

CULTURE:
MISSISSAUGA

Heritage Management Strategy



Heritage Management Strategy

FINAL REPORT

May 2016

Prepared by

TCI Management Consultants

with

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Mississauga Heritage Management Strategy

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Executive Summary

Notice to Reader

This final report differs slightly from the '*Heritage Management Strategy – Draft Report*' that was dated March, 2016 and circulated earlier this year. The differences between that earlier draft and the current report reflect only minor wording changes for clarification, and some re-formatting. There have been **no content changes** to the strategy developed as it was presented in the March draft.

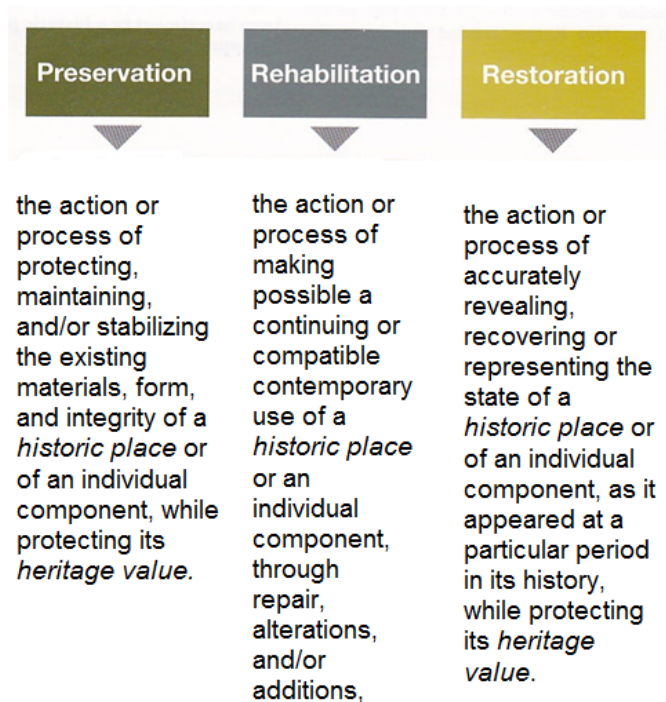
Introduction

The City of Mississauga collects, conserves and represents the rich and vibrant stories of those people who have made Mississauga their home. Archaeological evidence has indicated that people have lived in the area now known as Mississauga for over 10,000 years including the Ojibwa tribe, and previously to the Huadensee, Wyandot and Huron people and the Mississaugas, who settled along the Credit River and the north shores of Lake Ontario. The land purchase between the Mississaugas and the British Crown led to the formation of the Township of Toronto which opened up settlement to the area and introduced United Empire Loyalists and other early European settlers into the area. These communities continued to grow throughout the twentieth century and became important commercial, educational and civic centres.

Following a public tender process, in the spring of 2015 TCI Management Consultants, together with Letourneau Heritage Consulting Inc. (heritage planners), Commonwealth Resource Management (cultural and historical resource specialists) and Reich + Petch (museum architects), were engaged by the City of Mississauga to undertake the development of a strategic plan for museums and heritage planning in the City of Mississauga.

At present, the heritage planning and museum functions both lie within the Culture Division of the City. Each function is involved with the preservation, conservation and interpretation of the cultural heritage resources of the City, be they artifacts, properties, historic sites, cultural landscapes, or intangible things such as cultural traditions and events.

Conservation



(Source: Parks Canada)

Recognizing these commonalities, as well as the fact that myriad other municipal departments, policies and agencies (such as libraries, community centres, parks and recreation facilities, urban planning, the art gallery and the Official Plan) touch on the subject of heritage, the intent of this strategy is to forge the basis for an approach that will involve and coordinate all these municipal initiatives and activities in the overall heritage management efforts of the City.

Process

The process of developing this strategy was a highly consultative one involving extensive one-on-one and small-group interviews; brainstorming and focus-group sessions; a community survey; a public meeting; and several sessions with Culture Division staff. It is estimated that more than 500 individuals were consulted in the development of this strategy (including more than 300 in the community survey). As well, the consultants were able to identify best practices drawing from the experiences of a large number of similar communities. Those that have influenced the strategy are referenced in our report.

The Strategy Itself

The strategy developed is described in this executive summary and includes:

- A) a proposed **Guiding Statement of Principles** for heritage management
- B) a **Vision** for heritage management that follows from these principles

- C) a **Mission** for heritage management that also follows from these principles
- D) **Goals** and specific **recommendations** (31 in total) that deliver on the mission articulated

Guiding Statement of Principles for Heritage Management

A proposed Statement of Principles has been developed, based upon a synthesis of the ideas and themes from the community consultation process as well as the benchmarking efforts.

- ✓ **Heritage is a big tent:** Mississauga will adopt a broad definition of heritage, encompassing everything from personal and family experiences to the collective history of all City residents. The definition will include tangible aspects of heritage, such as artifacts and properties, and intangible ones, like traditions, customs, stories and events. City efforts to protect and interpret heritage will be weighted more towards heritage elements with collective relevance than towards those stemming from individual stories.
- ✓ **Heritage timelines include past and present, with an eye to the future:** Unlike some heritage plans that focus selectively on historic periods, Mississauga's strategy includes earliest histories up to the present with a forward-looking orientation. Today's landscape may be tomorrow's valued heritage. Mississauga's approach will potentially include ancient geological periods, First Nations heritage, early settlement, development in recent decades and the city today. It reflects and draws from all of Mississauga's stories.
- ✓ **Heritage awareness creates better citizens:** Mississauga considers that the purpose of heritage is to inform residents about the past so they can better understand the present and better plan for the future. People who are more informed are more connected. An understanding of community heritage makes better informed residents and citizens.
- ✓ **Heritage is understood through stories:** An understanding of heritage is best conveyed through stories and narratives that explain the context and importance of artifacts and events.
- ✓ **Everyone has a contribution to make:** Every resident has a potential contribution, a say in identifying the relevant stories and a right to participate in learning about them.
- ✓ **The City's role is to listen and facilitate:** The role of the City is not to dictate what stories should be told, but rather to facilitate a conversation about this with the wider community. Wherever possible, stories should be told in partnership with other community groups and organizations.
- ✓ **The City must be responsible and selective:** As resources are limited, the City needs to help to identify the stories that are most significant, universal and meaningful. To maximize resources and efficiency, stories should be told in partnership with other community groups and organizations whenever possible.

- ✓ **Heritage is everywhere:** The City will express and interpret information about its heritage through multiple media and venues, including museums, galleries, archives, heritage conservation districts, cultural landscapes, historic sites, designated properties, signage, libraries, community centres and event spaces, as well as with a virtual component. This integrated approach will ensure that Mississauga's stories are accessible to all citizens and stakeholders.

Proposed Vision for Heritage Management

We enable Mississauga residents to identify, protect, conserve and celebrate our collective cultural heritage by engaging the public in our evolving story.

Proposed Mission for Heritage Management

Heritage planning enables Mississauga residents to identify, protect, conserve and celebrate Mississauga's cultural heritage. Museums engage the public in Mississauga's evolving story.

The Fundamental Importance of the THOM

The Thematic Heritage Outline for Mississauga (THOM) – outlined in recommendation number 3, below – is a fundamental tool that will shape many of the initiatives that comprise this strategy. A highly consultative, City-wide, and City-led effort, the THOM represents a strategic approach to identifying the long list of potential narratives that make up the collective history of the community. From these will be selected the stories that best reflect the unique physical and cultural place that is Mississauga. The THOM is designed to develop and grow over time, so that the unique stories of Mississauga will be added to year after year.

The THOM will help shape not only exhibits and programs, but also all the other heritage management efforts of the City: interpretive initiatives; designation priorities; special events and more. It is an innovative and ground-breaking approach that will position Mississauga as a leader in municipal heritage management.

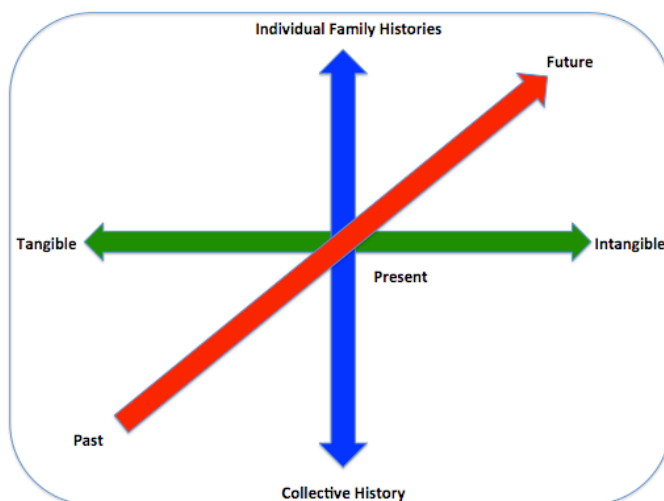
Goals and Recommendations

Goal	Rationale	Aligned Recommendations
1. Establish Strategic Foundations for Integrated Heritage Management	• Create holistic vision, missions, goals, mandates and strategies for museums and heritage planning	1) <i>Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation</i> 2) <i>Adopt unified Mission and Vision Statements for Heritage Planning and Museums</i> 3) <i>Develop Thematic Heritage Outline for Mississauga (THOM)</i> 4) <i>Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director’s approval) until the THOM is articulated</i>
2. Protect Mississauga’s Heritage	• Assure Mississauga’s built and intangible heritage resources are recognized and protected for current and future generations • Ensure compliance with heritage legislation • Involve notions of living heritage in the dialogue and planning of heritage	5) <i>Revise museum collections policies once the THOM has been developed and adopted</i> 6) <i>Revise the Cultural Landscape Inventory and applicable policies</i> 7) <i>Revise and update heritage planning processes with all relevant governmental policies and industry standards</i> 8) <i>Develop policy regarding archive management</i> 9) <i>Create an archaeological master plan</i> 10) <i>Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties</i> 11) <i>Consider a greater range of incentives for heritage property preservation and conservation</i>
3. Interpret – Gather, Share and Tell the Stories of Mississauga	• Locate, gather and share the stories that comprise Mississauga’s heritage and should be told to residents and visitors in engaging and meaningful ways • Telling the stories of Mississauga will build civic engagement with the community, create pride of place and help make better-informed citizens with a sense of inclusion and belonging	12) <i>Expand the museum function beyond the current house museums</i> 13) <i>Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site</i> 14) <i>Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms</i> 15) <i>Develop an Interpretive Strategy consistent with the THOM</i> 16) <i>Enhance visitor experiences in heritage venues</i> 17) <i>Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners</i>
4. Involve All Communities	• Mississauga’s entire diverse community should be engaged in identifying and relating the stories that express the collective heritage of the City • These stories should be distributed throughout the municipality	18) <i>Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue</i> 19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i> 20) <i>Enhance accessibility at all public heritage venues</i> 21) <i>Create innovative storytelling incentives</i> 22) <i>Adopt a partnership and outreach program to engage local communities and other partners</i>

5. Promote Awareness and Understanding of Heritage Initiatives	• Opportunities to engage in learning about the unique and compelling stories of Mississauga should be promoted to residents and visitors, thus building enthusiasm for heritage initiatives	23) <i>Align heritage interpretation with City's tourism promotion efforts (heritage tourism)</i> 24) <i>Develop a comprehensive communications strategy</i>
6. Integrate Heritage Management Throughout City	• Heritage management (which comprises protection, conservation and interpretation) is an integrated process and the City organization's objectives should be to deliver this service efficiently and effectively	25) <i>Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department</i> 26) <i>Develop a culture wherein other City departments and agencies are active partners in heritage management</i> 27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i> 28) <i>Undertake a workforce planning review to align staff resources with this strategy</i> 29) <i>Encourage alignment of Heritage Mississauga's activities as potential partner in this strategy</i> 30) <i>Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy</i> 31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i>

Several of these recommendations are highly innovative and will position the municipality as one of the leaders in Canada in terms of heritage management. The most innovative attributes include:

- an **expansive understanding of what constitutes heritage**. Our definition includes tangible and intangible aspects; stories that are personal, family-focused and collective; and involves the past, present and future – as shown below:



- the creation of the **Thematic Heritage Outline for Mississauga (THOM)** is envisaged to be a highly consultative process where the community is invited to shape and select the narratives that will be reflected in the City's heritage management efforts;
- the creation of a **StoryMaker Space** (or spaces) that will provide storytelling resources to the community;
- the establishment of a **Community Animator** position. The successful candidate will work actively with the community to bring to life the various stories identified in the THOM.

Implementation

A detailed timetable showing the implementation of each recommendation over a five-year period is presented in this report, along with roles and responsibilities of people and departments involved. Anticipated accomplishments in the first year of implementation of the plan will be:

- adoption by the City of the Strategic Foundations for heritage management (per Goal One, above)
- the creation of the THOM
- establishment of the StoryMaker Space (or spaces)
- re-alignment, as required, of the heritage management resources within the Culture Division to ensure optimal delivery of this strategy
- alignment of the roles of both Heritage Mississauga and the Friends of the Museums of Mississauga with the heritage management strategy, again to ensure optimal delivery of the strategy

Note that a number of suggestions for revisions to the City's official planning documents were also made to ensure that over time, they would be brought into conformity with the principles and approach outlined here. This was a high level assessment and focused on the current Official Plan (OP) policies, permit guidelines, Terms of Reference for HAC and Heritage by-law 77-14. This information has been provided to the City under separate cover.

Part A: Background and Context of this Project

1. Purpose of this Project

The purpose of this project is to develop an integrated Strategic Plan for the Museums of Mississauga and Heritage Planning units that will strengthen the ability for the City to deliver improved museum and heritage services, both directly and through service partnerships with other organizations. The plan will identify the programs and services, as well as the financial and human resources, required to **manage, preserve, conserve** and **interpret** Mississauga's heritage and historical resources while making our heritage programs and museums relevant and competitive.

Thus the strategy is required to address how best to **manage, preserve, conserve** and **interpret** Mississauga's heritage and historical resources. The specific sub-goals/tasks related to this of the project (as stated in the Terms of Reference¹) include the following:

1. A situational analysis of current key policies, assets, governance models, constraints and business operations of the Museums and Heritage Planning units;
2. Ongoing engagement with internal and external stakeholders such as City staff, political leaders, community groups, heritage organizations, committees of Council, outside experts, thought leaders and the general public;
3. A review of the City of Mississauga projects, policies and plans that could impact the future of the museums, heritage assets and services;
4. An examination of current and potential partnership opportunities, programming ideas and other strategic ways to optimize City-owned heritage properties and museums;
5. The heritage assets and services reviewed within the plan will generally be limited to those within the City of Mississauga's boundaries; however, the assets and resources of adjacent municipalities/regions will be considered in terms of situational and market analysis; and
6. Research potential funding partnership opportunities, business relationships and new governance models.

In summary, the City of Mississauga seeks:

1. New efficiencies and processes to create an effective integrated heritage-planning environment and properly accommodate future additions to the heritage register
2. Improved engagement and resources for audiences and users
3. More effective use of volunteers
4. The best ways to use the existing museum and heritage assets
5. To prepare the foundation of a possible purpose-built museum to better tell the story of Mississauga

¹ see: http://www7.mississauga.ca/documents/culture/heritage/Cultural_Landscape_HIA_-_Terms_of_Ref_Oct_2014.pdf

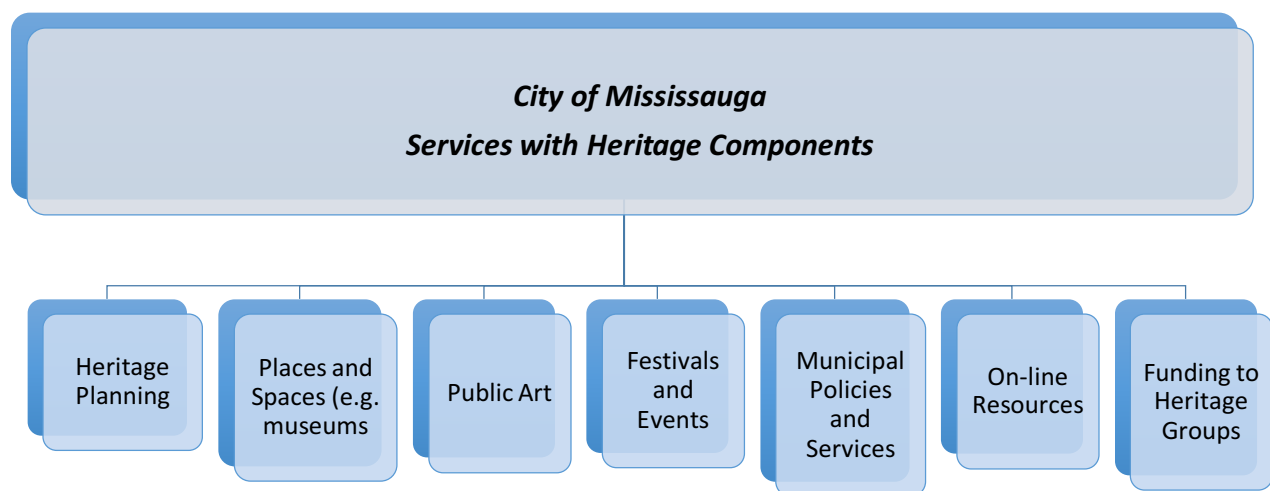
2. Overview of Structure and Operations of the Culture and Heritage Planning Units

Mississauga is the sixth largest City in Canada, with a population of 752,000. After five decades of rapid population growth, the City is slowing down somewhat as new building-site options are reduced and greenfield sites become rare. There is now a greater focus on intensification, adaptive reuse and brownfield redevelopment. While population growth in future is likely to be steady, future spending on cultural and heritage resources will need to be properly cautious and optimally suited to the needs of residents as the growth of incremental tax revenues becomes smaller. Mississauga is entering a period of “middle age maturity” and planning and policy development needs to reflect that reality. Future population growth is expected to be very diverse, and the needs and expectations of new residents must be considered. There are opportunities here for creative partnerships and planning solutions.

Over the years, the City has amassed an enviable array of cultural resources, including heritage resources. It has two Heritage Conservation Districts, including one of the province’s oldest. There are some 3,600 properties in the heritage inventory, including over 100 individually designated properties under Section 29, Part IV of the *Ontario Heritage Act*. There are three museums, comprising 11 structures. Fifty-seven distinct cultural heritage landscapes (See Appendix A for definitions) have been identified.

Some key challenges facing the City are how to optimally guide changes to this pool of heritage resources, as well as how to best interpret them for the maximum benefit of the public. As noted in the following chart, the Culture Division is responsible for management of the City’s Culture Plan including coordinating the City’s activities with regard to public art, museums, heritage, theatre, film, grants and programming.

Forms and Expressions of Heritage Management in Mississauga



This Heritage Management Strategy focuses on the City’s activities with regard to heritage planning and museums.

Currently the Heritage Planning unit spends its time on physical heritage including properties, communities, historic settlements, industrial sites, natural areas with a cultural component, scenic views, streetscapes, landscapes and so on. It is responsible for administering the City’s heritage policies including the Ontario

Heritage Act. The Museums unit is responsible for managing the City's collection of historic museums, which have been restored to reflect early 19th-century life in Mississauga. It is also responsible for essentially interpreting the City's vast reservoir of history and heritage to its residents and visitors and for the collection and preservation of material culture. A philosophy underlying the Heritage Management Strategy project has been to strengthen and align the synergies between these two spheres of activity.

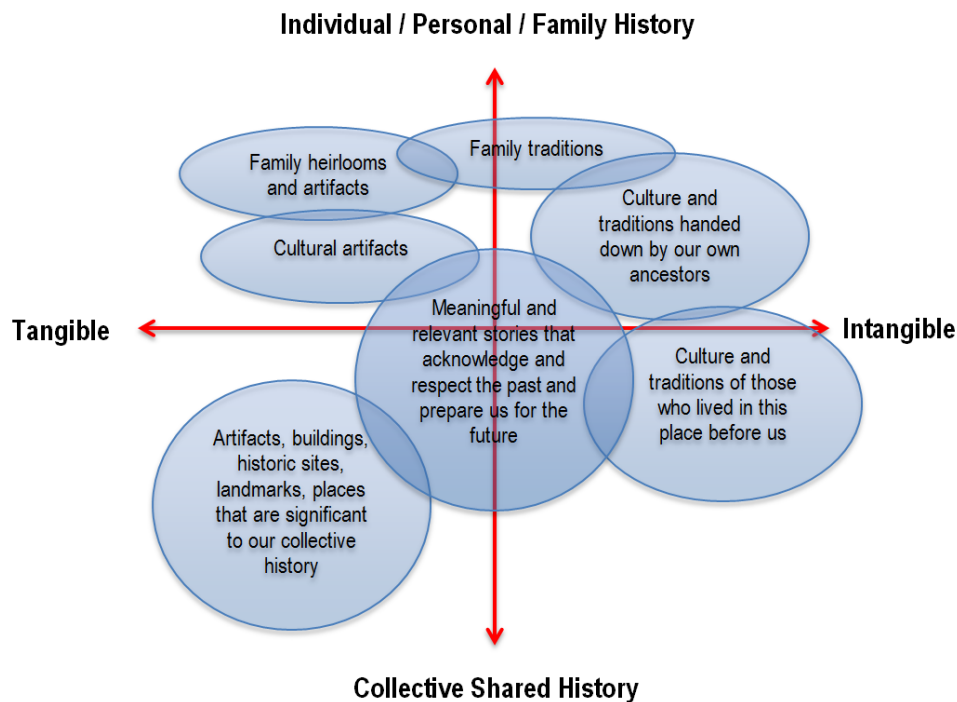
An integral part of this strategy is determining how to best interpret the heritage of Mississauga. While at present various aspects of the city's story are told at the existing museum sites, there has long been some feeling that a purpose-built facility of some sort would be warranted by a City as large and complex as Mississauga.

3. Underlying Principles and Assumptions

While many communities focus mainly on a built heritage, Mississauga intentionally began with a more holistic approach to its concept of heritage resources as outlined below.

1. **Broad definition of heritage** – The strategy did not commence with an *a priori* definition of heritage. Rather, it allowed individuals to define what they saw as heritage. The resulting definitions were very broad and included not just built heritage and artifacts, but also intangible heritage such as stories, events, memories, lineage, viewsapes and so on. Also, we did not limit heritage by timeline. Therefore, heritage could include the past, the present and, potentially, the future.
2. **Individual and collective notions of heritage** – We found over the course of the project that some people define heritage by reflecting on individual, personal or family histories. Others tended to conceptualize heritage using a more collective definition, relating to a group of peoples or a broader cultural community. The idea here was to collect and include a broad range of stories and experiences as Living Heritage or Social Heritage concepts.
3. **The democratization of heritage** – Heritage is not some elite concept. It is inclusive and available to everyone, including those from diverse backgrounds and newcomers recently making their homes in Mississauga whose stories need to be collected and shared.

The chart below shows a conceptual approach to heritage definitions that emerged from the project, where heritage concepts are displayed according to whether they reflect tangible versus intangible heritage assets and whether they represent an individual or collective approach to heritage.



The Museums and Heritage Planning Strategy was guided by the following principles:

1. **The Heritage Management Strategy should be an expression of the City's Strategic Plan.** – The proposed Heritage Management Strategy was created as an expression and extension of the City's Culture Plan, which itself was informed from the overall Strategic Plan for the City.
2. **Integration between the Museums and Heritage Planning units should be improved.** – The Museums and Heritage Planning units currently operate largely autonomously within the Culture Division.
3. **City heritage activities corporation wide, across all City departments should be coordinating and integrated.** – The goal with the proposed strategy is for the Museums and Heritage Planning units to take a more active role in coordinating the activities of other units across the municipal corporation. Currently the Culture division is responsible for art, film, public art, digital distribution and cultural production in the City. Further, there are many aspects of heritage management that other departments engage in, including:
 - Urban design
 - Cultural planning
 - Land use planning
 - Architectural guidelines
 - Parks and open space planning
 - Tourism development
 - Economic development

- Sustainable communities
4. **Innovative approaches to heritage planning should be developed.** – Building on its prior successes and incorporating best practices from other jurisdictions, the new strategy presents Mississauga with an opportunity to be “leading edge” in developing new approaches to museum programming and heritage planning.
 5. **A broad range of stories should be collected and shared.** – Related to the concept of democratizing heritage above, was the idea of collecting a broad range of stories, ranging from early beginnings to recent arrivals. While the stories may be different, there will be common themes that connect them.
 6. **The resources available to museums and heritage planning functions should be stabilized and increased.** – The development of a museums and heritage planning strategy presents an opportunity to set realistic capital and operating budgets to realize the City’s vision and strategy. Additionally, certain projects will require the formation of partnerships with external entities to provide sufficient resources.

4. Activities Undertaken

Following a competitive tendering process, the team of TCI Management Consultants, Commonwealth Resource Management, Letourneau Heritage Consulting Inc. and Architects was selected to develop the strategy. The project commenced in April 2015.

This team was committed to active and extensive consultation among diverse individuals and groups spanning all wards of Mississauga. Extra efforts were made to reach out to youth and multicultural communities to ensure their voices were included alongside the organizations and individuals who have traditionally been supporters of cultural and heritage interests in Mississauga.

The principal activities undertaken included:

- **Documentation review** – The consultants were provided more than 300 background information and data documents that were reviewed and analyzed as deemed necessary to provide data for analysis. Documents included:
 - previous reports and major municipal strategy outlines (including the municipal Strategic Plan, Arts and Culture Plan, Cultural Landscape study, Official Plan, and the economic development strategy)
 - demographic information on Mississauga from Statistics Canada
 - museum and heritage planning operational by-laws, policies and procedures
 - attendance and utilization statistics
 - budget information
 - council and advisory board meeting minutes (as appropriate)
 - other relevant background materials

- **Facilities familiarization tours** – Included were tours of the museums, heritage conservation districts (HCDs), collections and other facilities falling under the purview of the museum and heritage planning units.
- **Staff and stakeholder interviews** – Interviews were conducted with 48 individuals and groups identified by the client representing a broad cross-section of Mississauga and Peel Region interests including individuals representing heritage, culture and community organizations. The majority of the interviews (75%) were with external participants with the remainder being interviews with City of Mississauga staff who were directly involved in heritage planning, museums, cultural and supporting activities.
- **Council Interviews** – Interviews were conducted with five members of council who expressed interest in the project.
- **Focus groups** – Nine focus groups were conducted with residents and members of diverse organizations throughout Mississauga and Peel Region. The focus groups were organized by the City and held at the Central Library and other locations. Approximately 15 to 20 individuals attended each of the focus groups.
- **Meetings with HAC and MOMAC** – During the course of the study, the two council advisory committees appointed to advise on matters relating to museums and heritage matters, Heritage Advisory Committee (HAC) and Museums of Mississauga Advisory Committee (MOMAC), had five meetings with the consulting team including project briefings, interviews and group discussions. These meetings provided the committees an opportunity to provide input into the process and to share some of the potential recommendations as these were being developed.
- **Community Survey** – An online survey was conducted and made available to all Mississauga residents for one month. A total of 321 responses were received from the community survey, drawing from all wards and cutting across a broad spectrum of social and economic divisions within Mississauga's diverse population. Beyond responding to the questions, most of the participants took additional time and provided personal insights and observations regarding the present situation of the arts, heritage and museums in the community. (All of this detail has been forwarded to the City staff after the removal of any information that might identify individuals.) This is a very good response for a survey of this nature.
- **Best Practice Review** – Throughout the study, we relied on our team's expertise as well as best practice research to inform the strategy and recommendations. The best practice reviews were especially (but not entirely) focused on heritage management practices in other jurisdictions in North America.
- **Public Meeting** – On December 14, 2015, a public meeting was held at which the consultants presented the results of the study to date and asked for feedback and input.

5. Cautions with the Analysis

There are a number of cautions and caveats that should be borne in mind when reviewing this strategy. These include the following:

- **Online survey broadly indicative in nature** – As noted, more than 300 individuals have responded to the online survey. While the online survey responses are not strictly representative from a statistical perspective (because we were not able to undertake truly random sampling), the responses can be construed as broadly directional and indicative and therefore very helpful for the purposes of helping to develop the strategy.
- **Not a standalone museum feasibility study** – The terms of reference for this study did not include undertaking a feasibility study for a standalone museum. Based on the research, there is mixed community interest shown in building such a facility. In case this is pursued we have made recommendations to help scope out the form, nature, direction and timing of such a facility as a necessary first step.
- **Need for Heritage Bylaw review** - Although this study included a review of the existing Official Plan policies and several by-laws, additional analysis will need to occur, including further evaluation of existing Section 29, Part IV Ontario Heritage Act designation by-laws, the Old Port Credit Heritage Conservation District Plan (which is up for review in 2016), and any applicable area or secondary plans. Changes may be required as result of the additional studies identified herein.

Part B: Research and Analysis

The research process consisted of data gathering through a number of methods: individual one-on-one interviews with key stakeholders, nine focus group sessions with individuals particularly interested in museums and heritage, specific meetings with the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC), a public meeting, and an on-line community survey (which elicited over 300 responses). In total, well over 500 personal interactions took place with City residents.

The consulting team was able to distill key findings and conclusions by combining this input with its research into best practices, studies of what is working and not working in other communities and its experience.

6. Key Findings

6.1 Major Learnings from the Information Gathering Process and Efforts

The comprehensive collection of insights from residents yielded many perspectives and points of view but there was, for the most part, a consensus when it came to the key issues that were brought forward.

There were seven major information clusters into which most of the views and comments made could be placed. These included the following:

(1) Heritage is a large and multifaceted concept.

Heritage is a large, elusive, abstract and multilayered concept particularly in the context of a place as diverse as Mississauga.

- *Heritage can be complex and its definition differs according to one's experiences and backgrounds.*
- *Heritage ranges from individual or family histories to those of collectively relevant experiences.*
- *Heritage incorporates both tangible and intangible components.*
- *Because of the multifarious nature of its population, Mississauga's definition of heritage must be broad and inclusive to make it easy for all citizens to participate in and benefit from the heritage assets and programs offered.*

(2) An integrated approach is warranted.

- *Nearly all those consulted or reflected in the results of the community survey are supportive of the concept that heritage planning and museums must be aligned and integrated, especially considering the complexity of the Mississauga mosaic.*
- *No opinions were identified that ran contrary to the idea of an integrated approach.*

(3) Mississauga is highly diverse and unique.

- *The scale and diversity of city building Mississauga has had, in its 50 years, is one of the most amazing stories of its kind in Canada.*

- *Today Mississauga is the most diverse, multicultural “new city” in the country and Mississauga is still catching up with this and determining ways to serve its diverse communities.*
- *The present museum and heritage assets are dominated by an early to middle European experience that is of limited value to many, resulting in one-time-only visits.*
- *Outreach efforts and the continuing addition of programming that offers broader appeal to multicultural communities is essential for long-term engagement.*

(4) Heritage planning staff need more support, tools and resources.

- *There is agreement that the present Heritage Planning process is not efficient and comes with considerable bureaucratic burden on users and is not user friendly*
- *This discourages property owners from requesting heritage designation*
- *The present 2.5 persons assigned to heritage planning is not sufficient to effectively move to the next stages of leadership and becoming pro-active*
- *Improved processing and administrative procedures should be examined*
- *Although there is broad support for heritage conservation planning within the community, community members have also identified the need for more information and engagement*

(5) There are many who want to participate.

The City-appointed council advisory committees (HAC and MOMAC) and Heritage Mississauga are interested in participating in future efforts to improve our heritage planning processes and museums.

- *Most agree that it is logical for the two advisory committees to work more closely together as their fields of interests have some overlap.*
- *A majority of people believe the two advisory committees should be folded into one.*
- *There is recognition that these committees should, over time, become more reflective of the diversity of the overall community.*
- *It is believed that based on discussions with Heritage Mississauga that overall they will be supportive of the direction of these recommendations but that their role could be adjusted to meet the new directions and requirements recommended*

(6) There is a desire for recognition and contribution.

City staff have expressed a desire to become one of the top heritage programs in Ontario in terms of innovation in protection and interpretation.

- *Mississauga led Ontario in 1980 with the first Ontario Municipal Board-approved Heritage Conservation District.*
- *In the 36 years since, Mississauga has focused on city building but now faces the issues of intensification, adaptive reuse and brownfield redevelopment.*
- *City efforts will be required to support and protect these urban resources.*
- *There is an opportunity for Mississauga to become a leader in the promotion of balanced, innovative ways of protecting heritage assets while encouraging good growth.*

- *There is some recognition that Mississauga can contribute to better overall heritage management throughout the province by pioneering some of the practices developed here (e.g. the THOM).*

(7) There is uncertainty regarding the need for a new museum.

A small number of individuals urged immediate action towards the construction of a Mississauga Museum.

- *The majority of the persons participating in the interviews and workshop sessions preferred to take the time to define what a Mississauga museum should be like in order for it to best reflect all elements of the Mississauga mosaic.*
- *Respondents also identified that a museum must be sustainable and time is required to build up public support and audiences.*
- *It should be noted that the community survey found that only a third of the participants felt that a new purpose-built museum was definitely needed. Two thirds thought that a new museum might possibly be needed, or were unsure, or were flat-out against the idea (and respondents to the survey would be more likely to be sympathetic to a museum than the general public).*

6.2 The SWOT Assessment

A **S**trengths, **W**eaknesses, **O**pportunities and **T**hreats (SWOT) assessment is an excellent exercise to undertake when developing a strategic plan. **Strengths** are current assets and advantages that enable the organization to provide services efficiently and effectively and position it well for the future. **Weaknesses** are current areas of disadvantage that hamper the ability to provide services optimally. The strategic imperative is to protect and capitalize on strengths and ensure that they continue to be sources of advantage for the organization, and address weaknesses (which may involve the expenditure of resources to hire new personnel or change existing staffing relationships, enact policy revisions, or embark on other initiatives to change the basic circumstances that the organization is in).

Turning to the future, **Opportunities** are possibilities that might be achievable in future and would enhance the organization's ability to provide service (and ultimately meet the organizational vision). Strategic initiatives to address opportunities typically involve feasibility studies, pilot projects, incorporation of new activities and services, etc. Finally, in terms of **Threats** that may be on the horizon, the appropriate strategic actions tend to be the development of contingency plans, detailed risk assessments, and various other initiatives designed to minimize or prevent the threat situation from occurring.

The following details the issues that emerged from the SWOT.

Strengths

- **Mississauga has good stories to tell** – Mississauga has a rich history including early geology, First Nations heritage, European settlement, and recent decades of modern settlement. A large number of events with historic implications have occurred: many famous Canadians have lived here; there is a rich industrial history; and recent settlement patterns are helping to create one of the most diverse communities in Canada, if not the world.

- **Robust stock of heritage resources and properties** – Mississauga has 57 cultural landscapes listed on its Heritage Register, 279 heritage-designated properties and 300 individually listed heritage properties. Additionally, there are two Heritage Conservation Districts and opportunities to consider more.
- **Good quality museum/historic houses** – The municipality's three main historic house museums include Bradley House (originally transplanted from Merigold's Point on Lake Ontario), and Benares House (including its visitor centre) and the Leslie Log House (moved from northern Mississauga to Streetsville). Bradley Museum and Benares Historic House offer high-quality visitor experiences, deliver good programming including living history interpretation, and are enjoyed by those who are able to visit them. They also provide rich educational experiences to local schools. The historic assets and the quality of the visitor experience at each of these is extremely high. Bradley focuses on pioneer history as well as other programming, while Benares focuses on the Harris and Sayers families' histories interpreted to the end of World War 1 (1918). The Leslie Log House has recently been opened.
- **Good public support** – The community has been enthusiastic and supportive of Mississauga's heritage activities. Mississauga's Heritage Advisory Committee (HAC), the Museums of Mississauga Advisory Committee (MOMAC), the Friends of the Museum (FOM), Heritage Mississauga and many other local organizations are engaged in heritage activities. Those living in Heritage Conservation Districts (HCDs) and those interested in future HCD designations are supportive. As well, there was a high level of participation in our focus groups and community survey.
- **Community involvement and participation** – This strategic plan acknowledges the vision, passion and energy of those individuals who have served the City on past and current volunteer committees (HAC, MOMAC, FOM, Heritage Mississauga and others), and who have been centrally involved with heritage management in its various expressions. These efforts have been critical to the preservation and interpretation of much of the rich heritage of Mississauga to date. Going forward, it is essential that the community continue to be involved in volunteer activities that are aligned with this strategy in a transparent and open manner. Active volunteer participation will be a key metric of success of the overall strategy. Indeed this entire approach is predicated on widespread community involvement and participation.

Weaknesses

- **Heritage planning process cumbersome and inefficient** – The Heritage Planning unit administers the Ontario Heritage Act on behalf of the City. This includes listed and designated properties, which include two Heritage Conservation Districts and the Cultural Landscape Inventory. Development proposals trigger heritage review. Because the Cultural Landscape Inventory includes 3000+ properties, managing development requests for these areas is extremely resource intensive. As such, staff are largely reactive. It should also be noted that Council has not yet designated a property with cultural landscape standing only that was proposed for demolition.
- **Small visitor numbers for city size** – Notwithstanding the high levels of satisfaction with the City's historic houses, the actual number of visitors to these venues is fairly small (23,000 annually) for a city of its size. The facilities are not well known within Mississauga or the GTA.

- **Main assets are remote to many** – Related to the previous point, the historic house museums, Bradley Museum (southwest Mississauga) and Benares Historic House (south Mississauga) are located at the southern part of the municipality and are somewhat remote from the geographic centre of Mississauga. This also affects the ability of school groups to easily and inexpensively visit these sites. These sites have no direct public transit service although there is service in the surrounding areas. Weekend public transit service is very limited.
- **Programing and participation does not reflect the population** – Programming at these historic houses (until recently) has tended to focus on pioneer and early 20th century history. Adult program participation and visitation has been from predominantly white and older demographic groups. The recent addition of the South Asian textiles exhibit at the historic houses has been a good example of programming designed to reach a broader, more diverse audience.
- **Limited local media** – There is one local community newspaper to communicate to local residents, making it challenging to promote museums and heritage programming. The municipality has been reaching out using social media, but this appears to serve a narrow market niche.

