet Park			TRAILS AND PARKS
Stockton Park			TRAILS AND PARKS
Pier 7			TRAILS AND PARKS
Windsor Bay Park			TRAILS AND PARKS
Port Whitby Marina			TRAILS AND PARKS
Pier 8			TRAILS AND PARKS
Pier 6			TRAILS AND PARKS
Pier 5			TRAILS AND PARKS
Pier 4			TRAILS AND PARKS
Pier 3			TRAILS AND PARKS
Pier 2			TRAILS AND PARKS
Pier 1			TRAILS AND PARKS
Watson Park			TRAILS AND PARKS
Lions Promenade			TRAILS AND PARKS

Initial Cultural Inventory

Kiwanis Heydenshore Park			TRAILS AND PARKS
Whitby Kinsmen Park			TRAILS AND PARKS
Robinson Park			TRAILS AND PARKS
Pilkington Park			TRAILS AND PARKS
Glenayr Park			TRAILS AND PARKS
Willow Park			TRAILS AND PARKS
Cullen Central Park			TRAILS AND PARKS
Lynde Creek Trail			TRAILS AND PARKS
Kinross Park			TRAILS AND PARKS
Waterfront Trail			TRAILS AND PARKS
Longwood Park			TRAILS AND PARKS
Greenfield Park			TRAILS AND PARKS
Elmer Lick Park			TRAILS AND PARKS
Peel Park			TRAILS AND PARKS
Jack Wilson Park			TRAILS AND PARKS
Willowbrook Park			TRAILS AND PARKS
Vanier Park			TRAILS AND PARKS
Hobbs Park			TRAILS AND PARKS
Carnwith Park			TRAILS AND PARKS
Brooklin Horticultural Society Garden			TRAILS AND PARKS
Vipond Park			TRAILS AND PARKS
Brooklin Optimist Park			TRAILS AND PARKS
Palmerston Park			TRAILS AND PARKS
D'Hillier Park			TRAILS AND PARKS
Divine Park			TRAILS AND PARKS
Eric Clarke Park			TRAILS AND PARKS
Forest Heights Park			TRAILS AND PARKS
Rosedale Park			TRAILS AND PARKS
Otter Creek Park			TRAILS AND PARKS
Hannam Park			TRAILS AND PARKS
River's Edge Parkette			TRAILS AND PARKS

Initial Cultural Inventory

Birch Park			TRAILS AND PARKS
Duggan Park			TRAILS AND PARKS
Tom Edwards Park			TRAILS AND PARKS
Selkirk Park			TRAILS AND PARKS
Rolling Acres Park			TRAILS AND PARKS
Kelloryn Park			TRAILS AND PARKS
Davies Park			TRAILS AND PARKS
Town Hall			TRAILS AND PARKS
Pringle Creek Trail			TRAILS AND PARKS
Pringle Creek Park			TRAILS AND PARKS
Myrtle Station Park			TRAILS AND PARKS
Teddington Park			TRAILS AND PARKS
Chipperfield Park			TRAILS AND PARKS
Ennisclare Park			TRAILS AND PARKS
Fallingbrook Park			TRAILS AND PARKS
Deverell Park			TRAILS AND PARKS
Darren Park			TRAILS AND PARKS
Iona Park			TRAILS AND PARKS
Lady May Park			TRAILS AND PARKS
St. Thomas Trail			TRAILS AND PARKS
St. Thomas Park			TRAILS AND PARKS
Brooklin Lions Trail			TRAILS AND PARKS
Brooklin Memorial Park			TRAILS AND PARKS
Grass Park			TRAILS AND PARKS
Bradley Park			TRAILS AND PARKS
Civic Recreation Center			TRAILS AND PARKS
Whitby Civic Park			TRAILS AND PARKS
Wallace Park			TRAILS AND PARKS
Manning Park			TRAILS AND PARKS
Glen Hill Park			TRAILS AND PARKS
Harold Park			TRAILS AND PARKS
Folkstone Park			TRAILS AND PARKS

Initial Cultural Inventory

Norista Park			TRAILS AND PARKS
Carson Park			TRAILS AND PARKS
Coach Park			TRAILS AND PARKS
Brookvalley East Phase 5			TRAILS AND PARKS
Prince of Wales Park			TRAILS AND PARKS
Pinecone Park			TRAILS AND PARKS
Pipeline Trail			TRAILS AND PARKS
Oshawa Creek Trail			TRAILS AND PARKS
Brookvalley Subdivision			TRAILS AND PARKS
Ash Creek Channel Trail			TRAILS AND PARKS
Nichol Park			TRAILS AND PARKS
Scott Trail			TRAILS AND PARKS
Hydro Corridor Trail			TRAILS AND PARKS
Rotary Sunrise Lake Park			TRAILS AND PARKS
Jeffrey Street Off Leash Dog Park			TRAILS AND PARKS
Lupin Park			TRAILS AND PARKS
Coronation Park			TRAILS AND PARKS
Rosland Road Soccer Complex			TRAILS AND PARKS
Pringle Creek Trail Open Space			TRAILS AND PARKS
Cathedral Park			TRAILS AND PARKS
Brock and Rosland Park			TRAILS AND PARKS
Front Street Park			TRAILS AND PARKS
Cochrane Street Off Leash Dog Park			TRAILS AND PARKS
Oceanpearl Park			TRAILS AND PARKS
Lynde Creek Valley Trail			TRAILS AND PARKS
Ashburn Park			TRAILS AND PARKS
Annes Park			TRAILS AND PARKS
Longueuil Place			TRAILS AND PARKS
Brooklin Kinsmen Park			TRAILS AND PARKS
Biodiversity Trail			TRAILS AND PARKS

