



Metro's Culture Plan

Redefining Our Cultural Framework

A Culture

Plan for the

Metro Toronto

Government

METRO

Metro's Culture Plan:
Redefining our Cultural Framework

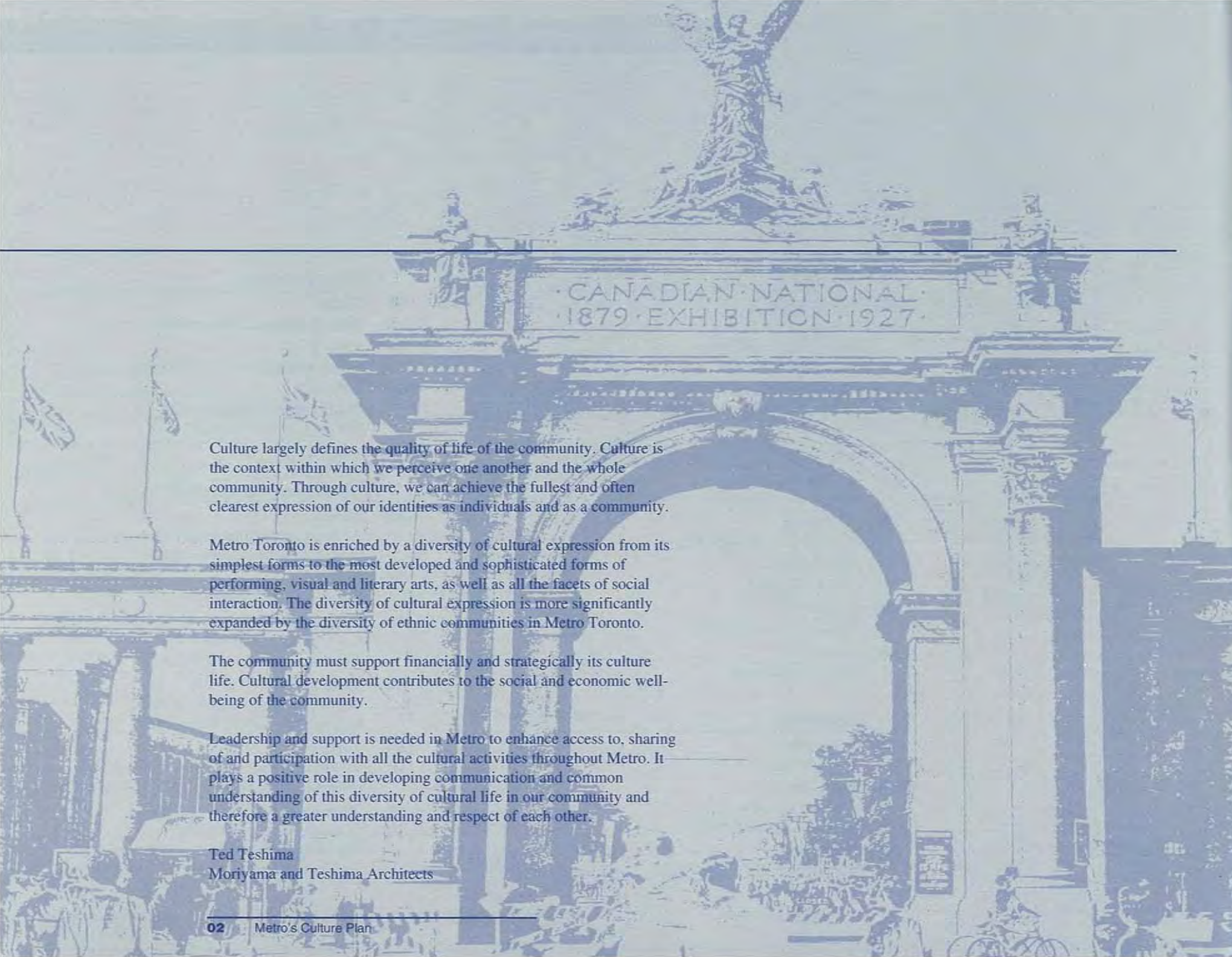
A Culture Plan for the Metro Toronto Government

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Culture largely defines the quality of life of the community. Culture is the context within which we perceive one another and the whole community. Through culture, we can achieve the fullest and often clearest expression of our identities as individuals and as a community.

Metro Toronto is enriched by a diversity of cultural expression from its simplest forms to the most developed and sophisticated forms of performing, visual and literary arts, as well as all the facets of social interaction. The diversity of cultural expression is more significantly expanded by the diversity of ethnic communities in Metro Toronto.

The community must support financially and strategically its culture life. Cultural development contributes to the social and economic well-being of the community.

Leadership and support is needed in Metro to enhance access to, sharing of and participation with all the cultural activities throughout Metro. It plays a positive role in developing communication and common understanding of this diversity of cultural life in our community and therefore a greater understanding and respect of each other.

Ted Teshima
Moriyama and Teshima Architects

The Metropolitan Toronto Government's Strategic Plan, adopted in 1991, is based on an assumption that Metro will remain one of Canada's main centres for cultural, educational, health and financial services, and that these, and tourism and government will be the primary basis for future employment growth.

This report sets out the strategy that Metro will adopt to ensure that the cultural life of our community flourishes.

Government does not create culture, and this report does not presume to do so.

The Culture Plan was developed after more than three years of public consultation, research and discussion.

It is the first comprehensive review of Metropolitan cultural policy since a report by David Silcox in 1974. In the intervening 20 years, Metro has acted upon the vast majority of recommendations contained in the resulting report, *Metropolitan Toronto's Support of the Arts*.

Metropolitan Toronto and its cultural life have changed considerably since 1974. This report updates the cultural policies of Canada's largest municipality.

1

Life Worth Living

What part of our life is dependent on music? on dance? on colour and image? on the buildings around us that express more than shelter? on our parks and gardens? on the treasures in our houses that make them homes? on the books that changed our lives as children and those that delight us now? on the poetry that we can never forget? on the television that teaches and entertains us? on the magic of a curtain rising in a theatre? on all ceremony and ritual?

Imagine for a few minutes what life would be like without any of it, and rejoice in the wonderful world we have inherited from our artists and that they are still creating for us.

Doris McCarthy, Visual Artist

What is Culture?

Metro's Culture Plan adopts a view of culture that includes the arts, heritage, libraries and cultural industries.

This plan uses a definition of culture that is relevant to the nature, powers and jurisdictions of a metropolitan government. It represents a more comprehensive approach for the Metropolitan Toronto Government.

This cultural framework for the definition of government involvement represents a contemporary approach. Other jurisdictions, including the federal and provincial governments, have recently adopted similar approaches. It recognizes that the life cycle of cultural products is linked from creation through production and distribution to conservation.

The arts comprise many different art forms and traditions. They include the performing, visual, media, design and literary arts.

Heritage includes the natural and human legacy considered to have value, including built and natural environmental features, recorded information, artifacts and cultural traditions.

Libraries are among the oldest municipal cultural organizations with a special role in conserving and distributing recorded knowledge.

Cultural industries refer to those cultural activities whose mass market appeal and distribution technology lend themselves to industrial patterns of organization. These include film and video production, book and magazine publishing, sound recording, radio and television broadcasting, architecture and design.

These areas of culture share a common framework defined by the following cultural processes.

Creation refers to the original ideas produced by the human imagination through instinct, insight, inspiration and skill.



The production process turns the creative idea into a cultural product or performance.

Through distribution, the results of cultural production are brought to their audience.

Conservation refers to the process that preserves the created cultural legacy.

A vibrant culture depends on the health of each of the stages in the cultural life cycle. The stages are interdependent and a successful cultural strategy must pay careful attention to the links between these processes.

Metro's Cultural Policies

- *The Arts*
- *Heritage*
- *Cultural Industries*
- *Libraries*

Culture and Metropolitan Toronto

Avibrant cultural life is an urban phenomenon. A metropolis can easily provide the resources needed to support a thriving and varied cultural life. Metro Toronto has the facilities, audiences, training opportunities, diversity of backgrounds and concentration of people working in the cultural sector to produce a thriving cultural life.

Metropolitan Toronto residents have access to the widest range and diversity of cultural life of any Canadian city.

Metropolitan Toronto is a major North American centre in some key cultural areas. It is the second largest centre for theatre and third for film production. It provides the largest audiences for film festivals, cinemas, and festivals like Caribana.

Metro's position as one of the nation's cultural centres makes it a departure point for cultural exports. Its writers, performers, filmmakers, architects, designers and artists are part of an emerging global culture. Metro Toronto's exports to Hollywood and Broadway, its contributions to international music and literature, its distinctive urban form and its

Metro Toronto has the facilities, audiences, training opportunities, diversity of backgrounds and concentration of people working in the cultural sector to produce a thriving cultural life.

impact on the shape of cities around the world, plus the collections in its art galleries and museums, world class zoo and botanical gardens, distinguish Metro as an international cultural centre.

Metro Toronto is also home to many national institutions. From museums to performing arts companies to training institutions, many of Canada's cultural resources are centred in Metro Toronto. So too are Canada's two national television networks, and the publishing and sound recording industries. This makes Metro Toronto a natural destination for tourists from across Canada, the U.S. and around the world.

Tourists and residents alike are also attracted by the international calibre of major annual festivals. These include Caribana, the Festival of Festivals, the International Author's Festival, the International Hispanic Fiesta,

Mariposa Folk Festival, jazz festivals, fringe festivals of theatre and dance, and more. Blockbuster events at the Royal Ontario Museum, Art Gallery of Ontario, Ontario Science Centre, and the Metro Toronto Zoo attract tourists while providing cultural opportunities to residents.

Metro Toronto's growing commercial theatre sector has enormous appeal for tourists and residents. Commercial productions at the North York Performing Arts Centre, Princess of Wales, Royal Alexandra, Pantages, Elgin and Wintergarden and other theatres play an important role in Metro's cultural life.

At the same time, participation in recreational and semi-professional cultural activity like art classes and community music, dance and theatre groups continues to grow. In the last 20 years, recreation departments across Metro have increased their arts and cultural programming to meet an increasing demand.

Table 1 – Metro Toronto’s Cultural Sector

- Metro Toronto accounts for more than 76% of provincial cultural activity and 31% of national cultural activity.
- Metro Toronto ranks only behind New York and London as the largest English-speaking theatre centre in the world.
- In 1993, Metro Toronto’s cultural life was rated fifth of 343 metropolitan centres in North America by *Places Rated Almanac*.
- Metro Toronto is the third largest film and video production centre in North America after Los Angeles and New York.
- Between 55% and 65% of Metro residents attended a performing arts event in the last six months.
- There are more than 4,000 listed and designated heritage properties in Metro Toronto.
- An estimated 100,000 people belong to community cultural organizations; as many as 190,000 people have taken an arts-related course in the past year.
- There are seven television stations, 11 specialty networks and 25 radio stations based in Metro Toronto.
- The design sector, including architects, graphic designers, industrial designers, interior designers and landscape architects, employs between 13,000 and 17,000 people in over 1,500 establishments.
- 86% of Metro residents have access to cable television, and more than 77% of households have one or more VCR.
- More than one million Metro residents have library cards and they used them to borrow more than 23 million materials in 1992. In 1991, more than 1.3 million people visited the Metropolitan Toronto Reference Library alone.

Table 2 – Selected Festivals in Metro Toronto

Winter

- Festival of Storytelling
- First Night Toronto
- Groundswell Festival
- Rhubarb! Festival

Spring

- Cine Latino – Hispanic Film Festival of Toronto
- Desh Pardesh
- Earth Day Festival
- Festival of African & Diaspora Film
- Heritage Week
- Images – Festival of

- Independent Film & Video
- Lesbian & Gay Film & Video Festival
- Kiwanis Music Festival
- Mayworks
- International Children’s Festival
- QueerCulture Festival
- Thyagaraja Music Festival
- Toronto Jewish Film Festival
- World Stage Festival

Summer

- Afrofest
- Art Naturally at the Guild
- Caribana

- Downtown Jazz Festival
- Earth Spirit Festival
- Festival in the Square
- Festival of Canadian Theatre
- Fringe Festival of Toronto
- fringe Festival of Independent Dance Artists
- Harbourfront Summer Music
- International Hispanic Fiesta
- Mariposa Folk Festival
- Metro International Caravan
- Operamania!
- Skylight Summer Festival
- Summerworks

- Under the Umbrella Theatre Festival
- World Poetry Festival

Fall

- ArtsWeek
- Etobicoke’s Autumn Artsfest
- Festival of Festivals
- International Festival of Authors
- Jewish Storytelling Festival
- Punjabi Mela
- Salon du livre
- Scarborough Italfest
- Weesagechuk Festival
- Word on the Street

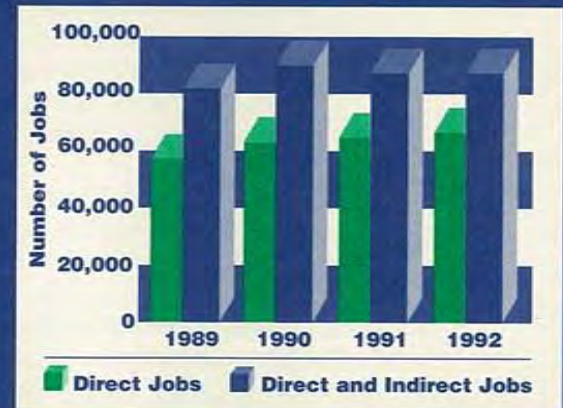
The cultural life of Metro is enhanced by the quality of the design of its significant public spaces. The R.C. Harris Filtration Plant, the Prince Edward Viaduct, the Galleria at BCE Place and Edwards Gardens are just a few examples of exceptional design quality. Well-designed buildings and public spaces contribute to the identity of Metro and form an important part of the cultural legacy of the metropolis.

There is one public library for every 24,000 Metro residents, and more than one million residents are active library users. The Metropolitan Toronto Reference Library is home to several internationally renowned collections. The University of Toronto's library school is a world leader in library technology.

The increasing ethno-racial and Aboriginal diversity of Metro's population means that its cultural life is unlike any other in the world. Contributions and collaborations from other cultures are playing a more prominent role in the culture of Metro Toronto. Metro is now a vibrant centre for culture made and influenced by people from all over the world.

Training in cultural professions is available in Metro Toronto at institutions like the Ontario College of Art, York University, University of Toronto and Ryerson Polytechnic University. Metro Toronto is also home to the Royal Conservatory of Music, National Ballet School, and countless private schools and instructors in all disciplines.

