Our Planning Context Report
Create Victoria Arts and Culture Master Plan

For Reference
December 2016
Table of Contents

A. Introduction Page 1
B. Broader Context: What’s Ahead for Arts and Culture? Page 4
C. International Context Page 7
D. Canada and BC Context Page 14
E. First Nations Context Page 15
F. Regional Perspective Page 17
G. Within the City (Context Map and Policy Review) Page 19
A. Introduction

“The aim of creative city-making is to think of your City as a living work of art, where citizens can involve and engage themselves in the creation of a transformed place.”

Charles Landry,
Creative and the City: Thinking Through the Steps

Victoria radiates creativity. It is home to an incredible mix of artists, designers, performers, entrepreneurs and innovators who contribute to a vibrant arts and culture scene.

The City of Victoria is developing Create Victoria, a five-year Arts and Culture Master Plan designed to nurture conditions for this creativity to flourish. The plan will align ideas, people, and resources around a shared vision and a set of goals, strategies and tactics to realize Victoria’s full potential.

Culture and creativity are essential tools for vibrant and sustainable cities. The role of culture in creating healthy, dynamic communities is widely acknowledged and cultural activities such as festivals and public art are vital tools to engage a community and articulate their values.

“Victoria’s creative sector contributes directly and indirectly to the community’s prosperity by generating economic activity, providing employment and making the city attractive to today’s mobile knowledge and technology workers.”

1 City of Victoria Arts and Culture Master Plan, Project Plan, January 21, 2016.
2 From a jurisdictional scan by the authors. 2016
A.1 Understanding Our Planning Context

With one of the most integrated municipal cultural service portfolios at both strategic and service delivery levels\(^2\), Victoria has many ‘touch-points’ on culture both within City Hall and out in the community.

At the same time, the cultural landscape is changing both globally and nationally. Understanding the broader context of these changes and their potential impact on planning and policy-making is key to ensuring a current and adaptive Arts and Culture Master Plan.

The present document, *Our Planning Context*, provides a backdrop to the planning process by summarizing the International, National, Provincial, Indigenous, Regional and Local contexts and considerations that will shape *Create Victoria*. It will also support the communications to Council and the community and assist in furthering an understanding of creative ecology.

It offers a review and comparative analysis of global and Canadian best practices, industry trends and other driving forces in the external environment that serve as a backdrop to planning. It also includes an internal assessment of key documents, policies, and plans and identifies current information gaps as well as policy linkages. A supporting research document, the Matrix Review, developed for the present report, identifies key policies and plans reviewed through a cultural resource framework and heritage lens.

\(^2\) From a jurisdictional scan by the authors. 2016
A.2 “Culture is at the table”

The City of Victoria recognizes the central role that arts and culture play to create a community well-being, social sustainability and quality of life.

The *culture of creativity* that the City has crafted through policies and programs contributes to the quality of life by “building community spirit, social cohesion and tolerance” and contributes to the overall sense of place and regional identity. ¹

In its cultural services delivery—currently managed and carried out by a small team, the Arts, Culture and Events department—the City acts as a key connector to building a ‘creative city’.

The City of Victoria has a fundamental role in cultural planning, policy development, programs and incentives, and grants. It has ownership and part ownership of certain cultural facilities, and also manages public spaces for arts and cultural activation and events. The City functions as the regional centre for arts and culture and many cultural facilities and spaces reside in the downtown.

A.3 Defining Arts and Culture: What’s included? (See glossary of terms page 24)

The Official Community Plan (OCP) defines culture as practices and values, heritage and place, the arts, diversity and social history. Within the broader context of culture, the arts include visual media (e.g. painting, print-making, drawing, sculpture, crafts, pottery and ceramics, photography, film and video), theatre, music, song, spoken word, literary arts and dance.

“Cultural industry” is an umbrella term for areas of creative work and cultural production, such as: advertising, architecture and interior design, art and antique markets, artisan crafts, fashion design, industrial design, performing arts, print media and publishing, radio and television and visual media.

Our Planning Context Report  For Reference

Source: Canadian Framework of Cultural Statistics- Statistics Canada
B. Broader Context: What’s Ahead for Arts & Culture?

Environmental Scan Summary

- Shifting lifecycle of arts organizations
- New approaches to art-making (at odds with funding models)
- Rapid scale prototyping to respond to community issues/Arts-based interventions and strategies
- New operating models, eg. Epoch model--- arts organizations created for a specific time frame and scope.
- Generational considerations: decline in volunteerism and membership based organizations
- Festivals are a leading way for participatory cultural consumption---- a shift from passive consumption
- Digital Strategies= new $88.5M fund from the Canada Council

Key considerations for Create Victoria:

1. **Leadership in Truth and Reconciliation:** The Calls to Action identified in the October 3rd, 2015 Truth and Reconciliation Commission Report identify a number of specific actions that local governments and arts and cultural organizations need to consider in their community context, namely not the encouragement to include Indigenous artistic practice and participation but the expectation that this peer-based inclusion is present in the organization’s work. Reviews of existing policies and plans from an Indigenous perspective is a first step, and is included in the Matrix Report for the City of Victoria.

2. **Lifecycle of arts organizations:** The 1970s in BC, in particular, represented a time of significant investment of arts and cultural organizations and related assets. Many arts organizations are maturing and are perceived to be preventing new entrants and growing organizations from receiving increased funding. As such, many funding bodies are now trending towards, or at the least further considering, a life-cycle-based approach to funding (as opposed to artistic discipline). Arts organizations will need to focus on capacity-building in-keeping with life-cycle indicators and characteristics (e.g. start up, growth, maturity, decline/renewal, and termination, respectively). Defining the City’s role in supporting capacity-building is an important considerations for Create Victoria.
3. **New approaches to art-making**: are at odds with funding models. Partly generational and partly creative, new approaches to art-making and space requirements are generating more entrepreneurial instincts towards creating and sustaining artistic practices. In turn, creating spaces for new approaches is a further consideration for cultural planners.

4. **Rapid scale prototyping to respond to community issues**: As evidenced globally, and more recently in response to the U.S. election, artists and arts organizations are more actively responding to their societal context in rapid-scale production. The strength of this approach is demonstrating the relevance of the arts as a medium for the expression of social change, especially amplified through social media channels. An extension, as shown in many US and UK examples, is using the arts as a strategic tool (one example: using architectural choreography with crane operators as part of a campaign to attract young workers to trades).

