The
Corporate
Research
Group

A CULTURAL PLAN FOR THE CITY OF ORILLIA

CULTURE, COMMUNITY, ECONOMY

Prepared by:
The Corporate Research Group
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CULTURE, COMMUNITY, ECONOMY

In June 2003, Orillia Council established a Department of Culture and Heritage and directed staff to develop a cultural plan for the City. The purpose was to establish a set of goals and assumptions to guide cultural development, and to define a mission and mandate for the new Department consistent with these goals. This report sets out the conclusions of a planning process involving research and extensive public consultations launched in January 2004.

> The city enjoys more than **300 cultural resources** including public facilities, non-profit organizations, cultural businesses, heritage sites, festivals and events, and related tourism and hospitality organizations.

Vision

We see a city in which culture is understood to be central to making Orillia a place where people want to live, work, play and invest.

We see a city that is a regional hub for tourism built on the quality of its natural and cultural environment, and the vitality of arts, heritage and cultural activities.

We see a city that values its downtown as a social, economic, and cultural hub of the community.

We see a city where growth and development are managed in a way that preserves the community's natural and cultural assets and its unique small town ambience and identity.

We see a city that values public space across the community, working to protect and enhance it through effective urban design and art in public places.

We see a city that supports and values a dynamic cultural sector of arts, heritage and cultural organizations and individuals committed to collaboration and shared resources.

Needed - A New Mindset

The most consistent message heard during public consultations was the need for *a new mindset* about culture and its role in economic and broader community development. There is insufficient recognition that:

- The city enjoys more than **300 cultural resources** including public facilities, non-profit organizations, cultural businesses, heritage sites, festivals and events, and related tourism and hospitality organizations;
- Culture is a **major employer** - the combined labour force in information/culture/arts/entertainment/recreation/accommodation and food represents **20%** of Orillia's workforce - **nearly double the provincial average**;
- Major economic impacts are also felt through **cultural tourism** and the role of culture in ongoing **downtown renewal.**
- Beyond economics, culture is the glue that binds the community together – the source of the **shared identity** and **pride of place** that "makes Orillia, Orillia."

Governance

Realizing this vision of culture and community development cannot be driven by the municipality alone but requires effective collaboration among the following "Five Pillars" of municipal cultural development.

- **Elected officials**
- **Municipal staff** – from Cultural Development, Planning and Development, Parks and Recreation, Public Works.
- **Local cultural leaders** – representing the full spectrum of arts, heritage, libraries, and commercial cultural activity
- **Business leaders** – – major employers (CasinoRama, TeleTech, etc.) downtown merchants, individual business owners, Chambers of Commerce, Orillia Community Development Corporation, etc.
- **Community leaders** – from service clubs (Kiwanis, Rotary), Community Foundation of Orillia and Area, Georgian College, primary and secondary schools, etc.

> A Cultural Roundtable will provide strategic vision and will mobilize action by linking leaders from across all sectors.

To link resources and expertise across these community partners, the following structures are proposed.

Department of Culture and Heritage – the Department's mission will be *to provide leadership and support to advance cultural development in Orillia for economic and broader community benefit.*

It will fulfill this mission through commitments in the following areas.

Policy and Planning
Investment and Resource Development
Capacity Building
Program Delivery
Facility Management

Cultural Roundtable – will be an ongoing working group to provide strategic vision and mobilize action by linking leaders from across all sectors. A working group is proposed to define terms of reference and to recruit the first Roundtable.

Cultural Summit – once a year the entire community will come together to review achievements, identify opportunities, and define priorities and action plans for the next year.

Leadership Forums – regular issue-based forums will support collective learning and capacity building in cultural development.

Strategies and Actions

Strategies and actions identified through community consultations are captured in two groupings.

Community Capacity Building – strategies and actions speaking to ongoing "system needs."

- **Planning and Policy**
- **Investment and Resource Development**
- **Capacity Building**

Strategic Priorities – strategies and actions addressing the following themes.

- **Building Community Cultural Capacity and Shared Infrastructure**
- **Growing Cultural Tourism**
- **Strengthening Communication and Cultural Exchange with First Nations**
- **Creating an Authentic, Culturally Vibrant Downtown**

The study generated a database of more than 300 cultural and related resources in Orillia using Geographic Information System technology.

CULTURAL MAPPING

Casino Rama

LAKE COUCHICHING

Peter Street

Farmers' Market

Waterfront

Fish Fence

ORILLIA

LAKE SIMCOE

Cultural Facilities
Cultural Industries
Festivals and Events
Heritage Sites
Support to Culture & Tourism
Tourism
Associations

Note: the mapped representation of cultural features depends on existing sources (not verified). Accuracy of the locations indicated is subject to the limitations of postal code geocoding.

0   400   800   1,600   2,400   Metres

1:70,000
Scale is approximate

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Consulting Team
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1.0   Study Context

1.1   Council Review of Municipal Role in Culture

As part of a review of the City's financial commitments in arts and culture in 2002, Orillia City Council passed a motion introduced by Councillor Buchanan directing municipal staff to prepare a report addressing various municipal models for cultural development, including staffing, administrative and budget issues, and directing that the report be distributed for public comment.

A report was prepared by the City Manager and tabled in January 2003. This report provided a clear and cogent analysis of leading ideas and practices in municipal cultural planning and management in Ontario. The report:

- Articulated a rationale for municipal involvement in arts, heritage and culture based on both quality of life and economic development arguments;

> An overriding message in the (City Manager's) report was the need to move from a "*facility bound*" to "*whole system*" view of culture and community development, with a continued strong focus on asset management.

- Set out a series of management and governance options, including establishing a municipal department dedicated to culture, assigning responsibility to a special purpose body (SPB), or some combination of the two, including the use of a Cultural Advisory Committee;

- Examined funding issues including: current levels of funding for culture in Orillia (compared to other Ontario municipalities on a per capital basis); the need to rationalize current project grants; and, the potential of a Cultural Endowment Fund; and,

- Discussed management options for the two municipally owned facilities – the Orillia Opera House, and the Leacock Museum National Historic Site.

An overriding message in the report was the need for the City to move from a "*facility bound*" to "*whole system*" view of culture and community development, with a continued strong focus on asset management.

Twenty-five written responses to the report were received from a range of arts and heritage groups and local citizens. While opinions varied, there was consensus on the following.

- The need for a dedicated municipal department for Culture and Heritage to support local cultural development for the benefit of citizens and visitors to the City.

- An advisory committee to the Department would be helpful as a bridge between the community and the City.

- The municipality should develop a cultural plan and eventually adopt a cultural policy statement defining the City's overall vision and commitment to local cultural development.

- Municipal investment in culture and heritage should be seen as essential to ensuring quality of life <u>and</u> economic prosperity.

- The need for all parties to ensure maximum 'return on investment' from current municipal investment in culture, potentially through the sharing of facilities or services.

- The need to rationalize existing project funding for organizations and activity in clear policy statements.

- The benefits of managing municipally-owned cultural facilities as arm's length organizations and boards in order to minimize bureaucratic rigidities, maximize external fundraising potential, etc. but with formally defined relationships and accountability systems.

- The value of a dedicated, municipal fund for non-municipally owned organizations to be overseen by an Advisory Committee; general support for establishing such a fund being through a cultural endowment fund contributed to by the City and other community and business interests.

- Strong support was expressed for the Orillia and District Arts Council (ODAC) continuing to serve as an umbrella group for arts groups and interests. Opinion varied as to whether ODAC could serve as an Advisory Body to the municipality on cultural matters, or whether another entity was needed to ensure representation of the full range of local arts, heritage and cultural activity.

- The need to strengthen ties between culture and tourism.

- The need to better coordinate cultural information – for the benefit of both residents and visitors.

> Strong support was expressed for the Orillia and District Arts Council (ODAC) continuing to serve as an umbrella group for arts groups and interests.

- Other ideas included: the need for a $3.00 per room hotel surcharge to support cultural activity; and, the need for the Orillia Municipal Heritage Committee to report directly to Council rather than through an additional advisory body.

A second report was also prepared in January 2003 by Councillor Doug Downey. This discussion paper, entitled *The Municipal Role in Orillia's Culture*:

- Described underlying rationales for municipal involvement in culture;

- Examined government options, including direct municipal departments, special purpose bodies, and hybrids of the two;

- Determined the requirements of a Cultural Advisory Committee to Council;

- Examined the potential of a grants program for non-municipal cultural groups, and the best means of administering these funds; and,

- Examined the potential of the city pursuing a cultural endowment fund with other community partners.

1.2 Cultural Planning Mandate

In response to discussion and public input, Orillia City Council, at its meeting of June 2, 2003, voted to establish a Department of Culture and Heritage and a new staff position, Director of Culture and Heritage. Council also voted to establish an Interim Advisory Board consisting of the former Orillia Opera House Management Committee and the Leacock Memorial Home Board.

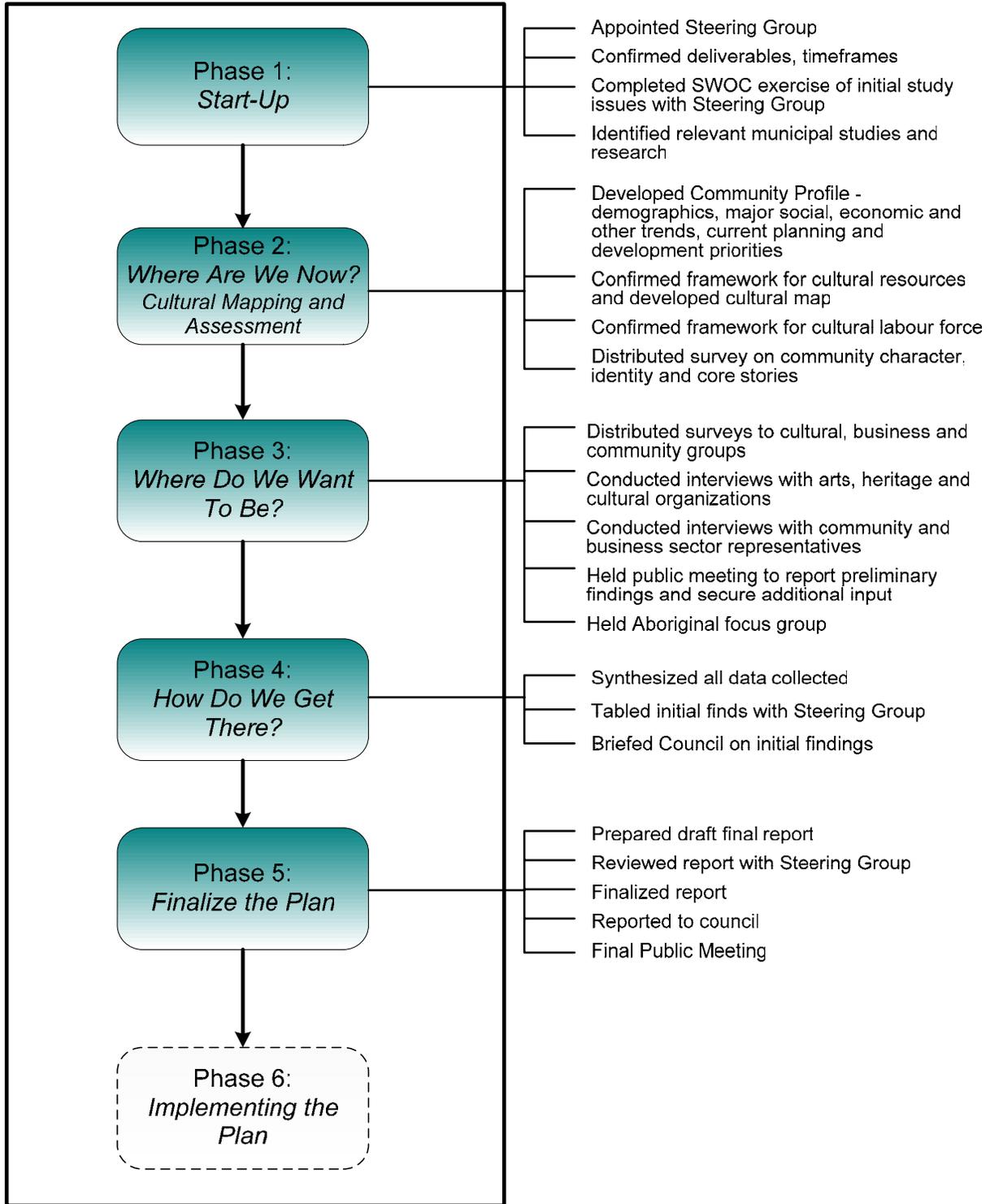Council further directed the new Department to:

- Develop a cultural plan based on the broadest possible community consultation;
- Define structure for the Department of Culture and Heritage: and align resources in keeping with defined priorities and directions; and,
- Develop terms of reference and recruit an Advisory Board.

