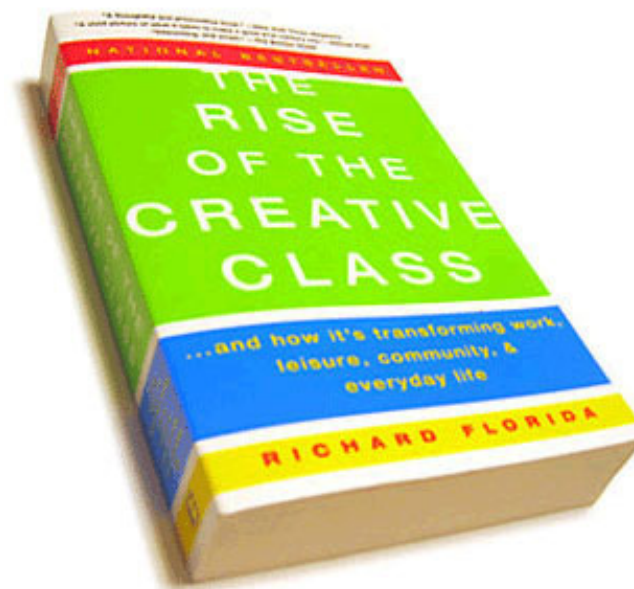
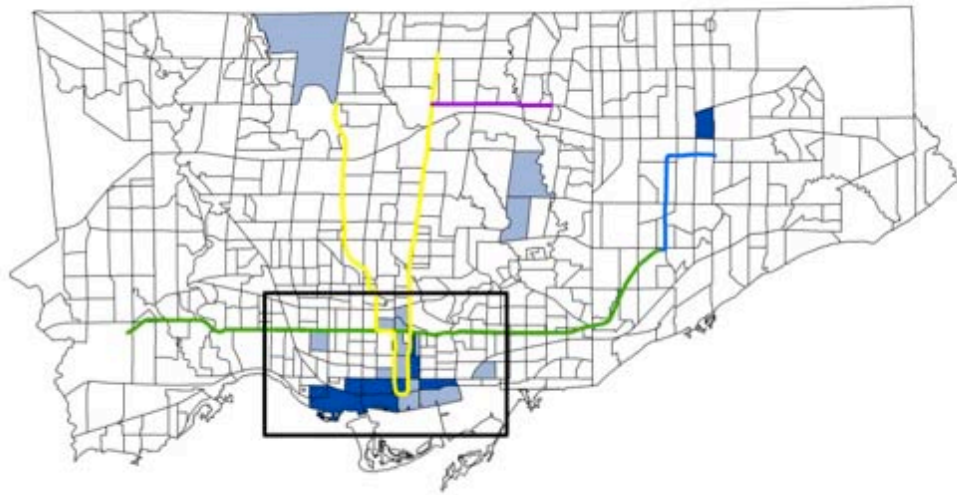