5. **New operating models, eg. Epoch model**: While the life-cycle approach to funding is one aspect in the broader context of artistic and operational practice globally, new operating models are also being generated where specific, temporary, and designed operational life-cycle is envisioned, rather than the ‘let’s create it and continue indefinitely approach’. Instead, an end date is set as part of a collaborators’ contract.

6. **Digital strategies**: Today, enormous societal changes are underway largely driven by the emergence of new digital technologies. These technologies are driving behavioral and preference changes in audiences to where arts and creative content are becoming ‘experiences’ rather than commodities or services. As further detailed in the International Context section of this report, whether it is for creative content production or engagement purposes, digital is here and arts organizations must consider this as part of their mix. Typical digital strategy pillars for organizations now include:

   - Creation/production
   - Access/dissemination
   - Marketing/engagement
   - Sales/fulfillment
   - Asset building

   The introduction of the $88.5 million Arts in a Digital World funding program of the Canada Council stresses an importance of cultivating creative ecosystems in communities that encourage partnerships between sectors such as tech, entrepreneurs and the arts.
7. **Generational Considerations.** Increasingly in the future, the maturing millennial demographic will become an important consideration. As suggested above, these audiences are driven by personal relations and human connections principally facilitated through social media and modern technologies. A future objective should be to implement targeted engagement strategies that are familiar with specific programming and service delivery initiatives.

8. **Changes to the Non-profit Landscape.** In 2011, Imagine Canada identified seven major ‘drivers’ that were having an effect on Canadian non-profit organizations in general and various governmental operational services in particular. They are:
   - The increasing importance and influence of social innovation in Canada;
   - Structural shifts in the revenue base which supports the work of charitable and non-profit organizations;
   - Shortage of talent to strengthen and lead charitable and non-profit organizations;
   - Lack of growth in the number of volunteers to govern;
   - Support and promote civic and community organizations;
   - Heightened demand for transparency, accountability;
   - Communication of impact and public policy engagement;
   - The growing need for transformative partnerships among charities and non-profit organizations and with other sectors.

9. **Festivals and Audience Trends:** The City of Victoria has recognized the expanding reach of festival-based and outdoor multi-arts delivery and participation as the main channel for cultural participation which also sees digital (and live-to-digital) experience emerging. The main personal benefits cited among participants in a recent large-scale survey of performing arts attendance in Canada were: “entertainment/fun” (84%); “emotional/spiritual/intellectual stimulation” (58%); and to “learn/experience something new” (57%).

   Collective benefits to communities were cited by respondents as:
   Bringing energy and vitality to the community (42%); improving quality of life and well-being of residents (38%); fostering a more creative community (37%), and promoting economic development (32%).

10. **Creative Place-Making.** Creative place-making is an evolving field of practice that intentionally leverages the power of culture, creativity and the arts towards serving a communities needs. In a broader agenda, the goal is to create change, growth and transformation in a way that builds both character and a sense of place. Today, there is a major cultural policy and funding shift in the United States that positions community-driven arts at the center of its community planning and development.
C. International Context

C.1 Cultural planning + the creative economy

Few sectors of the economy have the potential to transform communities like the creative industries. Not only can they reshape a city’s image, but they are well positioned to become magnets for outside talent, and to boost the vibrancy and quality of life from which to provide an economic advantage over competing communities.

Creative industries fuel a ‘creative economy’ – namely, one driven by ideas, innovation, knowledge, diversity, collaboration and creativity. This economy encompasses the creative industries in which ideas and intellectual property produce value and generate wealth. It represents an aggregation of a complex collection of industrial and creative service sectors including design, media, advertising, film, music, performing arts, publishing and interactive software development. Conceived of as a creative ‘production chain’, these industries form four key links:

- **Creation/content origination** – The multiple processes by which creative material and intellectual assets are originated and produced – this ‘stage’ includes all creative forms (images, ideas, compositions, designs, games, titles and packages)

- **Manufacture** – The making of ‘one-offs’ or proto-types, which may be reproduced later plus specialist goods used towards creative production (such as paint brushes, cameras and musical instruments)

- **Distribution and mass production** – Activities that channel content and services to markets (such as CD replication, shipping and digital delivery systems)

- **Exchange** – The exhibition of creative products (for example, venue-based activities undertaken in theatres, concert halls and cinemas) and the retailing of products (such as books, CDs, games, or even products sold on the basis of brand)⁴.

⁴ Artscape Toronto.
Building on the idea that creativity and culture can be a generator of economic growth, local governments and cities around the world are directing more and more investment towards new cultural industries and districts, including public spaces whose cultural amenities are intended to harmonize different social interests and improve the quality of urban life. This response reflects the changing nature and role of cities and, moreover, the shift towards a service and knowledge-based economy. Indeed, creativity, human capital and the capacity for innovation are increasingly the means to measure whether a community is competitive – both regionally and globally. These developments are, in turn, are leading many communities to rethink:

- **The quality of place** in their communities and assess the urban assets that contribute to sustainable economic growth;
- **Their ability to attract the workforce talent** associated with this new creative economy; and,
- **Their broader cultural resources, amenities and facilities** by seeing them as strategic urban assets, which play an important role in cultural planning and an emerging new economy.

Culture is a key foundation of an economic development where the ability to innovate, problem-solve and communicate is both valued and rewarded. In communities such as Victoria and the region, we understand that there is growing recognition of the arts as an economic engine and, in turn, growing demand to facilitate stronger connections between arts and business communities, and increased public and private sector support of cultural enterprises and innovations – ultimately supporting the attraction of human capital to a locale that can compete on an international level.

**Key considerations:** One of the objectives of the City of Victoria’s Art & Culture Master Plan is to demonstrate that the economic value of culture ranges from the original design, creation and performance of new content, to the global production and distribution of media and products. That, fundamentally, the culture sector contributes real and direct economic benefits to the City of Victoria.

---

5 Colin Mercer, Cultural Planning for Urban Development and Creative Cities, 2006

6 A leading practice can be found in the City of Austin’s Creative Industries Loan Guarantee Program, designed to encourage private lenders to provide financing for creative industries, not job creation and retention.
C.2 Digital disruption in arts and culture

Inherent to any cultural planning in the digital age is a recognition that the arts and creative industries are shaping – and are being shaped by – major societal transformations emanating from digital technologies. The technologies and platforms themselves are not only driving transformation, but as are the behaviours and preferences of audiences themselves. Indeed, thanks to digital technologies, the arts and creative content are increasingly becoming experiences rather than pure commodities or services.

“Co-creation” means once-passive consumers are now active participants in a “content generating experience” (e.g. collaborative creation through wikis, participation in the World Online Orchestra), and implies a blurring of the boundaries that once existed between professional and amateur artists or creators.

