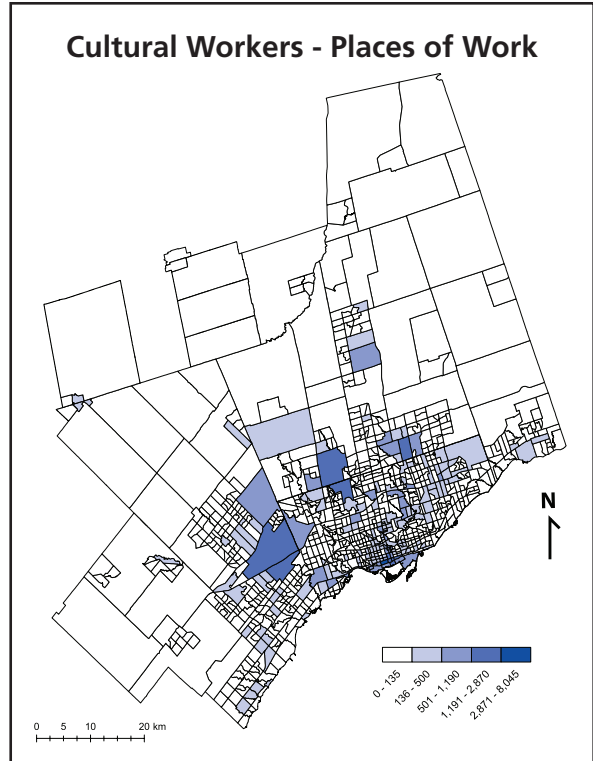
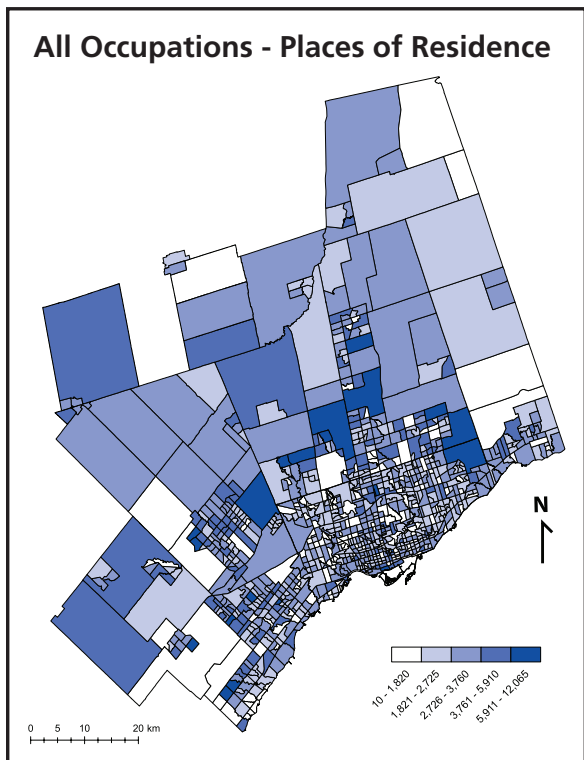


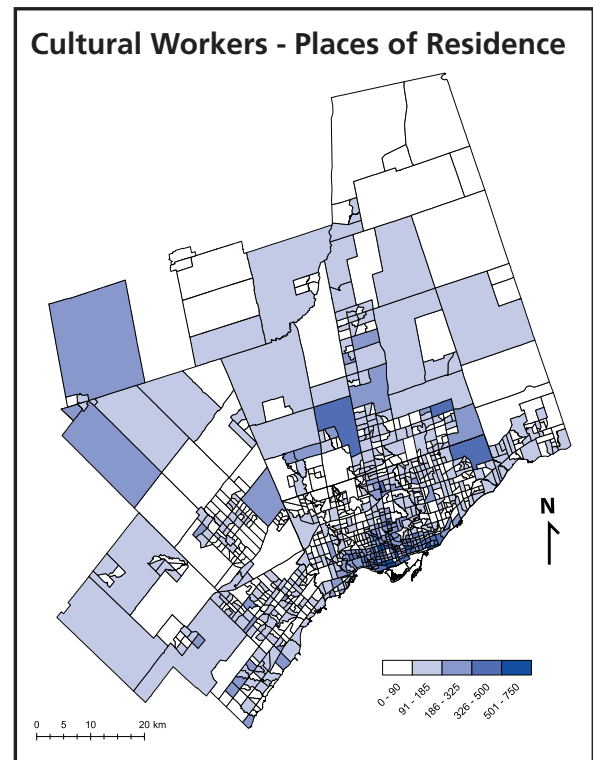
Map 9 - Distribution of Total workforce across Toronto CMA (POW); Martin Prosperity Institute, 2010



Map 10 - Distribution of Cultural workforce across Toronto CMA (POW); Martin Prosperity Institute, 2010



Map 11 - Distribution of Total workforce across Toronto CMA (POR); Martin Prosperity Institute, 2010



Map 12 - Distribution of Cultural workforce across Toronto CMA (POR); Martin Prosperity Institute, 2010

# “Vibrant scenes bring tremendous social and economic benefits to Toronto.”

## Cultural Scenes

Chapter 3 moves beyond and behind the maps to the cultural scenes they represent. Maps are a means to an end – supporting the ongoing, day-to-day activities of artists and cultural participants: creation, expression, criticism, discussion, performance, appreciation and enjoyment. Places where these occur in sufficient density, depth, and intensity acquire special qualities. They become scenes. Vibrant scenes bring tremendous social and economic benefits to Toronto. They need to be preserved and grown. This chapter offers an analysis of scenes and interviews with individual creators who work and live in these scenes.

There is no single formula for a successful cultural scene, however key characteristics include:

- **An amenity-rich environment.** Cafes, restaurants, galleries, theatres, festivals, shops, music venues, bars, dance clubs and nightlife are the most obvious expressions of cultural vitality. But a healthy day life, including grocery stores, fruit stands, convenience stores, hardware stores, daycare centres, hairstylists and clothing shops are a crucial part of a scene’s infrastructure. Most artists who work in a scene are also residents in one, as the above maps show.
- **Committed supporters.** A scene is only as strong as the people who are a part of it. These may include artists, local businesses, audiences, community groups, residents’ associations and politicians.
- **Distinctive experiences.** Vital scenes give a sense of drama, authenticity, and ethical significance to a city’s streets and strips. A neighbourhood with a vibrant scene can be a theatrical place to see and be seen, an authentic place to explore and affirm local, ethnic, and national identity, an ethical place to debate common values, traditions, and ideals.



Design Exchange. Photographer: Daniela Mason



Photo courtesy of Luminato Festival.

## Kensington Market



Sitting on the tree-lined patio of Ideal Coffee, it's easy to forget you're in the middle of one of the largest cities in North America. Though the CN Tower stands guard, there is a distinctly small-town feel as passing neighbours stop to say "Hi," and coffee drinkers relax with a book. But this is the kind of urbanity that could only happen in Toronto — and especially in Kensington Market.

Ideal Coffee is the nexus of Nassau Street, keeping the local artistic community caffeinated and connected. Within a 50 metre radius of its artfully chaotic patio are three restaurants, a knitting store, a clothing shop, a print shop, a musical instrument store, a massage therapist and a bar. It's here that you're likely to run into neighbourhood fixtures like musician and studio owner James Anderson.

From instrument shops to rehearsal spaces, to cafés in which to network and bars in which to perform, Kensington Market has become a fully sustaining neighbourhood for musicians, yet it also supports a small theatre community and gallery scene. The entire artistic community has benefitted from actions such as P.S. Kensington, the monthly pedestrian event taking place on Sundays in the summer, and the annual Festival of Lights in the winter — both of which have been supported by the *Kensington Market Action Committee*, a residents' association, and an active BIA.

Renowned for its diversity, Kensington Market began as an open-air market for the Jewish community during the early 20th century, and then made room for successive waves of newcomers — Portuguese, Caribbean, Chinese. During the early 1980s, the Market's cheap rents and permissive lifestyle made it a haven for the punk rock scene. (Legend has it the members of one notorious band survived for years by dumpster-diving.) Though rents and house prices have risen in recent years, the Market has remarkably resisted development pressure and the infiltration of chain stores. Even the rumor of a Starbucks opening at the corner of Nassau and Augusta prompted a furor, and so far, it hasn't happened. This is the neighbourhood that seemingly won't gentrify.