1.3 Methodology

The study process is illustrated in the following chart.

Cultural Planning Study Process

Phase 1:
Start-Up

- Appointed Steering Group
- Confirmed deliverables, timeframes
- Completed SWOC exercise of initial study issues with Steering Group
- Identified relevant municipal studies and research

Phase 2:
Where Are We Now?
Cultural Mapping and Assessment

- Developed Community Profile - demographics, major social, economic and other trends, current planning and development priorities
- Confirmed framework for cultural resources and developed cultural map
- Confirmed framework for cultural labour force
- Distributed survey on community character, identity and core stories

Phase 3:
Where Do We Want To Be?

- Distributed surveys to cultural, business and community groups
- Conducted interviews with arts, heritage and cultural organizations
- Conducted interviews with community and business sector representatives
- Held public meeting to report preliminary findings and secure additional input
- Held Aboriginal focus group

Phase 4:
How Do We Get There?

- Synthesized all data collected
- Tabled initial finds with Steering Group
- Briefed Council on initial findings

Phase 5:
Finalize the Plan

- Prepared draft final report
- Reviewed report with Steering Group
- Finalized report
- Reported to council
- Final Public Meeting

Phase 6:
Implementing the Plan

1.4   Department of Culture and Heritage Achievements

Since it was established, the Department has provided leadership on many projects and initiatives. In addition to managing the City's two cultural facilities - the Orillia Opera House and the Leacock Museum National Historic Site – staff of the Department:

- Took the lead role in organizing the first-ever **Doors Open** event in Orillia.

- Played a lead role in tourism promotion in partnership with **Ontario's Lake Country**. Primary responsibilities included development of an **on-line booking system.** Staff managed the project to bring the system on line and worked with all tourism sectors – accommodation, restaurants, recreation and attractions – to create packages.

- An ongoing **Lake Country toll free line** is answered at the Leacock Museum.

- Participated on the organizing committee of the **Tsunami Disaster Relief fundraiser**.

- Provided project management staff to the Orillia and District Arts Council to assist in the Council's office start-up, website development and other tasks. Also provided financial assistance to ODAC to assist with operating costs.

- Played an instrumental role in organizing the **Orillia Winter Carnival**.

- **Worked with the Sunshine Festival** on a continuing basis to support management and provide rationale to Council on annual funding.

- Maintained ongoing dialogue with board members and staff of the **Orillia Museum of Art and History**. Issues include cooperative programming, and the financial needs and long-term feasibility of the organization. Department staff prepared a status report for Council and will participate in upcoming lease negotiations.

- In conjunction with the Director of Planning and Development, researched and prepared report on the process for the **Designation of Downtown as Heritage District**.

> (The Department) took a lead role in local tourism promotion in partnership with Ontario's Lake Country, including development of an *on-line booking system*

- Responded to a **request from Chief Sharon Stinson-Henry** to present a proposal to the Assembly of First Nations for hosting the AFN's annual conference in Mnjikaning in 2006.

- Worked with local group to launch the **Orillia Commons project**, a forum for community members to discuss issues and trends in a global and local framework. The Commons is hosted at the Leacock Museum.

- Produced reports to Council Committee and Grants Committee on **funding recommendations** for community groups making application for grants for the use of the Orillia Opera House.

- Prepared a report at the direction Council regarding the acquisition and move of the **Regan House (Log Cabin),** a structured deemed historically significant by the Orillia Heritage Committee.

- Took the lead on local arrangements for a **Municipal Cultural Planning Forum,** one of five such forums that took place across Ontario in April 2005. The event attracted more than 150 local and regional municipal and community leaders.

- Acts as **continuing resource to the community** on accessing grants, developing partnerships, hosting functions, and providing support for events.

2.0 Community Assessment

The study began by developing a community profile as context for cultural planning. Sources included a review of existing planning documents, interviews with municipal staff, and a review of available statistical information on the County.

2.1 Economic and Demographic Trends

Figure 4 highlights a few of the hundred or more variables collected every five years through the Census by Statistics Canada. Profiled statistics are reported for the most recent census year (2001) and the preceding census (1996).

Figure 4: Statistical Portrait, City of Orillia

Statistical Portrait City of Orillia		City of Orillia*			Ontario		
Topic	Demographic Variable	1996	2001	% Change 1996 - 2001	1996	2001	% Change
1 **Population**	Total Population	27,846	29,121	4.6%	10,753,573	11,410,046	6.1%
	Youth (10-19)	3,660	3,930	7.4%	1,429,985	1,558,260	9.0%
	Young Adults (20-44)	9,940	9,735	-2.1%	4,199,685	4,236,425	0.9%
	Middle Aged (45-64)	5,695	6,810	19.6%	2,307,560	2,699,285	17.0%
	Seniors (65 +)	4,845	5,275	8.9%	1,334,105	1,472,175	10.3%
2 **Households**	Total number of private households by household type	10,925	11,610	6.3%	3,924,510	4,219,415	7.5%
	Family	7,455	7,965	6.8%	2,857,065	3,085,505	8.0%
	Non Family	3,420	3,645	6.6%	1,067,445	1,133,910	6.2%
	Average Household Size	2.5	2.4	-5.4%	2.7	2.7	0.0%
3 **Migrants**	Total population 1 year and over by mobility status 1 year ago	26,405	27,825	5.4%	10,496,475	11,156,120	6.3%
	Migrants I year ago	1,780	1,825	2.5%	651,170	664,070	2.0%
	Total population 5 years and over by mobility status 5 years ago	24,975	26,595	6.5%	9,904,595	10,609,760	7.1%
	Migrants 5 years ago	4,900	5,805	18.5%	2,016,720	2,081,700	3.2%
4 **Employed Labour Force**	Total 2001 National Occupational Classification for Statistics (NOCS)	12,695	14,235	12.1%	5,586,975	6,086,820	8.9%
	FO Art and culture	75	110	46.7%	67,870	75,525	11.3%
	F1 Technical in arts	220	140	-36.4%	85,150	96,320	13.1%
	G4 Chefs and cooks	220	280	27.3%	70,185	70,735	0.8%
	G5 Food and beverage	280	395	41.1%	94,395	95,265	0.9%
	G7 Accomodation	40	695	1637.5%	40,020	49,015	22.5%
	I0 Agriculture	50	75	50.0%	112,860	107,745	-4.5%
	I1 Forestry	10	20	100.0%	15,810	12,510	-20.9%
	Total 1997 North American Industry Classification System (NAICS)	12,690	14,235	12.2%	5,586,980	6,086,820	8.9%
	11 Agriculture, forestry, fishing and hunting	80	40	-50.0%	144,380	123,675	-14.3%
	51 Information and cultural industries	n.a.	155	n.a.	n.a.	171,750	n.a.
	71 Arts, entertainment and recreation	n.a.	1,450	n.a.	n.a.	121,950	n.a.
	72 Accommodation and food services	1,120	1,325	18.3%	350,945	380,055	8.3%
5 **School Attendance**	Total population with postsecondary qualifications by major field of study	7,595	9,270	22.1%	3,469,195	4,044,720	16.6%
	University	3,025	3,260	7.8%	2,050,615	2,176,780	6.2%
	Fine Arts	370	470	27.0%	192,985	217,905	12.9%
	Agriculture	260	295	13.5%	145,465	165,625	13.9%
6 **Income**	Average Personal	$23,062	$27,072	17.4%	$27,309	$32,865	20.3%
	Average Family	$48,868	$58,349	19.4%	$59,830	$73,849	23.4%

Source: The Corporate Research Group Ltd., based on 1996 and 2001 Statistics Canada Census Data.

Population

In 2001, the overall population of Orillia was just under over 29,000, a modest growth of 4.6% during the previous five years (during the same period overall provincial population increased 6.1%).

In 2001, just under one in five residents was 65 years of age or older, an 8.9% increase from 1996. The number of youth (ages 10 to 19) grew at about the same rate during this five year period. The most significant shift in age structure was the increase in both number and proportion of "middle aged" (aged 45 to 64) that grew almost 20% in the five year period. Offsetting this was a decline in young adults (aged 20 to 44) – this age cohort declined by 2% during the same period). For Orillia, as for other communities facing similar trends, the exodus of youth from the community constitutes a serious challenge to future community health and prosperity.

In summary, *the population is "maturing"* and what can be expected as a result is a shift in interests and preoccupations that favour attention to cultural development.

One in five residents of Orillia had not previously resided in Orillia five years earlier (i.e. five years prior to 2001). This is a slight increase in new arrivals compared to the previous five year period.

Labour Force

Just under half of the residents of Orillia are part of the employed labour force (increasing from 45.6% in 1996 to 48.9% in 2001).

The cultural labour force is notoriously difficult to study as a good deal of work and activity does not map neatly onto standard industrial classification categories of employment. However, based on the classification of labour available from the Census of Canada, in 2001 (the date of the most recent census) 11.2% of the employed labour force was classified as working in fields directly related to "information, and culture" plus "arts and entertainment and recreation". A further 9.3% work in "accommodation and food". The combined labour force in information/ culture/ arts/ entertainment /recreation/ accommodation and food represents 20% of Orillia's workforce; nearly double the provincial average.

> … the combined labour force in information/culture/arts/entertainment/ recreation and accommodation represents 20% of Orillia's work force - early double the provincial average…

The cultural labour force surpassed that of agriculture, forestry, hunting and fishing – and was equivalent to approximately one third of the size of the workforce employed in processing, manufacturing, and utilities.

This signals the local expression of much broader trends that sees regional economies shifting away from the traditional sectors of primary extraction and manufacturing towards an economy rooted strongly in the creative sectors, and growing from that, an increase in the number of visitors seeking out regionally based cultural experiences. Increasing the diversity of these experiences speaks not only to the important roles cultural resources play in attracting visitors and investment, but also assists with providing an expanded range of opportunities to employ youth. Further, the enrichment of the social and economic life in the community provides better support for a City increasingly challenged to operate on a 24 hour cycle.

2.2   Relevant Studies and Plans

Many existing studies and planning reports speak to culture and its relationship to a range of community development issues.

2.2.1 Charting Our Future

Charting Our Future is a regional strategic plan for the City of Orillia and the surrounding townships of Oro-Medonte, Ramara and Severn, and Mnjikaning First Nation. It was prepared for the Orillia Area Community Development Corporation, the City of Orillia, and Industry Canada d engaged a wide range of community and business groups. The original plan was completed and released in 1996 and an update of the plan completed in 2001.

Charting Our Future, like the Orillia Cultural Plan, does not provide a specific step-by-step action plan. Rather, its intent is to establish a broad strategic framework within which the City and its partners can, on an on-going basis, assess priorities and take action.

Culture and heritage emerged as strong themes throughout *Charting Our Future.* The plan is premised on building on existing strengths and values in the community, including the valuing of culture and heritage. The plan is laid out under fifteen themes flowing directly from the community strengths and values identified above. Under each theme, more specific needs and recommended directions are itemized.

> "(our strengths include) a sense of community and the importance of people, the strong culture and heritage of the area, the importance of the downtown, protection of our natural environment and green spaces and the need for continued investment in infrastructure and community facilities."
> *Charting Our Future*

Culture and heritage issues were central to the following themes:

- Retaining Our Hometown Character and Lifestyle;
- Celebrating Our Culture and Heritage;
- Enhancing Recreation and Leisure Activity;
- Protecting Our Natural Environment;
- Balancing Economic Growth; and,
- Promoting Four Season Tourism

The breadth and depth of the inclusion of culture and heritage speaks to its pervasiveness in Orillia's social, economic, environmental, and cultural development.

2.2.2 Official Plan

The Official Plan of the City of Orillia[1] presents a policy framework for development that is based on an "integrated view of economy, environment and community". It is recognized in the Plan that local heritage, the economy, and the built and natural environment all play an important part in forming and sustaining community life. Importantly, the Plan highlights that a "significant portion of Orillia's opportunities for economic development rely not only on the export of goods, services, and talents of the population but also on the City's amenities such as its parks, waterfront, downtown, cultural features, festivals, and recreational services".

In the Plan's *Vision Statement*, it is recognized that Orillia's "home town " atmosphere is rooted in a thriving, pedestrian oriented downtown, excellent park system, waterfronts on two lakes, and a *rich array of cultural festivals and heritage features.* The plan recognizes Orillia's strong commercial downtown, it's proximity to the waterfront, and the presence of heritage buildings as creating a powerful focal point.