Audience perspective

Digital technologies empower people to become their own curators and co-creators of content and experiences. Visual art lovers, for example, can now build their own virtual wall of gallery art rather than relying on visits to professionally curated art exhibits in bricks-and-mortar exhibition spaces.

Arts and creative content audiences are using digital technologies to access content anywhere, on any platform, and, ideally, at no cost. Mobile technologies and platforms are an ever-growing means of communicating, disseminating and accessing content. Of over 24 million subscribers to mobile services in Canada, for example, more than 80% of these use their smartphones to play games, watch video, chat and message, engage in social media and shop.

The reality of this interaction is quickly changing the face of creative and cultural sectors by dissolving barriers between local, city-led offers, and globally positioned cultural goods and services.

---

7 For example, visitors to next year’s 2167 event (celebrating Canada’s 150th anniversary), will don a virtual reality helmet and experience Canada as envisioned by six indigenous artists and film-makers, 150 years in the future.
Creative Industry Perspective

These transformations in behaviour and expectations have also imposed massive changes on monetization models. While content users expect Internet content to be free, Internet revenue models remain highly ad-driven, meaning ad placements are following audiences – away from television, print and radio, and toward digital platforms. Subscription-based services do generate another stream of revenue, but the remuneration to creators is far less than with physical copy sales. The success of digital content is less related to clicks on websites, or unique visits, than to audience retention. Content that engages audiences has more impact, more potential to achieve the artist’s goals and, in a commercial world, more potential to generate advertising or subscription revenue.

Of course, these business models apply to content intended for mass audiences. Just as in the analog world, digital monetization models are driven by “hits,” a relatively small amount of overwhelmingly popular content. For content creators, whose work fits instead into the “long tail” (where many specialized communities access more niche content), the ability to be found in the digital world – ‘discoverability’ – is both essential and elusive. In a world where hundreds of hours of video are uploaded to YouTube every minute, where Canadian book publishers alone publish over 6,000 Canadian titles each year, where thousands of titles are available on Netflix at the click of a mouse, artists and the creative industries need new tools and strategies just to be found online.

These new tools and strategies can include social media savviness, the ability to capitalize on multi-platform business models, and, inevitably, the development of fit-to-purpose public policy (from the local to the global). Public policies that have traditionally protected smaller countries and smaller producers – such as broadcasting regulation or user levies (such as France’s proposed “Netflix tax”) – are proving to be unpopular and are losing their effectiveness. Instead, funding support programs, often at the local level, are critical to creators in order to support creative livelihoods and allow them to sustainably create content.

Key considerations: Cultural planning at the city level needs to address these pressing challenges for policy so as to encourage discoverability, foster viable monetization models, and enable the arts and creative industries to adapt and thrive amid an era of digital disruption.
C.3. Cultural clusters and hubs

Cultural clusters /cultural hubs are a geographically-defined area or space where there is a concentration of cultural activity which can include cultural institutions, arts and cultural venues, live-work spaces for artists, cultural businesses and creative industries. These hubs provide opportunities for public participation, the incubation of ideas, networking and cultural production. Cultural clusters and hubs can help regenerate neighborhoods or downtown cores to attract new residents and services.

Examples exist across Canada and around the world of cities that have embraced their unique cultural facilities and creative clusters as a means of attracting tourists, creating jobs, and enjoying a higher quality of life. Two leading practices in Canada are of relevance:

- **The Vancouver Roundhouse**, operated by the Vancouver Board of Parks and Recreation is located in Vancouver’s oldest heritage building and has a twofold mandate: to be a centre for community cultural development and a community source for recreational activities for all ages. The Roundhouse Advisory Committee is composed of neighborhood representatives, heritage supporters, members of the arts community and Park Board staff. The facility’s features include a black box Performance Centre, an exhibition hall, woodworking, pottery and dance studios, a full-size gymnasium, a cafe area, and various multi-purpose spaces. Arguably, of most importantly, the Roundhouse acts as a community connector and catalyst, serving the needs of widely divergent communities.

- **Hamilton Creative Catalyst Project (HCCP)**: The City of Hamilton conducted a feasibility study which recommended that the creative sector, particularly Hamilton’s music industry, be harnessed and catalyzed as a means to grow Hamilton’s economy, re-activate the downtown area, improve the physical condition of buildings and neighbourhoods, and build pride in the community. A ‘creative catalyst’ typically occupies a large, iconic building downtown with an educational or cultural institution as an anchor, although tenants could include established or new businesses defined as creative industries (e.g. music creation, promotion, distribution, film production), any business that would benefit from co-locating with creative people and businesses, and new enterprises (e.g. graphic design, news media, computer programming). The building and the programming within such facilities are typically designed to encourage interaction amongst the tenants, with the street, and the surrounding community.

*Key Considerations*: The City of Victoria’s Arts & Culture Master Planning process may consider a range of leading land use levers to support the development of such cultural clusters and hubs and, in turn, its wider creative economy.
D. Canada and BC Context
Current Trends and Operating Environment

When the cultural sector is taken as whole, it represents $53.4 Billion dollars or 3.4% of Canada’s Gross Domestic Product—outperforming industries such as forestry, agriculture, and fisheries; utilities; sport; and accommodation and food industries, combined.

The reason the cultural sector has such a major economic impact in Canada is the shift from traditional sectors to creative and knowledge-based economies. These more recent economies demand less financial input (e.g. volunteer labour, no bricks and mortar) to generate their significant economic impact.

As such, many communities across Canada are trying to attract creative professionals and knowledge workers who are enticed by quality of life amenities, such as recreation, culinary scene, arts and culture. Cities, including Victoria, are also fostering and incorporating cultural development in their organizational culture either through direct staff representatives, cross-departmental teams and/or integrated into their planning initiatives.

At this time, local governments in British Columbia are often saddled with the bulk of cultural investment in their communities, as the province has historically received the lowest amount of federal funding for arts and culture in Canada. While new funding through BC’s recently announced Creative Economy strategy may help (e.g. Collaborative Spaces Fund), the province is still one of the lowest spenders on arts and culture of all the provinces and territories. Similar to deferred infrastructure investment, this results in B.C. municipalities evaluating priorities and gauging optimal funding requirements to ensure community arts and cultural resources and assets can be maintained. (Hill Strategies, 2015).