Initial Cultural Inventory

Cultural Heritage

NAME	ADDRESS	POSTAL CODE	SUB-CATEGORY
Brooklin Pioneer Cemetery	21 ALBERT ST		INDIVIDUAL DESIGNATED PROPERTY
James Matthewson House	7413 ASHBURN ROAD		INDIVIDUAL DESIGNATED PROPERTY
Albert G. Alexander House	75 BALDWIN ST		INDIVIDUAL DESIGNATED PROPERTY
Methodist Episcopal Parsonage	9060 BALDWIN ST NORTH		INDIVIDUAL DESIGNATED PROPERTY
Chronicle Building	173 Brock Street N		INDIVIDUAL DESIGNATED PROPERTY
William Westlake House	604 BROCK STREET S		INDIVIDUAL DESIGNATED PROPERTY
THOMAS JACKSON HOUSE	1200 BROCK STREET S		INDIVIDUAL DESIGNATED PROPERTY
THE TERRACE	122-130 BYRON STRRET N		INDIVIDUAL DESIGNATED PROPERTY
JOHN MIHCAEL HOUSE	202 BYRON N		INDIVIDUAL DESIGNATED PROPERTY
ROBERT PARDON HOUSE	207 BYRON ST N		INDIVIDUAL DESIGNATED PROPERTY
LEWIS HOUCK HOUSE	210 BRYON ST N		INDIVIDUAL DESIGNATED PROPERTY
WILLIAM ROBSON HOUSE	300 BYRON ST N		INDIVIDUAL DESIGNATED PROPERTY
JAMES BREBNER HOUSE	407 BYRON ST N		INDIVIDUAL DESIGNATED PROPERTY
FORMER ALL SAINT'S ANGLICAN CHURCH RECTORY	208 BYRON ST N		INDIVIDUAL DESIGNATED PROPERTY
JACOB BYRON HOUSE	300 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
ADAMS-BECKMAN HOUSE	402 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
GEORGE WALLACE HOUSE	404 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
WILLIAM CARPENTER HOUSE	413 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
JUDGE ROBERY RUDDY HOUSE	501 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
FORMER ST. ANDRES PRESBYERIAN CHURCH	508 BYRON ST S		INDIVIDUAL DESIGNATED PROPERTY
ROBERT DARLINGTON HOUSE	42 CASSELS RD E		INDIVIDUAL DESIGNATED PROPERTY
DR. HENRY WARREN HOUSE	4 CASSELS ROAD W		INDIVIDUAL DESIGNATED PROPERTY
Former Methodist Church Tabernacle	202 CENTRE ST N		INDIVIDUAL DESIGNATED PROPERTY
Hood-Hare House	301 CENTRE ST S		INDIVIDUAL DESIGNATED PROPERTY

Initial Cultural Inventory			
Donald McKay House	401 CENTRE ST S		INDIVIDUAL DESIGNATED PROPERTY
THE CENTENNIAL BUILDING	416 CENTRE ST S		INDIVIDUAL DESIGNATED PROPERTY
ARTHUR ARCHIBALD HOUSE	513 CENTRE ST S		INDIVIDUAL DESIGNATED PROPERTY
THE SHIER-WILLIS HOUSE	800 CENTRE ST S		INDIVIDUAL DESIGNATED PROPERTY
STEPHEN THOMAS HOUSE	90 COLSTON AV		INDIVIDUAL DESIGNATED PROPERTY
MAPLE SHADE FARM	360 COLUMBUS RD E		INDIVIDUAL DESIGNATED PROPERTY
WATSON/GALBRAITH HOUSE	1733 DUFFERIN ST		INDIVIDUAL DESIGNATED PROPERTY
Donald A. Wilson House	519 DUNDAS ST E		INDIVIDUAL DESIGNATED PROPERTY
Old Whitby Library	132 DUNDAS ST E		INDIVIDUAL DESIGNATED PROPERTY
Anderson Flint House	28 FLINT CRESCENT		INDIVIDUAL DESIGNATED PROPERTY
Captain James Rowe House	299 FRONT STREET W		INDIVIDUAL DESIGNATED PROPERTY
Inverlynn	1300 GIFFARD STREET		INDIVIDUAL DESIGNATED PROPERTY
Bames House	301 GILBERT STREET E		INDIVIDUAL DESIGNATED PROPERTY
Stone Gate Feature	800 Walnut St W		STATUE OR SCULPTURE
Stone Wall with Plaque	Winchester Rd E		STATUE OR SCULPTURE
Stone Wall with Plaque	Winchester Rd E		STATUE OR SCULPTURE
Stone Wall with Plaque	Winchester Rd E		STATUE OR SCULPTURE
Statue/Sculpture	2008 Boundary Rd		STATUE OR SCULPTURE
Stone Gate Feature	67 Winchester Rd E		STATUE OR SCULPTURE
Stone Wall	131 Carnwith Dr W		STATUE OR SCULPTURE
Stone Wall	131 Carnwith Dr W		STATUE OR SCULPTURE
Statue/Sculpture	Winchester Rd E		STATUE OR SCULPTURE
Statue/Sculpture	300 Taunton Rd W		STATUE OR SCULPTURE
Statue/Sculpture	75 Darren Ave		STATUE OR SCULPTURE
Statue/Sculpture	Winchester Rd E		STATUE OR SCULPTURE
Statue/Sculpture	111 Dundas St E		STATUE OR SCULPTURE
Statue/Sculpture	41 Baldwin St		STATUE OR SCULPTURE
Status/Sculpture	800 Walnut St W		STATUE OR SCULPTURE
Statue/Sculpture	800 Walnut St W		STATUE OR SCULPTURE
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION

Initial Cultural Inventory			
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
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Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	249 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	76 Lady May Dr		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Memorial Plaque	589 Water St		TREE OR BENCH DEDICATION
Tree Dedication	575 Rossland Rd E		TREE OR BENCH DEDICATION
Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
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Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
Tree Dedication	30 Bassett Blvd		TREE OR BENCH DEDICATION
Memorial Plaque	131 Carnwith Dr W		TREE OR BENCH DEDICATION
Memorial Plaque	131 Carnwith Dr W		TREE OR BENCH DEDICATION

