



Niagara Culture Plan

Appendix IV:
Glossary of Terms

Niagara  Region

culture

Appendix IV: Glossary of Terms

The following glossary of terms is a compilation of working definitions meant only to be a helpful resource. Revisions to the Plan are not required should the definition provided not be consistent with how it is implemented.

Adaptive Re-use: a process that adapts buildings for new uses while retaining their historic or memorable features. An old factory or industrial building may become a mixed-use development involving artists, retail, commercial, non-profit and businesses within the space. A rundown church may find new life as a restaurant.

Art in Public Places: Art that is commissioned, acquired, installed and maintained for temporary or permanent placement in prominent public indoor and outdoor settings. Installation art are works that are created in a multi-dimensional context, such as in a room or building. See below for Community Public Art.

Arts: Includes: performing (theatre, dance, opera, music, puppetry); visual (painting, sculpture, printmaking, pottery, fibre and fabric art); literary (prose, poetry, storytelling); and media (photography, film, video, print, audio, digital and graphic).

Community: Can be made up of a number of neighbourhoods, which collectively identify with community levels of service such as community centres, cultural centres, heritage facilities, libraries, museums, commercial and/or industrial districts, local and regional schools, community halls, etc. They can also be created through commonalities such as geographic location, interests, demographics, shared cultural heritage, or simply the desire to come together. In the context of cultural planning and development, "community" usually describes both a physical place, and the more subjective feeling of identity and belonging.

Community Arts: A community-based arts practice linking people and communities with practicing, professional artists. Community art helps targeted communities to collectively express themselves and their unique circumstances, often aiming to create solutions for local issues.

Community Capacity Building: The ability of communities to mobilize residents, organizations and agencies in addressing civic challenges. It requires strong mediating leadership to develop collaborative approaches, engage the skills and knowledge of individuals, resolve issues, and manage change with the intention of strengthening the community.

Community Cultural Development: The use of collaborative, creative and innovative problem-solving approaches and tools to leverage cultural resources in resolving planning issues and concerns of the community. The process provides the opportunity to enhance the quality of life and unique sense of place among residents

Community Development: A comprehensive approach to local development that involves managing community change by involving citizens in a process of defining what must be done and facilitating their participation in achieving these ends.

Community Engagement: A planned process with the particular purpose of working with specific groups of people, whether they are connected by geographic location, special interest, affiliation or identity to address issues affecting their well-being.¹

¹ Charter for Community Engagement, Queensland 2001

Community Public Art: Public artworks produced by artists collaborating with communities in response to neighbourhood needs, aspirations, or other community issues which may be sponsored by non-arts organizations.

Community Revitalization: Physical and functional improvements or restoration of neighbourhoods, districts and/or downtowns to create safe, healthy, liveable and viable neighbourhoods. This might include: restoring the existing infrastructure; heritage or cultural amenities; businesses. It can also involve partnering with educational institutions and business associations, or the corporate sector. Revitalization usually recognizes the diversity of activities and residents in attempting to create a sense of place.

Creative Advantage or Competitiveness: The ability of an organization, community or city to sustain creativity and innovation in the growth, distribution, presentation and/or production of products and features which allow them to be competitive in the regional, provincial or global markets and attract individuals to live, participate, work and invest.

Creative City: Cities where local government considers urban investment in culture and creativity significant to their prosperity and quality of life. They are cities where creative and cultural activity is considered important to the city's quality of place, and in helping to reclaim and revitalize neighbourhoods. Creative cities are where local government enables more innovative thinking and problem-solving across all departments and sectors of the economy to shape a city's identity in the face of increasing competition for talent, investment and recognition. Creative and cultural activity is supported as a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups. These cities represent a new generation and an evolving model for urban planning and culture.²

Creative City Development Scale: The scale measures the characteristics of local cultural economies and assesses the relative strengths of a city in terms of creativity. The scale ranges from a measure of 'basic activity' through recognition of the importance of creatives and creative industries contribution to the economy to a self-sufficient place for cultural industry thereby attracting and retaining talent that can compete on an international level.

