



Regina Cultural Plan

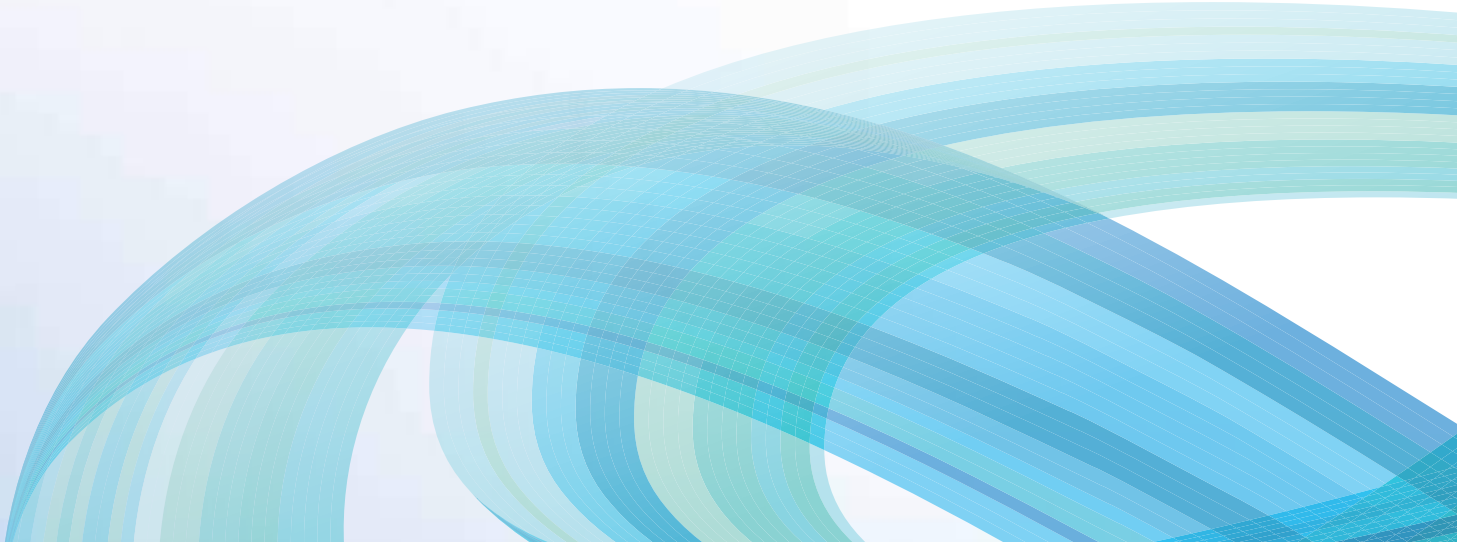
City of Regina



REGINA
Infinite Horizons

Regina Cultural Plan

© 2016, City of Regina. All Rights Reserved.





Regina Cultural Plan

Table of Contents

| | |
|--|-----------|
| 1. REGINA'S FUTURE – THE EFFECT OF THE 10-YEAR PLAN | 2 |
| 2. ACKNOWLEDGEMENTS | 3 |
| 3. EXECUTIVE SUMMARY | 6 |
| 4. SETTING THE STAGE | 14 |
| 4.1 The Pre-European Contact Period | 14 |
| 4.2 Establishing the City of Regina - Diversity and Cultural Heritage | 14 |
| 4.3 Contemporary Life – Thriving Culture | 15 |
| 5. DEFINING THE REGINA CULTURAL PLAN | 22 |
| 5.1 What is Cultural Planning? | 22 |
| 5.2 The Planning Process and Context | 23 |
| 6. SHAPING THE PLAN: THE COMMUNITY'S RESOURCES AND VOICES | 28 |
| 6.1 Regina's 'Cultural Resources' and Cultural Mapping | 28 |
| 6.2 Key Issues – Summary of Engagement | 32 |
| 7. THE REGINA CULTURAL PLAN | 38 |
| 7.1 Embrace Cultural Diversity | 38 |
| 7.2 Strengthen the Artistic and Cultural Community | 39 |
| 7.3 Commemorate and Celebrate the City's Cultural Heritage | 40 |
| 8. IMPLEMENTATION AND MONITORING | 44 |
| 9. GLOSSARY OF TERMS | 54 |

1. Regina's Future: The Effect of the 10-year Plan

In 2026, Regina has emerged on the national stage as one of Canada's most culturally vibrant cities, a magnet for the arts and creativity.

The City of Regina is recognized for its achievement in weaving cultural resources and opportunities into all facets of planning and decision-making. The City has forged a collaborative approach to cultural development, working closely with arts and cultural groups, other levels of government, and the private and voluntary sectors. These new and meaningful relationships are tangible, ongoing and result in aligned future policies and guidelines for the arts and culture sector.

Regina is known nationally for its success in sustained and meaningful engagement with the city's First Nations and Métis communities regarding cultural needs and aspirations. Cultural programs and services offered throughout the city reflect and respond to the needs of newcomers, Indigenous people, and all citizens, breaking down cultural divides. Opportunity for cultural participation is accessible to all citizens regardless of ethnicity, age, ability, sexual orientation, or socio-economic status.

Regina's vibrant cultural scene is supported by a strong and collaborative arts and cultural community. The fragmentation that had once characterized the community – between arts (e.g., visual, performing) and heritage (e.g., historic places), between not-for-profit and for-profit groups – has been transcended. Symposium, conferences and other networking opportunities have become common place and have resulted in stronger organizations and a flourish of festivals and new programs. Ongoing communication and community outreach by cultural organizations has resulted in Regina's cultural life continuously evolving and responding to changing community needs and circumstances.

Cultural resources have become an important driver in a prosperous and diverse economy. Artists and creators are essential sources of new ideas, innovation, and technologies important to the city's future and actively participate in businesses, events, education systems, neighbourhood centres and more. Cultural industries and enterprises have formed a healthy economic sector supported by strong clusters and cross-industry collaboration. Regina's reputation as a cosmopolitan centre of diversity, natural beauty, attractiveness, and aesthetic appeal has become a draw, attracting professional talent and investment measured with strong new economic data. The depth and breadth of its cultural and entertainment offerings attract tourism from across Canada and around the world, measured in new visits, hotel stays and dollars spent locally.

The City's progressive cultural heritage policies and programs conserve and enhance its cultural heritage resources. Historic places enhance the quality of life that Regina offers to its residents, and those places are a strong source of civic pride. Innovative educational and interpretive programs are now more common, and they honour the city's living heritage, linking past and present, celebrating the tangible and intangible cultural heritage of the city's diverse population.

Finally, cultural resources of all kinds contribute to a city characterized by a strong public realm, one that is enriched by public spaces, animated by cultural activity, and the City's commitment to public art, architecture and urban design. Regina's downtown has become a vibrant cultural hub defined by a vital arts scene, new monuments and art installations, celebrated heritage, and dynamic creative cultural enterprises. In 2026, residents, planners and decision-makers alike recognize cultural resources as essential ingredients in building complete communities with unique character and identity.

2. Acknowledgements

The City of Regina acknowledges the following firms and their contributions to the development of the Regina Cultural Plan:



With additional support from:

Carl Bray & Associates Ltd.