Appendix 2 - Planning Context

Appendix 2			
Policy Document	Description of Document	References which align with Culture/Cultural Planning	Key Points of Opportunity
Town of Whitby			
Town of Whitby Official Plan	<p>The Official Plan provides general policy and planning direction to guide development and manage growth until 2031. The plan articulates goals and objectives for the community to grow and develop in a coordinated fashion, providing a planning framework to assess and manage the effects (social, economic, and environmental) of growth over the short and long-term for the municipality.</p> <p>Whitby's vision is to be a healthy, sustainable and complete community providing for balanced residential and employment growth, while maintaining a high quality of life and enhancing its cultural and natural heritage attributes.</p>	<p>The Plan's Vision for Whitby: "To be a healthy, <i>sustainable</i>, and complete community providing for a balanced residential and employment growth, while maintaining a high quality of life and enhancing its cultural and natural heritage attributes". (p.3)</p> <p>The plan contains five guiding principles relevant to cultural development and planning: Manage growth which balances quality of life and health of a community, and recognized the Municipality's unique character, civic identity and natural and cultural heritage assets; encourage orderly, compact, and mixed-use growth and opportunities for community renewal with supporting infrastructure and community facilities; encourage the continued revitalization of Downtown Whitby and Downtown Brooklin in a way which reflects their cultural heritage significance, promote a mix of uses and attractions which enforce the Downtowns as cultural, administrative, entertainment retail and social focal points; maintain the diverse interconnected system public spaces which are convenient, accessible, safe, and healthy environments serving all components of the population, and enhancing the Lake Ontario Waterfront as a focal point; support of the natural heritage system throughout the Municipality including those associated with the Oak Ridges Moraine, Greenbelt, Former Lake Iroquois Beach, Lake Ontario Waterfront, and watercourses (p.3).</p> <p>Goals and Strategic Objectives Three (3) primary sustainable development goals support cultural planning aims have the downtowns as focal points of the community, supporting cultural, business, and entertainment commercial, and residential development with diverse land use patterns, services and facilities to encourage social interaction, public safety, and accessibility for all ages and abilities. As well as to support arts and culture, public spaces, and recreation to continue vibrant and livable communities.</p> <p>Three (3) Community Character goals reflect attributes of cultural planning: 1) To encourage the development of communities which are compact, pedestrian- and age-friendly, and provide an appropriate mix of housing types, community facilities, commercial and service uses, and open spaces. 2) To foster a sense of civic identity through a high standard of community design in all future development and redevelopment that considers: o a high degree of visual diversity and aesthetic quality o a well-defined public realm, including an interconnected open space network o the sensitive integration of new development and redevelopment with existing development, including cultural heritage resources. 3) To encourage and support public art and cultural facilities and opportunities for place-making, events, and experiences throughout the Municipality as a means to foster community and neighbourhood identity and contribute to a vibrant and creative Municipality</p> <p>Two (2) Economic Prosperity objectives and accompanying policies support creative enterprises and cultural tourism: 1) Objective: To recognize and protect the Municipality's natural heritage and cultural heritage resources to attract economic development, including tourism opportunities o Policy: The Municipality will encourage the expansion of recreation and tourism based on assets such as the Lake Ontario Waterfront, arts and cultural facilities, cultural heritage resources, natural heritage features, active and passive recreational areas, and tourist destinations. 2) Objective: To encourage the retention and growth of existing businesses in the Municipality, wherever possible o Policy: The Municipality may consider innovative infrastructure financing tools, including public/private partnerships and developer front-end financing to provide community facilities and infrastructure through the development approval process</p> <p>Two (2) sustainability community planning objectives aligns with heritage principles of cultural planning: 1) preserves, protects, and enhances the natural heritage system, including sustainable development standards addressing natural heritage preservation and enhancement 2) enhances the health, safety, and social well-being of the Municipality's residents</p> <p>The Plan's sustainability strategy for urban agriculture supports food related aspects of cultural planning: • The Municipality shall support the establishment of community gardens, rooftop gardens, and farmers' markets in appropriate locations to contribute to the accessibility of locally grown produce in urban areas, thereby lowering energy consumption, greenhouse gas emissions, and transportation costs</p> <p>Land use Central area land use goals for community use contain one cultural heritage objective: • To conserve and enhance cultural heritage resources within the Major Central Areas - Institutional, Cultural, and Community Facilities - Parks and Major Open Spaces</p> <p>Community Development - Cultural Heritage Resources and Archaeological Resources - Community Improvement</p> <p>Implementation and Interpretation</p>	<p>Focus on the enhancement and maintenance of cultural resources, specifically in the Downtowns (Whitby and Brooklin), the Lake Ontario Waterfront and the system(s) of natural heritage resources. There are further objectives that incorporate principles of complete communities - mix of uses and attracted, interconnected public spaces and support for community facilities and infrastructure.</p>
Council Goals (2014-2018)	<p>Whitby Council 2014-2018 Goals aim to enhance the environment both within Council, as well as throughout the Municipality. There are 8 goals, two of which focus on the internal aspects of Council, while the rest consider the municipality in its entirety focusing on economic, development, social, and cultural aspects of the Town.</p>	<p>There are three (3) goals which focus on culture in the Town of Whitby. The first goal focuses on creating downtowns which are pedestrian focused destinations, leveraging municipal tools to generate jobs and investment on the lands, specifically surrounding the lands around fire hall site and to gaining local ownership of Baldwin St. in downtown Brooklin. Another goal which aligns with culture is maintaining a community of choice for families and becoming a community of choice for seniors and job creators with a focus on growing which creates strong, walkable, complete communities with diverse mobility choices. The final goal aligning with culture is to become a destination of choice for visitors across Durham Region and Greater Toronto Area, which realizes the economic and social potential of the downtowns, waterfront, and green spaces, creating more opportunities and spaces to enjoy.</p>	<p>Focus on ensuring Whitby focuses on pedestrian-focused downtowns, job growth, complete communities, tourism that takes advantage of current resources, while creating more opportunities and spaces to enjoy.</p>
Waterfront Parks and Open Space Master Plan	<p>The Whitby Waterfront Parks and Open Space Master Plan (2016) is a 20 year plan which provides a comprehensive strategy to enhance the waterfronts natural, heritage, cultural and recreational features. The plan creates an overall vision for the waterfront area, as well as site specific visions for six (6) precincts: Cranberry and Lynde Marshes; Lynde Shores; Port Whitby Community; Pringle Creek; (Former) Dupont and Gerdau Shoreline; Corbett Creek Marsh.</p>	<p>The vision for the plan is to make the waterfront a destination in Whitby, attracting persons of all ages and abilities, balancing significant natural, cultural, and built features (p. 2).</p> <p>The plans guiding principles which focus on culture include: • Balance active park uses, passive open space uses, and preserving natural areas; • Increase accessibility and connectivity of parks and open spaces for people of all ages and abilities. • Waterfront as a focal point which is well connected and accessible by multiple modes of transportation. • Incorporate educational and tourist opportunities to experience natural, cultural and heritage features of the waterfront. • Establish interfaces with the waterfront that incorporate recreation uses and commercial services benefiting people living, working, and visiting the waterfront. • Enhance the Town's recreational tourism potential. (p.2-3)</p> <p><i>*Each precinct has specific policy direction which can be reviewed for future reference and incorporation into action plans.</i></p>	<p>Highlights direction for the waterfront and includes elements which can align with the Culture Plan (accessibility and connectivity, natural spaces, education and tourist opportunities, recreational and community services).</p>