Creative Economy: The creative economy is an economy driven by ideas, innovation, knowledge, diversity, collaboration and creativity. It encompasses the creative industries in which ideas and intellectual property produce value and generate wealth.

Creative Industries include science and engineering, business and finance, law, health care and related fields, science and engineering, architecture and design, education, and information.

Creative Cultural Industries A set of industries quantified by Statistics Canada involved in the creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. These are among the fastest growing and include people and enterprises such as Independent Artists, Writers and Performers; Performing Arts Companies; Agents and Promoters of Performing Arts and Entertainers; Motion Picture and Video Production; Sound Recording; Radio and TV Broadcasting; Pay/Specialty TV and Program Distribution; Architecture and Related Services; Specialized Design (Graphic, Industrial, Interior, Fashion, Other); Advertising and Related Services; Newspaper, Periodical, Book and Database Publishers; and Software and New Media Publishers. Creative Industries are categorized using

² Adapted from Carta, M. 2008. *Creative City: Dynamics, Innovations, Actions and Imagine Toronto: Strategies for a Creative City*. <http://www.utoronto.ca/progris/imagineatoronto/home.htm>

North American Industry Classification System codes. These codes are used in a cultural resource framework for cultural resource mapping as part of municipal cultural planning approaches.

Creative Culture Occupations: Statistics Canada divides the core creative culture occupations into four main occupational groups. These are the literary arts; visual arts and design; performing arts; and heritage. The secondary occupational groups are: cultural management; technical and operational occupations; and manufacturing occupations.

Creative Hub, Milieu or Quarter: An area where there is a concentration of cultural activity which can include non-profit organizations, cultural institutions, arts venues and individual artists alongside other institutions, public agencies, businesses and/or industries. These hubs provide opportunities for public participation, the incubation of ideas, networking and production and are often found in the downtown core in close proximity to cultural facilities and in affordable fringe areas of communities including warehouse or industrial districts.

Creativity – A generative process of self expression or collective thinking which involves the generation and incubation of ideas and the illumination, confirmation and production of something new. This can be the generation of new ideas or concepts or new associations between existing ideas or concepts.

Cultural Development: A process which supports and facilitates cultural resource development and includes skilled creators, artists and craftspeople as transmitters of aesthetic expression, ideas, aspirations and values in relation to the sociological, economic, environmental and creative aspects of their communities.

Cultural Diversity: Cultural diversity is embodied in the uniqueness and plurality of the identities, artistic disciplines, and vocations of individuals, groups, organizations and communities. Cultural diversity is a source of celebration, exchange, innovation and creativity and is a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.³

Cultural Ecology: An inter-connected system of cultural resources and assets which add to the creative fabric or vitality of a community. These cultural resources provide the necessary infrastructure to potentially allow for cross-fertilization between a varied mix of stakeholders and interest groups, cultural producers, artists, entrepreneurs, residents and visitors.

Cultural Governance: The decision-making processes in the management, operation and administration of cultural organizations. Successful governance of cultural organizations relies on strategic partnerships, strong leadership and collaboration between cultural stakeholders, business, other community agencies and various levels of government, as well as stable funding mechanisms.

Cultural Mapping: Cultural mapping is a systematic approach to identifying and recording both tangible (physical or quantitative) and intangible (expressive or qualitative) cultural assets and is a defining characteristic of municipal cultural planning. Cultural resource mapping is built on a consistent set of categories which capture baseline data of the tangible cultural assets in a community within a specific set of categories or Cultural Resource Framework. Cultural identity mapping deals with the intangible assets that define a community's identity, memories, visions and values.

³ Adapted from UNESCO Universal Declaration on Cultural Diversity, 2002.

Cultural Resource Framework: (CRF) An organizing tool that establishes a consistent set of categories (taxonomy) of cultural resources for purposes of cultural resource mapping, the first stage in municipal cultural planning. The CRF is based on the Statistics Canada *Canadian Framework of Cultural Statistics* which defines the creative cultural sector in Canada. The categories of cultural resources include: Creative Cultural Industries; Community Organizations; Spaces and Facilities; Cultural Heritage; Natural Heritage; and Festivals and Events.