Toronto is home to some of the world’s most compelling scenes. They give a depth and richness of experience to the city that is rare and special. They endow places with a sense of uniqueness and distinctness. There is the diverse cosmopolitanism of Kensington Market, the offbeat edginess of West Queen West, the ethnic authenticity of Greektown or Chinatown, the local authenticity of Cabbagetown, and the shimmering glamour of Yorkville and King Street, among others. The term “scene” is also used to refer to the looser networks organized around arts disciplines, but even these types of scenes are rooted in such places. For example, the music scene has long called Kensington Market and Queen West home, while West Queen West and Parkdale’s gallery strip is a nexus of the visual arts community. The modern dance community, meanwhile, is clustered along Parliament Street, through Cabbagetown, Regent Park and the Distillery District — insiders refer to it as the “dance belt.”

Scenes like these are important in and of themselves. Without them, Toronto would be less vibrant, less interesting, and less critically self-reflective. Yet Toronto’s scenes also have functional value for the city’s economy. This occurs primarily through two related processes: first, by expanding local consumption, and second, by enhancing local production.

Vibrant scenes expand the local consumption base. Scenes give a unique buzz and energy to a place, offering consumers valuable experiences difficult to acquire elsewhere. This in turn creates local jobs, attracts and maintains skilled residents, and increases local spending. A number of factors are involved.

- **Import substitution.** Where there are distinctive scenes, consumers are more likely to spend their dollars locally rather than on imported CDs, DVDs, books, magazines, clothing, or other services. Significant local job growth can occur through import replacement.
- **Demand creation.** Vibrant scenes do not merely substitute for already imported goods and services. They can generate novel interest among a wider populace for new styles of music, fashion, dance, cuisine, drinks, and art. Jobs and revenue streams are created as local businesses meet these newly activated demands.
- **Use of local services.** Sustaining a strong scene is labour intensive. Restaurants, theatres, galleries, music venues, and the like utilize numerous local suppliers and rely on a local labour force. A high proportion of the services they consume flow immediately into local employment.



Junction Gardens Business Improvement Area.

“Vibrant scenes can be important tourist destinations.”



Toronto celebrates a total of 71 Business Improvement Areas including Greektown on the Danforth (left photo) Village of Islington (right photo).

- **Scene producers are scene consumers.** The people who make the scene are also a part of it. Musicians typically attend one another’s shows, as do artists and actors. Where scenes are dense and interconnected, every dollar spent at one performance will often circulate through many more, multiplying overall employment and expanding the available avenues for cultural consumption.
- **Talent attraction.** Entrepreneurs who choose to locate in and near scenes bring their companies. In their efforts to lure talented employees and attract top university graduates, business recruiters often feature local theatres, museums, music performances, promenades, waterfronts, and arts and cultural periodicals. Strong scenes provide amenities and consumption opportunities that attract skilled workers, managers, and entrepreneurs.
- **Tourist and retiree attraction.** Vibrant scenes can be important tourist destinations. They showcase the city itself as a kind of perpetually developing live theatre. Visitors are more likely to make repeated trips. Retirees who choose to live in downtown condominiums near bustling scenes bring their retirement incomes into the local economy.



## Creative Consumption: Christina Zeidler



Photographer: Molly Crealock

**Christina Zeidler: Visual artist, musician, community activist, and president of the Gladstone Hotel**

“I’ve been living and working on Queen West since the late ‘80s, early ‘90s. My involvement in the art community started with OCAD and then continued through many institutions that deeply influenced me — Cinecycle, Symptom Hall, the Cameron House. You have these spaces that create energy and scenes, yet they were so casual. You make these wonderful kinds of connections.”

Though she’s been an active participant in multiple facets of Toronto’s arts community for 20 years, Christina Zeidler may be best known for leading the redevelopment of the Gladstone Hotel in 2003-05. Built in 1889, the Gladstone was a run-down hotel that housed many of the urban poor when her family purchased the property. The re-launched Gladstone was envisioned as more than just a hotel, but also “a social and cultural incubator facilitating sustainable and accessible ways of experiencing art, culture, community, and local cuisine.” The building currently offers four event spaces, plus studios, galleries and a café, in addition to 37 hotel rooms designed by local artists.

In an area which was until recently a sleepy neighbourhood where many artists simply happened to reside, the Gladstone has become a portal for a new type of cultural consumption — visitors from around the world and across the GTA now flock here to consume arts and culture that are mainly produced locally.

“The Gladstone has become a tourism destination and what we would like to offer is an authentically urban experience. Historically, Toronto has been hard to access culturally, if you’re not in the know. This city is so livable, so walkable, and there’s a real sense of camaraderie in the arts scene. What’s interesting about the Gladstone is that if you show up and you know nothing about art, the staff will tell you what’s going on. Or you can show up on a Harvest Wednesday and find out about the food scene and the connections between urban and rural communities. I would hope that tourists are coming to experience what’s great about the city, that they’re coming to connect, not just to party.”

## A Day in the Life: James Anderson



**James Anderson: Musician and recording engineer/producer, Kensington Market**

“My day starts with me dropping my kids at Kensington Community School and Scadding Court daycare, then returning to my home studio to work for a few hours.” James Anderson and his wife Megan Ingram — who owns the store Lettuce Knit, which just moved into the location vacated by beloved bookstore This Ain’t the Rosedale Library — have lived in Kensington Market for seven years. The couple recently purchased their house on Nassau Street, meaning that both their respective businesses and their residence are now located on the same small street.

“Then I’ll go to 6 Nassau,” Anderson continues, “my main studio, to work on a session, and I’ll inevitably come to Ideal and get a coffee and then help my wife with something at her shop. I’ll pick up some groceries or have lunch at the new Indian place. Then I’ll probably drop by Paul’s Boutique to buy a cable or maybe a guitar or a keyboard. And at night, I’ll go to a show at Double Double Land.”

Kensington Market, at just a single square city block, is so densely packed with both daytime and nighttime amenities that an artist like Anderson could theoretically never have to leave his neighbourhood. “Why would I? Everything I need is here. I’ve only been to Queen Street once in the past year.” Anderson goes on to claim that for the sake of a doctor’s appointment, he recently ventured north of Bloor for the first time in two years.

“There is a mystique and a story that exists around the Market,” explains Anderson, when asked about its enduring appeal. “People that want to be a part of that work hard to make it real.”

Though an artist and entrepreneur like Anderson couldn’t create anything single-handedly, he is an important member of a cultural ecosystem that includes the artists and business owners that are his neighbours. Shops like Paul’s Boutique and Ideal Coffee not only make a positive economic impact, but also act as informal public spaces that create an overall benefit for the community.



Scenes do more than help Toronto to capture higher totals of local consumption dollars. They also add value to the city's production of creative and cultural goods. They do so by creating special spaces of intense communication, creativity, interaction, and collaboration. The presence of such spaces improves the overall quality of the creative work produced in the city. This improvement may depend on a number of special dynamics that scenes mobilize.

- **Peer support.** Scene members appreciate and cheer on novel, risky ideas, even when they don't work. In a scene, people are encouraged to try things they would not have done otherwise. They are often experimental spaces that are highly tolerant of untested expressive possibilities, creating a proving ground where new styles are developed before they are exported to a broader market.
- **Idea and technique sharing.** Scene participants typically share a common sensibility as to what is important. They want to learn from each other. Any new technique or style (of music, fashion, recording technique, programming technique) is shown off and quickly circulated and refined.
- **Collective success.** Most artists working in a scene earn relatively modest incomes through their artwork. A few bubble to the surface and enjoy commercial success. These are in effect the product of countless conversations and interactions with others artists, musicians, performers, critics, and the like. They depend on the atmosphere of the scene.
- **Place branding.** Work produced within a scene becomes invested with the particular character and aura of that scene. Music created in Toronto's indie rock scene has a special value that similar-sounding music created elsewhere might not have. This creates a base of cultural industrial production that cannot easily be reproduced or outsourced elsewhere.



Musicians and singers are one of the largest cultural occupations in the city. Canaille featuring Isla Craig, at the Music Gallery. (L to R) - Jesse Levine (keyboards), Isla Craig (vocals), Nick Buligan (trumpet), Dan Gaucher (drums), Jay Hay (saxophone), Mike Smith (bass), Jeremy Strachan (flute). Photographer: Tara Fillion



## Pro-Active Production: Jeffrey Remedios



Photo courtesy of Arts&Crafts Productions

**Jeffrey Remedios: Co-founder, Arts&Crafts Productions**

Toronto's music scene history can be divided into two eras: before 2003 and after 2003. It was in 2003 that this city's independent music scene exploded onto the world stage, with the unexpected critical and commercial success of *You Forgot It In People*, the debut album by indie collective Broken Social Scene. This unwieldy group defined the Torontonians spirit of open collaboration and participation — there was no identified front person, band membership was fluid and sonically they jumped between styles with ease and enthusiasm.

