



KINGSTON CULTURE PLAN | KCP

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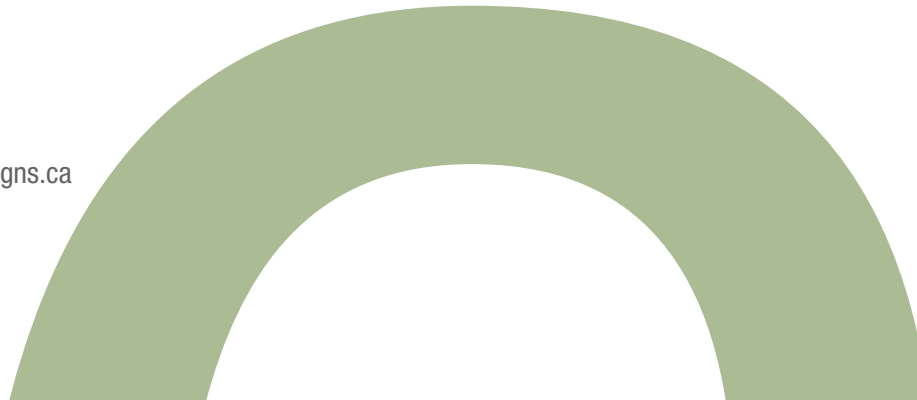
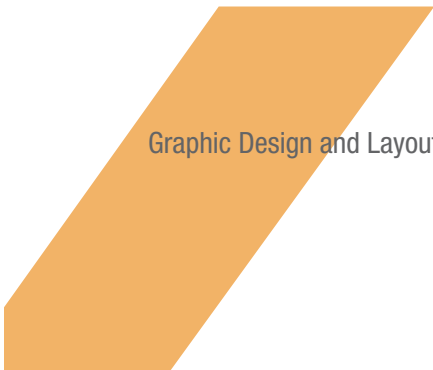
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This report can be made available in alternate formats upon request.
Please contact Colin Wiginton, Manager, Cultural Services Department, City of Kingston at:

613-546-4291, ext. 1357
cwiginton@cityofkingston.ca

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Kingston Buskers Rendezvous

Courtesy: Downtown Kingston!



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Art Russell	Deborah Dunleavy	Jane Thelwell	Kyra Walker-Pearson	Nancy Helwig	Somnath Sinha
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Barbara Ball	Dorothy Farr	Jean Gower	Laurie Labrie	Olivier Delcourt	Stephen Page
Barbara Linds	Dorothy Young	Jeffrey Childs	Les Moss	Pat Collom	Steve Lawrence
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Bill Duke	Eileen Moss	Joan Heaton	Liz Westgarth	Paul Jeffrey	Ted Bergeron
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Bob Mills	Elizabeth Macdonald	Joanne Page	Lowell Cochrane	Paula Klink	Terry Shea
Bob Silverman	Ellie Deir	Jobb Arnold	Lucas Huang	Peter Goheen	Tim Fort
Bob Thomas	Floyd Patterson	Jocelyn Purdie	Malcolm Brown	R. Bruce Downey	Tina Barnes
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Kingston Culture Plan Study Team

Canadian Urban Institute

Jeff Evenson, Principal of Connector

Nicole Swerhun, Senior Associate, Connector

Charles Tilden, Planner & Research, Connector

Alexandra McDonough, Engagement & Research Associate, Connector

Ariana Cancelli, Engagement & Research Associate, Connector



In Association with:

Ginder Consulting - Jenny Ginder

Janis A. Barlow & Associates - Janis Barlow

Carrie Brooks-Joiner & Associates - Carrie Brooks-Joiner

Jane Perdue

E.R.A. Architects - Michael McClelland and George Martin

Hume Communications - Gord Hume

Kingston City Hall
Courtesy: KEDCO



Grand Theatre

By Tim Forbes. Courtesy: Downtown Kingston!



Table of Contents

Executive Summary	8		
Purpose of the Kingston Culture Plan	14		
Approach	14		
• Cultural Vitality - Values, Vibe & Virtuosity	14		
• Integrate Cultural Planning	14		
• Engage a Wide Range of Key Constituencies	15		
• Develop a Strategic Framework for Cultural Planning	15		
The Kingston Context	16		
The Role of Cultural Services	23		
A Strategic Framework for Cultural Vitality in Kingston Stories	27		
• A Powerful Historical Narrative	28		
• Programming	30		
• Civic Collections	33		
• Kingston City Hall	35		
• City-owned Museums	38		
• The MacLachlan Woodworking Museum	38		
• The Pump House Steam Museum	41		
• Museums in Kingston	44		
Places	46		
• The J.K. Tett Centre & Isabel Bader Centre for the Performing Arts	46		
• Community Cultural Hubs	49		
• The Downtown Core & Adjacent Neighbourhoods	50		
• The Arts Block	52		
• Streets & Spaces	54		
• Heritage Districts	56		
• Conservation District Plans	56		
• Public Realm	57		
		• Community Based Cultural Infrastructure	58
		• Planning for Growth: Intensification and New Communities	58
		• Public Art	61
		• Art & Culture in Rural Places	66
		Capacity	68
		• Organizations	
		• Capacity Building	68
		• Relationships	69
		• ArtsVest/Greater Kingston Chamber of Commerce	69
		• Mayor's Arts Awards	70
		• Representation	70
		• Communications & Marketing	71
		• Funding	72
		• City of Kingston Arts Fund (CKAF)	72
		• Core Operating Funding	73
		• Kingston Arts Council	73
		• Heritage	75
		• Kingston Municipal Heritage Committee	75
		• The Kingston Association of Museums (KAM)	78
		• Cultural Facilities	78
		• Cultural Capital Policy and Plan	82
		Cultural Tourism	83
		• The Role of Cultural Tourism	83
		• The Changing Model of Cultural Tourism	83
		• Stakeholders in Cultural Tourism	84
		• Cultural Tourism Opportunities	84
		Cultural Mapping/Cultural Resource Database	85
		Implementation Plan/Timeline	88
		Appendix A: "Placemaking for Cultural Vitality" Checklist	98

Executive Summary

Purpose

The purpose of the Kingston Culture Plan (KCP) is to articulate a sustainable, authentic, long-term vision for cultural vitality in Kingston; to identify possibilities for connections between cultural organizations and other stakeholders as well as opportunities for collaboration among City departments to achieve municipal strategic objectives; and to develop strategic directions, initiatives and recommendations for action and an implementation timeline.

Kingston's First Cultural Master Plan

As the first Culture Plan for one of Canada's oldest and most historically significant cities, the Kingston Culture Plan envisions a city in which all sectors of the community work together to enhance Kingston's distinctive identity, enrich the cultural life of residents and attract newcomers, audiences and visitors from around the world.

Cultural Resources

The Culture Plan recognizes that a community's cultural resources enrich the lives of local residents and visitors and that they can be a source of considerable wealth creation. Cultural

resources can also be used to achieve municipal strategic objectives (economic growth, enhancing neighbourhoods, social cohesion) that extend beyond the cultural sphere.

The Culture Plan identifies how the City can invest in its cultural resources to foster creativity and innovation and create wealth to benefit artists and residents alike; develop strategies to attract and retain students and young professionals and grow the population base; manage its heritage resources and build the creative experiences that are the basis of an authentic tourism strategy.

A New Role for Cultural Services

The Culture Plan describes a role for the Cultural Services department as a municipal cultural development agency that organizes the resources, knowledge and experience of the community, business, labour and institutional spheres and other departments at City Hall to build cultural vitality not only in the cultural sector but throughout the entire city.

The Culture Plan suggests that Cultural Services be responsible for developing strategies to achieve a variety of cultural objectives, including the cultural enrichment of residents and visitor; the development of new cultural experiences and innovative creative product; audience

development; arts and heritage education; broadly distributed opportunities for all residents to participate in cultural activity; planning for new cultural capital investment and a thriving arts and heritage scene that attracts cultural tourists.

The Culture Plan also identifies the resources that Cultural Services will need to foster and develop cultural vitality in Kingston.

The Approach

The Culture Plan is grounded in community engagement. The study team engaged a wide range of key constituencies both inside City Hall and within the community. The Culture Plan was developed in three stages, with each stage building on the knowledge and insights gained during the previous stage.

Many meetings, workshops, and discussions were held with key cultural stakeholders in the visual, performing, and literary arts, the heritage community and those involved in the creative economy. As a record of this process, the Culture Plan documents people's comments regarding the strengths and challenges in Kingston as well as their expectations for the Culture Plan.

Regular meetings with Cultural Services staff and key City staff and a series of public workshops took place during each stage to ensure that the

perspectives and priorities of Kingston residents informed and guided the work of the City and the study team. A master contact list with more than one thousand names was also developed during the study.

The outcomes of this process are organized into a strategic framework consisting of three parts: **Stories, Places, and Capacity**. Each part identifies a number of strategic opportunities and recommendations for action. These are summarized briefly below.

Stories

The Culture Plan suggests that perhaps Kingston's most compelling cultural asset is its powerful historical narrative. It identifies a number of natural and cultural heritage features and notes that every one of them has elements of the creative, learning and adventure experiences that are so important to today's travellers. Together, these features provide Kingston with a wide range of powerful and enriching cultural experiences for resident and tourist alike.

The Culture Plan suggests that Kingston's many stories need to be developed in compelling ways and told through a variety of means and opportunities. Telling stories need not be the mandate of the City alone but, rather, it is a shared responsibility of the

community that includes the institutional and business spheres.

The Culture Plan calls upon the City of Kingston to play a leadership role to foster and coordinate a community-wide approach to history and heritage. It suggests a number of ways the City can do this – by supporting its own museums, by directly investing in projects that preserve and interpret historical information and objects in other museums and by supporting processes that convey intangible cultural heritage.

The Culture Plan also identifies the following:

- The need for a **cultural heritage strategy** that develops Kingston's powerful historical narrative, built heritage and natural heritage features into a broad based strategy for telling Kingston's stories to each other and to the world.
- The **programming** responsibilities of the Cultural Services department, including the development of new creative product and exploring the development of a **summer festival**.
- New opportunities and gaps in program and service delivery with respect to **City Hall as a heritage showcase** and the **civic collection**.
- A new vision and resources for the two **city-owned museums**.
- The need for a **Heritage Fund** that provides \$500,000 on an annual basis for project and

operating support for museums, heritage projects, cultural groups and historical societies to improve how Kingston's stories are told locally and to the world.

Places

The Culture Plan notes that when communities are built where people want to live, work, play and learn, then business, investment and more talent will come because jobs now follow people rather than the other way around.

The Culture Plan suggests that Kingston is already in the enviable position of having an assembly of strong and distinct natural and cultural heritage resources that remain relevant, meaningful, and useful to the community. In this section the Culture Plan identifies opportunities for the City to maintain and create great places that support cultural vitality in the downtown, across every neighbourhood in Kingston and out into rural areas.

They are:

- **J.K. Tett Centre and Isabel Bader Centre for the Performing Arts:** Two significant additions to Kingston's cultural infrastructure, including the Tett Centre that will place increased emphasis on cultural incubation and creative collaboration.
- **Community Cultural Hubs:** The opportunity for residents in every district in Kingston to engage in cultural creation contributes to an economic

sustainability and social inclusion agenda. Space for cultural activity should be included as part of program delivery for Cultural Services and other departments within the City.

- **A strong downtown cultural core** is dependent on resilient adjacent neighbourhoods and a strong mix of retail, food and entertainment uses. The mix of contemporary performing and visual arts with built heritage in the downtown is a significant contributor to Kingston's creative and cultural distinctiveness.

- **Arts Block:** A new civic exhibition space for the visual arts in the downtown core as part of the proposed North Block site.

- Creating **safe, inviting and interesting streets** is a critical to supporting cultural vitality. The Plan provides a **cultural vitality checklist** for urban development.

- Emphasizing the importance of Heritage Conservation Districts in Kingston, including the need to update the **Barriefield Village Heritage District Conservation Plan**.

- Developing a programming plan for **Springer Market Square** that increases the level of cultural activity.

- Using the City's 5-year capital plan to invest in the transformation of **high-speed gateways** leading to Kingston.

- Retaining a consultant to work with Cultural Services, other departments and the Arts Advisory Committee to develop a **public art policy** for the

City of Kingston that emphasizes the importance of Public Art as a component of the public realm.

- Developing a plan to deliver arts and heritage education to children and families in **rural areas** of Kingston.

Capacity

In order for arts and heritage organizations to succeed and meet their missions, support is needed to help build both financial and organizational capacity.

The Culture Plan notes that it is not the City's responsibility to build the capacity of these organizations, but the City can provide leadership, resources, training and marketing support to help create an environment, or a context (e.g. history and innovation), in which arts and heritage organizations can effectively develop their own capacities.

The Culture Plan suggests a number of ways the City could undertake to support **organizational capacity building**.

Help Build Relationships:

- A **Public Sector Forum** to promote knowledge sharing.
- An investment in the arts challenge – **artsVest**
- Mayor's Arts Awards – a high-profile annual community-wide event

Ensure Broader Representation:

- Expand the membership and mandate of the **Arts Advisory Committee**
- A working group of both media and cultural organizations to develop **communications and marketing training** initiatives for local artists and groups.

The Culture Plan also suggests Council consider a number of **funding measures**:

- Increase the **City of Kingston Arts Fund (CKAF)** to \$586,000 over the next five years.
- Endorse multi-year funding for eligible operating clients.
- Provide baseline operating funding to key cultural organizations.
- Increase core operating funding for the **Kingston Arts Council** to \$50,000 in 2011 plus 2% per year going forward; provide an annual fee to administer both the CKAF and the new Heritage Fund; provide a multi-year funding commitment to support efficient planning.

Heritage

The Culture Plan suggests that the City of Kingston expand the membership of the **Kingston Municipal Heritage Committee** to reflect a broad range of community perspectives and delegate authority to municipal staff to address the details of heritage projects. The Culture Plan also suggests that Cultural Services work jointly

with the **Kingston Association of Museums, Art Galleries and Historic Sites** to support initiatives that align with the City's strategic objectives to promote heritage and cultural vitality.

Cultural Facilities

The Culture Plan provides a framework for thinking about how to determine the balance of cultural facilities and program support to properly serve the community's needs. Four categories of activity have been identified in relation to a developmental spectrum of cultural practice.

The Plan suggests that the City develop:

- A comprehensive performing arts strategy to address programming and infrastructure requirements and
- A cultural capital policy and plan to establish criteria for investing in adapting or developing accessible cultural facilities.

Cultural Tourism

Culture plays the role of both a destination 'enhancer' and a destination 'motivator' in tourism. The Culture Plan notes that the factors that play a role in a tourist's decision to visit a destination are changing. A creative experience – the opportunity to grow personally or learn something – is what people are looking for today. So, too, is active exploration and participation.

The Culture Plan argues that Kingston is in an excellent position to benefit from the emerging tastes of the 21st century cultural traveller.

It recommends that Kingston develop a tourism strategy that leverages Kingston's cultural and heritage assets and distinctive identity.

Cultural Resource Mapping

Many cities in Ontario and throughout North America have developed a Cultural Resources Database as a key information, planning and decision support tool. The cultural resources database is a centralized inventory of information about arts, culture and heritage resources. Cultural Resources Mapping is the visual representation of information in that database. It allows a community to identify "what it's got" and help support decisions about "what to do with it."

In order to be complete, the Culture Plan should include the development of a cultural resources database and a cultural resource mapping capability. The Culture Plan recommends that Cultural Services build a sustainable database and cultural mapping system for the City of Kingston.

Implementation Framework

The Culture Plan consists of a key opportunities and strategies that the Cultural Services department can implement over the next

ten years. The Culture Plan includes an implementation framework that outlines actions and assigns a time frame to each of the recommendations that have been identified. This framework can also be used to review progress on each of the initiatives in the Culture Plan as they are implemented.

Historic Farmers Market
Courtesy: Downtown Kingston!





Purpose of the Kingston Culture Plan

The study team was asked to develop a Culture Plan for the City of Kingston that would articulate a sustainable, authentic, long-term vision for cultural vitality in Kingston; identify possibilities for connections between cultural organizations and other stakeholders and opportunities for collaboration among City departments to achieve municipal strategic objectives; and to develop strategic directions, initiatives and recommendations for action and an implementation timeline.

Approach

The following approach guided the development of the Culture Plan.

Cultural Vitality – Values, Vibe and Virtuosity

The cultural vitality of a city or town can be described as the interplay between a place's values, vibe and virtuosity.

Values are the intangible cultural assets of a place and the people who live there or once lived there. They are the memories, stories, ideas, and beliefs that are cherished and preserved for

future generations. They are characterized by a way of doing things in the community, what we tell our children or the way we want to be seen by each other and the world. Often our values are presented through the stories we tell; through the works of art we acquire or commission; and through our museums and civic collections.

Vibe is the feeling we get from a place. It is the activity and energy that spills out onto the street – the lived culture of a place that is experienced in local shops, bars, restaurants and patios as well as public places and spaces. It is the interplay between the lived commercial culture of a place and the feel of its public realm, including squares, parks and sidewalks.

Virtuosity is about seeking excellence as the highest form of human endeavour. It is about striving for and achieving the heights of creative expression. Virtuosity is created and expressed in theatres, studios, rehearsal halls, performing arts centres, galleries and recital halls, to name a few.

Every city and town has values, vibe and virtuosity and it is the characteristics and interplay between these elements that make a place distinctive.

Integrate Cultural Planning with Kingston's Strategies for Building a Sustainable and Prosperous Future

Culture and creativity are now recognized as important sources of wealth creation and major drivers in local economies. The Culture Plan is meant to complement other plans being developed by the City of Kingston like *Sustainable Kingston: The Integrated Community Sustainability Plan*; *Kingston Residential Intensification/New Community Design Guidelines*, *The Parks and Recreation Master Plan* and the new *Official Plan* that have all been developed to prepare Kingston for a sustainable and prosperous future.

The Culture Plan identifies how Kingston can enrich the cultural life of all of its citizens and enhance its unique identity by investing in its cultural assets. The study also describes a role for the Cultural Services department as a municipal cultural development agency and identifies the resources it will require to foster and develop cultural vitality. The study also pays special attention to place making, capacity building, and creating and telling stories about the histories that make Kingston unique.

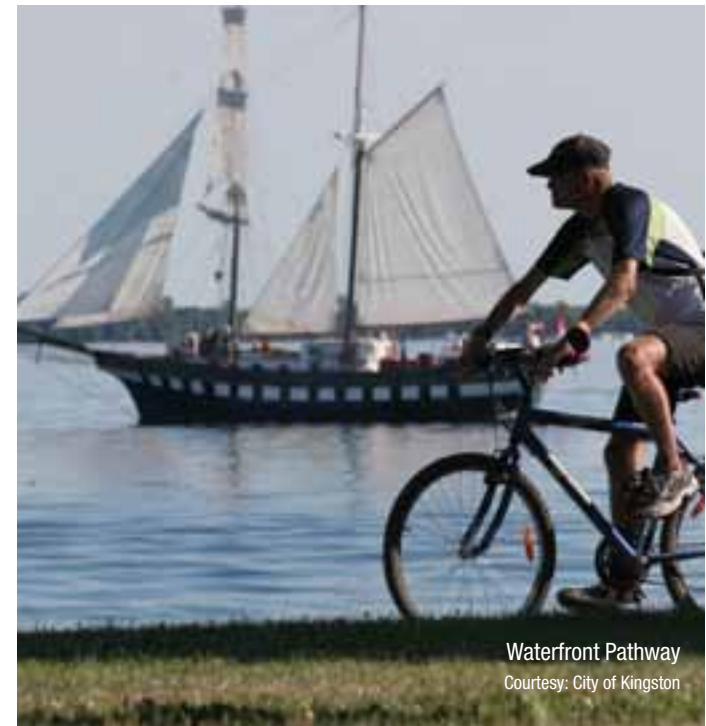
Engage a Wide Range of Key Constituencies inside City Hall and in the Community

The Culture Plan is grounded in community engagement. The methodology included one-on-one meetings with key cultural stakeholders including constituents in the visual, performing, and literary arts, the heritage community and those involved in the creative economy. It also included regular meetings with Cultural Services project staff and key City departmental staff and a series of public workshops in September 2009, January and May 2010, focus groups and interviews. The study also engaged members of the social services and voluntary sectors and key community and institutional leaders. The study had an online presence on Kingston's website and received lively contributions from interested parties, many of whom expanded on the comments they contributed at public meetings and focus groups. Our methodology initiated some important collaboration and partnerships that we hope will be important additions to Kingston's cultural vitality.

Present Outcomes in the Context of a Strategic Framework for Cultural Planning

The Culture Plan identifies how the City of Kingston can enrich the cultural life of all of its citizens and enhance Kingston's distinctive identity. It identifies how the City can use its cultural resources to develop strategies for wealth creation; attract and retain students and young professionals and grow the population base; manage its historic built form; and foster creativity and innovation. It also provides a framework within which to connect people to place and to each other in ways that promote increased understanding and sharing. Together, these strategies are meant to foster creative excellence that will not only enrich the cultural life of all Kingston residents, but also attract audiences and visitors from beyond the Kingston area. In this way, the Culture Plan helps to shift Kingston away from focusing on the arts, culture and creativity as separate and isolated endeavours, to an approach that sees them being brought together and presented in ways that are more integrated and that strengthen connections. Such an approach also helps to shift the focus from emphasizing the cost of culture to an approach that recognizes the value of cultural investment.

The strategic focus on place making, building capacity and creating and telling stories is used to develop concrete recommendations about how Kingston focuses its plans and investments in the short term (the next five years) and over the longer term in line with key strategic plans. The Culture Plan also provides direct recommendations to address new opportunities and gaps in program and service delivery with respect to City Hall, civic collections, heritage resources, museums, creative spaces and the creative economy.



Waterfront Pathway
Courtesy: City of Kingston

The Kingston Context

The City of Kingston has a rich historical legacy as Canada's first capital, the home of Canada's first Prime Minister and Fort Henry, a UNESCO world heritage site. Modern Kingston has a vibrant arts community, with a strong presence of visual arts, theatre, film, music, literature and other creative activity. The visual arts and crafts community is well established and benefits from a range of assets, from the distinguished Agnes Etherington Art Centre to the Modern Fuel Artist-Run Centre. The regular "Art After Dark" gallery tour organized by Downtown Kingston! showcases the wealth of visual arts activity in the downtown. Recent investments in the Grand Theatre, K-Rock Centre and Springer Market Square have significantly increased the capacity for performing arts and festivals. Kingston is a university town and many of Queen's University's programs and faculty members in the field of fine arts, art conservation, film, and urban planning significantly add to the culture of the city. The Kingston arts community is rich with talent and represents a diversity of artistic interests and disciplines, including artists, writers, performers and musicians. This community is very active and keen to participate in the development of a culture plan.