Opportunities

- **Many stories to tell** – There are a number of stories that could be told and are not being told relating to the history of Mississauga. These include early beginnings (geography, geological land forms) the heritage of native peoples in Mississauga, first settlers, famous individuals and many others. Mississauga has also experienced huge and rapid growth and is one of Canada's most diverse communities. There is little engagement with our more recent citizens, and the municipality is taking steps to tell these more diverse stories.
- **Cultural Landscapes and HCDs present good story opportunities** – The 57 cultural landscapes and the heritage conservation districts are not generally well known or understood. There is currently little interpretation provided with these heritage assets. These assets are interesting and provide an opportunity to inform and educate residents and visitors about the heritage/cultural value of these areas.
- **Unique story of city building** – Mississauga is now Canada's sixth largest municipality. As a result of being adjacent to Toronto, it has grown extremely rapidly in the past several decades. Contained within it are many historic villages and hamlets. Several communities were amalgamated in 1968 into the Town of Mississauga. Early prototypical suburban development occurred near the QEW and Dixie Road in the 1930s. Several large-scale developments have been constructed at different times including Erin Mills, Meadowvale and Square One shopping centres; the Mississauga Civic Centre (completed in 1987); and Pearson Airport. Major transportation corridors pass through Mississauga. Mississauga's urban and regional planning, human settlement, transportation growth and city building present a unique story.
- **Multicultural mosaic** – Mississauga is a very diverse community reflecting Canadian immigration patterns of recent decades. About 37% of the population speaks a language other than English, and

54% of the population are members of a visible minority. (Source: 2011 Census and National Household Survey).

- **People wanting the traditional features of other communities** – In the longer term, as audiences build for heritage programs, there is a need to consider the development of a more significant dedicated municipal museum (in addition to our historic houses) that will tell these stories, celebrate Mississauga's unique and compelling history and preserve the City's collection of artifacts.

Threats

- **Shadow of Toronto attractions** – Many residents of Mississauga are likely to visit the larger attractions that are based nearby in Toronto, such as the provincially funded Royal Ontario Museum, the Art Gallery of Ontario, and the Ontario Science Centre. Toronto's historic houses also offer a variety of high-quality visitor experiences and programming.
- **Present focus on early and middle European settlement** – The focus on 19th and early 20th century European settlement at Bradley and Benares may be of limited interest to ethno-cultural groups with strong ties to non-European cultures. Any interest they may have could be lost to a lack of awareness of these historic houses.
- **Many heritage assets need attention** – The City has approximately 43 municipally owned heritage structures on 33 properties acquired over the years for various reasons. (e.g., acquisition of park land which may contain a house on it). Many of these are designated properties. These structures have variable levels of heritage value and are in different states of repair. Currently, there is no one municipal department with clear authority for management, conservation, preservation and programming of these facilities.

7. Best Practices in Heritage Management

The consulting team was committed to bringing forward, during the course of the project, examples of ways other jurisdictions are responding to the issues that were identified in the Mississauga information gathering process. The idea was to consider examples from other leading jurisdictions in the field and draw on the lessons learned and best practices developed, where appropriate.

The last 20 years has seen some very dramatic changes in how cultural heritage conservation is addressed. Emerging out of the Nara Document on Authenticity (1994), there was a growing recognition that many concepts that informed heritage conservation practice (such as authenticity and integrity) were understood as dynamic and context-specific terms. The traditional focus on architecture has been questioned by research on cultural landscapes and values, notably exemplified by the Getty Institute's research project on the Values of Heritage (1998–2005) the adoption of the 1999 Burra Charter (revised 2013); and the growing recognition of the importance of integrated and holistic models of heritage management such as Parks Canada's Cultural Resource Management Policy and the Cultural Heritage Integrated Management Plan (CHIMP) developed by HerO (Heritage as Opportunity). Even the notion of what constitutes a cultural heritage resource has been expanded with greater recognition of the importance of intangible cultural heritage. Other research has identified cultural heritage as a critical aspect of

community identity and sense of place, as well as contributing to sustainable, resilient and healthy communities. Organizations such as the Green Lines Institute and the National Trust for Historic Preservation as well as universities such as Carleton and Queen's have been exploring how cultural heritage resources are not only important for their embodied energy, but also how historic forms of community can inform contemporary community design and the role of sense of place in mental health.

Within Ontario this has occurred within a context of significant legislative changes. Starting in 2002 with changes to the Government Efficiency Act, in 2005 with changes to the Ontario Heritage Act, and in 2006 with the enacting of Ontario Regulation 9/06 (Criteria for Determining Cultural Heritage Value or Interest), the province has shifted from the traditional architecture based models of many heritage programs to a value-based, holistic definition of cultural heritage. This shift was combined with new tools (such as Section 27 listing provincial designation, and the power to refuse demolitions). When combined with strengthened Provincial Policy Statements in 2005 and 2014, cultural heritage has been clearly identified as a matter of provincial interest.

The period has also seen a growing litigiousness associated with heritage conservation. Ontario Conservation Review Board (CRB) hearings have become more charged, and more cultural heritage issues can be appealed to the Ontario Municipal Board (OMB). There is a need to ensure that evidence presented meets applicable tests of rigour and content. While the Supreme Court of Canada and several lower courts have reaffirmed the right of municipalities to protect cultural heritage resources (see *St. Peter's Evangelical Lutheran Church v. Ottawa*, 1982, 2 S.C.R. 616, File No. 16445; *Toronto College Street Centre Ltd v. Toronto (City)*, 1986, Court of Appeal for Ontario; *Tremblay v. Lakeshore*, 2003, Divisional Court for Ontario), municipalities have to ensure their own processes are fair and transparent. For example, an OMB case in Toronto (Ontario Municipal Board File No. PL081065 (M. C. Denhez)) highlighted the importance of consistent definitions. While all OMB cases are technically without precedent, these cases must interpret the law consistently and in this case the member's comments are relevant. The transcription read:

Don't "conservation, protection and preservation" all mean the same hands-off, frozen-in time approach – akin to "conservation of nature," or even "conservation of food" (what the Applicant's Counsel called "Saran Wrap" and "pickling in formaldehyde")?

No. The Board already advised the parties, in its decision of June 18, 2009 that distinctions were to be inferred between "conservation, protection and preservation," If those three words were intended to be synonymous, there would be no need for all three to be in the Act. As a general rule, different words are presumed to have different meanings.

This finding was subsequently upheld in a judicial appeal.

Another key case in this regard is *Alma Heritage Estates Corporation v. St. Thomas (City)*, 2007, Superior Court. In this instance, the City passed a property standards by-law that listed a series of heritage attributes that it said needed to be protected for all properties. The property owner appealed, indicating that the heritage attributes as listed in Section 29, Part IV of the Ontario Heritage Act (OHA) by-law were the attributes that should be considered. In this instance, the judge found in favour of the property owner, indicating that the municipality should have used the heritage attributes outlined in the OHA by-law. While this case was focused on a property standards issue, it nonetheless highlights the importance of clear municipal decision-making based upon existing standards. To this end, many municipalities have been reviewing and/or re-writing their by-laws to ensure their heritage attributes are sufficient and ensuring their

processes refer explicitly to identified heritage attributes. This has not been without its challenges, as the Provincial Policy Statement (PPS) and the OHA have different definitions of heritage attributes; nevertheless, it has engendered a conversation concerning the more appropriate tools for heritage conservation.

8. Opportunities for Improvement

The consultations and information-gathering work identified multiple opportunities to achieve improvements to the ways the organization can best respond to its customers and better serve the requirements of its residents.

Many ideas came forward for improvements in what the Heritage Planning and Museums units of Mississauga can do to promote heritage and improve interaction with their stakeholders. These include:

- Openness to the innovation, creativity and new business models
- Looking at what other leading practitioners are doing and adapting these ideas to Mississauga's circumstances
- Complementary efforts that support other initiatives including Mississauga's Culture Plan and also the overlying City Strategic Plan. The project team regards both of these plans as demonstrating city leadership and commitment to excellence.

The main areas for improvements, addressed in this strategy, include:

- **A more sophisticated and broader view of heritage:** an expanded awareness of what constitutes heritage, including the ideas that it encompasses past, present and future; tangible and intangible aspects; and ranges from personal history to group identity
- **Greater First Nations and intercultural representation:** the broadening of the stories that are told to encompass the rich heritage of the First Nations' presence in Mississauga (past, present and future) as well as the various cultural groups that comprise the extremely diverse community that is Mississauga today. This theme of broader representation also applies to representation on various heritage-related groups in the City: HAC, MOMAC, Heritage Mississauga and the Friends of the Museums of Mississauga.
- **Involvement of the entire municipal corporation in heritage management** - an improved understanding on the part of all municipal staff as to what heritage management is and what is the part that it can play in a truly integrated approach, so that heritage management is not seen solely to be the purview of the Heritage Planning and Museums units. This is a direction that is very faithful to the City's recently adopted Culture Policy. (See **Appendix N.**)
- **Improved staff resources** to deal with heritage management
- **A more efficient process for heritage planning** that results in a less regulatory process (through more delegated responsibility to staff) and improved results

- **A greater range of incentives available to property owners** to become involved in heritage management
- **Increased participation and attendance:** promoting greater awareness, interest, enthusiasm and visits to Mississauga's museums
- **Improved visitor experience:** an enhanced and more varied visitor experience at the museums
- **Greater spatial distribution throughout Mississauga of heritage interpretation activities**, as well as greater on-line and virtual presence
- **Continuous consultation with the public** as to what are the relevant, resonant and meaningful stories that comprise a collective history of the city
- **A strategic approach to acquisitions:** a more strategic approach to how the City responds to its acquisition of tangible heritage (artifacts, archival materials, properties, public and civic art) is needed
- **Asset management for heritage properties:** a specific and directed asset management plan governing the City's management and planning for its vast portfolio of heritage properties and structures
- **Archives management:** at some point in the future, the City will need to give consideration to statutory requirements with regard to records management as well as management and preservation of documents with cultural heritage value. This is especially a concern given the fact that Peel Art Gallery Museum and Archives (which currently manages the City of Mississauga archives function for a fee) is running out of space and may not be able to continue accommodating the City's needs in future).

Part C. Strategic Framework

9. A Unified Vision and Mission for Heritage Management

9.1 Statement of Principles

A proposed Statement of Principles has been developed, based upon a synthesis of the ideas and themes from the community consultation process. These are:

- ✓ **Heritage is a big tent:** Mississauga will adopt a broad definition of heritage, encompassing everything from personal and family experiences to the collective history of all City residents. The definition will include tangible aspects of heritage, such as artifacts and properties, and intangible ones, like traditions, customs, stories and events. City efforts to protect and interpret heritage will be weighted more towards heritage elements with collective relevance than towards those stemming from individual stories.
- ✓ **Heritage timelines include past and present, with an eye to the future:** Unlike some heritage plans that focus selectively on historic periods, Mississauga's strategy includes earliest histories up to the present with a forward-looking orientation. Today's landscape may be tomorrow's valued heritage. Mississauga's approach will potentially include ancient geological periods, First Nations heritage, early settlement, development in recent decades and the city today. It reflects and draws from all of Mississauga's stories.
- ✓ **Heritage awareness creates better citizens:** Mississauga considers that the purpose of heritage is to inform residents about the past so they can better understand the present and better plan for the future. People who are more informed are more connected. An understanding of community heritage makes better informed residents and citizens.
- ✓ **Heritage is understood through stories:** An understanding of heritage is best conveyed through stories and narratives that explain the context and importance of artifacts and events.
- ✓ **Everyone has a contribution to make:** Every resident has a potential contribution, a say in identifying the relevant stories and a right to participate in learning about them.
- ✓ **The City's role is to listen and facilitate:** The role of the City is not to dictate what stories should be told, but rather to facilitate a conversation about this with the wider community. Wherever possible, stories should be told in partnership with other community groups and organizations.
- ✓ **The City must be responsible and selective:** As resources are limited, the City needs to help to identify the stories that are most significant, universal and meaningful. To maximize resources and efficiency, stories should be told in partnership with other community groups and organizations whenever possible.

- ✓ **Heritage is everywhere:** The City will express and interpret information about its heritage through multiple media and venues, including museums, galleries, archives, heritage conservation districts, cultural landscapes, historic sites, designated properties, signage, libraries, community centres and event spaces, as well as with a virtual component. This integrated approach will ensure that Mississauga's stories are accessible to all citizens and stakeholders.

9.2 Vision

A proposed Vision for the integrated operation of heritage planning and museums is:

We enable Mississauga residents to identify, protect, conserve and celebrate our collective cultural heritage by engaging the public in our evolving story.

9.3 Mission

A proposed Mission for the integrated operation of heritage planning and museums is:

Heritage Planning enables Mississauga residents to identify, protect, conserve and celebrate Mississauga's cultural heritage. Museums engage the public in sharing Mississauga's evolving story.

10. Goals, Rationale and Recommendations

Six goals for the heritage management strategy have been developed. Collectively these create the foundation for a plan that is faithful to the statement of principles articulated, and, by adhering to the Mission developed to guide day-to-day activities, will ultimately lead to the fulfilment of the articulated Vision. The goals are:

1. **Establish the strategic foundations for integrated heritage management:** This first goal area relates to the adoption by Council of the Guiding Principles and the Vision and Mission that flow from these, thus signaling to the broader community its intention to act in an integrated way regarding heritage management.
2. **Protect Mississauga's heritage:** This will be accomplished using existing enabling legislation and through the development of new tools such as the THOM;
3. **Gather, share and interpret the stories of Mississauga:** The philosophy of the heritage management approach is that protection and conservation is not enough – the City has an obligation to explain and interpret its heritage for the benefit of all residents.
4. **Involve all communities:** The strategies in this goal area are aimed at including all residents in the identification of heritage and participating in its interpretation, ultimately being able to understand and learn from themselves and each other.
5. **Promote awareness and understanding of heritage requirements and initiatives:** These strategies aim to increase community and staff awareness, understanding and enthusiasm, and ultimately participation in heritage management in all its forms. We will promote awareness through a coordinated approach with Tourism and Marketing and Communications divisions.
6. **Integrate heritage management throughout the City:** This final goal strives to make heritage management an endemic characteristic of all City activities, beyond just the Heritage Planning and Museum areas. This is consistent with (and helps further entrench) the City's approach to cultural development as articulated in the recent Culture Policy. (See **Appendix N**.)

The table below shows each of these goals, with the rationale and specific recommendations that are aligned with that goal. (Recommendations are discussed in detail in the following section).

Goal	Rationale	Aligned Recommendations
1. Establish Strategic Foundations for Integrated Heritage Management	• Create holistic vision, missions, goals, mandates and strategies for museums and heritage planning	1) Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation 2) Adopt unified Mission and Vision Statements for Heritage Planning and Museums 3) Develop Thematic Heritage Outline for Mississauga (THOM) 4) Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director’s approval) until the THOM is articulated
2. Protect Mississauga’s Heritage	• Assure Mississauga’s built and intangible heritage resources are recognized and protected for current and future generations • Ensure compliance with heritage legislation • Involve notions of living heritage in the dialogue and planning of heritage	5) Revise museum collections policies once the THOM has been developed and adopted 6) Revise the Cultural Landscape Inventory and applicable policies 7) Revise and update heritage planning processes with all relevant governmental policies and industry standards 8) Develop policy regarding archive management 9) Create an archaeological master plan 10) Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties 11) Consider a greater range of incentives for heritage property preservation and conservation
3. Interpret – Gather, Share and Tell the Stories of Mississauga	• Locate, gather and share the stories that comprise Mississauga’s heritage and should be told to residents and visitors in engaging and meaningful ways • Telling the stories of Mississauga will build civic engagement with the community, create pride of place and help make better-informed citizens with a sense of inclusion and belonging	12) Expand the museum function beyond the current house museums 13) Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site 14) Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms 15) Develop an Interpretive Strategy consistent with the THOM 16) Enhance visitor experiences in heritage venues 17) Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners

4. Involve All Communities	• Mississauga's entire diverse community should be engaged in identifying and relating the stories that express the collective heritage of the City • These stories should be distributed throughout the municipality	18) <i>Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue</i> 19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i> 20) <i>Enhance accessibility at all public heritage venues</i> 21) <i>Create innovative storytelling incentives</i> 22) <i>Adopt a partnership and outreach program to engage local communities and other partners</i>
5. Promote Awareness and Understanding of Heritage Initiatives	• Opportunities to engage in learning about the unique and compelling stories of Mississauga should be promoted to residents and visitors, thus building enthusiasm for heritage initiatives	23) <i>Align heritage interpretation with City's tourism promotion efforts (heritage tourism)</i> 24) <i>Develop a comprehensive communications strategy</i>
6. Integrate Heritage Management Throughout City	• Heritage management (which comprises protection, conservation and interpretation) is an integrated process and the City organization's objectives should be to deliver this service efficiently and effectively	25) <i>Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department</i> 26) <i>Develop a culture wherein other City departments and agencies are active partners in heritage management</i> 27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i> 28) <i>Undertake a workforce planning review to align staff resources with this strategy</i> 29) <i>Encourage alignment of Heritage Mississauga's activities as potential partner in this strategy</i> 30) <i>Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy</i> 31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i>

Part E. Action Plan (Recommendations)

11. Recommendations

The recommendations addressing each of the goal areas, as well as the rationale for each and, where appropriate, examples from elsewhere, are outlined below.

GOAL 1: Establish Strategic Foundations for Integrated Heritage Management

Recommendation 1: Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation

Timeframe: Immediately

Rationale:

As a fundamental grounding for its heritage management and interpretation efforts, Mississauga should develop a Heritage Management Guiding Statement of Principles that communicates a number of key and foundational tenets, including:

1. *the multidimensional nature of the concept of heritage*
2. *values that provide the basis for a heritage strategy*
3. *the reasons an understanding of heritage is important for the community*
4. *the City's bottom-up, inclusive means of heritage representation, which involves asking the community what stories should be told rather than dictating this*
5. *the integrated approach that the City takes to heritage management and interpretation*
6. *the ways in which heritage management and interpretation is undertaken*
7. *the need for a cohesive outline to ensure the best possible portrayal of our heritage and the most responsible use of resources (to address the undeniable fact that there is not enough time or money to tell all the possible stories)*

A proposed Statement of Principles is as follows:

1. Mississauga will adopt a broad definition of heritage, encompassing everything from personal and family experiences to themes that involve the collective history of all residents. The definition will include tangible aspects of heritage, such as artifacts and properties, and intangible ones, like traditions, customs, stories and events. City efforts to protect and interpret heritage will be weighted more towards heritage elements with collective relevance than those stemming from individual stories.
2. Mississauga considers that the purpose of studying heritage is to inform residents about the past so they can better understand the present and better plan for the future. A sense of community heritage makes better informed citizens. People who are more informed are more connected.

3. An understanding of heritage is best conveyed through stories and narratives that explain the context and importance of artifacts and events.
4. Every resident has a potential contribution, a say in identifying the relevant stories and a right to participate in learning about them.
5. The role of the City is to not to dictate what stories should be told, but rather to facilitate a conversation about this with the wider community. As resources are limited, however, the City needs to help to identify the stories that are most significant, universal and meaningful.
6. To maximize resources and efficiency, wherever possible, stories will be told in partnership with other community groups and organizations.
7. The City will express and interpret information about its heritage through multiple media and venues, including museums, galleries, archives, heritage conservation districts, cultural landscapes, historic sites, designated properties, interpretive signage, libraries, community centres and event spaces, as well as with a virtual component. This integrated approach will ensure that Mississauga's stories are accessible to all citizens and stakeholders.

Precedents:

Examples of other communities that have adopted a similar statement of principles are:

- Montreal: <http://www.heritagemontreal.org/en/h-mtl-platform/>
- Quebec City: <http://www.pc.gc.ca/eng/docs/rspm-whsr/rapports-reports/r5.aspx>
- Lunenburg:

http://ip51.icomos.org/~fleblanc/publications/pub_2010_lunenburg_heritage_strategy.pdf

Recommendation 2: Adopt unified Mission and Vision Statements for Heritage Planning and Museums

Timeframe: Immediately

Rationale:

According to the *Standards and Guidelines for the Conservation of Historic Places in Canada*, heritage resources encompass tangible and intangible items that include artifacts, archival resources, properties, landscapes, vistas, traditions, cultures and events that help tell stories. Heritage management priorities will be determined based upon alignment with the historical themes deemed by the community to be the most significant and meaningful. Heritage management in Mississauga will focus primarily on heritage planning and the City's museum program, while also involving other City outlets like libraries, community centres, the art gallery and festivals.

To demonstrate the integrated nature of the City's approach to heritage management, both a Vision and a Mission Statement should be adopted.

Proposed Mission Statement for Heritage Management

"Heritage planning enables Mississauga residents to identify, protect, conserve and celebrate Mississauga's cultural heritage. Museums and other cultural entities engage the public by sharing Mississauga's evolving story."

Proposed Vision Statement for Heritage Management

"We enable Mississauga residents to identify, protect, conserve and celebrate our collective cultural heritage by engaging the public in our evolving story."

The Vision and Mission Statements should link to the Strategic and Cultural Plan for the City in a concrete way.

Precedents:

We are not aware of any communities that have developed Mission and Vision Statements for this type of function. This is an area where Mississauga can truly be leading edge.

Recommendation 3: Develop a Thematic Heritage Outline for Mississauga (THOM)

Timeframe: Short-Term

Rationale:

The Thematic Heritage Outline for Mississauga (THOM) will enable the City to undertake heritage management according to the Vision and Mission proposed in the previous recommendation. The THOM will list the stories and themes that Mississauga wishes to tell at its museums, public venues, activities and events, and provide direction regarding the identification and designation of heritage properties. Developing the THOM will entail a large-scale consultation process designed to engage residents in suggesting stories and themes. **Appendix C** provides guidance as to how the THOM will be structured, as well as how the process would best be managed. Considerations include:

Methodology (four phases)

Phase 1 - Organization and Structure

Phase 2 – Community Consultation

Phase 3 – Theme Selection

Phase 4 – Implementation

Potential roles and responsibilities

Timing

On-going updates

Precedents:

We are aware of no other community that has developed a Thematic Heritage Outline in the manner envisaged here, although the commemorative strategy currently being developed by the City of Kingston and the City of Toronto waterfront revitalization plan contain similar elements. Both Parks Canada and the National Capital Commission have used similar processes, as has the US National Parks Service .

The Town of Pelham 2012 Heritage Master Plan and the City of Cambridge 2008 Heritage Master Plan both contain a section on valued aspects of their respective community's past.

A number of West Australian municipalities, including Albany, Rockingham and Perth, have produced heritage inventories with a thematic framework. These are used to help determine the significance and importance of built assets.

A very useful overview of the use of storytelling in creating city identity can be found in the essay *Ottawa: Would “Telling its Story” Be the Way to Go?* By Caroline Andrew in *City-Regions in Prospect? Exploring the Meeting Points Between Place and Practice*. Editors: Kevin Edson Jones, Alex Lord and Rob Shields, McGill-Queen’s University Press, Montreal & Kingston, 2015. ISBN: 978-0-7735-4604-2.

Recommendation 4: Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director's approval) until the THOM is articulated

Timeframe: Short-Term

Rationale:

A typical problem for municipal and regional museums is the acceptance of items and collections from well-intentioned individuals who believe their donations have significance to the history of the community overall. All too often, these items, while relevant to the individual or family, may not have much connection to the broader community. This can result in collections that are not well-aligned to the story of the community and are full of duplicate items that aren't actually worthy of being in a museum collection. If these pieces are stored according to museological standards, and require time-consuming preservation and cataloging, they can represent a significant cost to the community. In an era of budget restrictions and the need to demonstrate value for money in all aspects of municipal operations, accepting items that are brought to the community museum is fundamentally non-strategic. In the future, Mississauga museums and other civic entities will need to be more discriminating of the material they collect and on the other, more proactive in seeking out those artifacts and objects that are most meaningful and representative of the history of the community.

The THOM process will result in a tool that identifies the criteria on which to build a culturally valuable collection.

The recommendation here is to temporarily suspend the regular collections activity of the municipality. An exception to this would be made for a one-of-a-kind heritage valued artifact or collection that would be unattainable if immediate action were not taken.

Precedents:

Several community museums have established suspensions in collections activities as strategic measures. St. Catharines just lifted its collections suspension after an excessive backlog had been dealt with. There are many similar examples.

GOAL 2: Protect Mississauga's Heritage

Recommendation 5: Review Museum Collections Policies Once the THOM has been Developed and Adopted

Timeframe: Medium-Term

Rationale:

The collections policy of the Museums of Mississauga should be reviewed and made consistent with the THOM, a key tool devised to drive what is collected.

Precedents: n/a

Recommendation 6: Review the Cultural Landscape Inventory and applicable policies

Timeframe: Short-Term

Rationale:

The existing cultural landscape process and listings lack a clear rationale, and may prove difficult to defend in light of the increased regulation surrounding heritage conservation planning. Further, the consultation process has revealed that the existing framework for managing our cultural heritage landscapes (CHLs) has proven unwieldy and is not particularly effective. The rationale for the identification of CHLs should be clearly defined. Further, there are now a variety of additional planning and heritage conservation tools available that should also be considered.

In support of these changes, several key steps should be undertaken:

- The CHL inventory should be fundamentally restructured to fit with criteria outlined in the THOM.
- The definition of cultural landscapes needs to be re-articulated taking into consideration the following:

The National Capital Commission definition:

A Cultural Landscape is a set of ideas and practices embedded in a place. The ideas and practices are what make it cultural; the place is what makes it a landscape.

The Ontario 2014 Provincial Policy Statement definition:

Cultural heritage landscape: means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the Ontario Heritage Act; villages, parks, gardens, battlefields, main streets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

- The rationale for the City's designation and protection of CHL areas should be fully defined and explained. Examples of communities that have already completed this process, such as Oakville, Caledon, Toronto and the Waterloo region, should be studied. Community input should be sought throughout this process.
- A multi-tiered system, defining types of CHLs and their relative significance, should be considered. (This type of system is used in Kitchener.)

- CHLs that do not fulfill the standards outlined in the THOM and for which there is not a clear and defensible rationale should be considered for “decommissioning.”
- CHLs that do fulfill the standards outlined in the THOM should be updated on a priority basis, with a view to:
 - 1) articulation of the unique or distinct aspects of each CHL area, and the historical or natural reasons for these*
 - 2) the degree of planning control necessary for each CHL to be protected and sustained (to allow the CHL's continuing development while retaining its uniqueness)*
 - 3) optimizing the ways each CHL can be interpreted and explained to residents of the City using the existing museums, and new interpretive strategies/methods.*
- CHL management may benefit from presentation and conservation activities and the use of tools like Neighbourhood Character Statements to guide new development.
- The existing policy and management framework for CHLs should be reexamined as part of this review process. Currently, heritage staff are spending an inordinate amount of time on CHLs without clear objectives for their management. By exploring management tools beyond heritage impact assessments and through the use of the above-mentioned prioritization process, staff will be better able to identify which CHLs should be their focus and which would be best managed through other means.

Appendix G outlines further considerations in the review of cultural heritage landscapes. **Appendix L** provides a more detailed analysis of the issue of Listed Properties and Demolition.

Precedents:

There are many examples of good practice in this area, including:

- City of Toronto
- Town of Oakville
- Town of Caledon
- Region of Waterloo
- City of Kitchener
- City of Kingston
- City of Ottawa
- City of London

Recommendation 7: Revise and update heritage planning processes with all relevant governmental policies and industry standards

Timeframe: Immediate

Rationale:

There are a variety of different revisions and updates that should be incorporated into the planning process. These stem from a variety of sources that should be reviewed prior to setting process and policy – in other words, staff should keep abreast of these decisions:

- **Court, Ontario Municipal Board (OMB) and Ontario Conservation Review Board (CRB) decisions:** Although both the OMB and CRB decisions are considered on their own merits, the interpretation of law must be consistent. All of these elements will affect how municipalities manage their cultural heritage resources. Further, there have been some key court decisions that municipalities must heed. Relevant matters that have come forward in the last 10 years include (but are not limited to) the importance of clearly articulated heritage policies, the need for clear and transparent process, the importance of clear and precise use of definitions and language in policy and process, using the correct policy and legislation for the appropriate purpose, and First Nations engagement.
- **Legislative and policy changes:** Since 2002, there have been a number of changes that have altered how heritage conservation is practiced within Ontario, including the shift from Local Architectural Conservancy Advisory Committees (LACACs) to Municipal Heritage Committees (MHCs) and the importance of MHCs in embracing a broader heritage mandate; the 2005 Ontario Heritage Act Revisions and supporting regulations; and the 2005 and 2014 revisions to the Provincial Policy Statements. There are also other provincial initiatives and legislation, such as the Accessibility for Ontarians with Disabilities Act, Places to Grow, Brownfields policies, the Ontario Professional Planners Institute's Healthy and Sustainable Communities, and Complete Streets, all of which have a potential impact on heritage practice and policy.
- **Best practice changes:** Heritage conservation in Canada has slowly been shifting away from fabric-based approaches of material conservation towards values-based approaches. This reflects many international standards (such as Australia's Burra Charter) as well as national approaches (such as by the *Standards and Guidelines for the Conservation of Historic Places in Canada*). Heritage conservation must be informed by a comprehensive understanding of the property, its values and any applicable issues gained through thorough research and analysis. The aim of this approach is to ensure that the significance of the property, exemplified by a property's cultural heritage values and heritage attributes, is protected from the process of change. This has been recognized as an important means for supporting community identity and important historical narratives.
- **Proven benefits of a clear process:** There is a growing understanding that clear process gives staff, councils, committees, property owners and developers a greater comfort with heritage conservation planning.

- **New tools:** As noted with Section 7 of this report, there are a variety of tools developed across the province and country that might be applicable. These include tools under different pieces of legislation such as the Municipal Act and Planning Act.

The steps identified at this point are:

- There should be a linking of the THOM to some of the municipality's policies and processes. These could include the City's heritage evaluation process.
- In the course of the next Official Plan review, the existing heritage related Official Plan policies should be reexamined to ensure compliance with the Ontario 2014 Provincial Policy Statement and existing legislation, and to ensure consistency in language. A separate document has been submitted outlining some of the changes that should be considered by the municipality as part of its next OP review. This is recommended to ensure the defensibility of the existing heritage policies. This should include revised definitions for heritage terms: ambiguity in definitions places the municipality at risk of costly and timely appeals. Revisiting some of the key definitions makes it clear what is expected not only for staff, City departments and development applicants. Some municipalities have created (many using the *Standards and Guidelines for the Conservation of Historic Places in Canada*) a specific definition of maintenance to clarify which works require review and which do not. Also to be considered is making site plan control a requirement for all properties designated under the Ontario Heritage Act (OHA).
- Existing heritage designation by-laws should be reviewed to ensure that the statements of cultural heritage value and the heritage attributes are clear and defensible. This will help streamline the review of applications and the preparation of Heritage Impact Assessments. Please note this is a lengthy and time consuming process.
- The existing Heritage Impact Assessment (HIA) process should be revised. Among the specific revisions that should be considered are: developing scalable HIAs that better reflect different cultural heritage resource types and project types; separating the evaluation process from the HIA to ensure there is agreement on the heritage attributes between the applicant and the municipality, and restructuring the HIA to be focused on identified heritage attributes. This will help streamline the existing process and ensure better defensibility for municipal decisions.
- The Port Credit Heritage Conservation District (HCD) is slated to be reviewed in 2016, enabling the City to better meet the requirements of the OHA and Planning Act, notably the requirements under Section 41.1 (5) of the OHA
- As previously discussed, CHLs and related processes should be examined. This should include the identification of potential HCDs, such as Streetsville, which has been identified in the consultation process as a potential HCD designation. This process should also include an examination if any of the policy tools identified in Section 7 of this report (such as Neighbourhood Character Area, Heritage Character Area, or specific policies around views) would be a more appropriate tool.
- There should be a review of the following municipal policies to ensure that cultural heritage resources (including properties, CHLs, and archaeological resources) are properly identified in the

decision-making process: site plan control, sign by-law, property standards, demolition control, by-law enforcement and foundation permits.

A separate submission has been prepared outlining further thoughts regarding the review of the planning policy framework for Mississauga. Appendix J provides two examples of other municipalities' exemplary best practice in this regard: Ottawa and Toronto. Appendix K outlines recommended changes to the City's HIA process.

Precedents:

There are a number of municipalities that have revised their heritage policies in light of legislative changes and to develop efficiencies. These include (but are not limited to):

- City of Toronto
- City of Brampton (ongoing)
- City of Kingston
- City of London (ongoing)
- City of Kitchener
- Region of Waterloo

Recommendation 8: Develop policy regarding archive management

Timeframe: Longer-Term

Rationale:

There is no public archive at the City of Mississauga. According to the Peel Art Gallery, Museum and Archives (PAMA), the entity charged with maintaining the City's archives, while Mississauga has 57 percent of Peel's population, it occupies just over one-third of the total content in the regional archives. Moreover, no new material has been delivered from the City to PAMA in the last four years. In PAMA's view Mississauga should take a stronger approach to collecting and managing municipal records and archival materials. As well, PAMA will be running out of archival storage space in the next three to five years, and may not be able to accommodate Mississauga's materials for much longer. This is a serious potential issue for heritage management in Mississauga.

All municipal corporations in Ontario have records management-related statutory responsibilities under the Municipal Freedom of Information and Protection Act, the Municipal Act and Bill 8, which require that measures respecting the municipality's records are developed, documented and put into place. Municipal archives therefore have legislated records management responsibilities and typically collect documents with significant cultural or heritage value. However, municipalities often de-accession materials after seven years, including historical materials. These could be offered to a local archive.

In the longer term, a municipal archivist may be warranted.

Appendix H provides further details on current archival management concerns.

Precedents:

Other municipalities have recently undertaken strategic and longer-term approaches to archives management. See, for example:

- **City of Toronto:**
<http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=3d9e757ae6b31410VgnVCM10000071d60f89RCRD>
- **City of Sudbury:**
<https://www.greatersudbury.ca/sudburyen/assets/File/CDD1%20-%20Archives%20Strat%20Plan.pdf>
- **City of Kitchener:**
<https://www.kitchener.ca/en/insidecityhall/Archives.asp>

Recommendation 9: Create an archaeological master plan

Timeframe: Longer-Term

Rationale:

Planners and archaeologists have long recognized the interrelationship between archaeology and the land-use planning process. The planning process can have significant impact on archaeological resources, which are inherently fragile and non-renewable. Within Ontario, it is estimated that more than 8,000 archaeological sites were destroyed in the Greater Toronto Area between 1951 and 1991. Of these 8,000 sites, it is estimated that approximately 25 percent represented significant archaeological resources. However, there are currently many challenges to the effective integration of archaeology into municipal land-use planning.

Archaeological resources conservation requires a more holistic approach than is often undertaken in contemporary land-use planning practice. In addition, although local governments are well positioned to bridge the various publics they represent, there are often very divergent perspectives and understandings about archaeology and the archaeological process. Municipal planners work within established frameworks that may not prioritize the protection of cultural heritage or the planners may lack basic inventory information about cultural heritage resources in their jurisdiction, resulting in reactive decision making. This can be further complicated if there are questions about jurisdiction and authority.

Within Ontario, the identification and protection of archaeological resources is a matter of provincial interest and is a requirement under a number of provincial acts regarding planning, heritage conservation, human remains, environmental assessments, energy development, and aggregate resource extraction. Archaeological management plans have been used within Ontario for over 25 years. In the 1980s, the Province of Ontario actively encouraged municipalities to develop archaeological management plans as a tool to assist with the identification, evaluation, and protection of archaeological resources.

In 2005, there were significant changes to the Provincial Policy Statement (issued under the Provincial Planning Act) and the Ontario Heritage Act to further the protection of cultural heritage resources in the province. In particular, the 2005 Provincial Policy Statement mandated that development and site alteration must take into account both known archaeological resources and areas of archaeological potential.

This was further accentuated by changes to the 2014 Provincial Policy Statement. The 2005 and 2014 Provincial Policy Statements were reinforced by the 2007 Ipperwash Inquiry findings. The Inquiry report specifically highlighted the importance of archaeology, and archaeological management plans, to government decision-making. In particular, archaeological management plans were identified as an important predictive tool; however, the report also noted that the effectiveness of such plans is contingent on their active implementation. Ultimately, in Ontario, there is an increasingly litigious environment and the onus is on municipal decision-makers and planners to be aware of all lands containing archaeological resources or areas of archaeological potential. The responsibility for paying for the archaeological work, however, lies with the property owner. As part of the public consultation process, archaeology was identified as a key community concern.

Appendix E provides an outline of the steps involved in the creation of an archaeological management plan.

Rationale:

More than 20 cities in Ontario have developed archaeological master plans. Examples are:

- **Kingston:**
https://www.cityofkingston.ca/documents/10180/14295/MasterPlan_Archaeological_Planning.pdf/a9a15045-a677-4d3a-8105-09baefceeabe
- **City of London:**
<https://www.london.ca/city-hall/master-plans-reports/master-plans/Documents/Archaeological-Master-Plan.pdf>
- **City of Windsor:**
<http://www.citywindsor.ca/residents/planning/Plans-and-Community-Information/Know-Your-Community/Heritage-Planning/Pages/Windsor-Archaeological-Master-Plan.aspx>
- **City of Waterloo:**
http://www.regionofwaterloo.ca/en/discoveringTheRegion/resources/ARCHAEOLOGICAL_MASTER_PLAN.pdf

Recommendation 10: Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties

Timeframe: Medium-Term

Rationale:

Recommendation 10 speaks to the City owning 33 heritage properties and 50 structures. For many of these sites there is no clear lead department responsible for their maintenance.

In most cases, these properties were acquired as parkland, many with older buildings on the site that were acquired as part of the acquisition, but were not the main reason for acquisition of the parkland. The structures are not useful to parks and recreation programs, and so they have just been accumulated over time. The City should consider the implications of acquiring heritage properties as part of the parkland acquisition process. Moreover, the City should establish criteria for purchasing heritage properties, should such properties become available to the City. This should include a process for evaluating the property's heritage significance so that the City has a comprehensive understanding of the potential acquisition.