Just as Broken Social Scene defied the odds artistically, they also gained a wider audience through an unconventional business strategy. Certified gold (50,000 copies) in Canada, *You Forgot It In People* was released by Arts&Crafts, a record label co-founded by BSS member Kevin Drew and his friend Jeffrey Remedios, who was then national publicity director for Virgin Canada. This combination of indie idealism and major label expertise led to the creation of a unique business model, where almost every aspect of record production and promotion is managed in-house.

"We're an artist services company that works primarily with Canadian acts," explains Remedios. "We work with all aspects of our artists' careers, some more holistically, some more in specialization — we're a record company, management company, publisher, merchandiser and ticket retailer. Our aim is to work with interesting, authentic music — and put the same care into the business that the artists put into their art."

The Arts&Crafts catalogue includes some of Toronto's biggest musical exports: the platinum selling Feist, as well as Stars, Constantines and The Hidden Cameras. Remedios is reluctant to define a particular Arts&Crafts sound, and refers instead to an aesthetic, one that he credits with developing in this city's various scenes. "The Toronto music community has largely come of age, and that happened when it started looking internally for influence and validation. It was something birthed out of a 16 block radius in the downtown west end, an attitude that I found with all these musicians, artists, filmmakers - and that's a sense of inclusiveness between all the arts disciplines."

## Potential in the Inner Suburbs: Kingston-Galloway / Orton Park, Scarborough



Photographer: Jen Fabio

### Subtext Multi-Arts Festival

At first glance, Lawrence Avenue East doesn't look like the kind of place you'd find a culture scene. Six lanes of car traffic fill this massive concrete bridge, an imposing physical barrier that separates the islands of brown brick apartment buildings that line this strip of Scarborough. But look closer. Turquoise birds, trees and figures of people have been painted along the railing, bringing the dull gray slabs to life. And listen: festive sounds echo from below.

Beneath the bridge lies gorgeous Highland Creek Valley, location of the first annual Subtext Festival. Crews of young graffiti artists have transformed the bridge piers into canvases, and the sloping hillside makes for a natural, protected amphitheatre. Several hundred people have turned out on a Saturday afternoon in September to witness sets by local Scarborough hip-hop emcees and dance troupes, most under the age of 20 — and some of whom are performing live for the first time ever.

The Subtext Multi-Arts Festival was launched to celebrate the Bridging Project, the youth-created mural that spans the 260-metre length of the bridge, and it was the product of collaboration between several organizations, including Scarborough Arts Council, Mural Routes, East Scarborough Storefront, Jumblies Theatre and Evergreen. More significantly, Subtext may well put a new scene on the Toronto culture map: Kingston-Galloway / Orton Park. Once notorious for its gang activity, KGO was designated one of 13 priority neighbourhoods in 2003, and since then, many community members have turned to art as a way of reinventing the inner suburbs. Though this scene is just making the baby steps required to one day make it as vibrant as more established downtown scenes, there is plenty of potential here. Cedar Ridge Creative Centre, the City arts hub, is located within KGO's borders, and Guildwood Village and the University of Toronto at Scarborough are not far away. More important than such potential resources though, are this community's committed supporters.

"This scene is bubbling and emerging," says Janet Fitzsimmons, a co-ordinator of East Scarborough Storefront, a community centre located in an old police station next to the bridge at Lawrence and Orton Park. "A lot of young artists have come up here and have only recently gotten the idea that art can be a career. They don't need downtown and don't have that model in their heads. With the model we've started to create, kids have started to say, 'I could do this'."



*“ The people and organizations that make the scenes need to be integrated into local intensification and development plans, and better served by transit and planning. ”*

All told, Toronto’s dense, vibrant, and distinctive scenes improve local consumption and production. They make Toronto into a more desirable place to live, work, and visit. They expand the city’s local consumption base, creating local jobs that contribute to a more self-sustaining urban economy. They make the city itself into a research and development laboratory, enhancing the quality of its creative work and investing that work with a unique local character that cannot be easily outsourced.

Despite these benefits, Toronto’s cultural scenes are fragile and often not developed to their fullest potential. Successful scenes are highly vulnerable to fluctuations in the real estate market, and artists forced out by gentrification are a sadly familiar story. Emergent scenes outside the downtown core are often poorly integrated into the overall economy of the city, as these areas suffer from inadequate transit service and urban design that does not foster the sense of human-scale community in which scenes thrive. The people and organizations that make the scene therefore need to be integrated into local intensification and development plans and better served by transit and planning. There needs to be improved access to and information about scenes that may be less well known to locals and visitors. And most of all there needs to be a clear understanding of what a vital resource Toronto has in its thriving cultural scenes. ■

*“As Toronto’s cultural economy becomes more focused on specialized value-added services, these clusters are even more crucial.”*

## Conclusion

*From the Ground Up: Growing Toronto’s Cultural Sector* illustrates policy tools for linking Toronto’s cultural economy and its urban form. Culture is essential to Toronto’s economy. Jobs in cultural fields are rapidly growing, producing multiple forms of wealth for the city. Toronto has become the focal point of core aspects of Canada’s cultural economy, concentrating cultural producers in one place at some of the highest rates in the nation.

Toronto contains no cultural deserts. Cultural work is pervasive across the city.

Still, there are peaks and valleys. There are fertile zones and cultural fallows. Growth will not occur everywhere at the same time and at the same rate.

Intelligent planning requires some process for facilitating sustainable expansion of the cultural economy. Identifying growth areas is part of this process. These places may be already strong. Or they may have potential.

Connecting key nodes of the cultural economy is also essential. Building networks between Toronto’s existing cultural clusters and its areas of potential may enhance both.

In some cases, “hands off!” may be the best policy for letting a scene thrive. In others, protection of existing cultural clusters may be called for. In others, policy interventions may fuel the spark of an emerging scene. In all cases, knowing that a cluster or scene is present is vital.

The Cultural Location Index can play a vital role in contributing reliable information to this evaluation process. A city of 2.7 million people and 83,000 cultural workers exceeds the power of first-hand knowledge. To understand such a large urban system, policy-makers and citizens need some tools for grasping its contours and comparing its elements.

The Cultural Location Index provides a data-based resource for building information about spatial clusters of cultural work into Toronto’s land-use planning and economic development decisions.

The Cultural Location Index shows that the cultural economy thrives best where there are dense, diverse and accessible cultural facilities joined with a cultural workforce that mixes different skills and occupations – producers, architects, graphic designers, actors, and more. Many cultural clusters contain anchor tenants that are large employers and globally networked. They have a large impact



on the local community through interacting with local firms and independent artists. They are the pipelines that connect the buzz generated by Toronto's local scenes to the world and vice versa.

Diverse cultural clusters that mix varieties of skills, rich histories, occupations, firm sizes, and firm linkages are highly resilient. As Toronto's cultural economy becomes less dependent on large-scale reproduction of cultural goods and lower skilled technical support services and more focused on specialized value-added services, niche production, high-tech services, and local performance, these sorts of clusters are likely to become even more crucial. They facilitate collaboration among independent contractors, provide more project-based employment opportunities, and offer Toronto's globally connected cultural firms a fund of local talent and content to distribute to the rest of the world.

The cultural economy does not conform to standard spatial patterns of work and residence. Cultural work happens in the zones between light manufacturing, residential, retail, entertainment, and mixed-use spaces. The demands of cultural economic policy therefore exceed existing planning tools. These are often legacies of industrial policies geared toward separating heavy and light manufacturing from residential and consumption areas. Cultural work blurs the lines between work, home, and consumption. Planning regimes that seek to keep these lines sharp may not be optimal for supporting the business of the cultural sector in the city.

Mapping projects based on the approach outlined in this report are needed to support the city's Official Plan. The Plan already identifies specialized work districts that contribute to job and business growth, such as the Financial District. New official plans should use cultural mapping to identify cultural work districts and support policies to support and grow such districts. Cultural mapping can also support the Official Plan in implementing the the City's no-net-loss of cultural space policy to facilitate intensification and development while maintaining and nurturing the cultural sector.



South Asian Business Festival. Photographer: Canadian Multicultural Radio & Television Camera Crew

Toronto's scenes are the heart and soul of its cultural economy. Toronto's "scenescape" is rich, multiplex, and mobile. It is a living system and should not be put under glass. Policy need not focus on one scene in particular. But growing cultural industries and sustaining cultural work means maintaining the character of neighbourhoods and supporting key aspects of a vibrant urban scene, such as public art, good urban design, varieties of amenities, and an active public realm.

