Niagara Culture Plan

**Appendix I:
Cultural Mapping
Summary Report**

Niagara Region

culture

Appendix I: Cultural Mapping Summary Report

Introduction

Cultural mapping was an essential step in the development of the Niagara Culture Plan. The cultural mapping work undertaken during the Culture Plan process built on the strong mapping work completed by the Cultural Asset Mapping Working Group struck by the Niagara Region Culture Committee in 2006 to begin a systematic process of identifying cultural assets in Niagara. Niagara was one of the earliest municipalities in Ontario to commit to undertaking cultural mapping work.

Cultural mapping is a defining feature and foundation of municipal cultural planning approaches to local and regional cultural development. Both cultural mapping and municipal cultural planning are priorities for the Province of Ontario as evidenced by the launch in August 2009 of the *Creative Community Prosperity Fund*, a $9 million funding commitment in which cultural mapping and municipal cultural planning are key funding priorities.

Municipalities in Ontario join leading municipalities across Canada in embracing cultural mapping as an essential planning and economic development tool. In Ontario, municipalities building cultural mapping systems include Oakville, Hamilton, Vaughan and Durham Region. The City of Toronto has partnered with the Martin Prosperity Institute to establish *Placing Creativity.* The group brings together individuals from academic, government and community organizations to advance thinking and practice in cultural mapping.

This report summarizes the process and findings of the cultural mapping work of the Culture Plan and sets out a series of potential next steps in further developing cultural mapping systems and capabilities in Niagara.

Defining Cultural Mapping

Types of Mapping

Cultural mapping as it is being understood and implemented in Ontario has two dimensions - one tangible (or quantitative), the other intangible (or qualitative).

1. *Resource Mapping* – identifying and recording tangible cultural resources usually making use of Geographic Information Systems (GIS) tools and platforms; and,
2. *Community Identity Mapping* – exploring 'intangible cultural resources' – the unique stories and traditions that define a community's identity and sense of place.

The focus of the cultural mapping work completed for the Niagara Culture Plan was resource mapping.

Why Map?

Cultural mapping is really about helping build a stronger knowledge base for planning and decision-making in cultural development. A better base of information on local cultural assets has at least three important applications or uses.

- *To inform planning and policy* – mapping strengthens the information base needed to make better, evidence-based decisions in cultural and broader planning agendas.
- *To support economic development and tourism* – mapping helps strengthen marketing and promotion of local cultural assets to residents and visitors and can serve as the foundation for authentic place branding initiatives.

- *To expand access and participation* – mapping can create dynamic web portals as windows for local cultural content; for example, posting a podcast of a recent music festival, uploading images of local museum collections and significant heritage buildings, etc.

From a planning perspective, spatially mapping cultural assets using GIS means that information on cultural resources can be spatially mapped to show how resources are distributed – where they are clustered and where there are gaps. It also makes it possible to analyze how cultural resources relate to planning issues across departments. For example:

- *Land use planning* – including zoning, areas designated for intensification and/or regeneration, employment lands, etc., transportation nodes and corridors, specific districts and neighbourhoods, etc.;
- *Economic planning* – identifying and planning for the further development of creative clusters and spatial concentrations of creative cultural industries, identifying employment patterns and trends, etc.;
- *Social planning* – distribution of cultural resources relative to demographic information(age, education, income, country of origin, etc.), social service delivery patterns, etc.

Niagara Culture Plan Cultural Resource Mapping Results

Mapping Goals

The mapping work completed for the Culture Plan was guided by three goals:
- To establish *baseline information on cultural resources* in Niagara and to complete initial analysis of these findings;
- To establish the *ongoing mapping system* that will be used to expand mapping over time; and,
- To *recommend next steps* and opportunities for further mapping work in Niagara.