Cultural Round Table: A strategic leadership group with members drawn from the 'six pillars' of the community for the purposes of implementing municipal cultural plans and identifying ongoing cultural planning. Most Cultural Round Tables established for this purpose include members of Council; municipal staff; representatives of the creative and cultural sector and the business community; important community agencies such as the United Way and Community Foundations; and post-secondary institutions.

Cultural Tourism: Cultural resources are integrated as part of tourism initiatives to build stronger tourism strength and competitiveness in the market. Cultural resources are developed to meet the particular needs and interests of travellers whose main motivation for travel are experiences in the performing arts, visual arts and crafts, museums and cultural centres, historic sites and interpretive centres, cultural industries and cultural events.

Cultural Vitality: The evidence of what makes a community exceptional or remarkable through the creating, disseminating, validating, and supporting cultural activities and expression as a dimension of everyday life in communities. Cultural vitality is dependent on the protection and advancement of cultural resources to facilitate and continue cultural engagement.⁴

Culture: For the purposes of municipal cultural planning culture refers to the arts, creative cultural industries and heritage resources. Statistics Canada refers to culture as creative artistic activity and the goods and services produced by it, and the preservation of human heritage.⁵

Culture Clusters: A concentration of culture industries, firms, organizations, employees, students and graduates. A cluster is typically characterized by a high degree of interaction between the components. Culture clusters, like other industry clusters (e.g., high technology), are of interest due to the potential links with social and economic development. A cluster may grow, remain stable or decline, with possible implications for social issues (crime, community cohesiveness) and economic development (growth in culture industries, as well as related and non-related industries).⁶

Culture-Led Regeneration or Revitalization: Physical and functional improvements, renewal or restoration of buildings, neighbourhoods, districts and/or downtowns where culture and creativity play a leading role in transforming spaces or places to create safe, healthy, liveable and viable neighbourhoods. It can involve partnering with educational institutions, service and funding organizations, business associations, and the corporate sector. Regeneration or revitalization usually recognizes the diversity of activities, workers, and residents, in attempting to create a sense of place.

Digital Footprint: In the cultural environment, digital footprint refers to the effective embrace of technology to extend the reach and role of creative endeavours in the digital environment. This occurs through such tools as virtual business networks, on-line audience development programmes, digital programming, and digital art works.

⁴ Adapted from *Cultural Vitality in Communities: Interpretation and Indicators*. The Urban Institute, 2006.

⁵ Statistics Canada, *Canadian Framework for Culture Statistics*, 2004.

⁶ Statistics Canada. *Census Metropolitan Areas as Culture Clusters*. <http://www.statcan.gc.ca/pub/89-613-m/2004004/4054702-eng.htm>

Geographic Information Systems (GIS) - GIS is a collection of computer hardware, software, and geographic data for capturing, managing, analyzing, and displaying all forms of geographically referenced information.

Hard Infrastructure: Tangible elements of urban form – workspaces, galleries, theatres, cafes, streets and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity and expression. Infused with a mix of uses, meanings and experiences, these places reveal themselves as authentic, distinctive, permeable and diverse habitats that attract and sustain a diverse range of creative activity.

Growth Plan for the Greater Golden Horseshoe (GGH): Prepared under the Ontario *Places to Grow Act, 2005* as a framework for implementing the Ontario government’s vision for building stronger, prosperous communities by better managing growth in the region to 2031. The Plan guides decisions on transportation, infrastructure planning, land-use planning, urban form, housing, natural heritage and resource protection – in the interest of promoting economic prosperity.⁷

Heritage Resources: Includes artifacts and architecture, historic and prehistoric resources, and archival and interpretive material and activity. Significant objects and structures are protected by legislation which distinguishes ‘old’ from what is deemed valuable according to notable public aesthetic, educational, or social consensus.

Built Heritage: buildings, structures, monuments, installations or remains associated with architectural, cultural, social, political or military history.

Cultural Heritage: buildings; heritage districts; historic corridors; industrial heritage, aboriginal heritage, archaeological, living history, historic sites; cultural landscapes and cemeteries.