It is clear that the City should ensure that heritage assets are not ignored. (This conclusion was reached at a meeting between the consultants and key municipal managers held on February 12, 2016.) There are a number of possible approaches to address the issue which the City needs to address in a coordinated, interdepartmental fashion.

Accordingly, the City should immediately place all the present 33 historic properties under the City's Asset Management Program rather than the present selective approach (some inside the program and some outside the program). This will bring all of the properties into a standardized review process that will identify the present state of the property and provide the minimum cost of providing the asset with protection. All properties within the portfolio can then be assessed and considered in regard to their suitability and compatibility with the City's strategic plans and requirements.

The municipality should set an example in management of heritage properties, showcasing placemaking, adaptive re-use, sustainability and interpretation.

Appendix F contains the inventory of current properties in this portfolio.

Precedents:

Approaches to heritage asset management plans:

- **City of Kelowna:**
<http://apps.kelowna.ca/CityPage/Docs/PDFs/Council/Meetings/Council Meetings 2009/2009-12-14/Item 6.6 - Heritage Asset Management Strategy.pdf>

- **Cultural Heritage Asset Management Plan (CHAMP)** - UK : Cultural Heritage Asset Management Plan Training - GOV.UK
http://assets.highways.gov.uk/about-us/champ/Preparing_the_management_plan_Leonora_OBriens_presentation.ppt
- **Others:** City of Kingston, City of Toronto, Parks Canada, National Capital Commission

Examples of Municipal Property Development Corporations:

- **Guelph Municipal Holding Incorporated:** <http://guelph.ca/2014/07/city-guelph-development-corporation/>
- **Toronto Port Lands Company:** <http://tplc.ca>
- **Calgary Municipal Land Corporation:** <http://www.calgarymlc.ca/about-cmlc/#about-intro>

Examples of quasi-private development corporations:

- **Perimeter Development Corporation:** <http://perimeterdevelopment.com>
- **Vandalia Heritage Foundation:** <http://www.vandalia.org>

Recommendation 11: Consider a greater range of incentives for heritage property preservation and conservation

Timeframe: Longer-Term

Rationale:

Incentives can contribute to a robust cultural heritage conservation program. More incentives for individual property owners to embrace conservation initiatives for their properties should be considered, including (for example) free tree planting, façade improvement programs for heritage properties, tax increment financing, Community Improvement Plan (CIP) incentives (possibly aligning CIP areas with Heritage Conservation Districts), and recognition of efforts in helping tell the City's stories in the StoryMaker space. However, such incentives are often dependent upon municipal funding and resources for implementation. As some industry experts have noted, the development community generally values a clear and simple approval process more than incentives, especially when the total cost of a project is calculated. Still, a variety of financial and non-financial incentives should be considered. Examples of these in nearby locales include formal recognition of new designations and property owners at a council meeting (City of Kingston), a property owner's event (Caledon), and training sessions on heritage properties specifically for property owners. An internal working group, including the marketing team, should be set up to explore ways and means of undertaking this task.

Section 37 of the Planning Act may present a way of raising funds for heritage and museum objectives in return for granting increased height or density of development. Further, the municipality may consider the use of securities as part of a development proposal as means to ensure the conservation of heritage resources. The Town of Markham currently requires securities as part of development approvals for heritage conservation purposes and the City of Toronto has used Section 37 as a tool for a number of projects.

Precedents:

- Town of Caledon
- City of Kingston
- City of Peterborough
- City of Toronto
- City of London
- City of Markham

GOAL 3: Interpret – Tell the Stories of Mississauga

Recommendation: 12) Expand the museum function beyond the current house museums

Timeframe: Medium-Term

Rationale:

Only a third of the community survey respondents felt that a purpose-built community museum was definitely needed. (46% felt a purpose-built museum was ‘possibly’ needed; 18% felt it was not needed, and 3% indicated they could not say or didn’t know.) The respondents were people interested in heritage matters who presumably would be more supportive of a dedicated museum than the general public.) So a purpose-built structure is not necessarily the answer to how Mississauga’s museum function should be constituted in future.

Other communities serve their museum needs in different ways. The City of Toronto, like Mississauga, uses a series of historic houses and other structures (like Black Creek Pioneer Village and Fort York) to portray its history in a distributed manner throughout the City. The Region of Halton is creating a curatorial centre that will work with the existing network of museums in the area to develop programs and exhibits on a partnership basis, rather than developing a separate and potentially competing museum. The City of Waterloo uses space in a suburban shopping mall where it puts on programs and exhibits, and has some storage of artifacts. (This type of location has the advantage of easy car access and free parking.) (Still other communities do not have a physical presence at all, relying on just an online presence (such as the Virtual Museum of New France and other examples that can be found in Appendix M). Some municipalities opt to put materials and displays in public buildings and community centres (as with Richmond Hill).

Of course, many large-scale cities (New York, Chicago, Sydney, Barcelona, Montreal, London) do have dedicated museum buildings, so this potential avenue must be considered as well.

After the development of the StoryMaker Space (see Recommendation #18), and other City spaces to promote the THOM, the need for and feasibility of this type of initiative should be explored. This report contains a preliminary Terms of Reference for a related study (in Appendix D). It is possible that archival space (see Recommendation #8) could be contained within such a facility.

Precedents:

Appendix M outlines the characteristics of successful community museums, and provides links to many examples.

Differing approaches are detailed at:

Historic House Museums:

- Toronto:
<http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=6d1b2271635af310VgnVCM10000071d60f89RCRD>

Curatorial Centre:

- Halton: <http://webaps.halton.ca/news/mediashow.cfm?mediaid=2014-06-26-11-12-25>

Shopping Mall:

- City of Waterloo: <http://www.waterloo.ca/en/living/CityofWaterlooMuseum.asp>

Virtual:

- New France: <http://www.historymuseum.ca/virtual-museum-of-new-france/introduction/>

Distributed Throughout Public Buildings:

- Richmond Hill:
http://www.richmondhill.ca/subpage.asp?pageid=prc_heritage_centre_galleries

City museums:

- Chicago History Museum: <http://www.chicagohistory.org>
- Museum of London: <http://www.museumoflondon.org.uk/london-wall/>
- Montreal: <http://www.musees-histoire-montreal.ca/en/>

Recommendation 13: Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site

Timeframe: Short-Term

Rationale:

There are a number of ways to more effectively utilize the historic house museums, including:

- more efficient use of space
- more effective ways to display artifacts and hold exhibitions
- cost-effective ways to improve functionality of the spaces
- overcoming the tired appearance of house museums
- the possible use of more digital technologies to enhance educational and visitor experiences

Following a tour of the Benares Historic House and Visitor Centre, and the Bradley property, we have summarized our impression of the historic house museums and programs; the following approaches could be used to animate the facilities – making the visitor experience more compelling and relevant.

- Expand the use of multi-media – simple touch screens (photo exhibits can be displayed as a digital album) – protects originals, requires less space, provides opportunity for interpretation; changeable/updatable in order to re-fresh exhibits, keep current.
- Currently modest use of sound clips as interpretive elements – upgrade technology utilizing digital media – improves user interface, simplifies change of content, adds variety to visitor experience.
- Content limited – heritage properties tell stories of families that occupied houses – add stories about community/neighbourhood, timeframe – what was happening in the region, Canada-wide, internationally during the periods the historic houses depict.
- Expand use of grounds for demonstrations, events and programs:
 - Outdoor displays – large scale artifacts
 - Period gardens, community garden with heritage plants; use of heritage plant – food, medicine, dyes
 - Period sports events – the school picnics
 - The country fair
 - Cultural festivals
- De-emphasize displays of period furniture; very static – add variety to the visitor experience by using space for exhibits, and programs (e.g. Benares House – two second floor bedrooms opened up as the Ballroom – note – accessibility is an issue for this space).

- Create space for temporary exhibits – add variety – art collections, contemporary themes, travelling exhibitions (small scale), other cultures that make up the City (utilize the Ballroom and Visitor Centre at Benares and the Anchorage at the Bradley property).
- Length and density of text graphic panels – develop a template for a standard for graphic panels – reduce amount of text, embed smaller scale artifacts in panels, more extensive use of archival such as photos, letters, drawings, etc.
- Use of sound – introduce sound clips as interpretive elements – conversations/storytelling by original habitants of house.
- More extensive use of interactive exhibits – multi-media and mechanical interactives.
- Use of other buildings – Barn at Bradley House – accessible ground floor utilized as program space, children's area.
- Benares, the Anchorage – use front for neutral orientation – Introduction to the house, its family events, and programs.
- Interpretive site signage – interpret grounds, neighbourhood, town.
- Use events/programs to expand visitation, make experience more relevant to broaden range of visitors:
 - Maple Syrup demonstration activity at Bradley House
 - Ghost Stories – October/November
 - Winter Solstice – Festival of Lights
 - Other cultures – seasonal festivals
- Use of Apps – add to level of storytelling – artifact triggers story of person explaining artifact.
- Add more features for kids – dress-up area, period sports and games, photo opportunities.

Precedents:

Resource materials on modernizing historic house museums:

- ***Making Ourselves at Home: Representation, Preservation and Interpretation at Canada's House Museums***, Stephanie Karen Radu, UWO, 2014.
<http://ir.lib.uwo.ca/cgi/viewcontent.cgi?article=3719&context=etd>
- Museum International, ***Historic House Museums***, UNESCO, 2001:
<http://unesdoc.unesco.org/images/0012/001229/122989e.pdf>

Recommendation 14: Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms

Timeframe: Immediate

Rationale:

The use of digital technologies in the activities of heritage management should be fully explored. This digital mandate would embrace the following:

- a) *creation and publication of digital content illustrating and interpreting various themes articulated in the THOM*
- b) *providing content for digital access devices (smart phones, tablets)*
- c) *developing applications*
- d) *creation and publication of digital content identifying and describing heritage properties*
- e) *selective use of digital interpretation and education at the historic houses*
- f) *use of social media as a means of engaging the public and for audience development*

This initiative could be undertaken by heritage management in partnership with a variety of other community groups and organizations as well as the City's marketing team. In particular, Sheridan College (a leader in the use of digital technologies with a relatively new [2011] Hazel McCallion campus in Mississauga) would be a prime partner to consult early in the implementation of this element of the overall strategy.

In the time before the realization of the THOM, any immediate opportunities identified might be implemented as well as exploring the cost-effectiveness of various technologies that might be utilized in connection with animating the THOM itself.

Precedents:

Museums are using digital technologies in myriad interesting ways. Here is some useful resource material:

- ***The use of Digital Technologies in Museums***, The Guardian
<http://www.theguardian.com/culture-professionals-network/2015/oct/23/digital-technology-museums-audiences-collaboration>
- ***Learning with Digital Technologies in Museums, Science Centres and Galleries***, FutureLab Series <https://www.nfer.ac.uk/publications/FUTL70/FUTL70.pdf>
- ***Van Gogh vs. Candy Crush: How museums are fighting tech with tech to win your eyes***, Digital Trends: <http://www.digitaltrends.com/cool-tech/how-museums-are-using-technology/>

Appendix M contains many further references.

Recommendation 15: Develop an Interpretive Strategy consistent with the THOM

Timeframe: Short-Term

Rationale:

An interpretive strategy should be developed that is consistent with the THOM. This would encompass all future interpretive activities, as well as other means of commemorating significant persons, objects and events throughout the City (including sidewalk embedments, online commemoration, etc.). This activity should be coordinated by one agency. Possibilities include the Culture Division directly, Heritage Mississauga (reporting to the City) or possibly a new entity. The goal should be to strive for a consistent look and feel for physical commemorative expressions. The standards developed can be used as conditions of approval for development proposals. The *Municipal Act* provides for the establishment of municipal by-laws for cultural heritage matters. To this end the City of Kingston recently established a by-law making plaque requirements part of development proposals.

Precedents:

Examples of interpretive and commemorative strategies that have been or are being developed in other communities include:

- **City of Guelph Commemorative Naming Strategy:** <http://guelph.ca/city-hall/council-and-committees/advisory-committees/municipal-property-and-building-commemorative-naming-committee/>
<http://guelph.ca/city-hall/council-and-committees/advisory-committees/municipal-property-and-building-commemorative-naming-committee/>
- **City of Kingston:** <https://www.cityofkingston.ca/-/survey-asks-what-should-kingston-commemorate-> (Note that this Commemorative Strategy is being undertaken through a highly consultative process where the general community is being asked to suggest persons, events and stories that should be commemorated – which shares some similar aspects to the THOM.) The City of Kingston also has the Kingston Remembers program
- Markham
- City of Toronto
- Township of Rideau Lakes
- National Capital Commission

Recommendation 16: Enhance visitor experiences in heritage venues

Timeframe: Immediate

Rationale:

There is some feeling from the survey and interviews that customer service standards may be somewhat uneven in quality and tone across the roster of museums and other public venues where heritage experiences are conveyed. The establishment of customer service standards, and appropriate training, should be considered. This training should ensure that all staff and docent volunteers have a good understanding of the Heritage Mission Statement and the strategic goals of the City's heritage management and interpretation efforts. These frontline personnel should also have a basic understanding of the heritage planning process.

Precedents:

Examples of approaches and standards adopted by some museums and related cultural institutions are:

- **Liverpool Museums:** <http://www.liverpoolmuseums.org.uk/about/services/photography/standards.aspx>
- **Royal Cornwall Museum:** <http://www.royalcornwallmuseum.org.uk/policies/customer-care.htm>
- **Museum Victoria Service Charter:** <http://museumvictoria.com.au/about/corporate-information/charter/>
<http://museumvictoria.com.au/about/corporate-information/charter/>

See also:

- **How Museums Can Become More Visitor Centered:** <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/How-Museums-Can-Become-Visitor-Centered.pdf>

Appendix M also contains a wealth of resource material.

Recommendation 17: Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners

Timeframe: Medium-Term

Rationale:

Specific theme tours that focus on particular aspects of the history of Mississauga (and aligned with the THOM), should be led. Additionally, general tours should be reanimated to make them relevant. Eventually a repertoire of several such theme tours could be provided to meet the needs of various target markets (including the corporate sector), as well as provide more challenging and interesting opportunities for volunteers. Theme tours typically provide higher revenue opportunities than general tours and they represent improved opportunities to connect with the education sector. Eventually, theme tours could bring the interpretive experience outside the house museums and be distributed throughout the municipality.

Precedents:

Resource materials for tour development can be found at:

- ***Walking tours:*** <http://www.janeswalkottawa.ca/tips-tools/development-tips>
<http://www.janeswalkottawa.ca/tips-tools/development-tips>
- ***Experience-based tours:***
http://www.civsa.org/members_only/doc/conf13/Experience_Based_Training_Program.pdf

Examples of experiential tours:

- **Vancouver Heritage Foundation:**
<http://www.vancouverheritagefoundation.org/wp-content/uploads/2013/01/120416-Guidebook-FINAL.pdf>
- **New York City Tenement Museum Tours:**
<https://www.tenement.org/tours.php>
- **Tunnels of Moose Jaw Tours:**
<http://www.tunnelsofmoosejaw.com/the-tours/>
- **Sydney Opera House:**
<http://www.sydneyoperahouse.com/visit/tours.aspx>

GOAL 4: Involve the Entire Community

Recommendation 18: Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue

Timeframe: Medium-Term

Rationale:

The recommendation here is to create a space or spaces where the stories identified by the THOM process could be brought to fruition. This would be a place fulfilling the following functions:

- *Community groups and organizations could come to share their stories and receive professional assistance on how to tell their stories (see resources below), create exhibits, develop virtual stories, and more.*
- *There would be an orientation centre for all of the City facilities (and others) showing where the various stories of Mississauga (following the THOM) are told.*
- *Some displays and exhibits would be highlighted at this centre – particularly new stories that are being developed as part of the THOM*
- *The orientation facility should be located near the centre of the city with high visibility, in a high traffic area, where it could align with other high-calibre cultural programming and make use of various alliances.*

One option that has been suggested is to re-purpose the Glass Pavilion area to the east of the main entrance of the Mississauga Public Library into a museum-maker space. This is a very central, visible and public space that is reportedly underutilized, and it would be ideal for the purpose. In the short term, this could be used to host the public consultation activities associated with the development of the THOM.

Precedents / Resources:

The recommendation here is essentially to create a resource for the community to use in developing the various stories that will comprise the THOM. This could represent an opportunity for the library to get involved in the overall heritage management effort. (See Recommendation #26.)

Resources on 'how to tell a story' can be found at:

- **Documentary Organization of Canada:** *Real Stories to Multiple Platforms:*
<http://docinstitute.com/wp-content/uploads/2014/06/DOC-Toronto-docSHIFT.pdf>
- **TED Talks:** *How to Tell a Story:* https://www.ted.com/playlists/62/how_to_tell_a_story
- **Harvard Business Review:** *How to Tell a Great Story:*
<https://hbr.org/2014/07/how-to-tell-a-great-story/>

Recommendation 19) Establish creative opportunities for greater community use of museums and heritage facilities**Timeframe:** Immediate**Rationale:**

Increased usage of heritage facilities including rentals provide a good opportunity to expose the non-traditional museum public to heritage facilities and exhibits and can be an effective means of audience development. As well, of course, they can be a means of offsetting the costs of running a museum and heritage interpretation program, and of generating revenues that could be earmarked for particular interpretive projects (although rentals should never be expected to be a major source of revenue and should not be pursued solely for the purpose of making money). A more active and aggressive rentals program should be explored once the historic house museums have been refreshed.

Precedents: n/a***Recommendation 20: Enhance accessibility at all public venues*****Timeframe:** Short Term**Rationale:**

Increasing accessibility (in all its forms) to the museums and other venues emerged as an issue throughout the interview process. Considerations include physical accessibility, hours of operation, outreach, online access and pricing. All public venues used for heritage interpretation (museums, the StoryMaker Space and others) should be reviewed with these issues in mind. All of our currently held venues comply with the Accessibility for Ontarians with Disabilities Act. Hours of operation should likely be extended to make them with more aligned when the public wants to visit. Pricing should be restructured as it is currently inconsistent and sometimes confusing.

Precedents: n/a

Recommendation 21: Create innovative storytelling incentives

Timeframe: Short Term

Rationale:

The City could explore the idea of providing incentives for innovative ideas that facilitate the identification and telling of the stories of Mississauga. For example, an annual contest could be held in which the general community (individuals and organizations) would identify interesting and unknown stories of Mississauga, with a prize going to the top suggestion(s). The resulting stories and exhibits could be featured in the historic house museums, the StoryMaker space, Celebration Square and elsewhere.

Since many students now have smart phones, using these as part of the historic house visitor experience presents interesting possibilities for presenting educational activities that promote of literacy and digital literacy, including fan fiction and web quests with a museum discovery orientation.

Precedents:

Coursera has an open course for teachers on museum teaching strategies in the classroom at <https://www.mooc-list.com/course/art-and-inquiry-museum-teaching-strategies-your-classroom-coursera?static=true>
<https://www.mooc-list.com/course/art-and-inquiry-museum-teaching-strategies-your-classroom-coursera?static=true>

A number of museums have developed web quests to promote digital access to their museums with an educational orientation. See <http://webquest.org>
<http://webquest.org/>

Fan fiction could be used by teachers to help their students develop literacy and digital literacy skills in conjunction with a museum visit.

Recommendation 22: Adopt a partnership and outreach program to engage local communities and other partners

Timeframe: Short-Term and Ongoing

Rationale:

A stronger orientation towards the development of partnerships and collaborative opportunities should be adopted by the museums and, where appropriate, by heritage planning. Partnerships with other sectors of the City, community groups, other not-for-profit organizations and the corporate sector will enable the museums to do more in terms of activities, events and exhibits, as well as involve more people overall. Partnerships are also a key metric of success in terms of the perceived relevance of a museum program.

Precedents:

- The **Art Gallery of Nova Scotia** has a number of unique community partnerships. (<https://www.artgalleryofnovascotia.ca/events-programs/community-partnerships>).
- See also **Illinois Digital Cultural Heritage Community** for digital partnerships in education. (<http://www.dlib.org/dlib/january02/bennett/01bennett.html>)

GOAL 5: Promote Awareness, Understanding and Enthusiasm

Recommendation 23: Align heritage interpretation with City's tourism promotion efforts (heritage tourism)

Timeframe: Medium-Term

Rationale:

With the THOM in place, and greater involvement of the community in a wide range of storytelling initiatives and activities, the potential for heritage tourism should be further exploited. This could take the form of a heritage and cultural tourism strategy, containing aspects of promotion, product and experience development, workforce training and, possibly, investment.

Precedents:

Examples include: Harrisburg, PA, Gettysburg, Louisburg, Lunenburg, Quebec City, Ottawa, Montreal, Halifax

Recommendation 24: Develop a comprehensive communications strategy

Timeframe: Short-Term

Rationale:

Internal Communications: Throughout the consultation process, there were concerns raised that some City employees (and, possibly, elected officials) don't fully understand or appreciate the City's heritage management and promotion efforts. An internal awareness and marketing campaign should be undertaken, involving more (and more interesting) internal promotion, staff events at heritage facilities and other engaging activities.

External Communications: A marketing and branding campaign should be developed to inform residents about the range of venues that express the City's heritage. This should promote not just the historic house museums, but also the StoryMaker Space, the library, and all other venues. The full range of traditional and social media should be utilized for this.

This plan should also address signage as this was found through the interview process to be somewhat of an issue. Marketing products contained within this plan could relate to a combined passport to all heritage attractions in the City, with free passes going to new residents (as part of a welcoming package), and possibly a heritage app (which could be a means of delivering content as well as providing support).

Precedents:

- City of London, City of Brampton

GOAL 6: Integrate Heritage Management Throughout City

Recommendation 25: Retain the current structure of the Heritage Planning and Museums units 'as is' within the Culture Division of the Community Services Department

Timeframe: Immediately

Rationale:

Throughout this process there was considerable discussion as to whether the heritage planning and museums units of the Culture area should be together, or whether heritage planning was more logically aligned with the Planning Department. While there are some logical complementary functions with the Planning Department, in our view there is more synergy gained by leaving heritage planning where it is.

This process has shown that heritage planning and museums are both integrally concerned with the stewardship and the interpretation of heritage resources.

Moreover, the sense throughout this process from staff is that they were very interested in this approach and looking forward to working together more effectively. Accordingly, the recommendation is to leave the existing configuration as is.

Precedents: n/a

Recommendation 26: Develop a culture wherein other City departments and agencies are active partners in heritage management

Timeframe: Immediately

Rationale:

This strategy envisages heritage management as touching all relevant departments and agencies within the City's span of control, as well as those influenced by the City. Examples of the ways and means through which this integration could be evidenced would include:

- the library taking on a significant and driving role in the StoryMaker Space idea (see Recommendation #18)
- urban design and architectural guidelines initiatives
- incentives for heritage designation
- parks and open space planning possibly incorporating natural history interpretation and cultural elements (aligned with the THOM where appropriate)
- economic development initiatives emphasizing the innovative and creative attributes of Mississauga (inspired by some of the stories in THOM)
- community centres and other public spaces acting as venues for some of the exhibits developed through the museums (in partnership with other groups and organizations and, again, aligned with the THOM)
- other cultural venues of the City such as MAG and LAC putting on shows and exhibits that are from time to time and as appropriate to their mandates, aligned with the THOM
- tourism promotion efforts using some of the interpretation elements emerging from this strategy (heritage tours, living history interpretation, the museums, etc.) in their marketing and promotion efforts

This process will involve, first, widespread awareness-building efforts where staff of City departments and agencies are apprised of this strategy and its more innovative aspects. (Indeed, the creation of the THOM itself would invite staff to participate in the storymaking process.) Leadership direction in those departments will be required for guidance and reinforcement. The next step would be for staff in the Culture Division to actively explore partnerships where some of the activities and expressions in the list above could be enacted. Over time, it is expected that staff in other municipal departments will naturally come to think and act with a heritage management orientation.

Precedents: n/a

Recommendation 27: Streamline the heritage property review process through delegated authority and a technical circulation process

Timeframe: Immediately

Rationale:

Building on Recommendation #6, there are several means by which the heritage review process could be streamlined. A clear and transparent process is critical, particularly for the development community, heritage property owners and municipal staff. To this end, here are some possible actions:

- 1) The process for dealing with applications in cultural landscape areas and HCDs, as well as any other listed and designated properties could be streamlined, resulting in a more efficient and timely process, leading to more productive efforts on the part of staff, and less frustration on the part of the public. Although the current MTCS position is that consultation must occur with a MHC, MTCS does not define how this consultation must occur. In the case of Mississauga it is recommended that a new delegated authority process be developed. In particular, rather than taking as much to the MHC, it is recommended that a technical circulation process be developed. This process is currently in use in several other Ontario communities such as London and Kingston. Also consideration should be given to rewording existing policy to ensure the focus of any HIA is on the identified heritage values or heritage attributes, or develop a notwithstanding clause that allows heritage planning staff to use their professional judgment when a HIA is requested.
- 2) Based on comments received, there also needs to be a review on how the heritage unit and the building department are interacting to ensure that the applicable law requirements under the OBC are being met and to ensure that what is approved from a heritage perspective is actually carried over into the building approvals. Under the Ontario Building Code (OBC), the Ontario Heritage Act is considered applicable law. In particular, the Chief Building Officer (CBO) cannot issue a permit if it is contrary to applicable law and can issue a conditional permit that does not meet the OBC if it meets applicable law requirements. One of the caveats is that Building Departments in some municipalities do not regulate all interventions (such as doors and windows) or the demolition of agricultural buildings.
- 3) Violations of the Ontario Heritage Act are a provincial offence. However, the heritage planning staff cannot enforce the Act. There needs to be a discussion of how the municipality can better enforce the OHA.

Precedents:

- City of London
- City of Kingston
- City of Ottawa
- City of Toronto

Recommendation 28: Undertake Workforce Planning Review to Align Staff Resources with this Strategy

Timeframe: Short-Term

Rationale:

Within the Heritage Planning and Museums units there is likely some need for review of resources, following from the adoption of this new approach and the recommendations contained here. It is noted that the organization structure within the Culture Department is very complex and some positions have many line reports. As well, there will be a need for realigned functions as well as potentially new positions (see below). Specific new resources that would be required include:

- 1) **Gatekeeper position:** This resource should be established in heritage planning requiring an individual knowledgeable about heritage planning to review and screen applications to determine ways to streamline the process. This position would be administrative and would be an initial point of contact with the public; could also prepare Notices as required. It could also act in an advocacy capacity for property owners, to inform them of requirements, to alert them to potential incentives that exist, etc. This position is envisaged to be similar to positions within the Planning Department, and may be fulfilled by a heritage planning technician or an individual with heritage conservation training.
- 2) **Community Animator position:** This resource would have a focus on storytelling and working with the community, there is a logic to support the establishment of a new 'community animator' position that would work actively with community groups and organizations to identify ways and means to develop and tell their stories, aligned with the THOM. The position would also work actively with heritage planning staff in the review of Cultural Landscapes and update of Heritage Conservation Districts to ensure that opportunities for the interpretation and animation of those areas was recognized and realized. Also, the position could work with regular planning and parks planning staff in the development of revitalization strategies and neighbourhood plans for specific areas to ensure that interpretation opportunities were part of the plans (e.g. the planning work currently being undertaken in Malton). Museums will utilize this position as a research, liaison and key community source for connecting the museums with heritage planning in the eyes of the resident.
- 3) **Heritage Planning resource:** The third Heritage Coordinator team position should be converted to a full-time one, as per recommendation in the 2009 Culture Plan.

Precedents: n/a

Recommendation 29: Encourage alignment of Heritage Mississauga's activities as potential partner in this strategy

Timeframe: Immediate

Rationale:

Heritage Mississauga receives a considerable amount of funding from the City of Mississauga for its activities and has indicated a willingness to become involved in certain aspects of the heritage management strategy. The organization could play a significant role in several of the key initiatives identified in this strategy, including:

- 1) the development of the THOM (Recommendation #3 – Appendix D contains more detail about the specific role that HM might play in this regard)
- 2) assist or serve as stakeholder with the development of the Archives Policy (Recommendation #8)

A possible route to negotiation and agreement would be to develop an MOU to mediate HM's role in these areas, possibly aligned with the funding that the City provides (i.e. project-based funding). Alternatively, a service agreement approach could be negotiated.

Precedents:

Many communities provide grants to community organizations who provide services on a one-time or ongoing basis for projects that are aligned with municipal strategic objectives (service agreements are conditional upon the organization receiving funding support from the City). See, for example:

- **City of Kitchener:**
http://www.kitchener.ca/en/livinginkitchener/resources/Community_Grants_Tier_2_-_Purpose_Criteria_Process_and_Procedures.pdf

Recommendation 30: Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy

Timeframe: Medium Term

Rationale:

Under the integrated approach involving both the 'heritage planning' and 'museum' functions, both are concerned with the preservation, conservation and interpretation of Mississauga's heritage: past, present and future.

Further, the 2002 Government Efficiency Act shifted the Mandate of heritage committees from their traditional architectural focus (LACACs) to allow them to address broader cultural heritage matters. (Municipal Heritage Committees). MHCs can be involved with not only individual properties and heritage conservation districts, but also other heritage matters as specified by their terms of reference. Indeed, as MTCS has noted, MHCs can play a critical role in community engagement and developing heritage partnerships; educating and informing the community about heritage issues, and assessing other legislation affecting cultural heritage properties. Taking this to a further level, several communities have actually merged their museum committee and LACAC to develop a more overarching heritage committee. The rationale and benefits from increased communication through the form of joint meetings include:

- Providing a more holistic view of cultural heritage
- As MHCs have a legislated role, it empowers municipalities to identify and protect its local heritage in its broadest sense as considered by the community
- Can help bring interpretation, outreach, and education more into the traditional MHC processes (through the Community Animator position referenced in Recommendation #28)
- Helps provide a consistent voice on heritage matters
- Helps reduce the number of municipal committees (several municipalities have consolidated committees)
- Saves time on the part of Council

If the benefits from this increased communication and interaction are apparent, a merger of HAC and MOMAC functions could be considered by the new Council (i.e. that elected in October 2018) after a staff report has been issued exploring the merits of a joined Committee. By this time (likely early 2019) members of both HAC and MOMAC will have had some experience with working together and could advise staff at that time as to whether a merger of the two functions might make sense.

If so, a collective new mandate that focuses on the following mandate should be developed:

- *advise Council (through staff) on matters having to do with conservation of heritage properties*
- *advise on ways and means to interpret the significance of built heritage cultural heritage landscapes and (where appropriate) archaeological resources, keeping in mind the THOM as an overall guiding context*

- *advise on other ways to possibly interpret the THOM to residents through the Museums, the StoryMaker Space, etc.*
- *advise on the development of the museum's collection policy (after development of the THOM – see Recommendation #5)*
- *periodically respond to other questions posed by staff*

If necessary, the newly-merged Committee might function through the operation of sub-committees such as:

1. *heritage planning (to undertake the legislative requirements empowering municipalities to establish a citizen's group to advise Council on all heritage designation, protection and preservation matters (note that as a result of the 'delegated authority approach, described elsewhere in this Report, the time requirements for this function should be considerably reduced).*
2. *museum advisory – to provide advice and suggestions directly to museum staff concerning policy, programs, events, activities, accession and deaccession, etc.*

This new structure would not affect the City's ability to discharge its heritage advisory role, nor the City's ability to receive grants for heritage management. For example, when the City of Kingston merged its MHC and Museum committees, it consulted MTCS, which confirmed that the potential Committee merger would not affect the City's eligibility for museum grants as long as the museums are addressed as a standing agenda item in the new committee.

Precedents:

Communities that have merged the heritage advisory and museum advisory functions under the logic outlined above include:

- **Woodstock:** <http://www.cityofwoodstock.ca/en/city-hall/heritage-museum-advisory.asp>
<http://www.cityofwoodstock.ca/en/city-hall/heritage-museum-advisory.asp>
- **Scugog:** http://www.scugog.ca/Heritage_Scugog_.103.php
http://www.scugog.ca/Heritage_Scugog_.103.php
- **Prince Albert:**
[http://citypa.ca/City-Hall/Boards-and-Committees/Museum-and-Heritage-Advisory-Committee -.Vjfc6YTILvU](http://citypa.ca/City-Hall/Boards-and-Committees/Museum-and-Heritage-Advisory-Committee-.Vjfc6YTILvU)
- **Fort Erie:** <http://www.town.forterie.ca/pages/MuseumCulturalAdvisoryCommittee>
<http://www.town.forterie.ca/pages/MuseumCulturalAdvisoryCommittee>
- **Goderich:** <http://www.goderich.ca/en/Heritage/GoalsAndPhotosMarineHeritage.a>
<http://www.goderich.ca/en/Heritage/GoalsAndPhotosMarineHeritage.a>
- **London:** [http://www.london.ca/city-hall/committees/advisory-committees/Documents/Terms_of_Reference - London Advisory Committee on Heritage.pdf](http://www.london.ca/city-hall/committees/advisory-committees/Documents/Terms_of_Reference_-_London_Advisory_Committee_on_Heritage.pdf)

- **Kingston:** https://www.cityofkingston.ca/documents/10180/12118161/COU_Minutes-0116.pdf/31f9a55b-124a-470e-8d90-a133800f4ee1

Recommendation 31: Align the role of the Friends of the Museum (FOM) with this strategy

Timeframe: Immediate

Rationale:

The Friends of the Museums of Mississauga (FOM) is a valuable volunteer City affiliate organization that has contributed much in the past to the development and evolution of Mississauga's museum program related to development and fundraising. With the City's new strategic orientation to heritage management, the future role of the FOM as a valuable community organization could take on new dimensions. These could affect the traditional role and operation of the FOM, which could begin to focus on the creation of new fundraising schemes, new strategy for volunteer operational support for the museums, improved membership programs, discussion for recruitment and succession planning. The FOM could consider a youth network, community-building projects and other methods of expanding its impact on the museums and create meaningful engagement as ambassadors in the City.

In light of the strategy proposed in this report, the City should provide resources to the FOM for an organizational review of its activities and structure. This review, which would occur with the full participation of the City and the FOM, should consider the FOM's potential role in this new orientation, outline roles and responsibilities, and establish an implementation framework that the FOM is comfortable with. As key background to this organization review process, the FOM should be encouraged to review this plan and the new strategic directions outlined with a view to determining how they could best fit into the directions proposed here, with an understanding that the organization is an important resource to the museums, as well as being a fundraising and community stakeholder.

Precedents:

- The Friends of the Mississauga Library underwent a similar process with City support.
- City of Kingston:
https://www.cityofkingston.ca/documents/10180/12118161/COU_Minutes-0116.pdf/31f9a55b-124a-470e-8d90-a133800f4ee1

Part E. Implementation

This section discusses the implementation of the strategy. First, a proposed overall plan for the implementation will be presented. This will be followed by a discussion about the timing of the implementation of recommendations, to take place over the next five-year period. Finally, the resource implications of the strategy will be outlined.

In any strategy as complex and far-reaching as this one, the actual implementation will never be as smooth or as precise as laid out in an implementation plan. In the real world, new opportunities are constantly arising; circumstances change; people come and go and change positions; etc. This will be especially true in a strategy such as this one, which affects not only one administrative unit (Culture Divisions) but also involves several other municipal departments and agencies, as well as the general public through heritage and cultural groups and organizations. The important factor, though, is that the philosophy, spirit and intent of the strategy is embodied throughout municipal actions that take place, even though the specific implementation details will almost inevitably change.

12. Approach to Implementation

The overall approach to implementation of this strategy that is recommended follows a simple process. First, Council receives this report, signals its intent to implement the plan by endorsing the strategy in principle, and then refers it to staff for advice on detailed implementation. Staff in the Culture Division to then develop a detailed implementation plan (using as a starting point the implementation plan and timeframe presented in this Report), including budget implications for the coming year. Finally, it would be for Council (or the CAO) to then approve the staff plan for the subsequent and more detailed implementation of the strategy.

Specific considerations to be borne in mind at each of these steps are laid out in the following table:

Stage of Implementation	Considerations
<i>Council Implementation</i>	• Council approves the strategy in principle • this approval might specifically endorse the first set of recommendations in the Strategic Foundations goal involving the Statement of Principles, the Vision and Mission, the notion of creating a THOM, and the temporary suspension on collections • after Council's endorsement, a public announcement showing municipal support should be made, with a promise to the community of further details soon after a specific implementation timetable has been developed • after this, Culture Division staff would prepare a detailed plan suggesting specific actions that should be taken in the first year of implementation, including budget implications • the implementation plan and budget implications suggested in this report should be used as guidelines in the preparation of the actual implementation plan, but it is not expected that the timelines and budget parameters suggested here would be religiously followed • it is also suggested that part of staff's implementation plan should include a year-end review so that after the first year or so of implementation, an objective review of performance be undertaken, with suggestions for improvement, greater efficiencies, etc.
<i>Detailed Implementation plan approval</i>	• here Council or the chief administrative officer (CAO) would approve the detailed implementation plan for the first year, and the plan will be launched • at this point, the recommendations and actions will be initiated

Ideally, it is expected that these steps towards initiation of the strategy may take three months, and that implementation of the plan itself may begin in 2017. This timeframe is assumed in the subsequent discussion of the phasing of recommendations.

13. Suggested Phasing of Recommendations

It is recommended that the recommendations be phased in over a period of five or more years. However, the timing of this project is such that any recommendations having major budget implications cannot be accommodated until 2017. This is because by the time Council considers this document, even for approval

in principle, it will be beyond the 2016 budget-cycle timeframe. Any major budget items will need to be part of the 2017 budget request.

However, that does not mean that the implementation of this plan is frozen until that time. There are many recommendations that can be implemented immediately or relatively quickly assuming Council approval (ideally in the spring of 2016).

The time periods suggested in this implementation plan take into account these budget realities. Accordingly, the major time periods are defined:

Immediate: 2016 (The implementation of the strategy will not begin until Council has approved the strategy in principle, likely in March 2016.)

Short-Term: Calendar Year 2017

Medium-Term: 2018 and 2019

Longer-Term: 2020 and beyond

This is, of course, only a rough guide. The rollout of any specific recommendation will be subject to review of resources available and the situation at that time. It is quite conceivable that some recommendations are able to advance ahead of the time frame envisaged here, while others are delayed. Council and staff may not decide to implement some at all.

