Building a Creative Rural Economy
A Cultural Plan for Minto

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Building a Creative Economy: A Cultural Plan for Minto

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In Association With:

AGRG
Applied Geomatics Research Group
Contents

EXECUTIVE SUMMARY ............................................................................................................................................ 1

OVERVIEW OF A CULTURAL PLAN FOR MINTO ................................................................................................ 3

1 DEFINING MUNICIPAL CULTURAL PLANNING................................................................................................ 5

2 THE ECONOMIC CONTEXT ............................................................................................................................... 6

2.1 CREATIVE RURAL ECONOMIES .................................................................................................................. 6
  2.1.1 ECONOMIC CHALLENGES .................................................................................................................. 6
  2.1.2 DEFINING THE CREATIVE RURAL ECONOMY .................................................................................. 6

2.2 AN ANALYSIS OF MINTO’S CREATIVE ECONOMY .................................................................................. 9

3 THE PLANNING CONTEXT .................................................................................................................................. 18

3.1 INTEGRATED PLANNING FOR CULTURE ................................................................................................. 18

3.2 INTEGRATED COMMUNITY SUSTAINABILITY PLAN ............................................................................... 19

4 CULTURAL MAPPING ...................................................................................................................................... 23

4.1 DEFINING CULTURAL MAPPING ............................................................................................................... 23

4.2 MAPPING MINTO’S TANGIBLE CULTURAL ASSETS ............................................................................... 25

4.3 MAPPING INTANGIBLE CULTURAL ASSETS ......................................................................................... 28

5 COMMUNICATIONS AND COMMUNITY ENGAGEMENT ............................................................................. 31

6 A CULTURAL PLAN FOR MINTO ..................................................................................................................... 34

6.1 VISION AND VALUES ................................................................................................................................. 34

6.2 ROLES AND PARTNERSHIPS ..................................................................................................................... 34

6.3 STRATEGIES AND ACTIONS ..................................................................................................................... 37
  6.3.1 STRATEGY 1: CREATIVE IDENTITY - TELLING OUR STORY ............................................................. 41

6.3.2 STRATEGY 2: CREATIVE CAPACITY - CULTIVATING TALENT AND INNOVATION ..................... 43
6.3.3 STRATEGY 3: CREATIVE ENTERPRISE - CONNECTING AND LEVERAGING ASSETS 45
6.3.4 STRATEGY 4: CREATIVE PLACES - ENHANCING QUALITY OF PLACE 47
6.4 MONITORING AND EVALUATING PROGRESS 48

APPENDICES ..........................................................................................................................................................50

A: STEERING COMMITTEE MEMBERS 50
B: GLOSSARY 51
C: MINTO STORIES 54
D: PRINCE EDWARD COUNTY CULTURAL ROUNDTABLE TERMS OF REFERENCE 59
Executive Summary

Culture and Creative Rural Economies
We all know that a major shift is underway in the nature of the economy across Ontario and beyond. It is a shift away from manufacturing and agriculture as the foundation of many local economies toward a creative economy driven by ideas, innovation, knowledge, collaboration and creativity. It is an economy in which people ‘are paid to think.’ While most of the attention related to the creative economy has focused on urban centres, there is growing evidence of the opportunities it presents for smaller communities and rural areas such as Minto. A Cultural Plan for Minto draws on the growing body of ideas and practices related to the role of culture in building creative rural economies.

Town Leadership
The Town of Minto joins leading municipalities across Canada in recognizing the powerful role played by cultural mapping and municipal cultural planning as tools for growing local economies and enhancing quality of life. Council and staff are to be congratulated on their vision and leadership. Minto is one of the smallest municipalities in Ontario to undertake cultural mapping and municipal cultural planning and one of the first small rural communities to receive support from the Ontario Ministry of Tourism and Culture’s Creative Communities Prosperity Fund (CCPF).

The population size and resources available to the community has raised issues and challenges that have required flexibility and ingenuity on the part of municipality and the Steering Group assembled to oversee the plan. Some of these issues and challenges have raised important challenge related to cultural mapping and municipal cultural planning in smaller communities that are now the subject of discussion at the Ontario Ministry of Tourism and Culture. Once again, Minto can be seen to have played a leadership role in provoking these important discussions.

Purpose of the Plan
The purpose of the Cultural Plan for Minto is to establish an overall vision and set of strategies and actions to guide cultural development in the Town. Specific objectives include:

- To create a shared vision and foundation for collaboration, resource sharing and audience development for cultural and heritage activities and attractions across the amalgamated municipality;
- To build an interest and understanding of culture in the community;
- To explore the role culture can play in community economic development, downtown revitalization and other important community plans and initiatives;
- To integrate culture across other areas of municipal planning and community projects;
To attract creative cultural industries.

The Planning Process

The planning process was launched in October 2010 and was overseen by a Steering Group comprised of members of the Town’s Arts, Culture and Tourism Committee (see Appendix A). The planning process proceeded through a series of phases and tasks involving background research, cultural mapping (both tangible and intangible cultural assets), economic analysis and community engagement. The consulting team of AuthentiCity, Millier Dickinson Blais, and Applied Geomatics Research Institute supported the planning process.

Immediate Council Recommendations

This report makes the following immediate recommendations to Council to launch the implementation of the Town of Minto Cultural Plan.

1. **Adopt the Cultural Plan in Principle** – Council should adopt the plan in principle as an indication of the Town’s endorsement of culture as a planning and policy priority.
2. **Mandate the Establishment of a Cultural Roundtable** – as recommended in the report, a cross-sectoral leadership group envisioned as an extension of the current Arts, Culture and Tourism Committee is proposed as a mechanism to lead implementation of the Cultural Plan.
3. **Request Staff and the Roundtable to Develop a Detailed Implementation Plan** – the plan sets out a range of strategies and actions and some preliminary assessment of timeframes and resources. However, the initial projections should be reviewed by staff and the Cultural Roundtable to establish a more detailed implementation strategy tied to knowledge of other initiatives and municipal planning initiatives and priorities.
4. **Develop and Implement a Communications and Community Engagement Strategy** – long-term success in implementing the Plan and supporting ongoing cultural development in the Town will require deliberate and concerted efforts to reach out to the larger community to both be aware of and actively engaged in the process. One of the first priorities of the Roundtable should be supporting the launch of such a strategy.

Overview of the Cultural Plan

The next page provides an overview of the Town of Minto Cultural Plan.
Overview of a Cultural Plan for Minto

Vision and Values

Our Vision

From our earliest history until today, the success of our community has been a product of the creativity and imagination of the people who came here to build a life for themselves and their families. A spirit of enterprise and innovation has been a key ingredient in building the vibrant rural community that Minto is today.

Our unique identity as a community is a product of a proud agricultural heritage, the history and contributions of those who settled in this place and the sense of volunteerism and commitment to community that has helped us achieve everything that Minto is today. Our culture and heritage is the glue that connects old residents and new, our past and our future.

Our Values

- We believe creativity and culture are foundations for building a prosperous and sustainable economy.
- We believe culture is essential to making Minto a place where people want to live, work, play and invest.
- We believe cultural resources and activities are essential to building vibrant and successful downtowns.
- We believe in the importance of conserving our natural and cultural heritage resources.
- We believe artists and creators are essential sources of new ideas, innovation and technologies important to our future.
- We believe in cultural groups collaborating and working together toward shared purposes.

Roles and Partnerships

Success in implementing the Cultural Plan for Minto depends on mobilizing the collective efforts and resources of a wide range of individuals and organizations across the community. Although this is a municipal cultural plan, the municipality cannot implement it without strong support from its community and business partners. But these partnerships require new mechanisms and strategies to support ongoing collaboration. There are four elements or mechanisms proposed to support implementation of the Cultural Plan.

1. Representation on the Economic Development and Planning Committee
2. Establishing the Minto Cultural Roundtable
3. Convening an annual Cultural Rally
4. Establishing a Creative Economy Fund.
### Strategies and Actions

Additional detail on each of the following Strategies and Actions is set out in Section 6.3 of the report, together with an assignment of: *Timeframe* (Short-term = year 1; Medium-term = years 2-3; Longer-term = years 4-6; *Resources* (any identifiable budget or resource impacts); and *Performance Measures*.

<table>
<thead>
<tr>
<th><strong>Strategy 1: Creative Identity: Telling Our Story</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Action 1.2: Expand community storytelling</strong></td>
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<tr>
<td><strong>Action 1.2: Creative Class Marketing Campaign</strong></td>
</tr>
<tr>
<td><strong>Action 1.3: Develop and implement strategic and ongoing communications and community engagement strategies to build awareness, understanding and active engagement of the Cultural Plan and cultural resources in Minto</strong></td>
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</tbody>
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<thead>
<tr>
<th><strong>Strategy 2: Creative Capacity: Cultivating Talent and Innovation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action 2.1: Strengthen networks and collaboration among cultural groups and individuals</strong></td>
</tr>
<tr>
<td><strong>Action 2.2: Support small enterprise and strengthen entrepreneurship</strong></td>
</tr>
<tr>
<td><strong>Action 2.3: Develop a youth engagement strategy</strong></td>
</tr>
</tbody>
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<table>
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<tr>
<th><strong>Strategy 3: Creative Enterprise: Connecting and Leveraging Assets</strong></th>
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<tbody>
<tr>
<td><strong>Action 3.1: Extend cultural resource mapping</strong></td>
</tr>
<tr>
<td><strong>Action: 3.2: Expand and diversity tourism offerings</strong></td>
</tr>
<tr>
<td><strong>Action 3.3: Strengthen festivals and events</strong></td>
</tr>
</tbody>
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<th><strong>Strategy 4: Creative Places: Enhancing Quality of Place</strong></th>
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<tbody>
<tr>
<td><strong>Action 4.1: Support establishment of BIA’s for three urban centres</strong></td>
</tr>
<tr>
<td><strong>Action 4.2: Artist Relocation Program</strong></td>
</tr>
<tr>
<td><strong>Action 4.3: Enhance public space in downtowns</strong></td>
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<tr>
<td><strong>Action 4.4: Develop inventory of spaces for cultural activities in the community</strong></td>
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1 Defining Municipal Cultural Planning

One of the keys to success in municipal cultural planning is building a shared vocabulary and understanding within the municipality (i.e., with Council and municipal staff across departments) and between the municipality and its business, community and cultural partners. The following definition of municipal cultural planning has been endorsed by the Ontario Ministry of Tourism and Culture and Municipal Cultural Planning Inc. to provide a consistent set of assumptions to guide municipalities across the province.

Municipal cultural planning is:

- A municipal government-led process approved by Council, for identifying and leveraging a community’s cultural resources, strengthening the management of those cultural resources, and integrating those cultural resources across all facets of municipal government planning and decision making.

Municipal cultural planning is part of an integrated, place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality.

Municipal cultural planning (MCP) is guided by 5 assumptions:

1. Cultural resources – MCP embraces a broad definition of cultural resources that includes creative cultural industries, cultural spaces and facilities, natural and cultural heritage, festivals and events, and community cultural organizations.

2. Cultural mapping – MCP begins with cultural mapping, a systematic approach to identifying and recording a community’s tangible and intangible cultural resources.

3. Adopting a ‘cultural lens’ – MCP involves establishing processes to integrate culture as a consideration across all facets of municipal planning and decision-making.

4. Cross-sectoral strategies – MCP requires new partnerships or shared governance mechanisms (such as Cultural Roundtables) to support ongoing collaboration between the municipality and its community and business partners.

5. Networks and engagement – MCP involves strengthening networks across the cultural sector and comprehensive and ongoing strategies to support community engagement.

Appendix B sets out a Glossary of terms to support the goal of improved communication among the many important groups and individuals upon whom successful implementation of the Cultural Plan will depend.
2 The Economic Context

2.1 Creative Rural Economies

2.1.1 Economic Challenges

The Town of Minto, like many rural municipalities across the province, faces economic challenges due to a combination of major economic restructuring and a range of demographic trends. Rural depopulation is a continuing challenge for rural communities across Canada with significant long-term consequences in terms of reduced tax bases, the provision of social service and, of course, viable and sustainable economies. Population retention and attraction is a major focus of attention in Minto and in rural areas across Canada.