CULTURAL MAPPING: BIG, MEDIUM, SMALL
By Michael McClelland



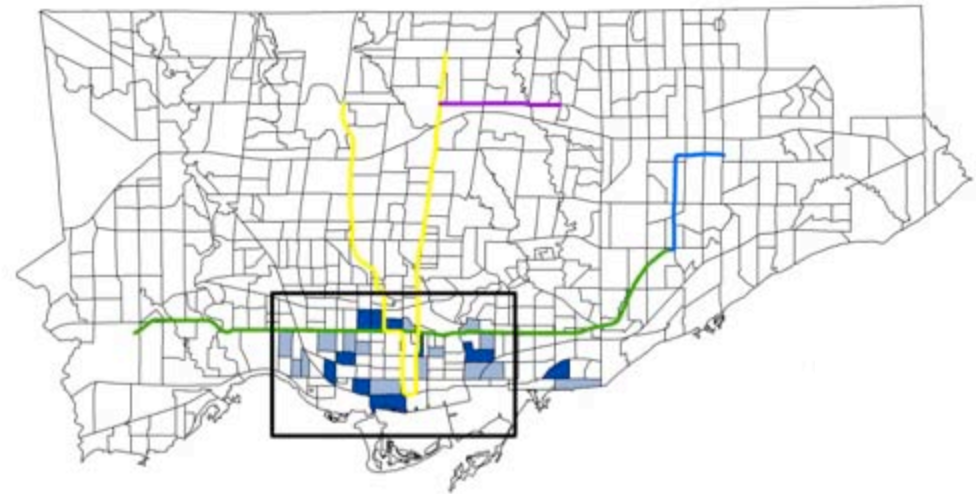
Artists Place of Work



City of Toronto

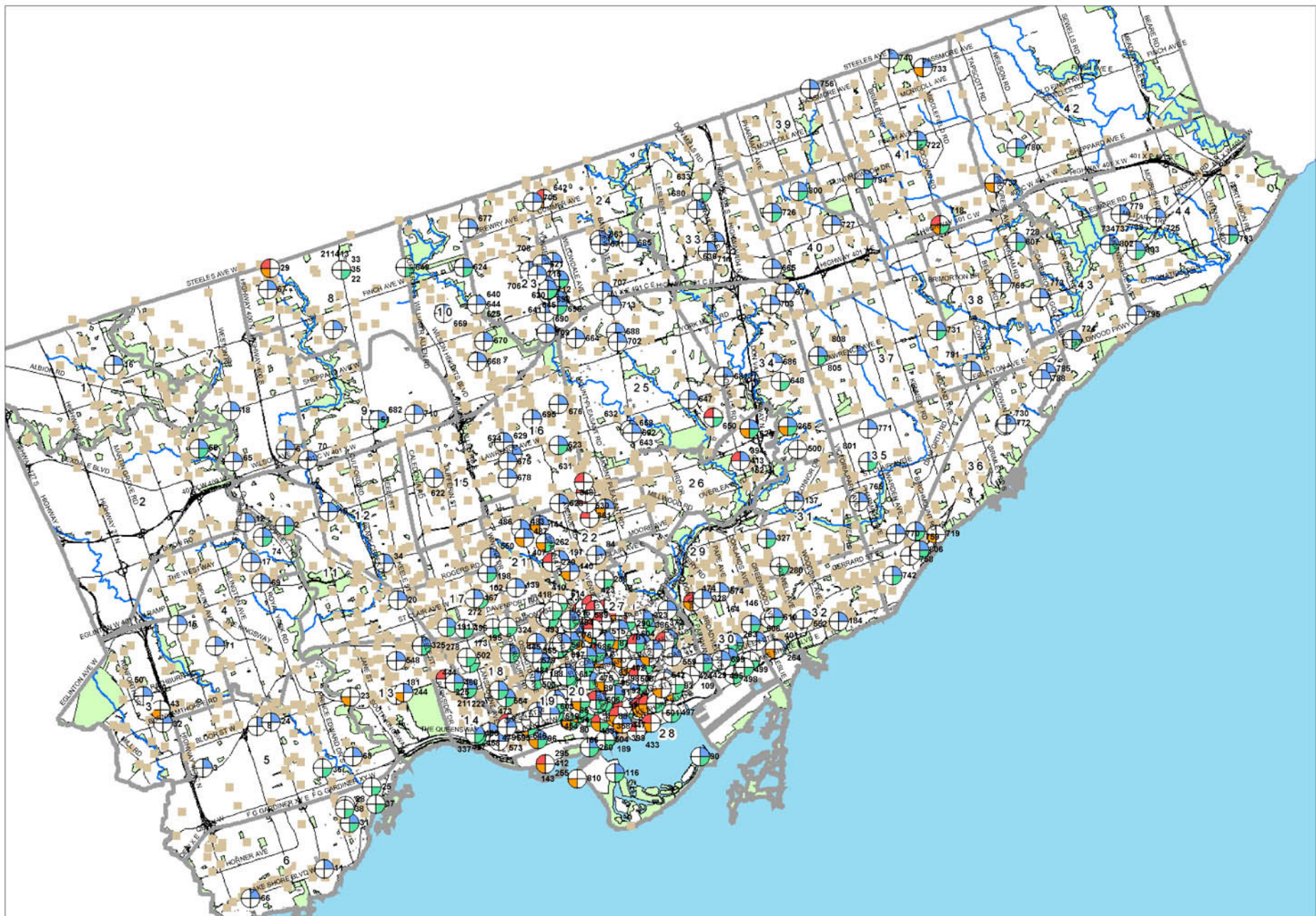


& Place of Residence

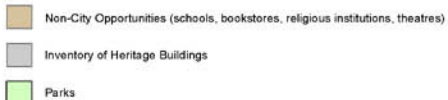
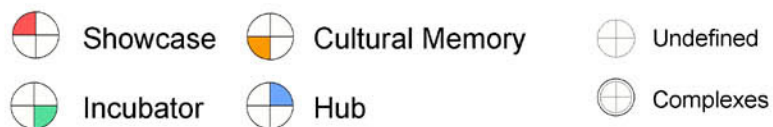