The City would also like to recognize the elders, individual artists, cultural workers and members of the public who shared their thoughts through the development of the Regina Cultural Plan. Special thanks go to the following organizations and agencies for their continued input and on-going support throughout the process:

| | | |
|------------------------------------|--|---|
| Afrofusion Entertainment | Regina Chamber of Commerce | Saskatchewan Motion Picture Industry Assoc. |
| Buffalo Peoples Arts Institute | Regina Downtown Business Improvement District | Saskatchewan Science Centre |
| Civic Museum of Regina | Regina Folk Festival | Saskatchewan Writer's Guild |
| The Circle Project | Regina Hotels Association | SaskBooks |
| Dream Agreement | Regina Multicultural Council | SaskGalleries |
| Dunlop Art Gallery | Regina Open Door Society | SaskMusic |
| Economic Development Regina | Regina Police Service, Cultural & Community Diversity Unit | SEPW Architecture |
| First Nations University of Canada | Regina Public Library | Silverfox Studios |
| Gabriel Dumont Institute | Regina Qu'appelle Health Region | Stantec |
| The Globe Theatre | Regina Symphony Orchestra | Tourism Regina |
| Heritage Regina | Regina Treaty Status Indian Services | Tourism Saskatchewan |
| Curtain Razors | RCMP Heritage Centre | Ukrainian Canadian Congress |
| Knox Metropolitan United Church | Sâkêwêwak Artists' Collective Inc. | University of Regina |
| Mackenzie Art Gallery | Saskatchewan Arts Alliance | Warehouse Business Improvement District |
| Multicultural Council of Sask | Saskatchewan Crafts Council | Wascana Centre Authority |
| New Dance Horizons | Saskatchewan Fashion Week | Windhover Artists and Events |
| Nicor Development | Saskatchewan Interactive Media Assoc. | WSP Architects |

Funding assistance for the creation of the Regina Cultural Plan was provided by Saskatchewan Lotteries and SaskCulture, for which the City remains grateful. Special thanks also goes to SaskCulture, Creative Saskatchewan, Saskatchewan Arts Board, the City of Saskatoon and the Ministry of Parks, Culture and Sport, who provided invaluable insight in the development of the Plan.

Photo Credits

Cover: Downtown Regina

Photo credit: Regina Hotel Association

Executive Summary (page 8):

Legislative Gardens, Wascana Centre

Photo Credit: GJ Photography – Look Matters

Setting the Stage (page 16):

“Regina Lace” Sculpture, City Hall

Defining the Regina Cultural Plan (page 24):

The Mackenzie Art Gallery

Shaping the Plan: The Community’s Resources and Voices (page 30): Regina Folk Festival

Photo credit: Rae Graham

The Regina Cultural Plan (page 40):

First Nations University of Canada

Implementation and Monitoring (page 46):

Canada Day, Legislature grounds

Photo credit: Eric Lindberg





Executive Summary

3. Executive Summary

The City of Regina joins leading municipalities in Canada in developing a cultural plan, and it recognizes that Regina is rich in cultural resources. The development of the Regina Cultural Plan affords the City a unique opportunity to strategize around the Arts, inter-culturalism, and other cultural assets in meeting its vision to be Canada’s most vibrant, inclusive, sustainable, attractive community where people live in harmony and thrive in opportunity.

The initial development of the Plan was set forward in conjunction with Design Regina, the City’s 25 year Official Community Plan. The Official Community Plan, adopted by City Council in December 2013, was guided by a set of 8 Community Priorities, determined through extensive consultation. One of those key priorities, seen in Figure 1, speaks to the community’s interests in furthering the development of the Arts, heritage, and cultural sector. Taking its cue from this priority, the Official Community Plan contains a dedicated ‘Culture’ chapter, along with dozens of cultural policy statements spread throughout the document.

In focussing on three main Goals, the Regina Cultural Plan expands on the policy statements from the Official Community Plan, laying the strategic direction for the development of the city’s artistic and cultural community for the next 10 years.

FIGURE 1: PLANNING EVOLUTION OF THE REGINA CULTURAL PLAN



The Planning Process

The Regina Cultural Plan was developed through extensive community consultation to ensure the Plan's directions and priorities reflected local community, as well as municipal, needs and opportunities. Prior to launching the community engagement process, there was an extensive background research and assessment of city plans and other municipal best practices. This also involved initial presentations to the Community & Protective Services Committee of Council and the formation of a Cultural Plan Advisory Group, populated with a cross section of community cultural leaders who would oversee the general direction of the Plan in the initial stages.

As part of the 'Research and Scoping' phase of the Plan, a process called "cultural mapping" was undertaken, which is a systematic approach to identifying and documenting our city's multifaceted cultural resources. Also, a statistical analysis of Regina's cultural economy was undertaken to establish a clear understanding of the number of cultural organizations, enterprises, and occupations that comprise Regina's cultural community, and how these figures compare with other occupations and national averages. This analysis provides a benchmark against which to assess future change. Public and stakeholder engagement sessions, taking the shape of roundtable conversations, one on one interviews, surveys and other methods were underway.

FIGURE 2: PLANNING PROCESS FOR REGINA CULTURAL PLAN

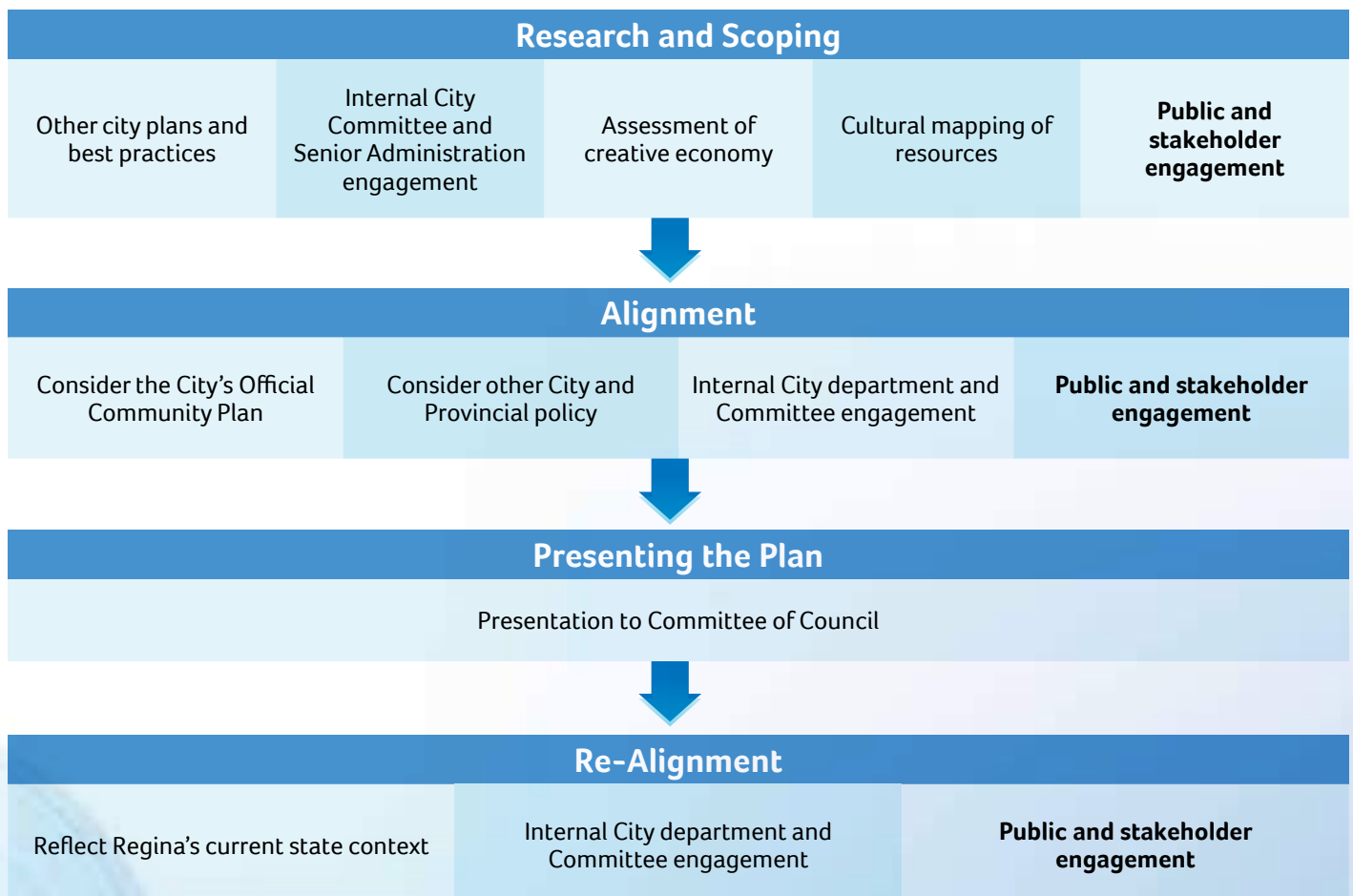


FIGURE 3: SUMMARY OF REGINA CULTURAL PLAN PUBLIC AND STAKEHOLDER ENGAGEMENT



Next, a phase of ‘Alignment’ was undertaken to ensure that the direction of the Regina Cultural Plan was considering the City’s other existing policies and plans as well as the direction of the Province. City departments were engaged to ensure that the Plan was consistent with their work, and public and stakeholder engagement practices continued.