The chart overleaf shows the implementation schedule for each recommendation over the course of the implementation period (the gray boxes). Note that the number for each recommendation follows from the original numbering scheme in Part D of this report. Those recommendations that must be implemented before others can be addressed are marked with an arrow.

The 'coding' used in the table is:

I – Immediate (2016);

ST – Short-Term (2017);

MT – Medium-Term (2018, 2019);

LT – Longer-Term (2020 and on)

Recommendation	I	ST	MT	LT
1) Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation	→			
2) Adopt unified Mission and Vision Statements for Heritage Planning and Museums	→			
7) Revise and update heritage planning processes with all relevant governmental policies and industry standards	→			
25) Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department	→			
26) Develop a culture wherein other City departments and agencies are active partners in heritage management	→			
20) Encourage alignment of Heritage Mississauga’s activities as potential partner in this strategy	→			
31) Align the role of the Friends of the Museum (FOM) with this strategy	→			
14) Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms				
16) Enhance visitor experiences in heritage venues				
19) Establish creative opportunities for greater community use of museums and heritage facilities				
27) Streamline the heritage property review process through delegated authority and a technical circulation process				
3) Develop Thematic Heritage Outline for Mississauga (THOM)	(prep)	→		
4) Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director’s approval) until the THOM is articulated		→		
6) Revise the Cultural Landscape Inventory and applicable policies		→		
15) Develop an Interpretive Strategy consistent with the THOM		→		
22) Adopt a partnership and outreach program to engage local communities and other partners		→		
28) Undertake a workforce planning review to align staff resources with this strategy		→		
13) Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site				
20) Enhance accessibility at all public venues				
21) Create innovative storytelling incentives				
24) Develop a comprehensive communications strategy				
18) Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue		(prep)	→	

Recommendation	I	ST	MT	LT
30) Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy			→	
5) Revise museum collections and civic art policies once the THOM has been developed and adopted				
10) Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties				
12) Expand the museum function beyond the current house museums				
17) Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners				
23) Align heritage interpretation with City's tourism promotion efforts (heritage tourism)				
8) Develop policy regarding archive management				
9) Create an archaeological master plan				
11) Consider a greater range of incentives for heritage property preservation and conservation				

14. Resource Requirements

This section outlines the expected resource implications of the recommendations. For each, the human resource requirements, as well as the financial implications, are outlined.

Human resource implications: These are specified in terms of anticipated staff time involved to accommodate each task, as well as an indication as to whether these requirements are one-time, or on-going. Also, where some of the recommendations will result in some savings of staff time, this is indicated.

Financial implications: These provide order-of-magnitude out-of-pocket costs that are expected to be associated with each recommendation. Again, one-time versus on-going cost implications are outlined.

The following table outlines the expected human and financial cost associated with each recommendation. As a reminder, the specific timeframe associated with each recommendation is presented, and the overall sequence of the recommendations follows the overall general timing as laid out in the previous section.

Recommendation	Timing	Human Resources		Financial Resources	
		One-Time	On-Going	One-Time	On-Going
1) Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
2) Adopt unified Mission and Vision Statements for ‘heritage planning’ and ‘museums’	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
7) Revise and update heritage planning processes with all relevant governmental policies and industry standards	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
25) Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
26) Develop a culture wherein other City departments and agencies are active partners in heritage management	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
29) Encourage alignment of Heritage Mississauga’s activities as potential partner in this strategy	Immediate	Culture Staff to advise	Culture Staff to advise	No additional financial implications beyond current allocations to Heritage Mississauga	

Recommendation	Timing	Human Resources		Financial Resources	
		One-Time	On-Going	One-Time	On-Going
31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i>	Immediate	Culture Staff to advise	Culture Staff to advise	Enable role/mandate review by facilitating hiring of external agency – budget suggested at \$3,000 - \$5,000 for workshop and opinion report	none
14) <i>Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
16) <i>Enhance visitor experiences in heritage venues</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i>	Immediate	Will result in staff time savings (will vary by application) – to be determined		none	none
3) <i>Develop Thematic Heritage Outline for Mississauga (THOM)</i>	Short Term	Culture Staff to advise	Culture Staff to advise	Assume external assistance is retained for consultation and development; budget implication \$80,000 - \$100,000	THOM would be an annual process. Could be managed internally or use external assistance at \$20,000 - \$30,000 / year
4) <i>Introduce a temporary suspension on acquisitions until THOM is articulated (aside from critical items and opportunities that meet the Curator's discretion)</i>	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
6) <i>Revise the Cultural Landscape Inventory and applicable policies</i>	Short-Term	Culture Staff to advise	Culture Staff to advise	\$100,000 over 2 years	none
15) <i>Develop an Interpretive Strategy consistent with the THOM</i>	Short-Term	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined

Recommendation	Timing	Human Resources		Financial Resources	
		One-Time	On-Going	One-Time	On-Going
22) Adopt a partnership and outreach program to engage local communities and other partners	Short-Term	Culture Staff to advise		to be determined, but likely minimal or net-neutral, as partnerships will bring in resources	to be determined
28) Undertake a workforce planning review to align staff resources with this strategy	Short-Term	Will result in staff time savings – to be determined		none	none
13) Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site	Short-Term	Culture Staff to advise		Set refurbishment budget at \$100 per sq. ft. over 3 years = \$10,000 total or \$3,000 - \$4,000 per year	
20) Enhance accessibility at all public venues	Short-Term	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
21) Create innovative storytelling incentives	Short-Term	Culture Staff to advise	Culture Staff to advise	\$3,000 to \$5,000	
24) Develop a comprehensive communications strategy	Short-Term	Culture Staff to advise		External marketing efforts will have some additional costs over and above current marketing costs sustained by the municipality: likely on the order of 5% to 10% more than City's existing budget	
18) Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue	Medium-Term	Culture Staff to advise	Culture Staff to advise	Establish StoryMaker space budget (equipment and materials) = say \$100,000	
30) Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy	Medium-Term	Culture Staff to advise	Culture Staff to advise	none	none
5) Revise museum collections and civic art policies once the THOM has been developed and adopted	Medium-Term	Culture Staff to advise	Culture Staff to advise	none	none
10) Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties	Medium-Term	Culture Staff to advise	Culture Staff to advise	Minimal – internal study effort	to be determined
12) Expand the museum function beyond the current house museums	Medium-Term	Culture Staff to advise	Culture Staff to advise	\$75,000 - \$90,000 for planning and feasibility study	to be determined
17) Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners	Medium-Term	Culture Staff to advise		Set budget of \$3,000 per tour for external research, scriptwriting materials, training, costuming (if applicable), audience evaluation, etc. One tour per year = \$3,000	

Recommendation	Timing	Human Resources		Financial Resources	
		One-Time	On-Going	One-Time	On-Going
23) <i>Align heritage interpretation with City's tourism promotion efforts (heritage tourism)</i>	Medium-Term	Culture Staff to advise	Culture Staff to advise	none	none
8) <i>Develop policy regarding archive management</i>	Long-Term	Culture Staff to advise	Culture Staff to advise	none	none
9) <i>Create an archaeological master plan</i>	Long-Term	Three to five days to be involved in management of external study	none	\$30,000 - \$50,000 for planning and feasibility study	to be determined
11) <i>Consider a greater range of incentives for heritage property preservation and conservation</i>	Long-Term	to be determined	to be determined	to be determined	to be determined

Appendix A. Glossary of Key Acronyms

Glossary of Acronyms

CHER	Cultural Heritage Evaluation Report
CHVI	Cultural Heritage Value or Interest
HAC	Heritage Advisory Committee
HCD	Heritage Conservation District
HSMBC	Historic Sites and Monuments Board of Canada
HIA	Heritage Impact Assessment
I & E	Identification and Evaluation
LAC	Library and Archives Canada
MHC	Mississauga Heritage Committee
MOMAC	Museums of Mississauga Advisory Committee
MTCS	Ministry of Tourism, Culture, and Sport
OHA	Ontario Heritage Act
PHP	Provincial Heritage Property
SCHVI	Statement of Cultural Heritage Value or Interest

Glossary of Terms

Archaeological resources: artifacts, archaeological sites and marine archaeological sites. The identification and evaluation of such resources are based upon archaeological fieldwork undertaken in accordance with the Ontario Heritage Act.

Archaeological site: any property that contains an artifact or any other physical evidence of past human use or activity that is of cultural heritage value or interest. (Ontario Heritage Act, O. Reg. 170/04)

Built Heritage: one or more significant buildings (including fixtures or equipment located in or forming part of a building), landscapes, and their associative structures, monuments, installations, or remains associated with architectural, landscape, cultural, social, political, economic, or military history and identified as being important to a community.

Cultural Heritage Evaluation Report: a report prepared with advice by a qualified person who gathered, through research, site visits and public engagement, enough information about the property to understand and substantiate its cultural heritage value.

Cultural Heritage Landscape: a defined geographical area of heritage significance that human activity has modified and that a community values. Such an area involves a grouping(s) of individual heritage features, such as structures, spaces, archaeological sites, associative cultural values and natural elements, which together form a significant type of heritage form distinct from that of its constituent elements or parts.

Cultural Heritage Value or Interest: is determined by applying the O. Reg. 9/06 to determine local or regional significance and O. Reg. 10/06 to determine provincial significance.

Heritage attributes: the physical features or elements that contribute to a property's cultural heritage value or interest, and may include the property's built or manufactured elements, as well as natural landforms, vegetation, water features and its visual setting.

Heritage Impact Assessment: sometimes referred to as Heritage Impact Statement. Describes the impact (both positive and negative) that a development will have on a heritage property and its attributes. The HIA also outlines what mitigation steps should be taken to reduce negative impacts.

Heritage Master Plan: both a vision document and a policy document, both a product and a process, a Heritage Master Plan expresses the shared values of the community, as manifest in its tangible and intangible cultural heritage resources. A Heritage Master Plan explores these values, puts them in an historic context, and shows how they can have relevance now and in the present and future.

Integrity: the degree to which a property retains its ability to represent or support the cultural heritage value or interest of the property.

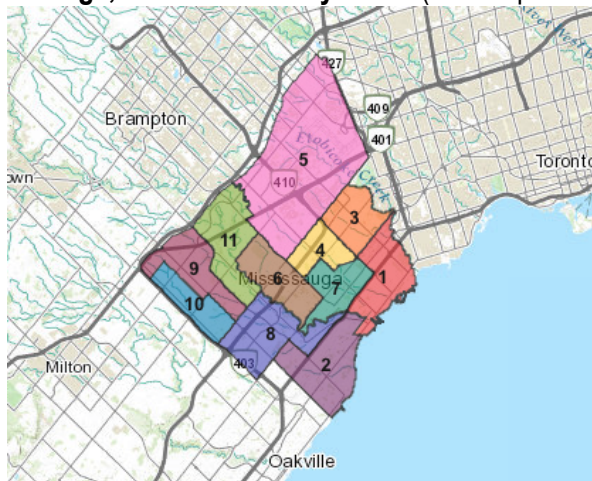
Statement of Cultural Heritage Value or Interest: a concise statement explaining why a property is of heritage interest; this statement should reflect one or more of the criteria found in Ontario Heritage Act O. Regs. 9/06 and 10/06.

Appendix B. Results of Community Survey

1) Where do you live? (312 respondents)

Area	Number	% of Respondents
City of Mississauga	219	70.2%
Brampton	19	6.1%
Caledon	1	0.3%
Toronto	33	10.6%
Halton Region	25	8.0%
Other	15	4.8%
Total	312	100.0%

2) If you live in Mississauga, which ward are you in? (212 respondents)



Ward	Number	% of Respondents
1	23	10.9%
2	24	11.3%
3	4	1.9%
4	16	7.6%
5	6	2.8%
6	28	13.2%
7	12	5.7%
8	25	11.8%
9	12	5.7%
10	17	8.0%
11	35	16.5%
Can't say / don't know	10	4.7%
Total	212	100.0%

3) If you live in Mississauga, how long have you been a resident? (214 respondents)

Length of time as a resident of Mississauga	Number	% of Respondents
Less than 2 years	6	2.8%
2 – 5 years	9	4.2%
6 – 10 years	14	6.5%
11 – 20 years	42	19.6%
Over 20 years	143	66.8%
Total	214	100.0%

4) What is your age range? (298 respondents)

Age Range (years)	Number	% of Respondents
19 or under	1	0.3%
20 - 29	39	13.1%
30 - 39	57	19.1%
40 - 49	60	20.1%
50 - 59	61	20.5%
60 - 69	53	17.8%
70 - 79	22	7.4%
80 or older	5	1.7%
Total	298	100.0%

5) Do you own or rent your accommodation? (295 respondents)

Accommodation Status	Number	% of Respondents
Own	221	74.9%
Rent	41	13.9%
Live with friends or family	33	11.2%
Total	295	100.0%

6) How would you describe your generational situation? (292 respondents)

Generational Situation	Number	% of Respondents
First generation (I was born in another country)	87	29.8%
Second generation (I was born in Canada, with one or more parents born outside Canada)	90	30.8%
Third generation (I was born in Canada, with both parents born in Canada)	115	39.4%
Not sure	0	0.0%
Total	292	100.0%

7) OPTIONAL QUESTION - How would you describe your cultural affiliation or background? (292 respondents)

Cultural Affiliation of Background	Number	% of Respondents
Aboriginal – First Nations (North American Indian)	0	0.0%
Aboriginal - Metis	0	0.0%
Aboriginal – Inuk (Inuit)	0	0.0%
White	193	69.2%
South Asian (e.g. East Indian, Pakistani, Sri Lankan, etc.)	32	11.5%
Chinese	5	1.8%
Black	2	0.7%
Filipino	6	2.1%
Latin American	7	2.5%
Arab	5	1.8%
Southeast Asian (e.g. Vietnamese, Cambodian, Malaysian, Laotian, etc.)	0	0.0%
West Asian (e.g. Iranian, Afghan, etc.)	0	0.0%
Korean	0	0.0%
Japanese	0	0.0%
Other	29	10.4%
Total	270	100.0%

8) OPTIONAL QUESTION – What is your household income? (259 respondents)

Household Income Range	Number	% of Respondents
\$24,999 or less	7	2.7%
\$25,000 - \$49,999	19	7.3%
\$50,000 - \$74,999	35	13.5%
\$75,000 - \$99,999	54	20.9%
\$100,000 - \$149,999	61	23.6%
\$150,000 or more	50	19.3%
Can't say / don't know	33	12.7%
Total	259	100.0%

9) Are you involved with any heritage, cultural or related groups in Mississauga? (290 respondents)

Involvement with Groups	Number	% of Respondents
Yes	97	33.5%
No	175	60.3%
Not sure	18	6.2%
Total	259	100.0%

10) Which cultural organizations in Mississauga are you involved with? (290 respondents)

- *Heritage Mississauga: 25 mentions*
- *Friends of the Museums of Mississauga: 12 mentions*
- *MOMAC – 7 mentions*
- *Mississauga Arts Council – 7 mentions*
- *Halton-Peel Chapter, Ontario Genealogical Society - 7 mentions*
- *Heritage Advisory Committee – 6 mentions*
- *Streetsville Historical Society – 5 mentions*
- *Visual Arts Mississauga – 5 mentions*
- *Mississauga South Historical Society – 4 mentions*
- *Mississauga Cycling Action Committee – 4 mentions*
- *Art Gallery of Mississauga – 3 mentions*
- *Goan Overseas Association – 3 mentions*
- *Mississaugas of New Credit – 2 mentions*
- *Mississauga Festival Choir – 2 mentions*
- *Mississauga Choral Society – 2 mentions*
- *Barvinok Ukrainian Dance Co. – 2 mentions*
- *Ecosource – 2 mentions*
- *Polish Genealogical Society – 2 mentions*
- *Streetsville Horticultural Society – 2 mentions*

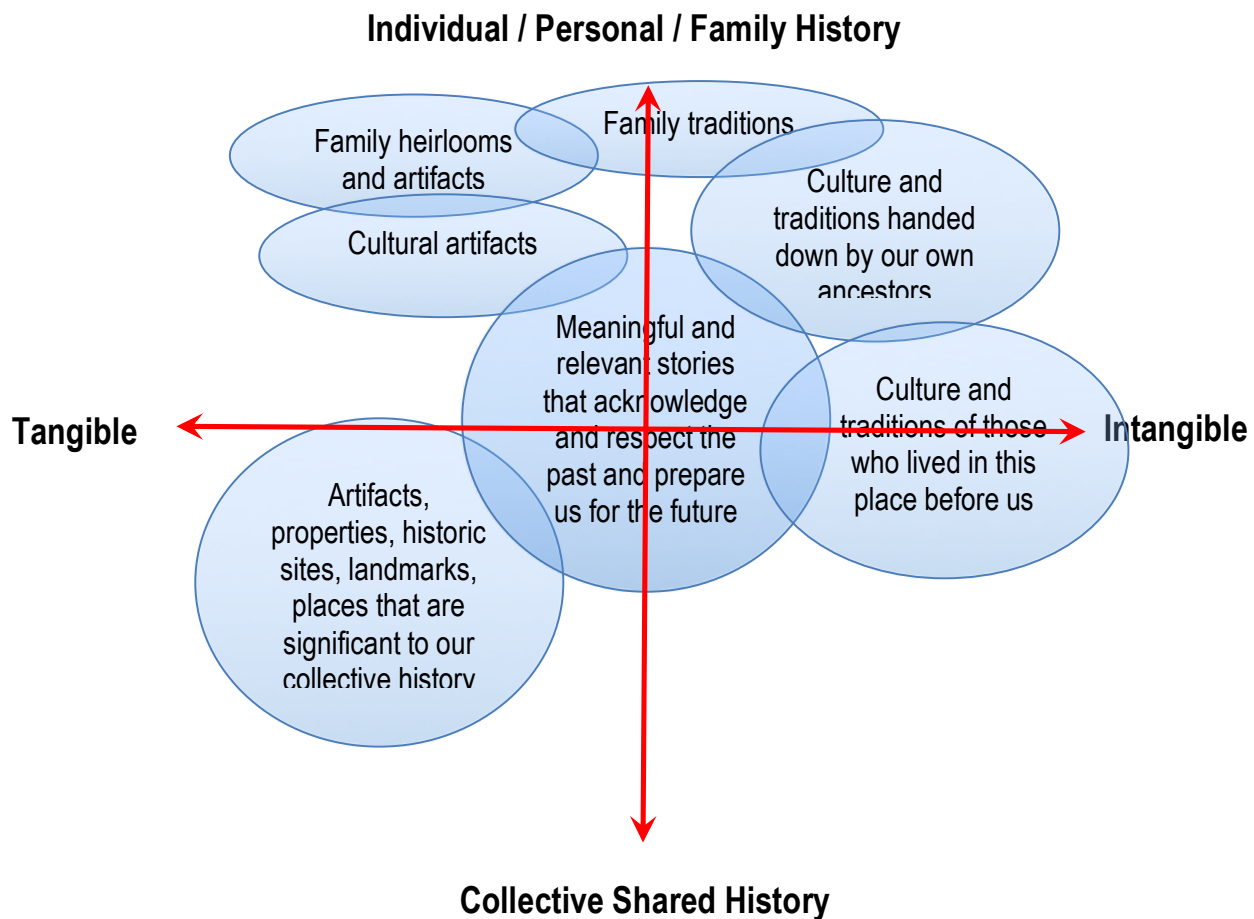
11) What is “heritage”? (217 respondents)

Text analysis of all responses (major distinct words and themes)

Early Settlers Settlement Form Space
Canadian Heritage Encompasses Came
Carried Stories Activities
Historical Recognized History
Individuals Culture Shaped
Past Ancestry Generations
Dictionary Definition Mississauga
Natural Resources Evidence Houses
Define Going Parks Sense of Identity

Theme Analysis of Comments

Note: In the analysis of comments, there appeared to be two fundamental dimensions portrayed. One was a spectrum from a highly personal, family- or group-oriented approach on the one hand, to a very open community-oriented and collective focus on the other. The second dimension appeared to relate to tangible items and artifacts on the one hand, to intangible traditions and customs on the other. The major themes represented in the comments as to 'what is heritage?' can be portrayed in this two-dimensional space as follows:



12) What is an example of “heritage” in Mississauga?

Text analysis of all responses (major distinct words and themes)

Think Knowledge Celebration Square
Mississaugas of the New Credit Community
Grange on Dundas Historical
Buildings Maple Syrup Festival
Bradley Museum City Hall
Cultural Farm House
Churches Heritage in
Mississauga Built Environment
Credit River Rattray Marsh Port
Credit Original Villages Stories
Lakeshore to Streetsville Place Townships Past
Towers Meadowvale Village

13) What aspects of the City's heritage should be prioritized in terms of preservation and interpretation?

Aspect of Heritage	Top Priority	Quite Important	Somewhat Important	Not Very Important	Can't Say / Don't Know
Early villages throughout Mississauga (229 responses)	45.9%	39.3%	10.9%	2.6%	1.3%
Aboriginal heritage (223 respondents)	44.0%	42.6%	11.2%	0.9%	1.3%
Architectural history (228 responses)	42.1%	38.2%	16.2%	3.1%	0.4%
Arts and culture (225 responses)	31.6%	44.9%	20.0%	3.1%	0.4%
Early 19 th / 20 th Century (227 responses)	30.4%	46.7%	18.5%	3.1%	1.3%
Other cultural groups and how they came to be here (225 responses)	24.0%	41.8%	25.3%	7.1%	1.7%
Industrial History (e.g. Avro Arrow, etc.) (222 responses)	18.9%	48.2%	25.7%	5.9%	1.4%
Religious history (225 responses)	13.3%	33.8%	33.3%	18.2%	1.3%
Transportation (airport, highways, etc.) (227 responses)	12.3%	29.1%	40.5%	15.0%	3.1%
Current industry (high-tech, pharms, etc.) (227 responses)	7.9%	24.7%	41.0%	23.4%	3.1%

14) What other themes are important to reflect in the regard? (Please list up to 5) (126 responses)

Cultural Landscape	Total Number of Mentions
Natural history / geology	21
Waterfront and waterways	6
Cultural landscapes	5
Plans for the future	5
Mississauga's development within a Canadian context	4
Green spaces	3
Port Credit	3
Architecture	3
Hazel McCallion	3
Streetsville	2
Barber House	2
Immigration to Mississauga	2
Food	2
School system	2
Medical system	2
Archives	2
Trees	2
First settlers	2
Role of women	2
Industry	2
Natural disasters	2
Bike paths	2
History of development	2

Many other specific items were mentioned, as well as general themes articulated in this question (e.g. 'preserving history').

15) How important are the following aspects of 'heritage' to you personally?

Aspect of Heritage	Quite Important	Somewhat Important	Not Very Important	Can't Say / Don't Know
Historic documents (e.g. municipal records, maps, letters. Photos, architectural plans, etc.) (223 responses)	71.3%	23.8%	4.0%	0.9%
Natural environment (223 responses)	70.4%	25.6%	3.1%	0.9%
Canadian identity (222 responses)	67.6%	27.9%	4.1%	0.5%
History of Mississauga up to the present (222 responses)	62.6%	31.5%	5.4%	0.5%
Family-related traditions (222 responses)	59.5%	32.9%	7.2%	0.5%
Values and beliefs (222 respondents)	59.0%	33.8%	6.8%	0.5%
Culture / language / food (222 responses)	58.6%	34.2%	7.2%	0.0%
Old artifacts (221 responses)	56.6%	35.3%	7.7%	0.5%
Traditions, customs, practices (218 responses)	55.5%	38.5%	5.5%	0.5%
Family history and genealogy (221 responses)	55.2%	34.4%	10.4%	0.0%
Pride in self and culture (220 responses)	44.6%	38.2%	15.5%	1.8%
Culture of hard work and perseverance (221 responses)	40.7%	43.9%	13.1%	2.3%
Cooperative community traditions (220 responses)	39.6%	43.6%	14.1%	2.7%
Distinctive and diverse way of life (219 responses)	36.5%	44.3%	16.9%	2.3%
Farming and rural life traditions (221 responses)	34.4%	44.8%	19.5%	1.4%
Birthplace / location (217 responses)	28.6%	41.0%	28.6%	1.8%

16) When you visit heritage sites, what is your level of interest in the following types of experiences?

Type of Experience	Quite Interested	Somewhat Interested	Not Very Interested	Can't Say / Don't Know
Walking tours (221 responses)	65.2%	31.2%	3.6%	0.0%
Historic plaques (221 responses)	56.1%	35.8%	8.1%	0.0%
Interpretive signs (217 responses)	57.1%	32.7%	9.7%	0.5%
Guided tours (221 responses)	54.3%	38.9%	6.8%	0.0%
Photographing or drawing (219 responses)	50.2%	39.3%	10.1%	0.5%
Digital / on-line interpretation (e.g. accessible by tablet or smartphone, social media) (219 responses)	35.6%	42.0%	21.0%	1.4%
Participating in archaeology digs (219 responses)	32.4%	34.3%	30.6%	2.7%
Driving tours (218 responses)	19.3%	49.5%	28.9%	2.3%

17) How important are the following ways of developing and maintaining interest in heritage?

Aspect of Heritage	Quite Important	Somewhat Important	Not Very Important	Can't Say / Don't Know
Preserving heritage sites (223 responses)	90.1%	9.4%	0.5%	0.0%
Building and maintaining museums and other public spaces where heritage is preserved and/or interpreted (223 responses)	85.7%	13.0%	0.9%	0.5%
Building and maintaining interest through the schools (223 responses)	81.6%	17.0%	0.9%	0.5%
Building municipal archives to preserve municipal records and important historical and cultural documents (222 responses)	63.1%	34.2%	1.8%	0.9%
Promoting heritage through media (219 respondents)	57.1%	36.1%	5.9%	0.9%
Holding festivals and events with a heritage theme (221 responses)	52.0%	41.6%	5.9%	0.5%
Learning more about the heritage and traditions of different cultural communities in Mississauga (220 respondents)	50.9%	37.3%	10.5%	1.4%

18) How important should the following functions be for the City?

Aspect of Heritage	Quite Important	Somewhat Important	Not Very Important	Can't Say / Don't Know
Preserve existing heritage assets (222 responses)	84.7%	14.4%	0.5%	0.5%
Preserving municipal records and historical documents (222 responses)	74.3%	23.4%	2.3%	0.0%
Identifying new heritage assets (222 responses)	68.9%	26.6%	3.2%	1.4%
Educating people about heritage assets (222 responses)	72.1%	23.0%	4.1%	0.9%
Promoting heritage assets (222 responses)	69.5%	25.1%	3.6%	1.8%
Raising funds for heritage assets (222 responses)	59.9%	32.0%	5.4%	2.7%

19) What sorts of tools would you like to see put in place to encourage a greater focus on preserving and conserving heritage properties?

Aspect of Heritage	Definitely Yes	Possibly Yes	Probably Not	Definitely Not	Can't Say / Don't Know
Better information available to residents on benefits of heritage protection (222 responses)	62.6%	33.8%	3.2%	0.0%	2.3%
More information on what it means to own a heritage property or live in a heritage district (220 responses)	55.0%	37.3%	7.3%	0.0%	0.5%
More designated heritage areas and policies established (221 responses)	54.3%	37.1%	10.3%	0.0%	2.3%
More grants and incentives for property development (222 responses)	49.1%	41.9%	6.1%	0.5%	2.3%
Heritage property tax relief (223 responses)	45.7%	37.7%	10.3%	1.8%	4.5%

20) The City has identified 60 plus cultural landscapes in Mississauga. These are settings which have enhanced a community's vibrancy, aesthetic quality distinctiveness, sense of history or sense of place. What are your favourite cultural landscapes in Mississauga? Name up to 5.

Cultural Landscape	Total Number of Mentions
Port Credit	73
Streetsville	70
Benares	38
Credit River	38
Riverwood	31
Bradley Museum	21
Rattray Marsh	20
Meadowvale Village	13
Lake Ontario waterfront	12
Mississauga Road	11
Leslie Log Cabin	10
Grange	9
Erindale Park & Village	9
Celebration Square	8
Adamson Estate	8

21) What makes your community unique and special?

Text analysis of all responses (major distinct words and themes)

Natural Spaces Social Canada Kept
Parks and Trails Welcoming
Architecture Blend Credit
River Able to Walk Live Sawmill
Valley Cultural Age
Community Waterfront Trail
Mississauga Society
Streetsville Businesses Trees
Young Green Spaces Knows
Population Subdivision Meadowvale

22) Mississauga has two heritage conservation districts: Meadowvale Village and Old Port Credit Village. A Heritage Conservation District is a defined geographical area wherein its special character is protected from unsympathetic alterations vis-à-vis the Ontario Heritage Act. What other areas or properties should be given this same protection?

Potential Heritage Conservation District	Total Number of Mentions
Streetsville	84
Clarkson	18
Erindale	9
Malton	6

23) How knowledgeable are you about the City's activities in the following areas?

Aspect of Heritage Activity	I know a lot about it	I know something about it	I know a little about it	I know nothing about it	Can't Say / Don't Know
Designation of properties under the Ontario Heritage Act (221 responses)	10.0%	30.0%	30.5%	26.7%	2.9%
Heritage Conservation Districts (209 responses)	7.7%	30.6%	33.5%	25.4%	2.9%
Cultural Landscape Inventory (210 responses)	5.2%	20.5%	34.8%	37.1%	2.4%
Heritage plaques available to designated property owners (209 responses)	4.7%	28.2%	33.0%	31.1%	2.9%
Annual matching grants for heritage conservation work (209 responses)	4.3%	13.9%	26.8%	49.3%	5.7%

24) The City operates three heritage house museums. How aware are you of these?

Museum	Never heard of it	Have heard of it but do not know where it is located	I know where it is but have never visited	Have visited
Bradley Museum (210 responses)	4.8%	11.9%	23.2%	60.0%
Benares Historic House (210 responses)	12.4%	9.1%	21.0%	57.6%
Leslie Log House (210 responses)	14.8%	11.0%	28.1%	46.2%

25) Have you ever visited any of Mississauga's museum and if so, when?

Museum	Within the last year	1 – 2 Years Ago	3 – 5 Years Ago	More than 5 Years Ago	Have Never Visited
Bradley Museum (206 responses)	25.7%	18.0%	10.2%	10.7%	35.4%
Benares Historic House (207 responses)	26.1%	15.5%	8.7%	9.2%	40.6%
Leslie Log House (208 responses)	22.6%	16.8%	5.7%	1.4%	53.4%

26) If you had visited any of the museums in the last 2 years, what was your reaction to the museum on the following dimensions?

Dimension	Very Satisfied	Somewhat Satisfied	Somewhat Dissatisfied	Very Dissatisfied	Can't Say / Don't Know
Exhibits and Displays (178 responses)	38.2%	27.0%	6.2%	0.6%	28.1%
Programs and Activities (178 responses)	32.6%	27.0%	3.9%	1.1%	35.4%
Staff and Volunteers (179 responses)	48.0%	19.6%	1.7%	1.1%	29.6%
Learning about Mississauga (179 responses)	36.3%	29.1%	3.9%	1.1%	29.6%
Overall Rating (177 responses)	34.5%	30.5%	3.4%	1.1%	30.5%

27) What, if any, additional stories or unique events or aspects of Mississauga would you like to see being told by the City?

Text analysis of all responses (major distinct words and themes)

Groups Farmers Important Displays
Landscape Families that Lived City
Hall Credit River Industries Native
Aboriginal Say History
Immigration Mississauga Art
Story Celebration Square Avro
Arrow Credit Valley Think Communities
Villages Salmon First Nations
Generations

28) How could these stories be told?

Text analysis of all responses (major distinct words and themes)

Festivals Value Aboriginal Plaques
Celebration Square Advertising
Video Movie Displays SMALL
ARMS PLANT Story Plan
Exhibitions Live Museum
Credit School Public Art Media
Family Tours Brochures Heritage Shared
Mississauga Groups

29) If heritage services were to expand in future, what are your thoughts about how it might best do this?

Museum	Definitely	Possibly	No	Can't say / Don't know
Expand programming in conjunction with other cultural partners (e.g. library, community centres, art gallery, Celebration Square, etc.) (197 responses)	67.0%	28.9%	2.0%	2.0%
City-wide interpretation through various means such as signage, multimedia, on-site programming, public art, landscape features and sidewalk embedments (196 responses)	61.2%	32.7%	3.6%	2.6%
Establish or build a City of Mississauga Archives to store municipal records, historic documents (maps, photos, letters, etc.) (198 responses)	47.0%	41.5%	8.5%	3.0%
Acquire more historic sites (188 responses)	43.6%	45.7%	5.9%	4.8%
A greater emphasis should be placed on the City's archaeological resources (197 responses)	39.6%	47.2%	7.1%	6.1%
Establish a virtual museum presence (195 responses)	39.5%	44.5%	12.8%	2.6%
Build a new purpose-built 'City of Mississauga' Museum (198 responses)	33.8%	46.0%	17.7%	2.5%
Through a multi-purpose cultural centre (193 responses)	27.0%	46.1%	21.8%	5.2%
Through shared space with another institution (189 responses)	17.5%	61.4%	14.3%	6.9%

30) Any final thoughts?

Text analysis of all responses (major distinct words and themes)

Good Work Malton City's Heritage
Services Results Awareness Presence
Support Forward Important
Largest City History Project
Museum Job
Mississauga Great Work
Preserve Efforts Promotion
Known Historical Purpose Think Tours
Survey Opportunity Far Interest

Appendix C. Approach to Creating a Thematic Heritage Outline for Mississauga

The recommendation for Mississauga to develop the Thematic Heritage Outline for Mississauga (THOM) involves a complex and time-consuming process. While not all of the details have been fully fleshed out at this point, this Appendix does provide some further clarification on the purpose, structure, process and timing of developing this key tool.

Purpose of Having a THOM:

The purpose of the THOM is to identify and articulate unique and distinct stories of Mississauga. It is to be used as a thematic guide to direct the efforts of the City in preserving and interpreting its heritage. Recognizing that there is a virtually unlimited number of stories about the history and heritage of the City (everyone has their own view and life experience), yet the resources available to the City to undertake widespread protection and interpretation efforts are limited, the THOM is a strategic tool to mediate between these two realities. The THOM will guide the City's efforts in collections, archives, heritage planning, civic art, exhibitions, special events, and the myriad other ways that the City discovers and explains itself to residents and visitors.

The THOM will be an evolving and changing instrument, as new stories are identified over time and added to enable a collective understanding of the past, present and future of our rich and diverse City.

Creation of the THOM:

The THOM will be created through an intensive and extensive collaborative effort on the part of the City. In essence, the City's role will be to consult the community and learn from residents, organizations and other agencies what the most meaningful and resonant stories are. The philosophy behind the THOM is the reverse of the usual approach where professional curators determine what the stories should be and thus the artifacts that should be collected and the exhibitions that should be presented. THOM's approach is that the residents are the experts and that the City's role is to facilitate the conversations about what these stories should be through a structured and orderly process. The THOM will also assist in providing direction for complementary involvement with other heritage groups, particularly those who are focused on a living heritage approach.

Methodology to Create the THOM:

It is recommended that THOM be constructed in four phases or stages:

Phase 1: Organization and Structure: Here, through consultation with heritage and cultural organizations across the City, the major categories into which specific stories solicited will be fitted. These will be the major theme areas that collectively should cover all of the potential stories that could be told.

Phase 2: Community Consultation: Once major theme areas have been identified, a very public and widespread community consultation process would be undertaken to ask for suggestions as to the

specific types of stories that could be told. This will be a very open-ended process aimed at establishing a long list of storylines that address the themes and sub-themes previously identified. A standardized definition as to what constitutes a storyline will need to be developed to ensure some consistency among the entries.

Phase 3: Theme Selection: This stage will involve the application of specific criteria to shortlist those stories that are the most compelling and meaningful to residents. This will be undertaken through a juried process, where the jury is comprised of municipal officials, representatives of the community and interest groups, and the general public. Key: Consultants should lead a workshop on this with stakeholders, and the selection should then be led by the Museums and Planning staff.

Phase 4: Implementation: Once the short-list has been developed, this stage of activity involves examining specific ways of portraying each of the themes through displays, events and activities, programs, a virtual presence, social media, etc. This stage will involve the identification of the necessary roles, responsibilities and resources.

Further Considerations for Phase 1

Examples of the kinds of categories (themes) for stories that could be considered that would fairly comprehensively cover the history of Mississauga are listed below. In many cases, each major theme could be further divided in to sub-themes. (Note this list was developed as a starting point by the consultants based upon their interviews and background research.)

- 1) **The geology and natural history** of Mississauga (sub- themes here could relate to glaciation, Lake Ontario, the Credit River, natural resources, etc.)
- 2) **First Nations pre-contact periods** (sub-themes could be: Paleo-Indian Archaic; Woodland)
- 3) **First Nations territory:** Mississaugas, Anishnabe, Wyandot, Iroquois, European contact, War and Treaty years
- 4) **Mississauga's early villages and their histories** (perhaps each has its own theme): Clarkson, Cooksville, Dixie, Erindale, Lakeview, Lorne Park, Malton, Meadowvale Village, Port Credit, Streetsville (from establishment to amalgamation in 1968)
- 5) **Agriculture:** the history of early farming in Mississauga and how the agricultural industry grew and developed, crops produced, etc.
- 6) **WWI and post-war urban growth and development**
- 7) **Pluralism and new Canadian communities** (perhaps each has its own theme): for example, the top ethnicity groups (non-aboriginal and non-white) are: South Asian, Chinese, Black, Filipino,) Arab, 6) Southeast Asian, 7) Latin American, 8) West Asian, 9) Korean, 10) Japanese 11) European 12) African 13) Middle East - a question here for consideration is whether these groups should be geographically or identity based
- 8) **business and industry** – sub-themes here could be on key companies (e.g. St. Lawrence Starch) or industries (IT, retail), unions and labour relations, significant innovations, etc.
- 9) **service sector:** key sub-themes here could be higher education (e.g. the growth of the Erindale campus, Sheridan College), health care, tourism, etc.
- 10) **transportation** – sub-themes here could be the development of the QEW, the development of Pearson airport, MiWay, etc.