<p>Culture Parks and Recreation Open Space Plan (2006)</p>	<p>The Culture, Parks, Recreational and Open Space Strategic Master Plan (2006) provides goals, principals, and strategic directions which guide the provision of leisure facilities, programs, services, parks and open space over a 10 year period and beyond.</p>	<p>"The vision promotes healthy lifestyles, high quality, and equitable services, pride in the Town's built and natural heritage, preservation of the natural environment, all provided in a manner that is fiscally sustainable" (p.26)</p> <p>The plan outlines service goals for Whitby to fulfill in terms of culture (p.18). These include:</p> <ul style="list-style-type: none"> • Whitby as a leader in leveraging community resources and community actions to benefit all members of the community. • Provide and support leisure experiences which are accessible to all members of the community and contribute to healthy lifestyles, experiences of accomplishment, and a sense of community. • Maximize and attract community resources to support the delivery of leisure services. <p>There are service delivery directions outlined in the plan which aim at achieving the above goals which involve financial accessibility, respecting environmental stewardship and preservation, and an inclusive approach to providing and supporting leisure services</p> <p>The plan directs prioritizing resources to core services such as leisure activities that promote healthy and active lifestyles, building community leadership, contribute to a sense of accomplishment, as well as leisure facilities which support these activities. It also emphasis support for community groups involved in the delivery of leisure services, open space stewardship and providing and managing parks, trails and open spaces (p.21)</p> <p>The plan provides strategic direction as a response to change and gaps identified in the plan, and provides responsive direction which aligns with the plans service goals under four (4) themes:</p> <p>Program Direction (p.30)</p> <ul style="list-style-type: none"> • Focus resources on initiatives that contribute to the physical, social and emotional wellness of residents. • Strengthening the role of the Civic Recreation Complex as a hub for wellness and active living • Adopt the role that the Community and Marketing Services Department are responsible for leisure interests which include active sports, and recreation, arts, heritage and culture, community festivals, social events and activities, as well as parks, trails and open spaces. <p>Facilities (p.37):</p> <ul style="list-style-type: none"> • Provide indoor and outdoor leisure facilities that support Town-wide, community, and neighbourhood interests. • Provide leisure facilities which respond to the needs of growth. • Consider space for art and cultural activities, as well as the display of public art and history in new developments or when adding to existing facilities. • Focus municipal funding of facilities that accommodate broad community needs and interests. • Pursue opportunities to develop and manage future leisure facilities in partnership with providers. <p>Parks and Open Space (p.52)</p> <ul style="list-style-type: none"> • Continue efforts for a continuous and publicly accessible waterfront. • Develop a linked system of parks, open space, bikeways, pathways, which incorporate trail-based recreational activities. 	<p>Outlines the strategic direction for leisure activities and resources within Whitby, providing goals and direction that align with culture within the Town.</p>
<p>Cycling and Leisure Trails Plan</p>	<p>The Cycling and Leisure Trails Plan (2010) was created as a response to the increased popularity of the Town's existing trail network and the desire to create a more connected system of trails. This plan arose from the direction from the Culture, Parks, Recreation, and Open Space Master Plan (2006) and the vision from the Transportation Master Plan.</p>	<p>The vision of the Cycling and Leisure Trails Plan encompasses objectives relating to creating links which are comfortable for families to use in neighbourhoods, provide access from residential neighbourhoods to employment and commercial centers in adjacent municipalities, and create comfortable access to the Waterfront Trail and its amenities (p.1).</p> <p>The plan contains a recommended cycling network and leisure trail network, creating a 327 km trail combined network (located in Map 2 of the plan), which is intended to be implemented over the next twenty (20) plus years. The plan includes Waterfront Trail connections, Downtown Whitby Routes, Downtown Brooklin Routes, North-south Routes, and East-west Routes (p.3-4). The plan considers key destinations which include commercial areas and shopping centers, as well as community centres and libraries (p.33). The recommended network links natural, cultural, employment, recreation, open space/parks, schools, residential and other features in the Town of Whitby (p.70).</p> <p>The plan has created specific policy and practice recommendations which support its vision and addresses four main areas of action: creating a bicycle-friendly and leisure trail community, developing the cycling and leisure trail network, supportive practices, and supportive programs (p.71). Important policies in the recommendations which can align with culture objectives include:</p> <ul style="list-style-type: none"> • Provide bike parking and promote end-of-trip facilities at Town-owned buildings. • Create a program that encourages bicycle parking at existing commercial development and places of work. • Collaborate with adjacent municipalities to create continuous links between communities • Work with partners to promote cycling and bicycle tourism in the Town 	<p>Recommends cycling and leisure network and includes links to cultural resources.</p>