Cultural development is a collaborative exercise that succeeds when the people involved in

creating the long-term cultural plan are the same people committed to its implementation. As a result, the process of developing the Kingston Culture Plan involved close work with the public and key stakeholders in Kingston. Conversations were designed to help provide City staff and the consultant team with feedback from individuals and organizations representing a wide range of perspectives and interests, including community, public, and private interests as they relate to the arts, culture, heritage, education, community development, economic development, tourism, business, sustainability and other sectors.

The Culture Plan was developed in three stages, with each stage building on the knowledge and insights gained during the previous stage. A number of meetings, workshops, and discussions took place during each stage to ensure that the perspectives and priorities of Kingston residents informed and guided the work of the City and its consultant team.

Discussions primarily focused on three key stages of decision-making:

- **Developing an understanding of the Kingston context.** This included asking people for their perspectives on Kingston's cultural strengths as well as the issues that need to be addressed to strengthen Kingston's cultural vitality. Participants also shared their expectations

Engagement

- A number of conversations at each stage with individuals and organizations representing a wide range of perspectives and interests
- 6 public workshops (2 at each stage)
- Workshop on Public Art/Civic Collections
- Focus groups with Greater Kingston Chamber of Commerce, museums, heritage groups, facilities, Apple Crisp, and the arts community
- Interviews with individuals from Queen's Performing Arts Centre, Arts Network for Children & Youth, Kingston Immigrant Partnership and the Kingston Arts Council
- 2 meetings with Kingston Roundtable on Poverty Reduction
- 3 meetings with Culture Plan Steering Committee
- 3 meetings with Arts Advisory Committee
- 2 meetings with Grand Theatre Advisory Committee
- 2 meetings with Imagine Kingston
- 3 meetings with City of Kingston Interdepartmental Group

for the Culture Plan, and provided advice on who should be involved in its development.

- **Testing ideas.** This included exploring how to build on Kingston's cultural strengths, address challenges, and take advantage of opportunities for the future. Also included was a review of the strategic directions proposed, as well as some

examples of “Big Moves” that could achieve those strategic directions.

• **Reviewing and refining a draft proposed Culture Plan.** This stage of the process was based on the priorities and perspectives that had been shared to date.

People's Perceptions

Advice was sought from individuals and organizations representing a wide range of perspectives and interests either through one-on-one conversation or through meetings with focus groups. This is noted here as comments from advisory groups. Participants in these groups were also welcome to attend the public workshops and many did. Their comments about the strengths and challenges in Kingston and their expectations for the Culture Plan are nevertheless presented here separately from the comments that emerged from the public workshops as they represent a definitive, though by no means homogeneous, constituency.

Six public workshops were held during the course of the study and more than 200 people attended. The workshops were organized into small group, roundtable discussions and were provided with a presentation by the study team that outlined what they had learned or were thinking about at that stage of the process. The results of these discussions were presented to a plenary and the comments were recorded and distributed as a

summary record of the proceedings. What follows is a summary of perceptions of strengths, challenges and expectations shared with the study team.

Advisory Groups' Comments – Strengths

- A palpable sense of optimism for the arts in Kingston was identified because the arts are seen as being on the political agenda and recognized as important by the municipality.
- There has been a big improvement in cultural participation, and an improved connection among the City, its initiatives and the arts community.
- A sense of anticipation in the community – Council is on board and artists have hope that City Hall will do something, and there is a new sense that conditions seem right to move things forward.
- After playing a less proactive role for many years, the Kingston Arts Council is slowly emerging as a player and has regained the respect of the community.
- There is a very healthy amateur arts sector in town and a strong volunteer tradition in the City.
- A strong visual arts tradition is largely clustered in the downtown area that presents opportunities for more clustering and arts district development.
- Downtown vitality is key to building and maintaining a sense of community and successful cultural tourism.
- Ten years after amalgamation the community is beginning to see itself as one city.



George Wade,
Sir John A. Macdonald,
1895, (City Park, Kingston)
Courtesy: City of Kingston

Public Workshop Comments – Strengths

- **A thriving arts scene and cultural and artistic richness.** The existence of a pool of talented, energetic artists and organizers was identified. Also, a strong appetite and appreciation of performing, visual and media arts; efforts to engage youth in the arts; a great volume and diversity of artistic activity in Kingston; and a disproportionately large number of artists in all disciplines.
- **Physical environment and beauty.** An impressive “visual buffet” of historic built structures and street patterns was identified along with Kingston’s natural beauty and location at the confluence of the St. Lawrence River, Lake Ontario and the Cataraqui River; ecological and geological richness, including a wonderful variety of limestone, rough granite shield, lakes, rivers and backcountry; and a downtown core that provides vitality, diversity and livability.
- **Scale and location.** As a medium-sized city, Kingston is an identifiable place with opportunities that don’t exist elsewhere. It’s location in relation to Toronto, Ottawa and Montreal allows it to support a great variety of cultural events.
- **Heritage.** A strong sense of an historic narrative, a story of place, was identified. Also, a history that is second to none in Canada. An important role in the early history of Canada;

many efforts to retain its historic character; designation of the Rideau Canal as a UNESCO World Heritage Site; a home to historians, writers, heritage professionals and many museums, which are able to interpret the city’s history and culture.

- **Institutional resources.** Kingston is fortunate to have a diversity of institutional resources, including RMC, St. Lawrence College, Queen’s University, government offices, correctional facilities, libraries and galleries.
- **Population.** There are diverse, talented, sophisticated and well-educated residents in Kingston representing a wide range of ages that offer both maturity and youthful vitality. The challenge identified is how to keep this population in Kingston. Rich intellectual resources, with a large demographic of cultured, educated people also make for good audiences.

Advisory Groups’ Comments – Challenges

- The Kingston Arts Council (KAC) is under-resourced to fully realize the goals and strategies outlined in its Strategic Plan (2008/2012).
- City of Kingston Arts Fund and KAC operating grants are approved annually by Council, mitigating multi-year planning and sustainability. The pressure is growing on the Arts Fund to review the fund criteria to expand their grant criteria and increase funding to existing clients.

- There is insufficient investment in cultural tourism.
- Renting work or live/work space is prohibitively expensive in the downtown area for many artists while, increasingly, buildings are sitting empty.
- There’s a limited understanding and awareness of the role of interaction between the four pillars of sustainability. No one has a vision for how culture integrates.
- Heritage is seen as bricks and mortar – there’s no understanding of the value of lived experience. Can’t always look at culture as a community without always looking to the past – need to also look ahead.
- There has been significant change in the last couple of years, and there’s now recognition that small arts and cultural groups are actually very valuable – the question that arises is how that value can be expressed and how the City be involved?
- Kingston has historically been a government town. Culture often depends on corporate support, and if there is not much corporate support, the sector has to rely on individual support.
- Kingston is a transient town – military, students, faculty– and there is a need to engage people seasonally and quickly (population in summer, population in shoulder season).

Public Workshop Comments – Challenges

- **Lack of communication and information**

flow. A lack of communication among people in the cultural community was identified, as well as among the cultural community, residents and visitors. Also, a deficit in promotional skills and a lack of faith in the local media was expressed. Information about events is often discovered at the last minute or after the fact.

- **Need to strengthen collaboration and**

inclusiveness. It was identified that it is difficult for newcomers to get involved and that some organizations are not welcoming. Culture is perceived as being elitist and cultural groups tend to work in silos, instead of collaborating or supporting each other. Queen's University is seen as not sufficiently involved in the community. The disparity between rich and poor in Kingston is profound (with more than 20% of people living below the poverty line) and efforts are needed to bring culture into all communities, and into everyday life.

- **Schools and students represent a key**

untapped opportunity. The need to strengthen arts programming in schools was identified as the best way to broaden accessibility and cultural groups should be encouraged to get involved in schools. Departments at Queen's University such as English, Film Studies, Drama and the Music are

potential engines of cultural growth in Kingston. Also, opportunities for students to perform in public and the provision of funding for supplies and materials offer the types of incentives that would help retain young talent.

- **Need more supports for administration**

and volunteers. Smaller arts organizations face difficulties with “back of house” administrative duties, and a lack of knowledge of existing support mechanisms. This lack of knowledge is due, in part, to a reliance on volunteers to sustain cultural organizations. Providing collective administrative support could help, but a core of qualified full-time staff to run organizations is often essential.

- **Need to develop a stronger sense of place, especially outside the downtown core and**

generally in public spaces. There is a significant difference between the downtown core of Kingston, which is compact, easy to get around and produces a sense of place, versus the areas outside the core that are difficult to navigate and where it is difficult to develop a sense of place. Elements of Kingston's public spaces also need improvement like Springer Market Square that could provide opportunities for additional programming. Other needs identified include a public art policy, increased public access to the waterfront, more public beaches and more trees on main streets. A lag in built heritage preservation was also identified.



- **Cultural spaces need to be more available and affordable.**

A lack of municipal facilities to display local work was identified and, specifically, a need for arts venues in the suburbs. Also lacking are small venues that accommodate 30 to 70 people; music studio space that provides access to high quality equipment and a chance to collaborate with professionals; and a City exhibition space without a permanent collection that could feature a variety of quality exhibitions (e.g. the Kingston Prize, Ontario Potters Guild). As a central icon for cultural activity, the Grand Theatre is not seen as adequately representing the local community. High rents have forced groups to vacate their downtown locations and more affordable spaces are needed. Some of the vacant spaces downtown could be well-suited for establishing a permanent cultural facility.

- **Museums promotions need to be stronger and better coordinated.**

The need for a municipal/civic museum based in City Hall was suggested. Also, cooperation between museums seems to be either non-existent or very fragmented. Opportunities identified included combining advertising efforts; absorbing the Marine Museum into the City's portfolio; and developing collaborations between the Pump House Steam Museum, MacLachlan Woodworking Museum and the steam locomotive exhibit. Also, there is an opportunity to create a centralized Kingston museum that would play a key role in fostering collaborations among other museums.

- **Funding needs to be more sustainable.** The main challenge identified is sustaining funding for a broad range of cultural activity. The culture of subsidized funding in Kingston creates a barrier to financial sustainability for organizations along with the uncertainty of funding through municipal grants. Increased funding for heritage organizations was suggested, and possibly in partnership with the Kingston Arts Council. There was optimism that the creation and implementation of a Culture Plan will give the City an advantage when seeking funding from other levels of government. There needs to be a transparent and fair distribution of grants to cultural organizations. Also identified was the need for operating grants in addition to project grants as well as funding focused toward emerging artists since there is a lot of turnover.

- **Need more clarity around leadership and responsibility.** A feeling that most of the people in power don't have an understanding of the value of arts and culture was expressed. There seems to be a conservative attitude that denies the need for change and there doesn't seem to be an effective structure for citizen input. Some opportunities presented were to encourage people with an understanding of arts and culture to take on positions of power, and to place emphasis on awareness and education regarding multiculturalism.

- **Geographic and economic barriers.**

Concerns were expressed about unequal access to culture that result from geographic and economic disparity. Even though the focus is on the downtown, culture is diverse and needs to represent Kingston's geographic diversity. Cultural opportunities need to be created in local neighbourhoods across the city, including the North End and the West End, and there needs to be expanded opportunities for people to travel and experience culture downtown. Offering more affordable events or free events would be key to inciting broader participation and the cost and availability of transit is also an important factor. It was suggested that the City should host "Culture Days", in which museums and transportation downtown would be free.

People's Expectations as to What the Culture Plan Should Achieve

1. **Achieve a broad vision for arts and culture.**

The Plan should foster a cohesive cultural community and an explosion in culture. Ideally, Kingston should be a community in which artists of all descriptions work together, and networking devices exist to connect all parties. It was suggested that the Kingston Arts Council, as the oldest arts council in Ontario, could play a key role in enabling this.

2. Mobilize the City and community, and lead to action.

Some participants said the plan must demonstrate the benefits of an integrated approach to culture in a post-industrial community and must convince City Council of the importance of culture. The Culture Plan should mobilize cultural groups to get involved in the political processes of the City; conversely, it should show the City various ways to support existing local groups. Most importantly, the Culture Plan must become a reality because it has been discussed for a long time.

3. Enable community-based cultural revitalization.

Some participants emphasized that culture needs to be integrated with community, and that the plan needs to be mindful that culture happens on a day-to-day basis. Some were concerned with a decline in the quality of life, and it was suggested that social capital and diversity be used as assets to develop more vibrant neighbourhoods and economic vibrancy. Some also wanted the plan to look into altering city planning policies to develop more walkable neighbourhoods that incorporate things like public art, and address the possibility of developing cultural clusters throughout Kingston.

4. Support collaboration and inclusiveness.

Many participants emphasized that the plan should aim for a safe, inclusive and accessible

community (physically, financially and experientially). To achieve this, participants want to see stronger links between all parties in the community, partnerships formed between ethno-cultural, arts and recreational groups, and an umbrella organization that includes these groups and can pool resources and expertise to accomplish things like funding accessibility initiatives and promoting events. Many comments also emphasized that in striving for a cohesive cultural community, efforts must extend beyond the downtown, must engage more of the public, must include youth, must be affordable and accessible, and must promote diversity especially if Kingston wants to attract and retain new Canadians.

5. Provide financial support. Participants made it clear that money needs to be directed to arts and heritage activities. The plan needs to support reliable funding so that communication to the public can be consistent. It was pointed out that since cultural venues/organizations attract and drive tourism, yet often can't afford to promote themselves, the Culture Plan should look into subsidizing tourism marketing for these organizations.

6. Develop a brand. It was also mentioned that the plan should provide advice on building a strong, recognizable brand for Kingston as a place

that is supportive of creativity – or as said by another participant, an identity for Kingston that supports creativity of all kinds.



Movies in the Square
Courtesy: Downtown Kingston!



The Role of Cultural Services

The City of Kingston's Cultural Services department finds itself looking both to practices of the past and to the promise of the future. In keeping with the City's motto "where history and innovation thrive", Kingston has the opportunity to produce a distinctive cultural offering that enriches the cultural experience of residents and visitors alike. City Hall cannot do this alone, but it can provide leadership.

To provide leadership, the Cultural Services department will have to develop new ways of working that build relationships, value and connections among all sectors of the community. In turn, all sectors of the community will have to recognize that culture and cultural resources are now an important part of how cities create wealth and develop complete communities and that they have to work collaboratively and aspire to high degrees of excellence.

Cities throughout Canada increasingly see the pursuit of cultural development objectives as a key corporate initiative and cultural vitality as a measure of civic success. Planning for cultural vitality means that Cultural Services will need to work with other departments at City Hall to adopt a cultural lens that links together existing City

strategic plans, public works and transportation, urban design guidelines, recreation and leisure planning and growth and tourism strategies.

In order for the City of Kingston to build a future in which distinctive, enriching cultural experiences are available to residents and visitors, the Cultural Services department will have to facilitate, promote and support the development of innovative cultural experiences and creative product. This means it will have to grow into a municipal cultural development agency.

This also means working in collaboration with other City departments, the community and the business sectors to build cultural vitality not only within the cultural sector, but throughout the entire city. The Cultural Services department will be responsible for developing strategies to achieve a variety of cultural objectives, including the cultural enrichment of residents and visitors, the development of new cultural experiences and innovative creative product, audience development, arts and heritage education, broadly distributed opportunities for all residents to participate in cultural activity, planning for new cultural capital investment, and a thriving arts and heritage scene that attracts cultural tourists. The following chart links the role of the Cultural Services department to these

cultural development objectives and identifies some sample strategies to achieve municipal cultural goals.



Jigu! Thunder Drums of China
Courtesy: Grand Theatre



Cultural Development Objective	Sample Strategies	The Role of Cultural Services
Cultural Enrichment	<ul style="list-style-type: none"> • Programming, facilitation and coordination 	<ul style="list-style-type: none"> • Provide or ensure that professional cultural services are available • Advisor, enabler, facilitator
Cultural Development	<ul style="list-style-type: none"> • Artist incubation & development • Foster new relationships & co-ventures 	<ul style="list-style-type: none"> • Live/work space, affordable studio/rehearsal • Marketing/information • Project management
Audience Development	<ul style="list-style-type: none"> • Present national and international programs currently unavailable in Kingston's cultural scene • Attract new audiences 	<ul style="list-style-type: none"> • Program Curator • Marketing • Audience segmentation analysis
Arts and Heritage Education	<ul style="list-style-type: none"> • Community education and engagement 	<ul style="list-style-type: none"> • Coordinator • Policy development • Venue host (Grand/museums/Tett/City Hall)
Cultural Recreation	<ul style="list-style-type: none"> • Support recreational/amateur theatre • Programs for individuals in classes through Recreation and Leisure Services facilities/libraries/schools 	<ul style="list-style-type: none"> • Endorse curriculum • Opportunities for artists as trainers • Co-venturing new types of programs • Venue host (museums/Grand)
Cultural Capital Planning	<ul style="list-style-type: none"> • Condition assessment • Market and needs assessments and inventories 	<ul style="list-style-type: none"> • Data management and analysis
Sustainable Cultural Venue Development	<ul style="list-style-type: none"> • Feasibility studies, capacity building 	<ul style="list-style-type: none"> • Setting standards and scrutinizing viability • Cultural capital outreach, advocacy and partnership building
Thriving Arts & Heritage Cultural Tourism	<ul style="list-style-type: none"> • Festivals & celebrations • Cultural heritage 	<ul style="list-style-type: none"> • Strategic and business plan development • Partnerships

The Cultural Services department will have to work collaboratively with a wide variety of partners to organize and make available a range of professional cultural services (marketing, education, business planning) and cultural policies and strategies (grants policy, public art policy, civic collections management policy, tourism, and cultural heritage strategy). This does not mean that the Cultural Services department will need to have the capacity to develop and deliver these services entirely on its own, but it will have the responsibility to see that they are available and accessible to the entire cultural sector.

As culture and cultural resources become an increasingly important part of the municipal tool kit for community development and wealth creation, the role of the Cultural Services department will be to organize the resources, knowledge and experience of the entire civic administration, the community, and business and institutional spheres to generate cultural vitality.

The strategic framework in the following pages recommends a number of new staff positions that the Cultural Services department

will need to become an effective municipal cultural development agency. The Cultural Services department should develop a five-year organizational development plan that identifies the staff resources needed to organize, enable and facilitate the delivery of cultural services set out in the Culture Plan.

The City should also establish an interdepartmental culture team to support collaborative working relationships and provide advice on the effective use of cultural resources to achieve city-wide cultural and strategic objectives and to support the adoption of a cultural lens by all City departments. The success of the key staff committee that was regularly briefed on the progress of the Culture Plan study argues well for the creation of an ongoing group.

Recommendation 1

That the Cultural Services department create a five-year organizational development plan to acquire the staff resources needed to organize, enable and facilitate the delivery of professional cultural services identified in the Culture Plan strategic framework.

Recommendation 2

That the City establish an interdepartmental culture team to support collaborative working relationships and provide advice on the effective use of cultural resources to achieve city-wide cultural and strategic objectives and to support the adoption of a cultural lens by all City departments.

MacLachlan Woodworking Museum
Courtesy: City of Kingston



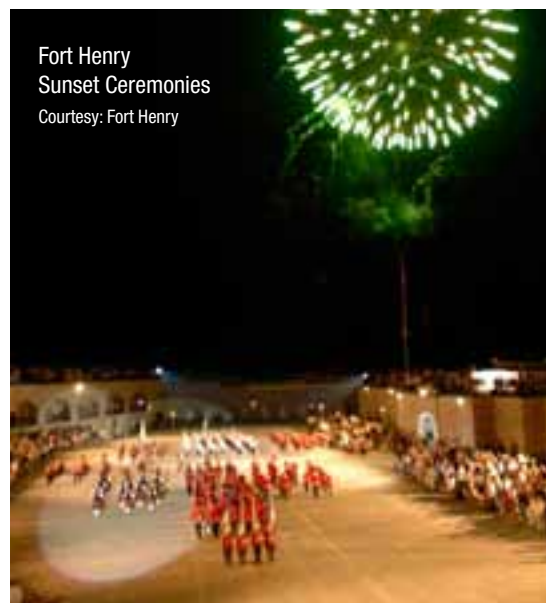
A STRATEGIC FRAMEWORK FOR CULTURAL VITALITY IN KINGSTON





A Powerful Historical Narrative: Kingston's Stories, History and Intangible Cultural Heritage

Perhaps Kingston's most compelling cultural asset is its powerful historical narrative. Kingston's important role in nation building; its strategic location in the Great Lakes/St. Lawrence watershed; the history of the First Nations, French, Anglo, Anglo-American, and more other recent newcomers; and the unique institutional narratives of the military, penal and educational facilities. Kingston is also the site of some remarkable built heritage (Fort Henry, Kingston City Hall, Martello Towers) and natural



heritage features (Rideau Canal, 1,000 Islands, Lake Ontario). Every one of these features has elements of a creative, learning and adventure experience that are important to today's travellers. Together, these features provide Kingston with a range of powerful and enriching cultural experiences for resident and tourist alike.

Kingston's cultural heritage consists of both tangible and intangible elements. Some of Kingston's many stories are told through museums, archives and galleries that collect, interpret and display objects that communicate a segment of Kingston's tangible heritage in a historical and/or contemporary context. These



objects may be buildings, landscapes, artifacts, and documents – things that are tangible and can be seen and experienced.

Many of Kingston's stories are also conveyed through its intangible cultural heritage¹ - the processes that allow tradition, practices, knowledge, skills, meanings and values to pass on – what people recognize as part of their cultural heritage. They are constantly being recreated by communities in response to the conditions of their existence. They have the capacity to provide a sense of continuity and to be expansive and inclusive in response to new and/or emerging identities. They are often

expressed through oral traditions, performing arts, festivals and traditional craft and practices.

Kingston's many stories need to be developed in compelling ways and told through a variety of means and opportunities. By valuing both the tangible and the intangible, Kingston can develop strategies that allow all long-time residents, transitory residents, urban and rural residents, and newcomers to share their compelling and distinctive stories with each other and the world.

¹Intangible cultural heritage, as adopted by the 32nd Session of the General Conference of The United Nations Educational, Scientific and Cultural Organization (UNESCO), means:

the practices, representations, and expressions, as well as the associated knowledge and the necessary skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. The intangible cultural heritage is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;*
- (b) performing arts;*
- (c) social practices, rituals and festive events;*
- (d) knowledge and practices concerning nature and the universe;*
- (e) traditional craftsmanship.*

Telling stories need not be the mandate of the City alone, but a shared responsibility of the community, institutional and business spheres. The City of Kingston can play a leadership role to foster and coordinate a community-wide approach to history and heritage. It can do this by supporting its own museums, by directly investing in projects that preserve and interpret historical information and objects in other museums and by supporting processes that convey intangible cultural heritage.

The intangible heritage approach complements museum activities and the activities of other community organizations, including historical societies, libraries, archives, craft guilds and multicultural groups. It offers access to heritage experiences, knowledge and skills outside the museum walls and integrates them into community life and thus bridges the tangible with the intangible. Some initiatives could include: walking tours with electronic hubs providing interpretive information; a new heritage festival; street banners/signage and other forms of visual celebration; master classes in heritage conservation and practices and programs related to significant heritage anniversaries – War of 1812 Bi-centennial (2012); 200th anniversary of the birth of Sir John A. Macdonald (2015); and the 150th anniversary of Confederation (2017).