Certainly much of the future population growth will come from attracting seniors looking for a pleasant retirement community and young families seeking a safe, comfortable quality of life for their families. However, the potential also exists to attract young entrepreneurs and members of the ‘creative class’ seeking the advantages of different lifestyles, reduced cost of living, proximity to larger urban centres, access to high speed digital connectivity (for those communities like Minto lucky enough to deliver this asset), among others. Another fundamental attractor is a community with a unique distinct identity and strong cultural resources and amenities.

Successful municipalities will be those that offer an appealing and attractive community, that are diverse and welcoming, that have interesting public spaces and places, are environmentally sensitive, that celebrate public art and local creators, and understand that linking these elements are the magnet to attract people and talent in a changing world.

The search for talent—of all ages—is an important job for local governments today. It is not their role to create jobs, but rather to create the kinds of communities and local environments in which these new residents will want to come, live, work and raise their families. This is also why implementing the Town of Minto Cultural Plan is important and why it is essential that it be fully integrated with other Town plans and strategies.

2.1.2 Defining the Creative Rural Economy

We all know that a major shift is underway in the nature of the economy across Ontario and beyond. It is a shift away from manufacturing and agriculture as the foundation of many local economies toward a creative economy driven by ideas, innovation, knowledge, collaboration and creativity. It is an economy in which people ‘are paid to think.’
The idea of the creative rural economy as a driver in rural regeneration and wealth creation is being taken up in jurisdictions across Canada and internationally. In 2009 the report *Ontario in the Creative Age*, co-authored by Dr. Richard Florida and Dean Roger Martin of the Rotman School of Management at the University of Toronto, was commissioned by the Premier to establish a new economic vision for Ontario. *Ontario in a Creative Age* does not deal only with urban areas but also draws attention to opportunities for smaller communities and rural areas. These opportunities relate to the growing numbers of small and medium-sized creative businesses responding to new consumer demands for original and local place-based products and services in the fields of information technology, graphic design, food, wine, hospitality - to name a few. The increasing amount of research on the creative rural economy makes clear that creative economies take different forms in rural than in urban areas and that economic strategies must be adapted to these different circumstances.

Scholars interested in the creative rural economy have also examined the role of artists in culture-led economic development. They have noted that rural areas can be ‘havens’ for artists because of factors such as natural amenities, arts infrastructure and the cost of living, leading to the attraction of creative talent.

**The Creative Food Economy**

Strong connections are also being drawn between the agri-food related jobs and the creative economy. Increasingly, a wide range of artisanal production, greater interaction among diverse cultural dimensions of food and rural activity (including leisure-time and tourism opportunities) exemplify creativity in the rural economy. Growing consumer interest in agricultural production is related to concerns regarding quality, health and sustainability. Similarly, the organic food movement is in response to production safety and social concerns.

A report produced as a background paper for *Ontario in the Creative Age* addressed many of these opportunities. It argues the creative food economy is driven by a different set of assumptions than the traditional food economy: markets and economic power are more diffused and decentralized and depend on small entrepreneurial producers selling specialized products. Also, process innovations by firms of all sizes in the creative food sub-sector include the introduction of equipment and methods to reduce waste.

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4 Hambly, H and Pant L.P, 2010. The Broadband Backbone of the Creative Economy in Rural Southern Ontario, Monieson Centre, Queen's University
6 Donald, B. 2009. *From Kraft to Craft: innovation and creativity in Ontario’s Food Economy*. Martin Prosperity Institute
production costs, and environmental footprint. The creative food economy example can be seen as a metaphor for most other aspects of the creative economy in general.

Ontario is well positioned to succeed in this new food economy due to factors such as its expanding ethnic diversity, interest in healthier food options and growers and distributors being centrally located in the “Mega Region.” The report argues that success in the creative food economy depends on “the Three T’s” of Taste, Talent and Terroir. Terroir refers to the special qualities and sense of place reflected in products from a particular area. The traditional product dimension is important, but place becomes central to quality food making, marketing and consumption. Creative food industries have been defined as:

- Wineries
- Other Specialty-Line Food Wholesaler-Distributors
- Beer and Wine-Making Supplies Stores
- All Other Specialty Food Stores
- Breweries
- Distilleries

A Bigger Vision of the Creative Rural Economy

One of the challenges is debunking narrow ideas about what this economy is and why it’s important. The Town’s creative rural economy must be understood to be as much about welders and millwright’s solving equipment problems on farmers’ fields as it is about artists working and exhibiting in reclaimed heritage buildings; it is as much as it is about digital media developers working in village church buildings, as it is about lawyers and accountants working in main street store fronts.

A creative rural economy recognizes that all citizens and workers are creative and therefore can participate in the creative economy. The Town’s economic stakeholders have the opportunity to harness this creativity towards adding greater value to its offerings with the goal of increasing economic performance and sharing those rewards with its workforce. The Town of Minto is a community of many different interests -- long-time residents and families who have lived in the area for generations, newcomers from urban centres and returning sons and daughters, seasonal residents, local business enterprises, churches and community

7 “The Mega Region” is defined by Richard Florida as the economy in the Windsor to Quebec City corridor including the economies of southern Lake Ontario/Upper New York State. The Mega Region’s economy is approximately $530 Billion dollars roughly 50% of Canada’s GDP.
groups, active retirees and young families. All of these groups have their own unique needs and priorities and cherished hopes for the future. The Town and its economy represent a mosaic of interests.

One of the most important dimensions of the Town’s creative economy is the voluntary sector and non-profit groups. Minto simply could not function without the extraordinary commitment of its volunteers. A number of specific actions recommended in the Cultural Plan relate to this invaluable community resource.

2.2 An Analysis of Minto’s Creative Economy

The longer term trends toward knowledge-based creative jobs described above are a challenge for Minto. But it is important to begin this analysis acknowledging that creativity and culture are not ‘silver bullets’ capable of transforming the local economy. They are however important sources of employment and wealth creation. Most important, they are a means of diversifying the local economy making it less vulnerable than economies based on one or two major industries or forms of economic activity.

This section ‘takes stock’ in a statistical sense of where Minto finds itself in this emerging creative economy. A full analysis of the creative economy and the contribution played by culture in Minto was prepared by Millier Dickinson Blais and is available on the project website.

Ontario in a Creative Age argues that we must stop thinking so much about where people work in terms of specific businesses or industries, and think more about the nature of the work they do. It has identified four broad types of work.

- **Creative occupations** – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts.
- **Service occupations** – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, sales people and clerks.
- **Physical occupations** – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers.
- **Resource occupations** – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining.

Figure 1 illustrates trends in these occupational types in Canada between 1901 and 2001.
Creativity and culture are a means of diversifying the local economy making it less vulnerable than economies based on one or two major industries or forms of economic activity.

The same trends can be seen in Ontario over a more recent period.
However, several important caveats should be noted regarding these trends. First, while the downward trend is clear, employment in the Fishing, Farming and Agriculture and Forestry occupational category has not declined significantly over the past decade. Second, part of the explanation for reduced overall employment reflects the impacts of increased automation and efficiency in farming and agriculture. The next figure compares Minto’s labour force in these four categories compared to Ontario as a whole.
Not surprisingly, given its history and economy, Minto has a higher concentration of Working class jobs and FFF jobs and a lower concentration of Creative Class jobs than Ontario. A central goal of the Cultural Plan is to help increase the number of creative workers in Minto both by attracting more people working in the creative and cultural sector and, more importantly, by supporting and enhancing the quality of life and quality of place – including cultural resources and amenities – that will help attract creative workers of all kinds.

The Creative Cultural Economy

The relationship between the larger creative economy and cultural industries and occupations is illustrated in the following diagram.
The creative economy is the ‘big picture’ and should be understood to underlie all sectors of the broader economy. Creativity can be applied to the introduction of new processes, the creation of new products, and the design of systems in fields from construction to craft-making. Fundamentally, the creative economy is driven by ongoing innovation, adaptation, collaboration and the generation of intellectual property.

While the creative economy is considered the “big picture”, a number of businesses are concentrated in what are categorized as creative industries and occupations. These creative industries and occupations are types of economic activity in which ideas and intellectual property are what produce value and generate wealth. This includes a huge range of occupations - everything from science and medicine to financial services and engineering, and many more.

Drilling down inside this broad definition of creative industries and occupations we find the creative cultural sector – those creative cultural industries and occupations with cultural and aesthetic value at their core. While their overall numbers may still be small
relative to many other sectors, they are among the fastest growing sectors in the creative economy in many jurisdictions. The Conference Board of Canada estimates that the economic footprint of Canada’s creative cultural industries in 2007 was: $84.6 billion or 7.4 per cent of GDP (direct, indirect and induced contributions); $46 billion (direct impact) and 1.1 million jobs or 3.9 per cent of Canada’s jobs (direct, indirect, and induced contributions); 616,000 jobs (direct impact)\(^8\).

**Creative Cultural Industries and Occupations**

Much of the cultural sector, particularly the non-profit sector defies accurate capture by standard statistical measurements (many of which form the basis of the analysis that follows). There are many ways in which the human resources engaged in cultural activities and the resulting financial output “fly below the statistical radar” with the results that many of the statistics cited in the analysis that follow ‘miss’ a tremendous number of groups and individuals. Examples include:

- Cultural activities carried out by organizations (such as performing arts groups) that do not have full time employees, but operate with volunteers, part time staff, or casual/seasonal employees.
  - If the organization or activity is not registered as a business with a GST account and with more than $30,000 in gross business revenue, or is not filing a corporate tax return, it would not be captured in the Business Register or Canadian Business Patterns data used in this report.

- Cultural activities that are carried out part time or casually by individuals who work full time in an occupation unrelated to culture. Even though it may be a secondary source of income, it is not being reported as the main source of income, and therefore “not captured” statistically, either from the income perspective, or from the occupation perspective.

- Cultural activities that could operate as a business, but are not regarded as such by the “owner”, and therefore not registered with a business number.

- Self-employment in the cultural sector, which may not be captured as such on census or other reporting forms.

As a result, we know that any quantitative data available for analysis would under-estimate the economic impacts of cultural activity, especially activity that is produced by individuals and smaller, community-based non-profit organizations. In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities.

**Creative Cultural Occupations**

Drawing on standard statistical sources, there was significant decline in the cultural field between 2001 and 2006 corresponding to the loss of jobs stemming from economic challenges across the economy. Despite overall decline several occupations did actually show growth. They include:

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\(^8\) The Conference Board of Canada, “Valuing Culture: Measuring and Understanding Canada’s Creative Economy,” 2008
Musicians and singers, increase of 5 jobs (15 in total)
Architects, increase of 10 jobs (10 in total)
Drafting Technologists, increase of 10 jobs (10 in total)

**Creative Cultural Industries**

Between 2001 and 2006 Minto experienced growth in the numbers of musicians and singers, architects and drafting technologists.

Figure 5 below provides a summary view of the growth and decline of creative cultural businesses between 2005 and 2010. Again, these numbers are small and do not capture all the groups and organizations engaged in forms of these creative cultural industries. Decline in numbers of enterprises in Minto were noted in Photography, Antiques, and Performing Arts. But the data also revealed modest growth in several categories including Publishing, where 2 establishments in 2005 increased to 4 by 2010. Other increases in the number of creative cultural business establishments were:

- 2 Architecture
- 1 Printing Services
- 1 Culture Support Services
- 1 Radio and Television
The number of creative cultural businesses in Minto account for 2% of the total share of businesses in 2010, a slight decrease from 2.1% in 2005.