- 11) **arts and culture, festivals and events:** Carassauga, Mississauga Celebration Square local events in the villages, etc.
- 12) **sports** - sub-themes here could relate to specific sports and teams (hockey, basketball, lacrosse, football, etc.)
- 13) **military history** - Mississauga's contributions to the World Wars, other conflicts
- 14) **religious history** in Mississauga (each major religion could be a sub-theme)
- 15) **architectural and built heritage** (designated properties, HCDs, cultural landscapes, historic sites, vistas) – also the City's approach to planning and City-building
- 16) **government** - the history of local government in Mississauga, from the villages to amalgamation and beyond
- 17) **social justice** – histories of major charities, service clubs, philanthropic endeavors, etc.
- 18) **notable Mississaugans:** e.g. Oscar Peterson, Don Cherry, Johnny Bower, Ronnie Hawkins, Hazel McCallion, Silken Laumann, Grand Duchess Olga Alexandrovna of Russia, Mazo de la Roche, Jim Unger, Robert Speck, Jason Spezza, Brad Boyes, John Tavares among others)
- 19) **famous events and incidents** (e.g. Mississauga train derailment, the 'dark side' of Mississauga's history, etc.)
- 20) **aviation history** – collaboration with Pearson Airport, the Avro Arrow story, among others
- 21) **future history** - events and developments happening now that will shape the stories of the future

This list could be used as a starting point for the investigations in Phase 1.

The main point of the above would be to develop as comprehensive a framework as possible to capture the proposed stories for Mississauga.

Further Considerations for Phase 2

Once a framework for themes and sub-themes has been developed, the next phase of work would be to consult the community and ask them about the sorts of stories that they would suggest to populate the THOM framework. Here it will be essential to develop a standard definition or articulation of what would constitute a 'story' that could be told, in order to ensure that there is some consistency around the ideas and suggestions proposed. The involvement of City curatorial staff to advise on the development of stories and the attendant considerations such as collections, exhibition possibilities, community group outreach, etc. is critical at this stage.

Suggested aspects of the definition of a story would be:

- it is in fact a story, with a beginning, middle and end
- it is specific to, or touches in a relevant way with, Mississauga residents and relates to one of more of the themes and sub-themes articulated in the first phase
- it is of potential interest to all Mississaugans or at least a defined community within the City
- it is relevant in explaining an aspect of Mississauga's heritage – meaning that the interrelationship and interconnectedness with other Mississauga stories can be demonstrated
- (ideally) it can be illustrated with artifacts, properties, historical documentation, landscapes, etc.
- (where appropriate) how the individual, group or organization could participate in the telling of the story
- (possibly) is there a moral, lesson or conclusion to the story?

- anecdotal and factual

A standardized format, following the points of definition as outlined above, would be made available to the community so that submissions for stories would cover the aspects above. This could be made available through hard copy as well as on-line.

In the consultation phase, specific examples of stories in the prescribed format would be made available (again, hard copy and on-line) to illustrate what a submission would look like.

Phase 2 would involve 'casting the net wide', and asking the entire community to participate through a variety of venues in a process led by the City (Curatorial and Collections staff, but also involving other functions of the City such as communications, social media, etc. It is hoped (expected?) that hundreds of potential stories would be suggested.

Further Considerations for Phase 3

Phase 3 will winnow down from the long list of submitted stories a short list of manageable themes that would be reflected throughout the City. Here it is anticipated that a jury would be assembled to consider all the themes identified. The jury would consist of 8 – 10 City and community representatives (e.g. from museums and heritage within the City, Heritage Mississauga, HAC, MOMAC, First Nations, etc.). The City (through Culture staff) may choose undertake a public call for jurors to participate with municipal staff representatives in this process, to ensure that the process is, and is **seen as**, a democratic one.

Once a representative jury of residents is assembled to work with Culture staff, the selection process would take place. Each submitted story would be evaluated according to a matrix format to ensure that a consistent, comprehensive and transparent evaluation process takes place. The kinds of criteria that should be considered would be:

- interest and relevance to all Mississauga residents
- uniqueness of the story to Mississauga
- importance / criticality of the story as an element to the basic understanding of the overall history of the City
- adherence to the various themes identified (*illustration of more than one theme would receive a higher score*)
- availability (now or in future) of material (artifacts, properties, etc.) to illustrate the story
- ways in which the story could be told throughout the community (*more than one potential vehicle would result in a higher score*)
- resources required to tell the story (fewer resources [meaning lower cost] would result in a higher score)
- potential to involve the community (in addition to City staff) in telling the story

The jury may also wish to consult the community through an on-line survey process to nominate their preferred stories from the long list assembled, to aid in their evaluation. (For example, asking the public through a survey to nominate their 'top ten' stories or areas of focus.)

The result of Phase 4 will be a ranking of all the stories submitted.

Further Considerations for Phase 4

At this point it is not known how many of the top-ranking stories can be implemented in the short term. One possibility is that the top (say) 100 stories will guide work in heritage designation and related planning initiatives. When it comes to developing programs and exhibits, however, it is more likely that, for example, in the first year the 10 top-ranking stories may be addressed, in the second year the next 10, and so forth. The specific implementation will of course, depend upon the stories themselves, the availability of resources (from not just the City but the community as well), other City initiatives and priorities at the time, etc.

The considerations that need to be addressed in this stage will include:

- further development of the story line, key learning points to be conveyed, experiences to provide to users, etc.
- exhibitions, displays, artifacts, objects, etc. to be used in the telling of the story
- venues in which the story will be told (including an on-line component)
- roles and responsibilities for developing the story
- specific budget for the story

Potential Roles and Responsibilities in the Creation of the THOM

The following table outlines the potential roles and responsibilities of various heritage and museum-related organizations in the four phases of creating the THOM. Clear timelines, processes, work plans, and expected outcomes are required.

Agency	Potential Role
Culture staff (or possibly external expertise in community engagement retained to work on behalf of Culture Division)	- project manager and coordinator for the entire process - ensuring that potential stories are developed for all themes developed (Phase 2) through partnerships with community organizations as required - promotion of the process to the entire community, including the involvement of other City departments as appropriate, particularly during Phase 2 - maintenance of support resources throughout the entire process (e.g. a web site dedicated to the development of the THOM) - provision of resources as required for implementation of the selected themes in the THOM (Phase 4)
Communications, Corporate Services	- a comprehensive communications plan is required (further to Recommendation #25)
Heritage Mississauga	- assist with coordinating the development of the themes and sub-themes outline (i.e. Phase 1 of the process) under the City's direction - assisting the City in soliciting ideas and suggestions for stories from members and the community at large (Phase 2) - participating in the juried selection process in Phase 3 - assisting with implementation as appropriate (Phase 4)
HAC / MOMAC	- contributing ideas and suggestions for stories (Phase 2) - participating in the juried selection process in Phase 3 - assisting with implementation as appropriate (Phase 4) - encouraging intercultural representation
Friends of the Museums of Mississauga	- contributing ideas and suggestions for stories (Phase 2) - participating in the juried selection process in Phase 3 - assisting with implementation as appropriate (Phase 4)

Timing of the Creation of the THOM

The chart below presents preliminary thoughts regarding the timeframe involved in the creation of the THOM. This is an optimistic and ambitious timeframe, and assumes that the overall strategy presented here will be approved by Council in March, 2016.

Phase	Key Tasks	Timeframe
Phase 1 – Organization and Structure	- formation of a working group to develop the thematic outline (themes and sub-themes) - finalization of the themes and sub-themes	- March to May, 2016 (assuming approval of this strategy by Council in March, 2016)
Phase 2 – Community Consultation	- development of the story submission format - consultation and solicitation	- May to October, 2016
Phase 3 – Story Selection	- formation of the jury - selection process	- November to December, 2016

	- development of plan to implement selected stories	
Phase 4 – Implementation		- early 2017 and on

As shown, it is hoped that the THOM could be created by the end of 2016 (i.e. the selection of stories) and that implementation (Phase 4) could begin in 2017.

Ongoing Updating of the THOM

The THOM is intended to be a living and evolving tool rather than a one-time initiative. It is thought that in five years' time, a call to the community to update the stories captured in the THOM would be made. (This will depend upon the community's appetite for an update as well as the resources available at the time.)

Summary:

Mississauga's Vision, as articulated in its Strategic Plan, reads as follows:

*"Mississauga will inspire the world as a dynamic and beautiful global city for creativity and innovation, with vibrant, safe and connected communities; where we celebrate the rich diversity of our cultures, our historic villages, Lake Ontario and the Credit River valley. **A place where people choose to be.**"*

The development of the THOM is clearly a creative and innovative enterprise for a City that is aligned with this Vision. The consultants are not aware of any other community that is approaching the preservation and interpretation of its heritage in this way.

The THOM is innovative in four ways:

- 1) It adopts a very expansive view of what constitutes heritage, encompassing not just stereotypical notions of pioneers and historic items, but links and includes global cultural traditions, modern history and even looks ahead to what will be the heritage of future generations;
- 2) It adopts a philosophy that the residents are the experts and the City's role is to tap into this expertise and help identify and develop the themes and stories;
- 3) It works with a wide range of partners and venues beyond traditional museums, including libraries, public buildings, the art gallery, etc.; and
- 4) It serves to connect the residents of Mississauga to one another in meaningful ways. They are the centre point of the THOM's message and meaning.

Appendix D. Preliminary Terms of Reference for a Museum Feasibility Study

Note: In 2011, the City of Mississauga undertook a feasibility study for a Collections and Storage facility for the City's museum collection. This study, undertaken by Lundholm Associates Architects, was not for a full museum *per se*, but rather for an artifact centre with facilities for the appropriate preservation, conservation, study and storage. It was taken into account that at some future point an exhibit function might be added to the building. At that time, it was determined that the site size required for such a facility was in the order of 1.9 hectares, and that the cost would be approximately \$11 million. It was anticipated that construction would not begin for several years.

Clearly the circumstances have changed somewhat since that study was undertaken. The current recommendations relating to the creation of the THOM, and the realignment of the collections policy in light of the THOM, would clearly require an updating of this work. Nonetheless, there is much useful information that was developed in the course of the Lundholm study, and it is recommended that any current museum feasibility assessment should use the 2011 work as a starting point.

Preamble: The City of Mississauga will at some point over the next three to five years may consider the question of a larger and more permanent structure to house the artifacts and exhibits that are integral to telling its stories. This will be done after the conclusion of the development of the THOM and the establishment of wider awareness and interest in the various stories (evidenced by significantly higher levels of utilization and participation). As has been pointed out earlier in this document [see Recommendation #12] there are a variety of ways in which a municipality can fulfill its desire to have a space or spaces where such stories are told. These can include any of the following:

- 1) continuing to utilize smaller historic houses and other facilities to create a museum presence (and acquiring more such properties as the demand for a larger museum presence is felt);
- 2) creation of a purpose-built dedicated building (either a new structure or through the adaptive reuse of an existing property);
- 3) rental of space in a shopping mall or other commercial facility where large crowds naturally gather;
- 4) development of a curatorial centre to conserve, protect and store artifacts and the use of existing municipal facilities or other cultural venues as locations to display artifacts and exhibits (in essence, distributing the museum function across the municipality); and
- 5) maintaining a virtual presence where information about artifacts and they're interpretation is presented online

Each of these basic approaches is being pursued by one or more municipalities and cultural institutions in Ontario and, of course, combined approaches are possible as well.

The purpose of this Museum Feasibility Study will be to determine which, if any, of these approaches is most appropriate for the City of Mississauga's expanded museum presence, and to demonstrate a business case for its further development.

Phases of the Work: It is suggested that a Museum Feasibility Study would consist of three phases. These would be:

- 1) **Phase 1: Community Consultation and Determination of Approach:** This phase of work would involve a widespread consultation phase with key museum and cultural stakeholders and the general community. It would also entail a benchmarking/best practices review of other communities that have adopted the various approaches outlined above with a view to determining the advantages and disadvantages of each. This phase of work would conclude with a recommendation as to which of the approaches outlined above would be most appropriate and why, and a basic outline of the parameters for the expanded museum operation (space needed for various functions, types of programming required, etc.).
- 2) **Phase 2: Design and Feasibility Assessment:** The second phase would entail the development of a physical plan for the facility (depending upon the basic direction recommended from Phase 1), and the assessment of the feasibility of that option in terms of cost to build; fundraising potential; operating planning (programs and staffing); costs of operation; attendance and utilization projections; revenue sources including admissions, special programs and events, gift shop, publications, food service, etc.; and social and economic impact upon the community. Phase 2 would conclude with a recommendation as to whether or not, and how, the museum project should proceed.
- 3) **Phase 3: Implementation:** The third phase would be devoted to the creation of an implementation plan that would specify roles and responsibilities; timing, milestones and critical path; resource requirements (financial and human); and monitoring and evaluation considerations.

Key tasks involved in each phase would include, at a minimum, the following:

- 1) **Phase 1: Community Consultation and Determination of Approach:**
 - detailed review of all relevant background reports
 - interviews with key heritage management personnel
 - SWOT assessment and detailed analysis of each existing museum facility
 - assessment of other properties within the heritage planning program purview (see recommendation #10)
 - benchmarking review and assessment of other municipal approaches to managing the community museum function
 - representative community survey to determine public reaction to various approaches
 - recommendation regarding the appropriate type of museum function for Mississauga, and rationale for that choice
 - initial specification of functionality parameters (size, location/distribution, program offering, storage needs, etc.)

2) Phase 2: Design and Feasibility Assessment:

- selection of site(s) and rationale
- design of new space(s)
- site, capital and equipment costs involved in the selected option
- outline of fundraising strategy for facility development
- outline of program offering at the expanded museum facility or facilities
- specification of staffing requirements to deliver program offering
- outline of other related operating costs (HVAC, exhibits, promotion, insurance, etc.)
- pricing and promotional plan
- forecast of attendance and utilization (five- to 10-year period)
- forecast of operating costs and revenues, and operating subsidy (five- to 10-year period)
- assessment of economic impact and community benefit of expanded museum operation, including tourism benefits (if any)
- recommendation regarding whether or not expanded museum operation is feasible

3) Phase 3: Implementation:

- outline of specific next tasks
- articulation of roles and responsibilities for each task
- specification of timing and critical path requirements for each task
- indication of key milestones
- monitoring and evaluation considerations

Timing of the Work: This project should be undertaken over a six- to eight- month period.

Management of the Project: This project should be managed by staff from Heritage Management, and specifically overseen by the Curator for the Museums of Mississauga. In keeping with the integrated approach to Heritage Management in the City, an Advisory Committee comprised of representatives of other municipal cultural agencies (e.g. the library, the art gallery, the newly merged HAC/MOMAC, Heritage Mississauga, the FOM, etc.) should be struck and have ongoing input throughout the study process.

As well, it is entirely likely that through the process of development of the THOM, additional groups and individuals will emerge who could play a positive and constructive role on an ad-hoc Advisory Committee of this type, and staff in Heritage Management should be open to these possibilities.

Appendix E. Components for the Development of an Archaeological Master Plan

The purpose of an Archaeological Master Plan (AMP) is to not only ensure that a municipality is in compliance with all relevant provincial and federal statutes and policies relating to archaeology but also to formulate clear development and policy criteria and processes. An ideal AMP combines the development of specific planning policies and processes with clear mapping, showing known sites and archaeological potential. AMPs can be developed internally to a municipality or using external consultants. The following are some of the key components that an Archaeological Management Plan process should include:

1) A clear outline of stakeholder engagement and public engagement process.

Stakeholder engagement is critical to the development of any Archaeological Management Plan. There are often many misconceptions and myths surrounding archaeological requirements. Any process will need to include public information and education centres as well as very active stakeholder engagement. Indeed, the failure to proactively engage, both internally and externally to a municipality, can result in significant delays.

The process should involve:

- Holding stakeholder meetings with the public and private sectors, including but not limited to Councilors, members of the local Committee of Adjustment, the local Municipal Heritage Committee, local First Nations groups, representatives of the Ontario Ministry of Tourism, Culture and Sport (MTCO), the local conservation authority and local historical organizations.
- Meeting with internal departments with approval authority or delegated authority, or the power to issue permits. These should include (but are not limited to) the Planning, Building, Engineering, Public Works, Parks and Facilities Management departments.

2) Establish a repository for archaeological assessments undertaken within the municipality.

Knowing what areas have been assessed is a critical step to developing an AMP. Archaeological assessments, particularly within a municipality, can be located within several departments. By establishing an internal municipal repository, all reports are located in one single spot. This can prevent duplicate assessments, and better enable the municipality to know what has been undertaken within its boundaries. The City requires that archaeological firms provide a copy of any report undertaken within its boundaries.

3) Provide an overview of relevant legislation and policy.

In particular, the AMP must contextualize its requirements within the appropriate legislative and policy framework. It must be clear that archaeology is a provincial concern, in some cases having national and international interest. To that end, any AMP should provide an overview of the following, at a minimum:

- Convention Concerning the Protection of the World Cultural and Natural Heritage (United Nations);
- Canadian Environmental Assessment Act 1992, c. 37 (Canada);
- Environmental Assessment Act, R.S.O. 1990, c. E.18 (Ontario);
- Aggregate Resources Act, R.S.O. 1990, c. A.8 (Ontario);

- Funeral, Burial and Cremation Services Act, 2002 C 33 (Ontario);
- Municipal Act, 2001, R.S.O. 2001, c. 25 (Ontario);
- Provincial Policy Statement, 2014 (Ontario);
- Ontario Heritage Act, R.S.O. 1990, c. O.18. (Ontario); and
- Planning Act, R.S.O. 1990, C. P.13 (Ontario);
- Case Law;
- First Nations Expressions of Interest; and,
- A summary of the archaeological assessment process (Stages 1-4, Stage 4 Monitoring) with reference to the Standards and Guidelines for Consultant Archaeologists (MTCS 2011).

4) Provide an overview of the municipality's pre and post-contact history.

Where possible, a historical overview of pre- and post-contact history for the municipality should be included. This can involve First Nations engagement, and can draw upon existing sources.

5) Identify known sites and areas of potential.

As part of the AMP development, it will be necessary to undertake research and survey work to identify known archaeological sites and areas of archaeological potential (both terrestrial and marine) in the municipality. This will include getting information by:

- Drawing on the Ministry of Tourism, Culture and Sport's archaeological database (which requires a licensed archaeologist and a data-sharing agreement to maintain confidentiality);
- Contacting relevant departments of the federal government including Parks Canada;
- Researching recent archaeological activities and determining the location of all known archaeological sites, and identifying areas of archaeological potential that should undergo an archaeological assessment prior to development/site alteration;
- Locating all existing and closed cemeteries and burial places within the municipality.

The above is noted with a caveat. Some AMPs only focus on those areas that have been assessed and where something has been found. Null-find sites are also important to know as those sites have effectively been cleared for development. MTCS will only provide information on registered sites; it does not include null-find sites in its database.

As part of this process, an AMP should also establish municipal-specific criteria approved by the MTCS for determining which areas would require an archaeological assessment. Said sites shall be mapped using City-compatible GIS mapping software and archaeological potential modeling techniques. Two layers of this mapping should be developed:

- A confidential map that locates specific sites and areas that have already been evaluated along with areas of archaeological potential, and
- A public use map that identifies areas requiring an archaeological assessment prior to development/alteration.

6) Develop an Implementation Plan

All AMPs should include an Implementation Plan. These can include different components, but should be focused on how the plan and its information should be used. AMPs can include the following:

- Ongoing public and staff engagement strategy;
- A protocol for the unexpected discovery of archaeological materials and/or human remains;
- New OP and other municipal policies as necessary;
- The archaeological assessment process integrated into the municipal planning and development review process (explain connection with all planning applications, building permits, etc.);
- Standard wording for archaeological-related comments on planning and development applications;
- An outline of the preferred relationship(s) between the municipality's civic collections or museum's collection policy and archaeological materials found on municipal property (if not to be kept in the care of the archaeologist);
- A funding strategy to ensure best practices and current standards in regards to the management of the civic or museum collection, with a specific focus on the management of archaeological materials;
- First Nations engagement and consultation protocol.
- An implementation plan

It should be noted that the anticipated target audience for an Archaeological Management Plan is both the specialist and the non-specialist. Therefore, the final product should be an easy-to-read document in plain language.

Appendix F. Comment on City-Owned Heritage Properties

Background

The City currently owns 33 heritage sites that together have 50 structures or the remains of past structures. Some of these are designated heritage properties. Additionally, there are 10 heritage cemeteries of which four remain active. In all cases the sites are owned and maintained by the City. The cemeteries are regulated separately and are covered by Ontario legislation and regulation. The Dixie Union Chapel is included in the 33 heritage sites but is located in a cemetery.

This present collection of Mississauga heritage assets is not a product of any purposeful collection policy. Most of the current portfolio was assembled in conjunction with the City's efforts to provide park lands or open spaces. The City of Mississauga at this time has no policy regarding the criteria for future acquisitions.

Some of the later City properties relate to strategic land acquisitions that included significant estate structures as part of the property that are now classified as designated heritage sites.

The result is a bit of a hodge-podge of properties and mixed intents. At a minimum, some important heritage structures and some strategic land- and water-access assets have been provided some protection.

There are four major issues facing Mississauga's heritage properties portfolio at this time.

These include:

1. Multiple city departments are involved in the management of these heritage assets but ultimately no one bears the lead responsibility for a particular asset.
2. There is no consistency across the property portfolio regarding maintenance provisions for the heritage structures. At the present time the approval of expenses for repairs and renovations is at the discretion of various department commissioners. The City owned heritage structures are included as part of the City's Long Term Asset Management Plan but there is no guarantee that they will receive the necessary care to protect, maintain or enhance the structures. There are a number of heritage structures that have serious maintenance issues that, if left in the present situation, will compromise their longer-term viability.
3. The absence of collection guidelines for Mississauga's heritage properties does not provide direction as to potential future acquisitions or the deaccession of properties that may be deemed to be surplus in the future.
4. There is a requirement for Mississauga to undertake a rigorous assessment of the City's heritage property portfolio to consider compatibility with the future THOM's themes, other City priorities, and their potential for being repurposed or possibly sold by the City if deemed surplus.

Details follow for each of these issues

A. Multiple Parties Involved – No One Is Ultimately Responsible

1. All of the properties have three diverse City departments (with 10 different departmental functions) involved in the care and management of the heritage properties including;
 - a. Community Services
 - i. Parks & Forestry (they seem to have most of the keys)
 - ii. Museums
 - b. Corporate Services
 - i. Facilities and Property Management
 - ii. Corporate Security
 - iii. Realty Services
 - c. Planning and Building
 - i. Buildings
 - ii. Development and Design
 - iii. Policy Planning
 - d. Transportation and Works
 - i. Engineering and Works (snow/signs etc.)

Implication

No single City unit has the ultimate responsibility for the overall portfolio. There is no champion for the portfolio nor is there a designated lead manager. Many of the properties are “orphans” without a clear organizational father or mother. Some of the properties have tenants (education or community organizations) or major users (e.g. museums). Some properties are boarded up with minimal security and protection equipment. No single City organization is in charge overall.

Decisions are required in the short-term plan to determine the future direction for these heritage properties.

Recommended actions include:

- 1) Designation of a lead manager (or managers) accountable for the state of the properties.***
- 2) Obtaining a qualified consultant’s review and recommendations. (A portion of the present heritage structures are in urgent need of maintenance to preserve basic structural integrity for the longer term.)***
- 3) Undertaking an assessment of the properties with regard to the THOM in order to a) declare them surplus or b) keep and maintain them as city assets.***

B. There is no Short- or Long-Term Asset Maintenance Plan for the Heritage Portfolio Properties

One of the consequences of having no directed City organization responsible for the overall management of the heritage properties portfolio is that there is no long-term asset management plan in position for the portfolio. Nearly all of the properties have a lengthy list of outstanding maintenance issues. There is no ranking of the priorities for maintenance efforts. Present efforts by the city appear to be largely reactive to particular situations (e.g. a leak). There is a need for a longer-term proactive maintenance plan.

Some properties are generally well managed and cared for i.e. museum properties (reflecting higher levels of public use). Other properties (particularly those with no active user) are reported to have many serious and concerning maintenance. A major observation from people familiar with these properties is that some require significant remedial actions in the near-term to protect the basic integrity of the structure for the future.

Of the 50 City-owned heritage sites, eight of them (Bussell House, Leslie House, Trafalgar House, Pearson Farm House, Bell Gairdner Estate, Meadowvale Village Hall, Erindale Community Hall and Dixie Union Chapel) are currently lightly used or vacant, meaning that City representatives may not be in the buildings on a regular basis checking on their conditions.

Another consideration is the value of the Heritage Properties portfolio. A conservative estimate of its value (in as it is condition) suggests approximately \$40+ million.

The Ontario Government is encouraging municipalities to implement the development of municipal Asset Management Plans. The focus is most often on infrastructure but the concept could easily be adapted for review of the state of heritage assets.

The City of Kingston has had a Building Conservation Master Plan since 2004. The City of Toronto has a portfolio manager for heritage properties. Other examples can be found within Parks Canada.

The City of Mississauga implemented an Asset Management Plan in 2014 that focused on buildings, storm-water and linear transportation. The replacement value of the assets covered by the Asset Management Plan was \$7.3 billion, of which the building portion represented 27% (\$1.9 billion). Under the plan buildings have a 40-year life span.

The youngest building in the Mississauga heritage properties portfolio was built in 1959 (Port Credit Memorial Arena is 56 years old). The oldest (Dixie Union Chapel) was built in 1836 replacing a wooden chapel that was built on the site in 1804 that burnt down. This building is understood to be in a seriously deteriorated condition.

In view of the complicated history of how and why Mississauga's present portfolio of heritage properties came to be and the present state of some of the properties, a hybrid assessment approach might be considered to provide advice on the future of the portfolio. This type of approach is outlined later in this Appendix.

Implications

In the absence of a Heritage Properties Asset Management Plan, the value and integrity of Mississauga's heritage assets will continue to deteriorate. There is an urgent short-term need for a consultant's report on the present situation of a portion of the present heritage portfolio to identify those structures that are in need of emergency repair work.

The objectives of this proposed assessment project are to:

- 1) Determine base maintenance costs for each asset.***
- 2) Develop the capital and projected operating costs to make each asset useful.***

3) Determine the relevancy of each asset to Mississauga's strategic heritage/cultural objectives and determine what assets might be sold.

**C. The Absence of Collection Guidelines for Mississauga's Heritage Properties
(or what do we do if former Mayor McCallion's house becomes available?)**

As mentioned previously, much of the present portfolio of heritage properties is the consequence of well-intended actions by citizens, city officials and members of council responding to particular situations or opportunities in the absence of any guidelines.

Presently it is a diverse collection of properties. Like any prudent owner, the City should periodically review its portfolio to determine whether its longer-term plans are being served.

It should be noted that most of the properties involved were strategic land acquisitions, many for park land, and the buildings on the site were of a secondary level consideration.

The proposed THOM initiative will provide much-needed guidance regarding future acquisitions while assisting in the deaccession of some properties in the future.

The following table summarizes the current heritage assets identifying the properties by historical theme and the number of structures or remains of structures involved. The 10 heritage cemeteries are not included in this listing.

Theme of the Site	Number of Sites	Number of Structures
First Nations	0	0
European Settlement Homes & Related Buildings (19 th Century)	7	16
European Early Agriculture	2	3
European Estate Homes (20 th century)	4	10
Homes of Distinguished Citizens	1	1
Public Buildings including, education, meeting and recreation places (19 th and 20 th century)	5	5
Spiritual Places	2	
Public Recreation Related	1	1
Infrastructure – Public Sector including service buildings and bridges (19 th and 20 th century)	5	5
Infrastructure – Private Sector including dams, mill sites (19 th century)	2	2
Public Monuments	4	4
Multicultural Sites	0	0
TOTALS	33	50

The large majority of the present heritage assets have early European settlement roots. There is no representation of First Nations people who dominated Canadian history of the past 10,000 years or the more recently arrived multicultural communities that are now the largest citizen group in Mississauga.

Implication

A new policy should be developed regarding future acquisitions that allow Mississauga to tell its story more completely to all audiences.

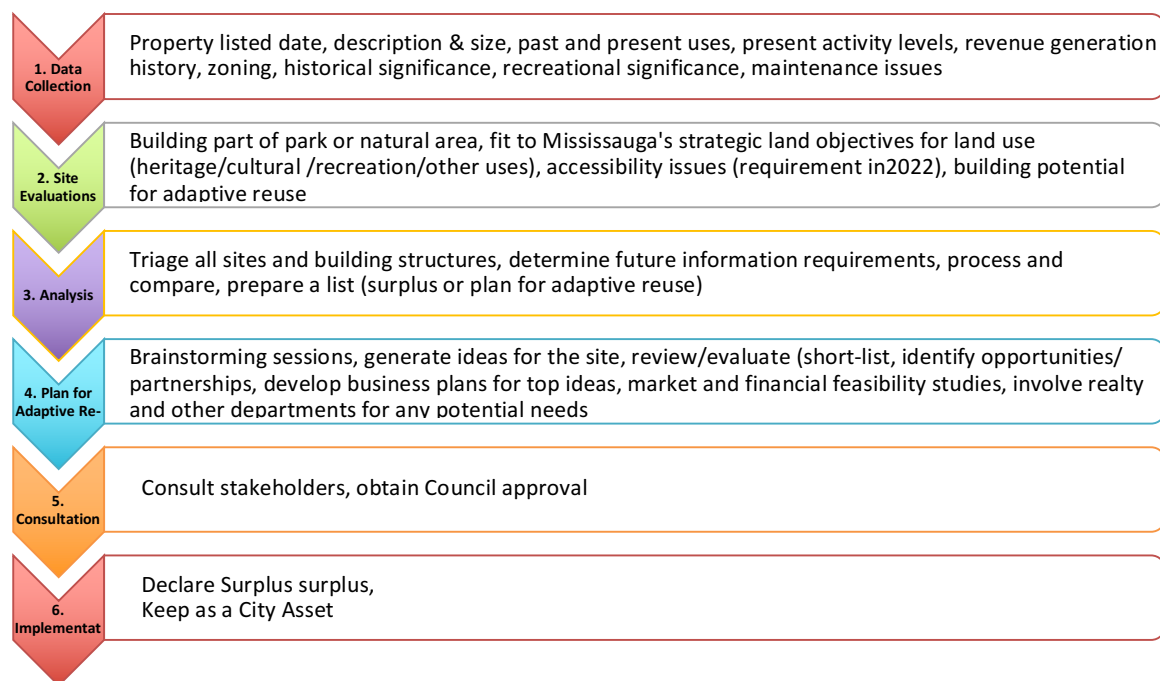
D. A Possible Framework and Details for the Assessment of Mississauga's Heritage Properties

The goal of this is to standardize assessment for all of the heritage properties, to bring a disciplined approach for the future management of the present properties in the portfolio, to provide the foundations for long-term stewardship of these assets and to permit a determination of any assets that do not comply with the City's longer-term city objectives.

These are the objectives of this proposed assessment project

1. Determine base maintenance costs for each asset
2. Develop the capital and projected operating costs to make each asset useful
3. Determine the relevancy to Mississauga's strategic heritage/cultural goals and objectives and determine what assets if any that might be sold by the city to other owners.
4. Criteria for new acquisitions.

A graphic presentation of the proposed approach and the work plan elements follows. A detailed description of the Assessment proposal follows after.



This assessment might include the following work elements.

1. Data Collection for Each Asset

- a. When was the property listed
- b. Property description and size
- c. Past and current uses of building
- d. Present activity levels
- e. Revenue generation history
- f. Zoning
- g. Cultural heritage value
- h. Recreational significance
- i. Maintenance issues

2. Site Evaluation

- a. Is the building part of a park or natural area?
- b. Fit to Mississauga's strategic objectives for land use/heritage/culture/recreation and other factors
- c. Consideration of accessibility issues (requirement by 2022)
- d. Building evaluation: is the building suitable for an adaptive reuse or does it have potential for alternative future city uses?

3. Analysis

- a. Initial triage of all sites and building structures
- b. Determine any additional information requirements
- c. Process and compare
- d. Prepare preliminary draft list of determination
 - surplus
 - plan for adaptive re-use

4. Plan for Adaptive Reuse

- a. Brainstorming session(s)
- b. Generate ideas for site
- c. Review/ Evaluate
 - Develop short list of ideas
 - Identify opportunities/partnerships
 - Develop business plan for top idea(s)
- d. Market Study
 - Pro forma and management model (e.g. City operated, leased to private sector)
 - Capital payback
 - Work with Realty Services to circulate to other divisions/departments to identify any potential needs

5. Consultations and Approvals

- a. Consult with stakeholders as required
- b. Council approval

6. Implementation

- a. Declare surplus
 - If no corporate needs exist, declare properties surplus and sell on the open market
- b. Keep as a City asset
 - Defining the future use and application
 - Identification of short-term priority immediate repairs to prevent further damage and risk to city heritage assets
 - Development of a longer-term comprehensive maintenance program to protect the assets
 - Conceptual design/costing for heritage keepers
 - Identification of potential funding partners
 - Preparation of budget request

Implication

An internal City task force should be formed to undertake an assessment of City-owned heritage properties to determine if the properties should be kept or disposed of. This would be coordinated with the outcomes from the THOM initiative and the proposed policy for future City acquisitions.

Following is a visual listing by theme of the present City of Mississauga portfolio of heritage properties and sites.

City Owned Heritage Properties

By Historical Classification

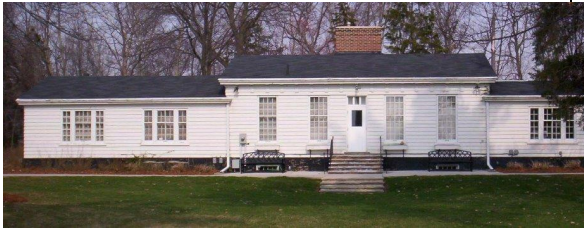
By Historical Classification	Site #	Description / Location	Notes
First Nations (0)			
European Settlement (7 Sites – 16 Structures)			
	Benares Historic Site, House	House, 1503 Clarkson Road North	Museum Onsite Visitor Centre (1835-1857)
	Benares Historic Site, Barn	1503 Clarkson Road North	
	Benares Historic Site, Dairy	1503 Clarkson Road North (Rear Building)	
	Benares Historic Site, Oven	1503 Clarkson Road North	

			
	Bradley Museum Site	1620 Orr Road 14.	Museum (1830)
	Bradley Museum Site, Barn	745 Inverhouse Drive	
	Bradley Museum Site, Drive Shed	1620 Orr Road 14. Bradley	House Museum
	Bradley Museum Site, Log Cabin	1620 Orr Road	Museum & Events Space Original Site Mono Mills (1830)
	Bradley Museum Site,	1620 Orr Road	Museum & Events Space

	The Anchorage		(1830)
	Bradley Museum Site, Woodshed	Woodshed, 1620 Orr Road	
	Bussell House (McCurdy's Corners)	7420 Ninth Line	Vacant; Unused (1865)
	Leslie Log House	4415 Mississauga Road	Museum & Event Space (1826)
	Robinson-Adamson House	1921 Dundas Street West (aka The Grange)	Tenants: Heritage Mississauga (1828)

	Timothy Street House	41 Mill Street Streetsville	Residential tenant (1825)
	Trafalgar House	7228 Ninth Line	Severely deteriorated (1850-1870)

Early Agriculture (2 Sites – 3 Structures)			
	Pearson Harris Farm	6545 Creditview Drive	Vacant (1868)
	Pinchin Barn	Barn Foundations, 4415 Mississauga Road North	On property with Leslie House Property includes Credit River access

Estate Homes (4 Sites – 10 Structures)			
	Adamson Estate, House	Estate House, 850 Enola Avenue	Tenant (Private School) (1920)
	Adamson Estate, Folly	850 Enola Avenue	
	Adamson Estate, Barn	850 Enola Avenue	
	Adamson Estate, Derry House	875 Enola Avenue	Tenant: Not for Profit Organization
	Bell Gairdner Estate, House (2 Structures on Site)	2700 Lakeshore Road West	Rental Event Space (1938)

			
	Bell Gairdner Estate, Garage & Chauffeur's Quarters	2700 Lakeshore Road West	Rental Event Space
	Cawthra Estate	Home 1507 Cawthra Road	Tenant (Private School) (1926)
	Riverwood, MacEwan House (3 Structures on Site)	1465 Burnhamthorpe Road West	Visual Arts Mississauga Events space (1913)

	Riverwood, MacEwan Barn	1465 Burnhamthorpe Road West	Visual Arts Mississauga + Events Space (1913)
	Riverwood, Parker Estate House and Carport (aka Chappell Estate)	1447 Burnhamthorpe Road West	Tenant: Riverwood Conservancy (1919)
Homes of Distinguished Citizens (1 Site – 1 Structure)			
	Mary Fix House	25 Pinetree Way	Tenant (Not for Profit Organization)
Public Buildings (5 Locations – 5 Buildings)			
	Old Grammar School	327 Queen Street South	Tenant (Kinsmen Senior Centre; in 2012, the Streetsville Kinsmen Hall) (1851)

Meeting Places (4 Structures)			
	Clarke Memorial Hall	161 Lakeshore Road West	Renovated 2015 Tenants: Port Credit BIA, and Event Space (1922)
	Erindale Community Hall	1620 Dundas Street West	Community & Event Space (1928)
	Meadowvale Village Community Hall	6970 Second Line West	Community & Event Space (1871)
	Streetsville Village Hall	280 Queen Street South	Tenant (Streetsville BIA) (1860)

Spiritual Places - (1 Location – 1 Structure)			
	Dixie Union Chapel	707 Dundas Street East	One of the oldest buildings in Mississauga on original site Building urgently needs work Part of Dixie Union Cemetery (City-managed historical cemetery) (1837)
Recreation (3 Locations – 4 Structures)			
	Lakeview Golf Course	1392 Dixie Road	Public Golf Course (1907)
	Lakeview Golf and Country Club, Residence	1392 Dixie Road	Vacant (1913)
	Port Credit Memorial Arena	40 Stavebank Road	Community Centre/Arena (1959)

Public and Private Sector Infrastructure (7 Structures)			
	Port Credit Fire Station	62 Port Street West	Working Fire Hall
	Port Credit (Old) Pumping Station	53 Lake Street	(1922)
	Barbertown Bridge	Barbertown Road	
	King's Highway Bridge	141 Lakeshore Rd. W	
	Middle Road Bridge	1700 Sherway Drive	Pedestrian bridge – jointly owned with City of Toronto (1910)

	Erindale Village Dam & Aqueduct Ruins	1695 Dundas Street West	
	Hyde Mill Ruin	56 Ontario Street East Streetsville	(1840s)
Public Monuments (4 Structures)			
	Malton War Memorial Cenotaph	3430 Derry Road East	
	Port Credit Cenotaph	1799 Stavebank Road	

	Streetsville Cenotaph	Main Street, Streetsville	
	CF 100 Jet Fighter Monument	Adjacent to Malton Cenotaph Wildwood Park	

Heritage Cemeteries (10)			
	1. Streetsville Memorial		
	2. Streetsville Public		Active. Lots available for purchase.
	3. Kindree		
	4. Trinity Wesleyan Methodist		
	5. Derry West		
	6. Eden		Active
	7. Moore's		Active
	8. King		
	9. Dixie Union		Active; Has plots for sale
	10. Erindale Union		Active. Lots available for purchase

Appendix G. Considerations in the Review of Cultural Landscapes

1.0 Introduction (What is a cultural landscape?)

A cultural heritage landscape is an area where the interaction of humans and the natural environment has resulted in a distinctive appearance and evocative character where historic themes can be recognized within a single property (e.g. Riverwood) or beyond those of a single heritage property or feature. It typically involves a grouping of individual resources, both natural and man-made, tangible and intangible, that together create a significant type of form, more distinct than the sum of its parts.