Recommendation 3

That the City of Kingston develop a cultural heritage strategy that develops Kingston's powerful historical narrative, built heritage and natural heritage features into a broad based strategy for telling Kingston's stories to each other and to the world.

Recommendation 4

That Cultural Services provide leadership in this initiative through the creation of a new position of Curator of Intangible Heritage whose responsibilities would be to foster and coordinate Kingston's approach to celebrating intangible heritage through:

- Interpretation and communication
- Education
- Programming and events

Programming

Programming addresses a number of key cultural development policy objectives. The cultural enrichment of residents and audience development goals are addressed by Cultural Services through programs offered through the Grand Theatre, city-owned museums and Kingston City Hall. The *Grand Theatre Presents* program consists of approximately 40 performances a year by professional touring companies. It is chosen by the Cultural Director for the Cultural Services department who also functions as the Cultural Director for the City of Kingston. The program fulfills the terms of a Cultural Spaces grant from Heritage Canada to the Grand Theatre and the City of Kingston to present programming that is not currently available in the Kingston cultural scene. It is also deemed critical to the artistic growth of the community to have high-quality touring performances in disciplines like music, drama and dance.

Arts and heritage education is offered through programs at the city-owned museums and at Kingston City Hall. Last year, the MacLachlan Woodworking Museum offered at least 17 programs in the spring and fall covering a variety of topics including engineering, pioneer life, ecology and carpentry. The Pump House Steam Museum offered five interactive program modules that

featured demonstrations and programs describing matter, energy and space systems. Educational tours of Kingston City Hall that focus on local government, local politicians, Canada's first Prime Minister, architecture, artifacts and heritage are provided by volunteer tour guides. Cultural Services also programs daily tours of Kingston City Hall throughout the summer months.

Cultural Services offers more than 25 programs for students from Kindergarten to Grade 8, in modules reflecting the Elementary Curriculum, strands in the Arts, French as a second language, the Kindergarten program, language, science and technology and social studies. The Grand Theatre offered six different educational presentations during its 2009-2010 season. Cultural Services also undertakes a number of community development activities with organizations like Downtown Kingston! K-Rock Centre, and Queen's University, including initiatives like Arts & Entertainment Week and festivals like *artignite*.

It is important to see the programming responsibilities of Cultural Services in the broader context of cultural development and in light of specific cultural objectives. It is clear that the *Grand Theatre Presents* program fulfills obligations to Heritage Canada, develops new audiences for cultural activity and provides for the cultural enrichment of Kingston residents.

It is also clear that the educational programs address arts appreciation and new audience development. Local presenters like regional professional and community arts producing or presenting organizations such as The Kingston Symphony, Theatre Kingston, the Kinsmen Club, Queen's Musical Theatre, Queen's Opera, Cox Davies Productions and Blue Canoe provide programming for the Grand Theatre for about 15 weeks a year. From a cultural policy point of view, these presenters, according to the Grand Theatre Business Plan, "contribute very significantly to the development of new audiences and connect the Theatre to every sector of the community"².

²The *Grand Theatre Business Plan Report*, November 5, 2008, Novita Interpares Inc. p.24.

The Programming Mission

A. Outreach & Inclusion

As a cultural development agency for the City of Kingston, one element of the Cultural Service department's programming mission should be to reach out to Kingston's diverse communities and to foster inclusion through a variety of means, including subsidies and by ensuring that programming is relevant to Kingston's different market segments. As a publically owned facility, and as one of the few venues that can seat over 600, the Grand Theatre has a special role to play in this regard. There is increasing pressure on Cultural Services to reserve more days of use in the Rosen Auditorium for local presenting companies who primarily draw local audiences. While these audiences don't compete with the audiences for the *Grand Theatre Presents*, the more days that are reserved for community use, the less flexibility there is to book professional touring acts. If two or three weeks in the fall/winter season were reserved for community use, the way in which the Grand Theatre is now used would likely change significantly to reflect community generated content rather than the offerings from professional touring companies.

Cultural Services should continue to develop its community education and engagement programs through the Grand Theatre, city-owned museums

and Kingston City Hall. Working with Recreation and Leisure Services and community partners, Cultural Services should explore opportunities to facilitate outreach to children, youth and families through programming in community centres and libraries in neighbourhoods and rural areas throughout Kingston.

B. Fostering Innovative Cultural Experience & Creative Product

A second element of the programming mission should be to foster the development of innovative cultural experiences and creative product. To do this, Cultural Services could use city-owned facilities as cultural development tools supported by the professional cultural services it delivers. It could use the Baby Grand as a developmental performance/exhibition space for new creative expression that now often blurs the distinction between traditional disciplines. With the Domino Theatre moving to the Harold Harvey Arena in Portsmouth Village, about 30 weeks a year will become available at the Baby Grand. Cultural Services could provide services like marketing support and advice as well as possible co-venturing in support of creative development. Another facility is the J.K. Tett Centre that is scheduled to re-open in 2012 and will house community cultural groups. Its role in terms of cultural development is likely to be more of a creative incubation space than an



exhibition/presentation venue. Cultural Services should reach out to a new generation of cultural producers like Apple Crisp and work with them to foster cultural development and new forms of creation.

C. Enhancing the Resident and Visitor Experience

A third element of Cultural Services' programming mission should be tied to a vision of cultural development in Kingston and connected to programming the high-quality products that enrich the cultural life of residents and enhances the visitor experience in Kingston, and motivates people to come to Kingston. If community use of the Grand Theatre between October and May makes it difficult to develop a *Grand Theatre Presents*-type program, staff efforts could be redirected to programming a summer festival between June and August. In addition to the Grand Theatre, a summer festival could use a variety of venues ranging from outdoor parks to the heritage limestone venues downtown to the new Isabel Bader Centre for the Performing Arts being built by Queen's University. A possible model for such a festival could be the Spoleto Festival USA held in Charleston, South Carolina each summer, which is itself modeled after the three-week festival of music, theatre and dance known as the Festival dei Due Mondi held in Spoleto, Italy in June and July. The benefit

would be the creation of a festival that unites the City of Kingston with Queen's University that utilizes significant new investment in cultural infrastructure; creates a international class visual and performing arts offering; focuses on the powerful heritage narrative of Kingston; and provides a compelling reason to visit the City. It is very likely that a high-quality festival would be a central element of any cultural tourism strategy for Kingston.

Cultural Services should begin to examine the feasibility of a summer festival and play a key role in its future development. Cultural Services is best positioned to facilitate community discussion on the subject, analyze the community's distinct competencies and develop a thematic focus and practical implementation plan for a Summer Arts Festival. A successful festival should celebrate Kingston's unique history in an innovative way. Its mission should clearly answer the strategic questions:

- Whom would the Festival exist to serve?
- What needs would it fulfill?
- How would it fulfill those needs?
- Why do it? What should it accomplish?

Cultural Services should initiate discussions with Queen's University about developing a coordinated and complimentary presenting

program that utilizes both City and University venues and fosters cultural development objectives for Kingston overall. Part of the rationale for this initiative would be to lay the groundwork for cooperation around a Kingston Summer Festival but also to work together to develop the kind of cultural attractions that act as primary motivators for cultural tourists.

Recommendation 5

That Cultural Services use its services and facilities, including the Baby Grand, as a developmental venue to foster and support innovative cultural experience and creative product.

Recommendation 6

That Cultural Services, in cooperation with Queen's University, begin to develop a coordinated and complimentary presenting program and some concept options for a summer festival in Kingston.

Civic Collections

All municipalities have civic collections, usually comprising a range of monuments, memorials, statues and plaques. In addition to outdoor displays, cities and towns collect or are given gifts of portraiture, paintings and a variety of artifacts. These collections are important because they represent community history, standards and values. Civic collections help to tell the story of the city, often celebrating local heroes, events and narratives. Often gifts from visiting dignitaries or a local community commemoration are part of a civic collection as well. Civic collections are usually housed in a local museum or facility designed to display these items where they are accessible to the general public. Typically the conservation, interpretation and care of a collection is also the responsibility of the municipality.

Established collections have goals and objectives; an ongoing conservation program; a method to accept or decline proposed donations, acquisitions and gifts; an interpretation program; and a means to display the collection.

Kingston's Civic Collection

The City of Kingston owns a very extensive portrait collection and houses a variety of historical artifacts. In addition to this collection, the City manages two museums: the Pump

House Steam Museum and the MacLachlan Woodworking Museum, the latter that highlights a nationally significant collection of 8,000 historic woodworking tools.

Kingston has many other collection assets that are stored and managed elsewhere in the city. The Agnes Etherington Art Centre has managed the holdings of the Art Collection Society of Kingston on behalf of the City, a service for which it is paid an annual fee.

The City's archives are situated at Queen's University. These archives are one of the largest in Canada, consisting of 10 kilometres of documents, two million photographs and thousands of architectural drawings and the City benefits greatly from this professional resource.

In Kingston City Hall, there numerous portraits and framed works that have been acquired over

the years. Some are on public display, while others are located in less prominent areas and offices. Most of the paintings are 19th century portraits of Kingston's founding leaders and demonstrate Kingston's historical influence on Canada. These paintings and artifacts have been acquired through a variety of means, but most are donated gifts. As such, the quality of this collection varies. For the most part, Kingston's citizens and visitors are unaware of the magnitude and significance of its own collection.

Some of the portraits, including the grand portrait of Sir John A. Macdonald in Memorial Hall, are by a prominent painter of the time, William Sawyer.

In 2006, the Agnes Etherington Art Centre acquired a small, yet lovely portrait of a woman thought to be Isabella Clark Macdonald, Sir John A. Macdonald's first wife. While the subject is unknown, this compelling portrait is an important



"The Spirit of Sir John A." or Engine 1095 built by the Kingston Locomotive Works, 1913 (Confederation Park, Kingston)
Courtesy: City of Kingston

addition to art collections within the city and has been on display outside Memorial Hall, on loan from the Agnes Etherington Art Centre, throughout much of 2009 and 2010.

Many of the works of art on display in Kingston City Hall have suffered due to the “non-museum” conditions in the building. Their physical condition is in need of treatment, conservation, and restoration. This collection provides significant evidence of Kingston’s history and the City has a responsibility to manage and care for its own holdings.

Through the Cultural Services department, the City of Kingston needs to develop a collections management program for all the artworks and artifacts that the City owns and for which it is responsible. In advance of developing a public display program, the City also needs to assess what it has currently in its collection. In the summer of 2009, the City hired a Civic Collections Curator to inventory the City’s collections at Kingston City Hall. Currently, staff representing various departments from across the City are also collaborating to develop a Cultural Heritage Management Plan for Kingston City Hall National Historic Site. This will include a management plan for Kingston City Hall itself, but a comprehensive

management and conservation plan for the entire civic collection should be developed as well. The City must also consider the basis on which new artworks and artifacts should be accepted into the civic collection. Proper management of its civic collection will help the City to support the interpretation of this significant asset on behalf of the community.

Recommendation 7

That Cultural Services develop a program and identify the resources required to conduct an inventory of the entire civic collection; develop a comprehensive conservation plan that addresses maintenance, storage and security issues and identifies priority items for conservation; and formalize acquisition and donations methods (including de-accession methods).

Recommendation 8

That Cultural Services, in consultation with the community, recommend a governance structure for the civic collections perhaps within the mandate of the renewed Kingston Municipal Heritage Committee (KMHC).

William Sawyer, *Portrait of Sir John A. Macdonald*, 1863 (Memorial Hall, Kingston City Hall)

Photo: Kate Yuksel, Courtesy the City of Kingston



Kingston City Hall

Kingston City Hall, designed by the architect George Brown and completed in 1844, is itself a major historical artifact and one of the most attractive buildings in Kingston. It is also designated as a national historic site. During the development of the Culture Plan, some elected officials, staff and members of the community suggested that Kingston City Hall be considered as the site for a future City of Kingston Museum.

Currently, the City is developing a Cultural Heritage Management Plan (CHMP) to address Kingston City Hall National Historic Site and the historically-significant artifacts it houses. These include: a nationally significant portrait collection, numerous archival records, archaeological artifacts, antique furniture (including a desk used by Sir John A. Macdonald), civic awards, books, documents, maps and a number of objects housed in the Victoria Dome Galleries³. Any of these would be a suitable starting point for a thread about Kingston's heritage narrative.

The CHMP will also include a built heritage assessment of the structure of City Hall but its

³City of Kingston Media Release, *Plan Aims To Safeguard Historic City Hall And Artifacts*, April 19, 2010

purpose is not to propose potential uses. In the short term a number of structural elements need to be addressed, in addition to some of the building's defining features, including the stained glass windows in Memorial Hall.

Kingston residents also have access to a wealth of museums in their community, each of which tells a different story; however, not one is solely dedicated to telling the Kingston story or fulfills the role of a City of Kingston Museum.

Among the Ontario municipalities that have a civic museum to tell the local story are Guelph, Brockville, Chatham Kent, Welland, Halton Region, Grey County and Stratford-Perth. However, Toronto, Hamilton, Burlington, Kitchener, Timmins, Sudbury and Ottawa are a few of the municipalities that do not have such a facility dedicated to telling local stories and to collect local tangible history.

Other recent and municipal museum capital projects provide a snapshot of the type of investment required for such a municipal facility:

- Grey County's Grey Roots Museum & Archives in Owen Sound opened in 2004. Its 36,000-square-foot facility was purpose built for \$11 million and includes the museum, Grey County Tourism and serves as the municipal archives. It has become



Yoga in Springer Market Square
Courtesy: Downtown Kingston!



Kingston City Hall
Courtesy: City of Kingston



Memorial Hall, Kingston City Hall
Courtesy: City of Kingston

a key community gathering place and a new source of local stories.

- The new Waterloo Region Museum is scheduled to open in 2010. The new facility is a LEED certified 47,000-square-foot, single storey building that includes permanent and temporary exhibit galleries, a theatre/lecture hall, a multi-purpose room, two classrooms, a gift shop and administrative space. The overall project budget for the Region of Waterloo Region Museum is \$26 million and annual operating costs are estimated at \$900,000 per year.
- The City of Guelph is currently renovating the historic 1850s landmark Loretto Convent, to become the new home of Guelph Civic Museum. The retrofitted facility at 30,000 square-feet will be more than twice the size of the current Civic Museum. It includes storage for collection of

30,000 objects; a larger children's gallery, and a research room. Prominently located in the downtown, the new Guelph Civic Museum is designed to meet LEED Silver Accreditation. The project is scheduled to be complete by March 2011 with a total capital cost of \$12.7 million.

There is no doubt that a civic museum in Kingston City Hall could be a tremendous source of civic pride, foster the strengthening of community identity and play a key role in preserving local history. However, it is equally true that the capital and operating costs associated with upgrading Kingston City Hall to museum standards would represent a municipal investment that would likely cost more than any of the examples provided and is not recommended at this time.

Recommendation 9

That the City of Kingston complete current work on the Cultural Heritage Management Plan, including a protocol for the interior of Kingston City Hall, a built heritage assessment of the structure of Kingston City Hall, an archeological conservation plan and an evaluation of climatic conditions inside Kingston City Hall.

Recommendation 10

That the City of Kingston continue to pursue opportunities identified in the Municipal Accommodation Plan (2009) to relocate administrative functions and personnel to a downtown location to mitigate its impact on the preservation and presentation of historic objects and exhibits housed within Kingston City Hall.

Recommendation 11

That Cultural Services develop a program and plan to invest in the interpretation of the Kingston City Hall building and the artifacts it contains and to use Kingston City Hall as a showcase for certain artworks, artifacts and stories.

City-Owned Museums

The operation of the two municipally owned museums directly supports the preservation of Kingston's tangible history. Broadening of existing mandates and investment in current operations will allow both the MacLachlan Woodworking Museum and Pump House Steam Museum to play a greater and more effective role in telling the Kingston story and better celebrate Kingston's tangible and intangible heritage.

The MacLachlan Woodworking Museum

The MacLachlan Woodworking Museum is one of two museums owned and operated by the City of Kingston. The Museum's mission is to cultivate and foster the appreciation and understanding of the role of wood and woodworking technology in the development of Canada. The MacLachlan is the only museum dedicated to woodworking in Canada. The Museum is open seasonally and school and group tours are available year-round by appointment.

The Museum holds a nationally significant collection of approximately 8,000 Canadian-made, woodworking tools and related artifacts. The Museum was founded by, and the core collection assembled by, local businessman Sandy MacLachlan. Originally privately owned

and operated on the property of the family business, MacLachlan Lumber, both the collection and log house were at risk of being disbanded and sold with the business. In response to community support, the former Pittsburgh Township took ownership of the Museum, moved the heritage house to Grass Creek Park and reopened the Museum in 1982. At the time, a second dedicated building for exhibitions and collection storage and administration was added. Upon municipal amalgamation, the City of Kingston assumed ownership and operation of the Museum.

The Museum's mandate, collection and exhibitions, while of interest to the woodworking specialist, currently do not play a strong civic role in telling the Kingston story or in preserving Kingston's tangible history. It is closed during the winter months and thus loses the opportunity for community-based programs and a sustained educational program. In comparison, the municipal museums of other mid-sized municipalities including those in Burlington, Guelph, Windsor, Oakville, and Niagara Falls, are open to the public year round.

Annual visitation is roughly 4,000. The permanent exhibits, "Logging and Lumbering" and "Canadian Planemakers," have limited appeal to the general public and, on their own, do not draw visitors or support repeat attendance. Special events and

programming drives repeat visitation. While the Museum website notes offering five family events in 2010 (such as Doors Open and Pumpkinfest), a more robust schedule with unique offerings has the potential to draw residents and contribute to a broader heritage narrative.



MacLachlan
Woodworking Museum
Courtesy: City of Kingston

The MacLachlan Woodworking Museum's specialized collection and rural location is its biggest challenge and provides its major opportunity. Through a broader interpretation of its mandate to sustainable living, a focus on year-round programming to drive visitation and the preservation of intangible heritage skills, the museum has the potential to play a significant role in the community and the development of an expanded heritage narrative.

The Museum lacks the resources to effectively and regularly communicate with residents and tourists. The Museum's webpages on the City of Kingston's website are uninspiring, hard to locate and offer conflicting information.

The Museum's location at Grass Creek Park is its key unrealized asset. Although the location lacks access by public transit and is perceived as being far from the city core, the site's advantages—open areas, beach and water access—provide an untapped opportunity to develop a unique niche with relevance to current lifestyles. By expanding the interpretation of its mandate to include highlighting sustainable living strategies, the Museum can move its focus from “pioneer” crafts to the application of traditional skills in a modern context. In doing so, the Museum preserves and celebrates both tangible and intangible heritage. Sustainable living, reducing the carbon footprint and green principles are all issues that could be explored within such a mandate. It would be advisable to ensure that accessibility issues be addressed as well.

The Museum's original woodworking vision can be heightened within an expanded mandate. By expanding its demonstrations and hour-long classes to in-depth weekend and multiple week courses on woodworking, cabinetmaking, furniture making, historic preservation, kayak and

canoe building and other traditional woodcrafts for the beginner to the master craftsman, the Museum can capitalize on its existing niche, align its programming with current social trends and develop complementary special events to drive attendance.

The MacLachlan Woodworking Museum at Grass Creek Park could serve as a location for a school such as the one in Fort Worden State Park (about two hours from downtown Seattle) that is the location of the non-profit Port Townsend School of Woodworking. It is devoted to the preservation and teaching of woodworking skills and offers multiple technique and project-based classes for children to master-level woodworkers, lectures and the application of historic preservation practices. Alternatively, the Museum could contract individual instructors and artists or offer

Recommendation 12

That Cultural Services, in cooperation with Recreation and Leisure Services, develop a programming, education, exhibitions and marketing plan that would support year-round operation at the Grass Creek Park location. This plan should include consideration of expanded sustainable living programming and special events and woodworking skill development and demonstration events.

collaborative programs with groups such as the Ottawa Woodworkers Association or Algonquin College's Heritage Carpentry program.

Recommendation 13

Cultural Services should identify and report on the feasibility of the resources required for new capital investment in accessible workshop/programming space.

Recommendation 14

Recreation and Leisure Services should collaborate with Cultural Services in the development of an operational and opportunity plan for Grass Creek Park.



MacLachlan Woodworking Museum
Courtesy: City of Kingston



Pump House Steam Museum
Courtesy: City of Kingston

Pump House Steam Museum

The Pump House Steam Museum—Kingston’s first water pumping station—was built in 1849. After extensive restoration by the Frontenac Society of Model Engineers, the Museum was opened to the public as a tercentenary gift to the City of Kingston in 1973.

The Museum collection features steam engines, model trains (including the model train set from CBC TV’s *The Friendly Giant*) and a 48-foot steam launch known as “The Phoebe”. The Gordon C. Leitch Discovery Centre provides limited hands-on learning for kids and families. While steam is the overall theme, the continuity of the collection can be hard for visitors to follow.

The Museum has operated under several governance models since it opened. For many years the Museum had been operated by the Marine Museum of the Great Lakes as a program unit, but this proved unsatisfactory for staff

The Pump House Steam Museum has the potential to contribute to an expanded heritage narrative within a modern context.

Investment in a year-round operation and increased programming and outreach is required.

and volunteers. Under the current model, the Museum is owned and directly operated by the City of Kingston. This model is viewed as positive and has provided much needed operational consistency and minimal base funding. Over the last three years, substantial improvements have been made to the building, exhibits and interpretation and to the management of the volunteer groups.

The Museum has a small core of dedicated hands-on volunteers. In general, they are highly skilled and bring needed labour and collections-based expertise to the Museum’s operation.

The Museum operates seasonally and annual visitation is 3,000-4,000. The Museum receives an annual provincial Community Museum Operating Grant of \$8,721 as a seasonal site. Self-generated revenues are minimal but growing. The Museum also maintains a website independent from the City of Kingston’s website.

Currently, there are also plans to evolve the Museum to a modest Science Centre model with capital costs conservatively estimated to be \$1 million. While some capital improvements and changes in space usage have been completed, \$400, 000 is approved in 2010 for climate control and heating to allow for year-round operation.



Pump House Steam Museum
Courtesy: City of Kingston

Regardless of these necessary improvements, the Museum's modest facility, location west of the city core and lack of parking pose tremendous constraints to handle the demand of larger groups and to offer increased on-site special events and programming.

While a shift in mandate is appropriate, the public has high expectations of modern science centres and it is unlikely that the scale and scope of even an expanded Museum would satisfy the sophisticated science centre visitor. A stronger link to Kingston's history is the story of power generation (of which steam is an example) and the sub themes of settlement, public health and community building. Visible from the Museum are the wind turbines of Wolfe Island, a modern application of technology for power generation and sustainable living. There is opportunity to increase school-based education, public programming, outreach programming and preservation of intangible history.

Recommendation 15

Cultural Services should continue to identify and seek approval for a program of capital improvements leading to opportunities to access funding available for year round operations.