Impact of the Cultural Sector on Jobs in Metro Toronto, 1989 - 1992



Economic Impact of the Cultural Sector in Metro Toronto on GDP, 1989-92

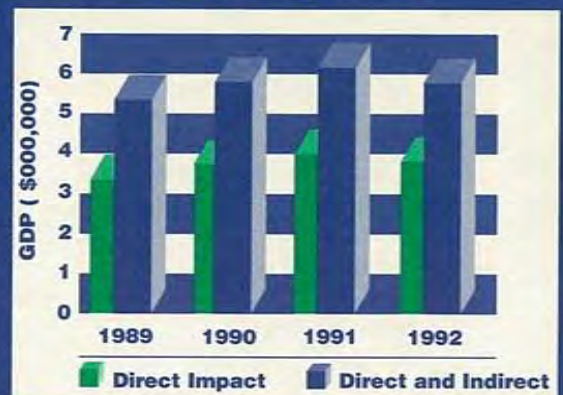


Table 3 – The Economic Dimension of Culture† in Metro Toronto

Source: Statistics Canada.

Selected Economic, Financial and Cultural Indicators for the Cultural Industries Sector for the Metro Toronto Area, 1993

Employment

- Total direct employment generated by the cultural sector in Metro Toronto exceeded 62,000 direct jobs in 1991–92.
- Total direct and indirect* employment generated by the sector exceeded 90,000 jobs in 1991–92.
- In 1990–91, total direct and indirect employment in the cultural sector in Metro Toronto accounted for 19% of all cultural jobs in Canada.
- Between 1988 and 1992, the number of direct jobs in the cultural sector in Metro grew by 11%, compared to a decrease of 9% in the total number of jobs in the Metropolitan economy.

Impact on GDP

- The direct impact of the cultural sector in Metro Toronto, measured by the contribution to the national Gross Domestic Product, is estimated at \$3.8 billion for 1991–92.
- The direct and indirect impact of the sector in Metro Toronto, in terms of GDP, is estimated at \$5.8 billion for 1991–92.
- In 1990–91, the total direct and indirect impact of the sector in Metro accounted for 28% of the nation’s cultural sector contribution to GDP.

Family and Personal Expenditures

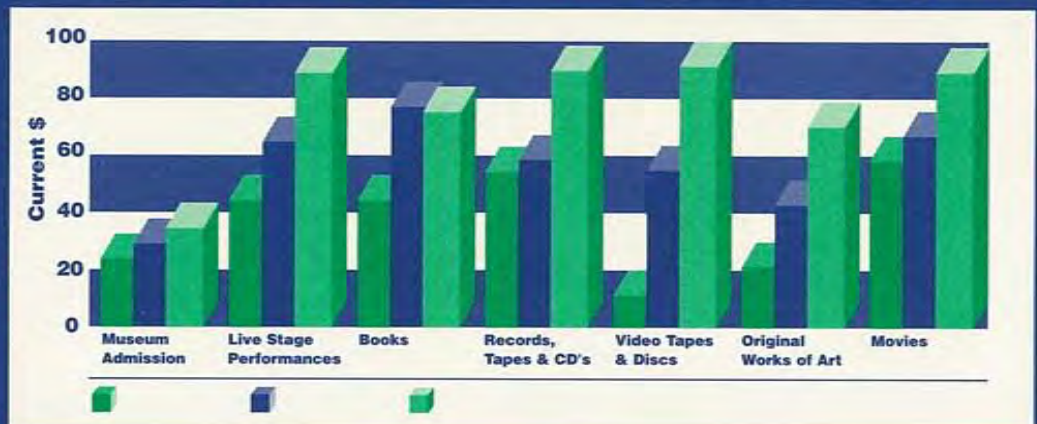
- Annual personal expenditure on cultural goods and services by Metro Toronto residents exceeded \$1.8 billion in 1990.
- Annual personal expenditure on culture in Metro Toronto increased by 121% between 1982 and 1990, compared to increases of 67% for food, 93% for shelter, and 90% in overall personal expenditures.
- During the period 1982 to 1990, spending on culture grew from 3.47% of all personal expenditures to 4.02%—a rate of increase greater than any other expenditure category.

Notes:

† Includes written media, film, broadcasting, recording, wholesale and retailing, performing and visual arts, heritage, libraries and government subsectors.

*With its various interactions with other businesses which supply necessary materials and services, the cultural sector generates considerable spending, leading to indirect demand for goods and services from other industries.

Average Family Expenditures on Selected Cultural Activities - Metro Toronto



The Benefits of Culture to Metropolitan Toronto

Metro Toronto's cultural life enhances the quality of daily life for its residents, contributes to civic pride, community participation and regional identity. These factors are what truly distinguish Metro Toronto from other urban centres.

A rich cultural life is an important contributor to social equity and harmony. Culture helps residents understand their neighbours, environment, and history.

Culture is an element of city life that attracts people to Metro Toronto. Cultural activities are among the amenities that people consider when choosing where to live or to locate their businesses.

Culture can also be measured in terms of the significant amount of direct employment it creates for Metro residents. Between 1988 and 1992, the number of direct jobs in the cultural sector grew by 11% to 63,000 jobs, while total employment in the economy decreased by 9%.

Furthermore, culture helps create employment in complementary sectors such as tourism, hospitality, transportation, printing and others.

Culture has an integral role in enhancing and preserving a liveable central area, by encouraging people to use the downtown areas in off-peak hours, seven days a week.

Moreover, culture plays a valuable role in the revitalization of neighbourhoods and districts.

Culture also helps Metropolitan Toronto capitalize on its status as a waterfront metropolis. From the Guild to the Beaches to Harbourfront Centre to Col. Sam Smith Park, history and the arts attract people to the lakefront.

Culture is a major contributor to Metropolitan Toronto's profile and identity across Canada and abroad.

Challenges

Two years of public consultation and research have revealed a series of challenges facing the future development of cultural life in Metro Toronto.

There is a lack of cultural facilities and programs outside the central core of Metro. Most of Metro's cultural infrastructure is located within the central area of the City of Toronto. While this concentration of cultural resources has helped to create a vibrant downtown and should be maintained, a lack of cultural facilities and organizations outside the core limits participation by many of Metro's residents.

There is more to be done to increase Metro residents' appreciation of the value of their natural and human heritage. Metro Toronto's cultural life can best flourish if it is sustained by an awareness of the importance of heritage.

Participation by all Metro residents is limited by barriers facing ethno-racial and Aboriginal communities. While governments, institutions, community organizations and the cultural

sector itself have begun to change, more work is needed in addressing issues of definitions, access to resources, cultural sensitivity and appropriateness. The vitality of Metro's culture depends on the participation of all of its residents, and work must be done to remove obstacles preventing this.

Cultural tourism is becoming increasingly important to Metro's economy. Metro Toronto needs to foster a distinct culture that continues to evolve and develop. Cultural tourism can supply many needed resources for Metro's cultural development. But it must be remembered that tourism is not the rationale for supporting culture but a welcome reward for nurturing a dynamic cultural life.

Metro's cultural industries have not reached their full potential. Foreign competition will be strong in the emerging information and knowledge-based economy. Metro Toronto is well placed to be a major international centre for cultural industries, but better integration between the Metro government's economic development activities and the cultural industries sector is required.

There are many challenges facing the education system in Metro Toronto and there is concern that the contribution that schools can make to Metro's cultural life may be overlooked. The future development of a healthy culture in Metro Toronto will require the school system to be an active cultural partner.

Finally, Metro's cultural sector will continue to develop and grow in the face of economic upheaval and diminishing resources. This growth cannot happen unless all of the partners in Metro's cultural development are willing to address these challenges with cooperation and creativity.



2

When we deal with cities we are dealing with life at its most complex and intense. Because this is so, there is a basic esthetic limitation on what can be done with cities: *A city cannot be a work of art.*

We need art, in the arrangements of cities as well as in the other realms of life, to help explain life to us, to show us meanings, to illuminate the relationship between the life that each of us embodies and the life outside us. We need art most, perhaps, to reassure us of our own humanity. However, although art and life are interwoven, they are not the same things. Confusion between them is, in part, why efforts at city design are so disappointing. It is important, in arriving at a better design strategies and tactics, to clear up this confusion.

From *The Death and Life of Great American Cities* by Jane Jacobs,
Reprinted with permission of the publishers, Random House, New York.

The Role of the Metro Toronto Government

The Municipality of Metropolitan Toronto was created in 1953 and includes the cities of Etobicoke, North York, Scarborough, Toronto, York and the Borough of East York. Metro's 2.3 million residents live in a region that occupies 632 square kilometres on the north shore of Lake Ontario. Metro covers 40 kilometres of lakeshore and extends 16 kilometres inland.

Metro is governed by the 34-member Metropolitan Toronto Council. Council is elected every three years by Metro residents in municipal elections.

Metro has jurisdiction over services that are common to the whole Metropolitan area. Local municipalities are responsible for local services. The division of responsibilities between the two levels of government is governed by legislation as well as historical and informal agreements.

Metro Toronto has jurisdiction over ambulance and police services, the Toronto Transit Commission, water purification, sewage and waste disposal, homes for aged, child care, welfare, regional parks, regional planning and arterial roads. In addition, Metro owns the Metro Toronto Zoo, Exhibition Place, the Metropolitan Toronto Reference Library, The Guild and the O'Keefe Centre for the Performing Arts.

Metro does not have jurisdiction over local parks and recreation activities, community centres, local libraries, local planning decisions, garbage collection or fire departments. These are the responsibilities of the local municipalities.

Metro does not have jurisdiction over public or separate schools, the use of their buildings and properties, or the content of their curricula. These matters are the jurisdiction of the nine Boards of Education in Metro Toronto and the directly elected trustees that govern them.

Some services are provided by Metro and the local municipalities without a legislated framework to guide the division of responsibilities. Culture is one of these areas where both levels of government have policies and programs.



Table 4 – The Metro Toronto Government’s Strategic Plan

A. Mission Statement

The purpose of the Government of Metropolitan Toronto is to build and sustain a diverse urban community, one that is socially, economically and environmentally healthy. The rights of individuals must be balanced with the interests of the community as a whole. A sense of partnership, built on the effective participation of all sectors, must be fostered among its citizens, elected representatives, and public servants.

The Government must ensure that the infrastructure of Metropolitan Toronto is sound and well serviced, within a stable financial framework, and it must provide effective, co-operative leadership on multi-jurisdictional issues.

B. Principles

1. The high quality of service to the people of Metropolitan Toronto must continue and must be delivered in the most effective, efficient, and affordable way possible.
2. Those who provide such services must be accountable to the people of Metropolitan Toronto and must base those services on equal access.
3. There should be excellence in the performance of all activities.

C. Objectives

1. To ensure economic vitality and financial stability;
2. To foster social equity;
3. To ensure open and responsive governance; and
4. To maintain environmentally sustainable development.

D. Priorities

1. Clarifying Responsibilities

Metro will work with other levels of government to disentangle currently complex responsibilities and authorities for planning, delivering, administering and funding services. Clarity, stability and predictability in program funding and delivery will enable Metro to act decisively and be more accountable in achieving its objectives.

2. Protecting the Environment

Metro will ensure that all decision-making, policies and actions are environmentally sensitive and will evaluate all government programs for economic and social development in light of their possible environmental costs.

3. Improving Infrastructure

Metro will build and maintain infrastructure – public transit, roads, sewers, water supply and parks – that supports a high quality of life.

4. Serving the Public

Metro will encourage full participation by all interested and affected citizens, elected representatives and public servants to deal with the many complex and difficult challenges facing the region.

5. Remaining Financially Healthy

Metro will develop strong stable sources of revenue by reforming funding arrangements with the Province of Ontario and evaluating alternative sources of revenue that are more progressive than the property tax.

Public and Private Partnerships

To define a role in culture for the Metro Toronto Government requires an understanding of the system of public and private sector investment that exists. All four levels of government, the school boards, and the business community play a significant role in the development of Metro's cultural sector. This means that Metro cannot act unilaterally on most cultural issues, and that cooperation and coordination with its partners is essential.

The development of Metro Toronto's cultural sector has been aided by public investment from all four levels of government, and the school boards. Private investment has also played an important role.

The Public Sector

Federal involvement relevant to culture includes regulation of the broadcast industry, subsidy of the creation, production, distribution and conservation of cultural activity, investment in film and TV production, taxation and trade policy affecting culture, and the conservation of national heritage properties. Recent legislative and program

initiatives include new copyright legislation, the tax and employment status of artists, and a major review of employment categories in the cultural sector.

Provincial responsibilities include library funding and policy, broadcasting through TVOntario and CJRT-FM, and operating institutions such as the Art Gallery of Ontario, Royal Ontario Museum and Ontario Science Centre. The province invests in cultural activity through the Ontario Arts Council, Ontario Film Development Corporation, and other programs. Recent legislative initiatives include revisions to the Ontario Planning and Ontario Heritage Acts, through which municipal cultural policies are influenced.

Local government involvement in culture varies across Metro. Each of the six governments has responsibility for public library service and recreational arts programming. The City of Toronto, through its arts council, historical board, public art commission, and programming in its civic spaces, plays a major role in the cultural development of the region. From arts commissions, to arts centres, to public art programs, to funding programs, to local architectural conservancy committees, there are a wide variety of roles played by all of the local governments.

Boards of education are also important public investors in culture. Through in-school use of community cultural resources, visits, continuing education and use of schools as community centres, school boards contribute to the cultural sector.

Private Investment in Culture

The private sector's leadership in the cultural sector includes investment in commercial and industrial cultural activity and support for the not-for-profit and government institutional community.

Support for the not-for-profit sector includes charitable donations and sponsorships. In the last twenty years, corporate support for culture has shifted from donations budgets to marketing budgets and, as a result, those cultural activities with high-profile marketing opportunities have benefitted at the expense of creative or "research and development" activities.

Private sector investment leads many parts of Metro's cultural sector, including publishing, broadcasting, sound recording, film and video production, commercial art galleries and performing arts. High profile companies such as Alliance Communications Corporation,

Alias Research Corporation, CHUM/CITY Limited, and Live Entertainment Company of Canada have become thriving businesses using Metro Toronto as a base for their cultural products. This investment can be expected to grow as technology enhances the role of the products of these sectors in the years to come.

Even those industries dominated by private sector firms exist in part due to a favourable climate of public policy. Commercial theatre producers enjoy exemption from Provincial Entertainment Tax, and in the cases of the North York Performing Arts Centre and Elgin and Wintergarden Theatres, operate in facilities built with public investment. Publishers, film companies and sound recording companies are able to draw upon an infrastructure that has been developed as a conscious objective of national, provincial and local cultural policy since the 1950s.

Metro's Role in Culture

Metro's role as a regional government implies a special role for it in cultural policy. Specifically, it requires Metro to take a leadership role in two key areas:

- regional cultural activity—defined as that which draws upon the entire region for its audience, membership and patronage, and
- addressing regional imbalances across the municipality.

The Central Area

To date, except for public library service, the development of cultural activity in Metro has been concentrated largely in the central area of Toronto.

This pattern exists because of conscious decision of individuals, organizations and governments to foster a dynamic downtown life, setting Metro Toronto apart from many other major North American cities.