Cultural landscapes help to define an area by creating a sense of place and a sense of attachment. Their management is a way to acknowledge and maintain the subtle character differences of unique areas in Mississauga. Through the management of these areas, the City is able to better understand and appreciate its identity. Cultural landscapes define a sense of place by interpreting a range of individual settings within a context. A cultural landscape can help its residents form meaningful attachments and have a pride of place. Cultural landscapes and their histories are directly related to cultural identity.

The identification and the conservation of cultural landscapes have great benefits for a community like Mississauga, including:

- **Sense of Place** – Tangible cultural resources combined with intangible values provide a balanced physical and psychological foundation. Cultural landscapes provide important information about, and opportunities for, understanding the events, processes and activities that have shaped, and are continuing to shape, the city.
- **Authenticity** – Cultural landscapes are a means for the city to evolve. They support ongoing traditions and reflect particular ways of life. Cultural landscapes allow people to participate in a cultural continuum: learning from the multilayered past; understanding their place in the present; and creating meaningful linkages for the future.
- **Quality of Life** – Cultural landscapes address an area's aesthetic, ecological, recreational and educational opportunities. Conserving cultural landscapes goes beyond heritage and the built form by offering a better place to live, work, play and visit.
- **Management Tool** – Cultural landscapes are a more holistic means to acknowledge a grouping of tangible and intangible resources, which together create a significant type of form with interpretive potential. Codifying cultural landscapes serves as a management tool that needs to be adapted to the particular management responsibilities of the City.
- **Thematic Understanding** – Through the process of identifying and assessing cultural landscapes, themes can be discovered that prioritize what is important in Mississauga. Identifying key ecological and cultural themes within the city informs land use and infrastructure planning. Cultural landscapes can also guide the direction for programming and encourage tourism and recreation.

The City of Mississauga has undergone dramatic changes since 1968, when it was incorporated as a Town. By 1974, when it became a city, the transformation from a rural farm landscape to a diverse urban centre accelerated and seemed all-pervasive. Part of this process saw sweeping changes to what had been a fairly staid rural community of small centres, which up until then had experienced only incremental growth. Initiating an inventory of its cultural landscapes was a logical and forward-thinking approach given

what was happening. Unfortunately, the City was never able to fully embrace the concept of cultural landscapes as a tool for management of resources.

In 2005, the City of Mississauga was the first municipality in the province to adopt a cultural landscape inventory; it was seen as cutting edge and an innovative way to protect and recognize these unique areas. Since then, many other municipalities have completed cultural heritage landscape conservation plans, studies and inventories that are up-to-date with provincial and municipal policy and have included consultation with the public. Introducing a cultural landscape perspective to planning and design services continues to be very consistent with the integrated management approach that the City is striving to achieve.

2.0 Context

The 2005 Mississauga Cultural Landscape Inventory states the importance of expanding the City's understanding of its heritage resources beyond the identification of individual heritage properties. The City, as the creator and the custodian of many of the most prominent landscapes, proposed that heritage should no longer be viewed simply as a collection of old buildings, but a fusion of vernacular architecture, monuments, landmarks, landscapes, former villages and planned neighbourhoods that coexist and form the City's fabric while creating a sense of place. A 14-step process identifying 39 cultural landscapes and 22 cultural features was prepared, submitted and approved by Council. All of the 3,000+ properties within the identified cultural landscapes are listed on the city's Municipal Heritage Register.

Comment:

Although, the 2005 report mentions the need for a continual process to identify future cultural landscapes, no process or methodology was created. The 2005 cultural heritage landscape inventory also does not include a process to formerly recognize and protect cultural landscapes.

The listing of the 3,000 properties within the cultural landscape inventory is extensive, identifying a range of built forms and features. However, the listing is not weighted, and it does not document the quality and significance of the constituent parts, the ecology of the whole nor the direction and pace of change and their focus is built form. The inventory appears to go from identification to evaluation with no analysis. The most significant flaw with the inventory is that features are inventoried and listed separately. There is no analysis provided nor any means of defining significance,

2.1 Definitions

The City of Mississauga's definition, as outlined in their 2005 Cultural Landscape Inventory, is a modified version of the UNESCO definition that allows for a more wide-ranging database of cultural landscapes. Cultural features are treated as traditional heritage features and defined separately as follows:

Cultural Landscapes can be defined as *a setting which has enhanced a community's vibrancy, aesthetic quality, distinctiveness, sense of history or sense of place.*

Cultural features can be defined as *visually distinctive objects and unique places within a cultural landscape. They are not necessarily consistent with their immediate natural surroundings, adjacent*

landscape, adjacent buildings or structures. These features can include objects, paths, trees, woodlands, viewpoints and may include features such as rail lines, historic highways and airports.

Comment:

The Mississauga definition deviates from commonly accepted definitions due to its creation early in this field of study. The distinction and separation between cultural settings and features is awkward. Having features (structures, paths, historic roads, water features, trees, viewpoints) treated as separate attributes fails to group the value of constituent parts, and it doesn't convey the character of the landscape, or support analysis. A unifying character statement may be necessary but the use of features rationalizes the complexity of the landscapes and it puts into evidence the variety of features – and creates a need for different expertise for conservation strategies and plans.

2.2 Evaluation Criteria & Process

The evaluation criteria in the City's 2005 report includes four categories: landscape environment, built environment, historical association and other. There is no framework outlining why this set of criteria was chosen nor does it closely relate with Mississauga's definition of cultural heritage landscapes. Rather, the report comments that the criteria are points of departure and that more detailed criteria should be set out in the future.

Comment:

One of the recommendations resulting from Mississauga's 2005 report suggested a refinement of the evaluation criteria and the development of more detailed criteria with which to identify the specific heritage, natural and visual qualities of each site. The 2005 report also highlights the need for a continuing process for adding cultural landscapes to the inventory. The methodology included in the 2005 inventory would not be suitable to follow today.

If the City were to proceed with a reassessment of Mississauga's cultural landscapes, it should consider the following evaluation criteria and process:

Step 1 – Identification and Categorization

The first step is to consider the possible candidate landscapes from the 2005 inventory as well as other potential sites. It will also include a listing of which sites should be considered as candidates for removal from the inventory. Once a landscape is identified as having potential cultural value, research and recording of its social, ecological, and cultural value are required in order to determine its significance and how it should be managed. Potential cultural landscapes should be categorized by their scale, UNESCO types, boundaries/layers, and their level of value or priority.

Landscapes within Mississauga exist in three distinct scales; the largest being the city itself, which is a cultural landscape created at a point in time and evolving as the setting for an amalgamated collection of smaller communities. The major river corridor and associated green areas constitute Mississauga's medium-scale cultural landscapes. They include areas with distinct characteristics and include the Credit River corridor, the Lakeshore and the coast of Lake Ontario. The small-scale cultural landscapes, such as

the Mineola Neighbourhood north of Lakeshore Road within the river corridor, have their own physical and cultural identity within the medium-scale landscapes. Some small-scale landscapes may be located outside of medium-scale, but still contribute to the large-scale landscape of the City.

An overview of the existing sites suggests benefits in sorting them against a number of categories. As well as size differences, they tend to fall into the one of three UNESCO categories of designed, evolved (continuing and relic), and associative landscapes. A further method of identification is recognizing boundaries. Some landscapes have a simple relationship with a single dominant culture, while with others there are multiple layers of history overlapping, but with independent boundaries. One layer may address the Credit River and its association with the spiritual significance to First Nations while another focuses on the river as a source of power for industrial activities; a third might be the connection between communities along the river. Identifying the landscape's level of significance can further assist future management of the area and the priority at which they are to be officially protected.

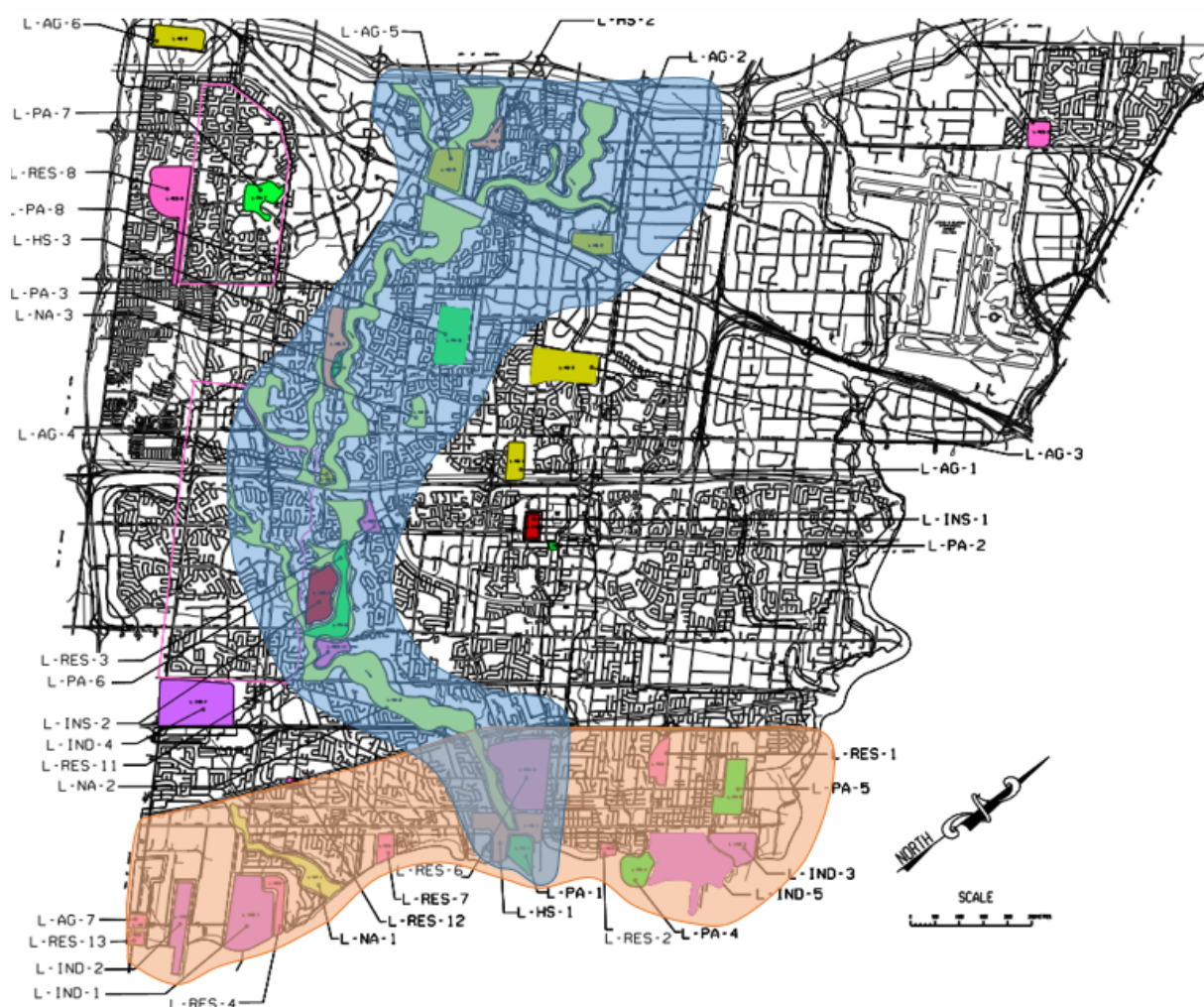


Figure 1: Map of medium-scale cultural landscapes within Mississauga, the Credit River Corridor (blue) and the Lakeshore area surrounding the coast of Lake Ontario (orange). Small-scale landscapes are generally found within these medium-scale landscapes. Overlapping of scales creates layers of historic significance.

Step 2 – Research

The investigation of a site's pedigree involves two key components: the first records the processes that shaped the environment, the resulting design initiatives and their evolution. The second documents the ideas that have created and sustained the place over time.

The intellectual history (intangible value) is accessible through the writings and studies of the communities that produced and sustained the landscapes. The physical history is evident from the mapping and images compiled over time. This is followed by field work that looks at the integrity of the relationship between the idea and place as well as the condition of natural and cultural resources. The research establishes the boundaries of the landscape and documents the physical and social attributes that determine its value.

Step 3 – Evaluation

Evaluation assigns value to the cultural landscape and forms the basis on which the preparation of a statement of significance is dependent. The commonly used evaluation categories of design, history and context can be applied to cultural landscapes with the understanding that the landscape must be looked at as a whole. This three-part framework is used extensively for built heritage looking at buildings as isolated objects. With cultural landscapes, a reviewer needs to consider the dynamic character of a cultural landscape, its ecological and environmental dimensions, and the evolutionary impact of time. These tangible factors along with intangible factors elevate a landscape's meaning and value.

The evaluation system, whether numerical scoring or one that provides a written range, provides a means of establishing importance in relation to other landscapes in the City. It will also articulate the existence and significance of a cultural landscape's layers and the relationship between boundaries. Consultation and engagement by the local communities are a useful and often enlightening part of this process and should be mandatory.

Step 4 – Communication of Values

This involves preparing a statement of significance outlining the key values identified in the research and evaluation phases along with the ideas and physical elements that are necessary to identify and manage a cultural landscape. The statement of significance documents the overall value of a landscape, defines its boundaries and articulates the attributes that define its character. It is this document that is missing from the 2005 inventory and its omission has prevented the communication of significance to everyone involved with these files.

3.0 Management

Step 5 – Management

The final step applies the findings of the previous steps and puts in place the ways and means needed to strengthen the clarity of the value of landscape both as an idea and as a physical form. The key objective is to sustain the tangible and intangible qualities of the place while allowing for continued evolution.

Managing landscapes vs. individual buildings presents something of a conundrum. Adapting management principles to a cultural landscape requires the consideration of its dynamic nature and acknowledgment of

the tangible and intangible resources and programming that give meaning and value. Standard operating procedure for a cultural landscape requires recognition of the importance of considering the landscape as a whole, before addressing the value of each of the constituent attributes.

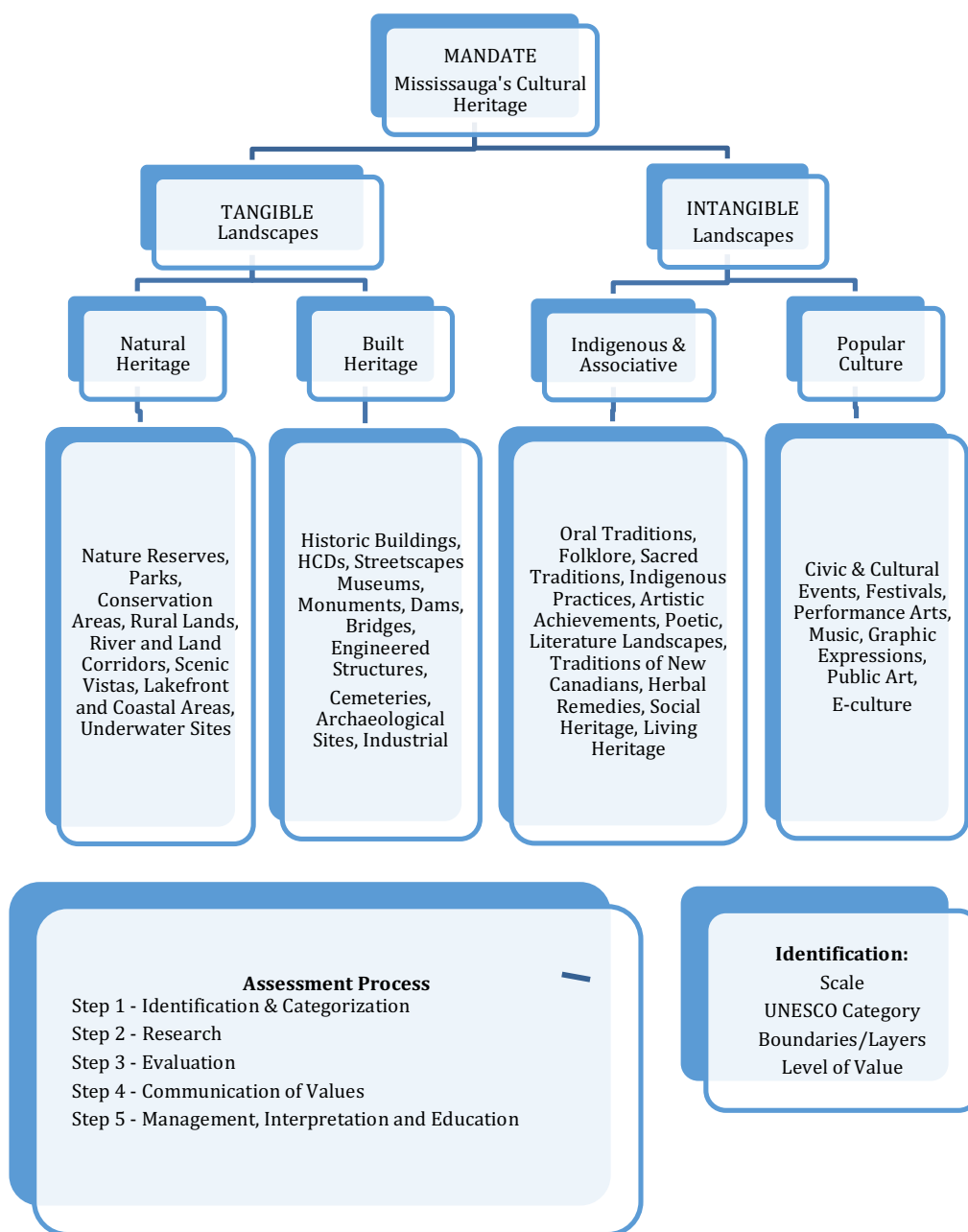


Figure 2: Categorization of Mississauga's cultural heritage as tangible and intangible, and attributes that define and give value to cultural landscapes.

Both tangible and intangible attributes must be present in a cultural heritage landscape in order to be significant. Further listed are the suggested steps to reassess cultural landscapes, resulting in improved management, interpretation and education.

A clearly outlined approach that includes who is in charge of cultural heritage landscape conservation and how cultural landscapes will be managed (protected, interpreted, identified, evaluated, etc.) is needed in order to maximize the benefit of these landscapes within Mississauga.

Comment:

The cultural heritage landscape inventory should be expanded and restructured so that it includes both an inventory and guidelines for cultural landscape conservation. At the moment, the resources have been identified, but no conservation and management strategy or process has been created. Therefore, the cultural landscapes have no identified future purpose and seem to be a burden rather than a benefit to the City.

Due to the lack of guidelines surrounding the evaluation, protection and interpretation of identified cultural landscapes, their place within the City of Mississauga's management system is unclear.

3.1 Land-Use Planning and Policy Context

The Province encourages municipalities to conserve significant cultural landscapes and provides a variety of legislative planning and financing tools to do so, primarily the Ontario Heritage Act (OHA), the Provincial Policy Statement (PPS) and the Planning Act.

It should be noted that identifying a cultural landscape does not automatically imply protection. The creation of an inventory simply documents the resources and their significant attributes. The protection of cultural landscapes and their attributes is provided through new and existing OHA designations, Official Plans, conservation easements, municipal register listings, and through recommendations made within Cultural Landscape Heritage Impact Assessments.

Cultural landscapes can be protected under Part IV or Part V designations under the OHA. If the cultural heritage landscape is contained within one that is registered property, it can be designated under Part IV with significant attributes of the landscape listed as character-defining elements. If the cultural heritage landscape covers an area that includes more than one property, it can be designated as a Heritage Conservation District (HCD) under Part V of the OHA. HCD guidelines can be developed in order to regulate alterations to existing properties and assess the characteristics of new developments to ensure they are in line with the rest of the district. An OHA designation provides the strongest heritage protection available. The drawback with most of this legislation is the failure to recognize the relationship between users and a landscape as a dynamic evolving system.

Management tools that may be better suited to conserve cultural landscapes include: Official Plans (Community Plans, Design Guidelines, Secondary Plans, Site Plans), by-laws (Zoning, Heritage Overlays, Mature Neighbourhood Overlays), Neighbourhood Character Statements and Cultural Impact Statements. These tools allow cultural landscapes to continue evolving while still protecting the elements that give them

value. Planning tools are needed to be able to determine what values are present and what can be altered without diminishing the value.

It is not always best for an area to be preserved in its current state. Through the Planning Act and an Official Plan, a municipality can set out general planning goals and policies that will guide future land use while respecting significant cultural attributes and features of the landscape. Official Plan amendments, cultural landscape plans and conservation guidelines can be implemented into the planning and development review process. These amendments can also include the requirement of Cultural Heritage Impact Statements (CHISs) where applicable, to ensure that proposed development and site alterations do not have a negative impact on any cultural heritage resource. It should be up to the discretion of heritage planning staff whether a CHIS is necessary based on possible adverse impacts of the development or alteration.

Comments:

Most municipalities list specific policies and procedures that can be used to protect cultural landscapes (few mention listing cultural landscapes on the Municipal Heritage Register). Most common are processes required by Official Plan Amendments, the Ontario Heritage Act, and the Planning Act. It is recommended that the City develops processes for officially protecting cultural landscapes. These processes should be outlined with specific steps and requirements.

The City of Mississauga has chosen to list all of the properties within identified cultural landscapes on their Municipal Heritage Register. This does not provide complete protection, but does give the cultural landscapes some status: mostly, the extended 60-day period before a demolition permit is granted and the requirement of a Heritage Impact Assessment before proposed site alterations on or adjacent to the property. Most structures within cultural landscapes have not met the criteria under 9/06 individually to be protected from demolition, putting into question the effectiveness of the listing of cultural landscapes. These pros and cons need to be considered as part of a full review of the inventory.

3.2 Interpretation and Education

An important part of the management of cultural landscapes is interpretation and education. Interpretation flows directly from the statement of significance resulting from the research and evaluation process. In order to ensure that the public is aware and invested in a cultural resource, they need to understand *what* they are protecting and *why* it is protected. If the general public is unaware and uninterested in a resource, it is unlikely that they will make efforts to preserve it. Without continued interpretation, the value of identified cultural landscapes will go unnoticed by most. Through education and understanding, the community will find greater appreciation in, and will support efforts to maintain and protect these sites.

During stages of any future cultural heritage landscape inventory update, the public should be consulted and remain informed throughout the entire process. The public can become involved through open houses, public meetings, and the use of online polls and questionnaires. Their involvement is crucial in determining boundaries, and extremely useful for the identification of key heritage themes, areas of interest, cultural heritage landscape suggestions and for opinions on existing cultural landscapes.

Not only does the public need to understand the benefits of cultural landscapes, but City staff, committee members and councillors should all understand why cultural landscapes are being identified and protected

and how they benefit the community. City councils should be made aware of the different conservation approaches available to protect cultural landscapes and should have an understanding of which landscapes have the most importance to the City in order to make informed decisions. This can be accomplished through presentations to newly elected councillors, workshops from Heritage Planning Staff and/or external consultants, and open houses that involve both City staff and the public.

Comment:

In order to educate and interest the public there are a variety of media through which the stories interpreting cultural landscapes can be shared including plaques, brochures, museum exhibitions and programs, workshops and speakers, and walking tours.

Mississauga needs to ensure that all staff, committee members and councillors understand the reasoning for conserving cultural landscapes and the different ways they can be protected. This would include an appreciation of the difficulties in interpreting private property that may exist with cultural landscapes.

4.0 Recommendations

The following are recommendations based on the review of the 2005 inventory.

1. It is recommended that the cultural heritage landscape inventory undergo a fundamental restructuring with a review of the identification and evaluation process, and a strategy for management that includes ways to further protect and conserve the landscapes identified.
2. In order to understand the importance of cultural heritage landscapes within Mississauga, a clear working definition needs to be in place and understood by City staff and the public. A working definition taken from *Definition and Assessment of Cultural Landscapes of Heritage Value on NCC Lands* is suggested as a replacement of the 2005 statement:

A Cultural Landscape is a set of ideas and practices embedded in a place. The ideas and practices are what make it cultural; the place is what makes it a landscape.

The definition accommodates a wide range of landscape types; from urban to rural or wilderness, and a range of sizes, from a regional context to a small plot of land. The definition is broad enough to allow key characteristics to be interpreted and sustained and it provides a way to bring the tangible and the intangible qualities of an environment into focus; whether it represents a single dominant culture and an orderly evolution, or there are multiple ideas and practices associated with a place, creating the layering of multiple cultural landscapes with an overlapping of themes and boundaries.

3. The methodology used in the 2005 inventory is not appropriate or efficient to use presently. In a future update, new criteria should be developed and should involve a process of identification and categorization, research, evaluation, communication of values and management.

3.1 The process should include both the recognition of new cultural landscapes and the removal of cultural landscapes that are no longer significant.

3.2 The 2005 inventory should provide a preliminary list of eligible landscapes to be updated to include significant character-defining elements that are to be protected.

4. The identified cultural landscapes should be evaluated and weighted for their value and the priority at which they should be protected. For example, in the City of Kitchener, identified cultural landscapes have been categorized into three levels of significance: regional significance, considerable significance, and moderate significance. The development of a value-based management approach would be beneficial for Mississauga. However, it first must be determined what value is represented within a landscape and what value needs to be protected. Identifying the answers to these questions will allow the City to come closer to supporting the effort to conserve cultural landscapes efficiently.
5. Consultation and input from the public should be included throughout this process particularly when it comes to determining boundaries and levels of significance.
6. Mississauga needs to develop and incorporate general heritage themes into cultural landscapes. The development of a thematic history will greatly benefit the interpretation and understanding of cultural landscapes and their importance to the City. In order to be seen as significant, a cultural heritage landscape should have a proven relationship to one or more of the identified themes. Identifying a thematic history will not only streamline the cultural landscapes, but can streamline other heritage resources and lead to creating a regional identity and sense of place within Mississauga.

5.0 End Notes

5.1 Definitions

Variations of the definition of cultural landscapes are widely available. The inclusion of cultural landscapes as a category on the World Heritage List has helped consolidate and broaden understanding. A series of definitions for Cultural Landscapes can be found in a document titled Cultural Heritage Landscape Resource Document. 2004. Heritage Resources Centre, University of Waterloo.

Municipalities within Ontario implementing cultural heritage landscape guidelines and plans are commonly using the PPS as a basis for their definitions.

The 2014 PPS definition of a cultural heritage landscape is:

A defined geographical area of heritage significance which has been modified by human activities and is valued by a community. It involves a grouping(s) of individual heritage features such as structures, spaces, archaeological sites and natural elements, which together form a significant type of heritage form, distinctive from that of its constituent elements or parts. Examples may include, but are not limited to, heritage conservation districts designated under the Ontario Heritage Act; and villages, parks, gardens, battlefields, main streets and neighbourhoods, cemeteries, trailways and industrial complexes of cultural heritage value.

The primary drawback with this definition is the failure to acknowledge the intangible attributes and the necessity to manage a landscape's dynamic evolving nature.

UNESCO's World Heritage Committee defines cultural landscapes as the result of the interaction between humans and their environments. The definition (the basis for Mississauga's current definition) is further explained using three types of highlighting of structural differences: designed, evolved and associated. Each type has implications for the management of the landscape.

Cultural landscapes represent the combined works of nature and man. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

Types of Cultural Landscapes

In 1992, UNESCO's World Heritage Committee identified three types of cultural landscapes, and this has since been adopted by Parks Canada. The Ontario Ministry of Tourism, Culture and Sport incorporates these categories as part of the evaluation. The three primary landscape types are as follows:

- 1) Designed landscapes: those that have been intentionally designed (e.g. a planned garden or park, campuses, estates). These were laid out with a clear design intent and aesthetic and are particularly vulnerable to change.
- 2) Evolved landscapes: those that have evolved through use by people and whose activities have directly shaped the landscape or area. This can include a continuing landscape where human activities and uses are still ongoing or evolving (e.g. residential neighbourhoods or main streets); or in a relict landscape where the evolutionary process came to an end sometime in the past, but the landscape remains significant (e.g. abandoned farms or burial grounds, lost villages.)
- 3) Associative landscapes: include places characterized by powerful religious, artistic or cultural associations of the natural element, as well with material cultural evidence.

The City of Mississauga's definition, as outlined in the 2005 Cultural Landscape Inventory has modified the UNESCO definition to allow for a more wide-ranging database of cultural landscapes. As well cultural features are defined separately as follows:

Cultural Landscapes can be defined as *a setting which has enhanced a community's vibrancy, aesthetic quality, distinctiveness, sense of history or sense of place.*

Cultural features can be defined as *visually distinctive objects and unique places within a cultural landscape. They are not necessarily consistent with their immediate natural surroundings, adjacent landscape, adjacent buildings or structures. These features can include objects, paths, trees, woodlands viewpoints and may include features such as rail lines, historic highways and airports.*

5.2 References

- Criteria for the Identification of Cultural landscapes. 2003. Town of Caledon

- Cultural Heritage Landscapes – An Introduction. Ontario Heritage Trust
- Cultural Heritage Landscape Inventory. 2009. Town of Caledon
- Cultural Heritage Landscape Inventory and Policy Study. 2010. City of Vaughn
- Cultural Heritage Landscape Resource Document. 2004. Heritage Resources Centre, University of Waterloo
- Cultural Heritage Landscape Strategy. 2011. Town of Oakville
- Cultural Heritage Landscape Study. 2014. City of Kitchener
- Cultural Landscape Inventory. 2005. City of Mississauga
- Cultural Landscape Heritage Impact Assessment Terms of Reference. 2014. City of Mississauga
- Definitions and Assessment of Cultural Landscapes of Heritage Value on NCC Lands. 2004. National Capital Commission
- Regional Implementation Guideline for Cultural Heritage Landscape Conservation. 2013. Region of Waterloo

Appendix H. Backgrounder to Mississauga Archives Situation

At the present time Mississauga has no dedicated archives facility for storage of historic collections or government records. Since 1978, the City of Mississauga archival requirements have, by mutual agreement, been stored and managed by Region of Peel at the Peel Art Gallery Museum and Archives (PAMA) in Brampton. This arrangement is in the form of an agreement that continues to the present.

PAMA also provides archival services to two other municipalities in the Region of Peel – the Town of Caledon and the City of Brampton.

On October 14, 2015, TCI held a meeting with PAMA's Director and the newly appointed Regional Archivist. The purpose of the meeting was to gain an appreciation of Mississauga's archival holdings and consider possible future implications. This was part of the environmental scan supporting the development of the Strategic Plan for Heritage Planning and Museums.

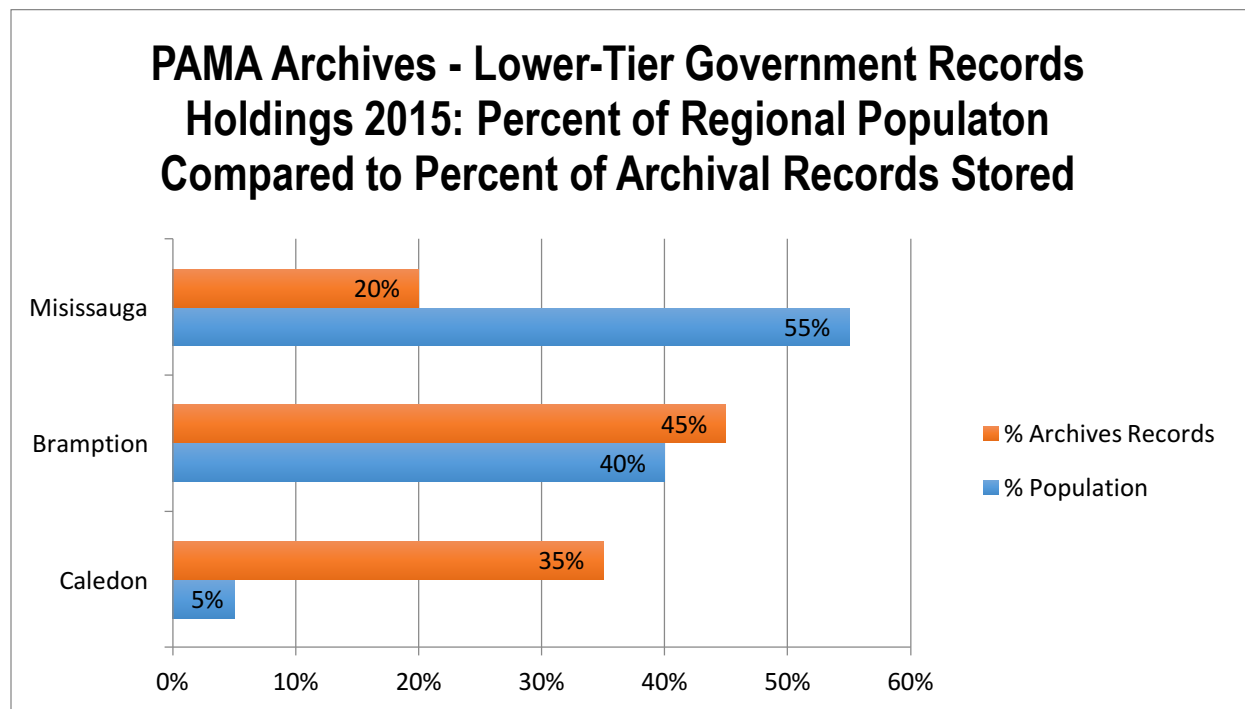
On December 7, 2016, PAMA provided a detailed report to TCI on the development of the relationship between PAMA and Mississauga as well as providing some current archival metrics at PAMA for Mississauga's and for the other municipalities.

The report, along with the October interview notes, provided some interesting observations on what appears to be a low rate of archival utilization by Mississauga compared to the other municipalities.

At the present time Mississauga's government records account for approximately 11% of PAMA's current government records inventory. The Region of Peel is the largest user of the archives for government records storage representing 69% of the present inventory. The other two lower-tier municipalities, Caledon and Brampton, provided 6% and 14% of the total PAMA government records holdings.

The chart following compares the population of the lower-tiered municipalities with their percent of the government related records stored at PAMA. Mississauga has the smallest percent of government records compared to its percent of the Region's population.

There has not been a transfer of government records from the City of Mississauga to the Region of Peel Archives since 2012. PAMA has provided no information on the reasons for this.



In PAMA's view, there should be a stronger component to Mississauga's approach to collecting municipal records and archival materials, and archives management.

Complicating the situation, PAMA will be running out of archival storage space in the next three to five years, and may not be able to accommodate Mississauga if significant volumes of new material were to be deposited. This is potentially a serious issue for longer-term heritage management in Mississauga.

All municipal corporations in Ontario have records management related statutory responsibilities under the Municipal Freedom of Information and Protection Act, the Municipal Act and recently under Bill 8, which requires that measures respecting the municipality's records are developed, documented and put into place to preserve them in accordance with recordkeeping or records retention requirements, rules and policies. Municipal archives have legislated records management responsibilities and typically collect documents with significant cultural or heritage value.

PAMA also observed that reference requests (email and telephone) for archival information from Mississauga citizens and organizations only represented 11% of the total 555 contacts to PAMA in 2014 – the lowest of the three municipalities that comprise the Region of Peel.

The consulting team identified these issues with the project leadership team in mid-December since it had implications in the longer-term regarding the organization and storage of future heritage-related materials but was external to the scope of this project and involved Mississauga corporate issues.

Arrangements were made to meet the consultants with the City Clerk and the Records Manager. This meeting was held December 21, 2015.

The meeting was reassuring in that it appears there was no issue with the City's retention and management of the records supporting the Mayor's and Council's open government commitments. Rather there seemed to be a communications problem between PAMA and Mississauga.

Four years ago PAMA requested that Mississauga hold back on the sending of additional new archival materials to it, because of a construction program underway at PAMA.

Apparently no one at either end followed up to end the voluntary holdback of archival materials deliveries. The situation today is that Mississauga has materials ready to go the archives for storage.

It was agreed by persons on both sides that they would renew the direct relationship and set up a program of regular communications to share information regarding mutual issues, to commence in January 2016.

The longer-term issues of archival storage for Mississauga must be identified in this project because of potential problems in the future.

The project is taking place during a period of major changes in the area of public sector information management practice including:

1. New Ontario legislation and regulations that greatly expanded the public's right to see nearly all municipal and provincial government documents; and,
2. Major technology changes resulting in digital records, various forms of digital communications and improved storage options.

Present paper documents can be converted to a digital format but the cost is presently about twice as expensive as conventional storage in dedicated specialized facilities. Digital document management (i.e. documents that are 'born digital') is growing but not all the implications, costs and preferred technology options have been identified fully at this time. Both strategies are being employed on a best efforts basis.