Recommendation 16

Cultural Services should develop programming that tells the story of power generation (of which steam is an example) and the sub themes of settlement, public health and community building and tie this story to the wind turbines of Wolfe Island, a modern application of technology for power generation and sustainable living.

Recommendation 17

Cultural Services should identify and report on the number of additional staff that would be required to provide increased curatorial support, programming, interpretation, marketing and online services and on the feasibility of housing these support service positions within Cultural Services.





Pump House Steam Museum
Courtesy: City of Kingston



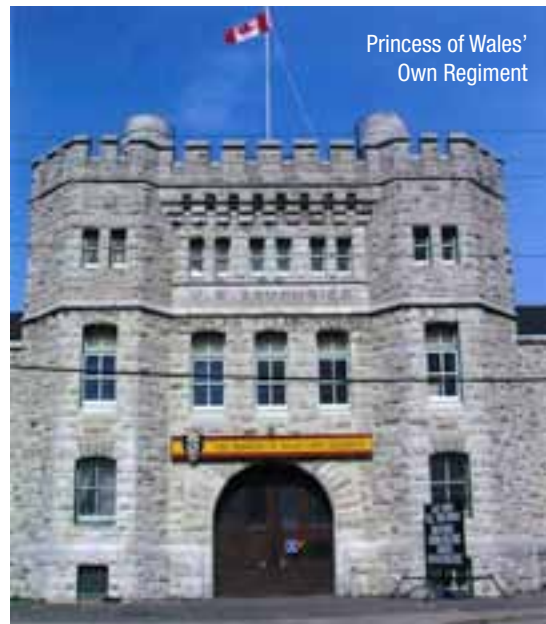
Marine Museum of the Great Lakes
Courtesy: Kingston Flying Club

Museums in Kingston

There are a number of museums in Kingston including the Marine Museum of the Great Lakes, the Museum of Health Care, the Kingston Archaeological Centre, Penitentiary Museum, Military Communications and Electronics Museum, the Miller Museum of Geology, the RMC Museum, the International Hockey Hall of Fame and numerous others that are well positioned to tell Kingston's stories. With some development, they can also make an important contribution to the development of creative experiences that will appeal to the 21st century cultural tourist. However, they are at a funding disadvantage in comparison to their counterparts within the arts sector and require support in terms of their financial and human resources in order to increase their capacity and to pursue collaborative programs and initiatives.



Penitentiary Museum



Princess of Wales' Own Regiment

Currently, the City of Kingston provides operating and project grants to eligible arts organizations but there is no parallel program for museums and heritage organizations. In 2007 the City of Kingston established the \$500,000 City of Kingston Arts Fund (CKAF). Museums and heritage organizations are not eligible for grants under CKAF and are at a disadvantage to increase their capacity and to initiate collaborative programs and projects within the City of Kingston. The only

museum to receive an operating grant from the City of Kingston is the Marine Museum and it has done so for about 30 years. In 2008, it received \$65,000 in operating support and it also receives project support from time to time through the Healthy Community Fund, which is administered by the United Way on behalf of the City. The two municipally owned museums (MacLachlan Woodworking Museum and the Pump House Steam Museum), are supported through Cultural Services' departmental budget.

Over the next 10 years a significant amount of work will need to be done in some areas of the museum infrastructure in Kingston to create the kind of programs and exhibits that will enhance the visitor experience in Kingston. The City of Kingston can provide leadership in this regard by providing multi-year support to address programming and operational requirements. Multi-year project support and, to a lesser extent, some operating support, should be used by Cultural Services to leverage existing strengths and meet the City's cultural objectives.

Multi-year support for initiatives that align with City objectives can be an effective way to support existing assets in the community and to maximize investment by the City of Kingston. Eligible projects could include: joint marketing; collaborative programming; interpretive signage;

and the development of web-based resources. At the same time operating grants should also be considered as a way to help make museums in Kingston more sustainable. An initial investment of \$500,000 for a heritage funding program should be considered.

The objectives of such a fund could be to enrich the cultural experience of Kingston's residents and align Kingston's museum and heritage funding with that of comparable cities.

It should be made clear in the terms and conditions that are developed to support this funding that it be used to nurture the capacity and quality of heritage in Kingston while fostering excellence, stimulating economic development and tourism related to heritage, interpreting Kingston's tangible and intangible history and built heritage. Funding should be used to support initiatives that align with the City's strategic priorities with an emphasis on partnership building with other orders of government and the business and community spheres.

As it already administers the CKAF, the Kingston Arts Council could provide administrative support of the Heritage Fund on a fee-for-service basis. Cultural Services should determine in consultation with the community the eligibility criteria for the fund. As with the CKAF, a

representative group from the community could peer review the applications for funding and make recommendations to be forwarded to City Council for approval in accordance with adopted procedures.

Recommendation 18

That the City of Kingston Council endorse the idea of a Heritage Fund and direct Cultural Services to seek in the next budget cycle \$500,000 on an annual basis for project and operating support for museums, heritage projects, cultural groups and historical societies to improve how Kingston's stories are told locally and to the world.

Recommendation 19

That Council direct Cultural Services, in consultation with the community, to report on the eligibility criteria for the new Heritage Fund.



Places Matter

If we build communities where people want to live, work, play and learn, people will be attracted to these places. In turn, more talent, business and investment will follow as jobs now follow people, not vice versa. Successful cities are leveraging their creative and cultural identities to compete globally, to attract and retain skilled knowledge workers and attract cultural tourists. Through its educational institutions, its history and natural heritage and its geographic position at the juncture of the Great Lakes and the St. Lawrence River, Kingston has a competitive advantage that it can use to enrich the cultural lives of its



residents maintain and deepen its quality of life and create a global identity.

Kingston already maintains a strong and unique identity, which in part is expressed by the buildings and landscapes that make up its physical heritage resources. It is in an enviable position of having an assembly of cultural heritage resources that remains relevant, meaningful, and useful to the community. In this section we identify some of the opportunities that the City has to maintain and create great places and support cultural vitality in the downtown, across every neighbourhood and out into rural areas.



The J.K. Tett Centre & Isabel Bader Centre for the Performing Arts

A significant opportunity now presents itself to create a cultural and creative experience hub at the site of the J.K. Tett Centre and the future Isabel Bader Centre for the Performing Arts (IBCPA). On the former site of the Morton Brewery and Distillery, along the waterfront just west of Queen's campus, the Tett Centre has been a hub for a variety of community cultural groups over many years – supporting learning and the production of theatre, dance, pottery and weaving, lapidary and mineral courses and activity.

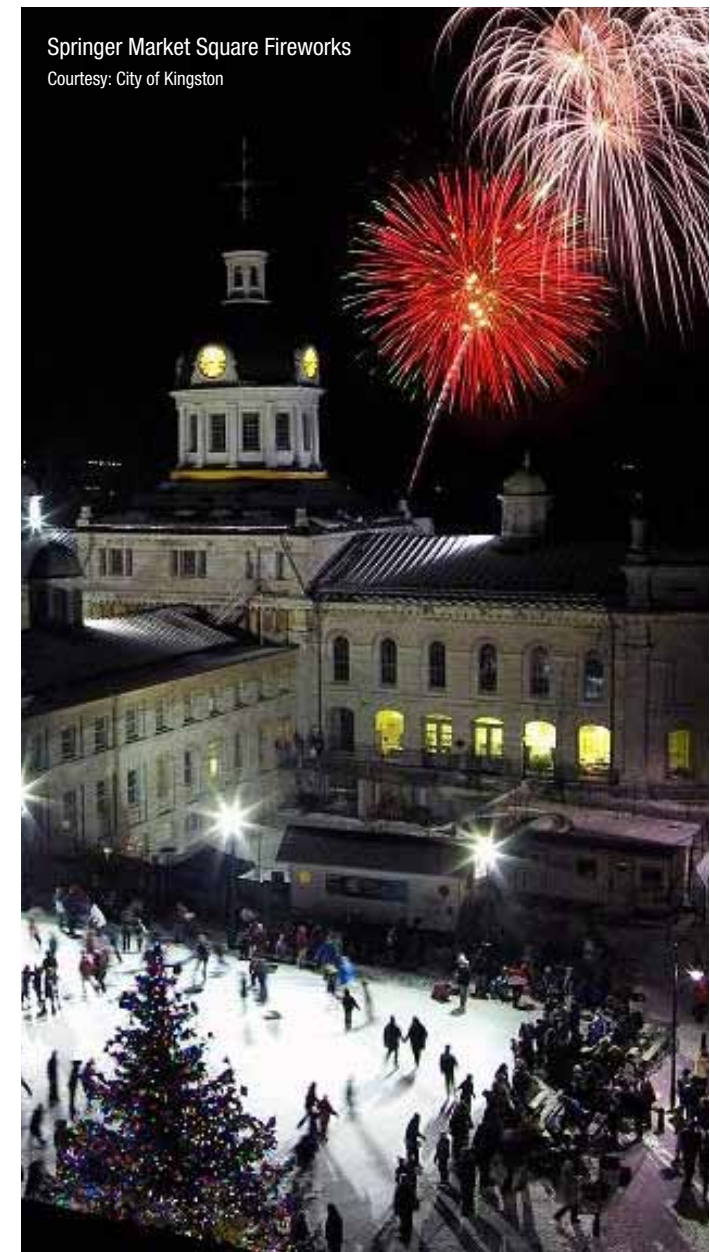
The Tett Centre site is slated to undergo a major transformation over the coming years. Now that the City has sold a portion of the former brewery site to Queen's University, plans are well underway to develop the Isabel Bader Centre for the Performing Arts. Meanwhile, the City has also gone through a planning process of its own to reassess its use of the remainder of the site. The result is two distinct, yet complementary plans for the transformation of the waterfront location.

The City's plans for a new Tett Centre envision an actively used, dynamic platform for arts learning, skills building, production and presentation, providing affordable space for specialized facilities for a range of non-profit, community-based arts organizations. As in the past, the focus is on subsidized space for a variety of community cultural groups that reflect Kingston's rich cultural diversity, along with recognition that not all of Kingston's cultural groups can be accommodated within the space.

On its portion of the site, Queen's University has designed a world-class concert hall, complemented by a studio theatre, art gallery and film screening room. The new facilities will also make use of the existing Stella Buck building and will house teaching, study and rehearsal space for the Departments of Drama, Music, and Film and Media studies.

Despite having developed considerably different visions for the site, both Queen's University and the City have invested heavily in making this an important hub for cultural learning and development. Either through formal, institutional education or through ongoing community-based teaching and learning, this arts campus will have the highest concentration of people developing their creative pursuits in Kingston. As such, the co-location of the Tett Centre and IBCPA should be seen as a major hub for cultural education and creative experience. Opportunities should be identified to leverage the creative activity of the Tett Centre/IBCPA to enhance the cultural vitality of Kingston and the enrichment of Kingston's residents.

For its part, the Tett Centre should be seen primarily as a place for cultural incubation and creative collaboration rather than an exhibition space. At the present time the site lacks adequate parking as well as accessible parking near the main entrance. It also lacks access from King Street, sidewalks, frequent public transit, lighting and other amenities, such as food service or a coffee shop. Given these challenges, prospective tenants, like Modern Fuel Artist Run Centre and Theatre Kingston, should ensure that that they mount exhibitions and performances in other venues and program extensively in the downtown core and adjacent neighbourhoods.



Springer Market Square Fireworks
Courtesy: City of Kingston

Through the development of the IBCPA, Queen's University may address some of the access and parking issues as it develops its programming plans for the 550 seat concert/recital hall. It may be able to alleviate the parking issue by purchasing the Corrections Canada site to the west or coming to some other arrangement. Shuttle buses from Queen's University should also be considered as a way to transport Kingston residents at no cost.

At present, the main challenge is to develop good working relations between Queen's and the City of Kingston. A working committee has been established to address how to develop a more collaborative approach to the site's development and programming.

The development of the IBCPA is a significant addition to Kingston's cultural resources. Its concert/recital hall and magnificent waterfront location would be an asset when considering the development of a summer festival opportunity for the Kingston region. Opportunities for collaborative programming and other synergies will be lost if the City and Queen's operate their respective facilities independently of each other. At stake are opportunities to generate great creative experiences for cultural tourists and the cultural enrichment of Kingston's residents.

Recommendation 20

That a working committee of City staff and Queen's University staff continue to meet on a regular basis to understand each other's responsibilities and obligations and to facilitate collaborative and expedited decision-making.

Recommendation 21

That the Commissioner, Sustainability and Growth, report on the feasibility of retaining a facilitator under the sponsorship of the Principal's Office at Queen's University and the Office of the CAO of the City of Kingston to build positive working relations and collaborative and expedited decision making around land use planning, program development issues and shared facility issues including accessibility.



Community Cultural Hubs

Broadly based opportunities for residents to engage in cultural activities of their choosing are best delivered at the neighbourhood level. Space for cultural activity can be included as part of the program delivery of recreational and education services. The importance of arts, cultural and creative education as a central and growing dimension of cultural policy is reflected in a growing number of municipal cultural plans throughout North America. The opportunity to engage in the activity of cultural creation is seen as contributing to an economic sustainability and social inclusion agenda.

Where the challenges of social isolation and poverty are compounded by lack of services and community space, a recent response in Ontario has been the creation of community hubs. Hubs can be housed in schools or community centres or purpose built. They bring people in communities together, connect them to the services they need, nurture the development of resident organizations and grassroots groups, and foster volunteer leadership. They provide an excellent vehicle for arts, cultural and creative education.

As an outcome of their engagement in the development of the Culture Plan, the Kingston Community Roundtable on Poverty Reduction (RT) supports the concept of community hubs. The RT

was formed in 2008 in part, in response to *Ready To Do Better: Report of the Mayor's Task Force on Poverty*, 2007. The Roundtable is a group of 24 members who include a cross section of people committed to reducing the number of Kingston residents who live in poverty. Current members include retired people, social agency workers, social justice advocates, people from business and labour and people who have lived in poverty. In January 2010, the RT formed a small working group to discuss and work on the community hub idea. In April 2010 the RT endorsed the following motions:

Whereas the Kingston Community Roundtable on Poverty Reduction (RT) established an ad hoc committee to look into how best to work collaboratively with the Culture Plan, particularly in the area of cultural community hubs;

i. Therefore be it resolved that the RT supports the creation of Community Cultural Hubs and that we identify stakeholders and organize collaborative meetings with neighbourhood organizations.

ii. Also, be it resolved that RT commits to actively advocating for the establishment of Community Cultural Hubs, seeking both community and political support for community groups by establishing a working group.

Recommendation 22

That Cultural Services, working collaboratively with Recreation and Leisure Services, reach out to representatives of the Limestone District School Board, the United Way, Kingston Frontenac Public Library and the RT Working Group and other community representatives to identify a suitable location for a community cultural hub pilot project.

Recommendation 23

That Recreation and Leisure Services include cultural activity for children and youth as a component of the Youth Strategy contemplated in the Parks and Recreation Master Plan.

Recommendation 24

That Council endorse the concept of a Community Cultural Coordinator and direct Cultural Services and Recreation and Leisure Services to report on how to create the position of Community Cultural Coordinator to work collaboratively with City departments and organizations working in the community to integrate cultural activities into existing facilities and program streams in the City of Kingston, including rural areas.

The Downtown Core and Adjacent Neighbourhoods

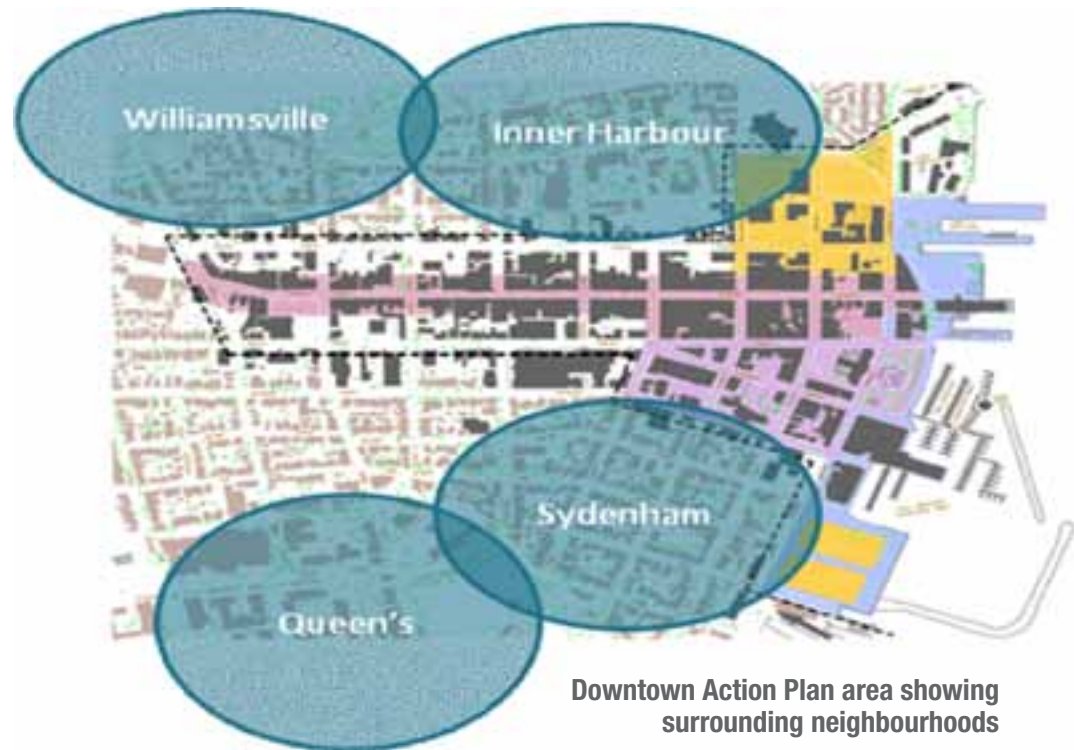
For the purposes of the Culture Plan, the Downtown includes the historic and commercial core of the City (as defined in the Official Plan), stretching along the waterfront and Princess Street, as well as the adjacent neighbourhoods of Williamsville, Inner Harbour, Sydenham Ward and Queen's campus, and where homes, schools, parks and other amenities play a critical role in supporting the downtown's functions.

The downtown area is the location of many of Kingston's key cultural facilities, events, and historic sites. The downtown is also where many significant cultural investments have been made in the last decade, including the building of the K-Rock Centre, the redevelopment of Springer Market Square and the revitalization of the Grand Theatre. It is an emerging entertainment district with over 700 businesses and approximately 100 bars and restaurants, many offering live entertainment.

Kingston is one of only a few smaller cities in North America (under 500,000 pop.) that have sustained a successful downtown in the face of suburbanization and relocation of much commercial activity to the edges of its urban area. A number of key assets have contributed to this

success, including the presence of a university campus, large government employers, successful street-level retail activity, the preservation of historic properties, a diversity of land uses that blend together, and walkable streets.⁴ Liveable adjacent residential neighbourhoods and recent residential intensification also contribute to the vitality of the downtown.

The Official Plan recognizes the downtown as the "... principal mixed use business district or commercial 'Centre' and civic focus within the City, for both residents and visitors." It suggests restricting excessive commercial land use elsewhere in Kingston so as not to undermine the retail viability of the downtown.



Downtown Action Plan area showing surrounding neighbourhoods

⁴Fillion, Hoerning, Bunting, Sands. *The Successful Few: Healthy Downtowns of Small Metropolitan Regions*. *Journal of the American Planning Association*, Summer 2004, Vol. 70, No.3.

Strong adjacent neighbourhoods and residential intensification⁵ support the City's environmental goals by reducing overall roadway demand and fuel consumption by making it easier to walk and cycle for all. Kingston is the most walkable/ cyclable city in Ontario for commuters according to the 2006 Statistics Canada report Commuting Patterns and Places of Work. In 2006, 9.6 per cent of Kingston workers were most likely to walk to their place of work and 2.4 per cent of workers were most likely to cycle.

The Downtown Action Plan also recommends significant investments in placemaking, including roadway reconstruction projects that incorporate high quality streetscaping, enhancement of the interior courtyards and establishment of better connections to the waterfront through the redevelopment of Confederation Park with a large plaza.

The mix of contemporary performing and visual arts with built heritage in the downtown is a significant contributor to its creative and cultural distinctiveness. This cultural core in the downtown is dependent on a strong mix of retail and resilient adjacent neighbourhoods. With good schools, pleasant and well-appointed parks and public spaces, clean and safe streets north and south of Princess Street, people will be willing to invest in homes and create social capital in their neighbourhoods. In turn they will provide the base load of support for local merchants and services in the downtown and consume and create the cultural and creative experiences that will attract visitors.

As culture has gained momentum as the fourth pillar of sustainability, planners, traffic engineers and public works officials are all being asked to view their responsibilities through a cultural lens

and to understand how everything is connected to everything else as part of Kingston's cultural ecology. This means it is now the responsibility of all municipal departments to understand how their policies, programs and daily decisions impact Kingston's cultural vitality.

Recommendation 25

As stated in the Official Plan, the City should seek to limit excessive commercial land use development outside the downtown so as not to undermine the retail viability of the downtown.

Recommendation 26

That Council endorses the strengthening and revitalization of neighbourhoods adjacent to the downtown as a way of supporting cultural vitality.

⁵The Official Plan supports this direction as it targets residential intensification in areas that correspond to characteristics of the downtown and its adjacent neighbourhoods (see section 3.3.8 of the Official Plan). Infill development is also supported wherever it fits with neighbouring properties (see section 3.3.7).

The Arts Block

A new civic exhibition space for the visual arts in the downtown core was often identified in public workshops and other stakeholder meetings as an important addition to the cultural scene. It would be to Kingston's advantage to build on the reputations of Modern Fuel Artist-Run Centre and Agnes Etherington Art Centre and to focus on ways to consolidate the downtown as a gallery and performing arts district. While Kingston's built environment speaks to its distinguished history, the juxtaposition of contemporary visual and performing arts in clusters throughout the downtown would provide strong and celebratory reinforcement of Kingston's motto: *Where history and innovation thrive*.

Professional, contemporary visual and media arts belong in the urban core. These media reflect and feed on city life and generate urban vitality. Kingston needs a civic exhibition space as a showcase for established and emerging talent and should seek to develop a facility that can house and exhibit civic collections, as well as community-initiated exhibits and art works.

Should this exhibition space be built, a great opportunity presents itself to plan for the development of a cultural hub with the civic exhibition space as its focal point. This would be an opportunity to make other significant

investments in the area's cultural capacity, which can act in concert with a new venue to make for an inviting place for Kingston residents and tourists alike – including affordable live/work space for artists, a major public space (e.g. square or park) and complementary retail activity. In the interim, Cultural Services should identify an alternative space on a temporary basis as a pilot project community exhibition venue.

North Block District Community & Business Enhancement Opportunities, Final Recommendations Report, cites a number of city building objectives for an eventual North Block development having to do with heritage protection; public parking; the public realm; site remediation; sustainable development; affordable housing; transit facilities; and mixed use development. A new civic exhibition space,



Artist's rendering of the development concept for the North Block

the creation of a pedestrian-friendly, artful public realm with generous sidewalks, planted boulevards, mid-block connections, urban squares, courtyards and active frontages, built heritage conservation and creative reuse are all objectives that contribute to the cultural vitality of Kingston. Further planning work should specifically consider including live/work space for artists among the permitted uses under affordable housing.