Mapping Framework and Methodology

The key to mapping is establishing a consistent set of categories of cultural assets that is set out in a Cultural Resource Framework (CRF) illustrated here. A more detailed version of this diagram is provided below. The full CRF is set out in Annex 1.
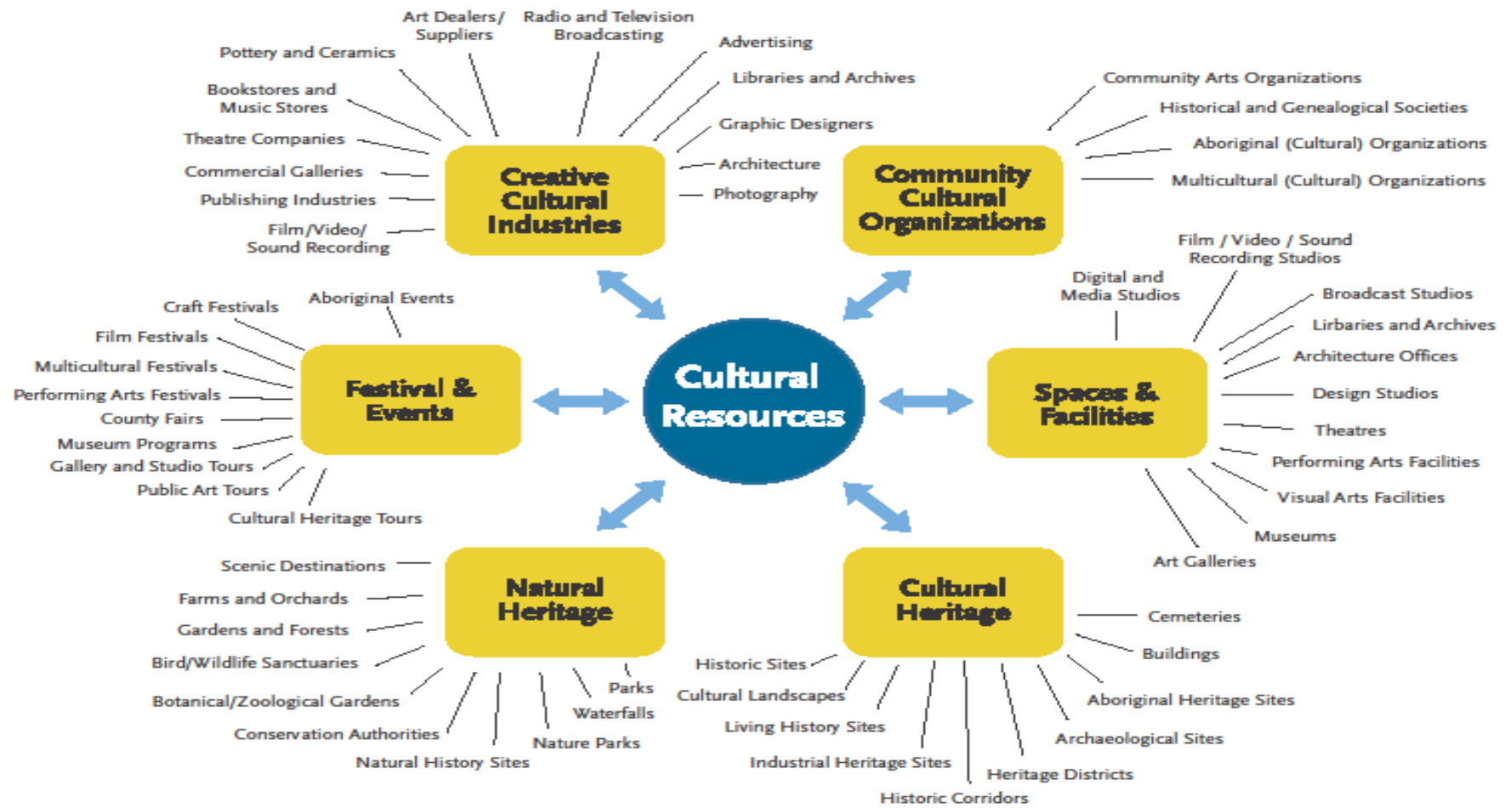
The Province of Ontario is moving to provide a consistent definition of cultural resources for purposes of policy and legislation across all provincial ministries based on the CRF. The foundation of the CRF is Statistics Canada's Canadian Framework of Cultural Statistics[1] that constitutes the Federal government's definition of the creative cultural sector in Canada. The Framework reflects the North American Industry Classification System (NAICS). The CRF does not stop with Statistics Canada data. Additional layers of information are included based on ways in which municipalities already collect information. For example, categories of natural and cultural heritage defined by the Ontario Planning Act and Ontario Heritage Act. The key is not inventing new categories of data but knitting together existing categories and taxonomies.