Brooklin Community Secondary Plan	<p>The Brooklin Secondary Plan (2017) amends the Town of Whitby's Official Plan through OPA #108 to update the Secondary Plan for the existing Brooklin Community. It introduces new land use designations for Brooklin and provides a vision and objectives which maintain the intent of the Official Plan. The area is generally located outside of the Provincial Greenbelt Plan area, south of Brawley Rd., north of Conlin Rd., west of the Whitby-Oshawa boundary and east of Country Land, including lands along Highway 407 and in Conlin Road/Anderson Street Area.</p>	<p>The vision of the Brooklin Secondary Plan intends to maintain the small-town community feel while evolving to into a complete community though maintaining the heritage character in the downtown, enhancing the pedestrian comfort of Baldwin Street, and adding additional retail to extend the 'main street' character south of Winchester Road (p. 12).</p> <p>11.5.1.2 Objectives, has directions which align with culture are provided in:</p> <p>Downtown Brooklin Major Central Area North - a heritage downtown Objectives focus on ensuring Downtown Brooklin continues to be a focus for shopping, dining, entertainment, and conserving significant cultural heritage resources (which are identified in the Brooklin Heritage Conservation District Plan). Along with ensuring Baldwin Street, it is a safe, vibrant, accessible street for all users with an emphasis on pedestrian and animated environments (p. 12-13)</p> <p>Downtown Brooklin Major Central Area South - an urban village: The objectives are to create a diverse, vibrant, and pedestrian-oriented mixed-use village south of Winchester Rd. which will support the historical Downtown (p. 13).</p> <p>Healthy living: The objective is to promote active and healthy living for all ages and abilities by developing accessible parks, trails, safe and walkable streets and recreational facilities, as well as protecting significant natural areas and features (p. 13)</p> <p>Community and Culture: These objectives aim to encourage community and cultural amenities and events that meet the diverse needs of the community and provide social meeting places. Another objective is to develop infrastructure which supports community gardens, providing healthy food choices and encourages social connectivity (p. 14).</p> <p>Section 11.5.7 plan also identifies Community Central Areas, where mixed-use is encouraged, there are targets for leasable floor space to accommodate retail facilities, and it identifies a Comprehensive Block Plan focusing on mixed-use (p.21).</p> <p>11.5.8 of the plan details the Brooklin Heritage Conservation District Plan (p.22)</p> <p>11.5.24.6 Urban Squares Publicly accessible Urban Squares are located on the northwest, southwest, and southeast corners of the intersection of Baldwin Street and Winchester Rd. These are to promote the identity of the Downtown Brooklin Major Central Area and create a public gather space which can be programmed for public events, encouraging social connection within the community. The squares should be accessible and visible to the public, are designed in a way for multiple uses by diverse users through having passive and programmed activities, and displaying public art (p.39)</p>	<p>Provides direction for growth while maintaining the heritage elements in the Downtown. There is an emphasis for complete communities, mixed-uses, and community gathering places.</p>
Brooklin Heritage Conservation District Plan	<p>The Brooklin Heritage Conservation Plan aims to conserve the heritage character of Brooklin by providing guidance for all future changes to the area within the District boundary (identified in the Plan). The Plan meets the requirements from the Ontario Government regarding policies in the Provincial Policy Statement, Ontario Heritage Act, and the Ontario Heritage Tool Kit and follows the Heritage Conservation District Study adopted by Council in 2006.</p>	<p>The Plans purpose is to conserve and enhance the existing heritage resources and character in Brooklin while allowing for growth through modern infill development, an already present character for the area (p.9).</p> <p>The goals and objectives of the Plan are to preserve and maintain existing buildings and structures with historic and/or architectural value; preserve and enhance streetscapes which aid to the character of the district; to enhance built and natural features; to promote an increased awareness of the historic value (p.11).</p> <p>Section 3.2.1 Conservation of Local Character through Downtown Revitalization, identifies an opportunity which aligns with culture such as improving the design and capacity of existing event venues and creating more events throughout all seasons. It also outlines an opportunity to attract tourists through improving the local "brand" and marketing image (p.34).</p> <p>Section 3.2.4 Conservation and Enhancement Initiatives, identifies opportunities that align with culture and support heritage conservation in Brooklin including actions such as public projects which include streetscape, library/community centre, banners, Landmark Square (p.36)</p> <p>Section 3.3 Conservation and Development Goals, Objectives and Policies, outlines policies which conserve and enhance the Districts heritage character and allow for compatible new development. Subsection 3.3.2 Objectives aim at retaining and conserving heritage building, encourage 'heritage friendly development', and foster appreciation of heritage through supporting community events (p.37-37)</p> <p>Section 3.5.3 Parks, Open Spaces and Community Centres, identifies an existing network of public parks, open spaces, and community centers which should be maintained and enhances with the District and ensure connections to adjacent areas (p.41)</p> <p>Section 8.2 Guidelines for Streetscapes provides direction for preservation and development of streetscapes including preservation of cultural heritage significant features, develop pedestrian amenities which enhance the appreciation-Historichistoric District, and preserve current open spaces an public parks while creating new opportunities for them (p.107-108)</p>	<p>Guides preservation of cultural heritage resources within Brooklin, while allowing for appropriate growth and enhancement of the public realm.</p>
Werden's Plan Neighbourhood Heritage Conservation District (HCD) Plan	<p>Werden's Plan Neighbourhood Heritage Conservation District (HCD) Plan is a commitment between the Town of Whitby and property owners to preserve the neighbourhoods small-town historic character. The plan guides long-term physical change.</p>	<p>The plan outlines distinct cultural heritage buildings, structures, landmarks, and the character of the public realm.</p> <p>The plans goal is to conserve and enhance the neighbourhood's small-town historic character (p.36).</p> <p>Section 3.2 outlines the objectives of the plan with can align with culture including:</p> <ul style="list-style-type: none"> ● Subsection 3.2.1 Land Use, aims to recognize the place and function of the five identified historic landmarks (listed on p.36). ● 3.2.2 Buildings, encourages maintaining the neighbourhood's six landmarks and encourage preservation and maintenance of historic buildings (p.37) ● 3.2.3 The Public Realm and Private Open Space, looks to acknowledge, preserve and enhance public open spaces including Celebration Square, Gilbert Street West right-of-way, R.A Sennett schoolyard, and the courthouse block and Rotary Centennial Park (p.38). <p>Section 4 outlines policies to guide the objectives of the plan such as preserving landmarks, retaining historic properties, and maintaining public open spaces identified in the plan as well as marking and identifying the heritage district (p.40-50).</p>	<p>Identifies landmarks, buildings, and public spaces which can be incorporated into the plan.</p>