In order to balance the costs of those City-building objectives with the economic and market realities that prevail within the City of Kingston, it may be worthwhile to consider some alternative approaches. While the adaptive re-use of heritage properties like the Hydro Station might seem ideal for the new civic exhibition space, costs may be prohibitive. Instead, consideration could be given to combining a purpose-built exhibition space within a revenue generating facility like a parking structure. Combined with good design, this may result in a distinctive made-in-Kingston solution.

The development scenario may also have to consider some tradeoffs among the public objectives, such as the inclusion of a transit hub. Many of the elements identified in the “Placemaking for Cultural Vitality” checklist presented in this Plan could complement the “sustainable checklist” (Recommendation 13

of the Enhancement Opportunities study) when considering new development within the North Block. Residents, key cultural constituencies and City staff should continue to be engaged in this discussion.

Recommendation 27

That the Commissioner, Sustainability and Growth, consider the inclusion of a new civic exhibition space for the arts and affordable live/work space for artists along with high end residential development and elements contributing to an artful public realm in the proposal call for redevelopment of the North Block area.

Recommendation 28

That the Commissioner, Sustainability and Growth, ensure that key cultural constituencies be included in consultations around recommendations on uses of city-owned properties.

Streets & Spaces

Many of the objectives of current-day land use planning practice serve to support cultural vitality - but perhaps none more so than the objectives of creating safe, inviting and interesting streets. The City's new Urban Design Guidelines for residential intensification and new communities states: *"Not only are streets necessary for the transportation of persons and goods throughout the city, they are also important spaces for social interaction between members of the local community."*

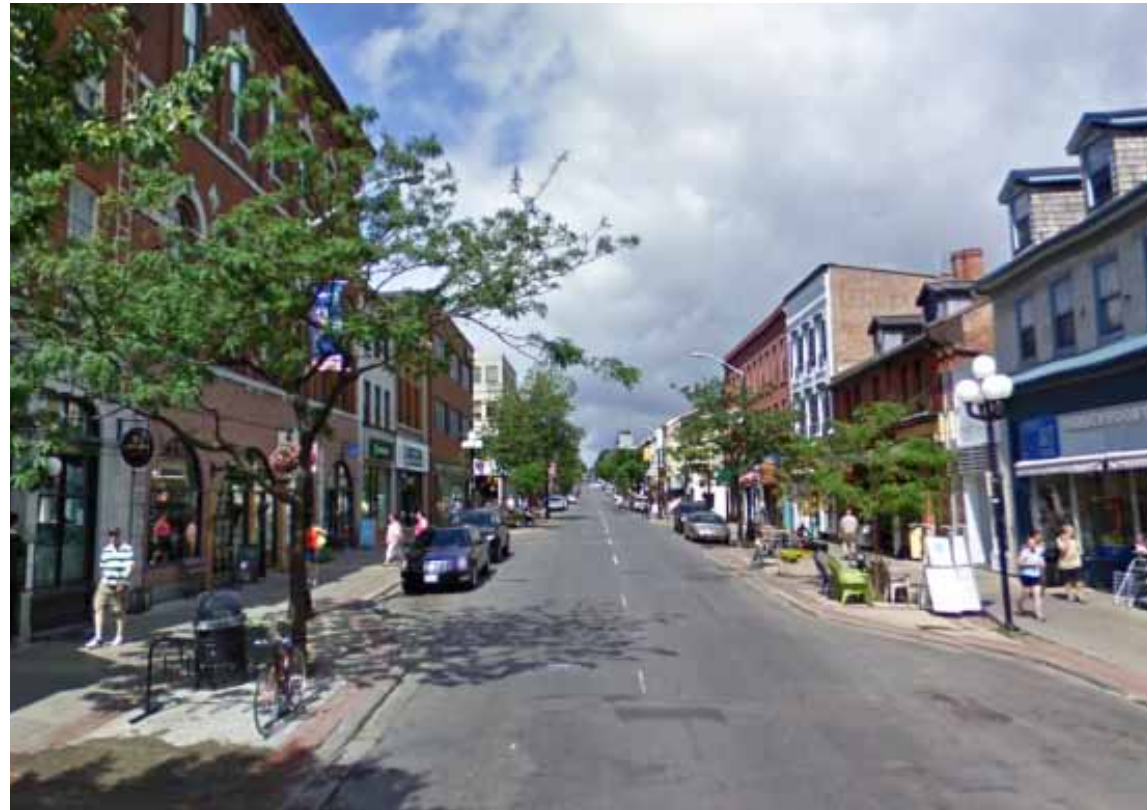
The vitality of streets in Kingston is most evident in the downtown. The scale of buildings and streets are comfortable and relatable to pedestrians. The strong presence of historic buildings and stone courtyards provide a glance into Canada's early days of European settlement. The myriad of storefronts, each with its unique facade and window display, attract shoppers and pedestrians, and the presence of street trees, public art projects, street performers, benches, and sidewalk patios invite people to stop and stay a while. Downtown Kingston's mix of residential, commercial and institutional uses, sometimes within the same building, as well as the higher densities of people living and working in the downtown's many 2, 3 and 4- storey buildings make an important contribution to cultural vitality. These are characteristics which make downtown Kingston a distinctive place in Eastern Ontario and

are key to supporting its economic vitality and the richness of social activities for both Kingston residents and visitors.

The experience of a street can be significantly enhanced by attractive and functional street furniture and lighting, cycling amenities, trees, planters, and gathering spaces. This also encourages the potential for cultural activity to take place on the street and nearby.

The image of Brock Street on the next page illustrates how several of these features can come together to create a safe, inviting and interesting street – and can play an important role in supporting cultural vitality. It could be used as a precedent for the design of streetscapes elsewhere in Kingston.

**View along Princess Street,
downtown Kingston**



“Placemaking for Cultural Vitality” Checklist

The checklist appended to this report is intended to compliment the checklist included in the City’s new Urban Design Guidelines. It can be used by Planning staff in the review of development applications and at any other point in the planning process where the design of streets is concerned. The checklist can be consulted whenever a new development, infill development, or redevelopment project is proposed for any of the following uses, or is adjacent to the following land use types:

- Central
- Business District – All land uses within the central business district
- Main Street Commercial
- District Commercial
- Arterial Commercial
- Medium Density Residential
- High Density Residential
- Parks & Open Spaces
- Community Facilities

Recommendation 29

That Council endorses the “Placemaking for Cultural Vitality” checklist and directs the Commissioner of Sustainability and Growth, the Director of Planning and Development and the Supervisor of Development Approvals to make reference to the checklist when reviewing applications for development.

Elements of cultural vitality on Brock Street, downtown Kingston.



Heritage Districts

Role and Scope of Heritage Conservation Districts

The 2005 Ontario Heritage Act permits municipalities to establish heritage districts according to a procedure set out in the Act and in the Province's Provincial Policy Statement. Once established, a Heritage Conservation District (HCD) allows for the identification, conservation and management of heritage resources within a defined area of the City. As a result, the community's cultural heritage values can be more readily incorporated to the broader planning and development decisions for the District.

Kingston has two heritage conservation districts – Barriefield Village and Springer Market Square. The former was designated in 1980 and the Heritage Conservation District Plan was prepared in 1992. It is one of the earliest designated heritage districts in Ontario.

Designation provides a means of protecting a district from inappropriate development. The special designation status, however, does not set the district apart from the overall development, change and planning of the City. The Heritage Conservation District remains part of a wider community; furthermore, designation does not restrict changes to the district. Stewardship of

the conservation district must take into account changing community needs and values, as well as patterns of urban development in and around the district. They are part of an array of heritage resource management tools that communities can use to respond to investment and development that includes measures like the Official Plan, site plans and urban design panels.

Conservation District Plans

To be effective, each existing and future Heritage Conservation District requires a Conservation Plan that complies with the current Ontario Heritage Act.

Conservation District Plans should be more than guidelines for preservation of historical architecture. Plans should provide strategies for fostering the community's cultural values and they should also delineate important heritage characteristics and distinguish these from other elements that have little heritage value. To be effective, Heritage Conservation District Plans must also work in tandem with urban planning policies and with the evolution of the community.

Conservation Approaches

There are a number of valid approaches for planning Heritage Conservation Districts, including restoration, preservation and rehabilitation.⁶

The focus of some HCD plans may be restoring historical buildings and landscapes. For example, Old Sydenham Ward was found to have cultural heritage value because “the area is relatively unspoiled, homogeneous and intact” (Old Sydenham Heritage Area Heritage Conservation Study Final Report, April, 2009, p.7). The appropriate approach for this area would likely be restoration.

⁶*Parks Canada's Standards and Guidelines for the Conservation of Historic Places provides the widely recognized definitions of conservation approaches: Rehabilitation: the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.*

Restoration: *the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.*

Preservation: *the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.*

In other areas, HCD plans could involve encouraging change. A recent study of the Downtown and Harbour specifically recommends the City take “measures to encourage the commercial revitalization of the Downtown, including the simultaneous revitalization and intensification of residential uses” (Downtown and Harbour Area Architectural Guidelines Study, Final Report. December 6, 2007). For the Downtown and the Harbour, HCD planning could focus on rehabilitation, including encouragement of new building types and styles to enliven this central area.

In Barriefield Village, there may be a conflict between longstanding and immediate municipal policies. In this case, it may be appropriate to review the existing HCD plan that has not been updated since 1992 and that, in any case, is scheduled for an update in 2011. This review should include broad consultation, a review of any current proposals for land acquisition and development currently before the city and take into account the culture and heritage lens that this HCD plan suggests help inform decision-making in City departments.

Recommendation 30

That Council expedites an update of the Barriefield Village Heritage Conservation District Plan.

Public Realm An Artful Public Realm



Example of an artist designed manhole cover

Imagine a city in which public works are also works of public art. Street furniture, sidewalks, transit shelters, hydro boxes, manhole covers, bridges, railings and street lighting all distinguished by elements of artfulness and good design. In such a city, engineers are given permission to unleash their creativity and engage the arts community in collaborative planning. As Kingston continues to redevelop its waterfront, renew its parks system and public infrastructure, real opportunities exist to invite local or even international artists to participate in the planning process. By showing leadership in this way, the City is very likely to inspire the private sector to involve artists in private sector development projects. At the same time it will create a

distinctive public realm that delights the visitor and resident alike. The Downtown Action Plan is an opportunity to involve artists in the redesign and reconstruction of distinctive downtown spaces.

Recommendation 31

That Public Works collaborate with Cultural Services to incorporate the skills of local or regional artists in the design of public works projects in Kingston, where opportunities arise. This could include transit shelters, hydro boxes, manhole covers, culverts, bridges, railings, street lighting etc. This should involve consultation with Utilities Kingston, Recreation & Leisure Services, and Planning and representatives of other departments as required.

Springer Market Square

The revitalized Springer Market Square is a key public gathering space in downtown Kingston. A combination of Canada's oldest, continuously running farmer's market and periodic programming (like Feb Fest and Movies in the Square) has been successful at animating the Square. However, as noted by many participants in the Culture Plan's public workshops, efforts should be made to increase cultural programming and the level of activity on the square.

Recommendation 32

That Recreation & Leisure Services, collaborate with Cultural Services and Downtown Kingston! and other community partners to develop a programming plan for Springer Market Square that increases the level of cultural activity – including artistic performances, arts & crafts exhibitions, historic commemorations and ethno-cultural celebrations.

Community-Based Cultural Infrastructure in Every Neighbourhood

An equitable and accessible strategy to sustain cultural vitality throughout the city provides opportunities for all residents of Kingston to participate in cultural activity wherever they live. Planning for cultural vitality is about ensuring adequate community amenities - the parks and open spaces, outdoor stages, community use of schools, cultural spaces in community centres and access to places of worship that can serve as neighbourhood scale cultural infrastructure to enable people to teach, learn, practice and experience cultural activities in their own neighbourhood.

Planning for Growth:
Intensification and New Communities
Recommendations for alternatives for growth and intensification identified in the Urban Growth

Strategy (2004) have now been incorporated in the City's new consolidated Official Plan. Some sites for growth are areas within Kingston's existing fabric that could be intensified (e.g. Cataraqui Town Centre area, the Kingston Centre area), and others are found on the edges of Kingston's developed areas and are earmarked for consideration beyond the 20-year horizon (e.g. Mile Square lands to the West and lands in St. Lawrence community in Kingston East). The Planning & Development Department regularly engages community stakeholders and seeks advice on future development needs when a new community or intensification is being planned. As more detailed planning occurs when there is development pressure, the Planning & Development Department should seek advice about the types of spaces, facilities and services that can generate and sustain cultural vitality in these new or intensified communities.

In planning for community cultural amenities, the Parks & Recreation Master Plan (2010) can be leveraged as an important policy tool for cultural vitality. In particular, the Plan recommends the development of community activity hubs near areas being planned for residential intensification. The preservation and enhancement of parkland and open spaces will be a priority in these areas.

As intensification occurs, these areas will offer opportunities to identify the types of spaces, facilities and services that may be needed to support cultural vitality - in tandem with the enhancements to parkland and open spaces that may be sought. This will require a collaborative approach between Recreation and Leisure Services, Planning & Development and Cultural Services to capitalize on the full potential of redevelopment projects in these areas.

Cultural Spaces in the Official Plan

Section 3.2 of the Official Plan (Community Facilities) is a useful reference tool in planning for cultural space. In particular, this section points out that libraries, community centres, museums and other social and cultural centres are, generally, a permitted use under many land use designations. This means that the land may not need to be zoned institutional for a building to be constructed or converted for community cultural use. However, it is important to check the zoning by-law that applies to a given property to verify the specific uses and restrictions that apply to it.

Recommendation 33

That the Commissioner, Sustainability and Growth, direct the Planning & Development Department when considering new community development or intensification to identify any key stakeholders who may be able to provide advice on future cultural needs, challenges and opportunities and that Cultural Services be invited to participate in these meetings.

Recommendation 34

That the Planning & Development Department make reference to the “Places” section of the Kingston Culture Plan as part of its policy review for any street scale, community scale, or secondary planning scale initiative and look for opportunities to incorporate elements that contribute to cultural vitality in its plans.

Recommendation 35

That Recreation and Leisure Services, Planning and Development and Cultural Services collaboratively develop community engagement sessions for large residential intensification projects – in part to assess the need for community cultural facilities and programming.

Gateways into the City

High-speed gateways are the entry points into Kingston from Highway 401 – they are a visitor’s first glimpse at the city and, therefore, are important to making a first impression. There are seven gateways leading into Kingston from Highway 401, including: Gardiners Road; Sydenham Road; Sir John A. Macdonald Blvd; Division Street; Montreal Street; Highway 15 and Highway 2.

In most cases, Kingston’s gateways are not particularly attractive or inviting places. They typically feature wide roadways flanked by industrial sites, utility corridors and highway-service retailers. There is little to suggest that

further down the road is the city “where history and innovation thrive”.

Kingston’s gateways present a strategic opportunity to provide an attractive welcome to the city and to draw attention to its cultural richness. The Planning & Development department has recognized this and has included a number of policies in the Official Plan that over time can have a positive effect on the look, feel and function of the gateways in Kingston (see Official Plan sections 2.2.7, 2.9.3 and 8.9). However, the improvements proposed are not being actively pursued and would likely occur incrementally over an extensive period of time, on a site-by-site basis. In order to have a significant



Locations of the seven main high-speed gateways from Highway 401 into Kingston

impact, a concerted and coordinated effort will be required on the part of the City to transform the high-speed gateways into notable entryways for a city of notable cultural vitality. Transformative efforts could include:

Road-side signage: pointing to Kingston's most significant cultural attractions – prominently visible in gateway areas.

Public works as public art: creatively designing infrastructure projects at gateway locations to reflect elements of Kingston's cultural identity.

Landscaping and public art: making use of the large vacant spaces on road shoulders and boulevards to design attractive landscapes, which could also feature public art projects reflecting elements of Kingston's cultural identity.



Example of a high speed gateway, Boulevard Maisonneuve, Gatineau, Quebec

Recommendation 36

That the Director of Engineering and the Director of Public Works, in consultation with Cultural Services, Utilities Kingston and Planning & Development, meet to consider making use of the City's 5-year capital plans to invest in the transformation of high-speed gateways leading to Kingston. The Ministry of Transportation should also be invited to participate.

Public Art

Cities and towns around the world have monuments and memorials that celebrate their cultural history. Monuments and sculptures are commissioned to acknowledge an event, a leader or a special community initiative. They provide the opportunity for communities to celebrate their local histories. Often these acts of commemoration become focal points and gathering places for ceremonies and/or quiet contemplation. From Florence's statue of David by Michelangelo to Piccadilly Circus' "Eros", sculptures have added character and identity to all cities while providing pleasure for both residents and tourists. In North America, Lincoln's Memorial in Washington, DC and the National War Memorial in Ottawa are examples of public art that commemorate history and have become destinations in the public realm.

The term "public art" is a contemporary way of describing art that is placed in the public realm. It is art that is accessible to the public and often is commissioned specifically for a particular location or site. This "site specific" art might be in response to the physical condition of the site or created to acknowledge or mark an historical or cultural event at that location. Public art can provide a narrative to help visitors and citizens understand the local history.

Public art can be located in public plazas, open spaces and parks or on a street corner. It might function as a gateway, or terminate a street or serve as a vista. Public art can be integrated into a building facade, a streetscape, a new landscape or a transit shelter. It can range from an independent sculpture, a monumental marker or entryway, to a bench design, or a paving feature in a new open space. In other words, the potentials for public art commissions are wide and varied, depending on the site or project opportunity.

Public art is most effective when it is planned or anticipated in the early design stages of a project. Often city-run competitions for public places and facilities have public art in their design guidelines and competition briefs. Artists have demonstrated that they can play an important role in the planning and build out of the public realm.

Chicago's new Millennium Park is a wonderful example how art is part of the planned rejuvenation of a downtown site. The result is the immensely popular mirrored "Cloud Gate" (Anish Kapoor) and the interactive "Crown Fountain" (Jaume Plensa) that features the faces of 1,000 Chicago residents. These two installations are a result of long term planning, an international competition, and the engagement of the local community. Tourists from around the world visit this park to experience these innovative landmarks and the residents of Chicago

reap the economic benefits from this new quality public realm.

The commissioning of public art requires a planning process that needs to be integrated into all the aspects of city building. Consideration of public art needs to be considered in a fair and open process. This includes a considered acceptance (or decline) of a proposed donations of art – either existing works of art, or an idea to commission a new work. A municipality needs to have policies in place to treat all proposals in a democratic, informed and professional manner. Public art agencies have learned that early planning, fair procedures,

Currently, the City of Kingston does not have any public art or civic collection policies, procedures or guidelines to maintain existing works (indoors or outdoors), no donations policy, no art selection procedures and no mechanism in place to commission temporary or permanent works of art. The City recognizes the need to work with the community, develop public art policies and collection management strategies. Staff does not have the ability or the resources to manage the collection in a proactive way. Neither the public art collection, nor the indoor civic collection, can be acquired in a consistent manner, nor can the public art, statuary, indoor paintings and artifacts be maintained and conserved in a responsible way.



Koso Eloul, *Time*, 1973
(Breakwater Park, Kingston)

Courtesy: Wayne Hiebert, for the City of Kingston

Implementation/Actions

- Create an inventory of existing work
- Identify upcoming capital projects to assess and include public art opportunities
- Identify a range of types of opportunities including environmental art, sustainable and functional art and temporary projects
- Establish an arm's-length public art committee
- Explore methods and processes to engage the local community
- Explore opportunities through which public art can help to tell Kingston's history, cultural events, and diversity – past and current
- Explore ways engage the local artists? How to tell the city's story through art?
- Explore ways to engage the education system and student programs and opportunities

and community participation instills a sense of pride and stewardship in local public art initiatives. The planning of public art involves several departments, not only a culture section, but includes city planning, public works, facility services and parks planning. Public art has the ability to affect and integrate a wide range of civic initiatives.

Kingston Public Art Overview

The City of Kingston has a rich historical legacy as Canada's first capital, the home of Canada's first

Prime Minister and Fort Henry, a UNESCO world heritage site. Over the years the City of Kingston has acquired a range of historical statues and sculptures that are located in the public realm. These publicly-owned works of art have been collected, for the most part, through donations and/or historic commemorations and celebrations.

In honour of the distinguished John A. Macdonald, Kingston unveiled a magnificent monument in City Park in 1895. A walking tour of downtown Kingston links buildings, sites and events to acknowledge Kingston's celebrated son. Also along the waterfront is another tribute on a highly visible site, a large steam locomotive referred to as the "The Spirit of Sir John A."

This downtown waterfront has an eclectic mix of historical artifact, park design and contemporary sculpture. Alongside the grand Confederation Park Fountain commissioned in 1967, as a Centennial celebration and the aforementioned steam locomotive, there is an abstract sculpture by the renowned artist Walter Redinger, titled "Atlantis" (1976).

In the early 1970s, local citizens initiated a public art commission in honour of Kingston's Tercentenary. Government funds and private sponsorship resulted in the acquisition of the dramatic sculpture called "Time", a powerful

Components of a Public Art Policy

- Public art principles and goals
- Definition of public art, objectives for a program
- Acquisition/commission methods
- Art selection methods
- Maintenance and Collection management policy and guidelines
- A Donations Policy to include acquisitions and decommissions

installation by Kosso Eloul that marks Kingston's waterfront. Throughout Kingston, there are works of art that have been privately commissioned and placed in publicly accessible, yet privately owned sites. But most of these projects are independent initiatives, and are not part of an official plan or commissioning program.

Kingston has a wealth of history and, as the city grows and capital projects are initiated, new public art commissions can help tell its unique and distinctive story in an informed and professional way. However, the City of Kingston does not have any mechanisms in place to assist City Council and staff to apply consistent standards for public art in the public realm, in civic initiatives and private sector projects. There are no methods or processes in place to review or curate donated art, either historical or



Ted Bieler, *Tetra*, 1976
(Portsmouth Olympic Harbour, Kingston)
Courtesy: D. Gugler

contemporary. Consequently, any public art programming or conservation issues are reactive. Staff does not have the resources to plan for these interventions and there is no maintenance program in place to prevent such problems.

While a public art policy for the City of Kingston should be unique to its community, there are many examples that can be drawn upon as previously noted. The City does not have a formal inventory of what it owns (neither public art nor its civic collection). It is essential that the City review what it already has and set priorities for future conservation. In addition, a public art master plan would be a useful tool to anticipate and plan for new public art opportunities as the City moves forward.

Kingston has been proactive in some projects. In 2001 the City launched the *Downtown Action Plan: An Infrastructure Renewal and Public Open Space Plan*. This plan, approved in 2004, identified the different character areas within the downtown. Provisions for public art include a variety of opportunities and types of art. Ideas include creating functional art, such as street furnishings, lighting, commemoration walls, street and neighbourhood markers, gates and garden elements, historical street mapping and an educational program. The plan stated

“... identifying and commemorating events and persons from Kingston’s past should be a fundamental aspect of the public art program”.