Overall, in 2010, there were 1081 business establishments in total in Minto, a 27% increase from 2005, when there were 850 total businesses. The largest increase was seen in small businesses with 5-9 employees, where 32 business establishments were gained. This is important to consider because much of the growth in the general economy falls into the category of small and medium-size enterprises (SMEs) and most creative cultural businesses fall into this category. Supporting the development of small businesses and enterprises in the creative cultural sector, and assisting in the development of entrepreneurial skills and...
competencies, are therefore important strategies and inform specific actions proposed in the Cultural Plan.

**Summary and Conclusions**

Communities, large and small, are realizing that creativity and culture have a key role to play in local economies throughout Ontario and Canada. This notion of culture-led economic development recognizes the value of place – that those environments where diverse cultural experiences and amenities are offered are better positioned to attract and retain creative people and businesses, and to generate wealth for their communities. Minto, with its proximity and easy commute to larger urban centres, its lower cost of living, its unique advantages of high speed connectivity and a smaller town and rural atmosphere and quality of life has valuable attributes to attract and retain talent and support growth in the creative economy.

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**Minto Successes**

**Wightman Telecom**

Another example of creativity and innovation in Minto is Wightman Telecom. The company has a long history in the community. When local phone service came to the Clifford area in the early 1900’s, Robert Wightman, a local farmer was unable to get service on his farm and decided to start his own phone company! Thus, in 1908 the Robert Wightman Telephone Company was born. Minto is home to the head office of Wightman Telecom, which is one of the largest independently-owned telephone and internet providers in Canada; they offer Fibre to the Home, Telephone, Internet and Cable Services. In 2008 Wightman was the first company to provide true Fibre to the Home to entire communities in south-central Ontario.
3 The Planning Context

3.1 Integrated Planning for Culture

One of the first tasks undertaken by the consultants was a scan of existing Town plans and strategies to help understand the current planning context and to identify potential opportunities for culture and cultural resources to be integrated and ‘add value’ to goals and priorities set out in these plans. This analysis has informed the analysis and the formulation of final proposals set out in the Cultural Plan. A number of these key planning documents are illustrated below.

FIGURE 6: MINTO’S PLANS AND STRATEGIES
The Town will be launching a review of the current Strategic Plan in the fall of 2011. This presents an opportunity for the Town to integrate the vision and strategies set out in the Cultural Plan as part of the new plan. The completion of cultural mapping work can also be a resource to inform the new Strategic Plan. The hope is that the language of creativity, culture and quality of place could figure more prominently in the new Plan. These are ideas that have come into much greater currency since 2004-2005 when the current Strategic Plan was developed.

The essence of municipal cultural planning is precisely this – to consider how cultural resources and opportunities can both add value to existing or future plans, and how culture becomes an ongoing consideration in day-to-day planning and decision-making across all departments – what is referred to as ‘adopting a cultural lens.’

What this means in practice is examining any planning decision from the perspective of the impact that decision will have on the management of cultural resources and/or the contribution that cultural resources can make to the economic prosperity, social equity, environmental responsibility and cultural vitality of the community. Adopting a cultural lens requires asking three questions:

1. How can cultural resources help address community issues and priorities (e.g. need to diversify the economy, attract new investment, retain youth, and increase tourism)?
2. How do local planning decisions impact cultural resources (e.g. the impact of new developments on cultural and natural heritage resources)?
3. How can cultural resources enhance the quality of place, form and function of the built environment and the public realm? (e.g. public art installations, urban design guidelines, public art commissions for new buildings, etc.)

The Cultural Plan helps build the capacity of the Town to adopt a cultural lens by:

- Establishing a shared set of definitions and planning assumptions;
- Establishing new administrative and partnership mechanisms to support cross-departmental and cross-sectoral planning (e.g., the Cultural Roundtable);
- Establishing a stronger base of information on cultural resources (through cultural mapping) to inform planning and economic development.

3.2 Integrated Community Sustainability Plan

Running parallel to the development of the Cultural Plan, the Town of Minto undertook the development of an Integrated Community Sustainability Plan (ICSP). The consultants for both plans were in communication and exchanged reports and documentation to explore opportunities for connecting the two plans.
Canada has joined leading jurisdictions internationally in moving to a ‘four pillar’ definition of sustainability that includes economic prosperity, social equity, environmental sustainability and cultural vitality. In Canada, greater attention to culture as the ‘fourth pillar’ can be traced to the work of the External Advisory Committee on Cities and Communities (the Harcourt Commission) struck in 2005 by the Federal Government to define a vision of Canadian cities and communities in 30 years, and to chart a path for realizing that vision. A core recommendation in the Committee’s final report\(^9\) was the need for Canadian municipalities to embrace this broader vision of sustainability as a fundamental planning framework. The Committee went further to say that culture was in fact the ‘glue’ binding together the other three, providing the sense of shared identity and purpose needed to tackle challenges together. Culture helps build social capital and contributes to vitality and resilience in communities.

The ‘four pillar’ sustainability framework assumed increased profile and importance in 2007 when the Association of Municipalities of Ontario (AMO) and the City of Toronto signed an agreement with the Federal Government related to the Transfer of Federal Gas Tax Revenues as part of The New Deal for Cities. Under the agreement, municipalities are required over the life of the agreement (until 2014) to develop Integrated Community Sustainability Plans (ICPS). The Agreement defined an ICSP as:

> A long-term plan, developed in consultation with community members that provides direction for the community to realize sustainability objectives, including social, cultural, environmental and economic objectives\(^{10}\).

While the four pillar model of sustainability has been accepted ‘in theory’ for some years, the job of fully integrating culture as a dimension of sustainability is still in its infancy and the challenges should not be underestimated. Planning frameworks and methodologies, including measures and indicators to track progress are still emerging. Twenty-five years ago municipalities came to understand they must build environmental considerations into all planning and decision-making. Ten to fifteen years ago they came to see a similar need to integrate social planning. Today, municipalities are beginning a similar process building awareness and understanding of culture as a core planning responsibility, and to integrate a full four-pillar framework for sustainability.

Similar to many other Ontario municipalities undertaking ICSPs, Minto embraced a three-pillar (environment, economy, social) framework for the Plan. While culture was not fully integrated, the plan does contain principles and recommendations that both support and are consistent with certain elements of the Cultural Plan. More specifically, six goal statements exist in the plan that provides connections. The four goals in italics appear to offer the strongest opportunities for connections and synergies with the Cultural Plan.

### Goals

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\(^{10}\) Integrated Community Sustainability Planning: A Background Paper. Prepared by Prime Minister’s External Advisory on Cities and Communities (September 21-23, 2005)
1. Grow to an optimum population that allows Minto to pay its bills, and take on new projects.
2. Use Minto’s agricultural abundance to nourish its land, its people, and its livelihoods.
3. Pursue fiscal and ecological responsibility with equal diligence.
4. Build Main Streets that support the business and civic life of Minto.
5. Create and retain enterprises that have low environmental impact and provide fulfilling jobs for the people of Minto.
6. Focus on the health and recreational well-being of the people of Minto.

**Goal 2: Use Minto’s agricultural abundance to nourish its land, its people, and its livelihoods.**

The notion of the creative food economy explored earlier in the report presents connections and opportunities related to objectives and tasks set out under Goal 2. The ICSP draws attention to the notion of the “100-mile” diet that is gaining traction as part of the creative food economy vision and sensibility. The ICSP draws attention to the success and efforts with the farmers’ market and “Savour the Flavours” as areas that must be supported and expanded as well as noting growing attention to organic farming and regional cuisine.

**Goal 4: Build Main Streets that support the business and civic life of Minto.**

Strong connections also exist between the ICSP and the Cultural Plan related to Goal 4 and the role of downtowns and main streets as social, economic and cultural hubs in the community. The plan notes that Minto has taken a series of successful initiatives to improve its downtown areas including matching funding programs to support facade and sign improvement. Research by the Town confirms these programs do leverage increased investment by business owners. The Town has also obtained grants to do its own streetscape improvements including: upgraded light standards; interlocking brick in boulevard spaces; sponsoring public art such as murals on buildings; benches and planters, among others. However, the plan also notes that matching funding programs for some of these activities is starting to dry up. In response, Minto is examining the formation of Business Improvement Areas in Harriston and Palmerston as one means of raising the money needed to continue this work.

The ICSP also notes the positive role that can be played by rezoning to help define an urban core district as a mix of commercial, institutional, and residential uses. One idea that arose during the public consultation that has been integrated in the Cultural Plan is

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11 The plan notes that “an arc centred on Minto more or less covers everything from the tip of the Bruce Peninsula over to Parry Sound down to Gravenhurst, Oshawa, and Niagara Falls over to Sarnia. This means that the population centres of the Golden Horseshoe, the K-W Guelph area and London are all with a hundred miles of Minto. Rethinking the reliance on commodity cycles and focusing on how to get fresh and locally-processed food to these regional markets will boost the ecological sustainability of Minto’s agriculture (page ?).
that of “renting” storefronts to artists and artisans for free, until paying clients are found. They receive a space in which to practice and develop their skills and talents, with the opportunity that this space could also be used to display and potentially even sell their work. Zoning requirements to support this live/work/sell opportunity are still not common in Ontario although a number of precedents do exist.

At the very least, the provision of space to artists and small creative enterprises in exchange for them keeping it tidy can contribute to increasing the vitality of the street life in downtowns. It could potentially also form part of a larger agenda of reclaiming and reviving abandoned and dilapidated buildings which pose significant challenges to all three downtowns. This issue is one addressed in the Cultural Plan.

Goal 5: Create and retain enterprises that have low environmental impact and provide fulfilling jobs for the people of Minto.

The overall notion of the creative cultural economy and fostering the growth of cultural enterprises is consistent with this vision given that these enterprises are inevitably small businesses with minimal environmental impacts. The vision of connecting cultural development with the creative food economy – one that brings with it environmental sensitivities and sensibilities – also complements this goal.

Goal 6: Focus on the health and recreational well-being of the people of Minto.

While this section of the Plan places a greater emphasis on recreational than cultural activities and sources of health and well-being (as reflected in the title), the Plan does note the importance of existing and potential future cultural groups and activities as part of achieving this element of integrated sustainability planning.

Minto Successes

Harriston Downtown Parkette

There is a municipal parking lot behind the west side of Elora Street in downtown Harriston which is currently reached by a deteriorating four-foot walkway. A few doors down there is an empty lot with iron girders crossing the Maitland River on which a building razed by fire 15 years ago once sat. The Town was able to acquire this lot and it will be developed into a parkette providing access to the municipal parking lot as well as create a new space for public use. Instead of using tax dollars to repair the walkway, this project will enhance the streetscape and the look of the lot will complement the recently-renovated nearby Cenotaph Park.
4 Cultural Mapping

4.1 Defining Cultural Mapping

In 2010, Municipal Cultural Planning Inc. (MCPI), with financial support from the Ontario Ministry of Tourism and Culture, commissioned the Canadian Urban Institute to develop Cultural Resource Mapping: A Guide for Municipalities. MCPI, again with the support of the Ontario Ministry of Tourism and Culture, commissioned AuthentiCity to prepare Municipal Cultural Planning: A Toolkit for Ontario Municipalities. The Toolkit scheduled for release in the spring of 2011 also addresses cultural mapping in the larger context of municipal cultural planning. Both these documents have been developed in order to support and encourage more consistent approaches to cultural mapping across the province.

Cultural mapping is defined in these documents as:

A systematic approach to identifying, recording and classifying a community’s cultural resources. It involves a process of collecting, analyzing and synthesizing information in order to describe and visualize the cultural resources in terms of issues such as links to other civic resources (e.g. transportation, green infrastructure, public gathering spaces), patterns of usage, and unique character and identity of a given community.

There are two kinds of cultural resources that are the focus of cultural mapping.

- **Tangible Cultural Assets** – identifying and recording physical (or tangible) cultural resources often making use of Geographic Information Systems (GIS) tools and platforms;
- **Intangible Cultural Assets** – exploring and recording intangible cultural assets - the stories and traditions that contribute to defining a community’s unique identity and sense of place.