While the Plan is well developed in terms of its policy framework for the protection of heritage resources (Section 7.0), there is no similar policy framework to guide cultural development or link it directly to sustainable community development.

2.2.3 Waterfront Plan

In the spring of 2003, The Planning Partnership team was retained by the City of Orillia to prepare a framework plan to guide redevelopment of 85 hectares consisting of a sizeable commercial plaza, vacant land parcels, former industrial sites adjacent to the Lake Couchiching waterfront, and the lands in the King/Queen Streets corridor.

The primary purpose of this plan was to make recommendations for the future planning and development of the study area, building on the public park system and the comprehensive trails network while supporting *the historic downtown core*. Of key importance is the consideration of the redevelopment potential of the underused lands sandwiched between the downtown and the waterfront park system. The study results included the articulation of seven principles to guide future development.

> "A significant portion of Orillia's opportunities for economic development rely not only on the export of goods, services, and talents of the population but also on the City's amenities such as its parks, waterfront, downtown, cultural features, festivals, and recreational services".
>
> Orillia Official Plan (1999)

- *Principle 1* – The water's edge is a resource that should be accessible to the public.

- *Principle 2* – Access to the waterfront for vehicles must be balanced with access for pedestrians and cyclists.

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[1] Official Plan of the City of Orillia, November 8, 1999.

- *Principle 3* – Waterfront facilities and amenities must continue to accommodate visitors and residents of all ages year round.

- *Principle 4* – A connected open space and trail system should provide the structure around which new development is planned.

- *Principle 5* – The form and character of new development must be compatible with the historic pattern and design of streets, blocks, and buildings in Orillia.

- *Principle 6* – The stimulation of appropriate new development on brownfield/greyfield sites requires a comprehensive package of initiatives to ensure financial viability.

- *Principle 7* – Places that define the City should be protected*.*

Of particular importance to cultural planning are principles 5 and 7 recognizing the interconnectedness of the cultural heritage of the community – in particular the historic downtown – with the vision of waterfront development.

The study recommended, as part of the implementation framework, an Official Plan Amendment. The intent of the Amendment is to recognize the change in land use and road pattern proposed by the framework plan and to establish the ability to use all of the appropriate planning tools available to the municipality, including Site Plan Control and financial incentives through the Community Improvement section of the Official Plan.

2.3   Economic Impacts of Culture

Direct Impacts

Cultural Tourism

"Cultural tourism" is formally defined as visits by people from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. More simply, a cultural tourist is a traveler broadly interested in heritage, the arts, and cuisine experiences while traveling.

Research confirms that the typical cultural tourist is a well-educated, affluent baby-boomer. Overall, when compared with other leisure travelers, cultural tourists earn more, spend more, stay longer in the communities they visit, and are more likely to choose commercial accommodations than to stay with family and friends. In the United States, daily expenditures by cultural tourists average US$623 compared with US$457 for all U.S. travelers (Travel Industry Association of America).Cultural tourism is arguably the fastest growing segment of the global travel market. It is highly lucrative. [2]

> Compared with other leisure travelers, cultural tourists earn more, spend more, stay longer in the communities they visit, and are more likely to choose commercial accommodations than to stay with family and friends. Cultural tourism is the fastest growing and lucrative segment of the global travel market

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[2] Canadian Tourism Commission (1999). *Packaging the Potential.*

In Orillia, the spending by cultural tourists not only supports the activities of those employed in cultural industries (through the purchase of art, attendance at festivals and performances etc.), but also provides additional economic support to retail and service outlets, restaurants, and hotels. Taken together, arts/entertainment/recreation/food and accommodation accounts for nearly 20% of the employed labour force in Orillia.

The Lakelands Tourist Region attracts over 10 million person visits per year and it has been estimated that over 3.5 million day trippers are attracted to Casino Rama per year.[3]

Providing this large visitor base with additional reasons to stay and spend provides an exciting opportunity for the future development of the local economy. For instance, if 10% of casino visitors are encouraged to broaden their experience while in Orillia, and if each of these visitors spent an additional $25, this would pump an additional $9 million into the local economy.

Indirect Impacts – Culture, Quality of Place and Place Competitiveness

Orillia, like a growing number of leading municipalities in Canada, recognizes that *quality of place* has become a key competitive asset in attracting and retaining people – people who in turn attract investment and new business. This is a guiding assumption of the Economic Development Committee, the Downtown Management Committee, and the Physician Recruitment Committee.

The work of Richard Florida, Meric Gertler and other researchers confirm that quality of place is now a core competitive asset for cities in attracting and retaining people, and that cultural resources are a key determinant of quality of place due to their contribution to:

- *Uniqueness and authenticity* – a product of a distinctive local history, built heritage and natural landscapes;
- *A creative milieu* – reflected in a *lively and diverse arts and cultural scene.*

Culture and Economic Development Strategies

A growing number of Ontario municipalities have begun to "connect the dots" and are developing more integrated plans and economic development strategies that place culture at the centre of concern. For example:

- *London* – culture and creativity are one of five development priorities for the City;
- *Ottawa* – arts and heritage are among five strategic themes guiding a 20-year growth management strategy for the City;
- *Kingston* – culture is one of seven strategic priorities for Kingston;
- Prince Edward *County* – culture is one of four pillars of a new economic development strategy.

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[3] Pannell Kerr Forester (2000). The "Lakelands Tourist Region" is cited in *"The Economic Impact of Casino Rama On Its' Neighbours."*, In association with Canadian Tourism Research Institute. In this work, the consultants used the Ontario's TEAM model (Tourism Economic Assessment Model) to calculate economic impacts. The study reports "10 million person visits in 1998," indicating that Simcoe County is 48% of "Lakelands" visits and Orillia is 18% of Simcoe visits.

Of these examples, the closest in population and circumstances to Orillia is Prince Edward County. The County's experience is instructive. In 2004 the County undertook an economic development strategy. A central conclusion was that traditional economic development strategies based on attracting large scale industry would not but that the County *was* well-positioned to take advantage of a different economic development model, one focused on *knowledge- based industries and creative content.*[4]

The resulting economic development strategy is based on an *economic cluster resting on four pillars:* arts/culture/history-heritage; tourism; agriculture (especially new specialized agriculture such as wineries); and, commerce and industry. The strategy drew particular attention to culture and tourism as having the greatest unrealized potential. Barriers to progress included *weak linkages within the cultural sector and between the sector and the business community* – all messages echoed in public consultations for the Orillia study.

> The Prince Edward County study revealed that local businesses, investors and taxpayers who profit from the presence of cultural assets express a willingness to support the industry if a coherent strategy can be developed to advance these goals.
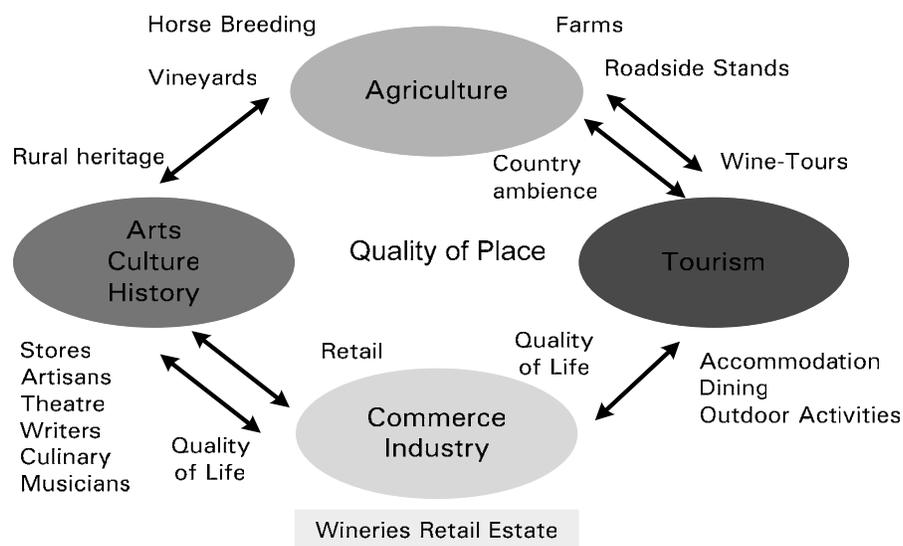
Significantly the Prince Edward County study also revealed that "local businesses, investors and taxpayers who profit from the presence of cultural assets express a willingness to support the industry if a coherent strategy can be developed to advance these goals."

2.4   Summary

All evidence points to the profound impact culture and cultural resources have on the health and prosperity of the City of Orillia. This evidence, combined community input, point to the need for a new mindset to guide cultural development, one that acknowledges its impact across all aspects of community life.

A municipal cultural plan must reflect this larger vision of culture, and provide planning tools and strategies consistent with this vision.

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[4] WCM Consulting Inc. (2004). *Economic Development Strategy for Prince Edward County.*

3.0 Cultural Mapping

3.1 Physical Cultural Resources

Cultural mapping is a process for identifying local cultural resources in a systematic way. Mapping completed during the study drew on existing lists and directories. As such, it represents a beginning not an end to building an information base with which to plan. The study has established a consistent and coherent framework for future work.

The detailed Cultural Resources Framework is set out in Appendix A. In summary form it is as follows.

Public Facilities
Cultural facilities – e.g., museums, archives, libraries, theatres
Organizations
Arts, heritage and cultural organizations
Cultural or entertainment businesses
Tourism agencies
Religious organizations
Community organizations
Educational institutions
Sites
Fixed or immovable heritage
Heritage or cultural sites
Natural heritage sites
Movable heritage
Collections – e.g., archives, artefacts, fine arts
Festivals and events
Cultural festivals and events – e.g., studio tours, music festivals, built heritage tours

The map on the following page illustrates the location of almost 300 cultural resources. It has been prepared using a Geographic Information System (GIS) application that connects a data base of information on each resource with its physical location on the map. The resulting data base has other potential applications, such as a source of information to feed community events calendars, web sites or portals, and other tools for disseminating information on local cultural activity.

The study generated a database of more than 300 cultural and related resources in Orillia using Geographic Information System technology.

CULTURAL MAPPING

Casino Rama

LAKE COUCHICHING

Peter Street

Farmers' Market

Waterfront

Fish Fence

ORILLIA

LAKE SIMCOE

Cultural Facilities
Cultural Industries
Festivals and Events
Heritage Sites
Support to Culture & Tourism
Tourism
Associations

Note: the mapped representation of cultural features depends on existing sources (not verified).
Accuracy of the locations indicated is subject to the limitations of postal code geocoding.

0 400 800   1,600   2,400   Metres

1:70,000
Scale is approximate

The Corporate Research Group
(613) 596-2910

3.2   Community Character and Identity

Cultural mapping does not restrict itself solely to physical cultural resources. It also directs attention to those more intangible values and characteristics that combine to define a community's unique identity and sense of place. To gather community input on these issues, a survey was developed and distributed to more than 150 people seeking feedback on the following questions.

1. When you think about Orillia, what is the first symbol or image that comes to mind?
2. What is it about the quality of life that must be preserved for the future?
3. 'Stories' are sometimes described as the 'DNA of culture.' Every community has a few key stories (about people, places, events, achievements) that express the collective memory of the place. What stories best express the City's identity?
4. If you could identify one action to preserve and enhance Orillia's identity, what would that be?

The survey generated rich and diverse responses. Results are synthesized below in a thematic matrix on the following page. This is in a sense another 'map' of the city – a 'mental map' of defining characteristics, habits of mind, and collective memory.

Like the GIS database of physical resources, this information can be used in a variety of ways in moving forward on strategies and actions identified in the plan. It can:

*   Help define an overall *interpretive framework* or set of integrated stories around which individual heritage and cultural sites, attractions and activity can be better communicated and marketed;
*   Inform the development of future exhibitions and interpretive programming;
*   Help identify gaps in current programming;
*   Contribute to cultural marketing and cultural tourism strategies.