Key Considerations: While the Province’s arts and cultural assets have grown, the sector has traditionally been quite fragmented and often a lack of understanding or duplication of services may exist at local and regional levels.
E. First Nations Context
Building a Local Legacy Together

The City of Victoria is located on the traditional territory of the Songhees and Esquimalt First Nations—who are part of the larger group of Coast Salish peoples. Oral histories and evidence trace their settlement of the land back more than 4,000 years. Within the City of Victoria, the Gorge waterway is understood to be the first village site, called Camossung.9

The Official Community Plan provides direction for the Arts and Culture Master Plan to “seek opportunities to partner and collaborate with the Songhees and Esquimalt First Nations on initiatives that acknowledge and celebrate the traditional territory and cultural values of First Peoples.”10

Truth and Reconciliation

Since January 2015, work towards implementing Municipal Truth and Reconciliation recommendations began with a “report to Council presented a draft Terms of Reference for a new task force [to] focus on the Truth and Reconciliation Commission’s Calls to Action11 that are within the City of Victoria's jurisdiction to act.” The task force has been titled the Truth and Reconciliation Commission's (TRC's) Calls to Action Task Force. The City of Victoria has declared 2017 as the Year of Reconciliation.

The Truth and Reconciliation’s Final Report, identifies trust as the most significant challenge for First Nations and the Crown relations and calls for the broken trust to be repaired. “The vision that led to that breach in trust must be replaced with a new vision for Canada; one that fully embraces Aboriginal peoples’ right to self-determination within, and in partnership with, a viable Canadian sovereignty.12 As discussed above, heritage plays an integral role in this as a medium through which a collectively held understanding of trust can be established.

---

9 City of Victoria, Official Community Plan, 2012, pp 64
10 City of Victoria Arts and Culture Master Plan, Project Plan, January 21, 2016.
11 The Truth and Reconciliation Commission (TRC) was a component of the Indian Residential Schools Settlement Agreement. The TRC mandate was to inform all Canadians about what happened in Indian Residential Schools. The findings of the TRC investigations include 94 recommendations for action by all levels of government, including those that the TRC are within the jurisdiction of local governments. Building on a December 10, 2015 report to Council, which resulted in a motion requesting staff to bring back a Terms of Reference for a working group for the TRC Calls to Action. The draft Terms of Reference compiles ideas of reconciliation and partnership with First Nations and with Aboriginal residents of Victoria. From: http://www.victoria.ca/assets/City~Hall/Documents/Q2%202016%20Highlights.pdf
Calls to Action 79-83 of the Truth and Reconciliation Final Report address the role heritage, arts and culture have played shaping our collective understanding of place and invite a new, trust-based, dialogue on how they can be harnessed as tools for reconciliation going forward. The five Calls to Action, under the head of Commemoration, invite the “federal government in collaboration with Survivors, Aboriginal organizations, and the arts community, to develop a reconciliation framework for Canadian heritage and commemoration. This would include, but not be limited to:

- Amending the Historic Sites and Monuments Act to include First Nations, Inuit, and Métis representation on the Historic Sites and Monuments Board of Canada and its Secretariat.
- Revising the policies, criteria, and practices of the National Program of Historical Commemoration to integrate Indigenous history, heritage values, and memory practices into Canada’s national heritage and history.
- Developing and implementing a national heritage plan and strategy for commemorating residential school sites, the history and legacy of residential schools, and the contributions of Aboriginal peoples to Canada’s history.

**Key Considerations:**

- As part of the 2010 Victoria Arts Scan Report, participants in the First Nations community dialogue session expressed a desire for more “opportunities and collaborations with educational institutions and community associations to share their traditions and culture. The artist in residence program in the community is valued and more First Nations participation could be encouraged.”

- Lack of representation is an often-cited issue with marginalized populations and this is true with the First Nations communities in Victoria as well. Through the Arts Scan Report it was noted that there are few First Nations representatives on arts associations and boards.

- **Heritage Cultural Landscapes:** An outcome identified in the OCP was to “develop and maintain a policy to identify and conserve heritage cultural landscapes on public and private lands, that seeks to determine the heritage value, character and special features of cultural landscapes; and provides guidance for alternations, while conserving heritage value, character and special features” (Section 8.62, OCP, pp 73). The development of this policy provides a significant opportunity to the City of Victoria to continue leading by example in working with the Esquimalt and Songhees First Nations communities to develop an inclusive heritage policy to record, reflect and communicate their histories with the wider audience of citizens and visitors.

---

13 Victoria Arts Scan, Mapping Project Final Report, 2010, p 10
F. Regional Perspectives: 
Capital Regional District Arts Development Service

The City of Victoria is located in the Capital Regional District (CRD), a governance body that provides regional support on issues that transcend municipal boundaries. The CRD serves more than 377,000 citizens, 13 municipalities and three electoral areas on southern Vancouver Island and the nearby Gulf Islands.

The current role of Capital Regional District’s Arts Development Service is to administer grants to arts organizations on behalf of eight of the thirteen contributing municipalities in the region, including the City of Victoria.

The CRD Arts Service bylaw was created in 2001 and was recently amended to reflect itself as a Commission. It aims to increase available arts funding significantly through committed financial support by participating municipalities. Victoria participates at the highest level of contributions as a ‘Group 1’ supporting member in the CRD Arts Service.

The Arts Service has two main funding programs: Operating Grants, which provides annual assistance to established arts organizations for ongoing programming and administrative expenses; Project Grants, supports emerging or established arts organizations for new, recurring or developmental initiatives. The IDEA Grants (Innovate, Develop, Experiment, Access), supports non-arts mandated organizations for arts related programming initiatives.

In Summer 2016, the CRD launched a public consultation and engagement process to encourage and facilitate regional community participation in identifying priorities and actions for the CRD Arts Strategy. Titled Building our #ArtsFuture Together, the process clearly identified the communities’ priority is for the Arts Development Service to “help arts organizations grow and develop sustainably.”

Victoria’s Official Community Plan acknowledges the value of using a regional context in the planning process, that both integrates a regional perspective and contributes to regional solutions. As such, Victoria is the second largest contributor in the region to the Capital Regional District Arts Development arts programs. In 2012 the City contributed $796,000 to the Capital Fund and currently funds organizations through CRD operating and project grants.