Finally, in October of 2014, the Plan was presented both to the Community & Protective Services Committee of Council and the public for their further review, and to undertake the necessary adjustments to best capture the hopes and desires of the City and the community. Further alignment was encouraged, to best capture the current state of Regina’s robust arts and cultural community, and new engagement activities and revisions began. Through 2015 and into the Spring of 2016, special stakeholder and public sessions affirmed the development of a simpler, bolder vision for the Plan.

Figure 2 maps the planning process. Figure 3 outlines the high level summary of community engagement practices that were critical to the development of the Regina Cultural Plan. In the initial stages and leading to the first presentation of the Plan, a Cultural Plan Advisory Group was formed to guide the Plan’s development. Comprised of community and cultural leaders from a broad cross section of the arts and cultural sector, the Advisory Group met on an as-needed basis to provide community reflection on the Plan’s content and engagement strategies. Details of the Advisory Group can be found in Appendix B.

Vision/Values/Goals and Outcomes

The Vision for the City of Regina (Canada's most vibrant, inclusive, attractive, sustainable community where people live in harmony and thrive in opportunity) can be realized by supporting the Regina Cultural Plan Values, achieving the Regina Cultural Plan Goals and Objectives and is upheld by the delivery of the Regina Cultural Plan Outcomes.

The Regina Cultural Plan's Values served to guide the creation of the Plan's focus. These values reflect best practices in cultural planning on a national scale, and the realities of planning here at home in Regina. The development of the Plan's Goals and other elements were considered against these three sets of Principles:

- **Accessibility and Inclusion** – ensure learning opportunities, resources and activities are accessible to all residents regardless of ethnicity, age, gender, ability, sexual orientation and identification or socio-economic status.
- **Innovation and Responsiveness** – strive for continuous innovation in art and cultural policies and programs to respond to the changing needs of the community.
- **Financial Viability and Accountability** – ensure the most efficient and effective use of City resources through continuous management and monitoring.



FIGURE 4: CONNECTING VISION TO OUTCOMES

The 3 Regina Cultural Plan Goals – The Plan's Focus

Prolonged community engagement involving members of the public, stakeholders and the arts and cultural sector (see section 6 – Shaping the Plan: The Community's Resources and Voices) is what led to the development of the three main goals of the Regina Cultural Plan:

- **Embrace Cultural Diversity** - The city's growing diversity dominated discussion and engagement during the development of the Regina Cultural Plan. An overriding message was the need for the Plan to foster intercultural dialogue and exchange across all communities in order to combat racism and to raise awareness of Regina's rich and diverse past, present and collective future.
- **Strengthen the Artistic and Cultural Community** - One of the strongest messages heard throughout the community engagement process was the need to boldly support the Arts, artists and creativity and innovation in Regina. Expanded opportunities for the community to create, collaborate and promote artistic work and cultural activity was a hallmark in the creation of the Plan.
- **Commemorate and Celebrate the City's Cultural Heritage** - Community engagement confirmed a desire for the Regina Cultural Plan to address cultural heritage on both a city-wide, and neighbourhood level, scale. Supports for both tangible (e.g., historic places) and intangible (e.g., language, tradition) forms of cultural heritage were identified as key measures of celebrating the uniqueness of the city.

The 11 Objectives – How to Achieve the Plan’s Focus

The three main Goals capture the overarching direction of the Plan, while the Objectives are the actionable descriptions of how to meet the promise outlined. Detailed actions connected to each objective further describe the tangible steps to making the Plan a reality (see section 8 – Implementation and Monitoring).

- Embrace Cultural Diversity
 - Strengthen the Indigenous Community’s Cultural Presence in Regina
 - Address the Cultural Needs of Newcomers
 - Ensure Resources are Supportive of Regina’s Immigrant History
 - Promote Intercultural Relations
- Strengthen the Artistic and Cultural Community
 - Build Community through Partnerships and Collaboration
 - Improve Awareness and Access to the Arts and Cultural Resources
 - Support the Growth of Regina’s ‘Cultural Industries’
 - Support Artists and the Arts
- Commemorate and Celebrate the City’s Cultural Heritage
 - Demonstrate Leadership through the Management of the Heritage Conservation Program
 - Conserve Cultural Heritage Resources
 - Ensure New Development Contributes to Sense of Place

The Regina Cultural Plan should not be considered a finished document. Instead, it should be viewed as a thoughtful starting point based on an assessment of where Regina finds itself today and what it hopes to become in the future. The Plan must be dynamic and continually respond to changing needs and opportunities. New actions will therefore necessarily emerge throughout the lifespan of the Plan, which will be reported on annually back to Council.

The 5 Regina Cultural Plan Outcomes – The Plan’s Benefits

The Outcomes demonstrate the benefits to the community in pursuing the Regina Cultural Plan and offer a category for measuring and evaluating success. Performance indicators are available for measuring each of the following anticipated Outcomes:

- **Foster Creativity** – refers to the capacity to create the conditions for creativity to flourish
- **Create Wealth** – refers to the ability of Regina, via the Plan, to generate wealth
- **Create Quality Places** – refers to the resources and policies in the Plan that foster sustainable quality of life for all citizens
- **Strengthen Social Cohesion** – refers to cultural activities and experiences in Regina that bring people together and promote the well-being of individuals
- **Promote Organizational Change** – refers to the integration of Regina cultural planning across all facets of municipal decision making




The sculpture, titled "The Fishermen" by the artist [Name], depicts a group of people in work clothes, standing on a concrete base. The sculpture is set against a background of large evergreen trees. A plaque with text and a crest is visible on the base of the sculpture.



Setting the Stage

4. Setting the Stage

The cultural characteristics, tangible and intangible, that define cities are rooted in their histories. Regina’s unique histories make it a special place and help set the stage for the City’s first Cultural Plan. A fuller description of the area’s history is found in Appendix A.

4.1 The Pre-European Contact Period

Prior to the arrival of European explorers and settlers, Indigenous peoples inhabited Saskatchewan for at least 12,000 years. As climate changed in response to deglaciation of the continent, these Indigenous peoples adapted to this transition through changes in their technologies and cultures. These peoples shifted from hunting megafauna like mammoths to the communal hunting of buffalo, an adaptation that first becomes prominent about 5,000 years ago. At about this time the first evidence of cultural patterns arose that continue on through contact with Europeans.

People moved with the seasons to take advantage of resources that were available seasonally. The first monuments, such as the earliest medicine wheels, date to this period. Evidence points to extensive trade networks that connected to as far away as the Gulf of Mexico. Petroglyphs and pictographs share many elements with the Indigenous art documented by Europeans at the time of contact. Archaeological remains suggest a rich and complex set of cultures were present in Saskatchewan when Europeans first arrived.