Together tangible and intangible cultural assets fuel cultural vitality and contribute to defining the unique cultural identity and sense of place of a community.

**Cultural Resources Framework**

A fundamental premise on which cultural mapping definitions and frameworks have been established is that the problem in municipalities is not a lack of information on culture but rather that information is collected by different agencies, in different ways and for different purposes. The first step is therefore the consolidation of existing data from multiple sources and coding that data accordingly, based on a consistent set of categories of cultural resources called the Cultural Resource Framework (CRF) illustrated in Figure 7.
FIGURE 7: CULTURAL RESOURCE FRAMEWORK
The foundation is Statistics Canada’s Canadian Framework for Cultural Statistics\textsuperscript{12}. The Framework was released in 2005 after extensive international research and consultation with the cultural sector in Canada. An updated Framework is currently being developed by Statistics Canada that will take into account some of the significant ways in which the cultural sector has evolved over the past several years (including the rapid growth in areas such as digital media and the need to address the whole area of crafts and artisans in a more comprehensive and sophisticated way than was the case in 2005).

In addition to categories of cultural resources drawn from Statistics Canada, the CRF is also shaped by how other existing policies and legislation define cultural assets. For example, categories of natural and cultural heritage resources in the CRF have been shaped by how these resources are defined in the Ontario Planning Act and Ontario Heritage Act.

4.2 Mapping Minto’s Tangible Cultural Assets

At the outset of the cultural mapping and cultural planning project, Wesley Bates, an internationally renowned author and artist (and member of the Steering Group) commented on the great strides the community has made in the 11 years he has lived here in terms of “self-awareness – knowing who we are as a community.” Bates added, “This cultural mapping project will be a valuable tool to do further planning.”

MPP John Wilkinson also spoke of Minto’s “vibrant, creative arts community” and noted that “there are a lot of hidden gems” in communities like Minto, and “the people who run the various events and groups don’t necessarily know each other.” The implication was that by identifying these groups and assets and connecting them better, many creative ideas and projects will emerge.

The Mapping Process in Minto

As noted above, the first step in mapping cultural assets in most communities is the consolidation of existing assets and coding it based on the Cultural Resource Framework. In larger communities, the cultural mapping process has drawn on InfoCanada, a data consolidator that integrates data drawn from two major sources: Statistics Canada and local Yellow Pages. In Minto the size and population of the community did not make it possible to draw on this source and a different, more community-based approach was needed. The mapping process drew on the local knowledge of Steering Group supplemented by research completed by municipal staff. Over several meetings, and work by staff a robust list of cultural assets was identified.

\textsuperscript{12} http://www.statcan.gc.ca/bsolc/olc-cel/olc-cel?catno=81-595-MIE2004021&lang=eng
To date, the following numbers of assets have been identified – and this is only the beginning!

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Cultural Industries</td>
<td>47</td>
</tr>
<tr>
<td>Community Cultural Organizations</td>
<td>14</td>
</tr>
<tr>
<td>Spaces and Facilities</td>
<td>4</td>
</tr>
<tr>
<td>Cultural Heritage</td>
<td>97</td>
</tr>
<tr>
<td>Natural Heritage</td>
<td>15</td>
</tr>
<tr>
<td>Festival and Events</td>
<td>21</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>198</strong></td>
</tr>
</tbody>
</table>

**Interactive GIS Map**

Based on the data collected, the Applied Geomatics Research Group (AGRG) set out to develop an interactive GIS map for sharing this information with the community. Support was also received from the IT Department at the County of Simcoe who had been involved in an earlier mapping project in South Georgian Bay that for the first time made use of ESRI Arc GIS software to create interactive cultural maps. The resulting map can be found at [http://a1.agrg-webmaps.ca/minto](http://a1.agrg-webmaps.ca/minto) and is illustrated in Figure 8.

**Harriston Library Expansion**

The Town of Harriston’s historic Carnegie Library was turned over to the County of Wellington in 2003. The County is committed to meeting modern accessibility guidelines while maintaining the historic integrity of its Carnegie Libraries. Beginning in the summer of 2011, an approximately $2 million renovation project will commence. This investment will provide not only a barrier-free facility but also give the community an expanded children’s library section, storage space and allow for a greater selection of books and electronic materials for our citizens.
FIGURE 8: INTERACTIVE MAP
Other Related Resources
One of the issues that arose during the mapping process was the limitations of the CRF particularly in a small community where a range of recreational and other community assets are considered part of the cultural fabric of the community. In the work on the CRF completed by AuthentiCity over several years, the intent was never to isolate cultural resources from other related community assets that were captured as follows:

- **Education** - Elementary and secondary schools; colleges; universities; professional schools; business, computer and management schools; technical and trade schools; educational support services
- **Community Facilities** - Community centres, fitness and recreational sports centres
- **Hospitality** - Accommodation and food services, drinking places, restaurants
- **Agriculture** - Food and wine production, fruit and vegetable markets
- **Culinary Resources** - Specialty food shops, culinary schools, cheese dairies, breweries, distilleries, food-based events
- **Churches and other places of worship**
- **Information and Communications Technologies (ICT)** - Telecommunications carriers, satellite telecommunications, data processing, hosting and related services, internet services, other information services, computer systems design

Earlier in the report, important cross-overs were noted between cultural resources and creative food industries. As mapping proceeds in Minto – and in other communities large and small – the synergies and connections among these related assets will need to be an important topic of discussion and consideration.

### 4.3 Mapping Intangible Cultural Assets

#### The Power of Stories
The ‘second half’ of cultural mapping is mapping intangible cultural assets and stories. This mapping process is a powerful way to engage the community in important and powerful conversations about Minto’s unique identity and sense of place. Stories have been called the “DNA of culture” and are important to how a community both sees itself and talks about itself to others. Paradoxically, globalization has made unique places more important than ever. Towns, cities, regions, even countries are all vying to define and communicate a one-of-a-kind authenticity that will lure people, investment and visitors to their locale.

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**Minto Successes**

**Palmerston as a Railway Town and the 100th Anniversary of Old 81**

The community of Palmerston was originally a railway town which grew up around a marshaling yard and repair depot. From 1875 until the early 1960s, Palmerston was filled with the sound of trains and was both a temporary and permanent home for hundreds of rail workers. As a reminder of this storied past, an original steam locomotive is on display in the downtown park which is also home to the Palmerston Railway Museum located in the original passenger train station. The locomotive is known as Old 81 and it will be 100 years old in 2011.
Mapping local cultural assets and stories are tools to help and recognize aspects of local culture and identity that often go unnoticed. One of Marshall McLuhan’s lesser-known quotes is, “I don’t know who invented water but it wasn’t a fish.” When we live and breathe in an environment, it’s difficult to stand back and describe its special character. Mapping both tangible and intangible cultural assets are important tools for helping us identify and articulate these unique characteristics.

One of the issues discussed both at community forums and by the Steering Group was the challenge faced by many smaller rural communities in confronting stereotypical or uni-dimensional views of ‘the rural’ and the role that stories that speak of creativity, innovation and vitality can play in changing those images. Shifting these images can be important both in terms of how the community views itself and how potential new residents view the community.

During the course of the cultural planning process, the consultants worked with the Steering Group to identify a series of stories that could profile both important cultural resources in the community but, more broadly, a spirit of creativity and innovation and enterprise. The idea was that these initial stories could be used to ‘seed’ a broader process of storytelling and wider engagement of the community in that process following the completion of the project. The stories chosen included:

- Wesley Bates – artist
- Norgan Theatre
- Town Hall Theatre
- Minto Heritage Gallery
- Savour the Flavours
- C & M Seeds/Palmerston Grain
- Wightman Telecom
- Reroot Organic
- Harriston-Minto Fair
- Palmerston Fair

For each, short narratives (whenever possible accompanied by images and weblinks) were prepared. These stories are set out in Appendix B. AGRG then set about to build an extension to the interactive map for tangible assets to communicate these stories to the broader community. See Figure 9.
FIGURE 9: INTERACTIVE STORY MAP

The Grey-Wellington Theatre Guild (GWTC) operates from the historic Town Hall Theatre, a fully accessible facility. The Guild has a long history of staging both well-known favours and innovative modern shows. In recent years, such popular musical productions as “Grease” and “Joseph and the Amazing Technicolor Dreamcoat” “Sound of Music” & “Oliver” have played to appreciative audiences from across Ontario and beyond. The Grey-Wellington Theatre Guild stages productions each spring and fall. On many occasions, a children’s Christmas production has been added to the schedule, while the guild has also staged special historical productions during the summer months to coincide with major local celebrations.
5 Communications and Community Engagement

There were the following components to the communications and community engagement process for the Cultural Plan.

- The development of a project brand
- The design and construction of a project website
- Three community launch meetings held in Harriston, Palmerston and Clifford
- A community forum to mark the mid-way point in the project and secure feedback on vision and overall direction.
- Meetings and feedback from staff and the Cultural Plan Steering Group

The interest taken by the community in the planning and engagement process was very strong, providing solid direction and feedback to the consultants on the formulation of the Cultural Plan. Indeed, staff commented that the response of the community to participate in the Cultural Plan process exceeded most of the other planning initiatives undertaken by the Town in recent years.

Project Brand

The choice of *Building a Creative Rural Economy: A Cultural Plan for Minto* reflected the importance of positioning the plan solidly in the context of local economic development. The design of the logo was also intended to communicate a contemporary look and feel as part of communicating a message of energy and creativity in Minto.

Project Website

The website was built using a free software program called WordPress that enables the site to be continuously updated easily both during and following the project. The idea is that both the brand and the website will continue as resources in the community to support ongoing communication and support to the implementation of the Cultural Plan.

[http://www.mintoculturalplan.ca](http://www.mintoculturalplan.ca)

Community Launch Meetings

More than sixty citizens attended and participated in the community meetings to launch the Cultural Plan process on November 8-10, 2010 in Clifford, Harriston and Palmerston. The evenings began with a PowerPoint presentation by the consultants addressing key concepts and definitions together with an overview of the project purposes and planning process. Participants were then divided into small working groups to consider two questions. The following were key messages and conclusions emerging from the three meetings.
1. What is the most important idea that you heard

- Knowledge workers are looking for cultural assets that we can provide. By enhancing our quality of place and creating a vibrant lifestyle we can entice them to live and work here.
- There is a need to develop a Cultural Plan to direct our future and increase our grant opportunities.
- The collection of our asset information will assist in the development of partnerships and the coordination of events/activities as well as create interest from tourists and potential residents.
- Importance of engaging local people and increasing awareness and support for what is available in our community.
- Establishing local and regional networks to spread the word.
- Importance of product development and improvement to entice tourists, residents and businesses to choose Minto.
- Promoting and growing Minto’s agricultural identity – seeing new opportunities.
- The Mennonite community is an important cultural asset in Minto, how can we engage them more in this process?
- Need to promote and utilize our natural heritage (i.e. trails).
- Experiences are available locally that residents don’t have to travel for.
- Minto’s traffic flows and trade area population sizes create potential for us to stop traffic in our communities.

2. What is the biggest opportunity for Minto?

- Promoting our area and our assets outside of the community.
- Increasing local interest and engagement within our community.
- Becoming a destination
- Increasing knowledge/awareness of local assets
- Cross promotion of events/activities/businesses
- Broadening our definition of culture.
- Increasing our population to drive our economy.
- Expanding and leading the cultural planning process to include our regional partners.
- Agricultural assets – organic, local food, farms, markets, Savour the Flavours, commodity boards (working regionally with Taste Real Guelph Wellington).
- Partnering with Pike Lake Golf & Country Club
- Large-scale story telling event/festival
- Fibre optics provides us the ability to attract home based businesses/telecommuters.