<p>Port Whitby Community Secondary Plan (Refer to Section 11.1 of the Whitby Official Plan at the following link - https://www.whitby.ca/en/resources/pl-community_wop-op2018consolidation.pdf)</p>	<p>Port Whitby Community Secondary Plan amended the Town of Whitby's Official Plan through OPA 104 which outlines policies for the area bounded by Highway 401 to the north, the boundary created by Pringle Creek, the adjacent industrial lands to the east, and Water Street and South Blair Street in the southeast, Lake Ontario to the south, and Gordon Street to the west. The plan was created to encourage appropriate new development and positive growth into the fabric of the existing Port Whitby community.</p>	<p>The objectives of the plan which align with culture include: Policy 11.1.2.1, maximize the potential for Whitby Harbour by utilizing public open spaces to active and passive recreation (p.23). Policy 11.1.2.3, create compact communities with range of services, amenities, and transportation options (p.23) Policy 11.1.2.4, promote a vibrant, diverse, livable space, with opportunities for intensification, entertainment, leisure, and civic activities with a range of retail and residential uses available (p.23). Policy 11.1.2.5, foster a civic identity through integrating public and private spaces and a well-defined public realm connected to open space network.</p>	<p>Encourages cultural activities and creation of complete communities with regards to the Port Whitby Community.</p>
<p>Sports Facility Strategy</p>	<p>The Sports Facility Strategy guides planning and management for the Town of Whitby's sports facilities until 2031. It considers Whitby's growing population and changing demographic needs when assessing indoor and outdoor sports and recreation facilities.</p>	<p>The vision of the plan is to enhance the quality of life for Whitby residence through the promotion of sport by providing innovative and include facilities that accommodate programming for a broad range of needs and serve as welcoming destinations where people can connect (p.11).</p> <p>The plan has strategic goals which can be linked back to culture, such as maximizing the number of residents participating in sports which facilitates healthy lifestyles and social interactions, which aid in creating a vibrant community. As well as providing sports facilities that minimize barriers for all ages and abilities, allowing for equity and inclusivity in sport (p.11).</p> <p>Section 3 contains an action plan for indoor sports facilities, including an assessment of current indoor facilities which identified utilization statistics and recommendations for the facilities for the future for the following: <ul style="list-style-type: none"> • Arenas (p.14-19); • Indoor aquatic centres (p. 20-22); • Gymnasiums (p.24-28); • Fitness spaces (p.29-32); and • Indoor artificial turf facilities (p.33-35). <p>The needs assessment for Whitby identified a number of facilities that will need to be constructed including: a twin-pad arena containing an 85' by 190' ice pad (one of which is possibly encircled by a three-lane indoor walking/jogging track); indoor aquatics centre containing a 25 metre lap pool with deep end and separate leisure pool(s); active living/wellness studio; and an indoor turf field (p.36). These can be incorporated into a multi-use community centre, table two (2) identifies the estimated land requirements for these facilities as well as preferred site location (p.36).</p> <p>Section four details an action plan for outdoor sports facilities, including level of service and suggested recommendations for: <ul style="list-style-type: none"> • Sports fields (e.g. soccer fields, ball diamonds, cricket pitches and multi-use fields) (p.42-55); • Tennis courts (p.56-60) • Basketball and multi-use courts (p.61-65); • Outdoor fitness equipment (p.66); • Skateboard and bike parks (p.67-71); and • Bocce courts and lawn bowling (p.72-74). <p>The needs assessment identified a number of outdoor sports facilities to be constructed by Whitby and which can be considered for the culture plan including: 10 tennis courts; 4 multi-use courts in West Whitby and 6 multi-use courts in Brooklin, to be confirmed based on geographic distribution; 1 park featuring outdoor fitness equipment; and 2 skateboard parks (plus a replacement venue for Brooklin Memorial Park, if needed).</p> </p></p>	<p>Outlines population trends in terms of recreational facilities (this knowledge can be incorporated into understanding the community needs).</p> <p>Incorporates recommendations for creating indoor and outdoor facilities which can be considered for the culture plan.</p>
<p>Whitby Tourism Asset Mapping and Gap Study</p>	<p>Whitby Tourism Asset Mapping and Gap Study looks at identifying opportunities for new tourism activity and associated investment within the Town. The study creates an inventory of Whitby's tourism assets, assesses tourism product mix, conducts a market assessment and gap analysis and evaluate new opportunities for tourism.</p>	<p>In section 2 the study provides a statistical analysis of growth in Whitby and quantifies tourists coming to the area (p.2-14) which can help inform who uses and will use cultural resources.</p> <p>Section 3 creates an asset inventory, which identifies the number of cultural resources and what percent each makes up. Tables help identify categories for resources and how many of each are found within Whitby (p.15-17). Subsection 3.3. identifies 4 tourism precincts, including Downtown Brooklin, Cullen Central Park, Downtown Whitby, and Port Whitby, as well as some of the major tourism assets within each. These assets align with significant cultural resources (p.18-20).</p> <p>Section 4 identifies a list of tourism opportunities for Whitby, a total of 25 tourism opportunities were identified which align with culture (p.23)</p>	<p>Identifies tourism resources and opportunities to expand or add to these resources. These opportunities align with cultural resources in Whitby and can be taken into consideration.</p>
<p>Provincial</p>			
<p>Ontario Culture Strategy: Telling our stories, growing our economy</p>	<p>As the first Culture Strategy in Ontario, the strategy identifies a vision for culture in Ontario, principles to guide government support for culture, overarching goals, and strategy directions.</p>	<p>A Vision for Culture in Ontario: An Ontario where every person has the opportunity for creative expression and cultural participation, and where the diversity of our stories and communities is reflected, valued and celebrated, now and as part of our legacy to future generations.</p> <p>Ontario's first Culture Strategy focuses on four key goals: 1. promote cultural engagement and inclusion 2. strengthen culture in communities 3. fuel the creative economy 4. promote the value of the arts throughout government.</p>	<p>Indicates the need to promote cultural engagement and inclusion, strengthen culture in communities, fuel the creative economy and promote the value of arts throughout government.</p>