Many of these cultural activities are truly regional in nature, since they draw upon the entire region—and beyond—for their participants.

Moreover, many of these cultural activities are unique to the region and therefore are located appropriately at the hub of the region's transportation network.

Furthermore, many cultural activities are also tourist attractions, and are efficiently concentrated in the central area.

For these and other reasons, the central area should continue to be the preeminent centre for cultural activity in the region, and it should be of primary concern to the Metropolitan government.

Regional Cultural Development

Despite the continued importance of culture in the central area, the changing environment also requires a focused strategy for the development of cultural activity across the metropolitan region.

Unlike public library service and recreational programs, there is an inequitable distribution of heritage and professional arts programs across the region.

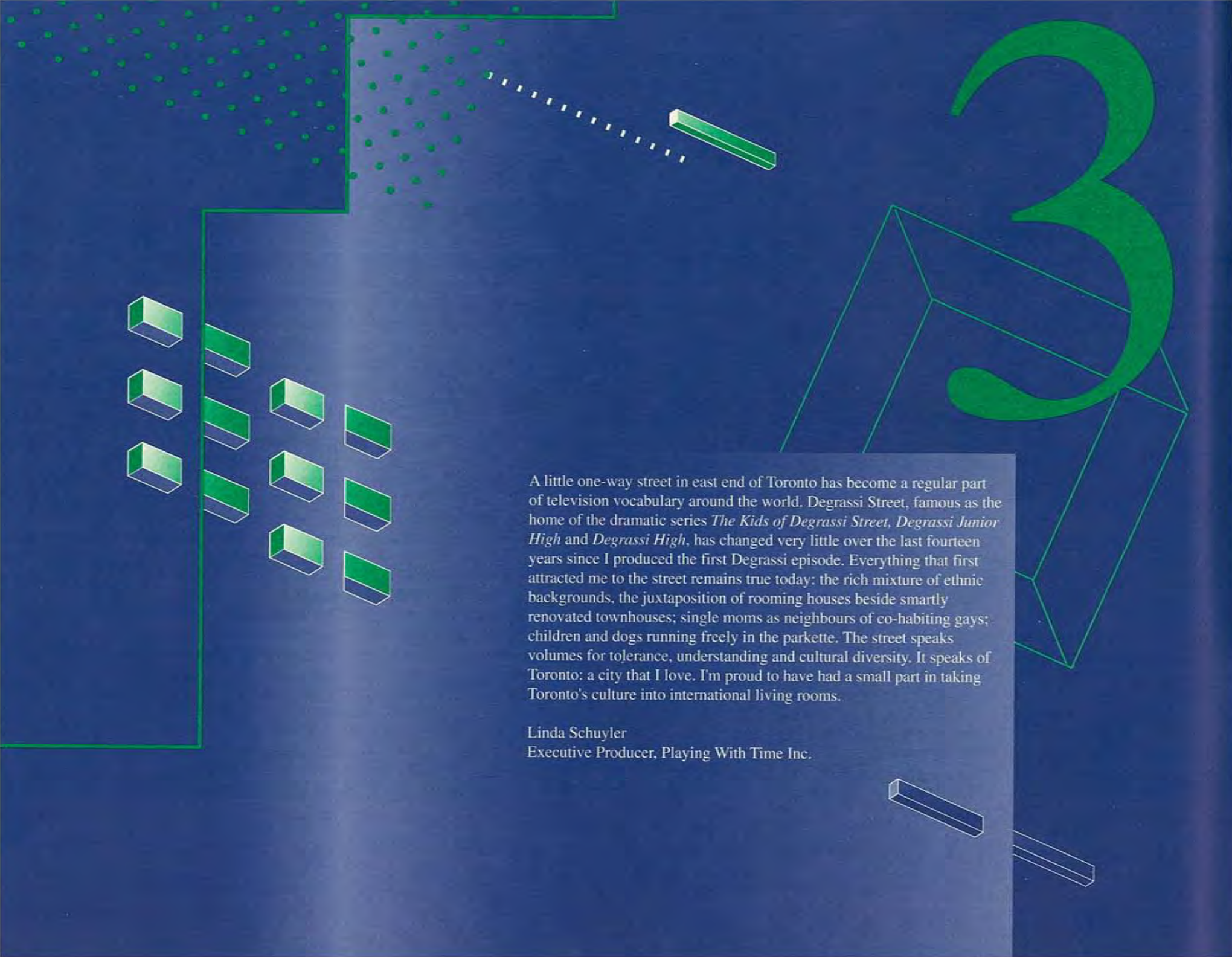
It can no longer be assumed that all residents of Metropolitan Toronto have the same access to the central area for cultural activity. Despite improvements in regional transit, the time, expense and difficulty in travelling to the central area limits participation in cultural activity by many Metropolitan residents.

Metro is now part of a larger and more densely populated region. With their proximity to outlying regions, the cities of Etobicoke, North York and Scarborough are positioned to serve as regional cultural centres for an area that goes beyond Metropolitan borders.

It can no longer be assumed that all residents of Metropolitan Toronto have the same access to the central area for cultural activity.

Moreover, regional cultural development is essential for Metro to achieve many of its strategic objectives. For example, mainstreet intensification and the development of centres identified in the Official Plan will be supported by cultural development in those areas. Cultural development is also an important tool in building healthy communities and is in keeping with the goals of Metro's Social Development Strategy.

Metro should vigorously pursue all strategies that will contribute to the development of increased cultural activity across the Metropolitan region as an important means of improving accessibility and meaningful participation by all Metro residents.



A little one-way street in east end of Toronto has become a regular part of television vocabulary around the world. Degrassi Street, famous as the home of the dramatic series *The Kids of Degrassi Street*, *Degrassi Junior High* and *Degrassi High*, has changed very little over the last fourteen years since I produced the first Degrassi episode. Everything that first attracted me to the street remains true today: the rich mixture of ethnic backgrounds, the juxtaposition of rooming houses beside smartly renovated townhouses; single moms as neighbours of co-habiting gays; children and dogs running freely in the parkette. The street speaks volumes for tolerance, understanding and cultural diversity. It speaks of Toronto: a city that I love. I'm proud to have had a small part in taking Toronto's culture into international living rooms.

Linda Schuyler
Executive Producer, *Playing With Time Inc.*

Historical Context for Metro's Cultural Strategy

The history of Metro's involvement in culture

can be divided into three broad periods.

The First Era – 1953 to 1974

The first era of Metro's cultural involvement was marked by a series of ad hoc decisions and actions undertaken in response to external demands. The creation of the Canada Council in 1957, the Ontario Arts Council in 1963 and especially the cultural awakening produced by Canada's Centennial in 1967 stimulated cultural activities in Metropolitan Toronto. Metro residents came to expect that the Metropolitan Government would play a cultural role.

Metro's first cultural grants were awarded in 1957 and Metro acquired Exhibition Place in 1965, established the Metropolitan Toronto Library Board in 1966 and acquired the O'Keefe Centre in 1968. In this era, Metro did not have a cultural policy and all of its actions relating to the arts, heritage, libraries and cultural industries were taken in separate, uncoordinated streams.

The Second Era – 1974 to 1988

The second era was marked by an attempt by Metro to formalize and rationalize all of its cultural activities. It began with Council's commissioning of David Silcox to produce the report entitled Metropolitan Toronto's Support of the Arts in 1974. The cultural sectors were still treated as separate streams of activity but there

was a concerted effort to provide excellent public service through the allocation of significant resources.

Metro employed its first arts administrator in 1974 and increased the budget of the cultural grants program. The management of the O'Keefe Centre was rationalized to provide a performance home for the National Ballet and the Canadian Opera Company and a new Metropolitan Toronto Reference Library was constructed in 1977. The Spadina Subway opened with nine major public art installations in 1978 and the Cultural Affairs Division was established in 1983 creating a systematic process for the administration of the cultural grants program. In 1987, Council committed to the building of a new Metropolitan Toronto Archives and Records Centre.

The Third Era – 1988 to the Present

The third era of Metro's cultural involvement began with the election of the first directly elected Council in 1988. This new Council and the move to Metro Hall supported a desire to provide service to Metro residents more efficiently and effectively through increased coordination and consistency.

This era includes the development of the first Strategic Plan for the Metro government in 1991. This period includes the adoption of policies on ethno-racial and Aboriginal access to all Metropolitan services. It also includes the beginning of corporate-wide policies for public art in 1989 and a corporate approach to heritage in 1991. The construction of Metro Hall in 1992 included a major commitment to public art with 22 art commissions being integrated into the project.

Table 5 – A Chronology of the Major Events in Metro’s Involvement with Culture

**The First Era
1953 to 1974**

1953

The Municipality of Metropolitan Toronto is created.

Metro Toronto assumes responsibility for 3 major monuments on University Avenue.

1955

Metro Toronto forms a regional parks system, preserving natural heritage.

Metro Toronto acquires Edwards Gardens and James Gardens.

1956

Metro Toronto assumes responsibility for the Toronto Islands.

1957

The first cultural grants are awarded by Metro Council—\$75,000 to 10 organizations.

The Metro Toronto and Region Conservation Authority is created.

1958

Metro Toronto expands the R.C. Harris Filtration Plant in keeping with the original design.

1960

Black Creek Pioneer Village opens.

1965

Metro Toronto acquires Exhibition Place including the Queen Elizabeth Theatre (1957), the Bandshell (1956), the Music Building (1908), the Arts,

Crafts and Hobbies Building (1912), the Princes’ Gates (1927) and the Hockey Hall of Fame (1961).

Metro Toronto acquires Toronto’s Old City Hall.

1966

The Metropolitan Toronto Library Board is established.

Metro Toronto leases Todmorden Mills to the Borough of East York for development as a heritage site.

1968

Metro Toronto acquires the O’Keefe Centre for the Performing Arts.

**The Second Era
1974 to 1988**

1974

Council adopts the “Silcox Report,” *Metropolitan Toronto’s Support for the Arts*, as a blueprint for future action.

Metro Toronto Zoo opens.

1975

Metro restores the ferry Trillium.

1977

New Metro Toronto Reference Library is constructed including 2 major public art projects and an art gallery.

Metro cultural grants top \$1 million.

The Toronto Transit Commission completes the Spadina Subway Line including 9 major public art installations.

Metro Council approves a \$5 million contribution to the construction of Roy Thomson Hall.

The Metro Toronto and Region Conservation Authority acquires The Guild.

1980

Metro Council approves a \$5 million capital contribution to the Royal Ontario Museum expansion.

1983

The Cultural Affairs Division of the Chief Administrative Officer’s Department is established.

1984

Metro Council accepts the donation of the Canadian Airmen’s Memorial for University Avenue.

Metro restores St. Andrew’s-by-the-Lake on the Toronto Islands.

1985

Cultural “Incentive Grants” program established to assist projects outside of the City of Toronto.

Metro cultural grants top \$5 million.

1987

The Metro Toronto and Region Conservation Authority acquires the Don Valley Brickworks.

The Third Era 1988 to the Present

1988

The new Metro Toronto Police Headquarters is constructed including a major public art installation.

Public Art Policy Advisory Committee (PAPAC) is created by Metro Council.

“Waterworks” international art exhibition is held at the R.C Harris Filtration Plant.

Barry Zukerman Amphitheatre in Earl Bales Park opens.

1989

Metro Council approves a Public Art Policy Framework.

The Art of the Avenue University Avenue public art study is completed.

Metro Council directs the Chief Administrative Officer to prepare a cultural policy.

Metro Council receives a report on heritage as a background study for the Official Plan Review.

1990

Metro Council approves a contribution of \$4 million towards the Phase 3 expansion of the Art Gallery of Ontario.

Metro Council approves a contribution of \$20 million towards the

construction of a new Ballet-Opera House.

Council approves a \$500,000 loan guarantee for the Canadian Stage Company.

1991

Metropolitan Toronto Archives and Records Centre opens.

Metro Council approves a \$200,000 cultural stabilization fund for deficit reduction.

Metro adopts a regional heritage program and establishes a Heritage Technical Coordinating Committee.

Metro restores the Music Building at Exhibition Place.

1992

Metro's Role in Arts & Culture discussion paper released.

Metro Hall opens with 22 commissioned art and craft projects.

Metro restores the Prince Edward Viaduct.

Metro converts the New St. Police Station to a Metro Ambulance Station, saving the original facade.

Metro publishes the report *Regional Heritage on the Metropolitan Toronto Waterfront*.

Metro Council awards \$7.5 million in cultural grants to 278 organizations.

1993

Metro Council adopts a report streamlining support of film production on Metro properties and establishing an interdepartmental Film Policy Committee.

Metro Council adopts Access Guidelines for all grant programs.

Metro adopts a Visual Identity Program.

Metro studies the future uses of the O'Keefe Centre for the Performing Arts.

Metro Council approves a \$1 million loan to allow the Art Gallery of Ontario to pursue a major international art exhibition from the Barnes Foundation.

Metro's Cultural Strategy

Metro's cultural strategy is designed to work within the context of the third era described above and provide a framework for future development. The emphasis is on the coordination and integration of Metro's cultural policies and programs. The strategy focuses on the strengthening of Metro's cultural activities through a refocusing of the considerable resources that have already been allocated.

Metro's cultural strategy includes a new cultural mandate for the Metro government, an articulation of its key principles, a statement of Metro's basic cultural objectives and the priorities that Metro will use to achieve those objectives.

Culture contributes to personal fulfilment, social well-being and harmony, and community identity. It is a vital part of the Metropolitan economy. The cultural sectors provide substantial employment and help to make Metropolitan Toronto a destination for visitors and investment.

Mandate

The Metropolitan Toronto Government recognizes that culture plays an essential role in the building and sustaining of a diverse urban community that is socially, economically and environmentally healthy. Culture enriches the lives of Metro's residents and fosters civic pride and community identity.

The Metropolitan Government will establish policies and programs to ensure that Metropolitan Toronto will continue to have a vibrant, active and healthy cultural life.

Principles

Metro's cultural strategy will be based on four basic principles:

1. Culture is essential to the quality of life of the residents of Metropolitan Toronto.

Culture contributes to personal fulfilment, social well-being and harmony, and community identity. It is a vital part of the Metropolitan economy. The cultural sectors provide substantial employment and help to make Metropolitan Toronto a destination for visitors and investment.

2. Metropolitan Toronto is enriched by a diversity of cultural expression.

The Metropolitan Government values a varied cultural life that gives residents choice among many different disciplines, aesthetics, and

ethno-racial and Aboriginal traditions. Metro's cultural life includes everything from community groups to national institutions, from amateur to professional activity, developed by a range of individuals, institutions and commercial and not-for-profit organizations.

3. Metropolitan residents should have the opportunity to participate in the culture of Metropolitan Toronto.

Residents, no matter where they live, regardless of age, religion, gender, sexual orientation, ethno-racial background, physical ability or financial means, should have the chance to experience cultural activities.