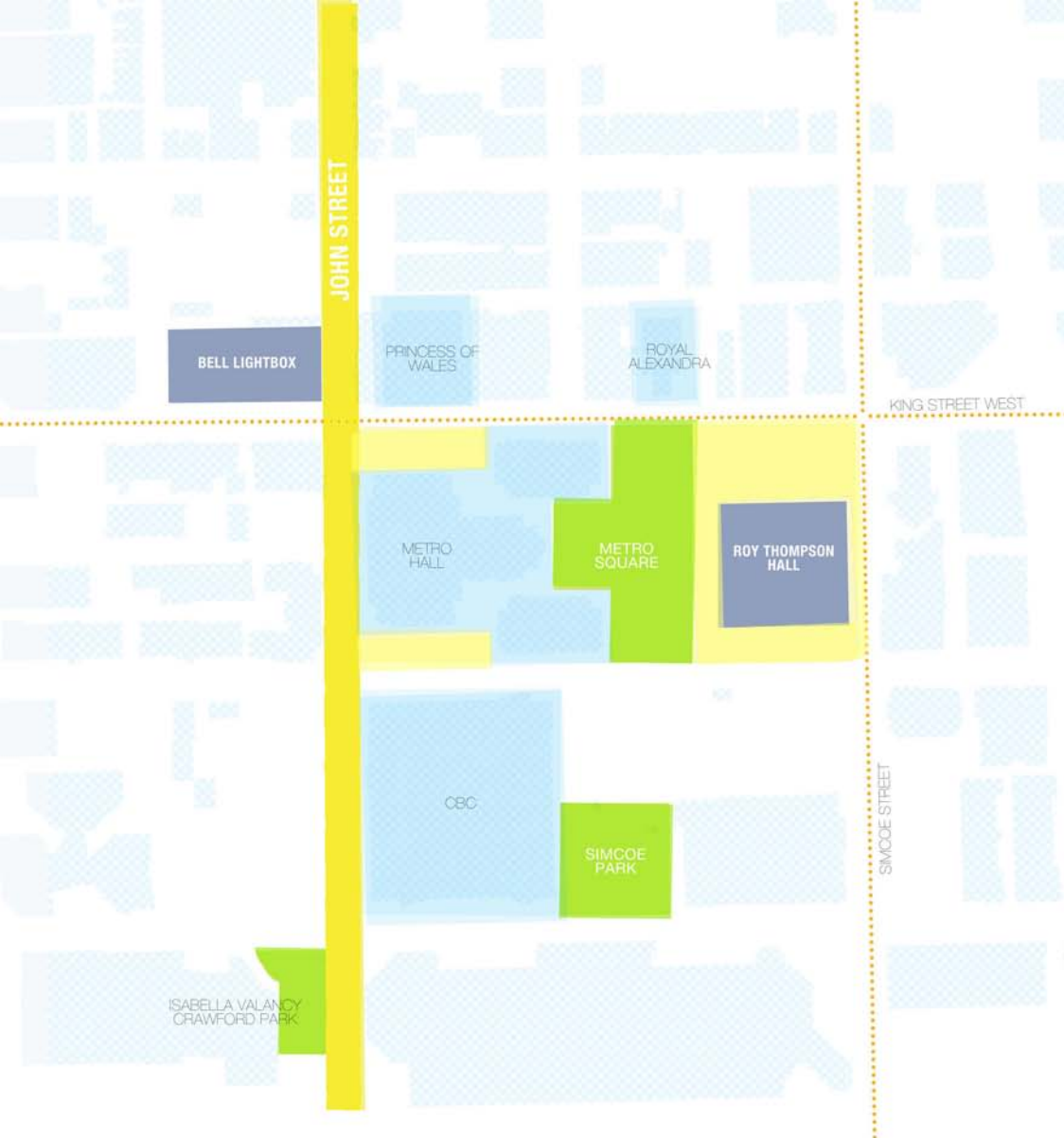
City of Toronto





Toronto Cultural Facilities Non-City Owned Facilities





CENSUS TRACT 11:

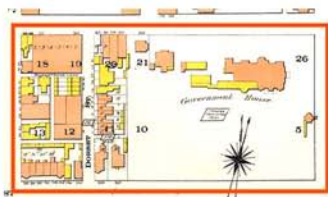
mixed uses are permitted

incubator uses, which tend to be small and often **not-for-profit**, are able to find accommodation.

there is good access to **public transit**

It has a **‘sense of place’**, in that the quality of the pedestrian environment is varied and has character, and there are a range of buildings and building types, including **heritage** buildings and landmarks.

and because of the points above the **private sector** involved in creative culture finds the location to be desirable



1910



1954



1970's proposal

“

Old ideas can sometimes use new buildings.
New ideas must use old buildings.