Cultural heritage landscapes: defined geographical areas of heritage significance, important to the understanding of the history of a people or place.

Natural Heritage: farms and orchards; gardens and forests; bird and wildlife sanctuaries; botanical and zoological gardens; conservation areas; natural history site; parks; nature parks; scenic destinations and waterfalls.

Innovation: The creation or invention of ideas, goods or services that are novel and intended to be useful; intended to create some product that has commercial application and/or appeal to a customer, consumer or audience; the process of generating and applying creative ideas.

Integrated Community Sustainability Plans: Under the *New Deal for Cities and Communities*, a Municipal Funding Agreement (MFA) was struck which requires municipalities to develop or enhance Integrated Community Sustainability Plans (ICSP) in order to access Federal Gas Tax Revenues. An ICSP is defined in the MFA as “*A long-term plan, developed in consultation with community members that provides direction for the community to realize sustainability objectives including environmental, culture, social and economic objectives*” in community planning.⁸

Integrated Planning for Community Sustainability: Sustainability is achieved through municipal planning approaches that address issues impeding the viability of communities. The safety, health, environment, economic systems, social issues and cultural resources are planned and managed in

⁷ *Places to Grow: Growth Plan for the Greater Golden Horseshoe, 2006, p.5*

⁸ Association of Municipalities of Ontario *Integrated Community Sustainability Plan Backgrounder, 2007.*

consultation with the community to ensure the quality of life and well-being of current and future generations. This is the holistic approach to integrating planning for economic viability, social equity, environmental responsibility and cultural vitality. The cultural dimension encompasses individuals' values, aspirations, relationships, diversity, creativity and innovation.

Intensification: Increasing intensification of existing built-up areas with a focus on urban growth centres, intensification corridors, major transit station areas, brownfield sites and greyfields in order to ensure the building of healthy and balanced communities and maintaining and improving quality of life.

Land-use Planning: The scientific, aesthetic, and orderly disposition of land, resources, facilities and services with a view to securing the physical, economic and social efficiency, health and well-being of urban and rural communities.⁹

Municipal Cultural Planning: A process for leveraging a community's cultural resources to support economic development and the integration of culture across all facets of municipal planning and decision-making in Ontario. The Ontario Municipal Cultural Planning Partnership defines municipal cultural planning as: *"The strategic and integrated planning and use of cultural resources for economic and community development."* The Government of Ontario encourages municipalities to integrate cultural planning into their daily business; to emphasize local arts, cultural industries, heritage and libraries as they plan for economic development and the future of their communities. This means including culture as part of public planning and considering culture when planning for municipal priorities such as: land-use, tourism, youth engagement, economic development, transportation, and downtown revitalization projects.¹⁰

NAICS: The North American Industry Classification System is a set of industry categories standardized between the United States and Canada. They are used by business and government to classify and measure economic activity. The numbering system is based on a six-digit code. The first two digits designate the largest business sector, the third digit designates the subsector, the fourth designates the industry group and the fifth designates particular industries. Stats Canada uses the NAICS coding for the Creative Cultural Industries.

NOCS: The National Occupational Classification system was developed in collaboration with Statistics Canada to provide a standardized set of categories describing the work performed by Canadians in the labour market. The numbering system is based on a four-digit code according to skill type and level. The first two digits designate the major occupational group, the third digit represents the cluster of occupations and the fourth the occupation sub-groups.

Place-Based Planning – municipal cultural planning shifts the emphasis from discipline-based (e.g., visual arts, museums) thinking to "place-based" perspectives that consider the unique needs and character or identity of the community. Municipal cultural planning involves integrated approaches to the built environment, urban design and "place-making."

Place-making: The collaboration with community residents, government and the private sector in the process of enhancing or revitalizing existing places in the community. These public/private efforts can result in design improvements that fundamentally transform a community's facilities, sites, street life and sense of well-being.