Beyond the storage options dilemma, Mississauga may wish to consider its longer-term information storage options.

1. PAMA has announced it will be running out of archival storage space in three to five years – it proposes to utilize rented commercial space with appropriate archival storage conditions as a solution.
2. Should Mississauga consider the longer-term development of its own records and archival management storage facilities?
3. If so this might be considered as part of a future multi-purpose museum/records and archives storage/other community complex. e.g. The Rooms in St. John's, NL, combines archives, museum and art gallery functions within one purpose-built building.
4. What is the future of the longer-term relationship between the City of Mississauga and the Region of Peel?

Background – City of Toronto Archives

In 2011 TCI Management Consultant led a nine-month project developing a 15-Year Strategic Plan for the City of Toronto Archives. Toronto is considered a leader in Canada and internationally regarding information management practices in support of open data and open government at the municipal level. One of the largest project challenges was to forecast longer-term records and archival storage requirements. Toronto's population is 3.6 times that of Mississauga. Using the Toronto metrics and assumptions suggests that Mississauga might be preparing in the order of 2,400 archives boxes (12"w/10"h/15"l) annually. This is after a review of retained documents after 20 years. A general rule is that

about 5% of municipal documents sent to records are retained for archival purposes.

Implications

A close relationship is necessary between those who collect heritage-related materials and those who manage and store archival materials. In Mississauga's situation we would recommend that:

- 1. Mississauga should continue to utilize the skills and facilities at PAMA for archival storage.***
- 2. Should circumstances change then Mississauga may wish to consider the creation of its own records management and archival centre potentially in conjunction with a new Mississauga museum facility.***

APPENDIX I. Best Practices in Heritage Management

Under the Ontario Heritage Act	
• Designation of an archaeological site under Part VI	In cooperation with the province, archaeological sites can be protected under Part IV of the Ontario Heritage Act. However, very few sites have been designated to date, and these sites tend to be significant.
• Designation of a Heritage Conservation District under Part V	Under the Ontario Heritage Act, a municipality or any part of it may be designated as a Heritage Conservation District (HCD). In order to become a district, it must be studied in accordance with OHA and any local requirements and it must be proved that there is sufficient reason from a cultural heritage perspective. If a study reveals that an area does have cultural heritage value, a plan must be developed in accordance with the requirements of the Act. An HCD designation cannot regulate use.
• Designation of individual properties under Section 34.5, Part IV	Under the Ontario Heritage Act, an individual property (and the heritage attributes related to that property) may be designated to be of Provincial Significance (meeting the criteria of O. Reg 10/06) by the Minister of Tourism, Culture, and Sport. To date, the authors are not aware of any such designations.
• Designation of individual properties under Section 29, Part IV	Under the Ontario Heritage Act, an individual property (and the heritage attributes related to that property) may be designated by a local municipality. These types of designations can provide the same level of protection as designating a property as part of an HCD. They can also provide additional protections, such as interior designations. Where there are particularly significant heritage attributes, those should be considered separately from the more general attributes found within most HCD studies and plans. In some cases, where there is lack of coherence within a proposed HCD or where there is a pre-existing management framework (such as a site specific policy or legislative framework), recommendations for a designation through Section 29 Part IV may be provided as a more appropriate way of ensuring the protection of Cultural heritage values or heritage attributes of an area. A Section 29, Part IV designation cannot regulate use.
• Listing individual properties under Section 27	Where a property is in the process of being designated under Part IV or Part V of the OHA, or where a property is not considered to have sufficient value for a Section 29, Part IV designation, a municipality can formally add the property to its Heritage Register. Known colloquially as listing, this form of recognition effectively provides demolition control for 60 days; depending on the specific policies of a municipality. Placing a property on a Register can also result in additional review and management requirements. The 2014 PPS provides additional protections for listed properties by referring to them under its definition of significant and stating that some properties may not be formally evaluated.

● Easements/ Maintenance Agreements	Heritage Easement Agreements and Maintenance Agreements are another set of tools used to protect cultural heritage resources. An easement is an agreement that is entered into between the property owner and the municipality or province and registered on the property's title. A Heritage Easement Agreement typically identifies heritage attributes that are to be retained in perpetuity and may also set out permitted alterations and development. A Maintenance Agreement is similar, but may or may not be registered on title. An Easement or Maintenance Agreement is required in Ontario in order to receive provincial tax refunds for heritage properties.
Under the Planning Act	
● Official Plan policies	An Official Plan (OP) is a statement of goals, objectives and policies for growth and development of a community for a 20-year period. In some instances, revisions to an Official Plan may result in a strengthened framework for heritage conservation planning such as ensuring there are adequate policies regarding adjacent properties or heritage impact assessments. Changes to an OP can also address contradictions between existing policies by providing clear direction. Further, as an Official Plan is issued under the Planning Act, a wider range of issues can be addressed, such as views and use. There are several issues that could be considered in particular. 1) Views: While views can be addressed partially under the Ontario Heritage Act, their applicability is limited by property or district boundaries. The creation of specific OP policies and schedules regulating and identifying specific views (which may or may not be heritage specific) will allow for the wider protection of views, view cones, and view sheds that are important to a community. 2) Use: Changes to the identified land-use regulations (and the necessary subsequent changes within the zoning by-laws) can facilitate the protection of cultural heritage resources in specific circumstances. 3) If changes are necessary to the existing overarching heritage conservation planning policy framework for the community, these could include enhancing existing definitions, and creating new policies, to align with Section 37 or Section 28 Planning Act policies.
● Secondary Plan	Area and secondary plans provide specific policies for areas identified within an Official Plan as requiring more detailed direction on topics such as land use, infrastructure, the natural environment, transportation and urban design. In some instances, a secondary plan is a more appropriate instrument to regulate change within a specific area. Again, like an Official Plan, a secondary plan can address issues of use. It can also include broader policies around urban form and design than an HCD Plan.

● Zoning and Form Based Zoning	The purpose of a zoning by-law is to specify controls on land-use. A zoning by-law outlines how land may be used; where buildings and other structures can be located; the types of buildings that are permitted and how they may be used; and, the lot sizes and dimensions, parking requirements, building heights and setbacks from the street. One of the key purposes of zoning is to put an Official Plan into effect. More recently, form-based zoning has emerged as an alternative to more traditional types. This type of zoning emphasizes the physical character of development and focuses on how development relates to the context of the surrounding community, especially on the relationships between buildings and the street, pedestrians and vehicles, and public and private spaces. It puts a greater emphasis on design, resulting in greater predictability about the visual aspects of changes in a community.
● Create policies for Neighbourhood/ Heritage Character Areas	A Neighbourhood Character Area (NCA) policy is typically integrated into an Official Plan or Secondary Plan. Focused less on the heritage aspects of a community, this type of policy seeks to consider a neighbourhood's sense of place, regarding its public and private realms as a collective whole. This type of policy takes into account how key attributes, uses, and features of an area result in a particular character. A Heritage Character Area (HCA) is similar but instead focuses more specifically on an area's heritage attributes. It has been used in some communities as an alternative to a full heritage conservation district plan. Communities such as Kingston, Ontario have used HCAs, while NCAs have been used in Vancouver and London, Ontario.
● Design Guidelines	Design guidelines can apply across an entire city or within a specific area. District or Area-Specific Urban Design Guidelines may focus on a particular property, block, neighbourhood or a broader area, such as new community and public spaces. Some of the guidelines focus on urban design matters, while others include other planning-related issues. They can be used to guide issues such as infill, intensification, new construction, streetscapes, accessibility and how to integrate natural and built environments. As opposed to Heritage Conservation District Guidelines, general design guidelines tend to focus on broader issues (although they can include sections on heritage conservation).
● Community Improvement Plan	A Community Improvement Plan (CIP) is tool that allows a municipality to direct funds and implement policy initiatives toward a specifically defined area within its boundaries. Authorized under Section 28 of the Planning Act, when existing OP policies are in place, a municipality can use CIPs to encourage rehabilitation initiatives and/or stimulate development, promote place-making, and promote brownfield redevelopment. Financial tools available include tax assistance, grants and loans. CIPs are often used to promote private sector development.

Other Tools	
● Use of other legislation: The Municipal Act	The Municipal Act grants municipalities the authority to pass by-laws, including by-laws respecting heritage (Section 11 (3) 5.). However, Section 14 (2) of the Municipal Act specifies that in a conflict between a by-law and an Act, regulation or instrument where the by-law frustrates the purpose of the Act, regulation or instrument, the by-law will be without effect. The Municipal Act also enables a municipality to establish a program to provide tax incentives for an eligible heritage property (Section 365.2 (1)). An eligible heritage property is one that is designated under Part IV of the Ontario Heritage Act, is part of a Heritage Conservation District under Part V of the Ontario Heritage Act, is subject to an easement agreement under Section 37 of the Ontario Heritage Act, is subject to an easement agreement with the Ontario Heritage Trust under section 22 of the Ontario Heritage Act, or is subject to an agreement with the municipality in which it is located respecting the preservation and maintenance of the property and complies with additional eligibility criteria set out in the by-law created by the municipality allowing tax incentives for heritage properties.
● Use of Other Legislation: The Ontario Building Code	Under The Ontario Building Code (OBC), the Ontario Heritage Act is considered applicable law. In particular, the CBO cannot issue a permit if it is contrary to applicable law (Section 8 (2) and Section 10 (2)). With regard to the definition of applicable law, O. Reg 332/12 specifically states what is covered.
● Use of Other Legislation: Funeral, Burial and Cremation Services Act, 2002, S.O. 2002, c. 33	The Funeral, Burial and Cremation Services Act addresses human remains (including their discovery) and cemeteries. It is a key piece of legislation that should be considered when cultural heritage resources that do or could contain human remains.

● Use of Other Legislation: Environmental Assessment Act	Under the Ontario Environmental Assessment Act, environment is understood to mean: a) Air, land or water, b) Plant and animal life, including human life, c) The social, economic and cultural conditions that include the life of humans or a community, d) any building, structure, machine or other device or thing made by humans, e) any solid, liquid, gas, odour, heat, sound, vibration or radiation resulting directly or indirectly from human activities, or f) any part or combination of the foregoing and the interrelationship between any two or more of them, in or of Ontario Cultural heritage conservation within the Environmental Assessment Act ensures that cultural heritage resources will be conserved in municipal projects. Cultural heritage resources that could be impacted by a transportation, water or sewage infrastructure projects, for example, will be identified, assessed and protected from impact using the various conservation tools available. The Environmental Assessment Act aims to provide for the protection, conservation and wise management of Ontario's Environment. It applies to all public activities including projects undertaken by municipalities, public utilities and conservation authorities. An analysis of the environment through an Environmental Assessment includes evaluation of "cultural conditions that include the life of humans or a community" and "any building, structure, machine or other device or thing made by humans" which includes artifacts, places, buildings and structures considered to be potential cultural heritage resources. Where municipal projects such as transportation, water, or sewer infrastructure projects may impact heritage properties, cultural landscapes or archaeological sites, these cultural heritage resources are to be identified, assessed and protected from impact.
● Modification to site alteration or foundation permit by-laws	The addition of policies into these by-laws can ensure that cultural heritage resources are addressed in advance of any work that may occur on a property.
● The development of interpretative plans or heritage master plans.	The current legislative environment does not yet address intangible heritage or lost heritage effectively nor does it give express instruction or direction on interpretation. These tools will help to identify why cultural heritage resources are important and provide tools to that end.
● Demolition Control By-laws	To provide added protection, some municipalities, such as Kingston, Ontario, include properties on their Heritage Register, including Listed and Designated properties, as properties that have demolition control under a Demolition Control By-law.

Many individual examples of leading practices in the above areas were identified and rather than listing them in the absence of context we refer the readers to the detailed summary of proposed recommendations. Most of the recommendations contain the identification of these "best practices" and provide links to sources providing additional information. These sources are directed at supporting the goal of making Mississauga one of the top heritage programs in Ontario.

Appendix J. Examples of Heritage Impact Assessments

Toronto

HERITAGE IMPACT STATEMENT TERMS OF REFERENCE

Study	<i>Heritage Impact Statement</i> Updated August 2011
Description	A Heritage Impact Statement (HIS) is a study to evaluate the impact the proposed development or site alteration will have on the cultural heritage resource(s) and to recommend an overall approach to the conservation of the resource(s). This analysis, which must be prepared by a qualified heritage conservation professional, will address properties identified in the City of Toronto's <i>Inventory of Heritage Properties</i> (which includes both listed and designated properties) as well as any yet unidentified cultural heritage resource(s) found as part of the site assessment. This study will be based on a thorough understanding of the significance and heritage attributes of the cultural heritage resource(s), identify any impact the proposed development or site alteration will have on the resource(s), consider mitigation options, and recommend a conservation strategy that best conserves the resource(s) within the context of the proposed development or site alteration. The conservation strategy will apply conservation principles, describe the conservation work, and recommend methods to avoid or mitigate negative impacts to the cultural heritage resource(s). Minimal intervention should be the guiding principle for all work. Further, the conservation strategy recommendations will be in sufficient detail to inform decisions and direct the Conservation Plan. Where there is the potential of impacting archaeological resources an Archaeological Assessment will be undertaken as an additional study.
When Required	A HIS <u>is required</u> for the following application types if the property is on the City of Toronto's <i>Inventory of Heritage Properties</i>: ✓ Official Plan Amendment ✓ Zoning By-law Amendment ✓ Plans of Subdivision ✓ Site Plan Control A HIS <u>may be required by staff</u> for the following additional application types: ✓ Consent and/or Minor Variance and Building Permit applications for any property included on the City of Toronto's <i>Inventory of Heritage Properties</i> ✓ Where properties adjacent to a cultural heritage resource are subject to Official Plan Amendment, Zoning By-law Amendment, Plans of Subdivision, Site Plan Control and/or Consent and/or Minor Variance applications ✓ Heritage Permit applications for any property designated under Part IV (individual) or Part V (Heritage Conservation District) of the Ontario Heritage Act
Rationale	The HIS will inform the review of an application involving a cultural heritage resource(s) included on the City of Toronto's <i>Inventory of Heritage Properties</i>. The rationale for the requirement to provide an HIS arises from: the Ontario Heritage Act; Section 2(d) of the Planning Act; Section 2.6.3 of the Provincial Policy Statement (2005); Chapter 103: Heritage, City of Toronto Municipal Code; and Section 3.1.5, Policies 1-13 of the City of Toronto's Official Plan. Format The HIS will be broad in scope but provide sufficient detail to communicate the site issues and inform the evaluation of the recommended conservation approach for the cultural heritage resource(s). The study will be submitted in hard copy and PDF format.

Study	<i>Heritage Impact Statement</i> Updated August 2011
Required Contents / Format	Principles The HIS will apply appropriate conservation principles such as: ✓ The Parks Canada <i>Standards and Guidelines for the Conservation of Historic Places in Canada</i> (2003); ✓ Ontario Ministry of Culture's <i>Eight Guiding Principles in the Conservation of Historic Properties</i> (1997); ✓ Ontario Ministry of Culture's <i>Heritage Conservation Principle's for Land Use Planning</i> (2007); and ✓ <i>Well Preserved: the Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation</i> (1988). The HIS will include, but is not limited to, the following information: (a) Introduction to Development Site ✓ A location plan indicating subject property (Property Data Map and aerial photo). ✓ A concise written and visual description of the site identifying significant features, buildings, landscape and vistas. ✓ A concise written and visual description of the cultural heritage resource(s) contained within the development site identifying significant features, buildings, landscape, vistas and including any heritage recognition of the property (City of Toronto's <i>Inventory of Heritage Properties</i>, <i>Ontario Heritage Properties Database</i>, Parks Canada <i>National Historic Sites of Canada</i>, and/or <i>Canadian Register of Historic Places</i>) with existing heritage descriptions as available. ✓ A concise written and visual description of the context including adjacent heritage properties and their recognition (as above), and any yet unidentified potential cultural heritage resource(s). ✓ Present owner contact information. (b) Background Research and Analysis ✓ Comprehensive written and visual research and analysis related to the cultural heritage value or interest of the site (both identified and unidentified): physical or design, historical or associative, and contextual. ✓ A development history of the site including original construction, additions and alterations with substantiated dates of construction. ✓ Research material to include relevant historic maps and atlases, drawings, photographs, sketches/renderings, permit records, land records, assessment rolls, City of Toronto directories, etc. (c) Statement of Significance ✓ A statement of significance identifying the cultural heritage value and heritage attributes of the cultural heritage resource(s). This statement will be informed by current research and analysis of the site as well as pre-existing heritage descriptions. This statement is to follow the provincial guidelines set out in the <i>Ontario Heritage Tool Kit</i>. ✓ The statement of significance will be written in a way that does not respond to or anticipate any current or proposed interventions. The City may, at its discretion and upon review, reject or use the statement of significance, in whole or in part, in crafting its own statement of significance (Reasons for Listing or Designation) for the subject property. ✓ Professional quality record photographs of the cultural heritage resource in its present state. (d) Assessment of Existing Condition ✓ A comprehensive written description and high quality color photographic documentation of the cultural heritage resource(s) in its current condition.

Study	<i>Heritage Impact Statement</i> Updated August 2011
	(e) Description of the Proposed Development or Site Alteration ✓ A written and visual description of the proposed development or site alteration. (f) Impact of Development or Site Alteration ✓ An assessment identifying any impact the proposed development or site alteration may have on the cultural heritage resource(s). Negative impacts on a cultural heritage resource(s) as stated in the <i>Ontario Heritage Tool Kit</i> include, but are not limited to: ☐ Destruction of any, or part of any, significant heritage attributes or features ☐ Alteration that is not sympathetic, or is incompatible, with the historic fabric and appearance ☐ Shadows created that alter the appearance of a heritage attribute or change the viability of an associated natural feature or plantings, such as a garden ☐ Isolation of a heritage attribute from its surrounding environment, context or a significant relationship ☐ Direct or indirect obstruction of significant views or vistas within, from, or of built and natural features ☐ A change in land use (such as rezoning a church to a multi-unit residence) where the change in use negates the property's cultural heritage value ☐ Land disturbances such as a change in grade that alters soils, and drainage patterns that adversely affect a cultural heritage resource, including archaeological resources (g) Considered Alternatives and Mitigation Strategies ✓ An assessment of alternative options, mitigation measures, and conservation methods that may be considered in order to avoid or limit the negative impact on the cultural heritage resource(s). Methods of minimizing or avoiding a negative impact on a cultural heritage resource(s) as stated in the <i>Ontario Heritage Tool Kit</i> include, but are not limited to: ☐ Alternative development approaches ☐ Isolating development and site alteration from significant built and natural features and vistas ☐ Design guidelines that harmonize mass, setback, setting, and materials ☐ Limiting height and density ☐ Allowing only compatible infill and additions ☐ Reversible alterations (h) Conservation Strategy ✓ The preferred strategy recommended to best protect and enhance the cultural heritage value and heritage attributes of the cultural heritage resource(s) including, but not limited to: ☐ A mitigation strategy including the proposed methods; ☐ A conservation scope of work including the proposed methods; and ☐ An implementation and monitoring plan. ✓ Recommendations for additional studies/plans related to, but not limited to: conservation; site specific design guidelines; interpretation/commemoration; lighting; signage; landscape; stabilization; additional record and documentation prior to demolition; and long-term maintenance. ✓ Referenced conservation principles and precedents. (i) Appendices ✓ A bibliography listing source materials used and institutions consulted in preparing the HIS.

Study	<i>Heritage Impact Statement</i> Updated August 2011
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Hyperlinks

- ∨ City of Toronto's *Inventory of Heritage Properties* - http://www.toronto.ca/heritage-preservation/heritage_properties_inventory.htm
- ∨ *Ontario Heritage Properties Database* - <http://www.hpd.mcl.gov.on.ca/scripts/hpdsearch/english/default.asp>
- ∨ Parks Canada *National Historic Sites of Canada* - http://www.pc.gc.ca/progs/lhn-nhs/index_e.asp
- ∨ *Canadian Register of Historic Places* - <http://www.historicplaces.ca/en/pages/register-repertoire/search-recherche.aspx>
- ∨ Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada* - <http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>
- ∨ Ontario Ministry of Culture's *Eight Guiding Principles in the Conservation of Historic Properties* - http://www.mtc.gov.on.ca/en/heritage/InfoSheet_8%20Guiding%20Principles.pdf
- ∨ Ontario Ministry of Culture's *Heritage Conservation Principle's for Land Use Planning* – http://www.mtc.gov.on.ca/en/heritage/InfoSheet_Principles%20for%20LandUse%20Planning.pdf
- ∨ *Ontario Heritage Tool Kit* - http://www.mtc.gov.on.ca/en/heritage/heritage_toolkit.shtml

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A guide to preparing cultural heritage impact statements

1.0 Introduction

This document has been prepared to provide clarity regarding the requirements of Cultural Heritage Impact Statements (CHIS) for those preparing them as a requirement of the City of Ottawa Official Plan. A Cultural Heritage Impact Statement is an arm's length, independent study to determine the impacts of proposed future development on cultural heritage resources.

2.0 When is a CHIS required?

Section 4.6.1 of the Official Plan has policies that outline when a Cultural Heritage Impact Statement (CHIS) is required. Generally speaking, the purpose of a cultural heritage impact statement is to evaluate the impact of a proposed intervention (alteration, addition, partial demolition, demolition, relocation or new construction) on cultural heritage resources when that intervention has the potential to:

- Adversely impact the cultural heritage value of properties designated under Part IV of the Ontario Heritage Act (OHA);
- Adversely impact the cultural heritage value of districts designated under Part V of the OHA.

In addition:

- A CHIS may also be required for development applications adjacent to or within 35 metres of, designated buildings and areas;
- A CHIS may also be required for development applications adjacent to the Rideau Canal, the Central Experimental Farm, a national historic site, a federally designated (FHBRO) building, a building with a heritage easement, or a building on the heritage register.

3.0 Purpose of a CHIS

Section 4.6.1 of the Official Plan provides broad guidance regarding the content of Cultural Heritage Impact Statements, requiring that they:

- describe the positive and adverse impacts on the heritage resource or heritage conservation district that may reasonably be expected to result from the proposed development;
- describe the actions that may reasonably be required to prevent, minimize or mitigate the adverse impacts;
- demonstrate that the proposal will not adversely impact the defined cultural heritage value of the

<http://ottawa.ca/en/development-application-review-process-0/guide-preparing-studies-and-plans/guide-preparing-cultural>

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- demonstrate that the proposal will not adversely impact the defined cultural heritage value of the property, Heritage Conservation District, and/or its streetscape/neighbourhood.

A CHIS is intended to provide an independent professional opinion regarding the impact of proposed developments on cultural heritage resources; it is not intended to form the City's professional opinion.

Land use planning policies, and guidelines, such as those contained within Secondary Plans, Community Design Plans, the Official Plan and documents such as infill guidelines etc. are not addressed in a CHIS. When a CHIS is prepared in response to an application under the Planning Act, the impact of the proposed application on cultural heritage resources will be addressed.

4.0 Contents of a CHIS

A Cultural Heritage Impact Statement will provide:

a. General Information

- Address of current property;
- Current owner contact information.

b. Current Conditions/Introduction to Development Site

- A location plan indicating subject property (map and aerial photo);
- A concise written and visual description of the cultural heritage value of the development site and/or the cultural heritage value of adjacent sites, noting whether the site has: a heritage easement, designation under Part IV or V of the OHA, inclusion on the "Municipal Register," designation as a "Recognized" or "Classified" building by the Federal Heritage Buildings Review Office, commemoration as a National Historic Site of Canada, or inclusion on the Canadian Register of Historic Places.

Existing heritage descriptions should be included.

- A concise written description of the context including adjacent heritage properties and their recognition (as above);
- Digital images documenting all cultural heritage attributes;
- Site Plan showing lot dimensions as well as the location/setbacks of all existing buildings;
- Relevant information from Council-approved documents such as "Heritage District Plans" or "Heritage Guidelines." This information should include the guidelines contained within the "Heritage District Plans" and the "Heritage Guidelines" that apply to the proposed project.

c. Background Research and Analysis

- Comprehensive written and visual research and analysis related to the cultural heritage value or interest of the site, including physical or design, historical or associative, and contextual value;
- A development history of the site including original construction dates, additions and alterations;
- Primary research material consulted may include relevant historic maps and atlases, drawings, photographs, sketches/renderings, permit records, land records, assessment rolls, city directories, etc;
- Secondary sources may include City of Ottawa Heritage Survey and Evaluation forms, FHBRO reports, Historic Sites and Monuments Board of Canada papers, Commemorative Integrity Statements, CHRP listing etc;
- Parks Canada's "Standards and Guidelines for the Conservation of Historic Places in Canada," as approved by City Council in 2008.

d. Statement of Significance

A Statement of Significance identifying the cultural heritage value and heritage attributes of the cultural heritage resource(s). In many cases, this statement will be the Statement of Reasons for Designation or the Statement of Cultural Heritage Value that forms part of the designation by-law (Part IV buildings) or the description of the

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attributes of the heritage conservation district (Part V districts). In cases where this information is deemed to be inadequate or outdated, heritage staff will prepare a Statement of Significance to guide the CHIS.

e. Description of the Proposed Development

A written and visual description of the proposed development.

f. Impact of Proposed Development

An assessment identifying any positive and adverse impacts the proposed development may have on the heritage value of cultural heritage resource(s), as listed in Section 2, above.

Positive impacts of a development on cultural heritage resources districts include, but are not limited to:

- restoration of building, including replacement of missing attributes;
- restoration of an historic streetscape or enhancement of the quality of the place;
- adaptive re-use of a cultural heritage resource to ensure its ongoing viability;
- access to new sources of funds to allow for the ongoing protection and restoration of the cultural heritage resource.

Adverse impacts include, but are not limited to:

- Demolition of any, or part of any, heritage attributes or features;
- Alteration that is not sympathetic, or is incompatible, with the historic fabric and appearance of a building;
- Shadows created that obscure heritage attributes or change the viability of the associated cultural heritage landscape;
- Isolation of a heritage resource or part thereof from its surrounding environment, context or a significant relationship;
- Obstruction of significant identified views or vistas within, from heritage conservation districts;
- Obstruction of significant identified views or vistas within, from individual cultural heritage resources;
- A change in land use where the change affects the property's cultural heritage value;
- Land disturbances such as a change in grade that alters soils, and drainage patterns that adversely affect a cultural heritage resource.

g. Alternatives and Mitigation Strategies

The CHIS must assess alternative development options and mitigation measures in order to avoid or limit the adverse impact on the heritage value of cultural heritage resources.

Methods of minimizing or avoiding an adverse impact on a cultural heritage resource(s) include but are not limited to:

- Alternative development approaches that result in compatible development and limit adverse impacts;
- Separating development from significant cultural heritage resources to protect their heritage attributes including, but not limited to, their settings and identified views and vistas;
- Limiting height and density or locating higher/ denser portion of a development in a manner that respects the existing individual cultural heritage resources or the heritage conservation district;
- Including reversible interventions to cultural heritage resources.

h. Other

- The CHIS will include a bibliography and a list of people contacted during the study.

5.0 Conservation Plan

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A Conservation Plan may be required. The applicant will be informed that a Conservation Plan is required early in the process. They may be required for projects involving complex sites with a number of cultural heritage resources.

Conservation Plans must

- Describe how the heritage value of a resource will be protected during the development process;
- Include a summary of conservation principles and how they will be used must be included. Conservation principles may be found in publications such as Parks Canada's "Standards and Guidelines for the Conservation and Guidelines for the Conservation of Historic Places in Canada" and "Eight Guiding Principles in the Conservation of Historic Properties," published by the Ontario Ministry of Culture. (Both publications are available online.);
- Recommend the conservation treatment category – preservation, rehabilitation, restoration - appropriate to each resource of heritage value within the property, including the landscape;
- Outline how the cultural heritage resource[s] are to be managed after the completion of the project;
- A Conservation Plan must contain current information on the condition of the building and recommendations on its ongoing maintenance. These recommendations will be based on the "Standards and Guidelines for the Conservation of Historic Places in Canada" as amended from time to time, and adopted City Council in 2008;
- A Conservation Plan may also contain guidance on the following, where appropriate: public access, signage, lighting, interpretation, landscaping, heritage recording, use.

6.0 Process

Notice that a CHIS is required will be given at the pre-consultation stage and applicants should wait until they are notified that a CHIS is required before retaining a consultant. When a CHIS is required for an application under the Ontario Heritage Act, that application will not be considered complete if the CHIS does not accompany the application. When a CHIS is required for an application under the Planning Act, that application will not be considered complete if the CHIS does not accompany the application. Upon receipt of the CHIS, heritage staff will review the document in order to ascertain that it is complete. If the CHIS does not meet City requirements as described above, the application will not be processed until the CHIS meets City standards. City staff reserves the right to require further information and analysis and will return it to the author with clear instructions regarding necessary changes.

The CHIS is a public document and will be available for consultation.

7.0 Qualifications

A CHIS is intended to provide an independent professional opinion and thus CHISs are to be prepared by a heritage professional, who is not the applicant. The qualifications and background of the person(s) completing the CHIS will be included in the report. The author will be a member of the Canadian Association of Heritage Professionals.

8.0 Glossary

Adjacent

For the purposes of this document, adjacent means contiguous to.

Adversely impact

A project has the potential to "adversely impact" the cultural heritage value of a project if it: requires the removal of heritage attributes, requires the destruction of a cultural heritage resource, obscures heritage attributes, is constructed in such a way that it does not respect the defined cultural heritage value of a resource.

Built Heritage

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Includes buildings, structures and sites that contribute to an understanding of our heritage and are valued for their representation of that heritage. They may reveal architectural, cultural, or socio-political patterns of our history or may be associated with specific events or people who have shaped that history. Examples include buildings, groups of buildings, dams and bridges.

Cultural Heritage Resources

Includes four components: Built Heritage, Cultural Heritage Landscapes, Archaeological Resources, and documentary heritage left by people.

Cultural Heritage Landscape

Any geographic area that has been modified, influenced, or given special cultural meaning by people and that provides the contextual and spatial information necessary to preserve and interpret the understanding of important historical settings and changes to past patterns of land use. Examples include a burial ground, historical garden or a larger landscape reflecting human intervention.

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Appendix K. Recommended Changes to the City of Mississauga's Heritage Impact Assessment (HIA) Requirements

On reviewing the existing heritage impact assessment² (HIA) requirements, currently provincial requirements, existing case law, and based upon feedback received from the public and staff, it is recommended that:

- the HIA process for the City of Mississauga be refocused so that it evaluates impact on heritage values and heritage attributes;
- the HIA be combined with the Cultural Landscape HIA;
- a new process be developed, breaking down the HIA into two distinct phases: determining value and determining impact.

1) Determining Value

Prior to the development of any Heritage Impact Assessment, there must be a clear understanding of the heritage values and attributes associated with a property. This understanding must be clear to the development proponent, the consultant preparing the HIA, and municipal staff. In cases where there is an existing Section 27, Part IV Ontario Heritage Act designation by-law or HCD Plan, it should be reviewed to ensure that the heritage values and heritage attributes of the property are clear to everyone involved. If the by-law is not clear (or lacks sufficient detail), a technical memorandum should be prepared by the consultant for municipal review that identifies the key heritage values and heritage attributes of the property. The HIA cannot proceed until there is agreement on the property's heritage values and heritage attributes. It should be noted that in some instance, the municipality should reserve the right to request a full O.Reg 9/06 Assessment if there are significant issues with the current information.

In cases where there is no OHA by-law or HCD Plan, or any other statement of cultural heritage value or interest, the property should be evaluated against O.Reg 9/06. This will be a more substantive report that includes the following information, in adherence to the recommended methodology outlined by the MTCS within its 2006 publication *Heritage Property Evaluation*. The MTCS identifies three key steps:

1) Historical Research: Historical research is undertaken to outline the history and development of the property and place it within a broader community context. This will include both primary and secondary research.

2) Site Analysis: Site visits should be completed in accordance with MTCS's stipulation that every property being considered under an Ontario Heritage Act designation be visited at least twice. The site analysis should also consider identified and potential heritage resources in the broader area. The site analysis should result in a site plan of the property.

² Note that Mississauga uses both Heritage Impact Statement (which is also the wording in the OP) and Heritage Impact Assessment interchangeably. Heritage Impact Assessment is the recommended term.

3) Evaluation: The findings from the historical research and the site analysis should be used to conduct O.Reg. 9/06 assessment of the properties. This should follow any municipal standard or O.Reg. 9/06, whichever standard is higher. It is recommended that the criteria and sub-criteria of Regulation 9/06 be used to structure the evaluation.

This process should be used to clearly determine any cultural heritage values, and what heritage attributes illustrate those values. These may not be architectural in nature.; indeed, the process may reveal that the property does not have cultural heritage value or interest. If the process reveals that a property does not have cultural heritage value or interest, and there is agreement among all parties, the impact assessment process can stop. However, if the process reveals that there is cultural heritage value and there are heritage attributes, the process should proceed onto the next stage, the development of a HIA.

2) Determining Impact

As noted, the analysis must be focused on the potential impact to the property's cultural heritage values and heritage attributes. There is a possibility that there could be minimal impact, particularly if physical changes are minor (such as through a rezoning). However, the role of the HIA should still be to provide a professional opinion regarding the potential impact and how the site should be mitigated. As a result, the municipality may need to have a scoped HIA format that reflects the heritage values and heritage attributes of the property. A scoping meeting should be set between heritage staff and the consultant to discuss the content and format for the HIA. To this end, it is recommended that the municipality develop an HIA Terms of Reference that includes both mandatory and optional requirements that reflect the particular heritage values and attributes of a property.

In terms of a standard formats for the preparation of an HIA within Mississauga, the following is recommended as the minimum requirements. There is no recommended predetermined length for any of these sections.

1) Introduction to Development Site

A basic overview of the property including a site plan of the existing conditions, area, size, general topography and physical description, and a description of the cultural heritage resources on site. The site is clearly and precisely defined using the municipal address, legal description, and assessment roll. The physical context of the subject property, including its immediate neighbourhood, adjacent properties, adjacent heritage interests, and physical features is described. The name and contact information for the proponents (developer/owner) should be included.

2) Background Research and Analysis

This includes a written and visual analysis of the site's cultural heritage value and an overview of the site's history completed in the previous phase. This can be attached as an Appendix. If the property is already designated or part of an HCD, this should be scoped accordingly. At this stage there should not be a focus on the history of the property, but on its heritage values and heritage attributes.

3) Policy Review

A review of legislation and policy applicable to the property should be provided. The analysis must consider provincial legislation/policy and municipal policies/by-laws. This review does not

address all policies/legislation, but is instead focused on policies/legislation as they apply to heritage conservation. This is particular relevant if the HIA is being prepared as part of Planning Act application.

4) Statement of Cultural Heritage Value and Heritage Attributes

The HIA should include the Statement of Cultural Heritage Value and Heritage Attributes for the property developed.

5) Assessment of Existing Conditions

The report should outline the existing conditions of the site and heritage attributes, particularly if the statement of cultural heritage value or the listing of the heritage attributes is older. This should include photos and/or drawings where appropriate.

6) Description of the Proposed Development or Site Alteration

The overall project including any physical site alteration proposed should be described. A written summary of the proposed development or site alterations is included. Site plans showing context and architectural drawings, including all four elevations of the proposed development, must be added when alterations and new construction have potential for impact.

7) Impact of Development or Site Alterations

Positive and negative impacts of the proposed alterations on the heritage attributes and any adjacent heritage properties or identified cultural heritage landscape should be described.

8) Considered Alternatives and Mitigation Strategies

Where there is to be a significant impact that will affect the cultural heritage value or heritage attributes of the property, the report must provide a detailed discussion and description of alternative conservation options that have been considered for the site as well as which option is preferred and why. A summary of conservation principles and how they will be used must be included. These conservation principles may be found in publications such as the Parks Canada – Standards and Guidelines for the Conservation of Historic Places in Canada. *(The option to use different heritage conservation standards is appropriate where applicable.)* If there is no significant impact, there must be a clear statement addressing this.

9) Recommendations and Next Steps

The report should provide the client and municipality with a clear statement of whether the development is appropriate, define any reservations and recommendations, and outline next steps for work on the property.

The HIA should include:

- a statement concerning when any field work was undertaken and who the consultant contacted as part of the process.
- a bio of the person(s) conducting the assessment including their accreditation
- a bio of the individual who prepared the report
- a list of persons contacted and references used

However, there may be instances where additional information is required particularly if there are specific types of heritage attributes identified or a specific type of development. For example, the municipality

should reserve the right to request the following information (where appropriate and where heritage attributes are clearly identified):

1. Pre- and post-assessment documentation. This can include additional photographs, measured drawings, mapping, and/or floor plans.
2. Additional information regarding context, cultural heritage landscapes and adjacent properties: This may include such issues as the pattern of lots, roadways, setbacks, massing, relationship to natural and built heritage features, recommended building materials, etc. The requirement could also address the influence of the development on the setting, character and use of lands on the subject property and adjacent lands. It is recommended to add in some of the detailed requirements from the CHL HIA into this section.
3. Full architectural drawings, by a licensed architect or accredited architectural designer, showing all four elevations of any proposed development for cases where there are major alterations and new construction.
 - a. *However, full architectural drawings should only be requested when the details of the project are well along and the heritage staff has been involved throughout the process; what some municipalities request is preliminary drawings at the HIA to allow for changes to mitigate impacts and/or required changes from municipal staff and/or Council. In these instances, as part of the HIA approval, the final drawings must be submitted for review to ensure compliance.*
4. In cases where a project includes a proposed demolition or significant alterations that will impact the cultural heritage value or attributes, it must be clear why such a loss cannot be avoided.
5. Vegetation: Where the heritage values or heritage attributes include vegetation or landscaping, the HIA should include a certified arborist, qualified arborist, or landscape architect with demonstrated heritage experience.

However, to reiterate, any assessment must be based on the existing framework including any identified heritage values or heritage attributes. By including elements not formally identified, the municipality risks legal appeal.