The cultural mapping methodology developed by AuthentiCity, in collaboration with The Breken Group, begins with data from Info Canada. Info Canada consolidates data from two primary sources: Statistics Canada and local Yellow Pages. The Region purchased Info Canada data as the first step in the mapping process. Experience in other communities demonstrates that up to 80% of baseline mapping data can be collected from this source.

Critically important additional data was accessed through the work of the Cultural Asset Mapping Working Group. This data provided information on assets such as historical plaques and outdoor art not available through Info Canada. It also included information on cultural heritage assets across Niagara and a range of community groups also not found in the Info Canada data.

Once data had been consolidated from these sources, the task was then to review ('scrub') the data to identify duplicate records and entries that clearly fell outside the CRF. A particular note of thanks is owed to Rebecca Cann, Manager of Cultural Services for the City of St. Catharines for her support in reviewing the data. Members of the Internal Staff Working Group also provided advice and guidance in the mapping process.

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[1] http://www.statcan.gc.ca/pub/81-595-m/81-595-m2004021-eng.pdf

Cultural Resources

Creative Cultural Industries
- Art Dealers/ Suppliers
- Radio and Television Broadcasting
- Advertising
- Libraries and Archives
- Graphic Designers
- Architecture
- Photography
- Pottery and Ceramics
- Bookstores and Music Stores
- Theatre Companies
- Commercial Galleries
- Publishing Industries
- Film/Video/ Sound Recording

Community Cultural Organizations
- Community Arts Organizations
- Historical and Genealogical Societies
- Aboriginal (Cultural) Organizations
- Multicultural (Cultural) Organizations

Festival & Events
- Craft Festivals
- Aboriginal Events
- Film Festivals
- Multicultural Festivals
- Performing Arts Festivals
- County Fairs
- Museum Programs
- Gallery and Studio Tours
- Public Art Tours
- Cultural Heritage Tours

Spaces & Facilities
- Digital and Media Studios
- Film / Video / Sound Recording Studios
- Broadcast Studios
- Lirbaries and Archives
- Architecture Offices
- Design Studios
- Theatres
- Performing Arts Facilities
- Visual Arts Facilities
- Museums
- Art Galleries

Natural Heritage
- Scenic Destinations
- Farms and Orchards
- Gardens and Forests
- Bird/Wildlife Sanctuaries
- Botanical/Zoological Gardens
- Conservation Authorities
- Natural History Sites
- Parks
- Waterfalls
- Nature Parks

Cultural Heritage
- Cemeteries
- Buildings
- Historic Sites
- Cultural Landscapes
- Living History Sites
- Industrial Heritage Sites
- Historic Corridors
- Aboriginal Heritage Sites
- Archaeological Sites
- Heritage Districts

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Baseline Mapping Findings

Based on the CRF, baseline mapping in Niagara revealed *1847* cultural assets as follows.