- Jane Jacobs, *The Death and Life of Great American Cities*

”

A New Rubric for ‘Creative City’ Potential in Canada’s Smaller Cities

Nathaniel M. Lewis and Betsy Donald

[Paper first received, July 2008; in final form, September 2008]

Abstract

In Canada and elsewhere, Richard Florida’s ‘creative capital’ model has gained considerable influence over urban policy and development strategies. The model posits that most cities can be economically successful if they become diverse, high-tech and amenity-rich. The way that creative capital is theorised, quantified and applied, however, tends to marginalise smaller Canadian cities. We use recent census data and qualitative evidence from a study on the social dynamics of economic performance in Kingston, Ontario, to argue that a new rubric based on livability and sustainability provides a more optimistic and empowering picture of creative potential in smaller Canadian cities. Critiques of creative capital thus far have tended to discredit the model entirely, leaving large cities as winners by default in an irrational capitalist system and small cities with few options. Instead, the goal of this paper is to change fundamentally the parameters of the creativity debate for smaller cities by offering new ways to conceptualise and operationalise development in the ‘new economy’.

“I love the fact that, in Kingston, **the ‘bush’** was only a few minutes away”

“[Vancouver] turned out to be **exorbitantly expensive**, so if I were to stay there I honestly don’t see how I could have a family and afford a house.”

“...even though there are way more people in Toronto we had a much **richer social life**,...two years in Kingston, we had much deeper friends then we do today after five years in Toronto...”

“I’ve experienced their [Toronto’s] difficulties living in a long city - **hour commutes** and more”

“I really emphasize that **size doesn’t make it a better place to live**. Having lived in a bigger city I wouldn’t necessarily choose that, and in fact we turned down Toronto...”

Florida's Creative Indices

Tolerance, Technology & Talent

Gay Index

Bohemian Index

Tech-Pole Index

Diversity Index

Downtown appeal

“Critical Mass”

“Hipsterization”

VS

Donald's New Rubric

Sustainability & Livability

Ecological Footprint

Housing Condition

Housing Affordability

Commuting Distance

Public Transit

Sustainable Commuting Modes

Education



True ‘quality places’ are ones which feature a natural and built environment that is **authentic** and unique, preserves green space and artistic space, and offers imaginative streetscapes and landmarks...

- Neil Bradford,
Canadian Policy Research Network



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From Kraft to Craft: innovation and creativity in Ontario's Food Economy

Working Paper Series:
Ontario in the Creative Age

Prepared by:

Betsy Donald

February 2009

REF. 2009-WPONT-001



Table 2: Relevant Distinguishing Features of Old Food Economy and New Creative Food Economy: from 'Kraft' to 'Craft'

Features	Old 'Industrial Food' Economy	New 'Creative Food' Economy
Prototypical company	Kraft	Craft/artisanal cheese
Sources of economic power	Economic power is centralized National/international production, processing and marketing Concentrated farms and control of land, resources and capital	Economic power is diffused and decentralized from owners or controllers of means of production to individual, highly creative knowledge-workers and extra-firm institutions Dispersed control of land, resources and capital
Sources of quality and innovation	Quality is a measure of added value in highly-processed environments or incremental innovation in packaging and marketing of existing food products (e.g., 27 different kinds of Oreo cookies)	Quality is a measure of taste, terroir, and talent of entrepreneurs making new and innovative products
Enterprises' attitudes towards place	Firm or company located close to traditional production inputs like raw land, and transportation networks. Little relationship between place and product making. Preferences for place are subordinate to traditional company inputs.	Traditional production dimension important, but place becomes central to quality food making, marketing and consuming

terroir [ter-roir]:

The attribution of a product's quality and reputation to its geographic origin.

Smaller communities, such as those in
Newfoundland, often possess their own powerful
sense of place and identity
which helps in retaining or attracting creative talent.

- Neil Bradford,
Canadian Policy Research Network

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Creativity, Tourism and Economic Development in a Rural Context: the case of Prince Edward County

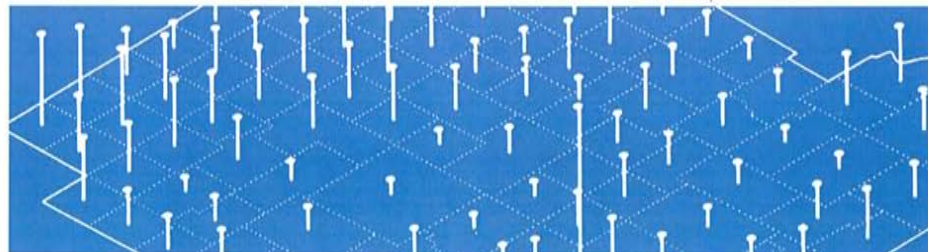
Working Paper Series:
Martin Prosperity *Research*

Prepared by:

Kevin Stolarick, University of Toronto
Mark Denstedt, University of Toronto
Betsy Donald, Queen's University
Gregory M. Spencer, University of Toronto

May 2010

REF. 2010-MPIWP-006







“As an architecture firm specialized in sustainable design and heritage, we decided on the County largely because of its evolving ‘sense of place’. Here was a beautiful rural setting complete with fine mid-19th century building stock that was quietly reinventing itself through the slow food movement and arts & culture.”