4. The evolution and development of culture depend on the free and open expression of ideas.

The Metropolitan Government will manage its cultural programs with regard for the guarantees and limitations enshrined in Canada's Charter of Rights and Freedoms.

Objectives

Metro's cultural strategy has three basic objectives:

1. To build a metropolis in which culture can flourish;
2. To create opportunities for the cultural sectors to contribute to Metro's economic and social development; and
3. To increase the number and range of participants in cultural activity throughout the Metro region.

The nurturing of culture should be integrated into the complete range of programs and policies of the Metropolitan Government.

Priorities

Metro will achieve its cultural objectives by emphasizing the following priorities:

1. Metro's cultural role will embrace the arts, heritage, libraries and cultural industries.

Metro's cultural activities are currently being managed in separate streams. In order for these activities to produce the greatest possible benefit for its residents, Metro will adopt a broad view of culture that includes the arts, heritage, libraries and cultural industries.

2. The nurturing of culture should be integrated into the complete range of programs and policies of the Metropolitan Government.

Metro's cultural strategy shall be given consideration when making decisions in areas under its jurisdiction including those relating to planning, transportation, public works, community services, and economic and tourism development.

3. Metro's cultural role should focus on areas of regional impact and on addressing regional imbalances.

Metro has two broad roles in cultural development. First, its mandate is to foster cultural activities that have an impact on the entire Metropolitan region. Second, Metro has a responsibility to improve access to culture in all parts of the municipality.

4. Metro should involve the public, including cultural producers and consumers, in the pursuit of its cultural objectives.

The culture of Metro is created and nurtured by its residents. Metro's cultural strategy should include early and ongoing public participation in the implementation of the Culture Plan.

5. Metro should adopt a clear and proactive position on cultural issues when dealing with other governments, educational institutions, the media, business and the general public.

A vibrant culture is essential for Metro to achieve its economic and social objectives. Metro should assert leadership in the field of culture to influence the policies and programs of other governments, educational institutions and business to improve the cultural life of its residents.

Recommendation 1

It is recommended that Metropolitan Council adopt the Cultural Strategy set out in the Culture Plan, including the mandate, principles, objectives and priorities.

Metro's Policy Documents

This Plan has been developed to complement Metro's other policy documents, including:

- Draft Official Plan
- Economic Development Strategy
- Ethno-Racial and Aboriginal Access to Metropolitan Services Policy
- Social Development Strategy
- Tourism Strategy

Table 6 – Metro’s Cultural Strategy

Mandate

The Metropolitan Toronto Government recognizes that culture plays an essential role in the building and sustaining of a diverse urban community that is socially, economically and environmentally healthy. Culture enriches the lives of Metro’s residents and fosters civic pride and community identity.

The Metropolitan Government will establish policies and programs to ensure that Metropolitan Toronto will continue to have a vibrant, active and healthy cultural life.

Principles


1. Culture is essential to the quality of life of the residents of Metropolitan Toronto.
2. Metropolitan Toronto is enriched by a diversity of cultural expression.
3. Metropolitan residents should have the opportunity to participate in the culture of Metropolitan Toronto.
4. The evolution and development of culture in Metropolitan Toronto depend on the free and open expression of ideas.

Objectives

1. To build a metropolis in which culture can flourish.
2. To create opportunities for the cultural sectors to contribute to Metro’s economic and social development.
3. To increase the number and range of participants in cultural activity throughout the Metro region.

Priorities

1. Metro’s cultural role will embrace the arts, heritage, libraries and cultural industries.
2. The nurturing of culture should be integrated into the complete range of programs and policies of the Metropolitan Government.
3. Metro’s cultural role should focus on areas of regional impact and on addressing regional imbalances.
4. Metro should involve the public, including cultural producers and consumers, in the pursuit of its cultural objectives.
5. Metro should adopt a clear and proactive position on cultural issues when dealing with other governments, educational institutions, the media, business and the general public

The background is a dark blue field filled with various geometric wireframe shapes in a lighter blue color. These shapes include rectangles, squares, and complex polyhedrons, some of which are interconnected by thin lines. A large, three-dimensional number '4' is rendered in a vibrant red color, positioned in the upper right quadrant. Several small, white, circular dots are scattered in the upper right area, resembling a trail or a sequence of points. In the lower left, there are three small white squares and a red rectangular bar. The overall aesthetic is that of a technical or architectural drawing overlaid on a textured, abstract background.

One night, I had a dream. I got off the bus at College-
it was when we were moving College Street so it
would hook up to Carlton - and came to this area I
had never been to. I saw fountains where there used
to be an intersection. What was strange was that I
knew my way around. I knew that soon I should turn
and see a garden and more fountains. When I woke
from the dream the sense of familiarity kept tugging
me all day. In my dream the next night I was walking
in a mysterious park off Spadina Avenue. The
following day I was lunching with the architect John
Lyle. I told him of these landscapes and he began to
laugh. "These are real," he said. "Where?" I asked.
"In Toronto." It turned out I was dreaming about
projects for the city that had been rejected over the
years. Wonderful things that were said to be too
vulgar or expensive, too this too that. And I was
walking through these places, beside the traffic circle
at Yonge and Bloor, down the proposed Federal
Avenue to Union Station. Lyle was right. These *were*
all real places. They could have existed. I mean the
Bloor Street Viaduct and this building here are just a
hint of what could have been done here.

From *In the Skin of a Lion* by Michael Ondaatje.
Used by permission of the Canadian publishers,
McClelland & Stewart, Toronto.

The Management of the Metro Government's Cultural Portfolio

The management of the Metro Toronto Government's cultural activities is currently distributed across seventeen departments, agencies, boards and commissions. In addition, there are a variety of committees, advisory bodies and working groups dealing with interdepartmental matters.

Because these seventeen departments and agencies report to different standing committees of Council, there is no one political decision-making body assigned to culture.

Given the broad scope of culture identified in this report, Metro's involvement with culture could never be consolidated within the mandate of one single Council standing committee or department. Metro's cultural policy is an interdepartmental effort; the responsibility for implementing the Municipality's cultural objectives should be shared across government. Rather, there is a need for structures which can integrate cultural policy while recognizing the existing distribution of responsibilities.

In recognition of the size and breadth of its cultural portfolio, Council has established the Cultural Advisory Committee.

The Committee has been established for a number of reasons. First, there has been no arena for political or staff consideration of broad cultural matters. As a result, there has been no forum to ensure Metro's cultural programs are complementary, coordinated and consistent with the Cultural Strategy.

Of particular concern was Metro's inability to take positions on cultural matters vis à vis other levels of government. The Metro Government has rarely taken a leadership position with other governments on major cultural issues. Successful intergovernmental relations requires political involvement in the formulation and articulation of Metro positions. Since Metro's structure didn't provide for this, the establishment of the committee seeks to remedy this situation.

A Cultural Advisory Committee was established by Metropolitan Council in January, 1994 to further the goal of integrating cultural policy.

The Cultural Advisory Committee

A Cultural Advisory Committee was established by Metropolitan Council in January, 1994 to further the goal of integrating cultural policy:

Purpose

The purpose of the Cultural Advisory Committee is to advise Metro Council on all matters relating to cultural policy. The Committee advises Metro staff on major cultural policy issues before they are considered by Standing Committees and Council.

The Committee will also play an important role in the implementation of this document. The strategy outlined in the Culture Plan has been prepared to guide Metro for the next ten years. Given the resource constraints faced by the Metro Government, many of the initiatives discussed will be, by necessity, implemented in stages. The Committee is well positioned to provide leadership, continuity and public input during the implementation period.

Scope

In keeping with the scope of the Culture Plan, the Cultural Advisory Committee provides advice to Metro Council on cultural policy issues relating to the arts, heritage, cultural industries and libraries.

Membership

The Cultural Advisory Committee has a membership of twelve with four Metro Councillors and eight citizens appointed by Metro Council. The eight citizen members must have knowledge gained through professional or volunteer work in either the arts, heritage, cultural industries or libraries. The citizen members must demonstrate a long-standing commitment to the cultural life of Metropolitan Toronto and represent the broad interests of the Metropolitan community.

Relationship to Other Committees

The Cultural Advisory Committee does not duplicate or replace the work of Metro's other cultural advisors. The Cultural Advisory Committee provides policy advice while the Public Art Policy Advisory Committee, the Metro Toronto Library Board, the Film Policy Committee, the Cultural Grants advisory panels and the Heritage Advisory Committee will continue to provide guidance and technical advice on program implementation.

Staff Support

Primary staff support for the Cultural Advisory Committee is provided by the Chief Administrator's Office. All departments, agencies, boards and commissions with responsibility for the management of part of Metro's cultural portfolio will appoint a staff member to liaise with the Committee. This staff group forms a Staff Resource Group for the Cultural Advisory Committee.

Table 7 – The Metropolitan Toronto Government’s Cultural Portfolio

Chief Administrator’s Office

- Cultural Policy
- Cultural Grants
- Public Art
- Area Municipal Liaison
- Intergovernmental Affairs

Clerk’s Department

- Archives and Records Centre
- Cultural Aspects of Protocol

Corporate Services Department

- Cultural Events in Metro Hall

Office of the Chairman

- Attracting Cultural Industries
- Film Policy Committee

Parks and Property Department

- Cultural Events in Parks
- Construction of Buildings of Regional Significance
- Barry Zuckerman Amphitheatre
- Management, Acquisition & Disposition of Heritage Properties
- Planning & Management of Natural Heritage Resources
- Film Location Permits

Planning Department

- Promoting Culture in Regional Planning Policies
- Heritage Planning

Transportation Department

- Film Location Permits

Works Department

- Management of Heritage Properties, including R.C. Harris Filtration Plant
- Film Location Permits

Exhibition Place

- Cultural Facilities & Events
- Heritage Property Management
- CNE Archives

The Guild

- Conservation of Guild Artifacts
- Interpretation of the Site

Metropolitan Toronto and Region Conservation Authority

- Black Creek Pioneer Village
- Interpretation of Natural Heritage

Metropolitan Toronto Convention and Visitors’ Association

- Marketing of Cultural Attractions

Metropolitan Toronto Police

- Police Museum and Discovery Centre
- Film Location Permits
- Parades and Special Events

Metropolitan Toronto Reference Library

Metro Toronto Zoo

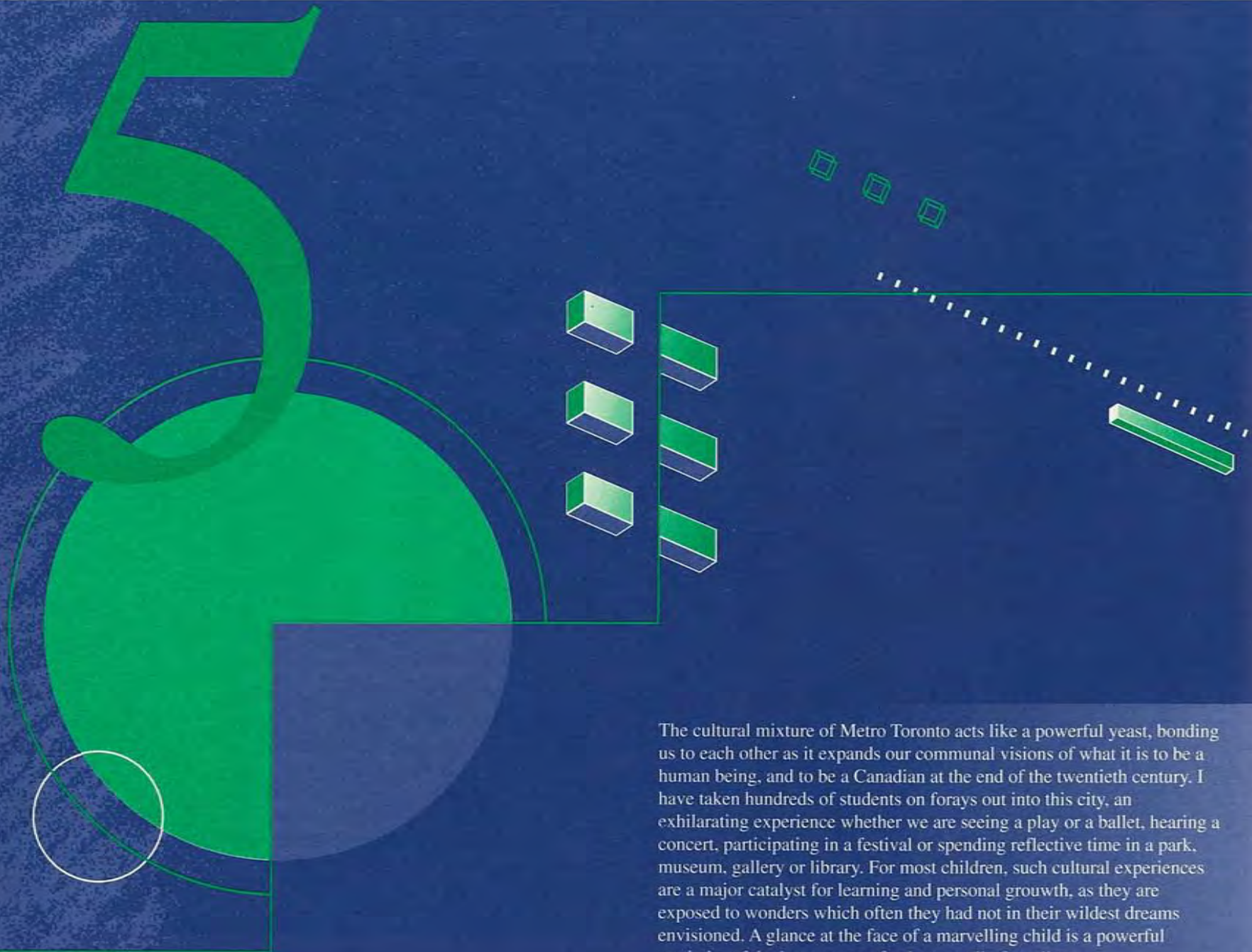
- Cultural Events on Site
- Interpretation of Zoological and Natural Heritage

O’Keefe Centre for the Performing Arts

Toronto Transit Commission

- Public Art
- Subway Musicians Program
- Archives
- Community Art in Transit Program
- Film Location Assistance

A detailed description of the portfolio appears in Appendix 2.



The cultural mixture of Metro Toronto acts like a powerful yeast, bonding us to each other as it expands our communal visions of what it is to be a human being, and to be a Canadian at the end of the twentieth century. I have taken hundreds of students on forays out into this city, an exhilarating experience whether we are seeing a play or a ballet, hearing a concert, participating in a festival or spending reflective time in a park, museum, gallery or library. For most children, such cultural experiences are a major catalyst for learning and personal growth, as they are exposed to wonders which often they had not in their wildest dreams envisioned. A glance at the face of a marvelling child is a powerful reminder of the importance of culture to all of our lives.