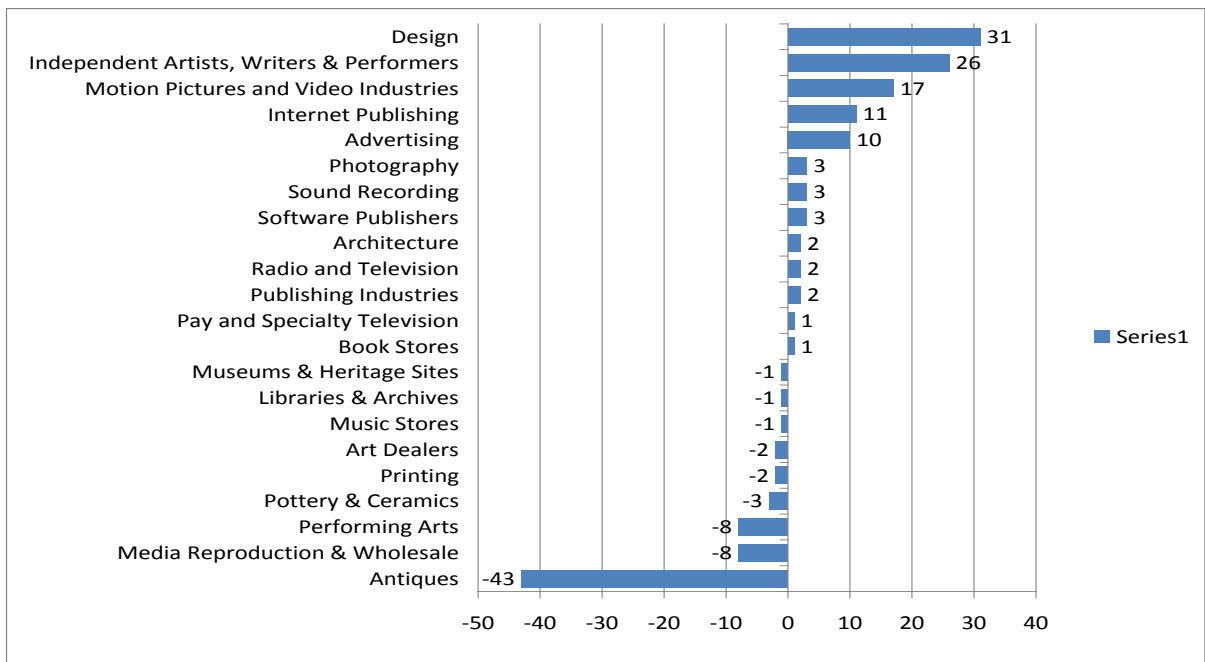|			
Creative Cultural Industries	950	Community Cultural Organizations	75
Festivals and Events	162	Spaces and Facilities	166
Cultural Heritage	484	Natural Heritage	10

Another source of data that provides insight into Niagara's cultural assets is Business Pattern data.[2] This data is gathered by Statistics Canada using surveys of individual organizations and businesses. Based on Business Pattern data, we learn that Niagara's top five categories of creative cultural industries as illustrated below are:

- Advertising
- Design
- Independent Writers and Performers
- Publishing Industries
- Printing
- Independent Artists.
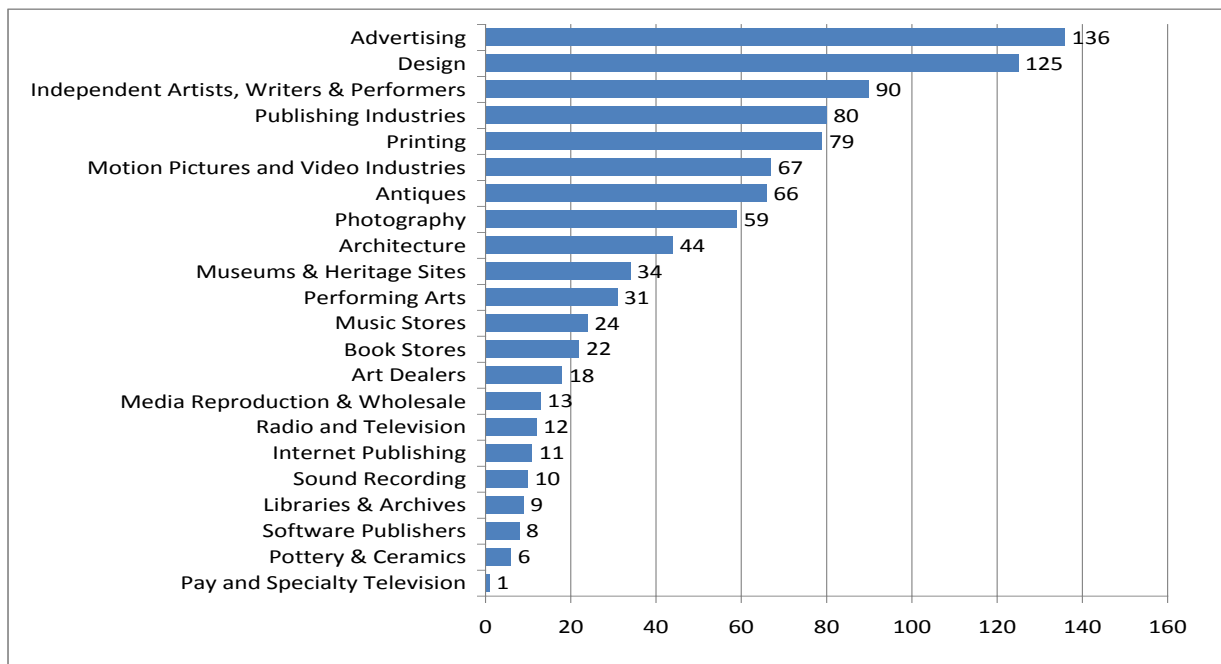
The fastest growing categories of industries between 2003 and 2008 were (by far) Design and Independent Artists, Writers and Performers. This, and more current information gathered in building on the cultural mapping system, provides a guide for further statistical research necessary to inform economic development strategies in the Region such as those set out in the Economic Growth Strategy including cultural industry and cultural cluster development; training and education; employment sector and workforce placement/development strategies, etc.