Minto Successes

Minto Heritage Gallery
The Minto Arts Council operates the Minto Heritage Gallery which is located on the upper floor of the historic Harriston Carnegie Library. The County of Wellington owns this building and as part of its program to improve accessibility, a new elevator will be installed and the size of the building increased. There will be new hanging systems installed and a space for the Harriston Historical Society to exhibit some of its collection on the top floor. The Arts Council, Historical Society and library staff will work together to increase attendance and activities at this facility.
Tournament town (utilizing numerous sports facilities) and using other cultural assets to get people to stay and spend money.

**Community Forum**

On Wednesday March 2, 2011 approximately 30 people attended a community forum in the Harriston Public Library. The purpose of the forum was to secure feedback from the community on an overarching vision and set of strategic directions to guide the development of the final Cultural Plan. There was strong discussion and input based on the draft materials which helped shape the final directions set out in this report.

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**Minto Successes**

**Palmerston Big Film Fest**

The Norgan Theatre located in Palmerston is one of the few municipally-owned film theatres in Canada. It is operated primarily by volunteers with assistance from Town staff. The Film Circuit is a division of the Toronto International Film Festival (TIFF) and provides distribution for movies which ordinarily may not be seen outside of larger urban centres. Film selection is decided by local residents in consultation with TIFF staff. These events attract patrons from Mount Forest to Listowel to Drayton as well as Minto citizens and add to our unique cultural life.
6 A Cultural Plan for Minto

6.1 Vision and Values

Our Vision

From our earliest history until today, the success of our community has been a product of the creativity and imagination of the people who came here to build a life for themselves and their families. A spirit of enterprise and innovation has been a key ingredient in building the vibrant rural community that Minto is today.

Our unique identity as a community is a product of a proud agricultural heritage, the history and contributions of those who settled in this place and the sense of volunteerism and commitment to community that has helped us achieve everything that Minto is today. Our culture and heritage is the glue that connects old residents and new, our past and our future.

Our Values

- We believe creativity and culture are foundations for building a prosperous and sustainable economy.
- We believe culture is essential to making Minto a place where people want to live, work, play and invest.
- We believe cultural resources and activities are essential to building vibrant and successful downtowns.
- We believe in the importance of conserving our natural and cultural heritage resources.
- We believe artists and creators are essential sources of new ideas, innovation and technologies important to our future.
- We believe in cultural groups collaborating and working together toward shared purposes.

6.2 Roles and Partnerships

Success in implementing the Cultural Plan for Minto depends on mobilizing the collective efforts and resources of a wide range of individuals and organizations across the community. Part of this rests on acceptance of the changing role of government from one of “planner-provider-deliverer” to that of “enabler-convener-catalyst-broker.” Although this is a municipal cultural plan, the municipality cannot implement it without strong support from its community and business partners. But these partnerships and this collaboration do not ‘just happen.’ They require new mechanisms and strategies to support ongoing collaboration and the mobilization of resources.

There are four elements or mechanisms proposed to support implementation of the Cultural Plan.
1. Representation on the Economic Development and Planning Committee

The current Economic Development and Planning Committee is made up of Council, staff and members of the public representing different sectors of the economy and community interests. To date the economic sectors represented on the Committee have focused on retail, manufacturing, agriculture and technology. Based on the vision and directions set out in the Cultural Plan, an appointment should be made of a knowledgeable individual to represent the creative economy and culture and integrate the vision and actions set out in the Cultural Plan into the ongoing work of the Committee.

2. The Minto Cultural Roundtable

The Arts, Culture and Tourism Committee has played a strong leadership role in bringing forward a range of important ideas and initiatives, including the initiation of the Cultural Plan. However, it is proposed that this group evolve into the Minto Cultural Roundtable with a broader leadership mandate not only to support the implementation of the Cultural Plan but to supporting ongoing cultural development in the Town.

Cultural Roundtables have proven extremely effective mechanisms in other communities (including Prince Edward County) in advancing a creative economy and cultural agenda. The key to success is understanding the group not as an advisory group but as an action-oriented group dedicated to taking on specific projects and tasks (often through the striking of task-driven working groups). The Roundtable also provides a forum for the continuous exchange of ideas among a cross-section of groups and individuals in the community.\(^\text{13}\)

While there is no ‘one-size-fits-all’ model for Cultural Roundtables, there are a number of consistent elements and conditions for success. As a framework for consideration, the Terms of Reference for the Prince Edward County Cultural Roundtable are set-out in Appendix D. One constituency not noted in the Prince Edward County model is youth and it is strongly recommended that a concerted effort be made to ensure strong representation from youth.

3. Annual Cultural Rally

\(^{13}\) One of the success stories of the Prince Edward County is the establishment of a Community Foundation. Nowhere in the Cultural Plan was this action recommended. Rather it emerged out of a conversation at a Roundtable meeting from a group of passionate and committed citizens.
In order to ensure the wider community remains engaged in discussions related to culture and cultural development in Minto (including but not limited to the implementation of the Cultural Plan) it is recommended the Cultural Roundtable convene an annual Cultural Rally. The event would move around to various locations in the Town, and would have a fresh format each year. The focus would be on celebrating the successes of the past year and involving the wider community in a discussion of new opportunities and needs for the year ahead.

The event can also be an opportunity to profile and celebrate local cultural resources including artists and performers, writers and storytellers, etc. Local food can be featured. A particular topic could be featured at each session (e.g., heritage conservation, tourism development, creative cultural industries, downtown revitalization, etc) should this be seen as a useful component of the program. Experts may be brought in to help stimulate the conversation but a focus will be on engaging the local community. It is also an opportunity for the Town to celebrate and thank residents and volunteers for their efforts.

4. Creative Economy Fund

Much can be accomplished without money, but it is recommended that Council establish a modest fund (perhaps with modest annual contributions from business or community partners) to support new initiatives and to help leverage investments from other funding agencies. Guidelines and criteria would need to be developed but it is hoped the application and adjudication process could be kept as simple as possible so as not to discourage groups coming forward with new ideas and initiatives.
### 6.3 Strategies and Actions

Each Action has been assessed in terms of: **Timeframe** (Short-term = year 1; Medium-term = years 2-3; Longer-term = years 4-6; **Resources** (any identifiable budget or resource impacts); and **Performance Measures**.

<table>
<thead>
<tr>
<th>Strategy 1: Creative Identity: Telling Our Story</th>
<th>Timeframe</th>
<th>Resources</th>
<th>Performance Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action 1.2: Expand community storytelling – e.g.,</strong></td>
<td>Medium</td>
<td>$1000</td>
<td>Convening Event</td>
</tr>
<tr>
<td>- Organize an annual community storytelling festival and workshop – mix professional storytellers and residents</td>
<td>Short</td>
<td>None</td>
<td>Number of additional stories</td>
</tr>
<tr>
<td>- Continue and expand storytelling using the web-based tool created for the project to explore and communicate stories of creativity, culture and a dynamic rural identity</td>
<td>Medium</td>
<td>$15,000.00</td>
<td>Completion of project.</td>
</tr>
<tr>
<td>- Partake in a &quot;Tale of a Town&quot; project</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| | Short | $5000 (for marketing materials and videos) | |
| **Action 1.2: Creative Class Marketing Campaign – e.g.,** | Medium | Development of materials |
| - Develop marketing materials and strategies that focus on Minto’s low cost of living, strong quality of place, high speed connectivity to support home based businesses, central location and proximity to urban centres, etc. | | Number of videos |
| - Creative short videos of creative economy success stories | | Number of testimonials |
| - Make use of testimonials from individuals who have left and returned to the community | | Production of targeted materials |
| - Extend use of downtown ambassadors program to include promotional materials and information related to creative industries | | |

| | Short | None | |
| **Action 1.3: Develop and implement strategic and ongoing communications and community engagement strategies to build awareness, understanding and active engagement of the Cultural Plan and cultural resources in Minto – e.g.,** | Short | None | Number of additional posts and new information |
| - Continue to leverage the Cultural Plan brand and expand content on the project website as mechanism and hub for greater community awareness and engagement | Short | None | Track Facebook and Twitter hits |
| - Develop and implement a social media strategy supported by youth (see 2.3 below) | | | |
- Leverage use of the proposed Cultural Rally and community forums and events convened by the Cultural Roundtable to support ongoing conversations and engagement about the culture and the creative economy in Minto

### Strategy 2: Creative Capacity: Cultivating Talent and Innovation

#### 2.3 Action 2.1: Strengthen networks and collaboration among cultural groups and individuals – e.g.,

- Establish a Minto Cultural Roundtable as both a leadership group and networking mechanism to connect arts and heritage groups together with other municipal, business and community leaders
- Convene regional semi-annual ‘creative minds’ social events to celebrate examples of creativity and success stories across all facets of the community and economy promote dialogue and support networks and connectivity
- Create an inventory/database of community volunteers

<table>
<thead>
<tr>
<th>Action</th>
<th>Duration</th>
<th>Cost</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establishment of Roundtable</td>
<td>Short</td>
<td>None (except staff time)</td>
<td></td>
</tr>
<tr>
<td>Convening of meetings</td>
<td>Short</td>
<td>$250/event</td>
<td></td>
</tr>
<tr>
<td>Production of Inventory</td>
<td>Short</td>
<td>None</td>
<td></td>
</tr>
</tbody>
</table>

#### 2.3 Action 2.2: Support small enterprise and strengthen entrepreneurship

- Continue working with Guelph Wellington Enterprise Centre and Saugeen Economic Development Corporation to offer seminars on business and capacity building skills for artists and small creative cultural enterprises
- Organize dedicated program based on successful programs in other communities – e.g, Northwest Business Centre Artpreneur Program, Brampton Arts Council Business of the Arts Workshop Series, etc.

<table>
<thead>
<tr>
<th>Action</th>
<th>Duration</th>
<th>Cost</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of seminars</td>
<td>Short</td>
<td>$2000</td>
<td></td>
</tr>
<tr>
<td>Delivery of event</td>
<td>Medium</td>
<td>$2000</td>
<td></td>
</tr>
</tbody>
</table>

#### 2.3 Action 2.3: Develop a youth engagement strategy – e.g.,

- Examine best practices in other communities and in other sectors to engage youth broadly in the community but more specifically in ways in which they can support implementing the Cultural Plan and supporting creativity and culture in the community
- Potentially recruit youth ‘ambassadors’ to develop and implement a social media strategy (building out from the Cultural Plan website and cultural map) to support the active engagement of the larger community in implementing the Cultural Plan and supporting ongoing cultural development in the community.