Sue Daniel,
Drama Teacher,
Downsview Secondary School, North York

Cultural Industries

- *Film and Video*
- *Book and Magazine Publishing*
- *Sound Recording*
- *Radio and TV Broadcasting*
- *Architecture and Design*
- *Commercial Theatre and Music*

60% of cultural jobs in Metro Toronto—
Metro's Economic Development Strategy does
not currently include the cultural sector.

The cultural industries in Metro include film
and video production, book and magazine
publishing, sound recording, radio and
television broadcasting, architecture and
design. The cultivation of this sector is
important to Metro's economy. It is a labour-
intensive sector that creates skilled jobs. It is

Although Metro's cultural industries make up a large part of the local economy, Metro has no focused strategy for attracting, retaining and enhancing this important sector. Metro Council adopted an Economic Development Strategy in 1988. Although cultural industries account for nearly 54,000 jobs—

made up of "green" industries—those without the detrimental environmental effects of the so-called "smoke stack" industries. Moreover, potential international markets exist for the products of this sector.

The role of culture in tourism cannot be overlooked. Metro's Tourism Strategy concludes that culture has great potential for the strengthening of Metro's competitive advantage in the tourism market.

A strategy that identifies the scope and magnitude of the sector, industries in which Metro has competitive advantage, and ways and means that Metro can enhance this important sector would be in the interest of Metro's strategic, economic development and tourism objectives.

Recommendation 2

It is recommended that the Chief Administrative Officer and the Executive Director, Economic Development prepare a Cultural Industries Sector Strategy in consultation with the Cultural Advisory Committee.

In July 1993, the Ontario Ministry of Culture, Tourism and Recreation announced the development of its own Cultural Industries sector strategy focusing on film & video production, sound recording, book & magazine publishing, and commercial theatre.

A twenty-five member sectoral advisory committee has been established to advise the Province on its strategy.

There are some strong reasons for Metro to join forces with the province in this initiative. First, the majority of the activity to be studied under the provincial strategy is located in Metropolitan Toronto. Second, both governments have constrained staff and program resources and are seeking ways to achieve efficiencies. Moreover, a Metro consultation process would duplicate the provincial program.

Architecture and Design

The Metropolitan Government can best foster the development of architecture and design through the management of its capital projects and programs. Metro recognizes the contribution that well-designed public buildings and structures can make to the cultural life of the metropolis. Metro's capital program has demonstrated this commitment through the design of many major projects including the Metropolitan Toronto Zoo, the Metropolitan Toronto Reference Library, Rosetta McClain Gardens, the Metropolitan Toronto Police Headquarters, the Metropolitan Toronto Records and Archives Centre, Metro Hall and Metro Square.

The Metropolitan Government should continue to pursue high-quality design through its capital projects and programs. At the same time, Metro should develop guidelines to ensure that its design initiatives enrich the cultural life of the metropolis.

Recommendation 3

It is recommended that Metropolitan Council seek a memorandum of understanding with the Province of Ontario to ensure partnership between Metro and the Province in support of cultural industries.

Recommendation 4

It is recommended that:

a. the Metropolitan Government pursue a high standard of design quality in the development of the capital or renovation projects and programs of its departments, agencies, boards and commissions; and

b. the Chief Administrative Officer and the Commissioner of Planning develop guidelines for the design initiatives of the Metropolitan Government in consultation with the Cultural Advisory Committee and the appropriate departments, agencies, boards and commissions.

Design Teams

Metro has recently included architects, landscape architects and artists on the design teams for capital projects with exciting results. A recent striking example is the cyclist/pedestrian bridge at the mouth of the Humber River. The use of design teams that include architects, landscape architects and artists allows Metro to produce functional and efficient public structures that also enrich the cultural lives of the residents of Metropolitan Toronto.

Recommendation 5

It is recommended that the Metropolitan Government, where appropriate, include the input of architects, landscape architects and artists on the teams that design the new capital or renovation projects of its departments, agencies, boards and commissions.

Table 8 - Selected Design Initiatives of the Metropolitan Toronto Government

Shelter for Edwards Gardens	<i>Moriyama and Teshima Architects</i>	Metro Police Marine Unit	<i>Crang and Boake Architects</i>
Metro Toronto Zoo	<i>Ron Thom Architect</i>	Coronation Park Pavilion	<i>Brown and Storey Architects</i>
Metropolitan Toronto Reference Library	<i>Moriyama and Teshima Architects</i>	Metro Visual Identity Program	<i>Kramer Design Associates Ltd.</i>
Yorkdale and Eglinton West Subway Stations	<i>Arthur Erikson Architects</i>	Belvedere at Col. Sam Smith Park	<i>Sievenpiper Associates Architects</i>
Metropolitan Toronto Police Headquarters	<i>Shore Tilbe Henschel Irwin Peters Mathers and Haldenby Architects</i>	Spadina LRT Streetscape Program	<i>du Toit Allsopp Hillier</i>
Metro Ambulance Station No. 42, Kingston Road	<i>Dazai Architects</i>	Humber River Cyclist/Pedestrian Bridge	<i>Montgomery and Sisam Architects; Ferris and Quinn Associates Landscape Architects; Environmental Art Works Studio; Delcan Corporation Engineers</i>
Rosetta McClain Gardens	<i>Moorhead Fleming Corban McCarthy and Partners, Landscape Architects</i>	Glenmaple, Neilson Hall, Homeward Family Shelter & Malvern Child Care Centre	<i>Fliess Gates McGowan Easton, Architects</i>
Metro Ambulance Station No. 45, New Street	<i>Baird—Sampson Architects</i>	Lorette Manor	<i>Roger du Toit Architects Ltd.</i>
Metro Toronto Records and Archives Centre	<i>Zeidler Roberts Partnership Architects</i>	Springhurst Manor	<i>Jerome Markson, Architect</i>
Metro Hall	<i>Brisbin Brook Beynon Architects; Rice Brydone Interior Design</i>	Overbrook Place	<i>Peter Turner, Architect</i>
Metro Square	<i>Brisbin Brook Beynon Architects; Moorhead Fleming Corban and Partners Landscape Architects</i>		



6

In any large metropolis like Metro Toronto, culture is the backbone, and indeed the central element, because it furnishes enlightenment of the people's varied beliefs. Their heritage and their art are woven into the embodiment of the metropolis's shared lives, evocative of the variegated senses - the ladder to Metro Toronto's nirvana.

The diversity of backgrounds makes Metro a dynamic place. The interesting neighbourhoods, the marrying of old and new architecture and the choices of intimate cafés and restaurants...the arts, from traditional to contemporary to the avant-garde including the performing, literary and visual arts, are all implants nourishing the soil of Metro's communities.

There is so much cultural life to choose from, it's difficult to choose one. But if I had to choose, it would be the literary, contemporary music (including jazz and blues), the visual arts. And yes! Humour! Actually, the perfect cultural life, cultural splice, culture, would be between Queen West and Harbourfront Centre.

Ayanna Black, poet

Cultural heritage resources include expressions of living heritage and real and movable property of cultural importance—those traditions, built features, recorded information, and artifacts which contribute to the identity of Metropolitan Toronto.

Metro's heritage activities focus on land use planning and corporate resources management.

Land Use Planning

Local municipalities are charged with identifying and regulating heritage properties under the Ontario Heritage Act. Upper-tier municipalities like the Metro Toronto Government have few regulatory powers under this legislation.

However, Metro and other regional authorities review applications affecting heritage properties under the Planning Act. Metro's existing Official Plan (1980) provides direction in this regard. The Revised Draft Metropolitan Official Plan (1994) continues to view heritage conservation as a shared responsibility.

Corporate Resources Management

Metro owns and manages a substantial portfolio of cultural heritage resources, spread across various operating departments, agencies, boards and commissions.

The sound management of Metro's heritage portfolio involves:

- identifying heritage resources by finding, selecting and documenting significant attributes and features;
- protecting heritage resources from destruction and loss by a variety of means;
- interpreting heritage resources by revealing and communicating their meaning and value; and
- using heritage resources in responsible ways.

While this plan was being developed, many people commented on Metro's mixed record in heritage matters. There are both good and bad examples of Metro's management of its own heritage resources. Restoration of the Trillium, the R.C. Harris Filtration Plant, the Prince Edward Viaduct, and various structures at

Exhibition Place are examples of Metro's commitment to heritage. However, many people felt that Metro had not involved the public sufficiently before decisions to alter specific heritage resources were made.

Decision-making could be improved if Council has access to timely and adequate information about the heritage impact of major projects prior to making key decisions. For example, capital and operating budget submissions to Council do not currently address conservation issues. Decisions regarding Exhibition Place, for example, have been made in the past without full consideration of heritage implications.

Building on recent initiatives such as the Heritage Technical Co-ordinating Committee, Metro needs to develop an approach to heritage consistent with the Cultural Strategy contained in this plan. Viewing heritage as a cultural issue and not merely as a property management issue will help restore public confidence in Metro's stewardship role. The Chief Administrative Officer should bring all relevant parties together to develop a heritage strategy for the Corporation.


Recommendation 6

It is recommended that the Chief Administrative Officer, in conjunction with the Cultural Advisory Committee and the appropriate departments, agencies, boards and commissions, prepare a Corporate Heritage Strategy that includes:

- *a Heritage Management Protocol to govern the management of various heritage responsibilities within the Metropolitan Government; and*
 - *an examination of the existing budget, land management and related processes with a view to identifying ways of integrating the consideration of heritage issues into the operations of the Metro Government.*
-

Table 9 – Selected Heritage Features under Metro Jurisdiction

Island Ferry Fleet	
Scarborough Bluffs	
Humber River Valley	
Don River Valley, including Moatfield Farm Area	
Rouge River Valley	
Streetcar and Subway System	
Todmorden Mills (leased to the Borough of East York) (D)	
Don Valley Brickworks (LP)	
Jones-Osterhaut Log Cabin, The Guild (D)	
Valley Halla Villa, Metro Toronto Zoo (D)	
Guild Inn (L)	
R.C. Harris Water Filtration Plant (L)	
Lakeshore Psychiatric Hospital grounds, Col. Sam Smith Park (L)	
James Walker House, Downsview Dells Park (LP)	
Goulding Estate, Dawes Road (DP)	
Prince Edward Viaduct (D)	
Old City Hall (D)	
City Morgue, 86 Lombard St. (D)	
York County Courthouse, 57 Adelaide St. West (D)	
Police Station No. 12, 2398 Yonge Street (D)	
Bathurst St. Bridge (railway lands) (L)	
High Level Pumping Station (L)	
Police Station No.13, 674 Markham St. (L)	
Gibraltar Point Lighthouse (L)	
St. Clair Reservoir, 301 St. Clair Ave. W. (L)	
St. Andrew's-by-the-Lake Church, Toronto Island (D)	
Island Filtration Plant (L)	
	Exhibition Place:
	Government (Arts, Crafts & Hobbies) Building (D)
	Horse Palace (D)
	Railways (Music) Building (D)
	Ontario Government Building (D)
	Princes' Gates (D)
	Automotive Building (L)
	Bandshell (L)
	Better Living Centre (L)
	Cattle Building (L)
	Dufferin Gate (L)
	Firehall (L)
	Food Products Building (L)
	Sports Hall of Fame Building (L)
	Horticultural Building (L)
	Press Building (L)
	Queen Elizabeth Building (L)
	(D) Real property "Designated" by a local municipality under the Ontario Heritage Act
	(L) Real property "Listed" on a local municipal heritage inventory
	(DP) Designation pending
	(LP) Listing Pending

The background of the page is a dark blue, textured surface. In the upper left, there is a large, solid green L-shaped graphic. Below it, three small, light blue squares are arranged in a diagonal line. To the right, two 3D rectangular blocks are shown, one light blue and one dark blue, appearing to be connected or in motion. In the lower left, a large, light blue wireframe cube is visible, along with a smaller, similar wireframe cube. At the bottom left, a series of small white circles are arranged in a curved path, with a dashed line extending from them towards the center. In the bottom right corner, there is a small, light blue 3D rectangular block.

Culture. Culture is about perception. It is the language we use to reflect ourselves. Whether that language is the visual, literary or performing arts, the expression of culture is about placing the self in the universe. That placing of ourselves in the universe, defining ourselves in the universe, is a spiritual act. An act of transformation; of transcendence.

In the societies that are here before the invasion of the Europeans, culture was not separate from other parts of society; governmental, spiritual, ceremonial. All these things are connected to the indigenous world.

Culture is not expendable. It is not a luxury item or an extra frill. Culture is essential. Culture is vital. Culture is at the centre of how a living people recreates itself in the world.

Those of us who live in the large, concrete urban centres, such as Metropolitan Toronto, cannot afford to deny ourselves this link if we are to be able to "vision" ourselves at home, in our own skins, or in our communities.

Monique Mojica
Kuna and Rappahannock First Nations
Toronto-based actor and playwright

At present, the Metropolitan Toronto Government supports the cultural sector in a number of ways.

These include providing direct financial support for the production of cultural activities as well as devoting corporate resources and expertise to various policy issues.

Coordination with Other Resource Providers

Metro is not alone in supporting the cultural sector. The Government of Canada, the Province of Ontario, and each of Metro's six local municipalities invest in Metro's cultural life. Foundations, corporations, small businesses and individual patrons also play an important role.

While the cultural sector benefits from the relative stability of many different sources of support, cultural organizations must contend with a wide range of expectations, priorities, criteria, and required documentation on the part of each agency, foundation or corporation.

The support system for cultural activity is in flux. Within government, the reallocation of

resources devoted to culture is inevitable given reductions in government expenditure, the impact of free trade, and the removal of barriers to access by ethno-racial and Aboriginal communities.

There has never been a more important time for governments to coordinate their activities. There is an obligation on the part of all resource providers to ensure that changes in priority are made in the context of the overall support system.

Recommendation 7

It is recommended that the Chief Administrative Officer and the members of Council appointed to the Cultural Advisory Committee meet with other levels of government to review the existing distribution of responsibilities for support of the cultural sector with a view to improving coordination of the provision of financial and non-financial resources.

Boards of Education

Boards of Education are important partners in the distribution of culture across Metro Toronto. School children learn about culture through school instruction and programming and visits to libraries, cultural events and institutions.

Although these activities are outside of the jurisdiction of the Metro Toronto Government, Board of Education decisions do have an impact on Metro's cultural programs. For example, the allocation of Board resources for cultural activity influences the demands placed on Metro Toronto and other providers of resources to the sector.

Recommendation 8

It is recommended that the Chief Administrative Officer and the members of Council appointed to the Cultural Advisory Committee meet with representatives of the Metro Boards of Education to explore opportunities for the integration of objectives and programs affecting culture and education.