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[2] Sources of information are updates from the Statistics Canada survey program and the Business Number registration source collected from the Canada Revenue Agency (CRA). Business pattern data represents more recent data than Statistics Canada data normally based on census returns.

Category	Value
Design	31
Independent Artists, Writers & Performers	26
Motion Pictures and Video Industries	17
Internet Publishing	11
Advertising	10
Photography	3
Sound Recording	3
Software Publishers	3
Architecture	2
Radio and Television	2
Publishing Industries	2
Pay and Specialty Television	1
Book Stores	1
Museums & Heritage Sites	-1
Libraries & Archives	-1
Music Stores	-1
Art Dealers	-2
Printing	-2
Pottery & Ceramics	-3
Performing Arts	-8
Media Reproduction & Wholesale	-8
Antiques	-43

Business pattern data also tells us that the creative cultural industries represent *3.8.1% of total business establishments* in Niagara. For comparative purposes we know that the provincial average of creative industries as part of the total business in Ontario is 5%. Niagara's lower than average score can be attributed to an economic history of reliance on traditional industry – a legacy the region is moving beyond as evidenced in new economic development strategies.

Region	Percentage
Ontario	5.0%
Durham	5.0%
Hamilton (CMA)	4.1%
Niagara	3.8%
Vaughan	3.2%
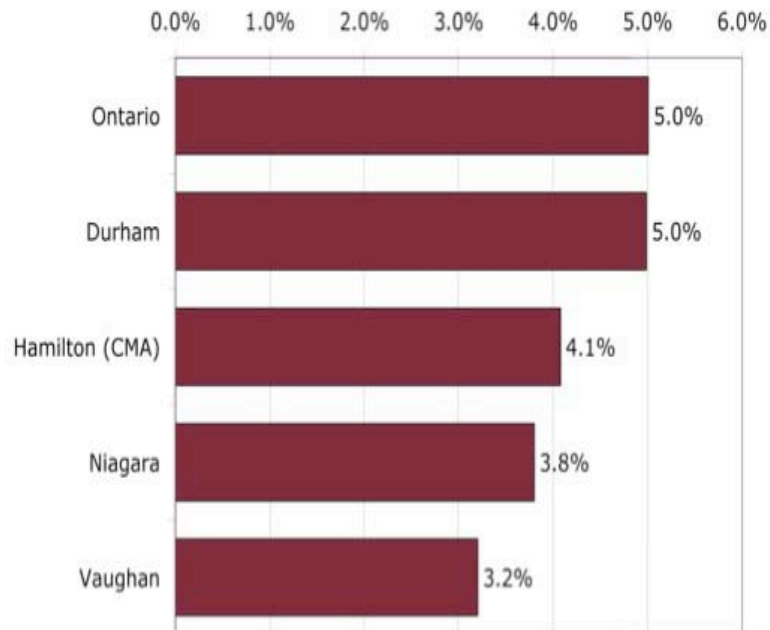
An Ongoing Cultural Mapping System for Niagara