<table>
<thead>
<tr>
<th>Action</th>
<th>Duration</th>
<th>Cost</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development of strategy</td>
<td>Short</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Number of ambassadors recruited</td>
<td>Short</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Number of</td>
<td>Medium</td>
<td>$3000</td>
<td></td>
</tr>
</tbody>
</table>

---
### Strategy 3: Creative Enterprise: Connecting and Leveraging Assets

#### Action 3.1: Extend cultural resource mapping – e.g.,
- Establish an ongoing Cultural Mapping Working Group
- Convene a regional meeting of municipal representatives and Economic Development Officers to explore opportunities for a collaborative expanded regional cultural mapping system
- Consider extending cultural resource mapping to include related assets in the creative food economy and tourism sectors

<table>
<thead>
<tr>
<th>Establish Group</th>
<th>Number of participants at meeting</th>
<th>Number of additional assets mapped</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Medium</td>
<td>$1,000</td>
<td></td>
</tr>
</tbody>
</table>

#### Action 3.2: Expand and diversity tourism offerings – e.g.,
- Continue to work with regional partners (Taste Real GuelphWellington and new RTO4) to examine tourism product offerings and experiences linking cultural, culinary and agri-tourism
- Build on and extend the success of events like Savour the Flavours to feature local artists
- Consider opportunities to expand on current regional tour offerings (e.g., Butter Tart Trail, Horse and Buggy Trail) that connect to Minto’s cultural, food and agri-tourism assets
- Develop one new Minto-based tour making use of community stories and cultural asset mapping as connecting themes and resources – develop marketing materials

<table>
<thead>
<tr>
<th>Number of new product offerings</th>
<th>Number of artists involved</th>
<th>Number of new regional offerings</th>
<th>Delivery of new tour and marketing materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>None</td>
<td>None</td>
<td>$2000</td>
</tr>
<tr>
<td>Medium</td>
<td>None</td>
<td>None</td>
<td>$2,500</td>
</tr>
<tr>
<td>Medium</td>
<td>$500</td>
<td>None</td>
<td>$2,500</td>
</tr>
</tbody>
</table>

#### Action 3.3: Strengthen festivals and events – e.g.,
- Improve coordination and cross-promotion of all types of community festivals and events
- Leverage and extend on the success of Fall Fairs
- Investigate small seed funding program from the Town to support new initiatives

<table>
<thead>
<tr>
<th>Better coordination</th>
<th>Increased attendance</th>
<th>Establishment of Fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Medium</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Short</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>$20,000 annual fund</td>
<td></td>
</tr>
</tbody>
</table>

### Strategy 4: Creative Places: Enhancing Quality of Place

#### Action 4.1: Support establishment of BIA’s for three urban centres – e.g.,
- Support current efforts to establish BIAs as vehicles to support continued downtown renewal
- Ensure strong cultural representation on BIAs and make use of cultural asset mapping to profile assets

<table>
<thead>
<tr>
<th>Action 4.2: Artist Relocation Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Develop relationships with post-secondary arts / creative cultural industries programs (e.g., Sheridan College) to attract young artists to the community</td>
</tr>
<tr>
<td>- Develop relationships with post-secondary arts professors to bring them to the community to offer summer courses.</td>
</tr>
<tr>
<td>- Examine zoning by-laws enabling ‘live-work-sell’ space in downtown to increase activity and make use of empty or dilapidated buildings</td>
</tr>
<tr>
<td>- Examine potential for offering free ‘rent’ to students and young artists in these buildings</td>
</tr>
<tr>
<td>- Establish ‘artists in residence’ programs across a range of arts/creative industries disciplines (one discipline per year)</td>
</tr>
<tr>
<td>- Explore the opportunity to establish a ‘cultural hub’ or creative cultural industry incubator in empty space in one of the downtowns</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Short</th>
<th>Medium</th>
<th>None</th>
</tr>
</thead>
</table>
| Establishment of BIAs | None | Number of cultural representatives |}

<table>
<thead>
<tr>
<th>Action 4.3: Enhance public space in downtowns – e.g.,</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Establish a public art policy</td>
</tr>
<tr>
<td>- Continue to expand public art and murals in the three downtowns</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Medium</th>
<th>Medium</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adoption of policy</td>
<td>Number of new installations or murals</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action 4.4: Develop inventory of spaces for cultural activities in the community – e.g.,</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Extend current cultural mapping work to include more complete inventory of spaces in the community with potential to serve as venues for cultural activity (including schools, churches, commercial spaces)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Medium</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of spaces identified</td>
<td>$5000 (researcher)</td>
<td></td>
</tr>
</tbody>
</table>
6.3.1 Strategy 1: Creative Identity - Telling Our Story

Overview:

Marketing is not about selling a product, but rather about selling a story. A useful perspective is that Minto doesn’t have a product to market; so much as a story to tell. The community storytelling component of cultural mapping rested on this premise. It represented an opportunity to launch a process that enables the community to express its unique identity to itself as well as serving as a powerful way to communicate that identity and have it resonate with a larger audience.

Stories can help stimulate civic pride and help generate interest and ‘buzz’ to help Minto position itself as a vibrant and attractive place to live, visit and do business. The stories prepared to date were intended merely to ‘seed’ a larger process of community engagement. The storytelling process could be continued using a number of channels and tools.

- Inviting the community to contribute their own stories using simple tools such as Survey Monkey (some of the stronger stories could then be mounted on the interactive map).
- The Cultural Roundtable identifying and soliciting stories on specific themes tied to objectives set out in the Cultural Plan or other opportunities that arise (these can be thought of as a more ‘curated’ form of story than the open invitation to the community).
- Using either existing (e.g., Fall Fairs) or new community events (Tale of a Town) to engage people in sharing stories in a face-to-face setting.
- Convening an annual storytelling festival.

Support for professional storytellers and storytelling is being examined by funding bodies such as the Ontario Arts Council and there are networks of professional storytellers that could be accessed to participate in an annual festival or smaller events.

As an extension of the notion of storytelling, more and more municipalities are moving to using video tools to capture and communicate local assets and success stories as a means of promoting the community and attracting people and investment. Prince Edward County’s Build a New Life website has been especially successful in using this tool but there are other more modest examples. Production values must be strong enough to be credible but the tools are now available to make the creation and sharing of these videos relatively inexpensive.

The creation of videos could form part of a larger, proactive marketing campaign to attract knowledge workers and ‘the creative class.’ This campaign could be scaled according to resources, and could conceivably be phased in over time. Minto has many attractive attributes that could be ‘sold’ as a means of attracting new residents and investment. A number of specific ideas and

14 http://princeedwardcounty.biz
actions as set out below.

Finally, there must be ongoing and deliberate efforts to leverage the Cultural Plan brand and website as vehicles to communicate information, sustain conversations and support community engagement. A sustained commitment to continuous communications and community engagement in moving forward with the Cultural Plan and sustaining attention to cultural development opportunities in the Town is crucial to success.

Proposed Actions:

**Action 1.2: Expand community storytelling – e.g.,**

- Organize an annual community storytelling festival and workshop – mix professional storytellers and residents
- Continue and expand storytelling using the web-based tool created for the project to explore and communicate stories of creativity, culture and a dynamic rural identity

**Action 1.2: Creative Class Marketing Campaign – e.g.,**

- Develop marketing materials and strategies that focus on Minto’s low cost of living, strong quality of place, high speed connectivity to support home based businesses, central location and proximity to urban centres, etc.
- Creative short videos of creative economy success stories
- Make use of testimonials from individuals who have left and returned to the community
- Extend use of downtown ambassadors program to include promotional materials and information related to creative industries

**Action 1.3: Develop and implement strategic and ongoing communications and community engagement strategies to build awareness, understanding and active engagement of the Cultural Plan and cultural resources in Minto – e.g.,**

- Continue to leverage the Cultural Plan brand and expand content on the project website as mechanism and hub for greater community awareness and engagement
- Develop and implement a social media strategy supported by youth (see 2.3 below)
- Leverage use of the proposed Cultural Rally and community forums and events convened by the Cultural Roundtable to support ongoing conversations and engagement about the culture and the creative economy in Minto
6.3.2 Strategy 2: Creative Capacity - Cultivating Talent and Innovation

Overview:

The state of Maine has been a leader in strategies to support the creative rural economy. In the report *Maine’s Creative Economy: Connecting Creativity, Commerce and Community*\(^\text{15}\) three core strategies are identified to help Maine’s technology cluster for arts and culture industries that are useful points of reference for Minto.

- **Identify and cultivate leadership** – cultivate leaders that will sustain the creative economy effort
- **Build and extend networks across sectors** – foster connections that transcend sectors and draw upon business, artists, government, and nonprofits within a community to broaden the impact of creative economy efforts
- **Develop regional approaches** – regional community networks provide distinct advantages to creative economy development

A pre-condition of success in the creative rural economy is building the networks and relationships across a wide range of groups and individuals engaged with creative cultural enterprises and activities. These networks are really about building social capital that strengthens the community and its capacity to respond to challenges and opportunities. Networks and social capital are about a community’s ability to mobilize resources and work towards a common goal as well as a community’s ability to access resources it does not possess to further its own objectives. A range of opportunities exist to help build networks and strengthen collaboration in Minto and regionally.

The attraction and retention of talent through creative people and enterprises is becoming a new economic reality for rural regions worldwide. Acknowledged methods to growing creative cultural enterprises and occupations include small business incubation programs, training and capacity building programs for artists and entrepreneurs, among others.

While specific forms of intervention and training and other actions are needed, scholars suggest that planners and community groups need to pay attention to the *social context* in which entrepreneurship happens. This links back to the first strategy of telling stories and promoting a vital rural identity and the fourth strategy of enhancing quality of place.

Finally, building capacity and cultivating talent must pay attention to meaningful engagement of youth in the community. The expectation cannot be that all youth will remain – most will go away to school or to seek employment and opportunity outside the

community. But engaging youth and providing opportunities for input and leadership can cultivate loyalties and commitments to the community that may encourage their return at later stages in their lives and careers.

**Proposed Actions:**

**Action 2.1: Strengthen networks and collaboration among cultural groups and individuals** – e.g.,
- Establish a Minto Cultural Roundtable as both a leadership group and networking mechanism to connect arts and heritage groups (e.g., Arts Council, Historical Society, Municipal Heritage Committee?) together with other municipal, business and community leaders
- Headquarter the Roundtable in the new Cultural Centre space in the Harriston Library
- Convene regional quarterly ‘creative minds’ social events to celebrate examples of creativity and success stories across all facets of the community and economy promote dialogue and support networks and connectivity
- Create an inventory/database of community volunteers

**Action 2.2: Support small enterprise and strengthen entrepreneurship** – e.g.,
- Continue working with Guelph Wellington Enterprise Centre and Saugeen Economic Development Corporation to offer seminars on business and capacity building skills for artists and small creative cultural enterprises
- Examine successful programs in other communities – e.g, Northwest Business Centre Artpreneur Program, Brampton Arts Council Business of the Arts Workshop Series, etc.

**Action 2.3: Engage youth** – e.g.,
- Establish a Youth Advisory Committee
- Establish a mentorship program linking senior and emerging artists
6.3.3 Strategy 3: Creative Enterprise - Connecting and Leveraging Assets

Overview:

Culture-led economic development strategies have a variety of dimension – growing creative cultural industries and occupation, promoting cultural tourism, strengthening festivals and events, among others. All can make significant contributions to local wealth creation. But as noted earlier, they are not ‘silver bullets’ that will by themselves transform local economies. They must be effectively integrated with other aspects of the local economy. The ‘old economy’ of manufacturing and agriculture are also evolving and will remain the mainstay of rural economies for some time. But the strategies and actions set out in the Cultural Plan can make Minto’s economy more resilient due to a more diverse base of economic activity and enterprises.

The cultural mapping work undertaken during the Cultural Plan marks the beginning not the end of cultural mapping in Minto and has established a solid foundation upon which to build. Further work must be undertaken on both a local and regional level. It is more likely at a regional level that the resources and critical mass or people and investment can be mobilized to help realize the potential of cultural mapping to support economic and broader community development agendas. Earlier in the report mention was also made of the need to examine whether a broadening of the asset base that is the focus of future mapping efforts warrants consideration to address sectors such as the creative food economy and tourism assets that fall outside the realm of cultural resources.

In the context of the creative rural economy, attention to quality of place has generally been focused on its role in attracting talent and investment in the creative class. But quality of place plays an equally important role in another important dimension of culture-led economic development - cultural tourism. The larger and more encompassing vision of cultural assets defined by the mapping process supports the shift away from traditional attractions-based tourism to smaller-scale place-based strategies. Adopting a place-based lens on tourism development means capitalizing on a destination’s unique identity, cultural character and ‘sense of place as expressed through its natural and cultural heritage features and assets. An area’s identity also finds expression in the unique stories of that community. There is also growing recognition, as explored earlier, of strong synergies between place-based cultural tourism strategies and culinary and agro-tourism. Cultural tourists are more highly educated, stay longer in the destinations they visit, earn more, spend more, and are more likely to choose commercial accommodation than to stay with friends or relatives.