But public art is not recognized in Kingston’s Official Plan. For example, in the current Official Plan, the Urban Design section states “Urban design encompasses the arrangement of elements within the built and natural environment that contribute to an individual’s “sense of place” and “appreciation of that place.” This is an excellent opportunity to include references to public art as a tool with the ability to enhance a sense of place.

However, public art is referenced consistently as an element of good street design in the City’s new Urban Design Guidelines. What is missing is a rationale for including public art in the design of streets. It is recommended that the rationale provided in this plan be incorporated into subsequent versions of the Urban Design Guidelines.

There is an interest, from city planning, to integrate public amenities in civic planning. There is also the recognition of financial implications and the question of how to balance building a great city with a high quality of life, in a challenged economy. Planning with public art can contribute to these goals.

The Council-appointed Arts Advisory Committee is keen to assist city staff and Council in developing a public art policy and a collection management program. This Committee represents the community and has the ability to guide the launch of public art and collections policies. The committee also has the ability to engage the local community. However, as the public art program evolves, the City could consider establishing an arms-length committee that will review public art proposals and donations.

New art selection methods should be considered. There are a variety of means by which to acquire public art, including different types of commissions and competitions. In addition to these approaches, there are other ways to include artful thinking as part of civic planning, such as including artists on design teams. Temporary projects are another means to establish a public art program and raise community awareness. An artist in residence program could also be established as a way to engage the local community in art projects.

A number of ideas have emerged around which to build a City of Kingston Public Art Program. These include:

- A public art/city collection to help tell Kingston’s many stories

- A public art/city collection to represent the diverse community
- A public art/city collection that promotes regional artists
- Using public art as a tool for city building and creating civic awareness
- Use public art to engage and celebrate the community
- Use public art to “raise the bar” in city planning and to build out the public realm, both publicly or privately owned
- Take leadership in maintaining existing works of art, and new commissions
- Secure funding for new commissions and collection management
- Consider various approaches to include temporary, environmental art, sustainable and functional art

It was also emphasized that it is important to engage the community through a variety of means that could include:

- Involving the community in public art initiatives to help to tell Kingston’s story
- Strategizing how public art can link heritage, contemporary, narrative, and social history

- Building relationships/partnerships with economic development stakeholders
- Building relationship/partnerships with Queens University, student population and the Agnes Etherington Art Centre

Given the potential of public art to have a significant impact on reflecting the character and identity of Kingston, it is critical that the Public Art Coordinator have the specialist knowledge, experience and administrative support to fulfill the mandate. This coordinator should work in a collaborative manner with other city departments and the community and private sectors to fulfill the mandate and potential of a public art program in Kingston.

Recommendation 37

That Cultural Services retain a consultant to work with other departments and the Arts Advisory Committee to develop a public art policy for the City of Kingston.

Art and Culture in Rural Places

Access to opportunities to create and/or experience art is important for children and youth and can provide new skills, insight, build self-esteem, and engage them in their communities in new and creative ways.

Children and youth in rural areas often face challenges in relation to accessing the arts and culture—including the visual arts and live performances as well as artists, creators, instruction, equipment and materials—as the facilities in which such activities and opportunities exist are typically located in more urban areas. Even when instructors and art-based experiences are available, rural areas frequently lack community spaces in which to gather.

Traditionally, schools have provided a critical access point for children and youth, but with schools facing ongoing cutbacks affecting the arts, extracurricular opportunities, resources and field trips, schools are less able to provide even minimal exposure to the arts for school aged children and youth.

In Kingston, bringing art and art-based experiences to rural areas requires both the creation of content as well as the identification of places to gather, or ideally, multiple places to gather in locations distributed throughout the City.

While the creation of a standalone art centre, or creative spaces within community centres or other such multi-purpose facilities (such as community cultural hubs), would provide an ideal way to support the delivery of a wide range of community-based cultural activities, other ideas could be considered for specific application to rural areas.

One idea is to bring programming to rural areas using different outreach methods. One possible model would be a program like ‘MacLaren Van Go’ offered by the MacLaren Art Centre in Barrie, Ontario. This popular program involves contracting artists who travel by van to deliver curriculum-based, arts education programs in schools throughout Simcoe County. Though designed to meet the needs of the formal education system, MacLaren Van Go offers an approach to program delivery that could be adapted to a wide range of topics to benefit rural audiences who could be given the opportunity to participate through local schools, libraries or community centres.

Potential collaboration with the Artist in Community Education (ACE) program of the Faculty of Education at Queen’s University is worth exploring for the development and or delivery of content. The program places emphasis on exploring the positive role that artists and the arts play in schools, communities, and society

and is designed for practicing artists in visual art, music, drama and creative writing who wish to pursue a range of career possibilities in education.

Existing facilities, though minimal, can be utilized for arts programming. The seventeen branches of the Kingston Frontenac Public Library provide an existing network of public spaces throughout the urban and rural areas. Libraries in general have a strong tradition of providing community programming and some, including the Kingston Frontenac Public Library, have done just that. It is not recommended that the Library assume responsibility for the creation and delivery of

‘MacLaren Van Go’ is an outreach program developed by the MacLaren Art Centre in Barrie, Ontario to deliver curriculum-based arts education programs to elementary school students across Simcoe County. For over a decade this program has helped the Gallery to extend its reach and develop future audiences for the visual arts by contracting professional artists to facilitate hands-on programming in the classroom on a fee-for-service basis. The artists contracted to deliver the programs generally live within the community and are required to maintain a professional practice. In this way the program supports local artists by providing them with regular employment and it also helps to ensure a consistent level of quality.

additional arts programming, but that the facilities exist as a rural asset and offer potential sites for child and youth arts programming in rural areas.

Recommendation 38

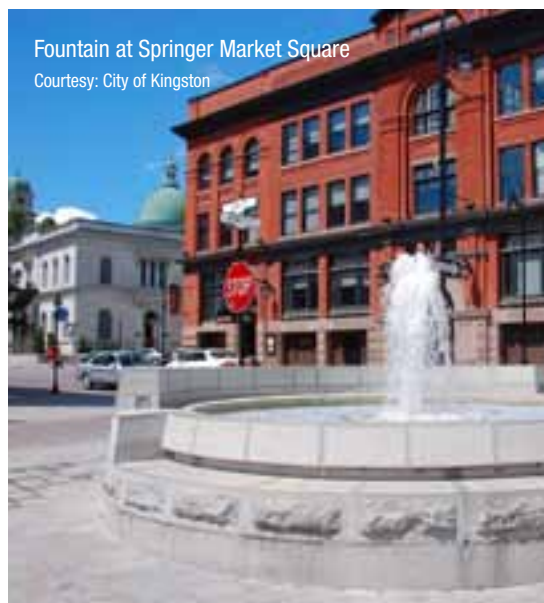
That Cultural Services develop a plan in partnership with other departments or agencies to deliver arts and heritage education to children and families in rural areas of Kingston.



Organizations Capacity Building

Capacity building in the non-profit arts sector refers to activities that improve and enhance an organization's ability to achieve its mission and sustain itself over time. When capacity building is successful, it strengthens a cultural organization's ability to fulfill its mission, and helps the organizations to have a positive impact on lives and communities.

An arts organization is mission driven. It develops and delivers programming – performances, exhibitions and so forth – that reflect the mission.



In order for an arts organization to meet its mission, it needs both financial and organizational capacity. Financial capacity refers to a broad suite of revenue sources (public and private). Organizational capacity speaks to volunteer engagement, community partnerships, staffing, technology, marketing and all other aspects of the day to day operations of the organization.

With a strong financial and organizational base, an organization can achieve the programming goals and mission; however, if the weight of programming is greater than the organization's capacity, the organization will not be sustainable. This struggle is where arts organizations



sometimes fail as their desire to expand programming outweighs their base capacity.

The dual foundations of organizational and financial capacity provide a helpful framework for examining the current state of the arts in Kingston and opportunities to move forward.

It is not the City's role to build the capacity of individual organizations, but the City does have a role in providing leadership, resources, training and marketing support as a platform; and an environment, or a context (e.g. history and innovation), in which arts organizations can effectively develop their own capacities.

Relationships

One key to building organizational and financial capacity in Kingston's cultural organizations is better collaboration among the community, business and institutional spheres. The response to calls for better relationship building from sectoral leaders who have participated in the Culture Plan consultation process has been quite positive.

Kingston's strong public sector is a cornerstone of the local economy. Institutions such as Canadian Forces Base Kingston, Queen's University, Kingston General Hospital and Providence Care each employ more residents than any private sector company. They, and other public sector and non-profit organizations, have a wealth of relevant expertise to share with other non-profits, like the Kingston Arts Council and the Apple Crisp Music Collective, in areas such as leadership training, human resource management, advocacy, communications and marketing.

What has been missing to date are any formal or informal linkages between arts organizations, the Kingston Arts Council and public sector partners. In this respect, the City of Kingston can play a leadership and facilitation role. Cultural Services could convene a Public Sector Forum chaired by the Chief Administrative Officer to bring together senior leaders from the City's non-profit and

public sector with the leadership of the arts sector to explore opportunities for collaboration and partnerships.

Volunteerism is a vital ingredient in the success of any non-profit given the reliance on volunteer leadership (Board of Directors) as well as volunteer help with a myriad of administrative and artistic tasks. It is especially important for amateur arts groups that also rely on volunteers as artistic collaborators.

Recommendation 39

That Cultural Services convene a Public Sector Forum chaired by the CAO to bring together senior leaders from the City's non-profit and public sector with the leadership of the arts sector, including Kingston Arts Council and Apple Crisp, to explore opportunities for collaboration, partnerships and knowledge sharing.

artsVest/Greater Kingston Chamber of Commerce

Kingston is largely a public sector city. The absence of major corporate head offices is often perceived as a limiting factor in the ability of arts organizations to secure corporate sponsorship and donations. There is, however, a robust small and mid-sized business community and it is private sector enterprises at this level that are most suited

to partner with, and financially support, Kingston's small and mid-sized arts organizations.

This was proven to be the case in 2007/2008 when Business for the Arts' artsVest program was introduced to Kingston. In this program, artsVest challenged the business community to match an investment of \$40,000 by artsVest. The business community took up the challenge and came through with \$66,000, exceeding the artsVest matching fund of \$40,000 to generate a total \$106,000 for the arts and heritage community in Kingston. Forty-two business sponsors, seventeen of which were first time sponsors of the arts, came together to support 14 arts groups.

The Greater Kingston Chamber of Commerce has close to 900 members, most of which are small to mid-size businesses. The Chamber has shown an interest in cultural activities and has expressed a desire to explore creative mechanisms by which to nurture partnerships between the arts and

Recommendation 40

That Cultural Services convene a roundtable with the Kingston Arts Council and the Greater Kingston Chamber of Commerce to explore partnership and sponsorship opportunities. A collaborative initiative to bring the artsVest program back to Kingston should be considered.

business. A partnership between the Kingston Arts Council and the Greater Kingston Chamber of Commerce to bring the artsVest program back to Kingston would be a viable first collaborative initiative.

Mayor's Arts Awards

There is an important role for the City of Kingston in building cultural value. Many of the participants in our study mentioned Kingston's pool of talented, energetic artists as well as the strong appetite and appreciation of Kingston residents for performing, visual, literary and media arts. Others mentioned the volume and diversity of artistic activity in Kingston, and the city's disproportionately large number of artists in all disciplines. However, it was also noted that, beyond the strong presence of traditional culture and the prominence of institutions like the Agnes Etherington Art Centre and the Kingston Symphony, much of the artistic activity in Kingston remains hidden, and there are many people who don't relate to this type of culture. It is always a challenge for a city to find ways to promote cultural activity and encourage citizens to partake of a cultural experience whether as participants or observers.

Through the establishment of the City of Kingston Arts Fund, the City demonstrated a clear intention to support cultural vitality. The City should

consider actively promoting its cultural assets through the establishment of a high profile annual community-wide event where awards are presented by the Mayor in a number of categories. The awards could be sponsored and funded by local businesses and the recipients selected through a juried process. The Mayor's Arts Awards could be administered by the Kingston Arts Council on a fee-for-service basis.

Recommendation 41

That the City institute the Mayor's Arts Awards, a high-profile annual community-wide event where awards are presented by the Mayor in a number of categories. The awards could be sponsored and funded by local businesses, individuals and organizations, and recipients selected through a juried process.

Representation

Currently, the Arts Advisory Committee advises the City's Arts, Recreation & Community Policies Committee. It is intended to serve as an avenue of communication and consultation between the arts community (visual arts, music, dance, performance, literature, film, craft and other arts) and the municipal government. This committee is composed of individuals who are knowledgeable and passionate about the arts; however, there

are no outside voices on this committee, and no advocates for the arts from other sectors of the economy – education, tourism, and business – speaking with a unified voice about the importance of the arts in Kingston. By broadening representation on this committee to include representatives of organizations like the Greater Kingston Chamber of Commerce, Kingston Accommodation Partners and KEDCO, the arts community could build better relationships and broader communication about the value of the arts in Kingston.

Recommendation 42

That Cultural Services report to Council on expanding the membership of the Arts Advisory Committee to include representatives from labour organizations, the business and institutional sectors in Kingston including education, tourism, small business and expanding the mandate to include relationship building and communication about the value of culture in Kingston.

Communications & Marketing

In recent years, the reduction in print media coverage of the arts in Kingston has limited opportunities for communication between artists and their audience. Numerous people have noted that traditional media coverage is inadequate in Kingston. The Kingston Whig-Standard has one staff member covering Arts & Entertainment and both the EMC Heritage and Kingston This Week are weekly papers with small staff. There are at least nine commercial radio stations in Kingston, as well as CFRC, the Queen's University station. CFRC is the only station with a focus on providing in-depth information about local cultural events and organizations, but has a very small percentage of the listeners. The Kingstonist.com blog is perceived by some members of the arts community to provide more timely and comprehensive of the local cultural scene.

With the scaling back of traditional forms of media and the explosion of online and social media, cultural organizations have challenges to communicate effectively with the public with limited marketing resources and funds.

Many members of the community reinforced the need for a single place online to find out what's going on culturally and a "one-stop-shop" to promote local events is a pronounced need. With funding from the Ministry of Culture, the

City of Peterborough is developing an arts and culture website that operates on an open source platform, allowing all arts, cultural and heritage groups to post events to the site's online calendar. The interactive site is meant to be a useful resource for the local community, tourists and people around the world.

The Kingston Arts Council's Interactive Arts Portal, being launched in the fall 2010, will be a complete information system including a self-managed database and interrelated website, to collect, store, retrieve and display information concerning the arts community in Kingston and surrounding region. It promises to be a sophisticated, yet simple to use, information system for artists and the general public. The Interactive Arts Portal will represent a major step forward, but significant resources will be needed to market the site to artists and cultural organizations, as well as the general public, in order to ensure its success.

The Cultural Services department has one marketing administrator who provides marketing and communications support to the Grand Theatre's presentation program and limited support to the two City-owned museums as well as Kingston City Hall. Communication with audiences is an important component of cultural development. In the absence of traditional media

coverage, Kingston's arts organizations need to build other forms of communication capacity and be innovative with their marketing strategies.

Cultural Services and the Kingston Arts Council should convene a working group of both media and cultural organizations to develop communications and marketing training initiatives for local artists and groups. Marketing and communications training and capacity building could be fostered, but only if current resources in the Cultural Services Department are increased.

Recommendation 43

That Cultural Services identify the resources that would enable them, on an ongoing basis, to offer communications and marketing training and support to artists, heritage and arts organizations in the city.

Funding City of Kingston Arts Fund (CKAF)

In 2007, Kingston City Council approved the creation of the City of Kingston Arts Fund (CKAF), which provides operating and project funding to local arts organizations. The introduction of CKAF was heartily welcomed by the arts community and brought Kingston in line with municipal funding provided by other cities at that time. The objectives of CKAF are “to nurture the capacity and quality of the arts in Kingston while fostering artistic excellence, stimulating economic development related to the arts, enhancing Kingston’s quality of life for its citizens and attractiveness as a community, and aligning Kingston’s arts funding with that of comparable cities.”

Municipality	Population	Arts Grants	\$ per capita
Kingston	117,000	\$430,000	\$3.84
Barrie	128,000	\$324,880	\$2.53
St. Catharines	131,000	\$142,500	\$1.09
Thunder Bay	109,000	\$609,600	\$5.59

The fund has an annual budget of \$500,000. The Kingston Arts Council receives \$50,000 to administer the fund and an additional \$20,000 as an operating grant (as they are ineligible to apply to the fund for a grant under the program).

The fund provides two types of grants: operating and project grants. On an annual basis approximately \$300,000 is invested as operating grants and \$130,000 in project-related grants. Kingston arts organizations that have been incorporated for two years or more are eligible to apply to the Operating Grant Program. In 2009, nine organizations received grants. Any Kingston-based registered charitable arts organization, incorporated non-profit, or artistic or community collective that has an arts project idea, may be eligible to receive a grant from the Project Grant Program. In 2009, 15 organizations received project grants. Two principal issues have emerged related to CKAF: the amount of money in the fund, and the annual funding cycle.

A survey of three other municipalities presents an interesting comparison to Kingston. These three have been selected as they have a similar population and, like Kingston, are not close to a major urban centre. The arts grants are those going directly to artists or arts organizations (not facilities).

The per capita contribution in Kingston is average by these comparisons.

The introduction of CKAF was a major milestone and created a sense of optimism as it demonstrated the arts were finally on the political agenda and recognized as important within the municipality. Now, three years later, the stability that CKAF is intended to foster is wavering as demand for grants is approximately three times the amount available. Pressure is building for CKAF to expand its criteria to fund a host of currently ineligible activities, such as arts organizations with an education focus or social service organizations that utilize the arts as part of their programming. In addition, established arts organizations already receiving operating funding are looking to have their grant levels increased while newer arts organizations are looking for their first grant.

If Kingston wants to nurture and develop the arts sector, increasing grants could send a tangible message and will leverage additional resources from other levels of government and the private sector. An increase in grant funding to \$5.00 per capita would increase CKAF to approximately \$585,000 after five years.

Multi-year operating funding for well-established arts organizations is normal practice for Provincial

and Federal arts councils. A 2006 survey of 27 Canadian municipalities ranging in population from 8,700 to 2.4 million (including Kingston) by the Creative City Network found that six municipalities offered multi-year operating grants and two others had such a program in development. Multi-year funding at the municipal level reduces administrative overhead (for both the funder and the applicant), provides stability for clients and enables more effective long-term planning.

Recommendation 44

That the City of Kingston increase the per capita financial allocation to arts organizations from \$3.84 to \$5.00 over the next five years beginning in 2011. This would raise the CKAF to \$586,000 at the end of year five.

Recommendation 45

That Council endorse multi-year funding for eligible operating clients as an effective way to ensure efficiencies and more effective program planning and ask the Kingston Arts Council to include an enabling provision in their annual grant plan.

Core Operating Funding

Many cities have a continuum of arts funding that begins with smaller one-time project grants that progress toward multi-year project grants through which an organization can demonstrate proficiency and capacity. On this basis an organization may then be eligible to receive an operating grant. In Kingston both the Agnes Etherington Art Centre and the Kingston Symphony receive annual operating grants through CKAF. In 2009, they each received \$75,000 for a total of \$150,000, which translates into half of the money available to support operating grants. The Marine Museum of the Great Lakes also receives annual operating funds from the City of Kingston and has for the past 30 years (\$65,000 in 2009), but not through CKAF.

The City of Kingston should consider establishing a fund to provide baseline operating funding for the key cultural organizations with which it partners to provide important cultural activities in the community. Cultural Services would make recommendations to City Council for multi-year operational funding on the basis of criteria that would be developed in consultation with the community. Both arts and heritage organizations would be eligible for baseline operating funding and it is anticipated that some of the likely recipients of this new funding might be the Agnes Etherington Art Centre, Kingston Symphony,

Kingston Arts Council and the Marine Museum of the Great Lakes, though their eligibility would need to be determined by a process to be developed by the City of Kingston in collaboration with stakeholders drawn from the community.

Recommendation 46

That Council request Cultural Services to report on the establishment of a new grant program that would provide baseline operating funding to key cultural organizations and that Cultural Services develop funding and evaluation criteria in consultation with the arts and heritage community.

Kingston Arts Council

The Kingston Arts Council (KAC) is an important arts service organization. Not only does it administer CKAF on behalf of the City, it also supports its members through a range of programs and services designed to strengthen the arts sector as a whole.

The Kingston Arts Council has developed a comprehensive strategic plan (2008-2012). To deliver on the plan's strategic priorities, however, it needs to increase its human resource capacity. As an arts service organization, the KAC does not have a significant public profile and there is little public awareness of its role or the value of its

work. As with many of its members, the KAC must develop mutually beneficial partnerships with other public and private sector partners to secure in-kind and cash resources. The challenge for the KAC is that it does not have the staff resources to even begin to pursue this field of activity.

KAC staff is already stretched and currently there are few available resources with which to pursue any new partnerships with the public or private sector. In order to be more effective, to lead the way in expanding partnership opportunities and linkages in the private sector, the Council needs to expand its staff, and to do that it needs an increase in core funding from the City and the Ontario Arts Council.

The KAC's other revenue options are limited. It risks alienating its core membership if it makes serious inroads into private sector fundraising as it would be competing with its own members for this funding pool. Thus, the KAC is to a large extent reliant on foundation and government grants.

The KAC receives \$20,000 per year from CKAF as an operating grant from the City towards a base operating budget of approximately \$140,000. The fact that this \$20,000 is paid through CKAF puts the Council in an awkward position of competing with its own members for funding. The Council is also ineligible to apply for project grants through

CKAF, though project funding is available from the City's Healthy Community Fund. To provide stability and enable long-term planning the Council needs secure funding on a multi-year basis.

Cultural Services and the KAC should work towards developing a partnership. KAC is ideally situated to expand its role as a service provider to Cultural Services. Some projects can be more effectively and efficiently delivered by a third party than by the City itself. The KAC could provide administration services for the new Heritage Fund on a fee-for-service basis. The Mayor's Arts Awards are one example of an initiative that could be contracted out to the KAC.

Recommendation 47

That the core operating funding for the Kingston Arts Council be provided separately from the CKAF and that this core operating funding be increased to \$50,000 per annum starting in 2011, with increases of 2% per year thereafter for 5 years.

Recommendation 48

That Cultural Services consult with KAC and report to Council on an equitable increase in the annual fee to administer both the CKAF and the new Heritage Fund.

Recommendation 49

That Council makes a multi-year funding commitment to the KAC so that it can adequately plan in a systematic and cost-efficient manner.

Heritage Kingston Municipal Heritage Committee

The Kingston Municipal Heritage Committee (KMHC) advises the City's Planning Committee on architectural and historical designations (pursuant to the Ontario Heritage Act). It may now be time for Council to consider giving the KMHC a broader heritage mandate.