COMMUNITY IDENTITY THEMES

Figure 8: Community Identity Themes

	PLACE		PEOPLE		POTENTIAL	
	landscape	*built fabric*	*epochs*	*character*	*form*	*scale*

Symbols

Sunshine
Waterfront
Two lakes / Lake Couchiching
Great Outdoors / Trails
Mnjikaning Fish Wier
Small town
Downtown shops / friendly "Main Street"
Mariposa Market
Water tower (Harvie Settlement Road)
Champlain Monument
Festivals
Opera House
Leacock Museum
Stephen Leacock
Gordon Lightfoot
Carmichael (Group of Seven)

Water's Edge
Cultural Landmarks
Cultural Icons

Key Stories

Aboriginal history / narrows / wier
Chief Yellowhead
Champlain / explorers
Boatworks / Tudhope Automobile / Brewery Bay
Summer playground / Sunshine Sketches
Opera House (scandal / fire / ghost)
Ben's Ditch
Exceptional people (Arthur Shilling / Charles Hale)
"Mayor Daylight" Bill Frost
Extraordinary music talent
Assemblage of artists
Volunteers
Partnerships
Mariposa Festival (rowdy beginnings)
Sunshine Festival
Leacock Literary Festival
Arts for Peace Festival

Aboriginals
Discovery and Settlement
Extaordinary Individuals
Community Involvement
Festival Celebration

Quality of Life

Access to nature and the waterfront parks
Special places (like the Narrows)
Picturesque town
Small town character - a great small town
Friendly, welcoming, caring community
Safe / clean / green
Old homes / heritage town core
Walkable, small schools, slower pace
Community involvement
Support for the arts
Accessible, vibrant arts community
Rich musical culture
Festival activity

Small Town Ambience
Vibrant Arts Community

Actions

Increase open space at the Narrows
Keep waterfront clean
Preserve heritage lakefront properties
Better integrate waterfront into downtown
Waterfrom pedestrian shopping district/ marketplace
Downtown as a cultural walking district
Restore heritage buildings downtown
Maintain tree-lined roads / increase landscaping
Enforce sign by-law
Revitalize the Opera House block
Develop an rts and culture "headquarters"
Develop a Lightfoot museum
Develop a Orillia heritage museum
Restore and expand the library
Develop childrens facilities
Move MURF to West Ridge
Develop historic sites tour
Incorporate culture into all decision making
Develop community spirit

Preserve Waterfront and Core
Strengthen and Preserve Cultural Assets

Observations:

Symbols…Orillians think about the location of their town in terms of its relationship to the lake(s); they place themselves on the water's edge. And, there is a small set of fixed cultural landmarks to which they have strong attachment – such as the Opera House, the Leacock Museum and the Champlain monument. They are also imbued with (inter) national recognized cultural icons – in the persons of Lightfoot, Leacock and Carmichael.

Stories…there is a strong foundation story related to First Nations. This is followed by the story of European discovery (by non other than Champlain) and an industrial heritage (which is all but lost to memory!!) ending with the era of the summer playground and the Sunshine Sketches. What resonates is the story of a town populated through history by colourful and extraordinary individuals…including Mayor "Daylight" Bill Frost…the guy that forgot to get the town switched over to the summer clock.
And, a very strong story is that of the community itself (it's penchant of volunteering and forming partnerships), out of which grew the modern history of Festival Celebration.

> Orillia is the "Small Town with Big Amenities"

Quality of Life … is defined quite easily – Orillia is the "Small Town with Big Amenities"; with pride in the vibrant arts and cultural community which has flourished there.

Actions …a nicely defined two pronged strategy emerges focused on preserving and animating/energizing an integrated waterfront plus downtown core and the strengthening of "signature" cultural assets - Leacock Museum, the Orillia Museum of Art and History, the Library (existing and proposed new facility), and the idea of developing a "cultural centre" through the revitalization of Opera House and Farmers Market.

4.0   Community Consultations

This section synthesizes consultation findings from four sources:

- **Strategic Scan** – an initial scan of study issues by the Steering Group for the study

- **Surveys** – a series of surveys circulated to approximately 150 community members

- **Interviews** – in-depth interviews with 40 individuals representing a variety of community perspectives

- **Public Meeting** – an open forum attracting approximately 45 individuals

- **Aboriginal Focus Group** – convened to identify issues from this important community

A limitation that must be acknowledged in the consultation relates to insufficient input from young people. Given the scope and resources available for this study, consultation with youth was not possible. It should form a priority for future planning, making use of some of the forums for ongoing dialogue described in Section 5.2.

4.1   Strategic Scan

The Steering Group for the study included individuals from a cross-section of government, community, and business interests. The first meeting of the group took place on January 21, 2005 and was devoted to an initial scan of study issues.

- What is the *greatest **strength** or advantage* of Orillia in cultural terms?
- What is the *most significant **weakness*** preventing the City from capitalizing on this strength?
- What is the *most important **opportunity*** the City has before it to develop its cultural resources for broad community benefit?
- What is the *largest **constraint*** blocking the realization of this opportunity?

Theme	Issues
Strengths	
First Nations	• Indigenous Peoples' presence – more potential than actual as it remains relatively untapped • A place of healing for thousands of years • A tradition of hospitality that predates (European) settlement
Natural Resources	• Rich natural resources – including a relatively intact waterfront (unusual in Ontario communities) • Former residents returning to buy property for recreation • Huge trail system • Three major parks; 21 km trails/paths • Disarming scenery
Community Character	• The diversity of lifestyles – the introduction of Gay Pride Week as one symbol of change • Small town and rural character • Not Toronto or Muskoka - but best of two worlds

	• Entrepreneurs coming, and refusing to leave • Fragile, but real sense of community (especially in the City center) • Human talent "brain trust" • Strong volunteer base • Caring community (women's shelter ahead of it's time) • The capacity of separate groups to work together • Positive perception of Orillia as fun, sunshine city, strong name recognition • For retirees Orillia is close enough to Toronto, but not too close
Strong Arts Community	• A strong and diverse theatre community • Opera House – great acoustics
Built Heritage and Downtown	• Protected core (150 years ago city of 1 block; still there) • Heritage Buildings – in abundance
Tourism	• Huge inventory of hotel rooms, Bed and Breakfasts, etc. • Destination resort that has seen big upswing over the last 10 years • Sports: tournaments (hockey, swimming, lacrosse) • Lake Country marketing initiative
Weaknesses	
Lack of Coordination/Collaboration	• Everyone is speaking with a fractured voice that undermines branding • No piggy-back marketing • Not a focus for working together; no "coordinating center" • Better website or portal needed that links other sites and resources
Marketing and Tourism	• Lake Country – strong potential but hard to put location on a map
Organizational Instability	• Opera House – a success but costs escalating and income not • Concern that some groups are being denied access due to rental fees needed to sustain facility • Fractured resources; example cited of the Ontario Trillium Foundation providing start-up funding for cultural groups but when funding finishes, responsibility falls to the municipality
Employment and Economy	• Casino Rama – demands a 24 hr. lifestyle but not supported by 24 hour services • Stores downtown emptying
Other	• "Big city tastes, small city budget" • Still inadequate recognition of First Nations and other diversity
Opportunities	
Improved Coordination	• Piggy-back marketing • Groups working together • Partnerships with First Nations
Collective Marketing	• Brand Orillia through coordinated efforts • Coherent signage
Advocacy	• Shift perceptions and understanding of importance of culture politically and across the community • Attitude towards the arts (negative); arts/culture not taken seriously
Other	• The proposed satellite campus of Laurentian University in Orillia, combined with the existing strength of Georgian College.
Constraints	
Money	• There is only so much money – how do we best use what we have? • Casino – draws people to the site and keeps them at the Casino;

	little cross-over into City
	• Must manage growth (cf. St. Petersburg – planned city)
Information	• Need to identify: who's coming/visiting; who's staying
	• No middle ground – either for or against arts
	• Internationally acknowledged artists/performers here – but no-one knows about them
	• Not enough arts and culture for young people in the community, for example through schools.
Collective Will	• There is not a strong enough collective aspiration

4.2 Surveys and Interviews

Surveys were distributed to 134 individuals and organizations across the County. Three groups were identified:

- Arts, heritage and cultural organizations

- Business groups

- Community groups

Each group was asked a similar set of questions.

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1. What is already working well in terms of culture's contribution to the health and vitality of community life in Orillia?
2. How could these strengths be extended and built upon?
3. What is not working well or could be made to work better?
4. Are there partnerships not currently in place that should be?
5. How would you rank the following barriers to progress in better linking culture and economic development in Orillia?
   - Skills and knowledge gaps or shortages
   - Difficulty in sustaining momentum
   - Inadequate marketing and promotion
   - Weak networks or partnerships with other organizations
   - None of the above (please specify).
6. If additional resources could be found to strengthen culture's contribution to community life, what should the number one priority be?
7. Are there any other comments or suggestions you would like to make?

Results from these surveys led to focused interviews with approximately 40 individuals representing a cross-section of community interests.

4.3   Public Meeting

A public meeting on the cultural plan was held April 13, 2005 5:00 – 7:00 pm in the Orillia Opera House. Three objectives were identified:

1. To extend awareness of the planning process;
2. To advance a shared vision of culture in Orillia; and,
3. To secure community input on planning issues.

People were asked for input on two questions.

- What defines Orillia – what is its unique identity and sense of place?
- What steps are needed for collective actions required to preserve and enhance this unique culture and identity?

These two questions were augmented with discussion concerning:

- What matters most to you in this community?
- What would you miss most if it were taken away?

Theme	Issues
Community Identity	
Heritage	- Heritage buildings and streetscapes, the lakefront - Comfortable 'home town' feeling and ambience 'Quality with no name' – natural not manufactured, vitality and sense of place, meeting place for 5000 years which is a legacy and blessing for today - The comfortable scale of the community – enhances access - Quality of life and place – small town character, willingness to help
Natural Beauty and Resources	- Built and natural landscapes – the downtown, lake, and waterfront - Water – it has a spiritual significance and impact on the city; ancient traditions and values - Quality of life ensured by the quality of the environment - Regional hub for the Muskokas
Civic Traditions	- Strong tradition of volunteerism and civic involvement - Community groups and associations that support the work of individuals such as artists - The people – the basis of culture - Access – free access to parks, to waterfront, to Leacock Museum
First Nations Traditions	Diversity – especially First Nations (must do more to encourage connections)
Size of Community	- The comfortable scale of the community – enhances access - Quality of life and place – small town character - Growth and development/change is both positive and negative – must manage growth carefully

	• The visuals – the look and feel of Orillia; main street (still pretty healthy compared to many in Ontario) and boardwalk • Flexibility and available time - ease of getting around ('rush hour is 5 minutes'), the ability of getting home for lunch • Liveability • The original feel of the community is still here – downtown, waterfront • Scale and community cohesion • Walking distances – downtown and trails crossing the community
Strength in Arts and Culture Community	• Diversity in grassroots arts organizations, creating opportunities for cross-pollination and synergy • Music and theatre – the Opera House
Strategies and Actions	
Better Communication and Collaboration	• Ongoing community consultation and dialogue • An ongoing and evolving vision – The Commons and communication • Power of cooperation – it's not always about money • Community! • Attitudes key – respect each other, collaborate, positive thinking, don't block new ideas, bottom-up approaches • Collaborating and not duplicating activity – a passport for entry to multiple sites and performances, leveraging resources, acting more like a 'collective', move from 'my thing' to 'our thing' • When study complete must make sure it is presented and communicated broadly – to existing funders in the community, in the townships, to First Nations, etc.
Leadership	• Need central advocacy body to mentor, encourage, advocate (be the cheer leader) • Importance of community based organizations such as ODAC • A 'Cultural Roundtable'
Sustainability	• Must deal with sustainability – of organizations and of activity • Precariousness of some key organizations – e.g., Mariposa • What is the appropriate level of municipal commitment and investment? • Available space at reasonable prices – for meetings, for programming
Integrate Across Municipal Planning and Decision-Making	• Congratulations to Council on the Cultural Planning Study – must integrate culture and heritage into all decisions • Better coordination across municipal departments – especially Parks and Recreation, and Culture and Heritage • Fully integrate culture into budgeting process – must connect it to larger city visions and plans • Bring a cultural perspective (a "cultural lens") to decision-making across a wide range of community development issues – among both political and bureaucratic decision-makers
Information Clearinghouse	• A central clearing house for information, fundraising and development; must involve Community Foundation, Community Development Corporation, Chamber of Commerce, Orillia and District Arts Council, Georgian College
New Vision of Culture	• Market economy and gift economy – the gift economy provides

	the quality of soil and supports the market economy; enabling, supporting gift economy;
	• Culture inside and outside the walls – the latter is street culture or 'underground' culture
	• Human assets
	• People, Places, Potential
Other	• Meet the needs of children – make sure curriculum addresses arts, heritage, libraries; explore possibilities of student placements and internships
	• How do we deal with the surrounding townships and region, especially with regard to money?