The Indigenous peoples throughout what is now known as Saskatchewan are made up of distinct nations with diverse languages, cultures, and social and governance structures. When European and Euro-North American settlers began to trade, engage in diplomacy, and settle in this region, many of the lifestyles of the First Nations

were impacted by these exchanges. However, through the oral transmission of knowledge and continued practices, many of the key features of these cultures, languages, and social/ governance structures have been maintained. Today, Indigenous peoples of this region, the First Nations and Métis peoples, continue to have a strong presence in Regina based on the cultural heritages of their ancestors, as well as by expressing continued cultural change.

4.2 Establishing the City of Regina - Diversity and Cultural Heritage

From its beginning, and before official proclamation as a town, the City of Regina has been a municipality steeped in cross-cultural exchange. In 1857, Captain John Palliser witnessed the piling of buffalo bones near a hunting camp. He termed this ‘Wascana’, an English use of the Cree phrase for this special place, *oskana kâ-asastêki* “where the bones are piled.” Thus, the first settlement site near what is now Regina is sometimes referred to as “Pile O’ Bones.” Explorers, fur traders, surveyors and settlers, both of English and French heritage, passed through this “Pile O’ Bones” area as it was one of very few locations on the Plains where there were resources, like the named ‘Wascana Creek.’

Much of the cultural heritage of Regina has been shaped by the exchanges between Indigenous peoples and Euro-North American settlers. Several Indigenous leaders remain historically significant for the roles they played in protecting the interests and rights of the First Nations and Métis peoples. Louis Riel was a Métis leader who led the Red River Resistance against Canadian settlement of Métis lands in Manitoba and together with Gabriel Dumont, a Métis leader, led the Northwest Resistance in 1885 against such settlement in Saskatchewan. Treaty 4, the area on which Regina sits, was negotiated with the leadership and interpretative skills of various Indigenous leaders including Métis leader Pascal Breland, Cree-Assiniboine leader Askenootow (Charles Pratt), Saulteaux Chief Keeseekoowenin, Cree Chief Ka-Kiwistahaw, Cree/Saulteaux Chief Kiwisanca (Cowessess), Saulteaux Chief Mimi (Gabriel Cote), Cree Chief Necanete, Cree/Saulteaux

Chief Pasqua, Cree/Assiniboine Chief Payipwat (Piapot), and Saulteaux Chief Waywaysacapo (the Gambler)¹. Treaty Four covers the vicinity of Regina and further expands across southern Saskatchewan, Alberta, and Manitoba. In these negotiations, these Indigenous leaders represented their peoples as they worked to protect their ancestral lands against the encroachment of Euro-Canadian settlers and the Canadian Government. Many other Indigenous leaders have contributed to cultural heritage during this era that pre-dates the birth of Regina, and many more continue to shape and influence Regina's contemporary culture.

In 1882, Princess Louise, the wife of the Governor General of Canada, named the city after Queen Victoria, the reigning monarch of the time. She chose 'Regina', Latin for 'Queen', and so the city is often referred to as the 'Queen City'. In the newly minted Regina, the earliest community organizations, established in the mid to late 1880s, were generally comprised of immigrants of British or German heritage. Immigrants were relocating from British colonies, the Austro-Hungarian empire and other German speaking communities in Europe, bringing with them their language, customs and beliefs. Also, a significant wave of migration was fueled by the 1885 completion of the East-West transcontinental railway, which enabled settlers from Eastern Canada, many of them of British, Scottish, Jewish, German, Ukrainian, Hungarian, Russian, Romanian and other Eastern European heritages, to work their way west to fertile agricultural land and burgeoning industries in need of a labour force. Schools, churches, government institutions and clubs sprung up in the new city, strengthening the community network and establishing some of the oldest infrastructure, institutions and social organizations in Western Canada.

Built in 1902, St. Nicholas Romanian Orthodox Church is the second oldest building in Regina's downtown area and the oldest Romanian church in North America.

The population boom of the early 20th century saw a significant increase in Regina's population over a ten-year period. Due to its prominent location serving the agricultural industry and its increasing size, Regina was named the Provincial capital of Saskatchewan in 1906. The influx of migrants and newly minted status as the Provincial capital gave rise to the development of industry and growth strategies and plans for the City. This early work formed the basis for Regina's vibrant and extensive open space and parks system, central commercial development in the downtown and adjacent neighbourhood development.

4.3 Contemporary Life – Thriving Culture

Shaped by its earliest history, from the first and ongoing habitation by Indigenous people to the migration of European traders and then settlers, Regina now boasts rich cultural amenities and continued cultural diversity, a hallmark of its formation. As Regina's population rapidly increases, so does the impact and importance of culture and creativity. Culture is the lifeblood of Canadian cities; it is a major reason why people gravitate to them – to live, work or visit. The city's diverse and impressive number of artists, community cultural organizations, libraries, museums, galleries, cultural spaces, natural heritage sites and other cultural amenities enriches the city's vitality and intellectual life, bringing tremendous opportunity to attract newcomers and investment.

A brief overview of Regina's artistic and broader cultural community serves to celebrate a small fraction of this vibrant sector and paints the picture of Regina as a community that values creativity and diversity.²

The Arts

There are over 150 arts and cultural organizations in Regina. Dedicated to supporting artists in launching festivals, exhibitions, performances, and supporting a wide range of other activities and community services, they establish a robust and important network enriching quality of life issues for the city. When combined with 'cultural enterprises' (institutions whose work contributes to the culture of

a place) such as libraries, archives, digital design firms, architectural services and the notable Saskatchewan Science Centre, this number swells to over 450.

Some of the largest of these institutions are those dedicated to art, historical and archival collections, public engagement and artistic innovation. These museums and galleries total 41 public and private organizations. Among them is the Royal Canadian Mounted Police (RCMP) Heritage Centre, a museum dedicated to telling the storied history of what began as the Northwest Mounted Police (1883/85), which later became the RCMP. Regina served as the headquarters and training base for the national police unit from the start. The Mackenzie Art Gallery, one of only a few national galleries with full-time Indigenous curatorial staff, boasts 100,000 square feet of space.

The performing arts is a vital strength of Regina's cultural community, built out of a rich history and boasting both quality and uniqueness. The Regina Symphony Orchestra, the longest continually presenting orchestra in Canada, presented its first concert in Regina in 1908. The Regina Little Theatre, established in 1926 following the decline of early century touring companies, is the oldest continuously producing, English-speaking amateur theatre company in Western Canada. Regina's Globe Theatre is a national centre of excellence and fosters the development and work of Saskatchewan artists. Its theatre-in-the-round mainstage is the most significant stage of this type in Canada. In addition to an impressive range of music and theatre, Regina boasts 16 dance companies and studios.

The Globe Theatre is the most significant theatre-in-the-round in Canada. Main stage productions attract over 60,000 people each year.

Offering strong opportunities for community participation, local vendors to sell their products, and the presentation of music, dance, media and literary arts, festivals and events support Regina's artists, economy and overall quality of life. They range from smaller neighbourhood-level events and street fairs to major city-wide events attracting large audiences, like the Regina Folk Festival and Mosaic: a Festival of Cultures. They further express the diversity of community cultural practices and celebrate traditions, identity and spirit as seen with Sâkêwêwak Nation Artist Collective's Aboriginal Storytellers' Festival, Queen City Pride Festival and the First Nations University of Canada annual Pow Wow.

The literary arts are well represented as Regina is home to the Saskatchewan Writers Guild, a provincial arts organization known for innovative programming and development opportunities for writers of all disciplines and levels of achievement.

Part of a robust cultural sector includes types of 'cultural industries' which create products for mass culture; publishing, music, media art and design. Upwards of 50 graphic and interior design, film production and digital media studios in Regina provide a range of services to individuals and other arts and cultural organizations, adding contemporary practice and context to an already robust network and contributing to a strong local economy. Coteau Books, a relatively small publishing company, boasts achieving multiple Governor General Awards nominations for their writers, a rarity for an organization of their size. Similarly, local musicians continue to excel on the national stage, supported at home by festivals, venues and emerging policies and funding for their work.