This report suggests seven specific recommendations. The City should:

1. Recognize the cultural sector, including design, fashion, and film, as a key driver of Toronto's economic growth, prosperity and quality of life.
2. Use the Cultural Location Index as a planning indicator to inform Official Plan reviews, secondary plans, and community improvement plans.
3. Use the Cultural Location Index to identify opportunities to grow the cultural economy at the local level, and to inform Economic Development and Culture policies.
4. Recognize the Downtown Cultural Work District, the area bounded by Queen Street West, Simcoe Street, Front Street and Bathurst Street, as the most intense concentration of the city's cultural sector workforce, the heart of the city's cultural sector, and a primary hub that shapes the city's cultural economy.
5. Support cultural scenes across the city as economic hubs by improving their connectivity and visibility through city programs and public-private partnerships.
6. Update the City's cultural facilities database every five years or in the same year as Statistics Canada's *Census of Population*.
7. Follow-up on economic data analysis showing that independent cultural workers are increasing in numbers and large-scale routine manufacturing is declining to better understand the scale and scope of the change.

The cultural economy is a relatively new area of strength for Toronto and many other cities. It calls for original policy ideas, tools, and data. Further work is needed. For instance, intensive analysis of places high on the Cultural Location Index may yield important knowledge about what makes these places work and what could help them to work better.

There is much we do not know about the cultural economy. But what we do know is important. We know cultural workers cluster. We know cultural firms cluster. We know that cultural clusters endow places with value. We know these clusters enrich the city. They create jobs. They increase tax revenue. *From the Ground Up: Growing Toronto's Cultural Sector* shows us where this happens and where it could happen more. It provides a tool for identifying and leveraging the spatial concentrations and spatial pervasiveness of Toronto's cultural economy.

“Culture is essential to Toronto's economy.”



# Appendix 1: Culture Sector Terms

## **Creative Occupations**

'Creative Occupations' is a set of 19 National Occupational Classification (NOC) codes that were originally grouped in the report *Imagine a Toronto ... Strategies for a Creative City* (2006).

Actors and Comedians  
Announcers and Other Broadcasters  
Architects  
Artisans and Craftspersons  
Authors and Writers  
Conductors, Composers  
Dancers  
Editors  
Graphic Designers and Illustrators  
Industrial Designers  
Interior Designers  
Landscape Architects  
Musicians and Singers  
Other Performers  
Painters, Sculptors and Visual Artists  
Patternmakers, Textile, Leather and Fur Products  
Photographers  
Producers, Directors, Choreographers  
Theatre, Fashion, Exhibit, and Other Creative Designers (Other Designers)

## **Creative Industries**

'Creative Industries' is a set of North American Industry Classification System (NAICS) codes that were originally grouped in the report *Imagine a Toronto ... Strategies for a Creative City* (2006).

Advertising Agencies  
Advertising Material Distribution Services  
Agents and Managers for Artists, Athletes, Entertainers and Other Public Figures  
Architectural Services  
Book Publishers  
Dance Companies  
Direct Mail Advertising  
Directory and Mailing List Publishers  
Display Advertising  
Graphic Design Services  
Independent Artists, Writers and Performers  
Industrial Design Services  
Integrated Record Production/Distribution  
Interior Design Services  
Landscape Architectural Services  
Media Buying Agencies  
Media Representatives  
Motion Picture and Video Distribution

Motion Picture and Video Exhibition  
Motion Picture and Video Production  
Music Publishers  
Musical Groups and Artists  
Newspaper Publishers  
Other Performing Arts Companies  
Other Publishers  
Other Sound Recording Studios  
Other Specialized Design Services  
Pay and Specialty Television  
Periodical Publishers  
Post-Production and Other Motion Picture and Video Industries  
Radio Broadcasting  
Record Production  
Software Publishers  
Sound Recording Studios  
Television Broadcasting  
Theatre Companies and Dinner Theatres

#### **Cultural Labour Force**

'Cultural Labour Force', also referred to as cultural workforce or cultural sector, is a set 48 National Occupational Classification (NOC) codes defined by Statistics Canada in the *Canadian Framework for Culture Statistics* (2004), that includes 21 'Cultural Occupations' and 27 'Cultural Support Occupations'.

#### **Cultural Occupations**

Actors and Comedians  
Architects  
Archivists  
Artisans and Craftspersons  
Authors and Writers  
Conductors, Composers  
Conservators and Curators  
Dancers  
Editors  
Graphic Designers and Illustrators  
Industrial Designers  
Interior Designers  
Journalists  
Landscape Architects  
Librarians  
Musicians and Singers  
Other Performers  
Painters, Sculptors and Visual Artists  
Photographers  
Producers, Directors, Choreographers  
Theatre, Fashion, Exhibit, and Other Creative Designers (Other Designers)

## **Cultural Support Occupations**

Announcers and Other Broadcasters  
Architectural Technologists  
Audio and Video Recording Technicians  
Binding and Finishing Machine Operators  
Broadcast Technicians  
Camera, Platemaking and Other Pre-Press  
Correspondence, Publications and Related Clerks  
Desktop Publishing Operators and Related Occupations (Typesetters)  
Drafting Technologists  
Film and Video Camera Operators  
Graphic Art Technicians  
Landscape and Horticultural Technicians  
Library and Archive Technicians and Assistants  
Library Clerks  
Library, Archive, Museum and Art Gallery Managers  
Managers in Publishing, Motion Pictures, Broadcasting and Performing Arts  
Other Technical Occupations in Motion Pictures, Broadcasting and Performing Arts  
Patternmakers, Textile, Leather and Fur Products  
Photographic and Film Processors  
Print Machine Operators  
Printing Press Operators  
Professional Occupations in Public Relations and Communications  
Supervisors, Library, Correspondence and Related Information Clerks  
Supervisors, Printing, and Related Occupations  
Support Occupations in Motion Pictures, Broadcasting and Performing Arts  
Technical Occupations Related to Museums  
Translators, Terminologists and Interpreters

## **Artists**

'Artists' is a set of 9 National Occupational Classification (NOC) codes that were originally grouped by the Canada Council for the Arts in 1999, and were reconfirmed in 2008 by Hill Strategies Research Inc, the Canada Council for the Arts, the Ontario Arts Council, and the Department of Canadian Heritage for the *Statistical Insight on the Arts* series by Hill Strategies Research Inc.

The nine occupations were selected as "artists" on the basis of two key criteria: 1) the artistic nature of the occupations based on occupation titles and descriptions; and 2) the most common types of professional artists who are eligible to apply to arts councils for funding.

Actors and Comedians  
Artisans and Craftspersons  
Authors and Writers  
Conductors, Composers  
Dancers  
Musicians and Singers  
Other Performers  
Painters, Sculptors and Visual Artists  
Producers, Directors, Choreographers



## Appendix 2: Cultural Location Index Methodology

In order to measure the cultural economy, the Cultural Location Index focuses on the cultural worker, or on occupation based data. It employs three data sets: place of work (POW), place of residence (POR) and cultural facilities.

### Work - Place of Work (POW)

Place of work data was obtained from Statistics Canada 2006 Census. Data included all places of work, even those with no fixed work address. The data refers to the labour market activity of the population 15 years of age and over who worked at some point between January 1, 2005 and Census Day (May 16, 2006), according to whether they worked at home, worked outside Canada, had no fixed workplace address, or worked at a specific address. The data usually relates to the individual's job held in the week prior to the Census. However, if the person did not work during that week but had worked at some time since January 1, 2005, the information relates to the job held longest during that period.

The place of work data show where all cultural occupations, irrespective of what industry sector they work in, are located. This means that a person who works as a graphic designer would be captured whether they work as a graphic designer in financial services, health, advertising or a museum. The Cultural Location Index does not capture the place of work of the many additional occupations that support the cultural economy such as accountants or lawyers who work in the film business, unless there is also someone who works in a cultural occupation in that location.

### Live - Place of Residence (POR)

Place of residence data was obtained from Statistics Canada 2006 Census. Data included the total experienced labour force (not just full time). The data refers to the labour market activity of the population 15 years of age and over in the week (Sunday to Saturday) prior to Census Day (May 16, 2006). Respondents were classified as Employed, Unemployed, or Not in the labour force. The labour force includes the employed and unemployed.