<p>Provincial Policy Statement</p>	<p>The Provincial Policy Statement (PPS) 2014 is a statutory document integrating all provincial ministries' land use interests, guiding local land use activity and planning decisions in municipalities. The PPS is issued under Section 3 of the Planning Act and states that all decisions affecting land use planning matters "shall be consistent with" the PPS.</p>	<p>Policies related to healthy communities, public and open spaces, coordination have direct connections to cultural development. Placemaking, cultural landscapes, integration, and culture plans representative of aboriginal interests have specific policies attached to them. Under provincial legislation, municipalities must protect cultural heritage and archaeological sites and consider the interests of indigenous communities along the way. The mention of "cultural plans" in the PPS provides a strong rationale to link culture with land use activities at the local level.</p> <p>Policy 1.5.1, Healthy and Active Communities: "Planning public streets and facilities to be safe, meet the needs of pedestrians, foster social interaction and facilitate active transportation and community connectivity." (b) "Planning and providing publically-accessible built and natural settings for recreation, including facilities, parklands, public spaces, open space areas, trails and linkages</p> <p>Policy 1.6.5: "Public service facilities should be co-located in community hubs"</p> <p>Policies 1.7.1.Economy and Employment: "Promote investment-ready communities, place-making and mixed use areas to support economic development."</p> <p>Policy 4.11: Interpretation and Implementation: "Promote coordinated, integrated planning processes</p> <p>Cultural Heritage: "Significant built heritage resources and significant cultural heritage landscapes should be conserved"</p> <p>Policy 2.6.4 "Recognize Aboriginal interests in land use planning and promote the conservation of cultural heritage and archaeological resources, including the use of archaeological management plans and cultural plans."</p>	<p>Includes policies related to healthy and active communities, community infrastructure, place-making, economic development, cultural heritage and Indigenous interests in planning and cultural heritage and archeological resources</p>
<p>Growth Plan</p>	<p>The updated Growth Plan indicates that growth should be managed through compact, complete communities, support for a strong economy, and efficient use of land and infrastructure. This includes accommodating an appropriate range of land uses such as housing, community and open space, and employment opportunities.</p>	<p>Section 1.2.1 outlining the guiding principals of the Growth Plan which include the support of complete communities which meet the needs of peoples daily lives, and ensure and promote cultural heritage resources to support the social, economic, and cultural well-being of all communities.</p> <p>Section 4.2.5 includes policies related to Public Open Space</p> <p>Section 4.2.7 include policies related to 'Cultural Heritage Resources</p>	<p>Section 1.2.1 outlining the guiding principals of the Growth Plan which include the support of complete communities which meet the needs of peoples daily lives, and ensure and promote cultural heritage resources to support the social, economic, and cultural well-being of all communities.</p> <p>Section 4.2.5 includes policies related to Public Open Space</p> <p>Section 4.2.7 include policies related to 'Cultural Heritage Resources</p>

Appendix 3 - Long List of Case Studies

Best Practice Selection – Long List of Case Studies by Theme

* see below for selection methodology

Theme 1: Utilizing Existing and Underutilized Public Spaces

1. Regina, Saskatchewan

Pop Up Downtown commissions visual artists to create high-impact window installations in underused downtown spaces.

2. Sydney, Australia

Creative Spaces Sydney is a program where government owned offices and storefronts are made available for cultural organizations at below commercial rents.

3. San Francisco, California

Pavements to Parks Program is a city-run, cross-departmental program that takes underused land (e.g., parking spaces) and converts them into publicly useable space for pedestrians.

4. Sheffield, England

Sheaf Valley Park is an underutilized park space turned open-air amphitheatre located behind Sheffield Train Station. A public-private partnership, including the City of Sheffield, created and implemented the project.

Theme 2: Engaging the Private Sector

1. St. Catherine's, Ontario

The Cultural Investment Program provides city culture grants to arts and culture organizations, with a focus on helping them leverage private sector money. Unlike traditional culture grants, organizations must show current or potential private sector revenue to be eligible.

2. Business for the Arts, Ontario (Regional)

ArtsVest Mentorship Program is a training and mentorship program that helps arts and culture organizations connect with corporate and private partners. Opportunities for matching funds are available to participating organizations who gain new sponsors or partners.

3. Toronto, Ontario: Partners in Art

Partners in Art is a member-based organization that promotes the visual arts through partnerships between member groups, the private sector, and arts donors.

4. Calgary, Alberta

Arts Commons is a former performance arts centre turned “creative gathering place” for the performance and visual arts. In the past decade, the facility has shifted from a dependence on public funding for operating revenue to private, philanthropic and endowment-based revenue streams.

Theme 3: Integrating Culture (The “Cultural lens” Approach)

1. Kingston, Ontario

Culture is recognized as **the forth pillar of sustainability and integrated into the corporate strategic plan**. The culture division is housed within corporate and strategic services, which places them in a strategic position to implement cultural planning goals.

2. Regina, Saskatchewan

Design Regina is the city’s official community plan (ocp), created in 2013. Cultural policy is integrated into the plan. Culture staff strategically aligned culture goals with the ocp goals to gain support for the development of the City’s culture plan in 2018.