---

14 Victoria, Saanich, Oak Bay, Esquimalt, View Royal, Metchosin, Highlands and Sidney. 
15 Pre-2001 annual CRD regional funding ranged from $365,000 to $595,000. By 2006 funding of Group 1 municipalities raised it to $1,760,000. In 2016 the budget was ~$2,300,000. 
Key Findings from the CRD’s Arts Strategy:

- One of the main outcomes of the CRD’s Arts Strategy process was the identification of the challenges surrounding artist retention in the region.
- Another outcome identified through the public consultation process is the priority for ‘sustainable growth’ within the arts and culture sector. To support this driving goal, the following directions have been proposed: Capacity Building, Multi-year funding, and public/stakeholder communications to relay the impact of CRD funding.\(^{17}\)
- The public engagement process also indicated a strong desire to make the arts more accessible and include organizations that represent marginalized groups such as First Nations, low-income citizens, disabled people and youth as well as immigrants and refugees. There is a particular emphasis on an intention to develop Indigenous art collaborations in the spirit of the *Truth and Reconciliation Report’s Calls to Action*.
- The Arts Strategy identified the following barriers to participation in the arts: lack of access to affordable facilities and low wages in the arts sector which make it difficult for artists to remain in the region. These same observations were made in the 2010 Arts Victoria Arts Scan Mapping Project.

Key Considerations:

- A key consideration for the City of Victoria is how to support arts service organizations and artist in building lasting relationships with the City. Victoria’s new Artist in Residence program, successfully launched this past Fall, is a great example of how artists can be supported in an ever increasing housing market and how their valued perspective can support community planning and development.
- The Arts Strategy process produced detailed research and extensive consultation work. To avoid duplication or engagement fatigue in the community, the engagement and consultation process for Create Victoria was designed in turn to be targeted with key audiences; to begin internally post-CRD consultation and then be out more broadly in the community in the spring. A focus was placed on the economic impact assessment in the Create Victoria survey.
- Uncertainty in the jurisdictional roles of the City of Victoria and the CRD Arts Development Service, in regards to funding and investment, has been cited by the community.
- The CRD Arts survey data and other through-points such as resource information from Arts Victoria is being shared and engagement efforts will be coordinated between the two levels of government. The resulting implementation framework for the CRD Arts Strategy will provide a useful contextual lens for the City’s Arts and Culture Master Plan.
- As outlined in the OCP, in Victoria the arts and cultural industries currently represent four to six percent of Victoria’s economy, and are expected to have modest growth to

---

\(^{17}\) *Priority Direction: Capacity building – Training to arts organizations in sustainable best practices in terms of management and funding.* *Priority Direction: Direct Funding in the form of multi year funding and “incubator funding” for up to 3 years for new projects and organizations.* *Priority Direction: Communicate impacts to public and stakeholders in all municipalities.*
2031. Like many municipalities in the province, Victoria’s arts and culture sector continues to face the challenge of insufficient public and private funding. While Victoria remains the regional centre for arts and culture facilities, events and activities, the arts community faces relatively high costs for rental space, and limited availability of suitable venues.

G. The City of Victoria Context

G.1 Introduction

The City of Victoria has an established history of working with the arts and cultural community in various capacities. As the capital and heart of the Capital Regional District, the City sets the tone for the arts and culture in the region and as such it is important that Victoria continues to lead by example through innovation and collaboration.

The City of Victoria is a local government that has a broad mandate serving a central role in cultural policy and program development, incentives, planning and has ownership and part-ownership in cultural facilities, as well as managing public spaces for art and cultural activation and events. For a detailed summary of each of the City’s policies that relate to arts and culture, please see the Research Matrix and the following sections below.

Through policies and programs, the City of Victoria recognizes the importance of arts and culture as building blocks in creating healthy, inclusive, vibrant neighbourhoods and communities for all; from a celebrated public art program to an award winning record of heritage preservation.

In 2015, the City invested $8.5 million in total investment for arts, culture, heritage and library service delivery to the community. Victoria provides both in-kind and financial support to arts organizations and artists and provides these facilities with an annual 100% tax exemption.

Based on an initial jurisdictional scan from across Canada, the City of Victoria has one of the most integrated cultural portfolios. For the past 45 years, arts and culture have been woven into the fabric of the City and are well represented across the overarching planning documents that are guiding the City today.

G.2 Cultural Scorecard--- Internal Assessment

The Planning Context did not overlook internal stakeholders of the organization as key sources of input and insight, in keeping with the City’s Strategic Plan of encouraging cross-departmental participation.

The Scorecard process was designed in collaboration with the Arts, Culture and Events team and assisted in providing a critical self-assessment of the arts and culture service delivery. This
review and assessment tool helped to guide staff planning sessions; generate directions for consideration regarding the Arts, Culture and Events staff team's portfolio and is resulting in a series of strategic directions to guide the cultural plan. The outputs of the Cultural Score Card process including the Context Map and Internal and External Assessment Summary were tested at a cross-departmental workshop, with the Advisory Committee and out with the public through the various engagement sessions. A summary of the Scorecard process and outputs can be found in Engagement Summary report at victoria.ca/create.

**CONTEXT MAP**

**TRENDS**
- Lifecycle of Arts Orgs — shift Growing $53.4B Cultural Industry
- New Operating Models (at odds with dated funding models)
- New Audiences
- New Approaches to Art-Making. Old vs New Art Forms

**POLITICAL FACTORS**
- New Federal $$$
- Provincial Election
- Amalgamation
- Canada 150 vs T&R Calls to Action
- Capital lens

**ECONOMIC CLIMATE**
- Pending Economic Downturn
- Affordability
- Housing
- Need for Capital Budget
- Best use of Tax Payer $$

**CUSTOMER NEEDS**
- “One Stop Shop”
- “Red Carpet vs Red Tape”
- Animated downtown
- Knowledge-Sharing
- Efficient Service
- Problem-Solving
- Accessibility and Affordability
- Diversity
- Generational Considerations
- Belonging/Inclusion/Welcome
- Authentic Place Branding

**TECHNOLOGY FACTORS**
- Digital Strategies
- Data for bespoke content
- Privacy and Big Data
- Virtual and Augmented Reality

**UNCERTAINTIES**
- CRD Arts Development Service Funding Model
- Facility and Space Needs
- Jurisdictional Creep
- Resources

Prepared for City of Victoria by Patricia Huntsman Culture + Communication
G.3 Policy Review

(Note to Staff: Refer to Planning Context Matrix for additional detail)

Official Community Plan
The City of Victoria’s Official Community Plan was developed in 2012 to map the next 30 year of the City’s growth and change in the community, while building in annual review processes to track progress and implementation. The OCP identifies a need for a vision and action plan for arts and culture and to enhance support for local nonprofits groups, seek opportunities for partnership and set targets for future cultural spaces. The Plan is very thorough and integrates arts, culture and heritage well into each aspect to ensure that culture is used as a tool to execute the community’s vision and goals.