The cultural mapping work undertaken for the Niagara Culture Plan provides a snapshot of cultural assets across the Region. But it has also put in place a mapping system to enable a wide range of stakeholders to update, maintain and continuously expand cultural mapping information. It is recommended by the Authenticity team that the ongoing mapping system be built on three principles:

i.   *Place-based and locally administered* – the mapping system be managed and maintained by the Region and its partners based on essential first hand knowledge of culture in Niagara;

ii. *Continuous updating* – mapping data be built organically over time through contributions from different stakeholders (a 'wiki-based' approach); and

iii. *Sustainability* – the mapping system be maintained as part of the Region's larger planning and information systems.

It is suggested by the Authenticity team that the public view or community interface of the cultural mapping system has a range of features to support community awareness and engagement in cultural activities and opportunities across Niagara:

- *Community Calendar of Events* – a 'one stop shopping' place to capture information on community activities and programs that can be continuously updated by groups in the community (e.g. work already begun on a calendar of events web application by the City of St. Catharines and the St. Catharines and Area Arts Council that could inform and be effectively integrated with this calendar function);

- *Dynamic flash screens* – providing continuously changing images of cultural assets and cultural life in Niagara; and

- *Links to social media tools* – connections to Facebook, Twitter, U-Tube and other tools to support widespread community engagement in the mapping system.

Next Steps and Cultural Mapping Opportunities
Please note: The following information is proposed by the consultant team at Authenticity and will be considered in the implementation of the Strategic Actions of the Niagara Culture Plan, but have not been discussed as part of the community consultation efforts.

System Integration and Development

A demonstration of the cultural mapping system took place for Regional staff on December 2, 2009. The Region is in the process of building integrated data and GIS capabilitiesfor culture. Discussion related to how best to integrate cultural mapping findings and the cultural mapping system used to support the Culture Plan into the Region's larger information and GIS capabilities is underway.

Community Identity Mapping Opportunities

The second kind of cultural mapping that was not a priority focus for the Niagara Culture Plan is community identity mapping. This type of mapping engages the larger community in a conversation about what defines the unique identifies of individual communities across Niagara as well as the shared identity of the region as a whole.

There are many powerful new social media strategies and tools that open up rich opportunities to support these conversations. Internet and mobile communications are nearly ubiquitous and very affordable. For example, blogging and social-networking sites like Facebook and Twitter, use of Google Maps, among others. A community storytelling and identity mapping process must be sustainable. A meaningful map resource should not be static or monolithic in its approach. Part of the engagement strategy must be to encourage diverse stakeholders to contribute to the mapping process through the use of easy-to-use on-line tools that enable users to add to or "filter" map information for various uses.

Cultural Mapping, Place Branding and Cultural Tourism Development

There is an emerging understanding about the powerful connections that exist between cultural mapping tools and methodologies and place branding strategies.[3] Meaningful place brands emerge out of a deep understanding and engagement with local culture. Cultural mapping offers tools and methodologies that can inform and enrich authentic place brands and place branding strategies.

Niagara has completed a powerful place branding platform in the form of Niagara Originals. The marketing and branding project grew out of the conclusion reached at an economic development summit that one of the challenges faced by Niagara was the absence of a unifying image and brand that helped connect the Region's many diverse communities and experience.

Through a process of research and community engagement, what emerged was a strong story of originality. Niagara's one-of-a-kind innovations and attractions have drawn visitors and maverick entrepreneurs from around the globe for centuries. For tourists, Niagara's abundance of "original" experiences includes everything from the drama of its great physical assets to its theatre and wineries and culinary experiences. The "originals" branding opened up opportunities to showcase and package the Region's experiences and products in powerful themes that leverage history and culture but connects them to authentic new dimensions of future growth.

An opportunity now exists to connect cultural mapping – both asset mapping and community identity mapping – to building sub-brands defining a variety of unique stories and experiences as a means of attracting both new residents and visitors to the Region. The Province of Ontario has recently moved to regionalize tourism marketing strategies and investments that can be tapped and leveraged to support these efforts.