A final ingredient and powerful driver in culture-led economic development strategies is attention to festivals and events – both growing and strengthening existing events and developing new festivals to respond to evolving community interests and needs.
Proposed Actions:

**Action 3.1: Extend cultural resource mapping – e.g.,**
- Establish an ongoing Cultural Mapping Working Group
- Convene a regional meeting of municipal representatives and Economic Development Officers to explore opportunities for a collaborative expanded regional cultural mapping system
- Consider extending cultural resource mapping to include related assets in the creative food economy and tourism sectors

**Action 3.2: Expand and diversify tourism offerings – e.g.,**
- Continue to work with regional partners (Taste Real Guelph-Wellington and new RTO4) to examine tourism product offerings and experiences linking cultural, culinary and agri-tourism
- Build on and extend the success of events like Savour the Flavours to feature local artists
- Consider opportunities to expand on current regional tour offerings (e.g., Butter Tart Tour, Horse and Buggy Tour) that connect to Minto’s cultural, food and agri-tourism assets
- Develop one new Minto-based tour making use of community stories and cultural asset mapping as connecting themes and resources

**Action 3.3: Strengthen festivals and events – e.g.,**
- Improve coordination and cross-promotion of all types of community festivals and events
- Leverage and extend on the success of Fall Fairs
- Investigate small seed funding program from the Town to support new initiatives

---

**Minto Successes**

**Harriston-Minto Fall Fair & Palmerston Fall Fair**

The Town of Minto Fall Fairs has been an ongoing tradition where family and friends gather to meet and relax after a long season. Both Fall Fairs promote agriculture awareness, family fun and facilitate events that showcase our local agriculture industry. During the Fall Fair weekends young and old are invited out to participate in the festivities. Some of the activities include 4-H Shows, Smash-up derby, crop displays, Ambassador Program, vendors, a midway and much more. These are traditional country fairs which would also be of interest to urban residents.
6.3.4 Strategy 4: Creative Places - Enhancing Quality of Place

Overview:

Enhancing the quality and attractiveness of space is of course multi-faceted and has to do with the attractiveness of rural landscapes as much as downtowns and main streets. However, the Town has understood the vital importance of the three downtown districts and has invested considerable time and resources to downtown renewal and revitalization. A range of these initiatives and actions were outlined earlier in this report in the section devoted to the Integrated Community Sustainability Plan. The question is what further actions might be taken in the context of the Cultural Plan to build on and extend the efforts and investments to date.

Part of the strategy involves issues of new zoning that enable more flexibility in the use of space in the downtowns. This is linked to finding new uses for old buildings and the role a growing creative cultural sector can play in this objective; Jane Jacobs famously said that ‘new ideas need old buildings.’

Planning departments have large roles to play in advancing the creative rural economy whether through provisions for heritage districts, Community Improvement Plans, urban design guidelines, and more. The effective integration of planning for place, planning for economy and planning for culture is increasingly understood as a lynchpin in building prosperous local economies and enhancing quality of life.

Proposed Actions:

Action 4.1: Support establishment of BIA’s for three urban centres – e.g.,
- Support current efforts to establish BIA’s as vehicles to support continued downtown renewal
- Ensure strong cultural representation on BIA’s and make use of cultural asset mapping to profile assets

Action 4.2: Artist Relocation Program – e.g.,
- Develop relationships with post-secondary arts / creative cultural industries programs (e.g., Sheridan College) to attract young artists to the community
- Examine zoning by-laws enabling ‘live-work-sell’ space in downtown to increase activity and make use of empty of dilapidated buildings
- Examine potential for offering free ‘rent’ to students and young artists in these buildings
- Establish ‘artists in residence’ programs across a range of arts/creative industries disciplines

Minto Successes

Palmerton Mural

The murals located on the L&M Food Markets building on William Street pay tribute to the history of Palmerston. The Palmerston Railway Station was built in 1871 as a one story structure and in 1876 the second story was added as well as a round house and car sheds. The railway, pedestrian bridge and round house are what spurred the development of the town and made it such a vibrant and booming community. An expansion of murals and of public art more broadly is a key recommendation and priority in the Cultural Plan.
6.4 Monitoring and Evaluating Progress

The success of any plan depends on an ongoing review and assessment of progress toward the goals and outcomes identified in the planning document. In general it is useful to differentiate two kinds of measures:

- **Process measures** – these are targets related to specific actions or tasks defined in the plan – e.g., implementation of the Cultural Roundtable, extending the cultural mapping work, convening the first Cultural Rally, etc.
- **Outcome measures** – these are more complicated assessments that relate to actual social, economic and other community benefits and improvements related to issues addressed by the plan – e.g. increase in the number of creative cultural occupations or industries, increased number of designated heritage designations, statistics related to youth retention, etc.

**Recommendation**: It is recommended that staff and the Cultural Roundtable make regular (potentially annual) reports to Council on progress made toward implementation of recommendations made in the Cultural Plan.

**Outcome Measures**

The following are potential outcome measures to be considered as part of this regular reporting process.

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**Case Study**

**Paducah, Kentucky – Artist Relocation Program**

In 2000, Paducah, Kentucky focused on a neighbourhood that had been in decline since the 1950’s. Municipal officials made a commitment to revitalize that neighbourhood through a thoughtful process of planning, implementing a strategy with the support of key stakeholders and creating the Artist Relocation Program.

The Artist Relocation Program began in March 2000 and has become a national model for using the arts for economic development. At a time when funding for the arts is being cut, Paducah fosters an environment where artists and the arts can flourish.

Key elements of the Paducah Artist Relocation Program include: Workable Zoning – Live ~ Work ~ Sell; Historic District Design Guidelines; Understanding Building Inspectors; Creation of an Arts District; Acquisition of Property & Funding; and Marketing & Promotion.

To date, the program has relocated over 80 artists to the Lower Town Arts District, 80 historic sites have been rehabilitated and 25 in-fill projects have been completed. Over $30 million have been invested in the neighborhood since the program’s inception.
- Number of articles in the press/media
- Number of events and number of participants
- Number of website visits (Mintoculturalplan.ca)
- Investments made in the cultural sector (municipal, community organizations, private sector, other levels of government)
- Number of community organizations involved in implementation of cultural plan
- Number of community organizations participating in Culture Days
- Number of community organizations contributing financially to culture.
- Number of volunteers and volunteer hours involved in implementation of the plan.
- Number of gallery exhibits and visitors
- Number of museum visitors
- Number of theatre visitors
- New entries to the Community Guide
- Attendance figures for Culture Days events
- Number of new events held resulting from investment from the fund
- Number of people attending Creative Minds events
- Number of creative businesses opening
- Number of people working in creative sector
Appendices

A: Steering Committee Members

- Belinda Wick-Graham, Town of Minto
- Gordon Duff, Town of Minto
- Councillor Rick Hembly, Town of Minto
- Matthew Grant, Norwell District Secondary School/Norwell Arts Council
- Wesley Bates, Minto Arts Council
- Marg Shannon, Harriston-Minto Agricultural Society
- Ardda Colley, Grey Wellington Theatre Guild
- Bob McEachern, Palmerston Railway Heritage Museum
- Dave Barrett, Saugeen Economic Development Corporation
- George Bridge, Mayor, Town of Minto
- Glen Hall, Minto Chamber of Commerce
- Barb Burrows, Wellington County Library – Palmerston Branch
- Judy Dirksen,
- Wayne Martin
B: Glossary

**Authenticity** - The genuine or real article, feel, mood, fact or style as it applies to individual, collective and communal memory, emotions, experience, attitudes, stories, history, cultural attributes and creativity.

**Community Arts** - is sometimes used interchangeably with community cultural development in Britain and some other jurisdictions. However, it is better thought of as a particular kind of community-based arts practice in which professional artists work with community members to create work that addresses specific local issues or concerns.

**Community Building** - An applied art – not a science; involving the design and application of collaborative strategies to the resolution of issues; management of change; strengthening capacity, building leadership and effectively engaging all elements of the community in the processes.

**Creative Advantage** - The competitive edge that an organization, community or city has by virtue of their ability to sustain creativity and innovation.

**Creative Capacity** - The relative ability of an organization, community or city to generate ideas, goods and services; the strength of creative assets and resources of an organization, community or city.

**Creative Cluster** - A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.

**Creative Hub** - A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.

**Creative Process** - An ongoing, circular and multi-dimensional process of discovery, exploration, selection, combination, refinement and reflection in the creation of something new.

**Creativity** - The ability to generate something new; the production by one or more person of ideas and inventions that are personal, original and meaningful; a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.

**Culture-Led Regeneration** - A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creativity plays a leading and transformative role.

**Cultural Ecology** - A dense and connected system of a distinct and evolving blend of community, educational, recreational, cultural and entertainment venues and environments that generate ‘thickness’ in the creative fabric of a city. They provide the
necessary infrastructure that accommodates cross-fertilization between a varied mix of stakeholders and interest groups, cultural
producers, artists, entrepreneurs and residents.

Cultural Governance - the term governance refers to the decision-making processes in the management and administration of a
cultural organization or jurisdiction. Different organizations, communities and nations approach cultural governance concerns (e.g.,
who pays? who benefits? who decides?) in very different ways.

Cultural Identity - refers to those shared beliefs and characteristics that distinguish a community or social group and which
underpin a sense of belonging to that group. Cultural background is one important, though not sole source of identity. As cultures
interact and intermix, cultural identities change and evolve.

Cultural Mapping – is a defining characteristic of municipal cultural planning. Cultural mapping deals with physical or tangible
cultural resources as well as intangible resources – the unique character and identity of a community.

Cultural Value Chain - has been a useful tool in dismantling cultural decisions based on distinct disciplines or subsectors (e.g.,
visual arts, theatre, museums). The production cycle maps cultural activity in more functional terms as various parts of a cycle
linking creation, production, distribution, and reception/consumption.

Cultural Tourism - visits by persons from outside the host community motivated wholly or in part by interest in the historical,
artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution. Cultural tourism is the fastest growing
type of tourism in the world today, part of a worldwide tourism boom that is projected to soon become the world’s largest industry.

Diversity - Distinct or different personal characteristics and qualities encompassing creative and artistic discipline, vocation, race,
culture, sex, religious or spiritual beliefs, age, weight, disabilities, sexual orientation, everything which celebrates the variety and
uniqueness of all individuals and things; may also apply to the mandates, goals, etc. of groups, organizations and companies.

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.

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.

Knowledge Product - Organizational knowledge and expertise that are effectively created, located, captured and shared through
an explicit form (manual, pod-case, website). Distributed to staff, board, clients and partners, codified knowledge is a valuable
strategic asset that can be leveraged for improved performance.
Placemaking - An integrated and transformative process that connects creative and cultural resources to build authentic, dynamic and resilient communities or place.

Place-Based Planning – municipal cultural planning shifts the emphasis from discipline-based (e.g., visual arts, museums) thinking to "place-based" perspectives that take as their point of departure the unique needs and character or identity of the community. Cultural plans in many cities have also begun to explore more integrated approaches to the built environment, urban design and "place-making."

Soft Infrastructure - Dense and diverse collaborative partnerships, active intermediaries and cross-over mechanisms that facilitate the face-to-face interaction, social networking and flow of ideas that drive successful clustering.

Spacemaking - The development of studios, buildings and complexes as the infrastructure, the bricks and mortar of communities or places (see Placemaking above) along with the elements of communication, services, systems, policies and procedures for their tenants, occupants and visitors.

Sustainability - A trait that describes the best creative, cultural, economic, social, institutional and ecological products, environments, systems, processes and outcomes for hard and soft infrastructure and communities of all sizes; marked by durability and longevity; and experienced and shared by present and future generations of tenants, clients, partners and citizens.

Systems Thinking - cultural planning emerged in response to the patchwork and fragmented approaches to local cultural development that were no longer working. In their place it proposes more holistic perspectives and strategies, encouraging local civic and cultural leaders to see cultural development in "whole systems" terms. Cultural assumes that a flourishing local culture depends on a host of interrelated and interdependent factors - effective municipal government, a strong local economy, engaged citizens, and relevant and vital cultural institutions.
C: Minto Stories

Wesley Bates – Artist

Wesley Bates is President of the Minto Arts Council and internationally renowned author and artist. He has commented on the great strides the community has made in the 11 years he has lived here in terms of “self awareness – knowing who we are as a community.”