4.4   Aboriginal Focus Group

As part of community consultation, a group of fifteen individuals participated in an Aboriginal focus group on the cultural plan on Thursday April 13, 2005. Following roundtable introductions, dialogue focused on the same two questions used at the Public Meeting.

- What defines Orillia – what is its unique identity and sense of place?
- What collective actions are required to preserve and enhance this unique culture and identity?

Theme	Issues
Community Identity	
Community	• Kids, family, community
	• The spirit of generosity, of community – the strength of volunteerism
	• Community making efforts – people *are* making an effort to be open to different cultural needs (e.g., allowing smudging in funeral homes, in hospital rooms)
	• The Orillia Farmers Market is culture
The Challenge of Difference	• Is the City truly aware of the depth of questions they are asking about the identity of Orillia?
	• The statue in the park with guns pointing toward the reserve is a symbol of the challenge
	• We are socialized to believe that Aboriginal culture is (or will be) extinct; there was culture before European contact and it continues today
	• Racism is alive and well in Orillia (as it is in all communities)
Traditions	• Culture is language, history, stories, ways of life – it's about building relationships with people
The Land – The Water	• The waterfront – proposals for development are both good and bad; plans must incorporate Aboriginal perspectives, in particular the importance of fish and transportation; water has a sacred and deeply spiritual significance in Aboriginal culture
	• What I'd miss most if it disappeared is the amount of sky – the height restrictions imposed on buildings ensure that you are always aware of the sky

Strategies and Actions	
Visibility	• Aboriginal faces are invisible or absent on the street, in stores and malls ("I miss brown faces"); this is not all the City's fault, the Native community must also try harder • Stores are not selling native goods • We have to increase the visibility of the Aboriginal community – physical presence and visibility in the City; symbols of Aboriginal culture in public space in the City; stories told and shared • We need more native culture in town; the Orillia Arts for Peace Festival is an indicator of the potential • We need a section in the final cultural plan report on Aboriginal perspectives • Aboriginals are not the only diverse community in Orillia; Asian and African-Canadian populations are still small but increasing; the City and the community must respond to all these needs • The City could make municipally owned land available in order to increase the presence of Aboriginal culture – through art, activity, etc.
More First Nations Stories and Culture	• We don't tell all our stories in Orillia – e.g., the Underground Railway • We should have a Pow Wow downtown, a drum social in the park • We should have a culture day that celebrates all cultures (not just Leacock Day) • There is no organization with a mandate to profile and develop Native culture • We must be careful that cultural tourism doesn't result in exploitation of Aboriginal culture and heritage
Communication	• We need more communication between the Native and town communities – both sides need to focus more on relationship building and education • We must have more conversations and these will not all be about good news; we must face the past honestly • First we need knowledge of one another, then respect, (only) then celebration • The relationship with the City must be one of reciprocity – the City can't just ask for things without giving back • The drum festival is a way of opening up deeper conversations • Cultural planning must be an ongoing process; the plan must be a living document
Resources	• It *does* come down to money in many instances • We need a deeper understanding of culture on the part of elected officials; they must reach out and we must too

Part III: How Do We Get There?

5.0   Municipal Cultural Planning Framework

The pages that follow set out a framework to guide cultural development in Orillia. This deliberately does not take the form of a strategic plan with carefully defined priorities, timelines, milestones and success indicators. Rather, like *Charting Our Future*, they set out a set of shared assumptions to support collective planning and priority setting by the municipality and its community and business partners.

Local conditions and opportunities will change over time. It is leaders in the community who are in the best position to monitor these opportunities and take action accordingly. An initial Cultural Summit is proposed to begin this process of defining priorities and action plans.

> A precondition of success in fostering innovation and economic development in communities is building the capacity to support shared learning

The Planning Framework sets out assumptions at three levels.

i.   **Vision** (macro) – where are we headed?
ii. **Governance** (meso) – how will we work together?
iii. **Strategies and Actions** (micro) – what will we do?

While these assumptions provide a framework for action, they also provide a framework – equally as important - for *collective learning. Charting Our Future* drew particular attention to the importance of ongoing dialogue and communication to the successful implementation of that plan. Research confirms that a pre-requisite of success in fostering innovation and local economic development and prosperity is the capacity to support shared learning.[5] While individual leadership is important, it must be supported by commitments *and structures* that support ongoing dialogue.

5.1   Vision

Vision must establish not only a sense of the 'end state' being aspired to, but some of the core philosophical assumptions needed for collective action.

A Vision of Culture in Orillia

We see a city in which culture is understood to be central to making Orillia a place where people want to live, work, play and invest.

We see a city that is a regional hub for tourism built on the quality of its natural and cultural environment, and the vitality of arts, heritage and cultural activities.

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[5] Meric Gertler and David Wolfe (2002). *Local Social Knowledge Management: Community Actors, Institutions and Multi-level Governance in Regional Foresight Exercises*. Prepared for the European Commission.

We see a city that values its downtown as a social, economic, and cultural hub of the community.
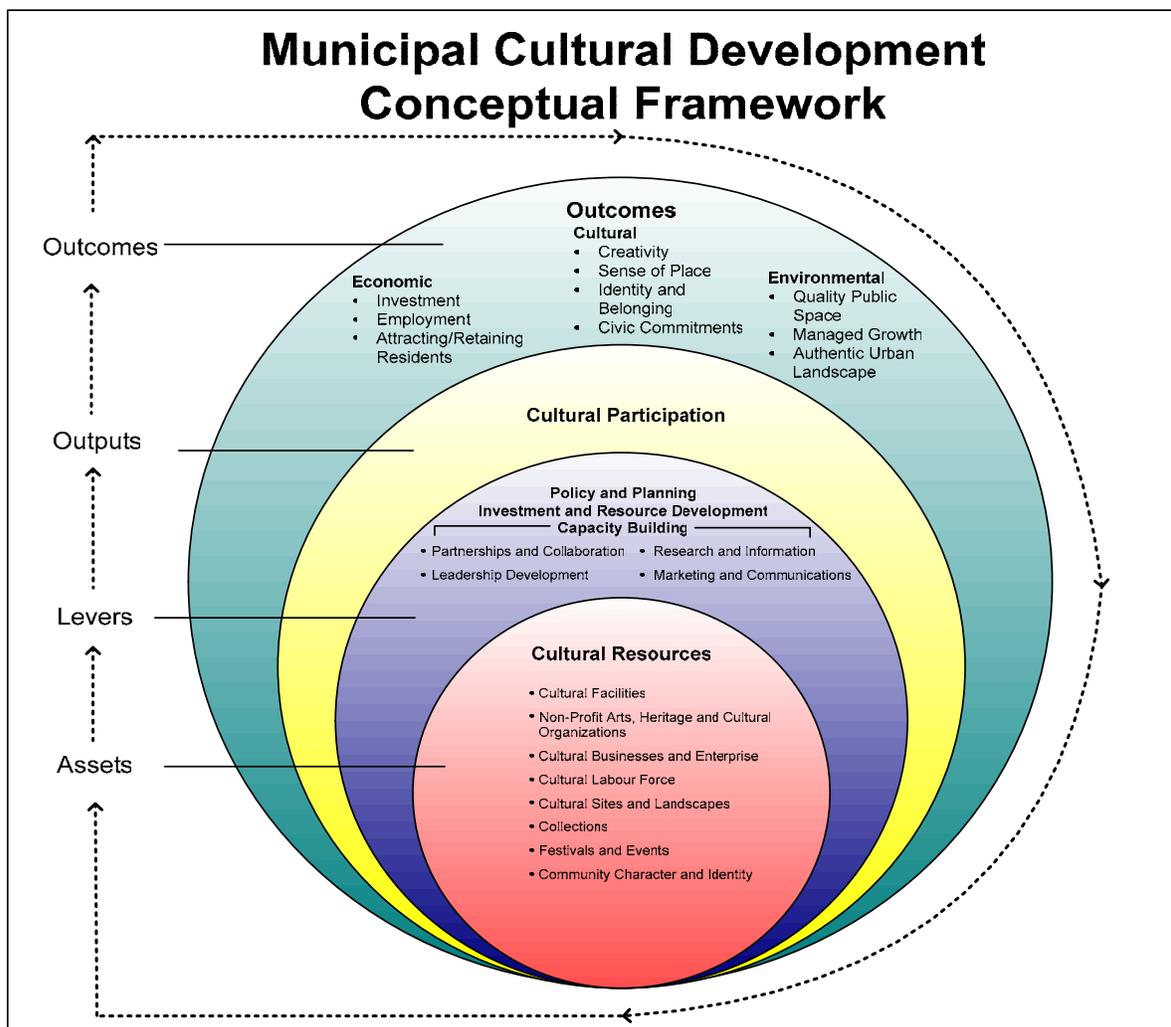
We see a city where growth and development are managed in a way that preserves the community's natural and cultural assets and its unique small town ambience and identity.

We see a city that values public space across the community, working to protect and enhance it through effective urban design and art in public places.

We see a city that supports and values a dynamic cultural sector of arts, heritage and cultural organizations and individuals committed to collaboration and shared resources.

Municipal Cultural Development

All areas of municipal planning and development rely on a set of assumptions and underlying logic – be it land use, economic development, housing, etc. All require a sense of inputs and outputs, or the tools or levers available to affect change, and the ultimate outcomes achieved through planning and investment. The following diagram illustrates these underlying assumptions for municipal cultural development.

Municipal Cultural Development Conceptual Framework

Outcomes

Outputs

Levers

Assets

Outcomes

Cultural
- Creativity
- Sense of Place
- Identity and Belonging
- Civic Commitments

Economic
- Investment
- Employment
- Attracting/Retaining Residents

Environmental
- Quality Public Space
- Managed Growth
- Authentic Urban Landscape

Cultural Participation

Policy and Planning
Investment and Resource Development
Capacity Building
- Partnerships and Collaboration
- Leadership Development
- Research and Information
- Marketing and Communications

Cultural Resources
- Cultural Facilities
- Non-Profit Arts, Heritage and Cultural Organizations
- Cultural Businesses and Enterprise
- Cultural Labour Force
- Cultural Sites and Landscapes
- Collections
- Festivals and Events
- Community Character and Identity

A significant barrier to advancing cultural development is the divide that exists in many communities between local 'arts' and local 'heritage' agendas. The Orillia Museum of Art and History is an exception to the rule in connecting these issues through its facility and its programming. But the challenge of linking municipal arts and heritage *agendas* is more difficult.

> Past and future come together to define a community's identity and sense of place. Arts and heritage groups finding common purpose in strengthening local identity strengthen and enrich each other

One explanation is the separation of arts and heritage groups by government policy frameworks and funding programs. But the divide runs deeper. To some culture is fundamentally about *history and heritage* – the past*.* For others, it is about *the arts and creativity* – the future.

Yet history/memory/tradition is inseparable from imagination/creativity/innovation. In the first place history and heritage can never be reduced to a static accumulation of "stuff" or past knowledge. Rather it is what enables a community to change without losing its original identity.
On the other hand, the arts and creativity don't' exist in a vacuum. Genuine creativity always emerges in a specific context – a place and time.

Past and future come together to define a community's identity and sense of place. Coming together with this shared agenda, arts and heritage groups can strengthen and enrich each other.
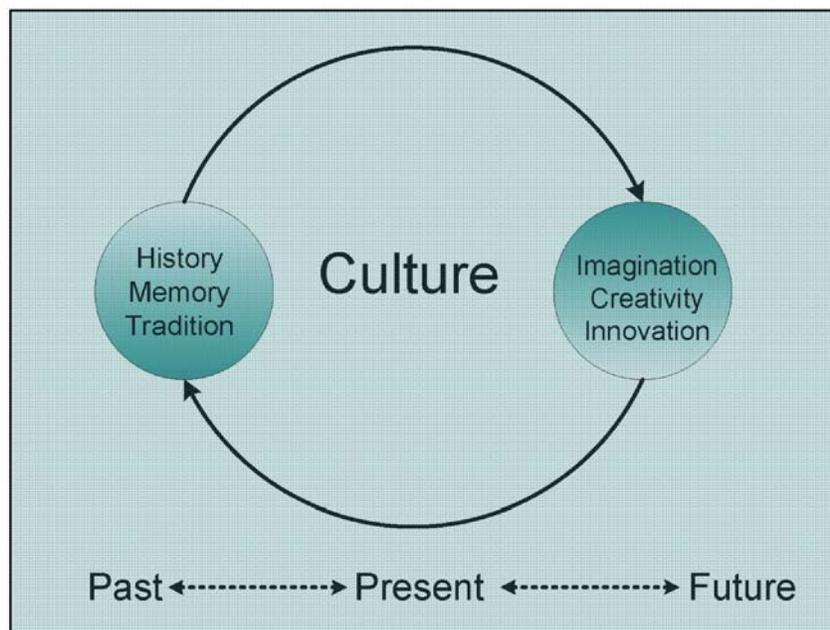
5.2   Governance

A common theme across all public consultations was the problem resulting from inadequate communication, collaboration and coordination. The impact of these failings was felt in everything from the lack of a central voice and advocate for cultural development, the undermining of visibility and impact for cultural resources and activity, inadequate collective marketing efforts, duplication of efforts and resources – among others.