There has also been some pioneering work in the use of mapping tools and web applications being developed by the Niagara Greenbelt Foundation.[4] David Brown, a professor in the Department of Tourism and Environment at Brock University, has led the development of these tools and is currently examining synergies with cultural mapping tools and strategies. A number of applications developed for the Niagara Greenbelt site are described in Annex 2.

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[3] See Greg Baeker and Jeanette Hanna. Culture, Authenticity, Place: Connecting Cultural Mapping and Place Branding. Municipal World (February 2009).
[4] http://www.niagaragreenbelt.com/index.php.

Annex 1: Cultural Resource Mapping Framework

Note: any resource highlighted (*) indicates a larger group of industries from which culture-specific resources are extracted.

Creative Cultural Industries - The following are the categories of creative cultural industries defined by Statistics Canada reflecting North American Industry Classification System (NAICS) codes.

NAICS	
32311 & 32312	Printing (Commercial screen, digital, other printing)
32711*	Pottery and Ceramics
33461	Sound Recording, Film & Video Support
41442, 41444, 41445, 41446	Sound Recording, Video, Book, Periodical & Newspaper Wholesalers
45121	Bookstores
45122, 45114	Music Stores
45331*	Antiques
45392*	Art Dealers/Suppliers
53249*(532490) & 31529* (315299) & 31521* (315211) & 31521*(315212)	Theatrical Supplies and Costumes
44819* (448199)	Dance Supplies
45392*	Commercial Art Galleries
51111, 51112, 51113, 51114, 51119	Publishing Industries (Newspaper, periodical, books, and database publishers)
51121	Software Publishers
51211,51212, 51213, 51219	Film/Video
51221,51222, 51223,51223, 51224, 51229	Sound Recording Industries
51511, 51512	Radio and Television Broadcasting
51521	Pay and Specialty Television
51912*	Libraries
51912*	Archives
51913 (2007), 51611 (2002)	Internet Publishing and Broadcasting, and Web Search Portals
54131, 54132,	Architecture (including Landscape Architecture) + Related Services
54141, 54142,	Interior & Industrial Design Services
54143	Graphic Designers
54149	Other Specialized Design Services – clothing, costume, fashion, jewelry, set + textile
54181, 54182, 54183, 4184, 54185, 54186, 54187, 54189	Advertising and Related Services
54192, 81292*	Photography
61161	Dance Instruction
61161	Music Instruction
61161	Visual Arts Instruction
61161	Theatre Instruction
71111*	Theatre Companies
71111*	Dinner Theatres
71111*	Musical Theatre
71111*	Opera Companies

71112	Dance Companies
71113	Musical Groups
71119	Other Performing Arts Groups – including mime + puppets
71131, 71132	Promoters (Presenters) of Performing Arts
71141	Agents and Managers for Artists and Entertainers
71211	Public Art Galleries
71211	Public Museums
71211	Commercial Museums
71219*	Interpretive Centres
71212	Heritage and Historic Sites
71213	Zoos, Botanical Gardens

Community Organizations - In all communities, important cultural groups and resources exist that may not be captured through formal statistics.

Examples:	
81399*	Arts Groups
81341*	Heritage Groups
81341*	Aboriginal Organizations
81341*	Ethno-Cultural Organizations
81341*	Municipal Advisory Committees

Spaces and Facilities - Spaces and facilities include both publicly-accessible and private spaces. This is a category of cultural resource that does require one or more local partners to maintain.

323122* (323122), 51811*, 54151*	Digital and Media Studios
51211*	Film/Video Studios
51224	Sound Recording Studios
51511* (515112)	Broadcast Studios
51521*	Pay and Specialty TV Studios
51912*	Libraries
51912*	Archives
54143*	Arts Studios
54143*, 54149*	Design Studios
71111	Theatres
71111	Dinner Theatres
71131*	Performing Arts Facilities
71211*	Visual Arts Facilities
71211*	Public Art Galleries
45392*	Commercial Art Galleries
71211*	Public Museums
71211*	Commercial Museums
71219*	Interpretive Centres
71131*	Arts Centres

Cultural Heritage - The designation of categories for both Cultural Heritage and Natural Heritage (below) is determined by how each is classified under the Planning Act and Ontario Heritage Act. The legislation requires that municipalities collect information in these categories.