Corporate Strategic Plan
The key Strategic Objective that relates to arts and culture is (10) Nurture Our Arts, Culture and Learning Capital; however, some of the other 12 objectives are integral in the development of a healthy cultural ecosystem, including (1) Innovate and Lead; (2) Engage and Empower the Community; (5) Create Prosperity Through Economic Development; (7) Facilitate Social Inclusion and Community Wellness (8) Enhance and Steward Public Spaces, Green Spaces and Food Systems; (13) Demonstrate Regional Leadership.
Arts, culture and heritage not only act as vehicles for achieving these objectives but are also key to the development of a leading edge city that embraces the future and builds on the past where the “community feels valued, heard and understood.”

**Sustainability Framework**
The Victoria Sustainability Framework was developed in 2010 to serve as a 100 year overarching framework to guide the City’s Official Community Plan and Corporate Strategic Plan. Developed in partnership with the community, the Framework sets the tone for sustainability in the City and will continue to inform the development and implementation of operations, policies and initiatives and plans.

**Sustainability Commitment:**
“Victoria, as a community and municipal corporation, is an urban sustainability leader inspiring innovation, pride and progress towards greater ecological integrity, livability, economic vitality, and community resiliency as we confront the challenges facing society and the planet today and for generations to come.”

**Key Considerations:** The Sustainability Framework is thorough and inclusive with regard to arts, culture, heritage and the integration of First Nations within these important dialogues. There is a notable component missing within the Sustainability Framework and that is attention to Intangible Cultural Assets.

Although these Assets can be hard to quantify, they are nonetheless important to the creation and maintenance of cultural diversity. The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage acknowledged the “importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development.”

Further, “the knowledge and practices accumulated through time have been used to make sustainable use of natural resources and minimize the impact of climate change. Intangible cultural heritage may thus help to protect biodiversity and can contribute to environmental sustainability.”

Victoria has the opportunity to lead by example in addressing the value of these Assets within their Sustainability Framework. This can act as a tool of community empowerment for marginalized or underrepresented populations, First Nations communities and others. Further, the incorporation of a goal addressing Intangible Cultural Assets will bolster other Goals, notably Goals (5) Sense of Community, subsection, (a) through (e); as well as having implications to Goal (7-b) Governance, by way of empowering citizens and communities and Goal (1-g) Research and Training.

---

18 City of Victoria, *Strategic Plan 2015 – 2018*, Amended February 2016, pp 1
19 City of Victoria, *Victoria Sustainability Framework*, 2010
Parks Master Plan
Summary: The Parks Master Planning process began in the Spring of 2016 and is expected to be completed by early 2017. The intent of the process is to develop a 25-year plan to support a range of healthy, active opportunities for all members of the community in the City’s parks. Six main draft goals have been established to guide the development: (1) Protect the Environment; (2) Create Parks for People; (3) Be Active; (4) Be Inclusive and Accessible; (5) Be Multifunctional; (6) Celebrate Victoria; and (7) Build Partnerships.

**Key Consideration:** The action proposed in the Parks Plan, 6.2.2 to “update and improve the existing “Community Event Plan” that outlines the process for hosting an event in the parks, as well as providing checklists and guidelines to help ensure successful events,” would help streamline the process for community events and should be prioritized through the Arts and Culture Master Plan.

Neighbourhood Plans
The City of Victoria has panned to develop 10 new neighbourhood plans over the next four years under the new co-planning model whereby citizens, community groups, neighbourhood associations and businesses are encouraged to collaborate and shape their neighbourhoods. New plans for Fairfield, Gonzales, and Victoria West were set to begin in 2016. Work to update plans for Fernwood, Jubilee, North Park, Rockland and Fort Street Corridor will occur in 2017 and James Bay, Hillside Quadra, Oaklands plans will be updated in 2018. The goal of these plans is to focus on neighbourhood village centres, the identification of community priorities, while guiding “new commercial and residential development and capital investment such as cycling and walking paths, priorities for parks improvements and upgrades, public art, and placemaking opportunities.”

Burnside Gorge Neighbourhood Plan
In 2015 through 2016, the City of Victoria engaged with the community and local stakeholders to create a guiding neighbourhood plan for the Burnside Gorge area. In relation to arts and culture, it was summarized that the neighbourhood is “uniquely positioned to be a prime hub of creative production and distribution for arts and creative enterprises based on the industrial zoning, available spaces and clustering of creative businesses already located in this area.”

It was found that the the neighbourhood has the capacity to provide space for local creative entrepreneurs and that this will in turn support the local maker economies that are developing in Victoria. While these creative businesses are important to local economic development, “further resource sharing, education and business skill development is needed for creative businesses to grow and sustain their businesses.”

“Opportunities for creative placemaking including temporary and permanent public art opportunities along the waterfront and trail systems, greenspaces and urban villages, and the creation of outdoor performance areas. This can further enhance linkages between the

---

21 City of Victoria, 2015 Highlights of Operational Plan, Fourth Quarter, Presented to Committee of the Whole Meeting on March 24, 2015

Prepared for City of Victoria by Patricia Huntsman Culture + Communication in partnership with Nordicity. No distribution without written permission.
industrial and creative sectors, residents and visitors.” The Placemaking initiatives, as proposed, would work well to weave together the different narratives and values within the neighbourhood. In particular, there is an opportunity to involve the First Nations community in creating the proposed mural to reflect on the history for Rock Bay.

**Key Considerations:** In the Overall Placemaking Policies for Rock Bay section of the Plan, it has been proposed that a “cheap and cheerful” streetscape design approach be used for the Bridge Street Industrial Arts village. The rationale being that this treatment would reflect the working character of the area, while adding greenery and a sense of place. This may be a point where further community engagement work could assist with refining the design. Further, as the area is home to many different industrial arts enterprises perhaps the local community could be involved in crafting the approach and move it beyond a temporary “cheap and cheerful,” to something that can be championed by the community over a longer term.

**Fairfield Neighbourhood Plan**
This plan is currently under development. The notable Draft Goals that pertain to arts and culture include: (25) Create great public spaces where people can gather; (26) Preserve the character of older, historic neighbourhood areas; (27) Recognize and celebrate Fairfield’s First Nations history; (28) Celebrate Fairfield through public art and community events; and (29) Encourage community-led placemaking.

**Gonzales Neighbourhood Plan**
This plan is currently under development. Draft Goals that relate to arts, culture, heritage and placemaking include:

- (22) Encourage block parties, festivals and other events to bring neighbours together;
- (23) Encourage community arts initiatives that celebrate Gonzales identity;
- (24) Protect the historic character of streets, buildings and other important sites; and
- (25) Identify and promote Gonzales’s unique identity.