The place of residence data show where all cultural workers live. The nature of cultural work makes this an important indicator of the cultural economy. People who work in culture may be self-employed, work outside of office hours at home, or have a home office or studio. In fact, cultural workers tend to live closer to one another than do those in other jobs. Place of residence (POR) may be important to the vitality of this sector, perhaps through providing a supportive social network.

### Facilities – Cultural Facilities

A comprehensive list of cultural facilities, both city-owned and non-city owned was used from the City of Toronto cultural facilities database. The total number of facilities in the database as of 2010 was 809.

## Scale

The Cultural Location Index uses a scale between 0.0 and 1.0. A result of 0.0 would mean that there are no cultural workers who live or work in the census tract and there are no cultural facilities. A result of 1.0 would mean that the census tract was the highest in terms of total cultural workers who live, work, and the total number of cultural facilities in the city. No census tract achieved either ranking. That is, every census tract in Toronto contains some cultural economic activity and no census tract stands head and shoulders above the rest.

## Missing Data

Data is missing or suppressed for the following census tracts for place of residence (POR): 0003.00; 0006.00; 0009.00; 0033.00; 0061.00; 0376.00. Data is missing or suppressed for the following census tracts for place of work (POW): 003.00; 0006.00; 0061.00.

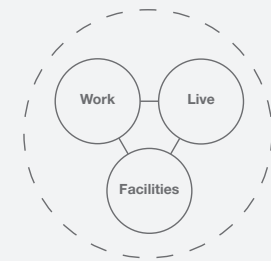
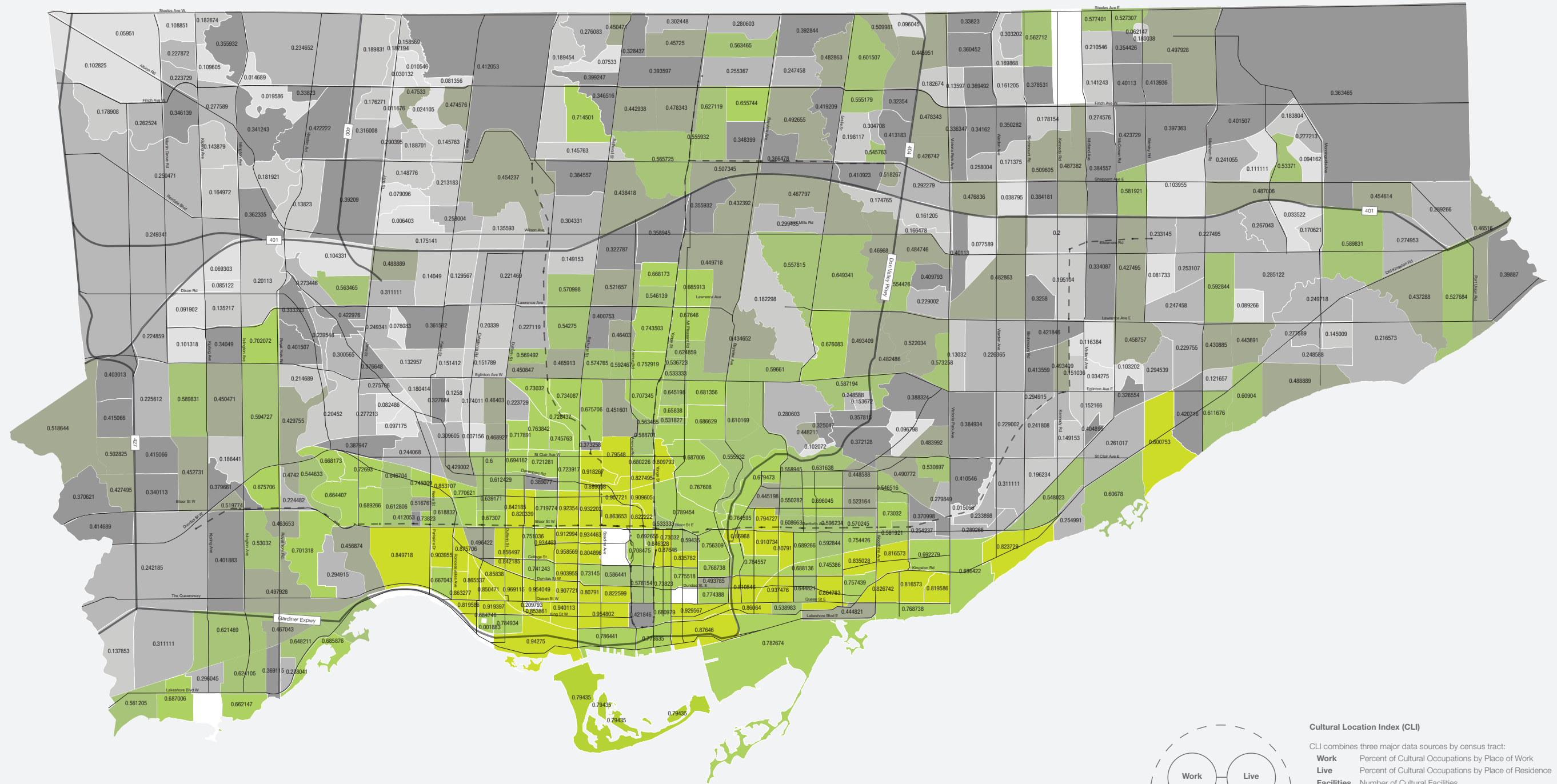
## Definitions

The cultural occupations used in the Cultural Location Index are defined as 48 occupations in the Canadian Framework for Culture Statistics (2004).

## Census Tracts

In total, information was used for 531 census tracts in the City of Toronto, including census tracts where data is missing or suppressed.

Map 1: Cultural Location Index, Martin Prosperity Institute, OCADU, 2010 (from page 27)



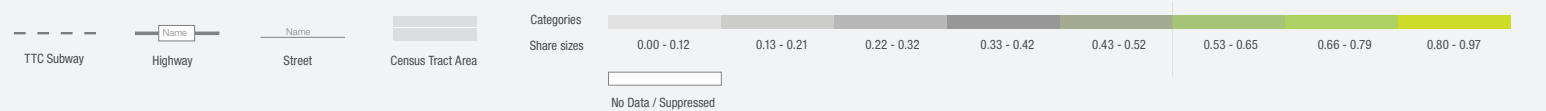
**Cultural Location Index (CLI)**

CLI combines three major data sources by census tract:  
**Work** Percent of Cultural Occupations by Place of Work  
**Live** Percent of Cultural Occupations by Place of Residence  
**Facilities** Number of Cultural Facilities

Because no one data source can give a full picture, the CLI was developed to provide a quick overview of the overall concentration of the cultural workforce in the City of Toronto, and draw attention to areas that scored well on all aspects — Work, Live, Facilities. All data sources were weighted equally and the index was created using an equal-weight, inverse rank approach.