The first movie theatre in Regina was a tent. In 1906, Barney Groves set up a black tent at Broad Street and 10th Avenue.

The City of Regina owns and maintains valuable community assets in the arts, showcasing the City's dedication to the sector. The Neil Balkwill Civic Arts Centre (NBCAC) is the City's dedicated centre for community arts learning. On average, over 65,000 people visit the NBCAC annually for programs, lessons, festivals and other functions. The Regina Civic Art Collection (CAC), with 356 pieces, was established in 1983 with a mandate to beautify public spaces, benefit local artists and preserve civic history and identity. The collection includes the City's 23 public art pieces.

Cultural Heritage

The city's 'cultural heritage' is distinguished by its buildings and natural environments, artifacts and intangible heritage like languages, stories and traditions³. Heritage in this sense is the living context in which individuals and communities live their lives. In being continuously shared, recreated and reinterpreted, living heritage also serves as a source of inspiration for contemporary city building and creative expression.

There are 196 properties listed on the City of Regina's Heritage Property registry.

For more than 30 years, the City has taken an active lead in recognizing the heritage value of historic places. Regina's rich cultural heritage improves the quality of life offered to its residents. A range of City programs are in place to ensure that historic places are protected and that standard cultural resource management practices are followed in municipal decision making around heritage buildings. Further, the City has 73 monuments and public art pieces reflecting civic history and creative expression. In order to better promote civic pride and sense of history, the City of Regina Historical Collection provides access to public records of historical value. The Community Investment Grants Program supports programs and festivals that maintain traditions and languages⁴, enabling museums, galleries and community organizations to protect civic identity and engage the broader public.

Cultural Diversity

Many organizations in Regina can trace their origins back to the first inhabitants, ancestors of the early settlement period of the late 19th century, or at least to the heritage of the people who migrated to the Plains from Europe and Eastern Canada. They vary from small to mid-sized non-profit arts organizations, like Sâkêwêwak First Nations Artist Collective, to large cultural organizations like the Conseil Culturel Fransaskois, which provides cultural support to the francophone community. The Regina Multicultural Council, with 70 cultural groups as its base membership, holds the annual Mosaic: Festival of Cultures event. First Nations University of Canada's annual Spring Powwow is a fixture on the powwow circuit, unifying drummers and dancers by the many hundreds. The Gabriel Dumont Institute, named after famed buffalo hunter and influential Métis leader of the North-West Resistance forces at the time of Louis Riel, is a key institution in the renewal and development of Métis culture.

Newly established and emerging organizations continue to surface. The 2006-2011 migration boom saw a tripling of international immigrants compared to the 2001-2006 time frame⁵. Intercultural dialogue is flourishing, from the annual Community Connections neighbourhood event (a positive collaboration between the Regina Open Door Society, Regina Public Library and Dewdney East Community Association) to the Regina Treaty Status Indian Services Inc. (an affiliate of the File Qu'appelle Hills Tribal Council in partnership with the Touchwood Agency Tribal Council) working on dialogues between First Nation and newcomer populations.

Attractive Places and Spaces

The character defining elements of neighbourhoods are what create attractive and vibrant spaces. These elements often include residential, commercial and institutional buildings as well as parks, tree-lined streets, views and artworks that define the spaces between the buildings. They also include the activities that animate those spaces, such as events, exhibitions and celebrations, and are undeniable markers of a strongly rooted community character. The Cathedral

neighbourhood, a thriving example, is an active community with a mix of housing types and businesses, variety of institutional buildings, all resting under a large canopy of elm trees.

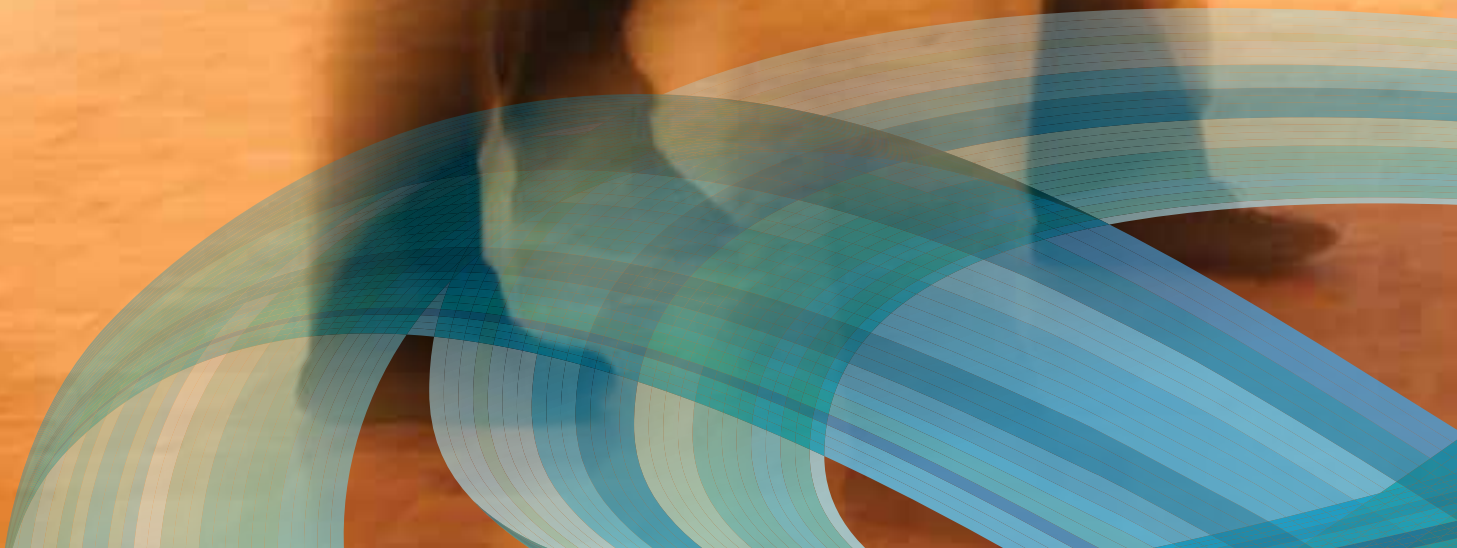
Regina's unique Warehouse District is home to some of the most long-standing, locally owned businesses in Saskatchewan. Many of the historical warehouses have been reclaimed and converted into residential lofts. In Regina's downtown, 25,000 people work⁶ amongst the city's most concentrated area of historic buildings, with 67 buildings of heritage value on Regina's Heritage Walking Tours. Festivals and events further attract citizens into historically-significant Victoria Park, where the downtown is seeing a major resurgence as unique restaurants and retailers are popping up regularly.