**Key Considerations:** As the colonial history of the area is so prominent and important to the development of the City, special attention and consideration to alternate narratives of the land should be given. Gonzales Point was a site of First Nations settlement and artefacts dating back 3000 years have been found in the area. As such it would be an important opportunity to engage with the Songhees Nation to recognize and celebrate their history of use in this area. For further research on the Songhees in this area please see: Claire Heffernan and Albert Head, “Songhees legacy,” Times Colonist: September 4, 1994.

**City-Owned Cultural Facilities / McPherson and Royal Theatres**
As identified in the 2010 Arts Scan, the City partly owns and manages 7 arts and culture venues. Notably, the City owns, but does not manage 2 professional theatres, the McPherson and Royal

---

22 City of Victoria, *Burnside-Gorge Neighbourhood Plan*, 2015, p 43
Our Planning Context Report  For Reference

Theatres (partial owner). The City contributes $937,800 in operating and capital expenditures for the Royal and McPherson Theatres.

Festival Investment Grant, 2016
The City supports festivals and public celebrations through this granting program and showcases and supports the events and other community-based arts and culture outdoor events, outdoor markets and summer festivals through their CITYVibe Guide to Outdoor Festivals and Events. As part of the 2016 Parks Master Plan engagement process, it was reported that most residents are in favour of increasing organized events and festivals in parks (Phone Survey – 71%).

Key Consideration: As part of the 2012 Official Community Plan the Goal 6.17 requested that the use of design and traffic calming techniques in Town Centres and Urban Villages be considered to reduce vehicle travel speed, provide safe access and passage for other road users, and permit the temporary closure of streets for community activities or special events.

Special Event Guidelines
Provides requirements to permitting of special events and the regulatory guidelines for people involved in organizing and promoting special events as well as to manage and facilitate the use of limited public space and resources.

Art in Public Places Policy, 2011
The updated policy increased funding for art in public spaces and provided expanded opportunities for artists and members of the public to participate in the public art process. The policy created a new funding formula for public art to ensure ongoing resources for funding through the Art in Public Places Reserve Fund.

Based upon a jurisdictional review, the Art in Public Places Policy reflects current National best practices and creates comprehensive opportunities for citizen participation.

Community Arts Grants
Provides $30,000 annually to Artist in Residence program or a Community Public Art project. Administered through the Parks, Recreation and Culture Division.

The Artist in Residence Program
A legacy of the Cultural Capital projects which places professional artist in a community for an extended period of time.

Community Public Art Program
Designed for neighbourhoods wishing to undertake a public art project such as murals, mosaics and banners.


**City of Victoria, Heritage Context**

The City of Victoria has since the 1970s acted as a leader in heritage planning. The City’s heritage programs have, as such, been very successful in preserving the historic built environment and capturing the cultural and historic narratives that have shaped the City as we know it today. With the recent 2015 shift to a “values-based approach,” the City is inline with international best practices. This approach recognizes the embedded cultural and historical values within the framework of heritage. The City is also making progress in working with First Nations to ensure that their narratives of place are represented (See First Nations Context for further discussion).

At the outset of the Arts and Culture Master Planning process staff expressed the desire for the various heritage planning documents be integrated together. In the attached Research Matrix an inventory and summary of these multiple planning and guiding documents is included. Below is a brief discussion of the current heritage program and recommendations on the next steps.

**Planning Context**

The City of Victoria’s heritage program is celebrated for its success and widespread community support. The City has approximately 1,000 registered heritage resources, including hundreds of legally protected buildings and 13 Heritage Conservation Areas.

Part of the success of this program lies with the incentive programs that have supported the retention of these places. While other municipalities struggle to build a culture of support for heritage through education and outreach, Victoria has a long history of celebrating its heritage and this is seen through the many different non-profit organizations, festivals and events that support this integral component of the City’s cultural fabric.

The City’s heritage program has developed over several decades and has yielded significant results. Victoria has consistently led the province in their heritage planning regulations and incentives.

- In 1973 a Heritage Advisory Committee was established.
- In 1974 a bylaw was passed to allow the first heritage designations and new heritage zoning categories were created for Downtown and Old Town to support the conservation of the area.
- In 1977 “This Old Town: Central Area Heritage Conservation Report” was published by the Planning Department.
- In 1980 the Heritage Registry was established and under the Historical Restoration Act the restoration of Chinatown was started. The Heritage Register has been expanded to include resources outside the downtown core and was most recently updated in 2015 by Donald Luxton & Associates.
- In 1983 the Victoria Heritage Foundation was established and in 1989 the Victoria Civic Heritage Trust began. These organizations continue to administer grant programs and educational engagement to promote heritage.
- In 1998, the City became the first municipality to expand their powers under the Local Government Act to create a Property Tax Incentive Program to assist in the conversion of vacant and/or underutilized buildings to residential use.

With an established legacy of supporting heritage, the City was also a leader in embracing new programs such as the 2001 federal Historic Places Initiative. The City adopted the Standards and Guidelines for the Conservation of Historic Places in Canada on January 3, 2005 to promote responsible conservation practices that help protect historic places. Most recently, western Canada’s foremost heritage consultant Donald Luxton and Associates, was contracted to lead the 2015 Heritage Register Update. This Update was thorough and inline with international best practice standards and included the development of a city-wide Historical Context Statement, a Thematic Framework that captures the intangible cultural assets, Neighbourhood Statements of Significance, Documentation of Historic Places, and Community Heritage Planning Policy Framework.

**Key Considerations:**
- Look into adopting a heritage density transfer program.
- Integrate a values-based conservation approach into the OCP at every level so that heritage and sustainability are integrated.
- To address the long-term sustainability of Victoria’s heritage assets, developing and implementing policies for emergency preparedness, response, recovery would be useful.
- Consider extending the Heritage Tax Incentive Program from 10 years to a longer term.23
- In the 2012 Official Community Plan, Goal 6.16 highlighted the desire to achieve a unique character and sense of place in the design of each centre and village through a high quality of architecture, landscape and urban design. It was requested that the City consider expanding or establishing Development Permit Areas and Heritage Conservation Areas in and around Town Centres and Urban Villages to achieve this.

**First Nations and Heritage:**

The Heritage Register Update reminds us that heritage preservation is “tangible and irreplaceable, expression of Victoria’s identity and [is] a reflection of the diversity of the community experience that has unfolded over time” (Donald Luxton & Associates, City of Victoria Heritage Register Update, 2015, pp 2). This is challenging as some narratives, peoples, and histories do not have a physical representation within the built environment and the progression of a heritage program should be to make space for these intangible cultural assets.