3. Calgary, Alberta

A Public Art Plan for Expressive Potential of Utility Infrastructure: The Utilities and Environmental Protection Department created their own public art plan to integrate public art into the provision of utility infrastructure.

4. Humboldt, Saskatchewan

Our Humboldt Strategic Plan is the city’s strategic plan, but it doubles as a cultural plan. The culture-led growth plan “looks towards the future through a cultural lens.”

Theme 4: Creative Placemaking

1. Richmond Hill, Ontario

Community Murals Program is a partnership between Bell Canada, the Canadian government, Community Matters Toronto, and the Town. The program engages artists in painting outdoor bell utility boxes to promote the unique history of the town.

2. Allentown, Pennsylvania

Third Thursday Arts Walk is hosted by a local arts coalition, in partnership with local businesses in the city's downtown. Venues include galleries and restaurants as well as the studios of the artists participating in the Artist-in-Residency program.

3. Fargo, North Dakota

The Fargo Project is a community-based ecological project transforming a barren storm water basin site into a green space of ecological significance and community use.

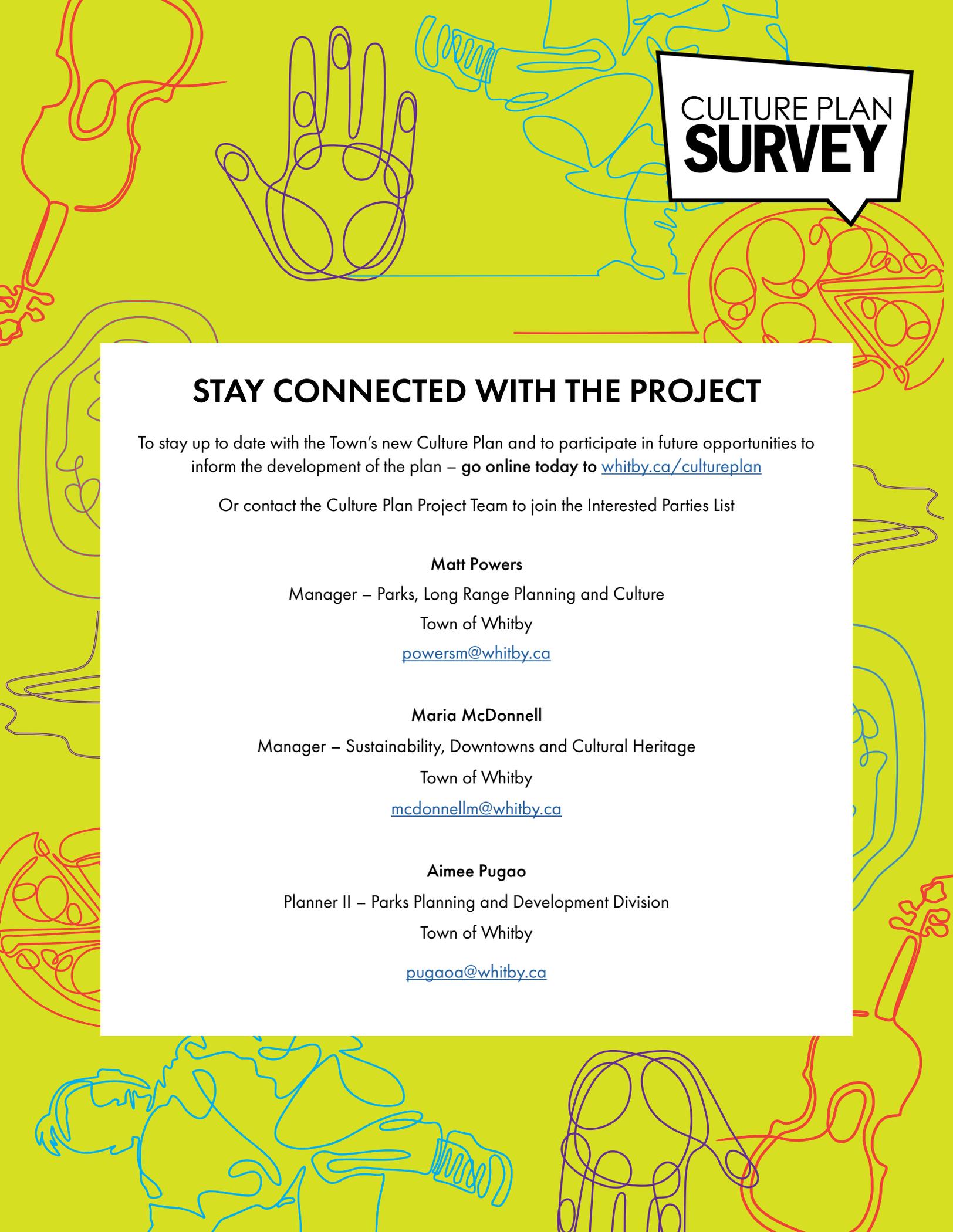
4. Sault St. Marie, Ontario

The Animating Project shares historical, cultural, and ecological information about settlement areas surrounding a 22km public trail through digital storytelling. The trail functions as a cultural, educational, and tourist destination.

* Methodology

Criteria for general case selection. Specific criteria vary by theme

- Demographics and size of municipality – small to mid-size municipality
- Distance to major urban centre (50-100km)
- Cultural plan in place
- Municipalities facing outward cultural pressures due to geographical location
- Applicability to scale of available resources and capacity for small to mid-size municipality
- Implemented programs, with metrics, reporting and evaluation
- Visibility of projects in public eye
- Culture as a strategic and/or corporate municipal priority
- Change in organizational structure in a municipality to include culture
- Cross-sector partnerships among city divisions or community groups
- Signs of local level cultural ecosystem to support cultural planning goals



CULTURE PLAN **SURVEY**

STAY CONNECTED WITH THE PROJECT

To stay up to date with the Town's new Culture Plan and to participate in future opportunities to inform the development of the plan – go online today to whitby.ca/cultureplan

Or contact the Culture Plan Project Team to join the Interested Parties List

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