If the larger vision of cultural development is to be realized, new planning and decision-making (governance) systems are needed. The following core partners must be engaged.

- **Elected officials**

- **Municipal staff** – from Cultural Development, Planning and Development, Parks and Recreation, Public Works.

> It is impossible to implement a larger vision of cultural development with existing planning and decision-making (governance) systems.

- **Local cultural leaders** – representing the full spectrum of arts, heritage, libraries, and commercial cultural activity

- **Business leaders** – – major employers (CasinoRama, TeleTech, etc.) downtown merchants, individual business owners, Chambers of Commerce, Orillia Community Development Corporation, etc.

- **Community leaders** – from service clubs (Kiwanis, Rotary), Community Foundation of Orillia and Area, Georgian College, primary and secondary schools, etc.

Paradoxically, of the five constituencies the most challenging to organize in most communities is the third. Few municipalities in Ontario have a convening body or agency representing the full spectrum of cultural activity. While community arts councils exist in many municipalities and represent a range of important arts groups and activity, few include in their constituency heritage groups, libraries, commercial cultural activity, etc.

A number of municipalities are moving to address this shortcoming. Brantford, Ontario has established a Cultural Network connecting all cultural groups and activity. Red Deer, Alberta emerged from a Cultural Master Planning process with the recommendation that a new 'leadership agency' – Culturelink - be established to coordinate the implementation of the Plan. In Owen Sound, a steering committee struck to recommend the form and structure of some form of "arts service agency" to address the demise of the Grey-Bruce Arts Council decided what was needed was some form of local cultural development agency with a broad and community development mandate.

In this context, public consultation raised the issue of a possible extension of the mandate of the Orillia and District Arts Council (ODAC) to serve as a networking and capacity building vehicle for a wider range of arts, heritage and cultural groups

5.2.2 Municipal Role

Orillia Department of Culture and Heritage

Part of the terms of reference for this planning study involved proposing a mission, mandate and structure for the new department.

Principles

The Department will be guided by the following values.

- Respect for diverse cultural values, perspectives and cultural practices.
- Participation and access to cultural opportunity.
- Freedom of artistic and intellectual expression.
- Effective and efficient use of City resources.
- Professionalism in cultural development.

Mission

The Department will *provide leadership and support to advance cultural development in Orillia for economic and broader community benefit.*

Mandate

The Department of Culture and Heritage will fulfill its mission through the following responsibilities.

Policy and Planning

i.   Acting as a resource to Council, the City Manager and other municipal departments.
ii. Developing municipal policies and plans in support of cultural development,
iii. Playing a leadership role in conserving the city's built heritage and supporting the work of the Municipal Heritage Committee.
iv. Playing a leadership role in cultural tourism development in Orillia and the surrounding area.

Investment and Resource Development

v.   Increasing resources available to advance cultural development from all sources.

Capacity Building

vi. Supporting communication, cooperation and coordination among cultural groups and interests.

vii.   Serving as an initial point of contact for inquires related to culture and related matters in Orillia.

viii.   Advocating the importance of culture within the city and beyond.

ix.   Providing advice and support to individuals and organizations engaged in cultural development.

Program Delivery

x.   Supporting the delivery of community programs, projects, festivals and celebrations.

Facility Management

xi.   Managing and operating municipally owned facilities, including the Orillia Opera House and the Leacock Museum National Historic Site.

Departmental Structure and Resourcing

In his January 2003 report to Council, the City Manager argued the need for a change from a *"facility bound"* to *"whole system"* view of culture and community development, tied to a continued strong focus on asset management. The proposed mission and mandate of the Department set out above are consistent with the latter vision.

In Orillia, as in many municipalities, much of the focus of attention and resources in the past has been on program delivery and the direct management of facilities – namely the Orillia Opera House and the Leacock Museum National Historic Site. If the Department is to play the more proactive role in planning and community development that is proposed, a realignment of existing and potential new resources will be needed.

Orillia's experience is not unique. Until recently municipalities in Ontario have been more involved in direct program or service delivery, leaving little time or resources for policy and planning – lots of time "rowing" (or doing) and not enough "steering" (guiding and collaborative direction setting). Leading municipalities are moving to redress this imbalance.

Recommendations concerning Departmental structure and resourcing will be developed for review by Council.

5.2.3 Cultural Roundtable

Some twenty-five years ago, the environmental movement introduced the idea of *environmental roundtables.* These were local boards or committees that brought together leaders from government, the business community, community interests, and the research/academic community to develop local environmental strategies. This model can be adapted for use in culture.

It is proposed a small working group be established to define terms of reference and recruit the first Roundtable. The group can draw members from the Steering Group for the study and other interested citizens.

5.2.4 Cultural Summit

A Summit will provide a vehicle once a year for the entire community to come together to review achievements, identify opportunities, and define priorities and action plans for the next year. Each Summit will provide an opportunity to:

- Assess progress on implementing actions over the past year (consider producing an annual 'report card' benchmarking progress); and,

- Scan environment and set priorities for next year.

The Department of Culture and Heritage, in collaboration with its partners, will assume lead responsibility for the Summit. The first Cultural Summit in Orillia will be used to communicate the findings of the cultural plan, and to launch its implementation.

5.2.5 Forums

Charting Our Future placed a strong emphasis on ongoing dialogue and recommended regular and ongoing "issue specific meetings" to support continuous engagement.

> The first Cultural Summit in Orillia will be used to communicate the findings of the cultural plan, and to launch its implementation.

In applying this same understanding to cultural development, Orillia can build on an existing structure – the *Orillia Commons* – to support community dialogue. The vision for the Commons was articulated by Michael Jones, a local musician and leadership consultant. It provides an opportunity for citizens to come together in conversation relating to community issues of concerns to them.

Regular issue-based forums will support collective learning and capacity building in support of cultural development

5.3 Strategies and Actions

Ideas captured in the pages that follow are synthesized from research and community consultation carried out in this study. They have been organized in a coherent framework in two groupings.

- ***Building Community Capacity*** – strategies and actions related to ongoing 'system needs' in cultural development.
- ***Strategic Priorities*** – more targeted strategies and actions.

5.3.1 Building Community Cultural Capacity

Strategies and actions are set out in the following categories.

- **Planning and Policy**
- **Investment and Resource Development**
- **Capacity Building**
    - Partnerships and Collaboration
    - Professional Development
    - Research and Information
    - Marketing and Audience Development
- **Facility Management**

Function	Issue	Identified Actions
Planning and Policy	**Community Advisory Body**	• The City is currently reviewing its policy on advisory committees across all aspects of community planning and development. • Until such time as this review is complete, the Department of Culture and Heritage will have two liaisons representatives from councillor assigned to it. • The proposed Forums can also provide a source of community input, together with the proposed Cultural Roundtable and Cultural Summit
	Cultural Roundtable	• Establish a working group to develop terms of reference and recruit members for the first Roundtable.
	Cultural Summit	• Hold the first of annual Cultural Summits to launch the Municipal Cultural Plan (timing to be confirmed)
	Forums	• Build on the success of the Orillia Commons to hold regular Cultural Forums to support conversations and capacity building in cultural development.

	Work With Other Municipal Departments on Shared Objectives	• Ensure integration of cultural considerations in all planning and decision-making across City Departments. e.g.,
		   • *In Economic Development* – downtown renewal, heritage district and tax incentives, consistent marketing messaging
		   • *In Planning and Development* – input to development proposals, any proposed Official Plan Amendments and shared planning resources
		   • *In Parks and Recreation* – enhancing use of parks for cultural events and development of joint programming initiatives
		   • *Public Works* – implementing 1% for Culture Policy (see below)

	Orillia Heritage Committee	• Align the Committee with the Department of Culture and Heritage so that departmental staff are responsible for supporting the work of the Committee

		(attend meetings and take committee's recommendations to Council)
	Develop and Implement New Cultural Development Policies	Priorities raised through research and public consultations include: • Art in Public Places Policy • Heritage Property Tax Incentives Policy • Heritage District Designation for Downtown • Policy Regarding Operating Support for Key Cultural Organizations • Policy Concerning Grants to Non-Municipal Organizations and Activity • A 1% for Culture Policy (see below)
Investment and Resource Development	**Examine the Feasibility of a Working Capital Fund**	• Explore possibility of a fund to provide working loans to eligible arts and heritage organizations whose schedules result in predictable cash flow problems at specific times of the year.
	1% for Culture	• Develop a rationale and policy proposals for: • Allocating 1% of budgets for all Municipal construction for the purchase and installation of works of art in those buildings • Allocating 1% of all development charges for culture and heritage facilities and infrastructure • Implementing a 1% surcharge for hotel/motel/B & B rooms
	Project Funding	• Establish an endowment fund to provide ongoing support for small start-up projects and activity (i.e., an incubation fund) • Seed funding contributed by the City • Additional contributions to be sought from other community, business and government sources
	Long-Term Capital Investments	• *Cultural District* - Examine the potential for an integrated capital plan and vision for a Cultural District linking proposed new Library, restoration needs for Opera House, re-utilization of Carnegie Library. Integration of cultural component in new construction • *Shared Collections Facility* - Plan for a shared facility for storing and preserving collections for the Leacock Museum, OMAH, the Library, and/or other significant community collections
Capacity Building	**Partnerships and Collaboration**	• Explore the potential to extend ODAC's mandate to provide support and networking for the full range of arts, heritage and cultural groups • Work to get more cultural professionals on the boards of community and business groups (e.g. Library and OMAH representatives on Downtown Management Board; cultural representatives on Community Foundation and CDC boards)

	Information Management	• Consolidate information dissemination and clearinghouse role in the culture and tourism area.
		• Develop web pages to support the work of the Department of Culture and Heritage
		• Establish a culture and tourism equivalent of the Coffee Time Network to support ongoing information sharing
		• Facilitate the development of a consolidated *cultural portal* or clearinghouse for all cultural activities based on experience in other communities. The portal to support:
		  • Self-posting of information by cultural and business groups;
		  • Web-based tools for cultural-business groups – e.g., media releases, distribution lists, etc.
		  • Scheduling of future events to avoid duplication and conflicts
		• Continue inventorying cultural resources to establish a comprehensive mapping of resources and attractions.
		• Undertake inventory of existing programs and activities as basis for:
		  • Identifying gaps in programming;
		  • Marketing and promotion;
		  • Ensure inclusion of less visible ('underground') activity not reached through formal channels

	Professional Development	• Collaborate with other community and educational organizations in delivering workshops addressing professional development for those working in culture and tourism. Possible topics to include:
		  • Running effective meetings
		  • Proposal writing
		  • Project management
		  • Non-profit management and governance
		  • Marketing and promotion
		  • Fundraising and development
		• Promote and make use of on-line courses and resources provided by Georgian College in areas such as fundraising and development, or with future post-secondary institutions in the community
		• Strengthen board governance for arts and heritage organizations – specifically work to improve succession planning to avoid the reinvention of the wheel when board members leave.
		• Develop flexible policies governing the appointment process for municipal boards and committees

	Marketing and Audience Development	• Develop collective marketing strategy for culture and cultural resources to support both audience development and community development. ***See Appendix C for additional detail.***
		• Other potential actions:
		   • Promote visual arts, heritage and other local cultural activities through all performing arts festivals
		   • Establish a Youth Advisory Group to advise on programs and strategies to engage youth, many of whom are disengaged from existing offerings and activity.

Facility Management	**Optimum management and governance structure for municipally owned facilities**	• Examine the potential for sharing management and curatorial staff and resources between the Orillia Opera House and the Leacock Museum and National Historic Site • Explore the opportunity presented by establishing a shared board for the Leacock Museum and OMAH in order to make most efficient use of existing resources and facilities, facilitate and support collaboration and joint programming, strengthen visibility and marketing, strengthen the capacity to fundraise, etc. • Examine the optimum board structure for municipally owned facilities to ensure accountability and maximum potential for fundraising and resource development. To include the establishment of a non-profit charitable trust to raise funds for municipally owned facilities.