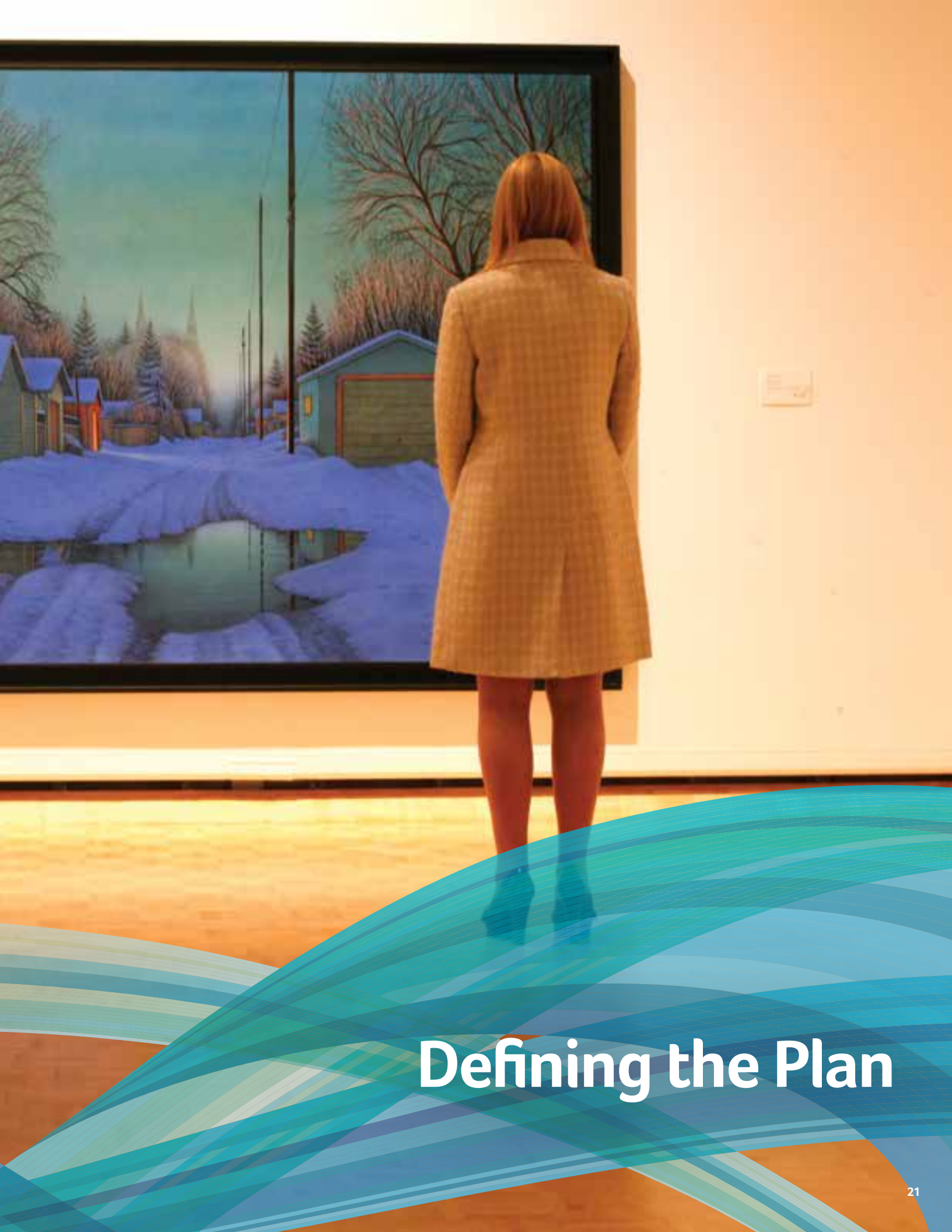
Wascana Centre is three times larger than New York City's Central Park, and one of the largest urban parks in North America.

Uniquely, Regina is home to a very large volume of parks and open space, with 9.9 hectares per 1,000 people⁷. Wascana Centre, a 2,300 acre park, anchored by a large man-made lake connected to the natural flowing Wascana Creek, is of national significance for its design by Thomas Mawson, a key player in the City Beautiful movement of the early 20th century. It is now one of the largest urban parks in North America and has grown to become home to a multitude of cultural and educational facilities, public art, and significant wildlife. For the community, Wascana is an oasis in the city, a place for relaxation and recreation which has inspired thousands of people on beautiful days to walk through its many pathways.

Footnotes

- ¹ Office of the Treaty Commissioner, <http://www.otc.ca/>.
- ² Figures used in the following sections were determined through the Cultural Mapping process undertaken as part of the Regina Cultural Plan and displayed in the Background Research document. Data was collected via the City of Regina Cultural Development Office, including input from a number of stakeholders, City of Regina Cultural Map, Tourism Regina Calendar of Events, City of Regina Heritage Holding Bylaw, City of Regina Heritage Property Register, Canadian Register of Historic Places, Saskatchewan Register of Historic Properties, Web-based searches and infoCanada. The data has limitations and are approximations. Details on organizations, including attendance and history, were sourced via websites and follow up reports to the City's Community Investment Grants Program.
- ³ See Glossary for full definition.
- ⁴ See Appendix E for a list of cultural heritage programs, incentives and the Community Investment Grants Program.
- ⁵ Assessment of Community and Demographic Data; McNair Business Development, 2013.
- ⁶ Regina Downtown Business Improvement District.
- ⁷ Regina Open Space Management Strategy, 2007.





Defining the Plan

5. Defining the Regina Cultural Plan

The Pre-European Contact Period and Establishing the City of Regina are the contexts under which the City of Regina was formed and is the basis of its current thriving cultural environment. The city has a vast, rich arrangement of arts and cultural resources which makes clear the need to establish its first ever municipal strategy in culture - a Regina Cultural Plan.

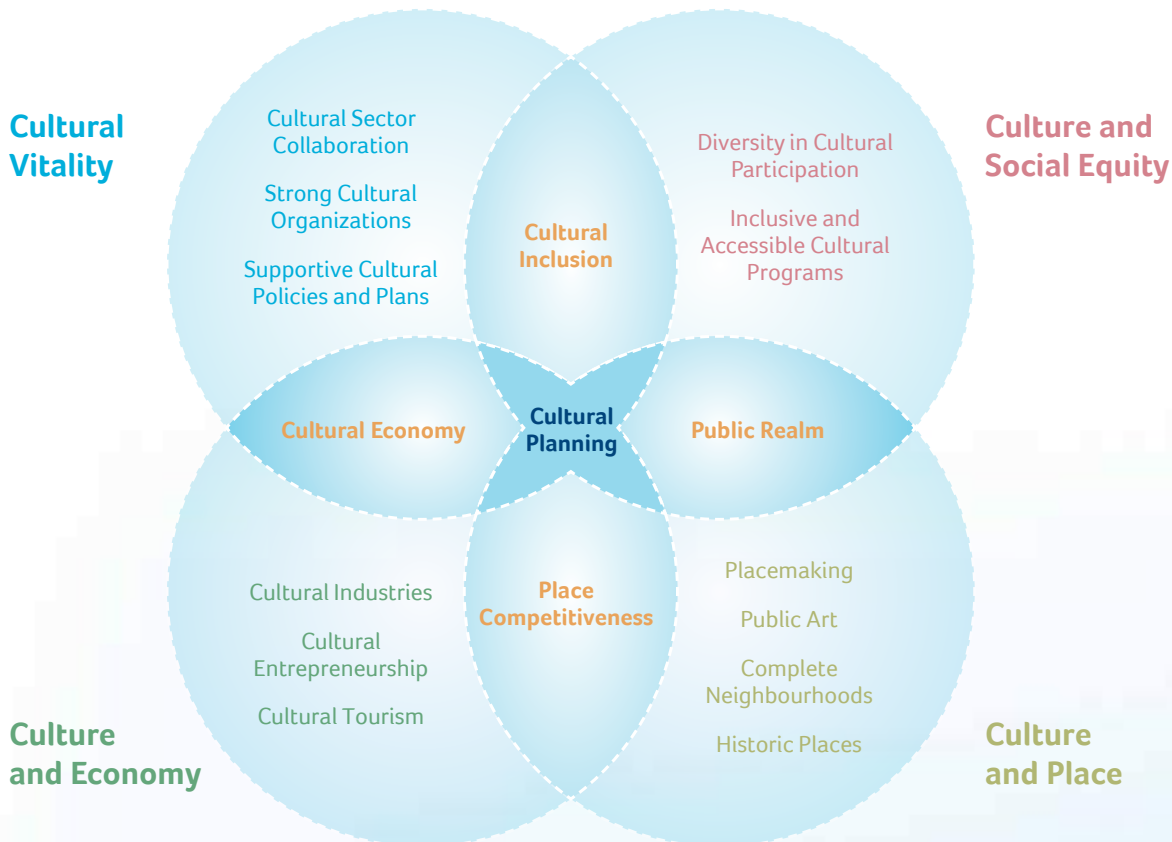
5.1 What is Cultural Planning?