Research

The management of Metro's cultural portfolio would benefit from the development of cultural indicators for planning purposes.

These would include information on employment, output, consumer spending, and participation in cultural activities.

Metro's research needs overlap with those of other jurisdictions, including public and private sector agencies. In the interest of reducing duplication and expenses, Metro should investigate the feasibility of establishing a research consortium with these partners.

Public subsidy of cultural activity is required because, left to its own devices, the market will fail to provide the diversity, range and innovation that is the mark of a mature culture.

Recommendation 9

It is recommended that:

a. the Chief Administrative Officer develop a series of cultural indicators in conjunction with the Cultural Advisory Committee and relevant departments, agencies, boards and commissions; and

b. the Chief Administrative Officer meet with representatives of other government and private sector organizations to determine the feasibility of a cultural research consortium.

Financing Cultural Activity

Grants

In 1993 Metro made grants totalling more than \$7.5 million to nearly three hundred not-for-profit cultural organizations. Grants range from \$500 to \$1,000,000.

Public subsidy of cultural activity is required because, left to its own devices, the market will fail to provide the diversity, range and innovation that is the mark of a mature culture.

The benefits of public subsidy of culture accrue to the community as a whole. The Metropolitan Toronto Government, as a primary beneficiary of the intellectual, economic and social benefits of a rich cultural community, continues to have an important role to play in the system of financial support of the not-for-profit sector.

Many of the comments received during the public consultation phase were related to the grants programs.

Issues relating to eligibility, assessment processes and criteria, communications, arts education and training, and access by ethno-racial and Aboriginal communities were exposed in detail during the consultation.

Many of these issues raised can be addressed by revising the assessment process, funding objectives and criteria based on the Cultural Strategy set out in Chapter 3. The mandate, principles, objectives and priorities should be applied to the Cultural Grants program in time for the 1995 budget year to ensure the funding program reflects Metro's strategic cultural objectives.

A new strategy should also be developed using guidelines for ethno-racial and Aboriginal access to grants adopted by Council in October 1993.

A new Cultural Grants Strategy for Metro should include:

- Metro's funding objectives
- Eligibility and assessment criteria
- Assessment processes that clearly identify the role of Council, staff and peer advisors.

Recommendation 10

It is recommended that the Chief Administrative Officer, in consultation with the Cultural Advisory Committee, prepare a revised cultural grants strategy by applying the mandate, principles, objectives and priorities set out in Chapter 3 of this Plan, and further, that the strategy address Metro's funding objectives, eligibility and assessment criteria, and the assessment process that clearly identifies the roles of Council, staff, the Cultural Advisory Committee and peer advisors.

Loans and Loan Guarantees, and Other Instruments

In recent years, Metro has used loans and loan guarantees in addition to direct grants to support public cultural activity.

Loan guarantees have been used to help cultural organizations restructure their financial operations. In approving guarantees, Council has sought to help organizations avoid layoffs and suspension of activity at a relatively low cost and risk to the Metro government.

In addition, an experimental, revolving loan fund was established by Council in October 1993 to assist with the up-front costs of marketing major blockbuster events and represents a good model for future initiatives.

While these instruments do not replace direct subsidy of not-for-profit cultural activity, there are some cases where Metro should consider the use of loans and loan guarantees, especially where the risk to the Metro government and taxpayer is minimized and there are clear and measurable benefits for the cultural life of the metropolis.

Recommendation 11

It is recommended that the Chief Administrative Officer, in consultation with the Cultural Advisory Committee, explore the use of loans, loan guarantees and other instruments in support of public cultural activity in Metropolitan Toronto.

Public Spaces

Another important resource Metro Toronto can provide to the cultural sector is access to public spaces under Metro jurisdiction.

Many of these spaces are appropriate for the presentation of cultural events. These include Metro Hall, the O’Keefe Centre, the Metro Toronto Zoo, Exhibition Place, the Metropolitan Toronto Archives and Records Centre, the Metropolitan Toronto Reference Library and many Metro parks.

In some cases, Metro departments or agencies organize or co-produce cultural events and activities directly — for example, programs at the O’Keefe Centre and the Archives and Records Centre. In other cases, Metro provides public spaces for use by community cultural organizations for programs such as Caribana, presentations in Earl Bales Park, or events in Metro Hall.

Cultural events take place in a variety of public spaces under Metro’s jurisdiction, and should continue to do so. It is a significant way for the Metro Toronto Government to contribute to community identity and celebration.

Cultural events take place in a variety of public spaces under Metro’s jurisdiction, and should continue to do so. It is a significant way for the Metro Toronto Government to contribute to community identity and celebration.

Many of the Metro Toronto Government’s spaces are located outside of the central area of Toronto, and are well suited to assist with the objective to provide increased access to cultural events across the metropolis.

While the use of these spaces for cultural events must take into consideration the operations, safety needs or by-law regulations of these spaces, optimizing the use of these spaces would contribute to the accomplishment of Metro’s cultural goals. Metro should examine the potential use of its public spaces for cultural programming and attempt to harmonize its programming efforts and rules governing community access.

Recommendation 12

It is recommended that:

- a. Metro departments, agencies, boards and commissions support the mandate, principles, objectives and priorities of Metro’s cultural strategy by pursuing a high standard of quality in the design of public spaces, and by encouraging cultural activities in public spaces under their jurisdiction, where appropriate; and*
 - b. the Chief Administrative Officer, in consultation with the Commissioner of Planning and those departments, agencies, boards and commissions responsible for public spaces, develop a coordinated set of guidelines for cultural programming.*
-

Investment in Cultural Facilities

Metro Toronto has invested in cultural facilities in two ways—by developing and operating cultural facilities itself, and by supporting the construction and renovation of public cultural institutions.

In the past, Metro's involvement in cultural facility development has been targeted to regional cultural facilities—that is, those facilities which draw upon an audience base that goes beyond the immediate local community and facilities which, by virtue of their mandates, are one-of-a-kind.

In the last three decades, the emphasis on cultural facility development has been the construction of key public cultural facilities in the central area of Toronto. Metro has played an important role in this development.

At present, there are at least three major cultural facility needs:

- the development of cultural facilities outside the central area of Toronto.
- the ongoing maintenance of the existing stock of cultural facilities.
- resolving the facility needs of ballet and opera, and clarifying the future role of the O'Keefe Centre.

Development of Cultural Facilities Outside the Central Area

The success of the North York Performing Arts Centre demonstrates that there is audience support for cultural facilities outside the central area, and that such facilities can draw upon a regional audience.

At present, the development of cultural facilities in other major centres is underway. The cities of Scarborough and Etobicoke have both completed studies demonstrating the feasibility of cultural facilities. The City of York and the Borough of East York are studying cultural facilities as part of major developments.

It is not a coincidence that all three developments are located in Major Centres identified in Metro's Draft Official Plan. That Plan directs the development of housing and employment growth to a series of Major and Intermediate Centres outside the Central Area of Toronto, and recommends the targeting of Metropolitan investment to these areas.

Metro's future investment in cultural facilities and programs should be directed to these centres as well, with an emphasis placed on the Major Centres.

Metro should meet with the local municipalities now to forecast any potential Metropolitan involvement in the development of regional cultural facilities outside the central area.

Maintenance of Existing Stock of Cultural Facilities

Many of Metro's public cultural facilities are now more than 30 years old. In the decade to come, repairs and renovations to these facilities, many of which were constructed with public contributions, will become necessary.

Given constraints on public resources, creative solutions will need to be found by the various levels of governments, users, and the private sector.

No coordinated plan on the part of facility owners, governments, users and the private sector currently exists to deal with an aging stock of cultural facilities.

Ballet and Opera Needs

The National Ballet and Canadian Opera Company are two of the “major four” organizations that Metro funds on a regional basis, without any support from the local municipalities. Given this, and as owner and operator of the O’Keefe Centre, Metro has a direct interest in resolving the facility needs of these companies.

Metro is currently studying options for the future role of the O’Keefe Centre that include accommodating ballet and opera if possible. An objective for this plan should be the resolution of long-term facility needs for these two flagship organizations, and hence the resolution of the role of the O’Keefe Centre in Metro’s cultural life.

Artists’ Live/Work Space

Few buildings containing legal live/work space for artists have been created. Given that industrial spaces have typically contained the type of space required, many artists have resorted to illegal live/work tenancies in industrial buildings, often without a written lease or, if there is one, a commercial lease. Artists in such situations are not afforded the protection of residential tenancies and are therefore more vulnerable to rental increases or eviction. This has given rise to the need for legal, live/work accommodation.

The primary problems encountered in creation of live/work spaces include:

- building code constraints;
- zoning problems;
- difficulty funding common spaces for arts uses;
- specific problems for artists who are seniors; and
- partitioning requirements.

As the largest developer of residential housing, the Metropolitan Toronto Housing Company has a record of finding creative solutions to housing problems. At present, the Housing Company is reviewing the entire issue of live/work space for a variety of professions, and their work should include the cultural sector.

Summary

Metro is not alone in investing in cultural facilities in the metropolis. Other governments, users and the private sector each have a role to play. However, there is no overall strategy for the development and maintenance of public investment in cultural facilities.

Recommendation 13

It is recommended that:

a. the Chief Administrative Officer take the necessary steps to establish an intergovernmental Cultural Facilities Working Group, including representation from the federal, provincial, Metro and local governments, for the purpose of planning and coordinating public investment in cultural facilities in the region;

b. the Chief Administrative Officer meet with representatives of the local municipalities to review all plans for regional cultural facilities in their communities in order to assess any existing and future requests for involvement from the Metropolitan government;

c. Metropolitan Council adopt as an objective of the Culture Plan the resolution of the facility needs of the Canadian Opera Company and the National Ballet of Canada, and the clarification of the future role of the O'Keefe Centre for the Performing Arts; and

d. the Metropolitan Toronto Housing Company consider the live/work space needs of the cultural sector as part of its planning relating to live/work space issues.



Metro Toronto's unique multicultural mosaic of more than one hundred different ethnic origins, representing virtually every race, religion and culture, is a great source of strength and pride. The cultural heritage of people is probably one of their most precious possessions. By promoting an awareness of your common linguistic and cultural heritage, you are enriching the fabric of our society.

Multiculturalism in Metro Toronto is a unique aspect of our identity that encompasses numerous principles and pursuits. Heritage languages, traditional music and dance, religious diversity and active participation in daily life are but a few of many. All of them play a vital role in promoting our unity, as one people bound by the interwoven threads of countless cultures.

Murthy Ghandikota
Member, Metro Toronto Library Board
Executive Member - Bharathi Kala Manram Canada

The Metro Government has commissioned public art since the development of the Spadina Subway in the 1970s. The Public Art Policy Advisory Committee (PAPAC) recommended an increased commitment by Metro Council to the integration of public art on properties under Metro's jurisdiction. This recommendation was endorsed when Metro Council adopted a Public Art Policy Framework in December, 1989.

The policies in the Framework report have been tested during the development of the Metro Hall public art program and have proven to be sound and effective. The Metro public art program has been greatly enhanced by the advice provided by the Public Art Policy Advisory Committee. The role of PAPAC and the policies contained in the Policy Framework should be reaffirmed in Metro's Culture Plan.

Recommendation 14

It is recommended that Metropolitan Council reaffirm the following public art policies that were originally adopted in December, 1989:

- a. Public art is a vital component adding to the quality of life of the citizens of Metropolitan Toronto and Metro Council supports and encourages public art initiatives on properties under its jurisdiction and that of its agencies, boards and commissions.*
- b. The public art acquisition process for property under the jurisdiction of the Metropolitan Government should be open and accessible to artists of various backgrounds, experience, style and media, reflecting the diverse community of Metropolitan Toronto.*
- c. Qualified selection juries, comprising a majority of recognized visual arts professionals as well as representatives of the community with interests in the site, should be used to select artists for public art projects for properties under Metro's jurisdiction.*

Metro's Capital Projects

As the municipal government with responsibility for the provision of much of the major infrastructure for its residents, Metro has a special responsibility to ensure that the public art opportunities associated with major public works are realized.

Metro's public art experience from the Spadina Subway to the Police Headquarters through to the Metro Hall project has demonstrated that the most efficient and effective way to integrate public art into public works is to plan it in from the beginning of the project. When public art is integrated into the entire planning process, the expense is minimized while producing the most rewarding results. If the public art is added later it can never be completely integrated and the cost is increased.

Table 10 – Selected Public Art Projects Under Metro Jurisdiction

Old City Hall

- George Reid, murals

University Avenue

- Emanuel Hahn and Elizabeth Wyn Wood, Sir Adam Beck, sculpture
- Walter Allward, South African War Memorial, sculpture
- Oscar Nemon, Canadian Airmen's Memorial, sculpture
- Charles Adamson, Sons of England War Memorial, sculpture
- Emanuel Hahn, R.H. Sanders Memorial, sculpture

Exhibition Place

- Alfred Chapman, Princes' Gates
- E.B. Cox, sculpture
- Fred Haines, murals
- Ron Satok, murals

Bayview Avenue Underpass at Lawrence Avenue

- G.A. Singleton, mural

O'Keefe Centre

- York Wilson, mural

Metro Hall

- Ellen Adams, carpet design
- Douglas Clark, photography
- Robert Diemert, chairs
- Margot Fagan, printed fabric
- Peter Fleming, flag standards
- David Hlynsky, photography
- John Ireland, boardroom table
- Elizabeth Kirby, woven fabric
- Micah Lexier, sculpture
- John McKinnon, sculpture
- Gerald McMaster, mural
- Bernie Miller, sculpture
- Joni Moriyama, planters
- Kathleen Morris, woven fabric
- Gord Peteran, clock
- Brian Scott, photography
- Cynthia Short, sculpture
- Jaelyn Shoub, photography
- Greg Staats, photography
- Donald Taylor, guest book
- Pattie Walker, glass wall
- Justin Wonnaocott, photography

Toronto Transit Commission

- Krystyna Sadowska, sculpture
- Nicholas Graven, murals
- Charles Pachter, mural
- William McElcheran, terracotta mural
- John Boyle, mural
- Louis de Niverville, mural
- Joyce Weiland, quilt
- Gitskan Tribe, totem poles
- James Sutherland, mural
- Gordon Rayner, mural
- Gerald Zeldin, mural
- Rita Letendre, skylight
- Claude Breeze, mural
- Michael Hayden, neon ceiling
- Ted Bieler, sculpture

Metro Toronto Reference Library

- Stephen Hogbin, sculpture
- Aiko Suzuki, sculpture

Metro Toronto Police Headquarters

- Eldon Garnet, sculpture

Recommendation 15

It is recommended that:

a. the integration of public art be considered during the program development stage for new capital or renovation projects of Metro's departments, agencies, boards and commissions; and

b. the Chief Administrative Officer, in consultation with the Public Art Policy Advisory Committee, develop Capital Program guidelines to determine priority projects and procedures for the integration of public art.