5.3.2 Initial Strategic Priorities

Four broad strategic priorities were identified through community consultations.

1. **Shared Resources/Shared Infrastructure** – strengthening sustainability through collaboration.
2. **Growing Cultural Tourism** – building stronger links between culture and tourism, to the benefit of both.
3. **First Nations** - strengthening communication and cultural exchange with Mnjikaning (and other) First Nations.
4. **A Culturally Vibrant Downtown** – building on current efforts to make the downtown the social, economic and cultural centre of the community.

Strategic Theme	Issues	Identified Actions
1. **Shared Resources/ Shared Infrastructure**	**Improve access to spaces and facilities**	• Prepare an inventory of space in municipally-owned buildings, and other public buildings (e.g., schools, libraries, churches) available at low cost for performances, exhibitions, meetings • Explore opportunities to extend the Orillia and District Arts Council's current provision of shared administrative space to a wider range of both arts and heritage organizations
	Examine shared infrastructure opportunities for festivals	• Examine the potential for shared functions and services including management, marketing, set design, storage, etc.
	Collaborate on volunteer recruitment	• Establish a clearinghouse for recruiting and orientating volunteers - both service and governance (board) volunteers
2. **Growing Cultural Tourism**	**Strengthen collective marketing and promotion**	• Working with Lake Country (and its partners), build the capacity of a Destination Marketing Organization (DMO) responsible and accountable for: • Packaging and promotion of all tourism segments represented in the region, along with accommodation, transportation, and dining experiences; • Development and implementation of a strategic plan specific to cultural tourism; • Promote Orillia in the context of quality of place – not only for the purpose of increasing person-visits to the area, but also to encourage business retention and expansion, business relocation and family relocation; • Strong focus on research and statistics – ongoing assessment of community needs and future trends, and the ability to intelligently direct scarce marketing resources to the appropriate marketing vehicles. • Consolidate and strengthen the "Culture Sector" committee of Lake Country; continue to integrate culture and heritage into Lake Country programs • Pool cultural and business resources for more effective and sophisticated campaigns

	Extend the season	• Develop a year-round schedule of 'festivals' celebrating Orillia history and culture
	Strengthen tourism packaging	• Develop historical walks and tours • Develop packages with local business (hotels, restaurants) that connect theatre and performing arts offerings to local history tours and activity, visits to museums, and outdoor recreation
	Ensure close collaboration between cultural and eco-tourism	• Work to strengthen communication and collaboration with the Couchiching Conservancy and other environmental groups and associations
3. Strengthening Communication and Cultural Exchange with First Nations	**Strengthen First Nations visibility and presence in Orillia**	• Make the work of First Nations artists and craftspeople more available in downtown stores • Continue and expand collaboration with OMAH for exhibitions on First Nations themes
	Increase First Nations representation on municipal boards and committees	• Work to increase the number of First Nations representatives on cultural, community and business boards and committees – e.g., cross-representation on the Orillia Culture and Heritage Development Committee and/or Orillia Cultural Roundtable, and the Mnjikaning Cultural Affairs Committee
	Strengthen First Nations Cultural Programming in Orillia	• Plan a festival celebrating Aboriginal arts, heritage and culture • Plan and implement a Pow Wow in the downtown • Explore opportunities for drumming and other programming in the parks, when opening new buildings, etc.
4. Creating an Authentic, Culturally Vibrant Downtown	**A Cultural Vision for the Downtown**	• Advocate culture and heritage as central to a strong guiding vision for the downtown • Incorporate a prominent public square in downtown revitalization plans • Establish an art in public spaces policy and increase art in public spaces

	Develop a Cultural District	• Proposed elements:
		  • District anchored by Opera House, Library (existing and new), Farmers Market, Carnegie Library (when new library built). Linked to Peter Street South concentration of cultural activity – Orillia Museum of Art and History, Spotlight, art galleries and businesses.
		  • Pedestrian friendly street design
		  • Working with the Downtown Management Board, encourage extended and consistent business hours
		  • Animate downtown with outdoor cafes, buskers, visual arts, etc.

	Downtown as a Heritage District	• Examine establishing and designating the downtown as a Heritage District under the Ontario Heritage Act

5.4 Policy Development Needs

This section summarizes policy and policy development needs identified through the cultural planning process.

The first and most important opportunity is for the City of Orillia to formally express its overall vision and commitment to cultural development in the form of a **Municipal Cultural Policy Statement.**

> The Cultural Policy Statement should set out the municipality's vision and commitment to culture and the County.

Content can be drawn from elements of the Cultural Plan, but distilled into a short powerful statement addressing the following.

> *Vision* – a short statement expressing the City's understanding of the role of culture in advancing larger goals and visions for the community.

> *Role and Commitment* – a summary of the roles to be played by the municipality and the overall commitments it will bring to advance cultural development.

> *Values* – principles that guide direction and action by the City in fulfilling its commitments.

> *Goals* – these should operate at a fairly high level and have application and relevance over many years.

Other potential policies to be considered over time include:

- **Art in Public Places Policy**
- **Heritage Property Tax Incentives Policy**
- **Heritage District Designation for Downtown**
- **Policy Regarding Operating Support for Key Cultural Organizations**
- **Policy Concerning Grants to Non-Municipal Organizations and Activity**
- **A 1% for Culture Policy**
  - Allocating 1% of budgets for all Municipal construction for the purchase and installation of works of art in those buildings
  - Allocating 1% of all development charges for culture and heritage facilities and infrastructure
  - Implementing a 1% surcharge for hotel/motel/bed and breakfast rooms.

5.5 Cultural Tourism Opportunities

Orillia and Lake Country possess a significant opportunity to capitalize on the growing market for cultural tourism experiences. Not only does the jurisdiction defined by Lake Country possess a critical mass of cultural tourism assets sufficient to support a regional cultural tourism marketing campaign, to date, no other jurisdiction in Central Ontario has positioned itself as a cultural tourism destination.

Should Lake Country choose to realize this opportunity, it would enjoy a distinct competitive advantage in a region that, according to *Ontario's Overnight Cultural Tourism Market, 2002* (Ontario Ministry of Tourism and Recreation), is second only to the Greater Toronto Area for capturing the largest percentage of total overnight tourist visits in Ontario (24 percent for Central Ontario vs. 28 percent for the GTA).

Accordingly, there is a significant opportunity for the Department of Culture and Heritage, working with Lake Country, to develop a cultural tourism strategic plan, and subsequently, launch a cultural tourism marketing campaign. Such a plan and campaign would aggregate the region's arts, heritage, cuisine, and natural history assets within a single brand, targeted at culturally oriented travelers in the region's primary export markets (i.e., the GTA, and southern Ontario generally).

The inclusion of natural history in such a campaign would recognize the strength of the region's "soft eco" product. By integrating this product with the region's arts, heritage and cuisine experiences, the usual target market for cultural tourism would be broadened to include the so-called "culture/nature cohort" – those individuals who seek natural history experiences and cultural experiences during the same trip.

5.6   Collective Marketing Strategies

Introduction

An underlying assumption in this plan is that the sum of Orillia's cultural resources is greater than any of individual attraction or component. It is all the resources together - and their interrelationships - that define the city's unique sense of place and identity.

This understanding is the basis for developing collective marketing strategies for cultural development in Orillia. The objective of any marketing plan must be to show how the cultural 'product' can be identified, how this product can be marketed, to whom, and how the outcomes can be measured. Clarifying and defining this strategic 'positioning' is the essential precursor to developing concrete strategies and action plans.

The ideas that follow are presented to begin a process of developing effective collecting marketing plans. They are based on an examination of existing studies and from public consultation results.

Organization

To succeed the plan must engage the interest of a wide range of players and interests. Effective implementation will depend on everyone understanding their roles in advancing their own individual interests as well as benefits to the community as a whole.

The Steering Group for the planning study can serve as an effective mechanism for ensuring continuity and for engaging leaders from the municipality, the cultural sector, the business community, and other community interests. An underlying assumption is that the wider the range of groups involved in shaping the strategy the more the community will be engaged in owning and implementing its conclusions. All those involved in shaping collective marketing plans will become key "ambassadors" for its findings.

Staff of the Department of Culture and Heritage will clearly play a leadership role in any efforts. The Director of Culture and Heritage is already closely involved with Lake Country and there will be a need to ensure close communication and collaboration with that agency. A considerable focus of staff support will be on facilitation and support of agencies and activities already delivering important services or programs; the idea is to add value to what is already being done, not reinvent or supplant these efforts.

Operating considerations should ensure that:

- All interested parties are involved in the development of the plan and its implementation;

- The cultural sector will thrive through cooperation and shared interest between all constituents – this is a philosophy that itself must be marketed;

- Overall direction and management of the plan and its implementation should focus strongly on providing facilitation and support to those activities, agencies and individuals already providing valuable services and/or products, and being creative in determining how any gaps may best be filled; and,

- Individual artists, businesses etc. are encouraged to continue to promote their own interests and products, while at the same time showing how these may be combined/integrated with other activities for a broadened "arts experience".

Objectives

Two underlying objectives should guide collective marketing strategies:

- *Community development*:
  - To increase the vibrancy and strength of culture and cultural development in Orillia as a contributor to larger social, economic and other community development agendas; and,
- *Audience development*:
  - To identify and encourage new audiences and participation; and,
  - To inform and encourage a wide range of audiences to experience this product (not just to attend a single event).

Product

The first, most important and most difficult step in developing a marketing plan or strategy is to define the cultural product. This must emerge from the larger vision of cultural development generated by the planning process and, more specifically, must draw from the rich community input on the defining qualities and characteristics of the city (community identity).

Several considerations may be useful as a point of departure. A guiding vision must:

- Address more than attendance at a single event or visit to a single venue;

- Speak to the essential "quality of place" of Orillia – both natural (such as lakes, trails, waterfronts) and cultural (built heritage, history and traditions, etc.);

- Represent *a unique experience* for the visitor or participant;

- Reflect of the vibrancy of Orillia;

- Pervade many aspects of life in Orillia;

- Serve multiple audiences (including: local residents; visitors from nearby communities; seasonal cottagers and vacationers; visitors from further afield);

- Be multifaceted (speak to many types of things for many tastes, audiences, and ages);

- Speak to both cultural facilities or institutions (such as Leacock Museum or the Opera House) and community-based activities (such as festivals) and experiences (such as dining, the "atmosphere" of downtown); and,

- Incorporate culture and cultural resources defined in the broadest sense as set out in the plan.

Market Analysis

As in most communities, relatively little information exists on visitors and audiences for cultural activity, nor solid data on the effectiveness of existing marketing approaches. Most efforts and resources are directed to getting promotional information out rather than on strengthening the information base to guide marketing efforts.

Some rough figures are available for some events. For example, the Blues Fest through a survey of its attendees, found that 75% were from Orillia or from nearby communities, and 25% were "visitors". Of these visitors, 50% stayed at least one night in Orillia (50% with friends and relatives, and 50% in hotels or Bed & Breakfasts).

The Sunshine Festival draws large numbers of bus tours from Toronto. Major events at the Opera House will obviously draw a greater percentage of people from further away than smaller community events. Somewhere in this mix will be those choosing Lake Country as a vacation destination. Lake Country has begun to collect much more sophisticated information on visitors through its on-line ticketing program. Over time this will provide a valuable new source of data.

How people find out about what's going on in Orillia, and their levels of satisfaction, are also not well documented. Those people surveyed by the Blues Fest indicated their source of information was primarily websites, followed by word-of-mouth, and finally those who had attended the event before. People also indicated (interestingly) that the price for admission was "too low!"

Current Marketing and Promotion Activity

What is clear is that marketing efforts are being undertaken by a number of different players and agencies and that all would benefit from increased cooperation and collaboration. These include:

- Lake Country – provides web-based and other print material about the region and what's on, plus on-line ticketing;
- Orillia Chamber of Commerce – amongst other print material, provides information on the web about Orillia, attractions and events, restaurants, and a business directory;
- Orillia and District Arts Council (ODAC) – that runs a store-front operation in downtown Orillia and provides information of "what's on" in Orillia, plus opportunities to purchase tickets;
- Information Orillia – focuses mainly on social and community services but does include some cultural activity and resources; and,
- Individual artists, artisans, events, galleries etc. that produce primarily printed and web material concerning their products.

Most of the web materials provide links to other related sites.

In summary, before developing a collective marketing strategy, there will need to be a better understanding of:

- Information available on existing audiences (who they are and where they are from), their levels of satisfaction (and dissatisfaction) of their experiences;
- The types of marketing approaches that are being used and (if possible) their impacts; and,
- Who is responsible for undertaking them.