	Buildings
	Aboriginal Heritage Sites
	Archaeological Sites
	Heritage Districts
	Historic Corridors
	Industrial Heritage Sites
	Living History Site
	Historic Sites
	Cultural Landscapes
	Cemeteries
	National Historic Sites
	Historical Plaques
	Public Art

Natural Heritage

	Farms and Orchards
	Gardens and Forests
	Bird/Wildlife Sanctuaries
	Botanical/Zoological Gardens
	Conservation Areas
	Natural History Site
	Parks
	Nature Parks
	Scenic Destinations
	Waterfalls

Festivals and Events - Each municipality will have extensive numbers of unique cultural programs and activities. The first priority in baseline mapping is those events that recur on an annual (or regular and predictable) basis. Once this baseline mapping is complete and a sustainable mapping system and partnerships is established in that municipality, the capacity is in place to broaden the range of programs captured in the mapping system.

71132*	Aboriginal Festivals and Events
71132*	Artists or Artisan Tours and Events
71132*	Country Fairs
71132*	Craft Shows and Festivals
71132*	Factory Tours
71132*	Film Festivals and Events
71132*	Food and Wine Tours and Events
71132*	Gallery and Studio Tours and Events
71132*	House or Garden Tours and Events
71132*	Interpretive Programs, Tours and Events
71132*	Literary Festivals and Events
71132*	Multicultural Festivals and Events
71132*	Museum and Art Gallery Programs and Events
71132*	Music Festivals and Events
71132*	Natural and Cultural Heritage Tours and Events
71132*	Performing Arts Festivals and Events
71132*	Public Art Tours
71132*	Seasonal Celebrations and Events
71132*	Street Festivals

Annex 2: Cultural Mapping and Tourism Applications

Itinerary Builders

A web-based *itinerary planner* utility allows users to choose any cultural asset or destination and join them together in a custom tour. Destinations can be added, deleted, or rearranged at will. When finished, the completed itinerary, route map, directions, and media content can be downloaded to the user's computer desktop to be saved for personal use, or to be named, thematically classified, and shared on the website with other users.

For casual visitors or tourists who do not wish to go through the process of building a custom itinerary, *predefined thematic tours* can also be supplied. These tours provide a complete set of directions, interpretive information, maps, and other information which allows users to simply choose an appealing tour option, click, download, and go.

Multimedia Content / Trip Clips

A range of audio, still image, and video multimedia content has been developed in downloadable formats (mp3, mp4), playable on a wide range of personal digital devices such as iPods, mp3 players, smartphones, and car stereos. Some of the content is in the form of scripted tours with specific routing, stops, and timelines, but other content is provided in a modular format so that it can be downloaded and incorporated into a custom tour itinerary. For example, many web page listings for individual assets and attractions have not only the full listing of text-based information, but will also feature downloadable modular interpretive audio or video clips which can be saved and incorporated into a playlist for manual playback in the field when travelling to or visiting the actual destination.

Cultural Interpretation

The concept of using cell phones to deliver place-based interpretive information was successfully pioneered in Toronto by the [murmur] oral history project, which recorded and delivered first-person reminiscences and stories about significant landmarks and features in Toronto (and now worldwide) over a cell phone; assets in the field were identified by a distinctive ear-shaped sign bearing a phone number and extension.

Using Voice over Internet Protocol (VoIP) technology and relatively inexpensive, standalone, computer-based, multi-extension phone servers with one main number but a multitude of extensions, people in the field can get immediate interpretive information about cultural resources by simply dialling a common local number and then entering the extension which corresponds to the cultural attribute they wish to know about. In theory, a visitor could walk up to any cultural destination within cell phone range, dial the interpretive phone number, and access an interpretive audio clip explaining the attributes of the cultural resource. Alternatively, they could get a description of an architecturally significant building by entering the address, or access tips and interpretive information about outdoor murals.

Integrated E-Commerce Modules

To facilitate commercial activity consistent with local and regional economic development and sustainable tourism objectives, cultural attractions and services featured in a database or mapping system could be enabled to sell goods and services online by means of integrated e-commerce modules on the website.