---

23 These recommendations were first made by made by former City of Victoria Senior Heritage Planner, Helen Cain, in 2011 and found within a presentation made to the Heritage Planners and Professionals in 2010.

Prepared for City of Victoria by Patricia Huntsman Culture + Communication in partnership with Nordicity. No distribution without written permission.
One way to create space for these intangible cultural assets and narratives would be to work with First Nations communities to identify places, names and stories that are culturally and historically significant to their communities and see how they could be brought forward to the larger community and represented through heritage and/or cultural programs. The first step to this would be to convene a committee of Songhees and Esquimalt First Nations, academics and cultural professionals to workshop how these narratives can be represented. It is important for the City to lead by example and, with the support of the community, give the First Nations communities the agency to drive the representation of their cultural and historic narratives themselves.

An important topic that is absent from the Heritage discussions is the value and use of language and place names. While Victoria’s post-contact history is well celebrated and reflected in the names of places and the built environment there are few indigenous place names. This is a relatively easy way to bring forward intangible cultural narratives.

Within heritage documents such as the 2015 Heritage Register Update, it would be useful to establish a protocol of terms to be used to discuss pre-contact First Nations communities to post-contact relationships. For instance, terms such as “prehistoric” can have a political weight that is unintended and if they are used within Heritage Context Statements then they are furthering a narrative that marginalizes the history of First Nations. This would be a useful exercise for a committee to discuss.
Glossary of Terms

**Arts:** a broad subdivision of culture, composed of many expressive and creative disciplines. The term encompasses: visual media (e.g. painting, print-making, drawing, sculpture, crafts, pottery and ceramics, photography, film and video), theatre, music, song, spoken word, literary arts and dance.

**Creative Ecology:** “ecology” is a term borrowed from biology that is increasingly used for describing the environment in which the creative sector operates and the relationships between its organisms or members. The model of a creative ecology (or ecosystem) is applied to the creative sector and/or cultural industry to examine how its resources and assets, and networks interact and support each other and what interdependencies exist between them.

**Creative Placemaking** is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place.

**Cultural Assets and Resources:** anything that contributes to the culture of a particular place or people (tangible or intangible)--- the activities, institutions, and people that express our shared beliefs, customs and values. The Cultural Resource Framework used by the North American Industry Classification System and Statistics Canada defines the following as cultural resources and assets: Natural Heritage; Cultural Heritage; Festivals and Events; Creative Industry; Facilities and Spaces; and Community Cultural Organizations.

**Cultural Industry:** an umbrella term for areas of creative work and cultural production, such as: advertising, architecture and interior design, art and antique markets or fairs, artisan crafts, fashion design, industrial design, performing arts, print media and publishing, radio and television and visual media.

**Cultural Planning:** a field of study and professional practice defined as strategic and integrated planning by the application of cultural resources in the development of the city and society.

**Heritage Character:** Overall effect produced by traits or features which give heritage property or an area a distinctive appearance or quality.

**Heritage Conservation:** Includes, in relation to heritage, any activity undertaken to protect, preserve or enhance the heritage value or heritage character (including but not limited to character-defining elements) of heritage property or an area.

**Heritage Designation:** Bylaw to protect a heritage property that is formally recognized for its heritage value from exterior alterations, removal or demolition without the approval of City Council.

**Heritage Property:** A structure, building, group of buildings, district, landscape, archaeological

---

24 All definitions are taken from the City of Victoria’s, 2015 Burnside-Gorge Neighbourhood Plan.
site or other place in Canada that has been formally recognized for its heritage value.

**Heritage Register:** A list of property that is formally recognized by the local government to have heritage value or heritage character.

**Heritage Value:** The historic, cultural, aesthetic, scientific or educational worth or usefulness of (heritage) property or an area. The heritage value of a heritage resource is embodied in its heritage character.

**Official Community Plan:** An Official Community Plan (OCP) can be developed by both municipalities and regional districts. The OCP provides the longer term vision for the community. Under the Local Government Act section 875, an OCP is a statement of objectives and policies to guide decisions on planning and land use management, within the area covered by the plan, respecting the purposes of local government.

**Open Space:** Land that provides outdoor space for unstructured or structured leisure activities, recreation, ecological habitat, cultural events or aesthetic enjoyment that is generally publicly-accessible, and that is not a designated City of Victoria park. Open space includes private lands, public lands and City-held property.

**Park:** Land managed by the City of Victoria that provides outdoor space for unstructured or structured leisure activities, recreation, ecological habitat, cultural events, or aesthetic enjoyment, not including planted areas within street rights of way.

**Placemaking:** A holistic and community-based approach to the development and revitalization of cities and neighbourhoods, that creates unique places of lasting value that are compact, mixed-use, and pedestrian and transit oriented with a strong civic character.

**Public art:** Works of art in any media that has been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all.

**Small Urban Village:** consists of a mix of commercial and community services primarily serving the surrounding residential area, in low-rise, ground-oriented multi-unit residential and mixed-use buildings generally up to four storeys in height along arterial and secondary arterial roads and three storeys in height in other locations, serving as a local transit service hub.

**Streetscape:** All the elements that make up the physical environment of a street and define its character. This includes paving, trees, lighting, building type, style, setbacks, pedestrian amenities, street furniture, etc.

**Town Centre:** consists of mixed-use, mid-rise building types that accommodate ground-level commercial, offices, community services, visitor accommodation, and multi-unit residential apartments, with a well-defined public realm characterized by wide sidewalks, regularly spaced street tree planting and buildings set close to the street frontage, anchored by a full service grocery store or equivalent combination of food retail uses and destination retail, serving either
as a frequent or rapid transit service hub.

**Traditional Residential**: consists primarily of residential and accessory uses in a wide range of primarily ground-oriented building forms including single, duplexes, townhouses and row-houses, house conversions, and low-rise multi-unit residential and mixed-use buildings up to three storeys in height located along arterial and secondary arterial roads.

**Urban Design**: Urban design is concerned with the human-made environment. It is a discipline that is dedicated to the relationships among the fields of urban planning, architecture and landscape architecture. The concerns of urban design range from a broad level, such as the layout of entire cities, to particular aspects of designed environments such as architectural detailing, landscaping and street furniture.

**Urban Residential**: consists primarily of multi-unit residential in a wide range of detached and attached building forms, including townhouses and row-houses, low and mid-rise apartments, with a residential character public realm featuring landscaping and street tree planting, and mixed-uses located along arterial and secondary arterial roads. Urban Residential areas are generally located within 400 metres of the Urban Core, a Large Urban Village, Town Centre, or frequent transit route, or within 800 metres of a rapid transit station.