Putting the Pieces Together

Any marketing plan must take into account:

- Product(s);
- Placement (audiences/markets and market segments);
- Promotion (vehicles/tools for informing, persuading etc.);
- People (those involved in product development/delivery/uptake and includes partners, such as Casino Rama, Lake Country), and;
- Price (although in the marketing of place this has less prominence than would be considered for a product or commodity).

Getting Started

Two initial steps can be taken immediately that will strengthen any subsequent efforts to embark on a more systematic collective marketing strategy. These are:

- Market information gathering; and,

- Improved access to cultural resources through consolidating information and ticketing resources.

1. Market Information Gathering

A simple questionnaire with a consistent set of questions relating to existing audiences and attendees could be developed for distribution to all interested cultural facilities and attractions. These could be delivered by staff or volunteers at events and venues (potentially including businesses such as restaurants, hotels, etc). If implemented, this will generate a useful baseline against which the results of changes in marketing approaches and strategies can be measured.

2. Rationalizing Information Dissemination and Ticketing

A key component of whatever marketing plan and approach is developed is improving access to information on cultural opportunities and offerings, and simplified ticketing.

Lake Country has been moving ahead impressively in this area but cannot, given its broad mandate, do the job alone. A "one-window" approach will work to everyone's advantage. It does not mean that all information must be managed by one agency in one place, but rather that people have one point of access to a coherently organized set of databases or sources of information (and, when desired, ticketing). Any "one window" web-based (portal) strategy must also support and enable direct or face-to-face access.

Among website or portal considerations should be: the capacity for individuals and organizations to post their own content; the inclusion of a calendar of all events listing current and future activity; the ability to include marketing material for individual events as well as larger community-wide promotion, among others.

APPENDIX A: GLOSSARY

Creative Cities – creativity is fundamental to individual, community and economic vibrancy and well-being. Creative cities are vibrant and authentic places that generate wealth, foster innovation, support cultural and technological breakthroughs, and embrace diversity. Creative cities support continuous learning and innovation, bottom-up community and economic development practices, and focus attention on cultural and creative enterprises as leading forces in urban renewal/regeneration. Creative cities emphasize small business growth in underutilized spaces (particularly in new media and the creative arts).

Creative Class – Those who create marketable new forms of intellectual capital or who work primarily at creative problem-solving. They include individuals working in fields as diverse as science, engineering, architecture, software, technology, art and design, fashion, music and entertainment.

Culture – in the broadest sense, culture is 'the unique ways of life that characterize a community or social group. It includes not only the arts and letters, but also modes of life, fundamental human rights, value systems, traditions and beliefs" (UNESCO 1982). While this definition forms the broadest context for the Orillia Cultural Plan, the substance of the Plan focuses on the more pragmatic notion of *cultural resources* (see below).

Cultural Resources - cultural planning embraces a broad understanding of local cultural resources, one that encompasses but is not limited to traditional arts, heritage, libraries and cultural industries. Other elements that contribute to defining local identity, sense of place and quality of life are also included. For example:

- Public facilities (museums, libraries, theatres, community centres, and fairgrounds),
- Heritage or cultural businesses,
- Fixed or immoveable heritage (buildings, cultural landscapes),
- Moveable heritage (collections),
- Heritage or cultural organizations,
- Festivals and events, and,
- Tourism agencies and related businesses (e.g., restaurants/cafes)

Cultural or Creative Industries – economic activity involved in the creation, production and distribution of cultural content. Cultural industries generally include: printing and publishing, sound recording, film and video, multimedia, crafts and design. The term 'cultural industries' is being replaced by "creative industries or enterprises" in many countries. Creative industries are those activities which originate in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property. In the United Kingdom they are defined to include:

- Advertising
- Architecture
- Arts and antiques
- Crafts, design
- Designer fashion
- Film
- Interactive leisure software
- Music
- Performing arts
- Publishing
- Software
- Television and radio

Cultural Mapping - Cultural planning is a form of 'asset based' community development that begins with identifying existing strengths and resources in the community. This cultural mapping process is therefore a defining characteristic of municipal cultural planning. Cultural mapping deals with physical or tangible cultural resources (see below). It also deals with intangible resources – the unique character and identity of a community.

Cultural Planning – is the essential set of assumptions that has guided the planning study. t has been described as "the strategic and integrated planning and use of cultural resources in urban and community development." It differs in significant ways from past approaches to local cultural development. Cultural planning is:

- *Horizontal* – cutting across silos of arts, heritage, libraries and cultural industries; for-profit & not-for-profit; professional & 'amateur';
- *Integrated* – integrated in terms of incorporating all of the above, and integra<u>tive</u> – bringing cultural considerations (a 'cultural lens') across all municipal planning;
- *Inclusive* – embracing a broad definition of a community's cultural resources and engaging the community directly in planning and decision-making; and,
- *Ongoing* – less about developing plans and more about ongoing planning and capacity building.

Cultural Value Chain – identifies the steps in any form of arts or cultural production. It is a useful concept in cultural policy and planning because it cuts across disciplinary silos, demonstrating the shared needs of all forms of creative or cultural production. The value chain is also useful in illustrating the variety of steps or stages where support and intervention by government can add value. For example, most government intervention in the arts and culture has taken the form of funding to subsidize production. More useful to the long-term sustainability of many organizations is likely support and assistance in marketing and distribution – helping artists and arts and cultural organizations to reach audiences and strengthen self-sufficiency.

Participation and Use → Creation → Production → Distribution → Participation and Use

Arts and Cultural Activity
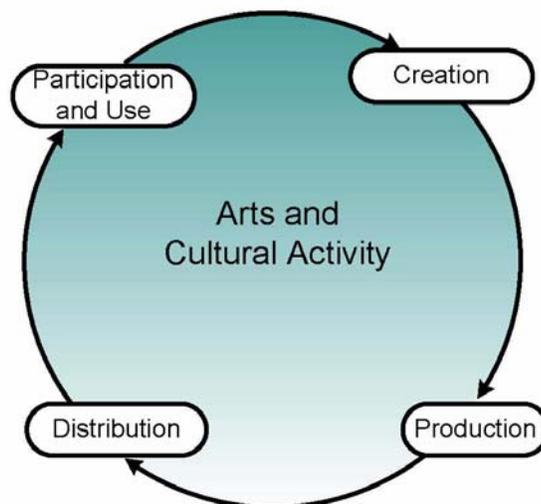
Cultural Tourism - visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. Driven largely by well-educated baby boomers seeking learning and enrichment, cultural tourism is a fast-growing segment of the global tourism industry, which is the largest single industry in the world.

Heritage - is best understood as the natural and cultural inheritance of a community that defines its identity. It includes both *cultural heritage* (the products of humankind), and *natural heritage* (the products of the environment or humankind's relationship with the environment).

Heritage Resources – as with the concept of 'culture,' heritage for purposes of policy and planning must be broken down into the more manageable idea of heritage resources. Heritage resources are found in three forms: movable resources (collections), immovable (land based) resources), intangible resources (customs, beliefs, folklife, etc.).

Categories of Heritage Resources

Heritage Conservation - is generally understood to refer to keeping a natural or cultural heritage resource in safety or preserving the existing state from destruction or decay. A broader understanding of conservation sees it not only preserving and protecting these resources, but interpreting them and using them in sustainable ways to benefit a community.
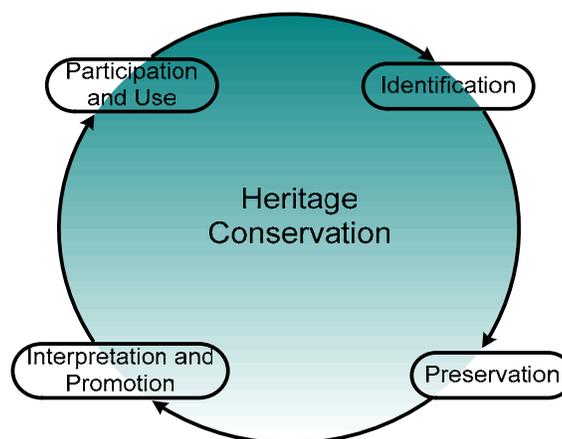
Marketing Strategies – for practical purposes here are considered as all those activities associated with defining the product (that which is to be marketed), understanding the wants and needs of customers for this product, and finally identifying and implementing those opportunities that best satisfy particular marketing objectives.

The entire process involves: determining objectives and goals, defining and assessing the product (and may involve product improvement and/or refinement), doing market research on customers, analyzing their behaviours, and then making strategic decisions about product design, pricing, and promotion and, during implementation, monitoring progress against defined goals and objectives.

Sustainable Development - a phrase coined by The World Commission on Environment and Development (The Brundtland Commission) in 1987 to refer to a pattern of development that meets the needs of the present without diminishing prospects for future generations. In the context of cultural planning it refers to an area working to develop culturally in ways that benefit present generations but do not diminish the potential to meet the needs and aspirations of future generations. The concept figures prominently in the current Federal Government's cities and communities agenda. Both Infrastructure Canada and the External Advisory Committee on Cities and Communities (chaired by former Vancouver mayor and B.C. Premier The Hon. Mike Harcourt) have formally endorsed a vision of sustainable community development built on "the four pillars": economic, social, environmental *and* *cultural* considerations.

Appendix B: Cultural Resources Framework

Public Facilities	
Cultural facilities	• Archives • Community centres • Fairgrounds • Libraries • Museums • Theatres or performing arts venues
Organizations	
Arts, heritage and cultural organizations	• Community arts councils • Genealogical societies • Historical societies • Multicultural organizations
Cultural or entertainment businesses	• Antique stores or markets • Arts supply stores • Bars or restaurants with live music • Bookstores • Casino Rama • Craft stores/studios • Cultural Service Organizations • Dinner theatres • Galleries • Local media (radio and TV) • Local newspapers • Performing arts schools/studios • Wineries or breweries
Tourism agencies	• Destination Marketing organizations
Religious organizations	• Churches, synagogues, mosques
Community organizations	• Business Improvement Areas • Chambers of Commerce • Multicultural organizations

	• Service clubs – e.g., Rotary, Kiwanis
Educational institutions	• Post-secondary institutions (community colleges and universities)
	• Public and private primary schools
	• Secondary schools
	• Alternative learning centres
Sites	
Fixed or immovable heritage	• Buildings
	• Cultural landscapes
	• Heritage districts
	• Historic corridors
Heritage or cultural sites	• Aboriginal heritage site
	• Archaeological site
	• Historic corridors
	• Living history site
Natural heritage sites	• Bird or wildlife sanctuaries
	• Conservation authorities
	• Cross-country skiing trails
	• Provincial or national parks
	• Public parks
	• Scenic lookouts
	• Walking trails
	• Waterfalls
Movable heritage	
Collections	• Archival collections
	• Crafts
	• Fine arts
	• Historical artefacts
	• Library collections
Festivals and events	
Cultural festivals and events (recurring)	• Aboriginal events
	• Built heritage tours
	• Country fairs

	• Craft festivals • Gallery tours • Garden tours • Literary festivals • Museum or art gallery programs • Music festivals/events • Performing arts festivals • Street festivals • Studio tours • Walking tours – cultural heritage • Walking tours – natural heritage or agriculture

Cultural Labour Force

Cultural Occupations	
a) Creative and Artistic Occupations	
	• Architects • Landscape architects • Writers • Editors • Journalists • Theatre producers and directors • Choreographers • Conductors, composers and arrangers • Musicians and singers • Dancers • Actors • Painters, sculptors, and other visual artists • Photographers • Other performers • Graphic designers and illustration artists • Interior designers • Theatre, fashion, exhibit and other creative designers

	• Artisans and craft persons
b) Heritage Collections and Preservation Occupations	
	• Librarians • Conservators and curators • Archivists
Cultural Support Occupations	
a) Cultural Management	
	• Library, archive, museum and art gallery managers • Managers in publishing, motion pictures, broadcasting and performing arts • Supervisors, library, correspondence and related information clerks
b) Technical and Operational Occupations	
	• Library clerks • Landscape and horticultural technicians and specialists • Library and archival technicians and assistants • Technical occupations related to museums and galleries • Film and video camera operators • Graphic arts technicians • Broadcast technicians • Audio and video recording technicians • Announcers and other broadcasters • Patternmakers, textile leather and fur products
c) Manufacturing Occupations	
	• Supervisors, printing and related occupations • Printing press operators • Printing machine operators • Photographic and film processors