Bates is a wood engraver. His engravings are done following an old process, one that restricts the size, the image and the colour range. But it is within those restrictions that Bates is able to unleash the free play of his imagination. He is also a printer, active in the world of private-press printing, using antique presses and movable type, in combination with his illustrations, to create limited-edition books that are works of art in and of themselves. There is a burgeoning movement in Canada to create such works, a result perhaps of a desire to hold on to some of the long tradition of printing.

Bates studied fine art at Mount Allison University. At school he majored in painting and printmaking, with a solid grounding in drawing. Bates grew up in British Columbia, but attended university in Sackville, New Brunswick.

Bates now lives in Clifford Ontario, and he is in the process of turning a storefront building into a studio and gallery. “This has grown into a deep-seated passion,” he said. “I’ve had a great opportunity to work with all kinds of writers. The wood engraving kind of opened all those doors where before I was sort of peeking through a crack.”

www.wesleybates.com

Norgan Theatre

The Norgan Theatre continues a 60-year tradition of providing entertainment to the movie lovers of the Minto community and area. A variety of special performances are also held at the Norgan Theatre including, the monthly film festival, comedy nights, concerts and seminars.

In 1947, George Norgan (Nahrgang), a successful Vancouver businessman with roots in Palmerston, recognized the lack of cultural opportunities and amenities in his home town and made a personal donation of $50,000 for the construction of a movie theatre, the Norgan Theatre which bears his name. The theatre opened August 18, 1947 with 5,000 people attending various events. On more than one occasion, municipal politicians and residents have confirmed the importance of the Norgan Theatre to the community and rallied to its support. The Norgan is now one of the few remaining municipally owned theatres in Ontario. In addition to a restoration grant, the Town of Minto also funded a loan in excess of $170,000 to be repaid within 10 years.
through theatre revenue and individual and corporate donations.

Community volunteers have played a critical role in the restoration of the theatre. Initially, they served on the Ad Hoc Norgan Committee, participated in fundraising events and supplied work crews for the actual reconstruction.

The restoration of the Norgan Theatre in 2007 has been welcomed by the community and has proven to be financially viable, with revenues generated through scheduled films, special events and theatre rentals and donations.

www.norgantheatre.com

Town Hall Theatre

The Grey-Wellington Theatre Guild (GWTG) operates from the Harriston Town Hall Theatre, a fully accessible facility. The Guild has a long history of staging both well-known favourites and innovative modern shows. In recent years, such popular musical productions as "Grease" and "Joseph and the Amazing Technicolour Dreamcoat" "Sound of Music" & "Oliver" have played to appreciative theatre goers from across Ontario and beyond. The Grey-Wellington Theatre Guild stages productions each spring and fall. On many occasions, a children's Christmas production has been added to the schedule, while the guild has also staged special historical productions during the summer months to coincide with major local celebrations.

http://guelpharts.ca/gwtg

Minto Heritage Gallery

The Minto Heritage Gallery was opened in May, 1997. It is a non-profit volunteer-run art gallery founded in 1996 and opened on May 22, 1997 in the upper floor of the historic Harriston Carnegie Library. The gallery is committed to showcasing local and distant artistic talent collections, along with historical and educational displays.

The Gallery provides:

- an opportunity for local artists to display their work in their community
- a place to display objects of historical interest to the community
- a facility to house community interest in the past, present and future

www.mintoartscouncil.ca
**Savour the Flavours**

An important part of many emerging creative rural economies are the important connections between local food and cultural resources and experiences. Local tourism strategies are increasingly leveraging strong connections between cultural, culinary and agri-tourism markets. Tourists are seeking a rich experience of local culture which cuts across these important community assets.

The *Savour the Flavours* event is focused entirely on displaying local food and chefs. There are many hidden gems in this small community that do not always get the recognition that they deserve, and this event provides a venue for them to show these talents. With a growing interest in local cooking, and techniques such as the 100 kilometre diet, this event guides members of the community to supporting diets like this. By simply doing more local shopping and supporting our neighbours, we can continue to strengthen Minto’s economy, and as a result have new businesses and more diversity attracted to the area. This event is a great opportunity to explore the high quality of foods that are being created within the community. There are different stations that feature the finest products, with a variety of options including: meats, vegetables, coffee, and wines, all available in one’s own backyard. Sponsors and partners include the Minto Chamber of Commerce, Town of Minto, Minto Farmers’ Markets, Harriston-Minto Agricultural Society and Palmerston Agricultural Society.

http://www.savourtheflavours.ca/page/about

http://www.savourtheflavours.ca/page/home

**C & M Seeds/Palmerston Grain**

Another example of creativity and innovation in Minto’s economy is C & M Seeds, a company that is committed to advancing the future of agriculture and the rural economy in Ontario. Established in 1978, C&M Seeds, Ontario's Wheat Company, introduced hard red winter wheat to Ontario and today, is the leading supplier of wheat seed in eastern Canada, including both winter and spring varieties. From its inception, the company has specialized in this high-value wheat segment and continues to bring leading wheat genetics to growers in eastern Canada.

One of the largest independently-owned and operated grain elevators in Ontario, Palmerston Grain works closely with millers, crushers and end-users throughout the supply chain to identify opportunities for growers of all grains, including corn, soybeans, wheat, canola, barley, oats and a host of identity-preserved specialty crops. Both C&M Seeds and Palmerston Grain are located just outside Palmerston, Ontario on the 5th line of Minto, where the huge grain elevator and seed processing facility sits on the original family farm of Norris and Eila McLaughlin, both since retired.

http://www.palmerstongrain.com/index.cfm?show=10&mid=26&pid=1
Wightman Telecom

Minto is home to the head office of Wightman Telecom, which is one of the largest independently-owned telephone and internet providers in Canada. Wightman Telecom also offers Fibre to the Home Telephone, Internet and Cable Services.

When local phone service came to the Clifford area in the early 1900’s, Robert Wightman, a local farmer in nearby Howick Township, desperately wanted to have service on his farm. Not getting a response from established firms, he decided to start his own phone company by stringing lines from his farm to his neighbors throughout the township. Thus, in 1908 the Robert Wightman Telephone Company was born. In 2005, Wightman Telecom became a competitive local phone provider for several towns in south-central Ontario. In 2008, Wightman Telecom introduced its largest project to date - Fibre to the Home. Paving the road to the future by installing fibre optics directly to homes in Harriston, Listowel, Mount Forest, and Palmerston, Wightman has provided these towns with the fastest internet speeds in Ontario (according to an independent study done by SpeedTest.net). Wightman was the first company to provide true Fibre to the Home to entire communities in south-central Ontario. "Customers shouldn't have to live in a large, urban centre to have the benefit of advanced telecommunications services," says Blair Wightman. "By providing Fibre to the Home, Wightman Telecom is improving the quality of life for all families who live in, or plan to relocate to these four towns."

Reroot Organic

Reroot Organic is a 70 acre CSA property located on sandy-loam soil in Harriston. It is a small, diversified operation producing a variety of high quality food and marketing it all locally. The farm consists of 3 acres of certified organic produce; lush green pastures, productive hayfields, a beautiful cedar bush, a small creek and a gorgeous old bank barn. More than 40 types of vegetables and herbs and a wide-range of fruit are grown; chickens, turkeys, hens and pigs are raised outdoors on pasture; honeybees are kept to pollinate the crops and produce tasty honey. Plans are on to add an orchard, grass-fed beef cattle, and grass-fed lamb.

Community shared agriculture or CSA is a food system model that is rooted in relationships between farmers, shareholders and the land. Based on the idea of mutual support, CSA farmers support their shareholders by producing quality food that is nutritious, fresh, and grown using organic principles; shareholders support their farmers by providing them with a stable income and local market for their products; and the land supports the growing of good food while in return being supported by ecologically sustainable farming methods. CSA is an alternative to the conventional system of food production and distribution.

http://www.wightman.ca/about/history.php?PHPSESSID=037cc6eb6604750a9263dd35a64f1c

http://www.reroot.ca/csa_info.php
Harriston-Minto Fall Fair

Dating back to 1859, the roots of the Harriston Minto Agricultural Society run deep. Our flagship event is the Harriston Minto Fair, which runs on the third weekend of September annually. This event is what started the Society, and has been running for over 150 years. The Harriston Minto Agricultural Society is formed by the members of the community, mostly those who exhibit at the fair, and has a Board of 18 Directors, an Executive of six people, and 20 Junior Directors. The fair provides an entertaining weekend for all ages and interests. Many college and university students as well as local residents and their extended families make fall fair weekend a time to come home and reunite with each other.

http://www.harristonmintofair.ca/about-us.html

Palmerston Fair

The first fairs that were held in Palmerston from 1879 – 1896 were sponsored by the Palmerston Horticultural Society, until Ministry cutbacks forced them to cease. On Jan. 13, 1897 the Palmerston and North Wallace Agricultural Society was formed. They purchased the land for the fairgrounds that year. Over the years there were various additions made including a racetrack and grandstand.

In recent years there have been some popular special events. The Palmerston Toy Show was held from 1987 – 1995. The Western Ontario Sheep Dog Trial had a 10-year run from 1994 – 2003. Two of the most popular events are the Ambassador of the Fair competition (33 yrs.) and the annual Tractor Pull (30yrs.). In 2000 the Farmer’s Pre-Seeding BBQ was started and continues to be a hit with the farming community. The Palmerston Fair hosts events like Farmers’ Breakfast, Farmers Market, Pet Show, Children’s Carnival, Helicopter Rides and Garage Sales.

http://www.palmerstonfair.com/history.html
http://www.palmerstonfair.com/activities.html
D: Prince Edward County Cultural Roundtable Terms of Reference

**Roundtable Purpose**

The Cultural Roundtable acts as a catalyst to strengthen cultural development in the County by supporting collaboration across community, business and municipal groups and interests. This purpose will be achieved by:

- Encouraging leadership and innovation.
- Facilitating networking and information exchange.
- Supporting community-led solutions to issues identified by Roundtable or the community-at-large.
- Serving as a sounding board for ideas and actions (including issues being brought forward to Council).

**Membership**

An effort will be made to maintain a balance of participants on the Roundtable from the following groups.

- Local cultural groups – including the arts, heritage, libraries and commercial cultural activity
- Business
- Community
- Council
- Municipal staff
- Community-at-large

It is expected that participants will change over time. People may participate on specific Working Groups or projects without committing to participating on an ongoing basis on the Roundtable. If an individual does wish to participate on the Roundtable they should be prepared to attend meetings on a regular basis.

**Leadership**

*Chair* - Consistent with its purpose and guiding principles, the role of the Chair of the Roundtable is to facilitate dialogue and contributions from members of the Roundtable.

The Chair will be a community member (i.e., not a member of Council or municipal staff) appointed by the Roundtable who will ordinarily serve a one year term, subject to renewal for a second one-year term. Regular changeover in the Chair’s position provides a learning and leadership development opportunity for Roundtable participants. It also communicates the importance of
engagement and commitment from different groups and interests in the community.

A small group of 3 to 4 members of the Roundtable will serve as a sounding board and coordinating body between meetings of the full group. This group should represent a cross-section of Roundtable constituencies.

**Finance and Administration**

**Finances**

The Cultural Roundtable will not have an operating budget as its mandate is one of facilitating and supporting action by others. Periodically funding will be needed for specific projects or initiatives that will be dealt with in the context of planning for that project through grants, sponsorships or earned revenue.

**Municipal in-kind Support**

The municipality provides some in-kind and administrative support to the Roundtable including such services as:

- Meeting space
- Scheduling and meeting logistics
- Maintaining a contact list
- Serving as a contact point for referrals and networking
- Some community advertising budget as required (as defined in an annual workplan)
- Occasional meals for special meetings

**Planning and Reporting**

An annual work plan will be developed based on the calendar year. Quarterly updates on the plan will be made to the Roundtable.

The Roundtable will report annually to the community at the Rally and to Council.