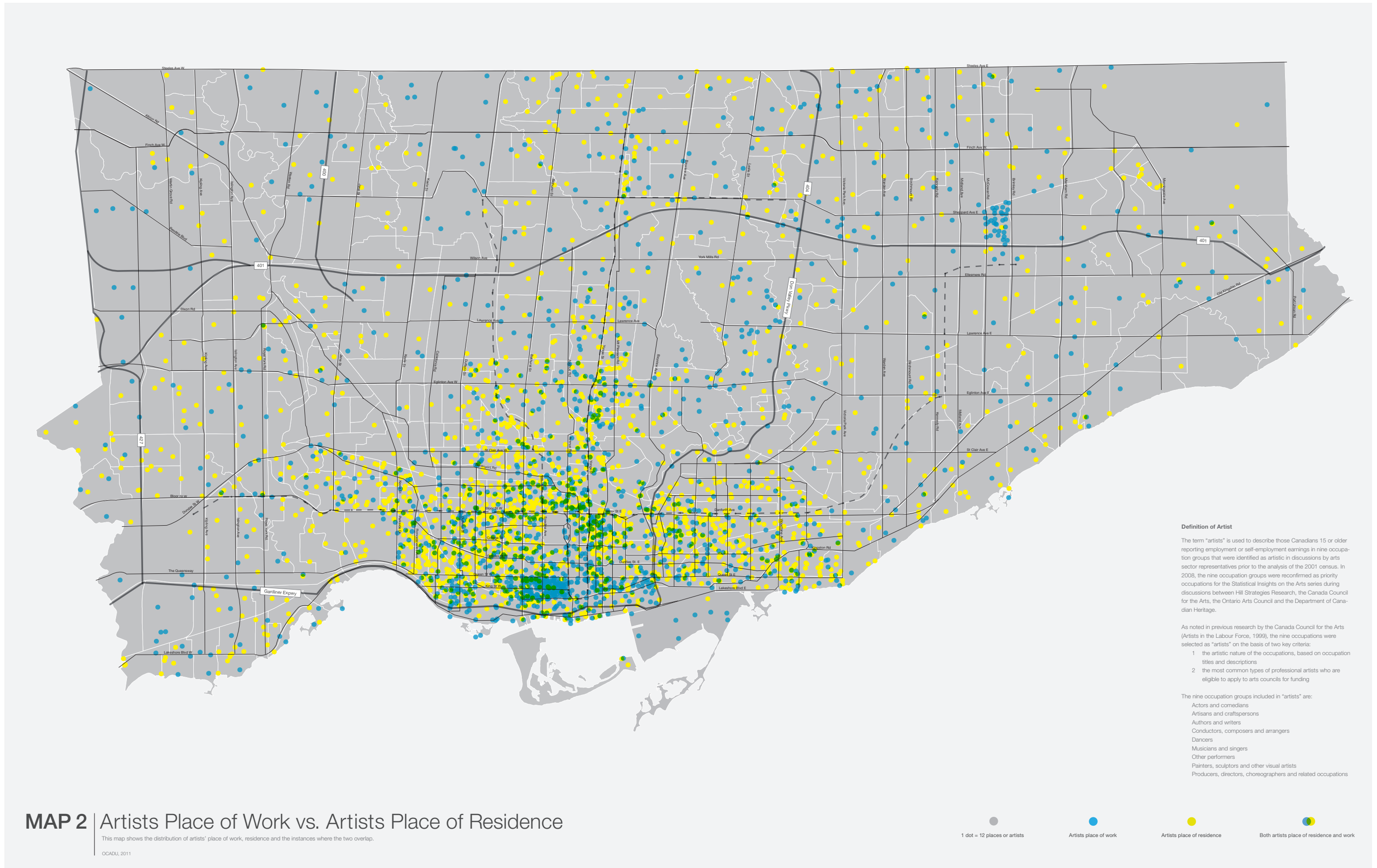
**MAP 1** Cultural Location Index, Martin Prosperity Institute, OCADU, 2010

This map shows the relative concentration of Toronto's cultural sector using the Cultural Location Index (CLI).

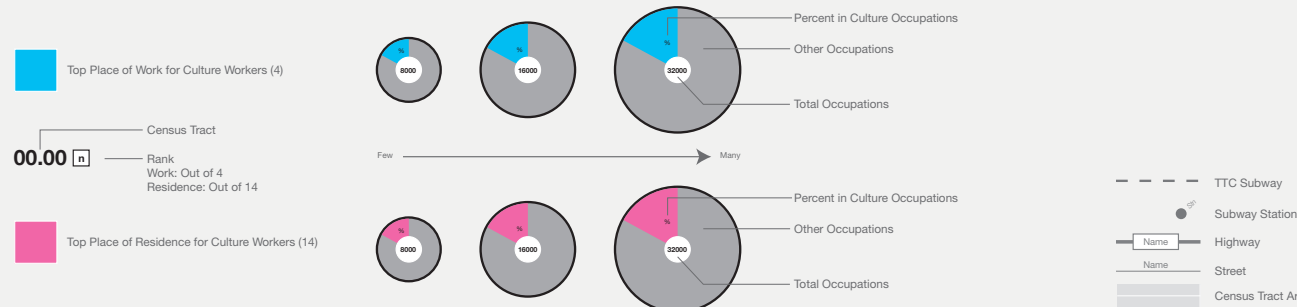
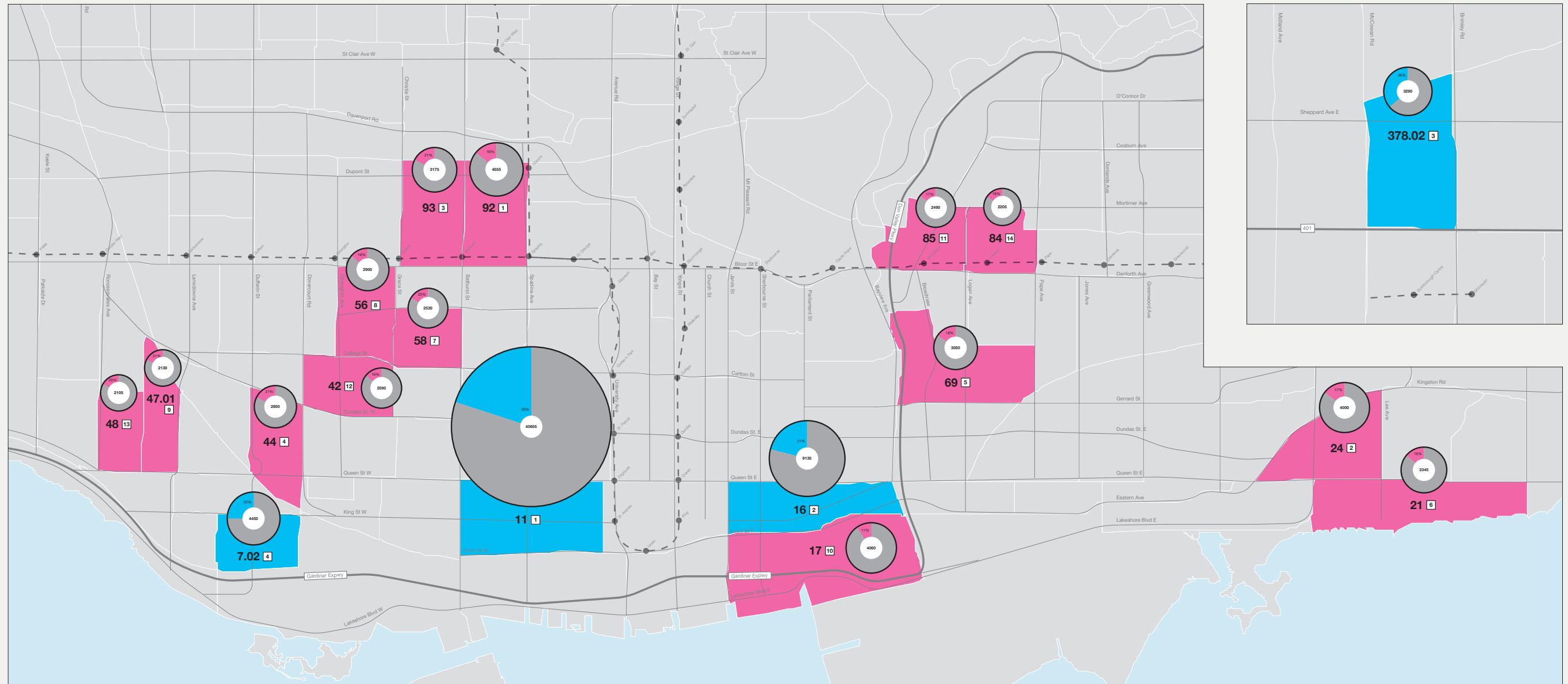




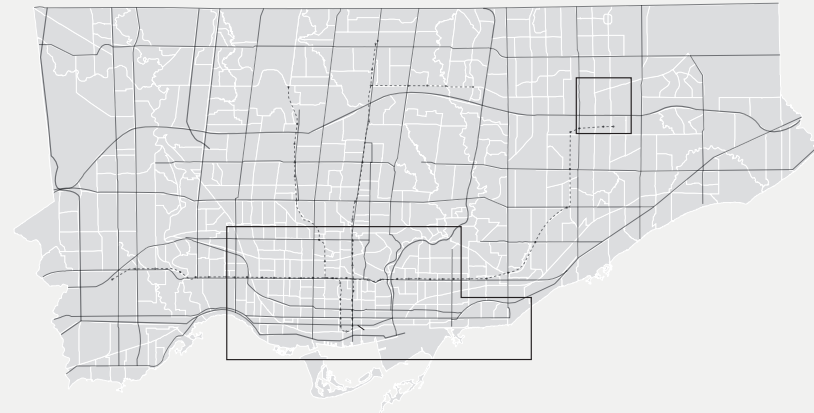
Map 2: Artists Place of Work vs. Artists Place of Residence; OCADU, 2010 (from page 28)



Map 3: Cultural Workers Top Places of Work and Places of Residence; OCADU, 2010 (from page 29)