Since 2005, with the passage of the new Ontario Heritage Act, municipalities have greater power to manage and identify heritage resources. They have been given greater responsibilities to ensure heritage conservation broadly reflects community values and that it is considered in the overall planning of the community. Whereas the earlier Heritage Act was widely regarded as inadequate, particularly with its limited control over demolition, the new Act provides much stronger tools for heritage conservation that are, five years later, still in the process of being understood and fully tested.

The 2005 Ontario Heritage Act allows heritage conservation to become more integral to the urban planning process. Prior to 2005, stewardship of heritage resources depended almost exclusively on strong civic advocacy, much of which was done by dedicated volunteers.

Building on this foundation, the current policy and legal framework allows stewards of heritage to develop greater cooperation and work more closely with the processes of municipal decision-making.

Kingston Municipal Heritage Committee can be more effective by allowing trained heritage staff to address details of heritage projects, while it attends to broader heritage concerns. While it should consider heritage expertise in making decisions, the Committee itself should not function as a panel of heritage experts.

The effect of this shift is that institutions like Heritage Committees (formally LACAC) are developing new mandates that go beyond an advocacy and curatorial role. In this new context, Kingston's Municipal Heritage Committee (KMHC) should focus away from detailed review and approval of heritage conservation projects. It can be made more effective by allowing trained heritage staff to address details of heritage projects, while it attends to broader heritage concerns. While it should consider heritage expertise in making decisions, the Committee itself should not function as a panel of heritage experts.

The Committee could assume greater responsibilities for building consensus among a

broad range of stakeholders, fostering an open dialogue about cultural heritage, and advising Council on community cultural values. Its membership should not necessarily reflect the views of only heritage conservation specialists, but rather, reflect a broad range of community perspectives.

An enhanced role for the KMHC is described clearly in *Your Community, Your Heritage, and Your Committee* – a guide to establishing and sustaining an effective municipal heritage committee, a volume included in the 2006 Ontario Heritage Tool Kit.

This guide provides this description of the role of a Municipal Heritage Committee:

The Municipal Heritage Committee role is advisory and consultative. Like other advisory committees, it assists municipal councils in gathering and communicating community input on local issues. Committees assist municipal councilors and staff in understanding the challenges and needs for meeting community goals. Their role is to advise and make recommendations as defined by the terms of reference approved by municipal council.

The committee members are volunteers drawn from the community and represent a cross

section of interests and perspectives. As a representative of the community, the advisory committee is recognized as a vehicle for conveying community interests.

The role of an advisory committee may be summarized as follows:

- *To advise and recommend;*
- *To provide knowledge and expertise;*
- *To facilitate community awareness, support and education about the issues at hand;*
- *To assist in the work of the municipality by ensuring open dialogue on specific issues;*
- *To create a climate of consensus;*
- *To enable and share best practices;*
- *To be sensitive to the range of views in the community which it represents;*
- *To promote good-will and trust within the community; and*
- *To act as a liaison between politicians, organizational staff, members of the public, and other stakeholders.*

The enhanced role for heritage conservation is also described well in the City of Kingston's Official Plan, which provides the City with a full set of cultural resource management protocols and policies.⁷

With an enhanced legal and policy framework in place, Kingston is now able to weave cultural values into urban development in order to make places that foster a sustainable and vital culture. With a supportive relationship between Council, KMHC, City staff, and the community, Kingston can focus on heritage conservation that reflects broad community values and fosters the vitality and development of local culture.

⁷7.1.6. The City will protect and conserve cultural heritage resources in accordance with the best available cultural resource management protocols and Charters including, but not limited to, the following:

- a. UNESCO and International Council on Monuments and Sites (ICOMOS) Conventions and Charters;*
- b. the Standards and Guidelines for the Conservation of Historic Places in Canada; and,*
- c. the Ontario Ministry of Culture's eight guiding principles in the conservation of built heritage properties.*

Opportunities for Innovation and Leadership through Strong Stewardship

Kingston maintains a strong and unique identity, expressed by its heritage resources, including its buildings and landscapes. It is in an enviable position of having an assembly of cultural heritage resources that remains relevant, meaningful, and useful to the community.

Along with historical buildings and landscapes, Kingston has extensive experience in the stewardship of historic buildings, sites, and landscapes. The community's leadership in heritage management was particularly outstanding from the 1960s to the 1980s when heritage values were poorly reflected in Provincial legislation and policy and in municipal urban planning practice.

Now, a more robust institutional framework for heritage conservation and protection is in place, and the community can embrace new opportunities for managing its cultural heritage capital. The community can extend its stewardship beyond protecting and preserving heritage, to finding innovative ways historically significant sites, buildings, and landscapes can sustain cultural innovation and vitality.

In order to sustain cultural innovation and vitality in this context, heritage and urban planning need to be integrated. Stewardship of cultural heritage can extend beyond an advocacy and custodianship, to consider ways the community's built and landscape heritage can be made to resonate with contemporary architectural design, urban forms, and to shape landscapes that foster a dynamic local culture and that are meaningful to residents and visitors.

Taking full advantage of new powers granted with the passage of the 2005 Ontario Heritage Act, Kingston is in a position to consider how development can complement its historic urban fabric in ways that support cultural vitality. There are many situations where contemporary buildings become invisible within a historical context. However, Kingston may also anticipate how new buildings and landscape elements can add to the richness and diversity of the townscape.

Introducing new forms and styles into the historical building fabric, if done with respect to the heritage context, can create a dynamic relationship that reinforces the cultural values of the community. There are a number of examples to consider: the new Scottish Parliament building set in the UNESCO World Heritage Site in central Edinburgh, the Museum of Archeology and History

in Old Montreal, or "The Gherkin", a striking oval office tower that emerges from the skyline of the City of London. While these new buildings may not conform to every taste, they show the possibilities for a historic context to resonate with contemporary architecture.

With Kingston's strong foundation of heritage conservation management, the community can be confident in engaging in such innovative approaches to heritage stewardship that could serve to sustain and enhance the community's cultural vitality.



Montreal Museum of Archeology, an example of new forms and styles being introduced into the historical fabric of a city

Recommendation 50

That the City of Kingston delegate authority to address details of heritage projects to municipal heritage staff.

Recommendation 51

That the membership of the Kingston Municipal Heritage Committee reflect a broad range of community perspectives.

Recommendation 52

The mandate and activities of the Kingston Municipal Heritage Committee should address the broad array of opportunities and projects presented by Kingston's heritage and intangible history.

Recommendation 53

That the City of Kingston develop a corporate Heritage Strategy and Master Plan to address the broad array of opportunities and projects presented by Kingston's heritage and intangible history.

Recommendation 54

That Cultural Services, in consultation with representatives of the heritage community, report on the details and feasibility of establishing a Heritage Conservation Resource Centre in Kingston City Hall.

The Kingston Association of Museums, Art Galleries and Historic Sites (KAM)

The Kingston Association of Museums, Art Galleries and Historic Sites (KAM) is a network of Kingston area museums, archives and related arts and heritage organizations. Members include staff and volunteers from 28 organizations and the organizations range from artist run centres to federally owned and operated sites. KAM has been in existence for 30 years and serves as a useful information exchange and peer networking opportunity. It recently incorporated as a non-profit corporation.

In comparison to the arts community in Kingston, the heritage and museum community is less cohesive and is under-represented in terms of advocacy and communication with both the public and the municipality. KAM, without staff or operating funding, does not have the mandate or capacity to serve as a sustained provider of information to the public, or to be effective as an advocacy body or service organization to its members. However, the heritage funding proposed in this Culture Plan will address this situation.

Other municipalities have recognized the benefit of having a strong museum and heritage community in conjunction with a strong arts

community. While arts councils and arts advisory committees are common in Canadian municipalities, similar structures in support of museums and heritage can also effectively further local priorities.

Recommendation 55

That Cultural Services works jointly with KAM to support initiatives that align with the City's strategic objectives and promotion of heritage and cultural vitality.

Cultural Facilities

Cultural Facilities and Activity

There are many kinds of facilities that can be used to host and/or support cultural activities. This section discusses cultural facilities in Kingston specifically designed or adapted for the delivery of arts, heritage and cultural services to the public. A comprehensive data base (cultural

resource mapping) was not undertaken as part of this study but it is recommended.

For municipalities, the public policy objective is to determine the balance of cultural facilities (and program support) to properly serve the community's needs, the resources to be allocated to support the cultural practices and aspirations of individual artists and cultural organizations, and how to manage expectations. In order to understand cultural facilities in Kingston in relation to the activities for which they are primarily used, four categories of activity have been identified in relation to a developmental spectrum of cultural practice. They are:

1. Recreational pursuits are leisure-time activities in which individuals participate for enjoyment and to refresh the body and mind. Organized recreation at the municipal level usually includes sports and fitness, arts and crafts, hobbies and recreational learning.



2. Amateur status describes those individuals who pursue a particular activity out of love for the activity and do so without pay or even formal professional training. Organized amateur sport and community-based theatre often offer competitive events that are adjudicated.

3. Semi- or Pre-Professional describes those individuals who have had formal training and/or professional experience, but are not paid practitioners on a full-time basis. Semi-professional organizations are generally in flux between amateur and professional status.

4. Professional status describes those individuals who have completed formal training, have been recognized by their professional peers through acceptance into a professional association or union and/or are paid for work which is their primary occupation.

Individuals may pursue a cultural practice at any level of endeavour and specialized professionals have a role to play at every level in teaching, training, management and leadership roles. While the level at which an individual engages in the practice may be no reflection of their talent or ability, standards for recreational, amateur and professional individuals and their facilities are different.

These four categories suggest three types of municipal support for cultural facility infrastructure.

- **Recreational Facilities:** Serve individual residents' needs for expression through support for community recreation facilities. In this case, the policy objective is to provide individual citizens with access to neighbourhood-based facilities that can host a range of activities. The facilities, such as community centres, may contain both specialized and flexible space. For example, an indoor gymnasium can be used for basketball and also for dance. This type of support is broadly distributed, accessible to all and adaptable to neighbourhood needs and conditions.

- **Amateur Facilities:** Support culturally specific space for amateur and pre-professional development. In this case the policy objective is to provide a specialized, user friendly, incubator space for the training, development and showcase of recreationalists, amateurs and future professionals. In the case of a community theatre, the design should reflect the needs of a local producing company that relies on a core of volunteer practitioners. This type of support is somewhat less broadly distributed; however, it supports the active participation of local residents and builds social capital.

- **Professional Facilities:** Ensure a professional caliber of cultural infrastructure to serve the public interest. In this case, the goal is to meet national and international standards for providing a particular service, showcasing a specialized activity or collection of work, and/or protecting public assets. These cultural institutions are central to the life and identity of communities and are operated by professional staff. This type of support creates a distinctive identity for the community, enriches the cultural lives of residents and generates economic benefits through its impact on cultural tourism.

Theatres

The City of Kingston has made a significant investment in the preservation of a downtown cultural icon, the Grand Theatre. The City provides a subsidy to ensure its use as a community rental facility and a showcase for touring presentations. An upper floor acts as a modest rehearsal/studio theatre space.

Unfortunately, in a smaller market like Kingston, community groups are still likely to seek cost reductions and free space for rehearsal and the Baby Grand does not have the seating capacity or qualities to be a dedicated Performing Arts Facility of the seating capacity to be a desirable rental theatre. The City is financially assisting the redevelopment of the Tett Centre and providing



K-Rock Centre
Courtesy: City of Kingston

support for occupants like Modern Fuel Artist Run Centre and Theatre Kingston. The Isabel Bader Centre for the Performing Arts at Queen’s University will add recital venues, gallery and exhibition spaces which may be available for community rental use in the future. The City is addressing the needs of the amateur Domino Theatre in the repurposed Harold Harvey Arena in Portsmouth Village. The City also owns and supports a large sports and entertainment complex – the K-Rock Centre – that has established itself as a venue for popular entertainment and helped clarify the role of the Grand Theatre as a mid-size live performance theatre.

Although the theatre inventory by seating capacity supports the community contention that the city lacks adequate incubation spaces such as professional calibre rehearsal halls and theatre spaces in the 75-150 seat, 251-399 seat and over 800 seat range, there may be merit to monitoring and tracking audience demand for a period of time while engaging in market segmentation analysis, audience development and long term capital planning.

Facility	Number of Seats							
	75-150	151-250	251-399	400-799	800-1199	1200-1799	1800-2599	2600+
Baby Grand	90-105							
Domino Theatre (Closed)	130							
Wellington St. Theatre		200						
L’Octave Theatre		250						
Grand Theatre			776					
K-Rock Centre								6800

Recommendation 56

That Cultural Services develop a comprehensive performing arts strategy to address programming and infrastructure requirements and support.

Libraries

The libraries of Kingston are a good example of a cultural facility network that promotes literacy, literary arts, authors and the use of information resources. Their programs and facilities are designed to engage community members throughout their lives. Libraries are popular and reasonably well funded, notwithstanding the ongoing need to update technologies and update these heavily used spaces. Within the library system, creating and enhancing multi-purpose arts spaces consistent with the libraries' community service programs should always be considered.

Places of Worship/Churches

Churches and other places of worship are occasionally used by community groups for cultural activities and some are particularly well suited to acoustic recitals or concerts of organ, orchestral, choral and ecclesiastical music. However, churches are rarely designed for a wide range of performing arts and their primary function is, of course, to serve their congregations.

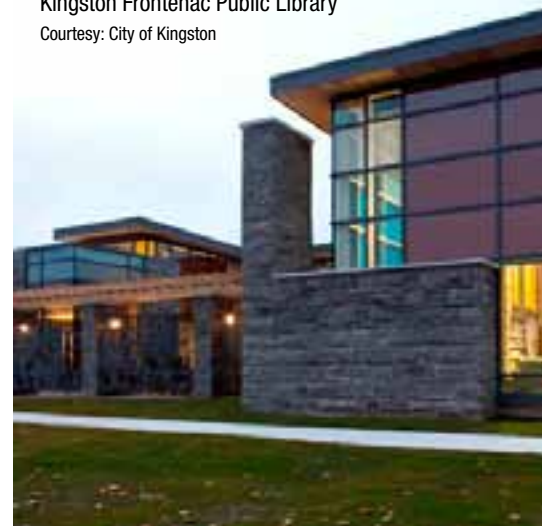
In Kingston, particularly in the downtown, a number of churches (and former churches) are being used for cultural activity, including: St George's Cathedral (cap. 150 fixed, 250); Sydenham Street United (cap. 850, classical, popular, indie music); Wellington Street Theatre (cap. 200, drama); and Kingston Gospel Temple (cap. 840 fixed, 1200).

Adaptive reuse of existing buildings for cultural purposes can be a good solution if a building has the key characteristics of a space that would normally house the cultural activity as well as sufficient funds to be repurposed. Churches and other places of worship can be good candidates for adaptive reuse as gallery and performing arts spaces, but there are many pitfalls and each case should be judged by objective program and facility specialists. If a building is, first and foremost, an historic site then it should be considered for re-purposing to meet a current community need in a way that will not compromise its historic character and identity.

In many communities, arts and heritage groups find themselves stewards of historic buildings by default. Groups are offered and accept ownership or control of historically designated buildings that have no other commercial or public value. These buildings often present functional and operational compromises and expenses that overburden their well-meaning stewards.

Shared-use agreements between religious and arts organizations can succeed in cases where the values, the space and the schedule are compatible. Both churches and theatres are subsidized by property tax exemptions and arts groups may be eligible to offset facility costs through operating subsidies or programming grants.

Calvin Park Branch,
Kingston Frontenac Public Library
Courtesy: City of Kingston



St. Marys Cathedral



Cultural Capital Policy and Plan

Since 2000, the City of Kingston has demonstrated innovative thinking by re-positioning cultural facility development as a social, economic and heritage sustainability strategy.

There is a general perception in the arts community that gaps exist in the inventory of theatres and galleries in the City of Kingston that can be accessed by both community groups and arts professionals. There is appreciation of the value added by Queen's University's facilities but it is understood that the priority of these facilities is to serve the students, faculty and staff at the University. There is also concern about the area's market threshold for theatre facilities and commercial galleries.

The City should establish a set of criteria for investing in, adapting or developing cultural facilities. In this way, the City can understand what the activity and audience thresholds are in relation to existing facilities; where it may be appropriate to consider shared uses; what should be the minimum level or indication of demand for various types of facilities; what are the measures for success and what ownership/governance/operating structures are optimum for different kinds of facilities.

Since Kingston has a growing population and has recently seen growth in relation to cultural facilities that range from work spaces to a major entertainment complex, these perceptions and questions might best be addressed through an up-to-date cultural facility condition analysis, a cultural market segmentation analysis, a cultural facility occupancy analysis and a community needs assessment to determine real, perceived and political needs and priorities for strategic development and investment. Just as the City requires a Public Art Policy, it is also requires a Cultural Capital Policy and Plan to guide its approach to investment in cultural facilities.

Recommendation 57

That Cultural Services report on the strategy and resources required to develop a Cultural Capital Policy and Plan that will establish a set of criteria for investing in, adapting or developing accessible cultural facilities.

Cultural Tourism

The Role of Culture in Tourism

Culture plays a dual role in tourism⁸. It can be both a “destination enhancer” and a “destination motivator”. In the former, it is seen as part of what makes a destination appealing to a tourist. Arts, culture and heritage have long been known to improve the desirability of a destination whether they are the primary reason for visiting or not. *The Cultural and Heritage Tourism Product Research Paper* notes that “... this aspect of culture in tourism is the focus of a range of studies and strategies adopted largely by destination marketers, local government and chambers of commerce that relate to the value of ‘place-making’.” However, as cultural tourism becomes an ever more important segment of the tourism business, there is a growing appreciation for seeing culture as “the main reason to travel – without which, visitors would not travel to a particular destination. In this instance, cultural tourists are motivated to travel to a particular

⁸*Cultural and Heritage Tourism Product Research Paper, prepared by Lord Cultural Resources and Brain Trust Marketing & Communications for the Ontario Ministry of Tourism, Ontario Tourism Competitiveness Study Toronto, February 2009 http://www.tourism.gov.on.ca/english/competitiveness/Ontario_Cultural_and_Heritage_Tourism.pdf*

destination by a desire to learn something new and enrich their lives through an experience, education and enrichment”⁹.

The Changing Model of Cultural Tourism: From Consumption to Creativity

In developing a strategic framework for attracting the 21st century cultural tourist, the *Cultural and Heritage Tourism Product Research Paper*¹⁰ identified three factors that figure prominently in a cultural tourist’s decision to visit. Traditionally, an experience needed to be of high **quality** and **distinctive** to attract a high number of cultural tourists. Among the indicators for quality were brand signifiers – big recognized names; word of mouth, knowledge and personal experience potential. Among the indicators for distinctiveness are scale, authenticity, novelty (e.g. setting), timeframe (available for a short time only) and prestige.

A third factor in attracting cultural tourists is creativity. This is identified as one of the most

⁹*Quoted in the abovementioned study from The Artful Traveler: Cultural Tourism,” John A. Walker College of Business, Appalachian State University, 2005.*

¹⁰*Cultural and Heritage Tourism Product Research Paper, op.cit., p.40, 41*

interesting emerging trends of the 21st century cultural traveler. For the creative worker the “total experience of travel” is hugely important. Questions like, what did I learn? how did I change? who did I meet? become determinants of an experience’s success. Active exploration and participation, learning through courses, conferences etc., and opportunities for personal growth and development, are all important to the growing segment of knowledge workers who travel.

This last factor points to a change in the traditional model of cultural tourism from a passive, consumptive role to a more creative, engaged, participatory role for the 21st century cultural tourist constructing their own experiences.

This is reinforced by Rossitza Ohridska-Olson’s assessment of the cultural tourism market for 2010:

Global economic and energy responsibility, new and exciting technologies, and drastic transformations in travelers’ profile will continue to shape the cultural tourism in 2010. As 2009 had proven, the cultural tourism is recession-proof. That is logical: cultural tourism exists to satisfy a need for discovery – heritage, new wine region, new old civilization, new artifacts, new

exhibition, new concert. Cultural travelers don't travel because they have 14 days vacation; they travel because they need to unveil something mysterious, something familiar, something... unexpected. They are driven not by prices, but by deep-rooted need for new experiences or nostalgic familiarity. That is why they spend more money and they travel more often. Their travels are longer in time and distance. This pattern will not change in 2010.¹¹

Stakeholders in Cultural Tourism: The Big Disconnect

There are at least three sets of stakeholders in cultural tourism. Ohridska-Olson's assessment¹² identifies a significant disconnect between the motivations of those who create local culture, those who market the particular destination and the tourists who consume/experience it. The study notes that, "In order for the stakeholders of the culture and tourism industries to come together

¹¹Rossitza Ohridska-Olson, posted on January 03, 2010 at 02:28 PM in Cultural Tourism Business, News, Travel, Travel Industry Trends, <http://www.culturalrealms.com/2010/01/culturaltourism2010forecast.html>

¹²Cultural and Heritage Tourism Product Research Paper, op.cit., p.48, 49

to develop an experience that welcomes Cultural Travelers (or at one extreme that caters wholly to them), it is imperative that everyone feels that their interests are not mutually exclusive and are often, in fact, entirely compatible."

Some of Kingston's Cultural Tourism Assets:

- Kingston is ideally positioned between Ontario's only two cultural tourism hubs Toronto and Ottawa. Additionally it is equidistant between Toronto and Montreal.
- Strong natural heritage assets – Lake Ontario, Blue Belt, Cataraqui River/Rideau Canal, Thousand Islands, local food, local wine (Prince Edward County)
- Powerful historical narrative
- Heritage built form
- Performing arts infrastructure
- Institutions of higher learning
- Quality of life

Cultural Tourism Opportunities for Kingston Embrace the Creative Model of Cultural Tourism

Kingston is well placed to develop the creative experiences that appeal to the emerging cultural tourist of the 21st century and could become destination motivators. These could consist of:

1. **Learning Experiences:** work with its resident institutions (Queen's, RMC, St. Lawrence) to develop learning experiences tied to the area's
 - Natural heritage assets (Rideau Canal, St. Lawrence River, Great Lakes, Thousand Islands)
 - Rich history (aboriginal history and experience, French, Anglo-American, political and institutional history of Canada, social history, Sir John A. Macdonald)
 - Institutional narratives of the military, penal, health care and educational facilities
 - Sustainability initiatives, green energy, wind power

2. Adventure Experiences

- Great Lakes Sailing/Naval battle re-enactment
- Rideau Canal Heritage Houseboat Trips
- Thousand Islands Boat Tours
- Great Boondoggles of All Time – St Lawrence Seaway
- Scuba diving/Marine Archaeology

3. Creating an Environment for Stakeholders to Work Together

Stakeholders in the cultural community including facility operators, and members of the tourism industry, including accommodation providers, marketers and service providers, need to be brought together in an environment that allows them to bridge their differences, develop a

common language and understanding and eventually to develop a cultural tourism strategy suited to Kingston. It is very important that such a strategy recognize the importance of quality, value and return on investment over cost. As well, the strategy must recognize that only by creating a high quality cultural life for its citizens will Kingston create the kind of place that attracts the cultural tourist of the 21st century.