An important 'cultural turn' is happening today in the world's towns and cities. Building on the idea that creativity and

culture can contribute to economic diversity and quality of life for its citizens, local governments are directing strategies towards supporting and enabling their artistic and cultural sectors. A focused strategy for this support is to develop a Regina Cultural Plan.

This reaction is in part a response to the changing role of cities in the twenty-first century. With a shift towards a service and knowledge-based economy, creativity, human capital and innovation have become one means to measure whether a community is regionally and nationally competitive. The quality of our city's spaces, and the amenities that a city has to offer, are a significant factor in attracting people and investment. Figure 5 illustrates some of the broad and significant contributions that cultural plans make to the social and economic fabric of a community.⁸

FIGURE 5: CULTURE AND SUSTAINABLE DEVELOPMENT



5.2 The Planning Process and Context

The Regina Cultural Plan and Design Regina

Design Regina, the Official Community Plan adopted in December 2013, is a keystone in defining the City's long-term strategic direction and plan for managing future growth and development. The development of Regina's first Cultural Plan, an integral component of Design Regina, has presented the city with a unique opportunity among Canadian municipalities. A defining feature of Regina cultural planning is the integration of cultural resources and opportunities across a wide range of planning issues. It is rare that the timing of the Regina Cultural Plan coincides with the development of the fundamental planning document Design Regina. The opportunity to embed policy statements related to culture and heritage in Design Regina provides the City with a framework for which ongoing Regina cultural planning and development can be understood. The incorporation of these policy statements also commits the City to continue developing culture, a fundamental planning responsibility.

The Regina Cultural Plan is a key plan for establishing the Complete Neighbourhood concept put forward in Design Regina. Complete neighbourhoods include places and spaces for creativity to flourish, a philosophy expanded upon in this Plan. Additionally, the Regina Cultural Plan sets out the strategies, actions and capacity-building initiatives needed to realize the opportunities that Design Regina presents through its policy statements.

Culture and Heritage Policy Statements in Design Regina

Culture is the subject of one of 11 chapters dedicated to city-wide policies in Design Regina. Policy statements related to culture and heritage in the culture chapter are organized around three overarching goals:

- **Goal 1:** Support cultural development and cultural heritage
 - Enhance quality of life and strengthen community identity and cohesion through supporting cultural development and cultural heritage.

- **Goal 2:** Inclusion

- Ensure learning opportunities, resources and activities provided by the City are culturally inclusive.

- **Goal 3:** Accessibility

- Ensure access to cultural resources, learning opportunities and activities.

Not all official community plans have chapters dedicated to "Culture," making Design Regina: the Official Community Plan of particular interest to the cultural community.

Policy statements related to culture and heritage are also found across a range of other city-wide policy chapters in Design Regina. See Appendix C for a full account of culture and heritage-relevant policy statements across all chapters of Design Regina.

Understanding the planning context within which the Regina Cultural Plan is being developed is essential to identifying the opportunities that will link the Plan to other municipal plans and priorities. A more in-depth examination of the planning context and social and demographic trends is found in the Background Research Report.

Regina's population growth and development pressures

– Forecasts prepared during the development of Design Regina suggest that Regina's population will reach 300,000 in approximately 2040, representing growth of about 100,000 people from 2011 levels. Projected population growth and resulting development pressures, particularly in the downtown core, will challenge the conservation of valued cultural heritage sites and features in the city. In recent years, population growth has led to rising real estate prices and a shortage of rental units, raising affordability concerns for artists around housing, studio spaces, presentation or performance spaces, and offices.⁹

Demographics and population diversity – At 8.9 per cent in 2006, the Regina Central Metropolitan Area had the third-highest proportion of First Nation, Métis and Inuit people among Canadian cities, second only to Winnipeg and Saskatoon. Regina’s First Nations, Métis and Inuit population is expected to grow from 9 per cent of the total population to approximately 12 per cent by 2030. Regina’s Urban Aboriginal Peoples Study concludes that First Nation, Métis and Inuit people in the city experience discrimination at least some of the time. Social services in Regina have been explicitly criticized for not being responsive enough to these populations’ needs. Immigration has become the largest driver of population growth in Regina, with over 2,000 immigrants arriving in 2009 alone. The city’s immigrant population is poised to double by 2026, representing approximately 15 per cent of the total population. The need to respond to the cultural needs and aspirations of an increasingly diverse population will be a priority issue for the Regina Cultural Plan.

Support for Natural Heritage – Alongside intangible cultural heritage, and physical cultural heritage, natural heritage is a strong and dynamic pillar of Regina’s unique sense of place. Numerous supports are in place to enable natural heritage to flourish. It is supported through a wide range of municipal plans, including the Regina Urban Forest Management Strategy and the forthcoming Open Space Management Strategy. These plans safeguard and support the wide network of parks, open spaces and urban tree-scape that defines much of Regina’s neighbourhoods. Wascana Centre Authority, governed by its own Board of Directors and strategic plan, oversees this massive, city-defining multi-use space.

Downtown revitalization initiative – The Regina Downtown Neighbourhood Plan establishes the downtown as a priority area for capital investment, for the benefit of all city residents. The goal is to make the downtown a cultural hub where residents and tourists come to meet one another, experience beauty in an urban setting, visit galleries, attend events, access services, shop at specialty retail stores,

and dine at local restaurants. The key outcome will be the “clustering” of different amenities into the same geographic areas to encourage focused entrepreneurial activities and a symbiotic partnership between businesses and artists. The location of the new stadium, plans for developing the Canadian Pacific lands, along with other development plans will also create an opportunity for the construction of new commercial and housing developments just north and northwest of the downtown core.

Regina’s culture and the economy - Canada’s cultural sector is a large and expanding component of the economy. In 2009, the Conference Board of Canada published *Valuing Culture: Measuring and Understanding Canada’s Creative Economy*¹⁰. The report examines the culture sector as a cornerstone of the creative economy, one which plays a vital role in attracting people, business, and investment, and in distinguishing Canada as a dynamic and exciting place to live and work. The Conference Board estimates that the economic footprint of Canada’s culture sector was \$84.6 billion in 2007, or 7.4 per cent of Canada’s total real GDP, including direct, indirect, and induced contributions¹¹. Culture sector employment exceeded 1.1 million jobs in 2007. The research also notes the significant growth trajectory of these industries.

Locally, it is well understood that there is a wealth of private and public arts and cultural enterprises and businesses, but the data confirms cause for areas of concern¹². There has been a relatively weak performance of Regina’s arts, entertainment, recreation and cultural businesses compared to provincial and national averages. Where Regina used to excel in the percentage of labour force working in performing, visual and literary arts¹³, ranking higher than Edmonton or Winnipeg, more recent figures through 2011 signal that the number of artistic and cultural occupations have declined. Opportunities exist for the City, in concert with partnering agencies and the community, to address these issues through consideration of a wide reaching strategic plan that speaks specifically to Regina’s artistic and cultural sectors.

City of Regina financial constraints – A growing population and increased demands for public services present the City with major financial pressures. Regina, like all Canadian municipalities, is also facing a backlog of required infrastructure improvements, imposing further fiscal pressures and constraints.