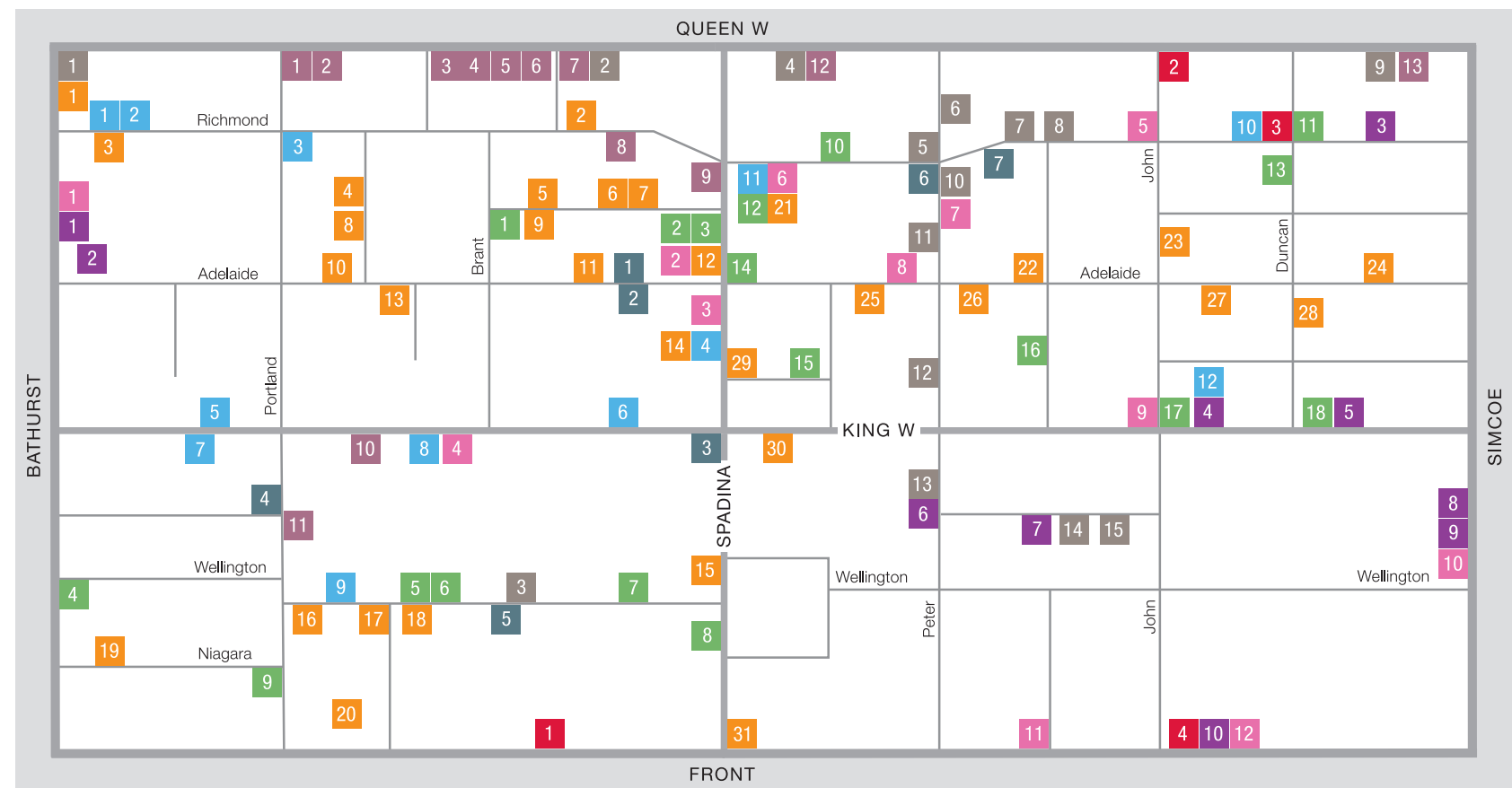
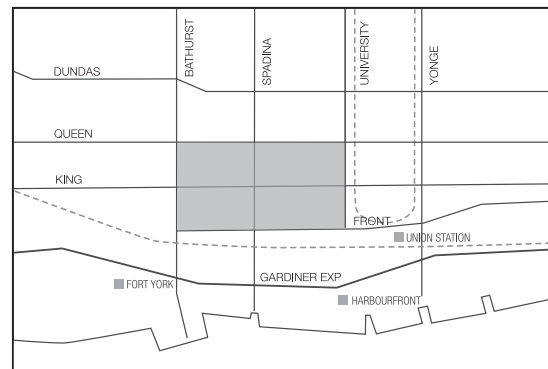


**MAP 3 Cultural Workers Top Places of Work and Places of Residence**  
 This map shows the top 4 places of work and top 14 places of residence (census tracts) as well as comparisons to the total amount of workers and residences (non-cultural workers).  
 OCADU, 2011



Map 7: Cultural and Creative Businesses in Census Tract 11; Mary Traill, 2010 (from page 38)

**CULTURAL AND CREATIVE BUSINESS**  
ENTERTAINMENT CENSUS TRACK 2010



**ART GALLERIES**

- 1 XEXE Gallery
- 2 Gallery Moos
- 3 533 Gallery
- 4 80 Spadina (various)
- 5 Cyrtic Canvas
- 6 Nicholas Metivier Gallery
- 7 Navaroo Gallery
- 8 Tatar Gallery
- 9 Manny Neubacher Gallery
- 10 Gallery 260
- 11 401 Richmond (various)
- 12 David Mirvish Gallery

**ARTS + MEDIA ORGANIZATIONS**

- 1 Toronto Arts Council
- 2 Hot Docs Film Festival
- 3 Assoc. of Graphic Designers
- 4 Art Dealers Assoc.
- 5 NFB Mediatheque
- 6 401 Richmond (various)
- 7 Ontario Assoc. of Art Galleries
- 8 Assoc. of Recording Arts & Sciences
- 9 TIFF Lightbox
- 10 Toronto Symphony Archives
- 11 Canadian Media Guild
- 12 North American Broadcasting Assoc.

**BROADCAST MEDIA**

- 1 Globe & Mail
- 2 CITY TV Bldg
- 3 CHUM Radio
- 4 CBC Radio Canada

**CLUBS + BARS**

- 1 Big Bop
- 2 Cameron House
- 3 CLounge
- 4 Horseshoe
- 5 This is London
- 6 Reign
- 7 Lot 332
- 8 Republik
- 9 The Rex
- 10 Embassy
- 11 Level
- 12 Tryst
- 13 Underground
- 14 Rockwood Club
- 15 Shmooze Club

**DESIGN STUDIOS**

- 1 Reactor Design
- 2 Working Group
- 3 Jar Creative
- 4 Hambly & Woolley
- 5 Mass Design
- 6 Sweeny Architecture
- 7 Quadrangle Architecture
- 8 Stantec Architecture
- 9 Nygard Fashion
- 10 Carte Blanche
- 11 WD Architects
- 12 401 Richmond (various)
- 13 Cundari
- 14 Diamond Architecture
- 15 Walsh Group
- 16 Stanford Design
- 17 KPBM Architects
- 18 Perkins Architecture

**MEDIA PRODUCTION**

- 1 Ultimate Printing
- 2 Arts & Crafts Music
- 3 Code Film
- 4 Maud St Printing
- 5 Buck Productions
- 6 Heroic Films
- 7 Media Platforms
- 8 Second Story Press
- 9 DT Printing
- 10 Circle Productions
- 11 Fearless Films
- 12 Dunedain Media
- 13 Kensington Comm.
- 14 Toronto Image Works
- 15 Rooster Post-TV
- 16 Fever Films
- 17 Astley Gilbert
- 18 Invisions Prod.
- 19 Digital Propaganda
- 20 Creative Post
- 21 401 Richmond (various)
- 22 Panic Editing
- 23 Copper Heart Film
- 24 Five Mobile
- 25 Red Rover Animation
- 26 Krystal Sound
- 27 MarcoRMedia
- 28 The Walrus Magazine
- 29 Rhombus Media
- 30 Wanted Sound
- 31 Spy Films

**RETAIL + SUPPLIERS**

- 1 Mokuba
- 2 Curry's Art Supplies
- 3 Queen Textiles
- 4 Moog Audio
- 5 Fabric Warehouse
- 6 LA Fabrics
- 7 Leo's Textiles
- 8 King Textiles
- 9 Loomis & Toles
- 10 Perfect Leather Goods
- 11 Combign Tailoring
- 12 Steve's Music
- 13 Golden Bead & Craft