Places to Grow Act 2005: This Act guides the Ontario government plan for growth in a coordinated and strategic way. The legislation ensures that growth plans reflect the needs, strengths and opportunities of the communities involved and promotes growth that balances the

⁹ Canadian Institute of Planners

¹⁰ Further information can be found at the MCPP website <http://www.ontariomcp.ca/> and the Ontario Ministry of Culture website <http://www.culture.gov.on.ca/english/about/mcp.htm>

needs of the economy with the environment. It gives the Ontario government the authority to designate any geographic region of the province as a growth plan area; and to develop a growth plan in consultation with local officials and stakeholders in any part of Ontario.¹¹

Policy: A consolidated statement of vision, purpose, goals, and objectives for the description and development of activity, production, services, and related resources.

Public Art Program: A program involving commissioning, acquiring, installing, and maintaining works of art in any medium for temporary or permanent placement in a prominent indoor or outdoor setting. This may or may not involve community participation.

Small Business Enterprise Centres: Small Business Enterprise Centres (SBECs) have been established to provide entrepreneurs with tools to start or expand a small business. SBECs are located across the province. Niagara Falls Area Small Business Enterprise Centre and St. Catharines and Area Small Business Enterprise Centre are two such centres in Niagara. They provide free consultations, research assistance, access to an extensive business resource library and databases, and mentoring and networking opportunities.

Social Marketing: A planned process for influencing specific behaviours for social change. It is based on traditional marketing strategies including marketing and consumer research, and advertising and promotion (including positioning, segmentation, message design and testing, etc.). Social Marketing can play a central role in social, cultural, health and wellness, environment, and other important issues.

Social Media: Internet and web-based technologies which support social interaction. It is a highly accessible and interactive form of social engagement which allows for easy access and dissemination of knowledge, information and networking. It has several components: concept interface for art and information; physical, electronic or verbal media exchange; and social interface for community engagement or with physical print media, electronic broadcasting etc.

Special event: Similar to a festival, but often with a more specific purpose of celebrating or displaying a particular theme or focus, and including public involvement (e.g., a community art celebration for a centenary). Opening and closing dates and times are usually specified and the program may consist of separate activities in different venues.

Systems Thinking: A holistic perspective which encourages civic and cultural leaders in communities to support the local culture or the 'cultural ecology' of a community as a system of interrelated elements significant in fostering innovation and strengthening the local economy.

Talent: The driving force behind any effective economic strategy is talented people. We live in a more mobile age than ever before. People, especially top creative talent, move around a lot. A community's ability to attract and retain top talent is the defining issue of the creative age.

Technology: Technology and innovation are critical components of a community or organization's ability to drive economic growth. To be successful, communities and organizations must have the avenues for transferring research, ideas, and innovation into marketable and sustainable products. Universities are of paramount technological importance. .

Tolerance: Economic prosperity relies on cultural, entrepreneurial, civic, scientific, and artistic creativity. Creative workers with these talents need communities, organizations, and peers that are open to new ideas and different people. Places receptive to immigration, alternative lifestyles, and new views on social status and power structures will benefit significantly in the

¹¹ Adapted from *Places to Grow Act, 2005*. www.placestogrow.ca

creative age. Tolerance, social inclusion and openness are critical to the future success of a community or organization. Research has proven...tolerant communities are more likely to attract coveted high-level human capital (talent) and technological innovation.¹²

Territory Assets: Sometimes called Quality of Place, these include the amenities and other resources of a community or region that can affect the attraction and retention of both individuals and organizations. More than ever before, place matters. Territory assets are the natural, built, and psychological settings of the community. It is the distinct "vibe" that makes communities unique from one another. People want to live in communities that are unique and inspiring to them.¹³

Urban Design Guidelines: These provide design principles and specific guidelines for a range of development types and conditions. These can address issues pertaining to public realm and private realm development within the context of environmental sustainability and can include import policies for the inclusion of cultural amenities and elements.

Workforce Planning: Organizations providing information and research, identifying employment trends, targeting opportunities, and initiating projects to support the development of solutions to address labour force issues.

¹² Talent, Technology and Tolerance definitions adapted from: Florida R., *Rise of the Creative Class*

¹³ Territory Assets definition adapted from: Florida R., Stolaric, K., and Musante L. *Montreal's Capacity for Creative Connectivity: Outlook and Opportunities*