Recommendation 58

That Cultural Services work with the Office of the CAO and KEDCO to create an environment for cultural tourism stakeholders to work together.

Recommendation 59

That the City of Kingston develop a tourism strategy that leverages Kingston's cultural and heritage assets and distinctive identity.

Cultural Mapping / Cultural Resource Database

A strong base of information about cultural assets and resources helps to support evidence-based decision-making. Many cities in Ontario and throughout North America have developed a Cultural Resources Database as a key information, planning and decision support tool. The geographic representation of the information in the database is often presented as maps. Thus this process is often called Cultural Resource Mapping (CRM).

The cultural resources database is a centralized inventory of information about arts, culture and heritage resources. Over the past five years a framework has been established that identifies and categorizes these cultural resources. Called the Cultural Resources Framework (CRF) it provides a menu of cultural resources that can be included in the database, including organizations that engage in cultural activity, spaces and facilities where cultural activity takes place, people, occupations and events related to arts, heritage and other cultural activities. This framework also serves as a guide for how to organize the information into a geo-database in a way that is practical and consistent.

Municipalities have found that Cultural Resource Mapping plays a critical role in municipal cultural planning and cultural development policy. It effectively achieves the first aim of planning: to identify and understand a community's resources. Once identified, information about cultural resources can then be leveraged and integrated into the planning process and decision making. In other words, CRM allows a community to identify "what it's got" and help support decisions about "what to do with it."

The cultural resource database and cultural mapping can have two broad applications:

Planning and policy development:

The cultural resources database is the base of information that the City can use to benchmark and measure cultural vitality, uncover clusters of activity or gaps, show the relationships between cultural resources, demographics and municipal policies, and assess trends over time. The City will be in a better position to make strategic decisions. Mapping can be used to create visual information to support evidence-based planning and policy.

Marketing and audience development:

The cultural resources database can be used to connect people to information about cultural activity or heritage resources, raise awareness and increase attendance and participation.

Web-based maps can be developed to serve as a dynamic point of access to arts or heritage resources, allowing points on a map to be linked to anything from descriptive blurbs and photographs, to web-links or podcasts; all of which can be explored by the public using a handheld device and a search engine. Cultural mapping is the interface for people to search and view Kingston's arts and heritage resources.

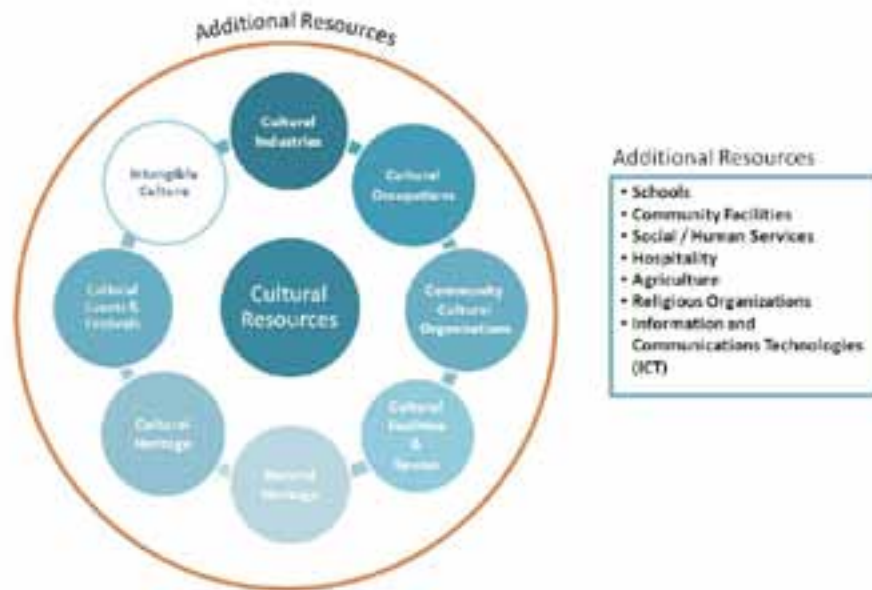
To be complete, the Kingston Culture Plan should include the development of a cultural resources identification component (cultural resource mapping). Ideally, the Cultural Services

department should identify the data partners it will work with and begin to develop a plan to build a sustainable database and cultural mapping system for the City of Kingston. The system should be completely integrated with the City's existing GIS and information systems and protocols so that the cultural database can be used by all departments and maintained and expanded by city staff on an ongoing basis. Some innovative data sharing arrangements with the community have recently been pioneered by the City of Mississauga and could be explored by Kingston and its community cultural partners.

Recommendation 60

That Cultural Services develop a plan to build a sustainable database and cultural mapping system for the City of Kingston.

Cultural Resource Framework





Confederation Basin Marina
Courtesy: City of Kingston

Implementation Plan/Timeline

Role of Cultural Services Organize the resources, knowledge and experience of the civic administration and the community to generate cultural vitality.					
Initiative	Action	Time frame/years			
		1	1-3	3-5	> 5
An organizational development plan for the Cultural Services department	Create a five year organizational development plan to acquire the staff resources necessary to organize, enable and facilitate the delivery of professional cultural services identified in the Culture Plan. (Recommendation #1)	✓	✓	✓	
A cultural lens for the civic administration	Establish an interdepartmental staff group to support collaborative working relationships and provide advice on the use of cultural resources to achieve city-wide strategic objectives and support the adoption of a cultural lens by all City departments. (Recommendation #2)	✓			

Stories Develop Kingston's stories in compelling ways and tell them through a variety of means and opportunities.					
Initiative	Action	Time frame/years			
		1	1-3	3-5	>5
Kingston's Stories, History and Intangible Cultural Heritage					
A cultural heritage strategy	Develop a cultural heritage strategy that develops Kingston's powerful historical narrative, built heritage and natural heritage features into a broad based strategy for telling Kingston's stories to each other and to the world. (Recommendation # 3)		✓		
Play a leadership role to foster and coordinate a community-wide approach to history and heritage	Create a (new) position of Curator of Intangible Heritage. (Recommendation #4)	✓	✓		

Programming					
Innovative cultural experience and creative product	Use services and facilities including the Baby Grand Theatre to foster and support innovative cultural experience and creative product. (Recommendation #5)			✓	
Summer festival	Work with Queen’s University to develop a presenting program and some concept options for a summer festival. (Recommendation #6)		✓	✓	
Civic Collections					
Management of the Civic Collection	Identify the resources required to develop a collections management program. (Recommendation #7)		✓	✓	
		Conduct an inventory of the entire civic collection;	✓	✓	
		Develop a conservation plan	✓	✓	
		Address maintenance, storage and security issues		✓	
		Acquisition and donations methods (including de-accessioning)		✓	
Enhance Kingston City Hall National Historic Site	Develop a governance structure for civic collections. (Recommendation #8)		✓		
	Complete the Cultural Heritage Management Plan. (Recommendation #9)		✓		
		a protocol for the interior of City Hall	✓		
		a built heritage assessment of the structure of City Hall	✓		
		an archeological conservation plan	✓		
		an evaluation of climatic conditions inside City Hall	✓		

Develop City Hall as a showcase for artworks, artifacts and stories	Relocate administrative functions and personnel to a downtown location. (Recommendation #10)	✓			
	Develop a plan to invest in the interpretation of City Hall and the artifacts it contains. (Recommendation #11)		✓		
	Create a plan for City Hall to be a showcase for certain artifacts and artworks. (Recommendation #11)	✓	✓		
City-owned Museums					
The MacLachlan Woodworking Museum	A programming, education, exhibitions and marketing plan that supports year round operation at Grass Creek Park. (Recommendations # 12)	✓			
	New capital investment in workshop/programming space. (Recommendation #13)	✓			
	An operational and opportunity plan for Grass Creek Park jointly with Recreation & Leisure Services. (Recommendation # 14)		✓		
Pump House Steam Museum	To identify and seek approval for a program of capital improvements. (Recommendation # 15)	✓			
	Develop programming that tells the story of power generation /sustainable living. (Recommendation # 16)		✓		
	Develop staffing plan to add professional cultural services (curatorial, programming, interpretation, marketing) to Cultural Services. (Recommendation # 17)	✓			
Museums and Heritage Organizations					
Establish a Heritage Fund to enhance the visitor experience in museums and improve how we tell Kingston's stories to ourselves and to the world.	\$500,000 on an annual basis for project and operating support to museums, heritage projects, cultural groups and historical societies. (Recommendation # 18)	✓	✓		
	Develop eligibility criteria for the new Heritage Fund. (Recommendation # 19)	✓			

Places					
Create great places that support and enhance Kingston's cultural vitality					
Initiative	Action	Timeframe / years			
		1	1-3	3-5	>5
J.K. Tett Centre					
Create a subsidized space for cultural incubation and creative collaboration	Establish a working committee of City staff and Queen's University staff to share information , facilitate collaborative & expedited decision-making. (Recommendation # 20)	✓			
	Retain a facilitator to build collaborative working relations & expedited decision making. (Recommendation # 21)	✓			
Community Cultural Hubs					
Generate broadly-based opportunities for residents to engage in cultural activities	Identify a suitable location and funding for a community cultural hub pilot project in collaboration with other agencies and city departments. (Recommendation # 22)		✓		
	Include cultural activity for children and youth in the Youth Strategy component of Parks and Recreation Master Plan. (Recommendation # 23)		✓		
	Create the position of Community Cultural Coordinator to integrate cultural activities into existing facilities and program streams in the City of Kingston including rural areas. (Recommendation # 24)		✓		
Downtown & Adjacent Neighbourhoods					
Strengthen downtown and adjacent neighbourhoods	Limit excessive commercial land use development outside the downtown. (Recommendation # 25)	✓			
	Council endorses the strengthening and revitalization of neighbourhoods adjacent to the downtown. (Recommendation # 26)	✓			

The Arts Block					
A new civic exhibition space for the visual arts in the downtown area	The Commissioner, Sustainability and Growth, include new civic exhibition space and affordable live work space for artists and elements contributing to an artful public realm in any proposal call for redevelopment of the North Block area. (Recommendation # 27)			✓	
	The Commissioner, Sustainability and Growth, include key cultural constituencies in consultations on uses of city owned properties in the North Block. (Recommendation # 28)			✓	
Streets & Spaces					
“Place Making for Cultural Vitality” Checklist	Council endorses the “Place making for Cultural Vitality” checklist and directs the Commissioner of Sustainability and Growth and the Director of Planning and Development to make reference the checklist when reviewing applications for development. (Recommendation # 29)		✓		
Heritage Districts					
Heritage Conservation District Plans.	Expedite an update of the Barriefield Heritage Conservation District Plan. (Recommendation #30)		✓		
Public Realm					
An artful public realm	Incorporate the skills of local or regional artists in the design of public works projects in Kingston, where opportunities arise (transit shelters, hydro boxes, manhole covers, culverts, bridges, railings, street lighting etc.). (Recommendation # 31)			✓	
		Involve Utilities Kingston, Recreation & Leisure Services, and Planning and representatives of other departments in identification of opportunities.		✓	

Springer Market Square	Develop a programming plan for Springer Market Square that increases the level of cultural activity in collaboration with Recreation & Leisure Services, Cultural Services, Downtown Kingston! BIA and other community partners. (Recommendation # 32)			✓		
Cultural infrastructure in every neighbourhood	Commissioner, Sustainability and Growth, direct the Planning & Development Department, when considering new community development or intensification, to identify any key stakeholders to provide advice on future cultural needs, challenges and opportunities and that Cultural Services be invited to participate in these meetings. (Recommendation # 33)		✓	✓	✓	
	Planning & Development Department make reference to this section of the Culture Plan as part of its policy review for any street scale, community scale, or secondary planning scale initiative - and look for opportunities to incorporate elements that contribute to cultural vitality in its plans. (Recommendation # 34)		✓	✓	✓	
	Develop community engagement sessions for large residential intensification projects with Recreation and Leisure Services, Planning and Cultural Services to assess the need for community cultural facilities and programming. (Recommendation # 35)		✓	✓	✓	
Gateways						
	Make use of the City's 5-year capital plans to invest in the transformation of high-speed gateways leading to Kingston. (Recommendation #36)			✓		
		The Director of Engineering and the Director of Public Works, Cultural Services, Utilities Kingston and Planning & Development, meet and outline budget items.		✓		

Public Art Policy					
	Retain a consultant to develop a public art policy and program for the City of Kingston. (Recommendation # 37)		✓		
	Establish an annual budget		✓		
	Create position and hire a Public Art Coordinator (with specialist knowledge and experience)		✓		
	Undertake an inventory and evaluation of the existing public art collection	✓	✓		
	Establish methods for selecting new public art and identifying new opportunities to include public art		✓		
	Establish opportunities in the new Official Plan to include public art provisions	✓			
Art & Culture in Rural Places					
Bringing art and art based experiences to the rural areas	Develop a plan in partnership with other departments or agencies to deliver arts and heritage education to children and families in rural areas of Kingston. (Recommendation # 38)		✓		

Capacity Build partnerships, resources and increase collaboration					
Initiative	Action	Timeframe / years			
		1	1-3	3-5	>5
Relationships					
Public sector knowledge sharing forum	Convene a Public Sector Forum chaired by the CAO to explore opportunities for collaboration, partnerships and knowledge sharing (marketing, HR, budgeting). (Recommendation #39)		✓		

Roundtable with Greater Kingston Chamber of Commerce to explore artsVest	Convene a Roundtable to explore a partnership between the Kingston Arts Council and the Greater Kingston Chamber of Commerce to bring the artsVest program back to Kingston. (Recommendation #40)		✓		
Mayor's Arts Awards	Institute a Mayor's Arts Awards, a high-profile annual community-wide juried event where awards are presented by the Mayor in a number of categories sponsored and funded by local businesses, individuals, and organizations. (Recommendation # 41)		✓		
Representation					
Expand the membership of the Arts Advisory Committee	Cultural Services report to Council on expanding the mandate and membership to include representatives from labour organizations, the business and institutional sectors in Kingston including education, tourism, small business. (Recommendation # 42)	✓			
Communications & Marketing					
Ongoing training and support in marketing and communications	Cultural Services identify the resources that would enable them to offer communications and marketing training and support to artists, heritage and arts organizations in the City. (Recommendation # 43)		✓		
Funding					
Increase City of Kingston Arts Fund (CKAF)	Increase funding from \$3.84 to \$5.00 over the next five years beginning in 2011. An increase of \$86,000 by 2016. (Recommendation # 44)	✓	✓	✓	
Multi-year funding	Council endorse multi-year funding for eligible operating clients and ask the Kingston Arts Council to include an enabling provision in their 2011 grant plan. (Recommendation # 45)	✓			
Core operating funding	Cultural Services consult with the arts and heritage community and report on the: <ul style="list-style-type: none"> • amount, • allocation criteria, and • evaluation criteria to provide core operating funding to key cultural organizations. (Recommendation # 46)		✓		

Kingston Arts Council					
Increase annual funding to Kingston Arts Council (KAC)	Increase core operating funding from \$20,000 to \$50,000 per annum starting in 2011, separate from CKAF with increases of 2% per year thereafter for 5 years. (Recommendation # 47)	✓			
	Cultural Services consult with KAC on an annual fee to administrate both the CKAF and the new Heritage Fund. (Recommendation # 48)	✓			
	Make a multi-year funding commitment to the KAC. (Recommendation # 49)	✓			
Kingston Municipal Heritage Committee					
Review the mandate and structure of the Kingston Municipal Heritage Committee (KMHC)	Delegate authority to address details of heritage projects to municipal heritage staff. (Recommendation # 50)	✓			
	Broaden the membership the KMHC to reflect a wide range of heritage opportunities and community perspectives. (Recommendation # 51)	✓			
	Broaden the mandate and activities of the KMHC to address the broad array of opportunities and projects presented by Kingston's heritage and intangible history. (Recommendation # 52)	✓			
Heritage Strategy and Master Plan	That the City of Kingston develop a corporate Heritage Strategy and Master Plan to address to address the broad array of opportunities and projects presented by Kingston's heritage and intangible history. (Recommendation # 53)		✓		
Heritage Conservation Resource Centre in City Hall.	Develop a feasibility plan for establishing Heritage Conservation Resource Centre in City Hall. (Recommendation #54)		✓		
The Kingston Association of Museums, Art Galleries and Historic Sites (KAM)					
	That Cultural Services work jointly with KAM to support initiatives that align with the City's strategic objectives and promotion of cultural vitality. (Recommendation # 55)	✓			

Cultural Facilities					
Performing Arts Strategy	Develop a comprehensive Performing Arts Strategy to address programming and infrastructure requirements and support. (Recommendation # 56)		✓		
Cultural Capital Policy and Plan	Develop a Cultural Capital Policy and Plan to establish criteria for investing in, adapting or developing cultural facilities. (Recommendation # 57)		✓		
Cultural Tourism					
	Create an environment for cultural tourism stakeholders to work together. (Recommendation # 58)		✓		
Tourism Strategy	Develop a tourism strategy that leverages Kingston's cultural and heritage assets and distinctive identity. (Recommendation # 59)		✓		

Cultural Mapping/Cultural Resource Database					
Initiative	Action	Timeframe/years			
		1	1-3	3-5	>5
A centralized inventory of geospatial information about arts, culture and heritage resources.	Cultural Services develop a plan to build a sustainable database and cultural mapping system for the City of Kingston. (Recommendation #60)	✓			

Appendix A: “Placemaking for Cultural Vitality” Checklist

Placemaking Element	Rationale	Existing Policy to Leverage or Policy Change Suggested	Implementation City responsibility, incentive or regulation
i. Provide ample sidewalks and differentiated paving (e.g. stone or cement pavers) in high traffic pedestrian areas.	Customized paving that is climate-appropriate and wider sidewalks provide a safer, more inviting and accessible pedestrian environment, and create opportunities for more activity in the public realm (e.g. sidewalk patios, street performances).	New sidewalks and sidewalk repairs are carried out by Public Works Services. Projects are planned as part of the Capital Budget cycle and identified on an annual construction schedule.	City responsibility: Coordinate with Public Works Services to identify opportunities to build wider sidewalks and custom paving on commercial streets, in conjunction with infrastructure projects (e.g. pipeline repairs) or intensified development.
ii. Street furniture: benches, light standards, waste/recycling bins, transit shelters, bike locking posts	Street furniture helps create a safer, cleaner, more inviting and accessible pedestrian environment, by providing amenities that encourage people to spend more time in the public realm. Customizing the design of these elements is also an opportunity to reinforce Kingston’s identity, or that of a specific area.	The Downtown Action Plan describes many street furniture elements in a streetscape plan – including aesthetic and functional characteristics, suggested materials, and an accessible layout along each street. This approach can be replicated for other areas of Kingston where there is a concerted effort to introduce or revitalize street furniture.	City responsibility: Coordinate with Public Works Services to identify opportunities to incorporate street furniture elements into plans for intensified development and/or capital works on commercial streets (e.g. transit right-of-way project on intensified street), with accompanying maintenance plans and budget implications outlined. In some cases, the need for street furniture may be justified apart from parallel intensification or capital works projects.
iii. Accommodate design and construction of accessible sidewalk and courtyard patios	Sidewalk and courtyard patios increase the commercial viability of businesses and provide an additional space for people to enjoy the public realm in the presence of others.	In most cases, the spaces that could be used for patios are within the municipal right-of-way (i.e. on public land), since commercial buildings cover their entire lot. In these cases, applications for patios are submitted to the Engineering Department, and circulated to other departments for review. Applications must conform to the Design Guidelines for Outdoor Patios in By-Law No. 87-136.	Development regulation: Revise zoning by-laws to specify that plans for new buildings or redevelopments including café, bar or restaurant uses can accommodate the design of a sidewalk patio. This echoes the Downtown Action Plan’s recommendation to “incorporate sidewalk patio and café standards into by-laws.” *Design considerations: incorporating heating elements and sheltering into the design of patios can ensure they are usable for a longer period of the year.

Placemaking Element	Rationale	Existing Policy to Leverage or Policy Change Suggested	Implementation City responsibility, incentive or regulation
iv. Designate opportunity sites for public art projects	Public art can tell the story of a place and its people, while also enriching the aesthetic quality of a street.	The City currently does not have a public art policy.	<p>City responsibility: Public art projects can be implemented by the City on public lands. As described further in this section, the City will greatly benefit from a public art policy to manage these efforts.</p> <p>Regulation/incentive to developer: Section 37 of the Planning Act permits the City to allow increases in permitted height and/or density through the zoning bylaw in return for community benefits – this could include public art projects.</p>
v. Commercial façade improvements	The ability of business owners to design a façade that complements their building and the nature of their business is important to their commercial success and the street's cultural vitality. The larger-scale result is a diversity of façades that together depict the diversity of activity on a street.	<p>The City's Livable City Design Awards recognize excellence in design, including commercial new constructions, renovations, and heritage preservation and restoration projects. This is one avenue through which the City can encourage façade improvements.</p> <p>Under Section 28 of the Planning Act, a façade improvement program can be initiated as part of a Community Improvement Plan (CIP), where matching grants are given to individuals or businesses to revitalize their building façade.</p>	Incentive: Kingston's Official Plan designates the entire area south of the 401 as a Community Improvement Area. A Community Improvement Plan and façade improvement program could be initiated anywhere within this area.

Placemaking Element	Rationale	Existing Policy to Leverage or Policy Change Suggested	Implementation City responsibility, incentive or regulation
vi. Planting and /or maintenance of street trees and other plantings	Trees help create a more attractive public realm, produce shade and oxygen. They are an important feature contributing to the cultural and economic vibrancy of many renowned streets (e.g. Princess Street - Kingston, La Rambla - Barcelona, Boulevard Haussman - Paris).	All developments that require Planning Approvals (Plan of Subdivision, Plan of Condominium, Site Plan, severance) must include plans for the removal and replacement of trees.	<p>Regulation: In appropriate instances, Planning staff or peer reviewers can require planting of new trees, or maintenance of existing trees (does not apply to residential properties) in accordance to the guidelines of the proposed forest management plan.</p> <p>*Design considerations: selecting a diversity of native species; providing adequate root zone based on tree's mature size; considering continuous planting beds instead of individual planting holes.</p>
vii. Preservation of heritage buildings, structures or sites	Strong economic, environmental, educational and aesthetic rationales have been established for the preservation and restoration of historically significant structures and sites. Among them is the role these assets play in telling the story of a place, while still often providing great spaces for contemporary cultural activity to take place.	<p>Regulations: There are many existing regulations established under the Ontario Heritage Act for designated heritage properties.</p> <p>Incentives: Grants and loans also exist for owners of heritage properties under the Ontario Heritage Act, as well as a property tax reduction/rebate program under the Municipal Act.</p>	As described further on in this section, Kingston can take full advantage of new powers in the 2005 Ontario Heritage Act to consider how urban development can complement its historic urban fabric in ways that support cultural vitality.

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