**THEATRES**

- 1 DNA Theatre
- 2 Factory Theatre
- 3 Yuk Yuk's Comedy
- 4 Princess of Wales Theatre
- 5 Royal Alex
- 6 Diesel Playhouse
- 7 Second City
- 8 Roy Thomson Hall
- 9 Toronto Mendelssohn Choir
- 10 Glenn Gould Studio

**TRADE SCHOOLS**

- 1 Toronto School of Art
- 2 School of Editing
- 3 Calphalon Culinary Center
- 4 Art Therapy Institute
- 5 School of Professional Make-up
- 6 Liasion Culinary College
- 7 BartenderOne School

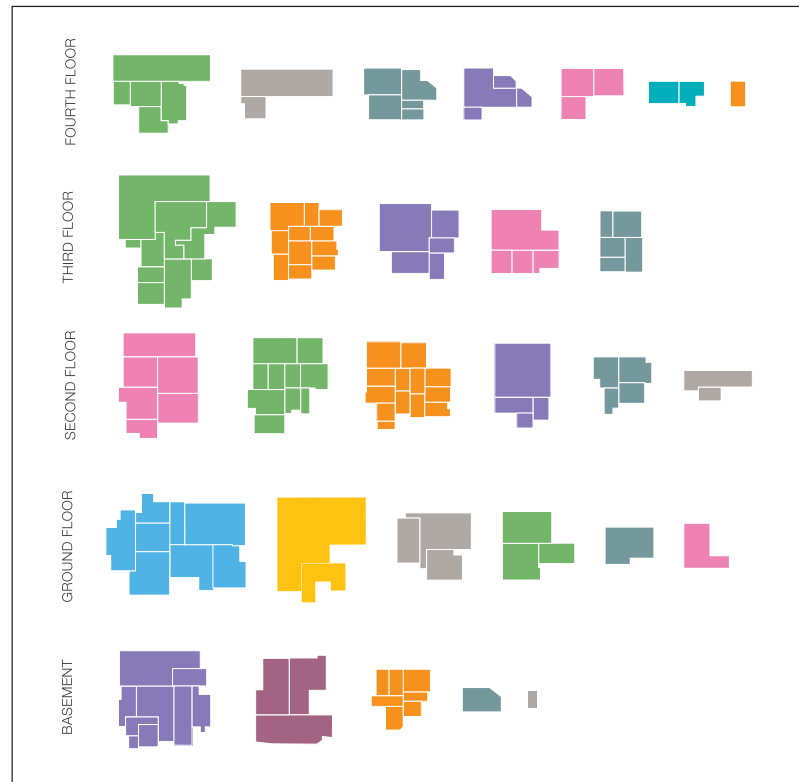
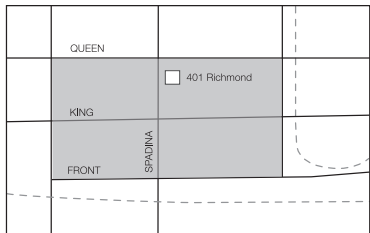


Map 8: Cultural and Creative Businesses in 401 Richmond Street West; Mary Trill, 2010 (from page 40)

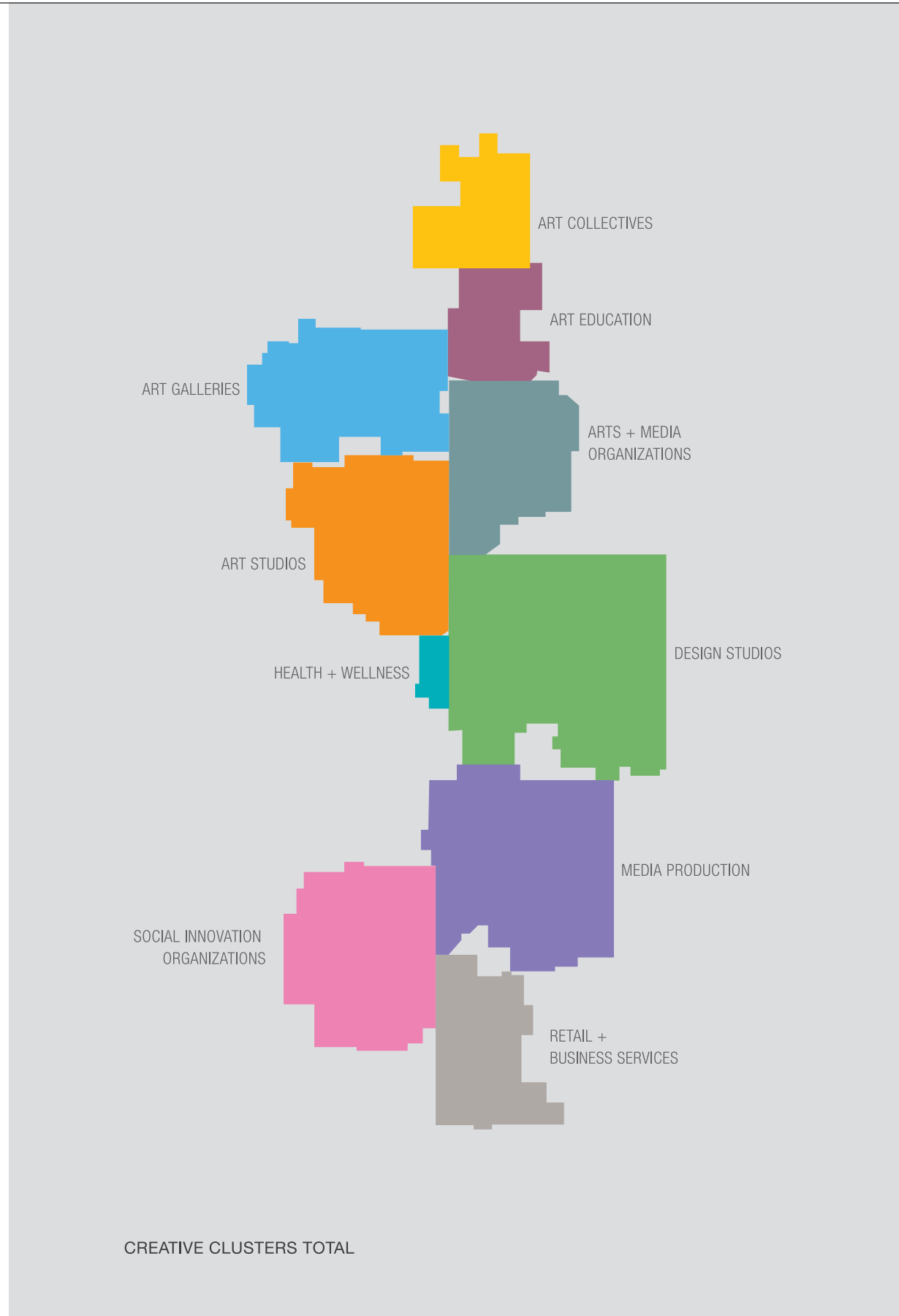
## CREATIVE AND CULTURAL CLUSTERS

401 RICHMOND STREET WEST 2010

- **ART COLLECTIVES/CO-OPS**  
Facilities with specialized equipment accessible to a membership, studio rentals, and workshops.
- **ART STUDIOS**  
Visual artists, painters, printmakers, and photographers.
- **SOCIAL INNOVATION ORGANIZATIONS**  
Research initiatives in early childhood development, children's art programs, world-wide literacy and poverty, environmental protection, conservation and sustainability.
- **ART EDUCATION/STUDIOS**  
Programs relating to art and media creation, workshop space, event and performance space.
- **DESIGN STUDIOS**  
Graphic design, fashion and jewelry design, web design, landscape and architectural design.
- **RETAIL + BUSINESS SERVICES**  
Food services, marketing, business consulting, property management, fine art and design retail.
- **ART GALLERIES**  
Artist-run, non-profit galleries and commercial galleries.
- **HEALTH + WELLNESS**  
Services in psychotherapy, medicine, and alternative health therapies.
- **MEDIA PRODUCTION**  
Media artists and media companies working in film, TV, video, animation, music and magazine publishing.
- **ARTS + MEDIA ORGANIZATIONS**  
Performing arts and theatre companies, film festivals, visual arts and media resource centres.



CREATIVE CLUSTERS BY FLOOR







Stantec provides professional consulting services in planning, engineering, architecture, interior design, landscape architecture, surveying, environmental sciences, project management, and project economics for infrastructure and facilities projects. Their services are offered through approximately 10,500 employees operating out of more than 160 locations in North America, including the downtown Toronto location above. Photo courtesy of Stantec Architecture and Richard Johnson.