Joint Projects

Public art projects in conjunction with Metro's capital works are an important contribution to the cultural life of Metropolitan Toronto. The location of these capital works, however, is based on operational requirements not primarily cultural criteria. Many prominent public art sites will never be addressed through the Metro Government's capital works program. Metro

should work in partnership with other levels of government, the private sector and community organizations to pursue public art projects in prominent locations in Metropolitan Toronto.

The Metropolitan Government has the ability to act as a catalyst for joint public art projects with corporate and community sponsors by establishing a Public Art Reserve Fund to be administered by the Metropolitan Treasurer. In this way, Metro can amass a pool of funds through corporate and public donations to assist in the creation of public art projects and the donors can receive receipts for income tax purposes.

The process of art selection and project management can be inhibiting factors for private sector or community organizations wishing to pursue public art projects. The Metro Government is fortunate to receive expert advice in these matters from the Public Art Policy Advisory Committee. Metro should make the expertise of PAPAC available to private sector or community organizations planning public art projects in Metropolitan Toronto.

Recommendation 16

It is recommended that:

a. the Metropolitan Government work with other levels of government, the private sector and community organizations to pursue public art projects in prominent locations in Metropolitan Toronto;

b. the Metropolitan Treasurer establish a Metro Public Art Reserve Fund in order to amass a pool of capital through corporate and public donations to assist in the creation of public art projects in prominent locations in Metropolitan Toronto; and

c. Metropolitan Council allow private sector and community organizations wishing to pursue public art projects in Metropolitan Toronto to consult with the Public Art Policy Advisory Committee.

Art Collection

The Metropolitan Toronto government owns a substantial art collection that has been acquired by various departments, agencies, boards and commissions through purchase and donation. The art collection does not have a central theme to guide the acquisition of new works. As a result, the collection does not play a significant role in the definition of a Metro identity for the residents of the municipality.

The art collection has the potential to foster identity and a sense of community but this will require the articulation of a defining purpose that can be implemented over a long period of time. The first step in this process is the definition of the art collection mandate.

Recommendation 17

It is recommended that the mandate of the Metro art collection relate to Metropolitan Toronto and help foster identity and a sense of community.

Criteria for the acquisition of works of art for the Metro art collection were adopted by Metro Council in December, 1989. These criteria apply to works of art that are acquired through purchase or donation.

The Metro art collection is a significant public resource that constitutes an important legacy for future generations. Metro should ensure that the art collection is maintained in good condition and that the history of each work of art is accessible to future scholars. The Metro art collection should be governed by a set of guidelines that articulate procedures for record keeping, display and conservation. Metro's collection management expertise is located in the Metropolitan Toronto Archives and Records Centre of the Clerk's Department and the Metropolitan Toronto Reference Library.

Recommendation 18

It is recommended that the Chief Administrative Officer develop guidelines for the management of the Metro Toronto art collection in conjunction with the Metropolitan Toronto Archives and Records Centre, the Metropolitan Toronto Reference Library and the Public Art Policy Advisory Committee.



Toronto comprises people from all walks of life. It is one of Canada's most beautiful cities and many who live here consider it to be a "cultural haven." One of the reasons is the different nationalities that make up the beautiful mosaic of many cultural backgrounds.

The most important element lacking in Toronto, or even all of Canada, is the fact that the present decision makers are not made up of the entire multicultural community. Those who are in charge, and preach of sharing and exchanging cultural ideas, should open doors that are closed to the many different people who make up our mosaic community. Let us start out with the boards that help to direct and make decisions in programming, grants, awards, researching, education, etc.

Just recently our past Prime Minister Pierre E. Trudeau, at a press conference promoting his new book *Memoirs*, defined multiculturalism by saying, "Canada is for all the people to share equally no matter who we are, whether Native, French, English, Oriental, Black or White, etc.; Multiculturalism is Canada." It is time we realize that we must equally and economically share and benefit together. If not, we endanger the beautiful "cultural haven" Toronto.

Salome Bey
Performer/Composer/Playwright/Earth Person

Development of Metro's Culture Plan began in 1990 based on a series of Council resolutions in 1989 and 1990 calling for a cultural plan that included input from the public. The workplan for the Culture Plan was approved by Council on April 24, 25 & 26, 1991.

Public Consultation Process

An extensive consultation program was undertaken involving the following elements:

- publication of a discussion paper, titled *Metro's Role in Arts and Culture*, in March 1992
- seven public meetings in all Metro municipalities
- questionnaires and surveys
- focus group meetings with cultural and business leaders
- meetings and written comments from staff of Metro departments, agencies, boards and commissions
- individual meetings with cultural service organizations, other levels of government and local arts councils
- written briefs from community organizations and individuals.

An advisory committee comprising members of Metro's cultural community was created to advise staff on the consultation process and plan development.

The Culture Plan has been written by the staff of the Cultural Affairs Division. With the exception of three research contracts and one secondment from the City of Scarborough, the Culture Plan is being prepared without the benefit of outside consultants or additional staff.

Background Materials

Background materials available from the Cultural Division include:

Metro's Role in Arts & Culture: A Discussion Paper (Executive Summary also available).

Arts Education, Professional Development, Training Consultation Report, by Susan Habkirk

Consultation with Aboriginal and Ethno-Racial Communities, by Andrew Lee

Consultation with Area Municipalities, by Carolyn Nagata

A Roof over the Arts: A Special Study of Issues Pertaining to Facilities, Workspaces and Live/Work Spaces for the Arts in Metro, by Judy Stephens-Wells

Advisory Committee

- Wray Armstrong, Managing Director, Toronto Symphony (to June 1991)
- Pat Bradley, Executive Director, Professional Association of Canadian Theatres (from July 1992)
- Charles S. du Toit, Metropolitan Toronto Board of Trade
- Barbara Eves-Motomochi, Director of Community Relations & Special Initiatives, Toronto Symphony (from Oct. 1991)
- Sally Han, Associate Artistic Director, Young Peoples' Theatre
- Mark Hand, National Librarian, Canadian Music Centre
- Sharilyn Ingram, Deputy Director, Art Gallery of Ontario
- Audrey Klausen, Arts Officer, City of North York
- Gregory Nixon, co-founder, The Fringe of Toronto Festival
- Angela Rebeiro, Executive Director, Playwright's Union of Canada
- Jennifer Rudder, Director, YYZ Artists' Outlet
- Bob Sirman, Administrative Director, National Ballet School (from Oct. 1991)
- Mavis Staines, Artistic Director, (until Oct. 1991)

The value of the arts, heritage, libraries and cultural industries, and the enrichment that the great diversity of our people contribute to the cultural life of our community, cannot be overestimated.

The recognition of the major positive economic impact of our cultural enterprises on Toronto and the region—on employment, revenues and tourism—is of crucial importance and will ensure that “culture” is ever changing rather than static and fixed.

Rita Cox, Storyteller, Librarian,
Community Worker

A. Members of Metropolitan Council

Members of Council serve on the governing boards of the following cultural organizations:

Metro Agencies, Boards and Commissions:

Exhibition Place
 Metropolitan Toronto Convention and Visitors' Association
 Metropolitan Toronto Reference Library
 Metropolitan Toronto and Region Conservation Authority
 Metropolitan Toronto Zoo
 O'Keefe Centre for the Performing Arts

External Agencies:

Art Gallery of Ontario
 Canadian National Exhibition
 Canadian Opera Company
 Festival of Festivals
 First Night Toronto (advisory council)
 Harbourfront Centre
 National Ballet of Canada
 Toronto Symphony

B. Departments, Agencies, Boards and Commissions

Cultural Activities within the Mandate of the following Departments:

Chief Administrator's Office

- **Policy** – The Cultural Affairs Division is responsible for advising Metropolitan Council on all cultural matters.
- **Grants** – The Cultural Grants Program provides financial assistance to not-for-profit cultural organizations providing publicly accessible cultural programming and services to Metro residents. In 1992, nearly 300 grants totalling \$7.5 million were awarded.
- **Public Art** – The Division is responsible for the implementation of Metro's Public Art Policies, including coordination of the Public Art Policy Advisory Committee (PAPAC). The Division assists other Metro departments, agencies, boards and commissions in the development of public art programs.

- **Intergovernmental Relations** – The Cultural Affairs Division coordinates two regular networks – the Intergovernmental Forum (Federal, Provincial, Metro and local municipal representation) and the Metro Arts Network (Metro and local municipal).
- **Interdepartmental Coordination** – The Cultural Affairs and Multicultural and Race Relations Divisions coordinate interdepartmental committees on major events such as Caribana.
- **Local Cultural Development** – The Cultural Affairs Division coordinates the sharing of information among local municipalities, school boards and other local cultural agencies, and assists in the development of municipal or district cultural strategies.

Clerk's Department

- **Conservation** – Completed in 1991, the Metropolitan Toronto Archives and Record Centre at 255 Spadina Road provides a secure, environmentally controlled facility for the storage of archival records and for public access to them. It plays the lead role in the preservation of Metro's recorded information.
- **Exhibition and Interpretation** – Through its 60-seat theatre and 409 square metre exhibition space, the Archives and Records Centre interprets the history of Metropolitan Toronto.
- **Cultural Events** – The Protocol Services Division programs cultural events in Metro Hall and on Metro Square. Protocol Services assists the Metropolitan Chairman and Council in organizing a wide range of events, including receptions and ceremonies recognizing cultural achievement, and cultural events marking important occasions or holidays.

Corporate Services Department

- **Cultural Events** – The Facilities Management Division assists departments and community organizations in presenting cultural events in Metro Hall and on Metro Square.
- **Film and TV Liaison** – The department coordinates the use of Metro Hall and Metro Square for film and television production.

Office of the Chairman

- **Official Ceremonies and Reception** – In his capacity as head of Council, the Metropolitan Chairman plays host to receptions, ceremonies and events for Metro's cultural community, and represents Council at cultural events throughout Metro.
- **Economic Development** – The Economic Development Division's mission is to enhance the quality of life in Metropolitan Toronto through the fostering of the creation of wealth. The Division is responsible for Metro's economic development strategy.

- **Tourism Strategy** – The Economic Development Division is responsible for the implementation of Metro Toronto's Tourism Strategy, which identifies the cultural sector as an important component of Metro's competitive advantage.

- **Loan Fund** – A part of this strategy includes the development of a revolving loan fund for major international events, under which cultural organizations such as the Art Gallery of Ontario are targeted as potential participants.

- **Film Liaison Policy** – The Economic Development Division coordinates Metro's interdepartmental Film Policy Committee.

Parks and Property Department

- **Regional Parks System** – The department plans and manages Metro's 4,600 hectare regional parks system, the mainstay of the region's natural heritage legacy, as well as providing several garden parks that display horticultural arts.

- **Cultural Events** – The department assists community organizations in the presentation of major cultural events and festivals in many of Metro's parks.

• **Film and TV Liaison** – The department assists in use of Metro parks for film and television production.

• **Barry Zukerman Amphitheatre** – Constructed in 1988, the department operates the 1,200-seat, open-air theatre in Earl Bales Park in North York. The months of July and August are programmed under an agreement with Skylight Theatre, which has annually produced a mainstage theatre production and multi-disciplinary festival.

• **Heritage Interpretation** – The department has offered walking tours of significant heritage and cultural features of Metro parks.

• **Heritage Preservation** – Through its real estate management and construction functions, the department is involved in the conservation and preservation of regionally significant heritage properties. The department plays a lead role in the acquisition and disposition of property, including heritage properties.

Selected Heritage Properties under Parks and Property jurisdiction:

- Old City Hall
- York County Courthouse
- Toronto City Morgue
- Col. Sam Smith Park (formerly Lakeshore Hospital)
- Gibraltar Point Lighthouse, Toronto Island Park
- Todmorden Mills (leased to the Borough of East York)
- James Walker House, Downsview Dells Park, North York
- The Guild
- Manitou and Olympic Island Bridges, Toronto Island Park

Planning Department

The Planning Department develops policy and undertakes planning studies and public information programs pertaining to the built and natural environment of Metro in accordance with the Metropolitan Official Plan. Culture is an important aspect of the following items of the Planning Department work program:

- Metropolitan Waterfront Plan and Waterfront Trail
- Heritage Planning
- Metropolitan Design
- Mainstreets Intensification
- Integrated Planning Approaches

Transportation Department

• **Film and TV Liaison** – The department facilitates the use of Metro roads for film and television production.

• **Natural Heritage** – the department works with community groups through the Heritage Forest Project to replant sections of the Metro road allowance with indigenous plant material.

• **Design** – The department has employed a team of engineers, architects, landscape architects and artists to design the pedestrian/cycle bridge at the mouth of the Humber River.

Selected Heritage Features under Transportation Department jurisdiction:

- Prince Edward Viaduct
- Bathurst Street Bridge over the railway lands

Works Department

• **Film and TV Liaison** – The department facilitates the use of Metro Works property for film and television production.

Selected Heritage Features under Works Department jurisdiction:

- **R. C. Harris Water Filtration Plant, Scarborough**
- **High Level Pumping Station, 235 Cottingham Street**
- **St. Clair Reservoir, 301 St. Clair Avenue West Island Filtration Plant**

Exhibition Place

Acquired by Metro in 1965, Exhibition Place is governed by a Board of Governors established in 1983 by amendment to the *Municipality of Metropolitan Toronto Act*.

• **Cultural Events** – Exhibition Place plays host to cultural events annually, including the Canadian National Exhibition, Caribana, CHIN Picnic

• **Development of a Concert Venue** – Council has approved the development of a concert facility to replace Exhibition Stadium which will include various configurations of seating for a range of presentations.

• **Heritage Features** – Of the buildings at Exhibition Place, 21 are designated or listed as architecturally or historically significant under the Ontario Heritage Act.

• **CNE Archives** – Exhibition Place contains the archives of the Canadian National Exhibition.

The Guild

The Guild is a 90-acre park acquired by the Metropolitan Toronto and Region Conservation Authority (MTRCA) in 1978. The property, situated in Scarborough, includes the Guild Inn. Metro manages The Guild as a Metro park on a long-term lease with the MTRCA.

• **Cultural Heritage** – The Guild grounds form a unique museum with architectural fragments from many important Toronto buildings on display. The property was home to the Guild of All Arts, operated by the founders, Spencer and Rosa Clark. Working artists have been present on the site since the 1930s.

• **Natural Heritage** – The Guild property includes an important heritage forest and a section of the Scarborough Bluffs.

Metropolitan Licensing Commission

The primary objective of the Metropolitan Licensing Commission is the regulation of those “businesses, trades and callings” which are set out in By-law 20-85 of the Municipality of Metropolitan Toronto. The Commission ensures that the Metropolitan community enjoys a reasonable expectation of safety and acceptable performance standards in the services provided by the various licensed activities.

Regulated activity includes: theatres, concert halls, music halls and moving picture theatres.