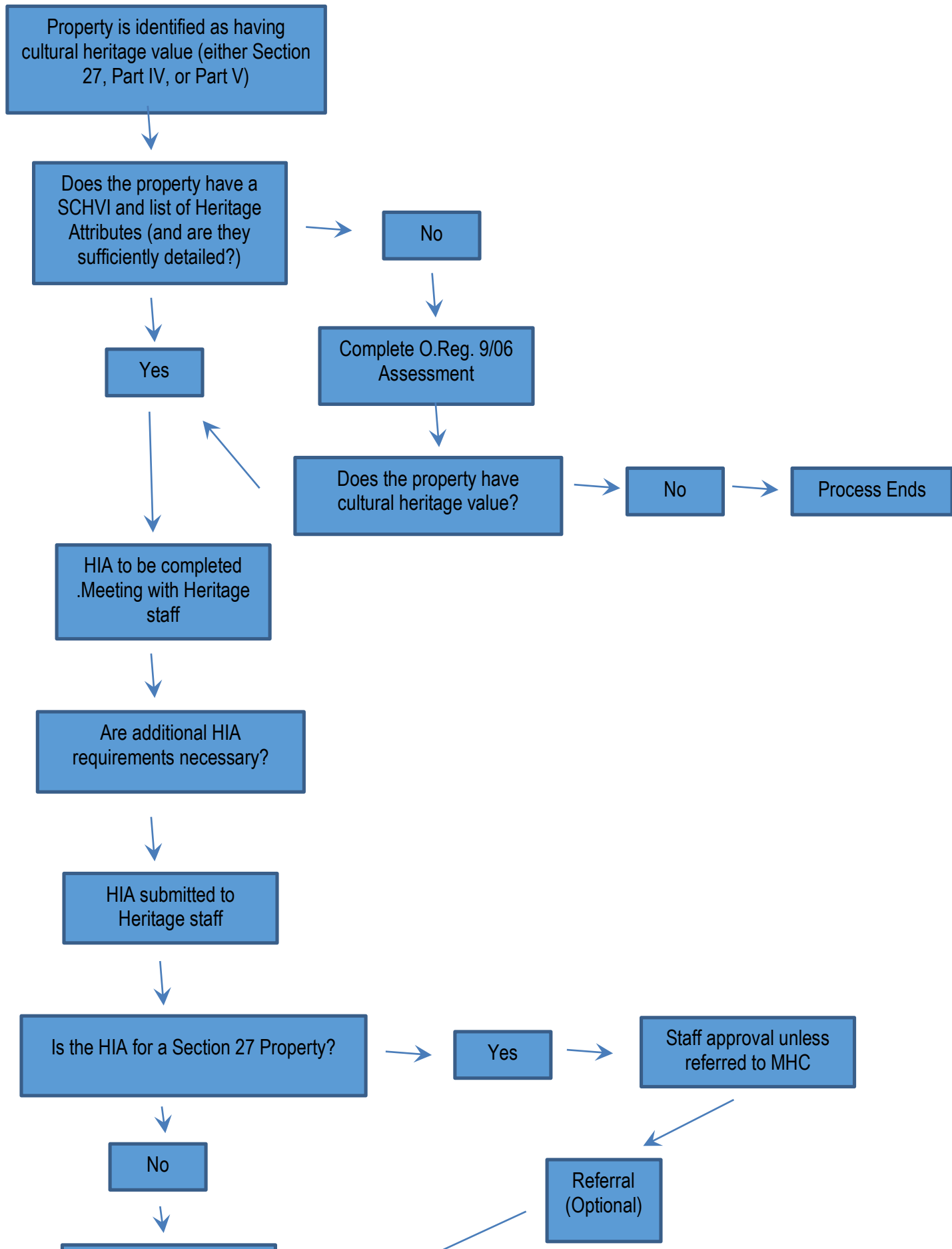
Approvals:

It is recommended that a distinction be made between Section 27 OHA (listed) properties and properties protected under Part IV or Part V of the Ontario Heritage Act in terms of approvals.

- For those properties identified under Section 27, it is recommended that HIA approvals be the responsibility of staff, notably the manager overseeing the heritage planning staff. While the MHC can be circulated for any comments (and staff should have the ability to recommend bumping up applications to the committee particularly if they disagree with the findings), staff should have the ability to review and approve these documents, particularly if they are submitted as part of a Planning Act application. In these instances, heritage planning staff should write a technical memo outlining the reasons for the approval and any recommended conditions. This memo is included in the project file, provided to the applicant, to the consultant, and to the MHC for their information. While staff do not have authority to require heritage permits, an HIA may be required as part of a redevelopment (rather than demolishing) of a listed property and would most likely be requested as part of Planning Act or Environmental Assessment Act application. (Indeed, MTCS is requiring

listed properties to be assessed as part of EAs.) It is these applications that should be subject to staff review rather than committee review.)

- For properties protected under Part IV or Part V of the Ontario Heritage Act, the HIA should be submitted in conjunction with an OHA Application for Alteration to Council via the MHC.



Appendix L. Comment on Demolition of Listed Properties

The current requirements for listed properties, in particular, have been identified by staff, Committee members, and community members as a key issue for the heritage planning team. While recommended changes to the HIA process have been provided as part of this overall project, this issue, in particular, requires additional consideration for several reasons:

- 1) It involves the intersections of two pieces of the provincial legislation: The *Ontario Heritage Act* and the *Planning Act*;
- 2) These applications are requiring an inordinate amount of staff time to process and have limited impact or result;
- 3) There is no consistency province-wide on how the issue of listed property demolitions are being addressed and there is no clear guidance from the province; and
- 4) The current City of Mississauga process and application requirements are more detailed than may be required.

As noted, this issue involves the intersection of two pieces of legislation. With regard to demolition, there are specific requirements for listed properties on a Heritage Register (Ontario Heritage Act Section 27)

(3) If property included in the register under subsection (1.2) has not been designated under section 29, the owner of the property shall not demolish or remove a building or structure on the property or permit the demolition or removal of the building or structure unless the owner gives the council of the municipality at least 60 days' notice in writing of the owner's intention to demolish or remove the building or structure or to permit the demolition or removal of the building or structure. 2006, c. 11, Sched. B, s. 11 (2).

In support of this requirement, the Act also noted any such notice shall include any such plans and shall set out such information as the council may require.

Based on existing definitions and department practices, cultural heritage resources are understood to include the following:

Cultural heritage resources are structures, sites, environments, artifacts and traditions that are of cultural, historical, architectural, or archaeological value, significance or interest (from the City's Official Plan)

Although it is not explicit here, it is understood that this is meant to include Section 27 *Ontario Heritage Act* properties. As part of the creation of the City's Heritage Register, all properties within the existing 57 identified cultural heritage landscape were added to the register. Thus, demolition of any of these properties would require 60 days' notice. Indeed, as the current Official Plan policies state:

7.4.2.2 Prior to the demolition or alteration of a cultural heritage resource, documentation will be required of the property to the satisfaction of the City, and any appropriate advisory committee. This documentation may be in the form of a Heritage Impact Assessment.

As a result, each planned demolition currently requires the submission of a Heritage Impact Assessment.

Based on interviews with heritage planning staff, responding to these applications for demolition (even for properties with cultural landscape status only) has become one of their primary tasks. Further, it was noted that, for properties with cultural landscape status only, these applications and the resulting staff reviews have not resulted in any new designations or the protection of individual properties by Council. (One was recommended for designation by staff but Council did not adopt it.) Ultimately, this has been identified as an ineffective use of staff time and resources, yet one that is mandated by the previously mentioned framework. A review of how this issue is being undertaken revealed no consistency across the province nor is there clear guidance from the province.

The current Heritage Impact Assessment may, in some instances, be more than is necessary. A scoped HIA process has been recommended as part of this report.

Ultimately, there is no simple solution in the short term for this issue. However, there are a series of steps/actions that could be taken.

- 1) The *Ontario Heritage Act* does not state what 'Notice' to Council should comprise; this is left to the municipality's discretion. Consideration could be given to developing a 1 page technical memorandum or simple report template that provides the necessary information but in a simpler manner that requires less time for staff to prepare;
- 2) The existing HIA requirements should be re-examined with an eye to separating the heritage assessment and impact assessment components. If a property is identified as not having cultural heritage value and/or contributing to the CHL in which it is located, this may abbreviate the reporting requirements.
- 3) A Cultural Heritage Landscape Study should be completed. As part of this study, the existing 57 districts should be critically examined as to their defensibility, to discover if, for each, there is a clear rationale, statement of cultural heritage value, heritage attributes, and whether the property should be listed on the City's Register or if other tools would be more effective or appropriate (such as new OP policies or neighbourhood character statements). Based on the review and interviews conducted, the existing CHLs do not appear to have been developed in consultation with the community; there are no rationales, statements of cultural heritage value, or heritage attributes for each of cultural heritage landscapes; and they do not appear to have been examined in over 10 years to determine if they are still appropriate. The current OP also does not have any policies expressly governing CHLs (although this process is recommending changes);
- 4) Consideration should be given to whether or not individual HIAs are the most effective tool for evaluating these proposed interventions. An urban design study may be a more effective tool depending on the terms of reference; and
- 5) Additional staff resources will be required.
- 6) Ultimately, so long as these properties are listed under Section 27 of the Ontario Heritage Act, the existing policy requirements will be triggered and staff will continue to be required to process these applications to a questionable benefit. The hard question as to whether or not all of these properties should be included on the City Heritage Register needs to be addressed in the short

term. In the immediate future, it also is recommended that a revised HIA process be adopted by Council and the existing notice requirements be carefully reviewed. This should be undertaken in conjunction with the provision of additional staff support. While this will not solve all issues, it will alleviate some of the current issues and allow the heritage planning staff to develop a stronger foundation for the City's Heritage Planning program.

Appendix M. The Contemporary Community Museum: Characteristics and Resources

Overview

This Appendix contains various resources outlining recent trends in contemporary museum offerings. The following extracts and links can be described in terms of being successful and unsuccessful (where success is a general term, but can be thought of in metrics such as attendance, partnership development, community engagement, perceived relevance, press coverage, buzz, etc.)

Dimension	Characteristics of Successful Community Museums	Characteristics of Unsuccessful Community Museums
Storytelling	• they tell stories and narratives about the community	• they just show objects
Uniqueness	• they portray unique or particular aspects of the community that are different from anywhere else, and that may relate to a common theme or identity	• they show essentially the same things as can be seen everywhere else
Experience	• they provide a memorable, and often multi-dimensional, experience	• the experience is uniform throughout the museum and not particularly memorable
Risk Taking	• they take occasional risks in engaging the community and challenging the audience (which may engage the community in a discussion of the role and relevance of a museum in society)	• they play it safe
Community Building	• by giving citizens a better sense of their history, values and community, they help to promote pride in the community, engagement and a better sense of being connected to and a valuable contributor to the local community	• because stories and artifacts are fragmented, community members may not feel attached to their history or get a sense of belonging
Economic Development and Tourism	• is seen to be expressions of community pride and quality of life • reinforces the identity and brand of the municipality	• is disconnected from the community itself; not seen to be actively endorsed by the municipality

Another perspective on what constitutes a successful community museum can be derived from this list of 10 reasons to visit a museum, published on the website ***Know Your Own Bone – a resource for creative engagement in museums and cultural centres***.³ These are:

1. museums make you feel good
2. museums make you smarter
3. museums provide an effective way of learning
4. museums are community centres
5. museums inspire
6. museums help bring change and development to communities
7. museums are a great way to spend time with friends and family
8. a museum may be your next community endeavour or business partner
9. museums may be free sometimes but they all need your support to keep the doors open
10. there is a museum close to you

'Successful' community museums would embrace all of these dimensions.

In developing this strategic plan, the aspiration of positioning the City of Mississauga museum function so that it is a 'successful' has been foremost in the planning.

In addition, the Province of Ontario, through the Ministry of Tourism, Culture and Sport, maintains standards for community museums that are considered as key benchmarks governing determining the governance, management and operation of museums including conservation of artifacts.⁴ Like the above, these standards outline what is considered a 'successful' community museum. These standards specifically apply to museum management and technical operations. These do not speak to successful community museums from the perspective of stories and content. This strategy aims to provide additional direction in this regard, based on public consultation findings.

Specific Resources Defining Museums

a) Museums Now Blogspot: <http://museums-now.blogspot.ca/>

b) Extract from Future of Museums: Agile, Accessible, and Distinct

by Gina Koutsika, Head of National and International – Learning and Engagement, Imperial War Museums

³ See: [10 Reasons to Visit a Museum](#)

⁴ The 10 standards represent the minimum requirements for the operation of a good community museum. Regardless of a museum's size or scope, whether it is in a new building or a heritage structure, or whether it is a seasonal or year-round operation, there are certain functions, responsibilities, and activities common to all. These are the areas highlighted by the standards. To assist museums in meeting the revised standards, the Ontario Ministry of Tourism, Culture and Sports provides advisory services, resource materials and museological information pertinent to the standards. Museum standards must continue to evolve as museums find new ways to serve their communities and fulfill their mandate. In due course, revision of this edition of standards will be necessary to reflect these changes. The province has a fundamental commitment to the preservation and presentation of the material culture of Ontario, through the community museums of the province. In achieving these new standards, Ontario's museums will continue along the path to excellence and remain an asset to the communities they serve.

*"Museums remain subject to market forces and ideological change and the landscape in which we function in the future is yet to settle to a coherent consensus. Forced change prevails as the norm and it makes for interesting times. **"The future is yet to settle to a coherent consensus - forced change prevails as the norm and it makes for interesting times"***

Our museums will continue to serve, inspire and learn from and with our publics. To thrive (or even survive), we need to be truly accessible, while capitalizing on our distinctiveness and developing our niche markets. All of our work has to become scalable, fundable, with measurable impacts, and able to offer audience benefits and progression. In my view, our future lies in successfully facilitating the interconnectedness of audiences within our unique offer and in being more in tune with communities, consciously contributing to the local, regional and national health and economy.

Even though we remain focused on connoisseurship and skills (engaging cultural producers, artists, academics, experts), our internal specialist expertise across the board is being structurally weakened and the different roles (programmer, curator, manager) are increasingly broadened and blurred. This is due to a reduced workforce, short-term contracts and project-funded posts.

Not having the luxury to develop specialist knowledge, skills and contacts, we will seek out partners within and outside our disciplines, our sectors, our communities, and even our countries. We will form informal and formal consortiums, complement each other and combine our resources towards common goals. We will successively become more agile and flexible and our practice will be led and underpinned by experience and understanding of how to blend different disciplines."

c) **Definition of a Museum by ICOM:** <http://icom.museum/the-vision/museum-definition/>

d) **Createquity Definition:** <http://createquity.com/2013/05/what-is-a-museum/>

e) **Museums Association Definition:** <http://www.museumsassociation.org/about/frequently-asked-questions>

f) **Museums with cultural emphasis:** <http://www.indianartsandculture.org/mission>

g) **What are Museums Now? Where are we going?** <http://www.museum-id.com/idea-detail.asp?id=283>

h) **Museums in the Digital Age:** <https://newrepublic.com/article/120585/rendez-vous-art-philippe-de-montebello-martin-gayford-review>

i) **What if anything is a Museum?** http://name-aam.org/uploads/downloadables/EXH.spg_11/5%20EXH_spg11_What,%20if%20Anything,%20Is%20a%20Museum__Dillenburg.pdf

j) **American Alliance for Museums:** <http://www.aam-us.org/about-museums>

k) **What is a Museum? | Leeds:** <http://www.leeds.gov.uk/museumsandgalleries/Release Documents/AM what is a museum.pdf>

l) **Youtube | What is a Museum?** https://www.youtube.com/watch?v=2_y7n7OGslg

m) **Sam Durant** | **#isamuseum**: <http://www.isamuseum.org/>

n) **Small Museum** | **What is a Museum?** <http://community.aaslh.org/small-museum-what-is-a-small-museum/>

o) **Guardian article**: **What museums will look like in 2020.** http://www.theguardian.com/culture-professionals-network/2015/mar/16/museums-in-2020-industry-experts-views?CMP=new_1194&CMP=

- *Museums in 2020 should be radical and participative institutions at the heart of their communities. They should be working in partnership with third-sector organizations to develop formal and informal learning, health and wellbeing, skills and social change. Museums are already the most innovative public institutions in the arts and cultural sector. By 2020, they should have turned this expertise outwards, to become centres for public creativity and local enterprise.*
- *Museums will need to do everything they can to engage with their public, through their displays, education and outreach programs, and by being as open as possible to what their audience wants. Museums are much more than repositories of objects; they are meeting places for people and ideas. Their future depends on remaining a dynamic part of the public realm.*
- *Museums of the future should be places where people feel at ease – to encounter things they may not know as well as things they do. They should be places to commingle and explore things in the company of strangers.*
- *Within them, people should find the past, the future and be able to bring their own ideas and learn new ones. Museums should be enjoyable, curious, allow us to see beauty and fill us with wonder. They should be sociable spaces, which quietly undo social hierarchy and inequality.*

Sample Missions and Vision for Other Institutions

a) African American Museum's Core Values

Vision: Our vision is a Pacific Northwest region where the important histories, arts and cultures of people of African descent are embraced as an essential part of our shared heritage and future.

Our mission is to spread knowledge, understanding and enjoyment of the histories, arts and cultures of people of African descent for the enrichment of all. We accomplish our mission by working with others to:
 *Present and preserve the connections between the Pacific Northwest and people of African descent; and
 to Investigate and celebrate Black experiences in America through exhibitions, programs and events.

- * We value mutual respect in all of our interactions.
- * We value creating a safe place for bold and meaningful exploration of diverse viewpoints with and within communities of African descent.
- * We value education and learning as powerful lifelong tools for engagement, growth and vitality, and we seek to infuse learning opportunities in all museum activities.
- * We value working in partnership with others to foster exchange with the community.

- * We value the highest professional museum practices and standards of excellence.
- * We value multigenerational and multicultural inclusion and are dedicated to providing an accessible, experience.

b) Smithsonian Anacostia Community Museum

The mission is to enhance understanding of contemporary urban experiences and strengthen community bonds by conserving the past, documenting the present, and serving as a catalyst for shaping the future.

Our vision of the Smithsonian's Anacostia Community Museum is to challenge perceptions, generate new knowledge, and deepen understanding about the ever-changing concepts and realities of communities.

c) Museomix

This document is Version 1, and is a collaborative effort. The vision of Museomix is to create...An open museum with a place for everyone; A living-lab museum that evolves with its users; A networked museum in touch with its communities. Missions:

- **Foster collaboration.** We create transdisciplinary opportunities for new ideas and projects to emerge.
- **Test and lead by example.** We create the conditions to experiment on and within museums. We show that it's possible to innovate the museum experience, by doing it!
- **Bring new ideas to light.** Museomix's experiments and meetups are organized so that new ideas are encouraged and pushed forward.
- **Share freely.** We share the projects, technologies, and content that help advance the vision of an open, living, and networked museum. We push for free and open licensing of all that we produce.

d) Mission, Vision for Regional Community Museums

Sikh Museum of Heritage: <http://shmc.ca/>

Waterloo: <http://www.waterloo.ca/en/government/museum-and-collections.asp>

Oakville: <http://www.oakville.ca/museum/index.html>

Niagara Falls: <http://niagarafallsmuseums.ca/mission.aspx>

Burlington Museums Foundation: <http://www.burlingtonmuseumsfoundation.ca/>

Agha Khan | Toronto: <http://urbantoronto.ca/database/projects/aga-khan-museum-ismaili-centre>

e) International Museums | Examples of Mission, Vision

Wing Luke Asian: <http://www.wingluke.org/about>

Pacific Tsunami Museums: http://tsunami.org/1about/04_mission.html

North Vancouver Museum: <http://my-museum.ca/2014/07/>

Doleman Black Heritage Museum: <http://www.dolemanblackheritagemuseum.org/>

Deutsches Museum: <http://www.deutsches-museum.de/en/information/about-us/mission-statement/>

Jewish Museum of Greece: http://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.html

Mori Museum: <http://www.mori.art.museum/eng/outline/mission.html>

Aboriginal History Museum:

http://www.historymuseum.ca/cmc/exhibitions/tresors/ethno/index_e.shtml

Canadian Museum of History: <http://vmc.historymuseum.ca/>

The Museum of the Person: http://wiki.laptop.org/go/Museum_of_the_Person

Indian Museum of Kolkata: <http://indianmuseumkolkata.org/>

Jewish Museum of Greece: http://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.html

Nubian Heritage Museum: <https://ema.revues.org/2913>

National Museum of Puerto Rican Arts and Culture: <http://nmprac.org/about/mission-vision/>

Museum of Polish Jews: <http://www.polin.pl/en/about-museum>

Polish Museum: <http://www.polishmuseum.com/>

Iran National Museum: http://www.pbase.com/k_amj/tehran_museum

Museomix International: <http://www.museomix.org/en/les-prototypes/>

Japanese American National Museum: <http://www.janm.org/visit/>

Museum of the American Indian: <http://www.nmai.si.edu/>

f) Museums with an emphasis on Storytelling and Virtual Space

Canadian Museum of history / Community Memories: <http://vmc.historymuseum.ca/community-memories-program/>

INterpScan.ca | Interpretation and Museums: <http://www.interpscan.ca/journal/articles/storytelling-place-interpretive-planning-tool>

Metis Virtual Museum of Canada: <http://www.metismuseum.ca/>

Virtual Museum of Labrador: <http://www.labradorvirtualmuseum.ca/>

Canadian Black History Museum | Virtual Museum and Treasure Hunt:
<http://www.cic.gc.ca/english/games/museum/flash/>

National Ballet of Canada | Virtual Museum: <https://national.ballet.ca/Virtual-Museum>

Hudson Bay Company | HBC Virtual Museum:
<http://www.hbcheritage.ca/hbcheritage/learning/virtual-museum>

Virtual Museum of Nunavut: <http://www.ch.gov.nu.ca/en/museum.aspx>

Society for the Museum of the Original Costume: <http://www.collectionsmoc.ca/virtualmuseum/>

20 Websites for Virtual Museums | Online: <http://www.educatorstechnology.com/2014/01/20-wonderful-online-museums-and-sites.html>

Burgess Shale Museum | ROM | Virtual Museum: <https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/online-exhibitions/burgess-shale-virtual-museum-canada>

Rethinking Museums | ICOM emerging face of storytelling:
http://www.maltwood.uvic.ca/cam/publications/other_publications/Text_of_Rethinking_Museums.pdf

Telling Tales – guide to developing storytelling programs for Museums:
<http://www.museumoflondon.org.uk/files/4413/7468/3728/Telling-Tales.pdf>

On Objects and Storytelling: <http://futureofmuseums.blogspot.ca/2013/04/on-objects-and-storytelling.html>

Aboriginal Storytelling: <http://www.lib.sk.ca/Storytelling>

Storytelling and Research Protocol in Aboriginal communities:
<http://www.ncbi.nlm.nih.gov/pubmed/19385820>

Storytelling with Digital Arts in Aboriginal Communities: <http://skins.abtec.org/>

Storytelling and Collaborative Authorship in Aboriginal Communities | McCall:
https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/canadian_ethnic_studies/v046/46.2.anderson.pdf

Storytelling and Development: <http://www.insidephilanthropy.com/home/2014/5/2/why-storytelling-may-be-the-next-big-thing-in-museum-funding.html>

Digital Storytelling | Cultural Heritage Experiences:
http://chessexperience.eu/j/phocadownload/chess_caa.pdf

Society for Storytelling: <http://www.sfs.org.uk/content/using-storytellers-museums>

The Story Museum: <http://www.storymuseum.org.uk/>

Southeast Museums | Storytelling Campaign: http://www.southeastmuseums.org/2014-2015-programmes-hiow-digital-narratives#.VoaeWQrJ_x

Tell me a Story | The Guardian: <http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/apr/04/story-augmented-reality-technology-museums>

Constructing a Cultural Context through Museum Storytelling:

http://www.jstor.org/stable/40478567?seq=1#page_scan_tab_contents

OMA Steps to Creating a Storytelling Guide in Museums:

<http://www.ottawagraphy.ca/bibliography/how-guide-first-steps-digital-storytelling-museums>

Beuys Museum: <http://digitalbeuysstory.net/>

Pakistan Museum of the Puppet: http://rafipeer.com/cultural/?page_id=1435

Virtual Museum of Canada: <http://www.greenwood-centre-hudson.org/virtual-museum.html>

International Museum of Women:

http://nameaam.org/uploads/downloadables/EXH.spg_11/10%20EXH_spg11_Is%20a%20Virtual%20Museum%20still%20amuseum_Long_King.pdf

Islamic Museum of Australia: <https://www.islamicmuseum.org.au/about-us/about-islamic-museum>

Ann Arbor Museum: <http://www.aahom.org/about-us>

Sharman South Asian Museum: <http://shraman.org/about-us/>

Icelandic Phallological Museum: <http://www.phallus.is/en/>

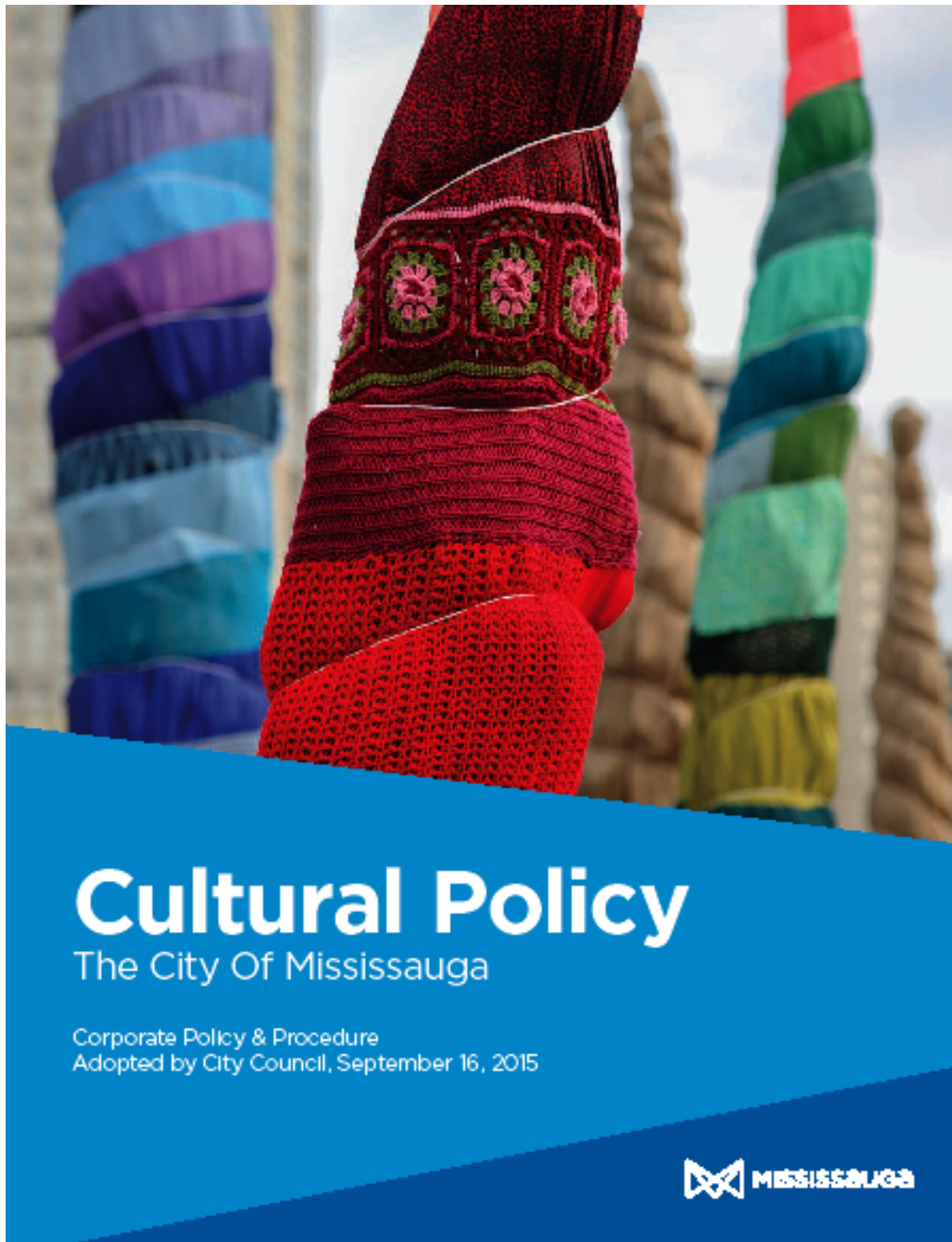
g) Suggested consultants familiar with storytelling and contemporary narratives and issues with museums (not a comprehensive list)

Museum Hack: <https://museumhack.com/digital-storytelling-top-4-lessons-from-the-museum-as-a-digital-storyteller/>

Crick Crack: <http://www.crickcrackclub.com/MAIN/MUSEUM.HTM>

The Inluseum: <http://inluseum.com/about/>

Appendix N. City of Mississauga Culture Policy



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TAB: COMMUNITY SERVICES
SECTION: CULTURE
SUBJECT: CULTURE IN THE CITY OF MISSISSAUGA

POLICY STATEMENT The City of Mississauga is committed to advancing Arts and Culture for the benefit of its citizens and visitors by fostering an environment conducive to creativity, public access to cultural experiences and the preservation and development of a distinct cultural identity in Mississauga.

PURPOSE The purpose of this policy is to create a framework which represents the value and importance that the City places on Culture, including the principles, goals and strategies needed to protect, support and foster Culture in Mississauga. This policy will provide clarity around decision making, allocation of resources and the role of Culture within the City's Strategic Plan.

SCOPE This policy applies to all aspects of Arts and Culture that contribute to Mississauga's economic and social growth.

DEFINITIONS

Arts For the purposes of this policy:
"Arts" means the inventive use of talent, creativity and technique to produce an original expression of an idea with an aesthetic quality. This includes, but is not limited to, literature, dance, theatre, visual arts, crafts, performance, media arts, music and film.

City "City" means The Corporation of the City of Mississauga.

Community Artist "Community Artist" means an individual who partakes in artistic performance or creation, but does not receive a sizable portion of their livelihood from these pursuits.

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Creative Industries	“Creative Industries” means businesses and individuals that use talent, creativity and skill in order to produce tangible and intangible goods, which are usually protected by copyright and require constant adaption. Examples include, but are not limited to, advertising, architecture, arts, antiques, crafts, design, fashion, film, photography, software, computer games, electronic publishing, music, visual and performing arts, publishing, television and radio.
Cultural Industries	“Cultural Industries” means businesses which produce products with an identifiable core cultural component, such as museums, art galleries and libraries.
Cultural Product	“Cultural Product” means the consumable result of artistic or heritage undertakings as either physical or experiential goods. These consumable goods are produced by the Cultural Industries, festivals, heritage sites, performances, visual arts and crafts.
Cultural Resources	“Cultural Resources” means the tangible and intangible elements which support Culture, including cultural spaces and facilities, natural and cultural heritage, programs/activities and all other infrastructure and financial support available for the development and maintenance of Culture.
Culture	“Culture” means the ideas, customs, language, beliefs, history, traditions and social behaviour of a particular people or society, including artistic expression and natural and human heritage. Culture comprises Cultural Industries and Cultural Resources.
Emerging Artist	“Emerging Artist” means an artist who has specialized training in his or her field (not necessarily gained in an academic institution), who is at an early stage in his or her career and who has created a modest, independent body of work.
Event	“Event” means any prearranged, organized activity that will be

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planned by or facilitated with the support and expertise of City staff.

Festival	"Festival" means an organized period of special Events which is open to the public and lasts longer than the time period usually allotted for a single performance, competition or exhibition.
Heritage	"Heritage" means social, cultural and ethnic elements which produce a layering of Culture from the past and into the future. Cultural Heritage Resources are structures, sites, environments, artifacts and traditions that are of cultural, historical, architectural or archaeological value, significance or interest.
Interculturalism	"Interculturalism" means a strategy that advocates harmonious relations between cultures based on an integration process that does not seek to eliminate differences, but to foster the development of a common identity.
Multiculturalism	"Multiculturalism" means a strategy based on respect for and the promotion of ethnic diversity in society and the co-existence of diverse cultures. Culture includes racial, religious or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking and communicative styles.
Museum	"Museum" means a non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public and/or digitally available. Museums are administered for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public (for their instruction, interest and enjoyment) objects and specimens of cultural value. These include artistic, scientific (whether animate or inanimate), historical and technological material.
Professional Artist	"Professional Artist" means an individual who earns all or a

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sizable portion of their livelihood through remuneration for artistic performance or creation and is recognized by his or her peers as an artist.

ACCOUNTABILITY

The Culture in the City of Mississauga policy is meant to apply to all departments and divisions. It is the responsibility of each department within the City to refer to the policy when drafting or creating new policies, strategies or direction. This will ensure a cultural lens has been considered in keeping with the direction of this policy and that culture is embedded in all future aspects of the City.

GUIDING PRINCIPLES

Culture is comprised of values, expressed through identity, customs, memories and stories; vibe, in the form of the character emanating from the active Culture and Heritage of a place; and virtuosity, as the expression and appreciation of artistic excellence. Culture in Mississauga will be vibrant, accessible, sustainable and enriching. The following guiding principles will inform the actions and decisions of the City in relation to Culture and ensure cultural impacts are identified.

Improve Livability

1. Improve Livability

Cultural vibrancy functions to enhance the appeal of the City as a place of social, economic and intellectual life and quality. Culture makes our community stronger and more connected through artistic, creative and Heritage pursuits, making the City a desirable place to live, learn and work.

Support Multiculturalism and Interculturalism

2. Support Multiculturalism and Interculturalism

The City's composition of nationalities from around the world is something to be celebrated and embraced, as they not only contribute to Mississauga's diversity, but also to its distinct cultural identity. Interaction between these diverse groups offers the opportunity for understanding and the foundations of a broader, connected community.

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Foster Creative Industries

3. Foster Creative Industries

Businesses which produce Cultural Products or employ creative individuals are a growing segment of Mississauga's economy. Supporting the success of Mississauga's cultural sector offers an avenue for improved economic conditions, bringing with it social benefit and attractiveness for the City.

Build Connections

4. Build Connections

Developing Culture in Mississauga is a joint effort requiring City leadership and facilitation, partnerships between organizations and open communication between Community and Professional Artists, Creative Industry professionals and the City. Partnerships and collaboration allow for greater communication and resource sharing, which assists in strengthening Culture in the City.

Build Shared Identity

5. Build Shared Identity

Mississauga's population is comprised of a diverse make-up of nationalities from around the world. Not only should this diversity be celebrated, but an authentic, shared Culture should be fostered. Authentic shared Culture is developed organically, while being fostered purposefully.

Ensure Accessibility

6. Ensure Accessibility

Culture should be for everyone. Access to Cultural Resources, activities, Events and Festivals should be made available to everyone to ensure that the wide ranging benefits of Culture can be experienced by the greatest number of people.

Support Sustained Cultural Community Activity

7. Support Sustained Cultural Community Activity

Contributions made by the cultural community are valuable. Support for organizations, businesses, educational institutions and individuals through funding, resource sharing, organizational and community development and facilitating collaboration should be undertaken to best support sustained

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cultural community activity.

GOALS AND STRATEGIES

The City's vision is to ensure the continued cultural diversity of its communities, in tandem with the development of a shared cultural identity, while supporting our growing Creative and Cultural Industries sectors to contribute to the creative atmosphere of the City for both social and economic benefits.

The following goals and strategic priorities will contribute to achieving the City's vision:

Vibrant Places

The vibrancy of a place contributes to personal and community development and offers a sense of belonging for everyone from the audience member to the artist. By improving the Arts and Culture environment, the City is committed to enriching the spirits of its people by infusing the cultural sector into everyday life.

Vibrant Places priorities include:

- integrating Culture into urban planning;
- offering new public art installations and their care over time;
- providing leadership for and stewardship of the Cultural Resources of Mississauga, including our Heritage assets;
- mapping Cultural Resources;
- placemaking (the planning, design, management and programming of public spaces); and
- monitoring and planning for appropriate cultural infrastructure.

Creative Communities

Engagement in Arts and Culture contributes greatly to economic and social vigour by assisting in building mutual understanding and respect within a community, offering enriching experiences and adding to the overall cohesiveness of a community. The City

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is committed to improving access to, and opportunities for, participation in cultural activities for the benefit of the public.

Creative Communities priorities include:

- growing and maintaining existing Events and Festivals that enhance Arts and Culture in Mississauga;
- actively engaging individuals and organizations, using traditional and creative approaches to plan cultural infrastructure;
- increasing public awareness of the importance of Culture; and
- improving access to cultural activities and opportunities.

Creative Talent

Creative individuals drive change and are central to Arts and Culture development. The City is committed to supporting opportunities for creative talent development. An environment which allows for an open exchange of ideas, network building, innovation and risk is essential to the growth of creative talent in Mississauga.

Creative Talent priorities include:

- improving public access to information to promote cultural activities;
- developing a network of creative individuals and Cultural Resources;
- increasing support for new, Emerging and Professional Artists; and
- exploring funding models and evaluation methods that deliver support and skills enhancement for artists and cultural organizations.

Creative Industries

The creative economy, consisting of subsidized and profit driven ventures, contributes greatly to the well-being of the City by providing experiences, ideas, research and development to the sector. The City is committed to growing Creative Industries in order to realize these benefits by increasing the sustainability of

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the sector and improving the connections between participants in the creative economy.

Creative Industries priorities include:

- improving connections between subsidized and profit driven creative enterprises;
- offering guidance and support to Arts and Culture organizations;
- increasing affordability and sustainability of cultural spaces; and
- supporting the development of physical and virtual creative clusters.

Adaptability

By its very nature, the creative sector undergoes change and development through the creative process. The City should foster a sense of adaptability to react and support creative individuals, organizations and industries.

Adaptive City administration priorities include:

- promotion of inclusiveness;
- fostering interest and involvement by making it easy for creativity to develop;
- being proactive and reactive to a growing cultural sector; and
- supporting intercultural activities.

REFERENCE:

LAST REVIEW DATE:

CONTACT:

For more information contact the Culture Division, Community Services Department.