Metropolitan Toronto Convention and Visitors' Association

The Metropolitan Toronto Convention and Visitors' Association (MTCVA) is the agency that markets Metro Toronto to international visitors.

- **Cultural Promotion** – The wide variety of cultural activities that take place in Metro Toronto form a major part of the marketing program of the MTCVA.

Metropolitan Toronto Police

- **Policing Services at Major Cultural Events** – Metro Police assist in planning traffic and emergency services for major cultural events such as Caribana, First Night, and parades.
- **Police Museum and Discovery Centre** – Metro Police collect, document and exhibit artifacts relating to the history of police services in Metro Toronto.

Metropolitan Toronto Reference Library

The Metropolitan Toronto Reference Library was established in 1967 under the Municipality of Metropolitan Toronto Act and the Public Libraries Act to run the Metropolitan Toronto Reference Library.

- **Reference Library** – The Metropolitan Toronto Reference Library was built in 1977 and plays host to more than 1.3 million people per year. Its collections include more than 4 million items valued at more than \$80 million.
- **Specialized Collections** – Several of the Library's collections are of national and international significance. The History Department houses the Baldwin Room which includes the Bain collection of rare Canadiana and other historical material. The Arts Department houses rare and valuable materials relating to all subject areas.
- **Resource for the Cultural Community** – The Library contributes to the cultural and economic wealth of the region by providing resources to the cultural sectors. Many authors, historians and artistic directors use the Reference Library's collections for research. Designers use the library's resources for source material, photographs, and other materials.

- **Art Gallery** – The Library contains a climate-controlled exhibition gallery which is programmed by the library and community organizations.

- **Art Collection** – The Library owns the John Ross Robertson Collection of Canadian art.

Metropolitan Toronto and Region Conservation Authority

The Metropolitan Toronto and Region Conservation Authority (MTRCA), created in 1957, is responsible for the conservation, restoration, development and management of renewable natural resources from Etobicoke Creek in the west to Carruthers Creek in the east.

- **Natural Heritage** – The MTRCA owns 12,164 hectares of land for flood and conservation purposes. Within Metro Toronto, the Conservation Authority lands are managed by Metro Parks and Property.
- **Cultural Heritage** – The MTRCA operates Black Creek Pioneer Village in North York.

Metropolitan Toronto Zoo

The Metropolitan Toronto Zoo was founded for the purpose of exhibiting and conserving a diversity of species within the animal and plant kingdoms.

- **Preservation and Conservation of Animal and Plant species** – The Metro Toronto Zoo maintains a collection of 480 species and 2,700 specimens.
- **Preservation and Interpretation of Natural Heritage** – Given its location, the Metro Toronto Zoo plays an important role in the preservation of the Rouge River Valley.
- **Cultural Events on Site** – The Metro Toronto Zoo organizes cultural events as part of its overall public programming for the site.

O’Keefe Centre for the Performing Arts

Acquired by Metro in 1968, the O’Keefe Centre is a 3,223-seat theatre staging over 280 performances annually for more than 700,000 patrons.

- **Ballet and Opera facilities** – The Centre serves as the home of the Canadian Opera Company and National Ballet of Canada. Together, these two organizations account for 28–30 weeks of programming a year.

- **Direct Cultural Programming** – The Centre also presents its own series of performing arts events, including musicals, comedy, family shows, headliners, dance and music.

- **Community Facility** – The Centre also plays host to community social and cultural events, meetings and conferences.

Toronto Transit Commission

The Toronto Transit Commission is responsible for coordinating all forms of local public passenger travel within Metro Toronto, except railways and taxis.

- **Transit** – The TTC plays an integral role in cultural activities by providing safe, efficient transit for people who attend cultural events across Metro.

- **Public Art** – Public art has been installed at 14 subway stations. In 1978 the Spadina Subway Line opened with nine major public art installations.

- **Subway Musicians Program** – 75 acts are selected annually by public audition for licenses to appear in locations at 35 subway stations.

- **Community Art in Transit Program** – The TTC works with schools and community organizations to organize the temporary exhibition of art in subway stations.

- **TTC Archives** – The TTC maintains an archives focussed on the history of public transit in the region.

- **Film and TV Liaison** – The TTC facilitates the use of the public transit system for film and television production.

Recommendation 1

It is recommended that Metropolitan Council adopt the Cultural Strategy set out in the Culture Plan, including the mandate, principles, objectives and priorities.

Recommendation 2

It is recommended that the Chief Administrative Officer and the Executive Director, Economic Development prepare a Cultural Industries Sector Strategy in consultation with the Cultural Advisory Committee.

Recommendation 3

It is recommended that Metropolitan Council seek a memorandum of understanding with the Province of Ontario to ensure partnership between Metro and the Province in support of cultural industries.

Recommendation 4

It is recommended that:

- a. the Metropolitan Government pursue a high standard of design quality in the development of the capital or renovation projects and programs of its departments, agencies, boards and commissions; and
 - b. the Chief Administrative Officer and the Commissioner of Planning develop guidelines for the design initiatives of the Metropolitan Government in consultation with the Cultural Advisory Committee and the appropriate departments, agencies, boards and commissions.
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Recommendation 5

It is recommended that the Metropolitan Government, where appropriate, include the input of architects, landscape architects and artists on the teams that design the new capital or renovation projects of its departments, agencies, boards and commissions.

Recommendation 6

It is recommended that the Chief Administrative Officer, in conjunction with the Cultural Advisory Committee and the appropriate departments, agencies, boards and commissions, prepare a Corporate Heritage Strategy that includes:

- a Heritage Management Protocol to govern the management of various heritage responsibilities within the Metropolitan Government; and
- an examination of the existing budget, land management and related processes with a view to identifying ways of integrating the consideration of heritage issues into the operations of the Metro Government.

Recommendation 7

It is recommended that the Chief Administrative Officer and the members of Council appointed to the Cultural Advisory Committee meet with other levels of government to review the existing distribution of responsibilities for support of the cultural sector with a view to improving coordination of the provision of financial and non-financial resources.

Recommendation 8

It is recommended that the Chief Administrative Officer and the members of Council appointed to the Cultural Advisory Committee meet with representatives of the Metro Boards of Education to explore opportunities for the integration of objectives and programs affecting culture and education.

Recommendation 9

It is recommended that:

- a. the Chief Administrative Officer develop a series of cultural indicators in conjunction with the Cultural Advisory Committee and relevant departments, agencies, boards and commissions; and
- b. the Chief Administrative Officer meet with representatives of other government and private sector organizations to determine the feasibility of a cultural research consortium.

Recommendation 10

It is recommended that the Chief Administrative Officer, in consultation with the Cultural Advisory Committee, prepare a revised cultural grants strategy by applying the mandate, principles, objectives and priorities set out in Chapter 3 of this Plan, and further, that the strategy address Metro's funding objectives, eligibility and assessment criteria, and the assessment process that clearly identifies the roles of Council, staff, the Cultural Advisory Committee and peer advisors.

Recommendation 11

It is recommended that the Chief Administrative Officer, in consultation with the Cultural Advisory Committee, explore the use of loans, loan guarantees and other instruments in support of public cultural activity in Metropolitan Toronto.

Recommendation 12

It is recommended that:

- a. Metro departments, agencies, boards and commissions support the mandate, principles, objectives and priorities of Metro's cultural strategy by pursuing a high standard of quality in the design of public spaces, and by encouraging cultural activities in public spaces under their jurisdiction, where appropriate; and
- b. the Chief Administrative Officer, in consultation with the Commissioner of Planning and those departments, agencies, boards and commissions responsible for public spaces, develop a coordinated set of guidelines for cultural programming.

Recommendation 13

It is recommended that:

- a. the Chief Administrative Officer take the necessary steps to establish an intergovernmental Cultural Facilities Working Group, including representation from the federal, provincial, Metro and local governments, for the purpose of planning and coordinating public investment in cultural facilities in the region;
- b. the Chief Administrative Officer meet with representatives of the local municipalities to review all plans for regional cultural facilities in their communities in order to assess any existing and future requests for involvement from the Metropolitan government;

c. Metropolitan Council adopt as an objective of the Culture Plan the resolution of the facility needs of the Canadian Opera Company and the National Ballet of Canada, and the clarification of the future role of the O'Keefe Centre for the Performing Arts; and

d. the Metropolitan Toronto Housing Company consider the live/work space needs of the cultural sector as part of its planning relating to live/work space issues.

Recommendation 14

It is recommended that Metropolitan Council reaffirm the following public art policies that were originally adopted in December, 1989:

- a. Public art is a vital component adding to the quality of life of the citizens of Metropolitan Toronto and Metro Council supports and encourages public art initiatives on properties under its jurisdiction and that of its agencies, boards and commissions.
- b. The public art acquisition process for property under the jurisdiction of the Metropolitan Government should be open and accessible to artists of various backgrounds, experience, style and media, reflecting the diverse community of Metropolitan Toronto.
- c. Qualified selection juries, comprising a majority of recognized visual arts professionals as well as representatives of the community with interests in the site, should be used to select artists for public art projects for properties under Metro's jurisdiction.

Recommendation 15

It is recommended that:

- a. the integration of public art be considered during the program development stage for new capital or renovation projects of Metro's departments, agencies, boards and commissions; and
- b. the Chief Administrative Officer, in consultation with the Public Art Policy Advisory Committee, develop Capital Program guidelines to determine priority projects and procedures for the integration of public art.

Recommendation 16

It is recommended that:

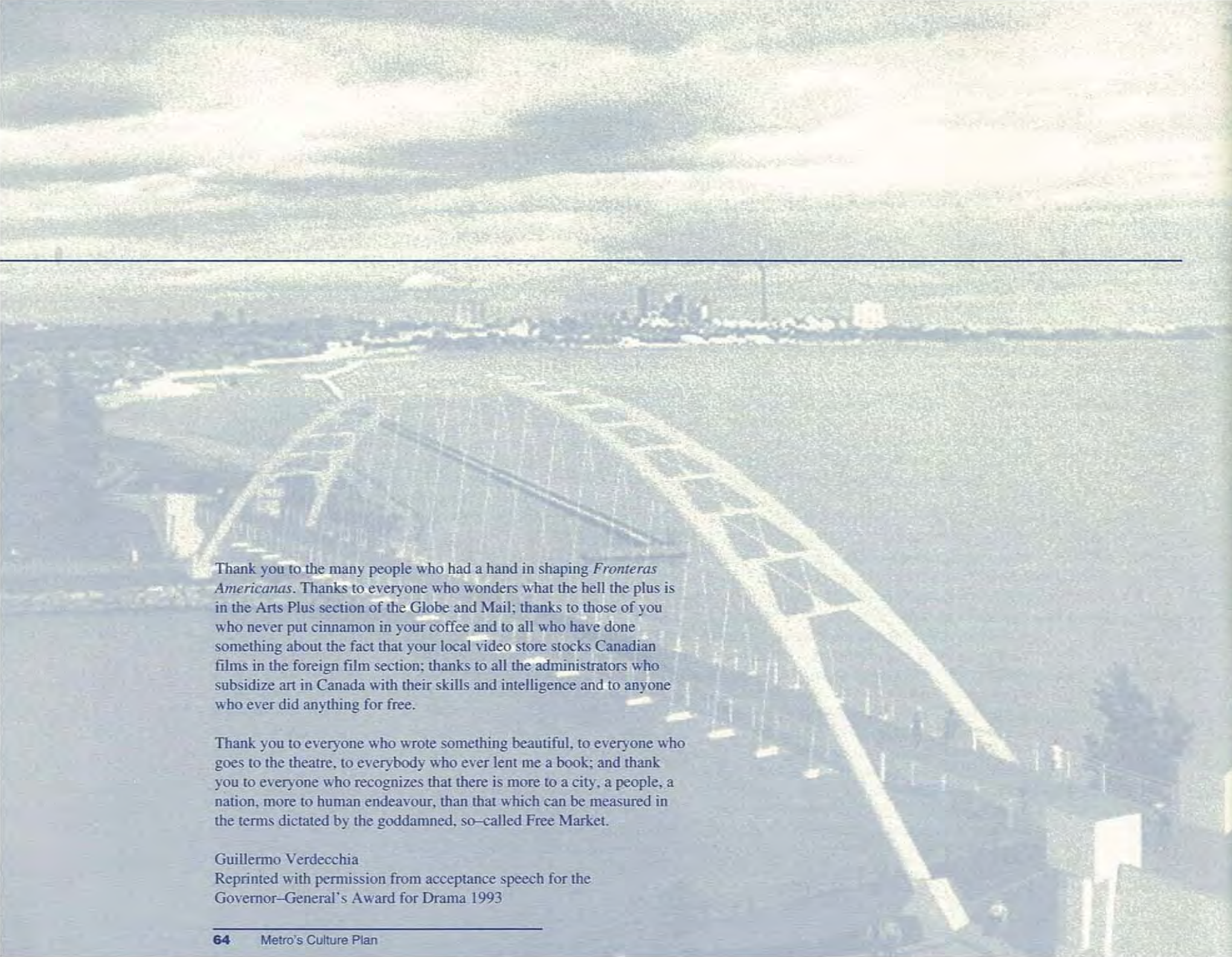
- a. the Metropolitan Government work with other levels of government, the private sector and community organizations to pursue public art projects in prominent locations in Metropolitan Toronto;
- b. the Metropolitan Treasurer establish a Metro Public Art Reserve Fund in order to amass a pool of capital through corporate and public donations to assist in the creation of public art projects in prominent locations in Metropolitan Toronto; and
- c. Metropolitan Council allow private sector and community organizations wishing to pursue public art projects in Metropolitan Toronto to consult with the Public Art Policy Advisory Committee.

Recommendation 17

It is recommended that the mandate of the Metro art collection relate to Metropolitan Toronto and help foster identity and a sense of community.

Recommendation 18

It is recommended that the Chief Administrative Officer develop guidelines for the management of the Metro Toronto art collection in conjunction with the Metropolitan Toronto Archives and Records Centre, the Metropolitan Toronto Reference Library and the Public Art Policy Advisory Committee.



Thank you to the many people who had a hand in shaping *Fronteras Americanas*. Thanks to everyone who wonders what the hell the plus is in the Arts Plus section of the Globe and Mail; thanks to those of you who never put cinnamon in your coffee and to all who have done something about the fact that your local video store stocks Canadian films in the foreign film section; thanks to all the administrators who subsidize art in Canada with their skills and intelligence and to anyone who ever did anything for free.

Thank you to everyone who wrote something beautiful, to everyone who goes to the theatre, to everybody who ever lent me a book; and thank you to everyone who recognizes that there is more to a city, a people, a nation, more to human endeavour, than that which can be measured in the terms dictated by the goddamned, so-called Free Market.

Guillermo Verdecchia
Reprinted with permission from acceptance speech for the
Governor-General's Award for Drama 1993