Provincial cultural policy direction – As the Provincial Capital, it's critical to align forward strategies in cultural development and so the development of the Regina Cultural Plan must consider Provincial direction. In 2010, the Province of Saskatchewan released *Pride of Saskatchewan: A Policy where Culture, Community and Commerce Meet*. The document articulates seven overarching principles and five goals to support culture and cultural development across the province. Goals include:

- Fostering artistic excellence and promoting creative expression
- Promoting shared stewardship by facilitating the conservation and protection of cultural resources for the benefit of present and future generations
- Building understanding of and access to culture
- Strengthening communities and building strong organizations
- Increasing the economic potential of the culture sector by facilitating commercial opportunities

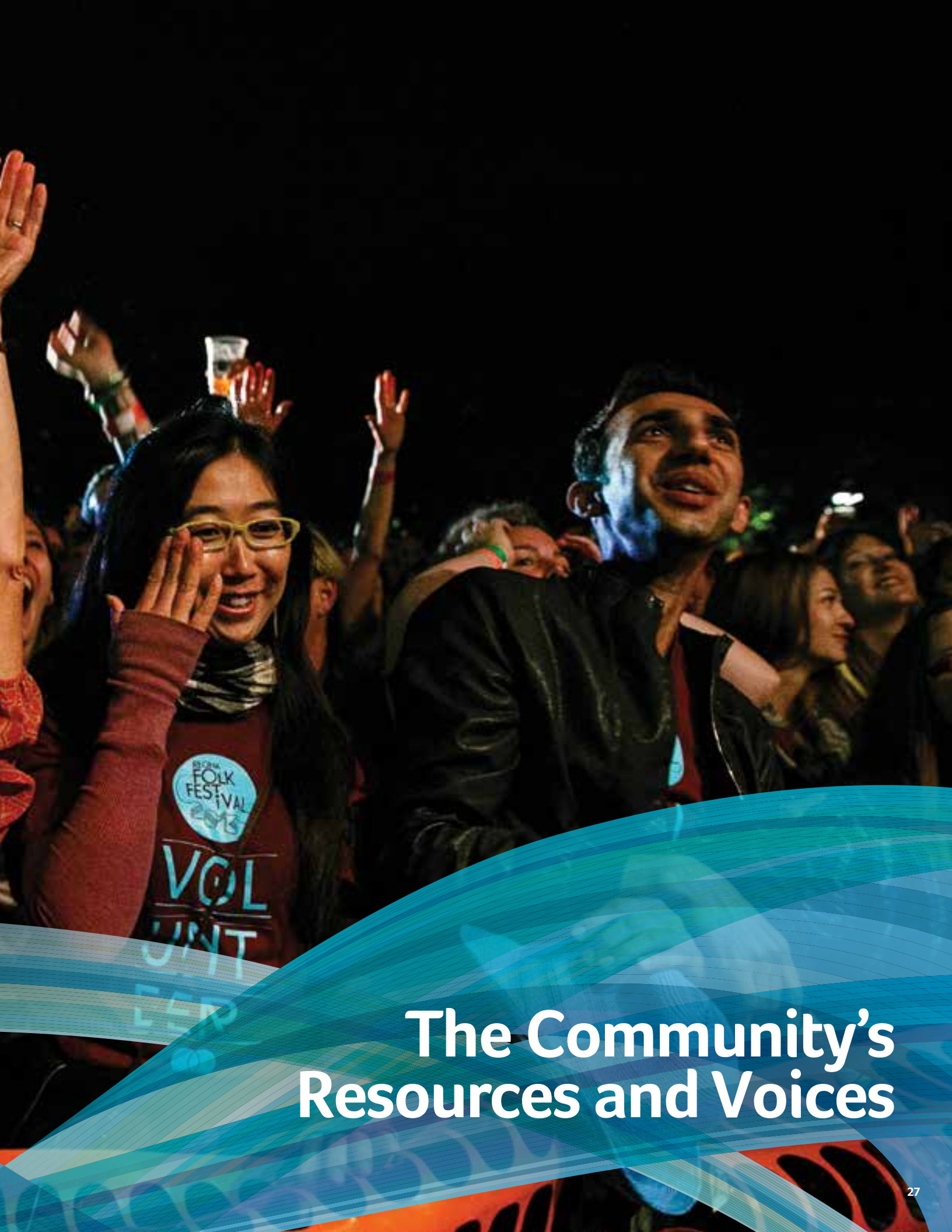
The report emphasizes the need for sustainability in all cultural endeavours, and this will require innovative ways of supplementing public financial support. Private-public partnerships are cited as a primary means to achieve such sustainability.

In 2012, the Province of Saskatchewan released *Moving Saskatchewan's Creative Industries Forward - Building a Long-term Strategy*. The strategy focuses on building the capacity of the creative industries by identifying promising practices in programs and services, facilitating an environment of collaboration among the creative industry sectors, and supporting the production of high-quality creative content and services for the purposes of entertainment, education, information and services.

Footnotes

- ⁸ AuthenticityCity (2010). *Municipal Regina Cultural Planning: A Toolkit for Ontario Municipalities*. Adapted by Authenticity from *Agenda 21 for Culture* (2009). Culture and Sustainable Development.
- ⁹ City of Regina, *Comprehensive Housing Strategy*, page 6, 2013.
- ¹⁰ http://www.cscd.gov.bc.ca/arts_culture/docs/aug2008_conference_board_of_canada_valuing_culture.pdf.
- ¹¹ These impacts exclude ancillary spending (e.g., attendees' spending on hotels, restaurants, transportation, etc. associated with cultural attendance or participation).
- ¹² Appendix F includes more detailed economic data, while the full reporting is found in the Background Research Report.
- ¹³ David Coish, *Census Metropolitan Areas as Culture Clusters* 2004: 33.





The Community's Resources and Voices

6. Shaping the Plan: The Community's Resources and Voices

Beyond the current policy and planning contexts outlined in section 5.2, there are two other significant inputs in the development of the Regina Cultural Plan. One is the current state of Regina's robust cultural assets and resources. The other is what the public, stakeholders, and members of the arts and cultural sector feel are important forward steps for a municipal strategy guiding cultural development.

6.1 Regina's 'Cultural Resources' and Cultural Mapping

What are 'cultural resources'?

From the City's 25-year Official Community Plan, Design Regina, the following definition of 'culture' helps to shape the scope for the Regina Cultural Plan:

Culture can be defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes creative expression (e.g. oral history, language, literature, performing arts, fine arts and crafts), community practices (e.g. traditional healing methods, traditional natural resource management, celebrations and patterns of social interaction that contribute to group and individual welfare and identity), and material or built forms such as sites, buildings, historic city centres, landscapes, art, and objects.

Within this larger understanding of culture lies a more specific idea of 'cultural resources', defined as:

Any cultural activity or asset that contributes to culture, which includes cultural occupations (e.g. artist, graphic designers, and cultural managers), cultural enterprises (e.g. museums, libraries, and galleries), festivals and events (e.g. fairs, street festivals, and music festivals), natural heritage (e.g. community gardens and significant parks), intangible cultural heritage (e.g. customs, traditions, and ceremonies), cultural heritage (e.g. public art, plaques and monuments, and built heritage properties), cultural spaces and facilities (e.g. cinemas, religious institutions, and urban spaces), and community cultural organizations (e.g. arts groups, and heritage groups).¹⁴

What is Cultural Mapping?

Cultural mapping is not a new idea to Regina. In 2010, the City developed the online Regina Cultural Map (www.regina.ca). One of the outcomes of the cultural mapping undertaken for this plan will be the capacity to build on and extend these early efforts.

Cultural mapping and the creation of cultural maps serves to increase people's awareness of the range of cultural resources and experiences available in the city. Canadian municipalities are also increasingly embracing mapping as an essential planning and economic development tool. As the City works to make cultural mapping part of its regular practice, the following definitions and assumptions are useful. One definition of cultural mapping in use in Canada is the following:

“Cultural mapping is a systematic approach to identifying, recording, classifying and analyzing a community's cultural resources in support of economic and community development agendas.”¹⁵

Cultural mapping focuses on two kinds of cultural resources or assets:

- **Tangible Assets** – Identifying and recording tangible cultural resources such as cultural organizations, spaces and facilities, festivals, and events, among others
- **Intangible Assets** – Exploring and recording intangible cultural assets, such as the unique stories and traditions of a community

While the focus of the Regina cultural mapping inventory has been on tangible cultural assets, the Regina Cultural Plan makes recommendations on how the City can continue its mapping efforts. The following are three broad categories of cultural mapping application:

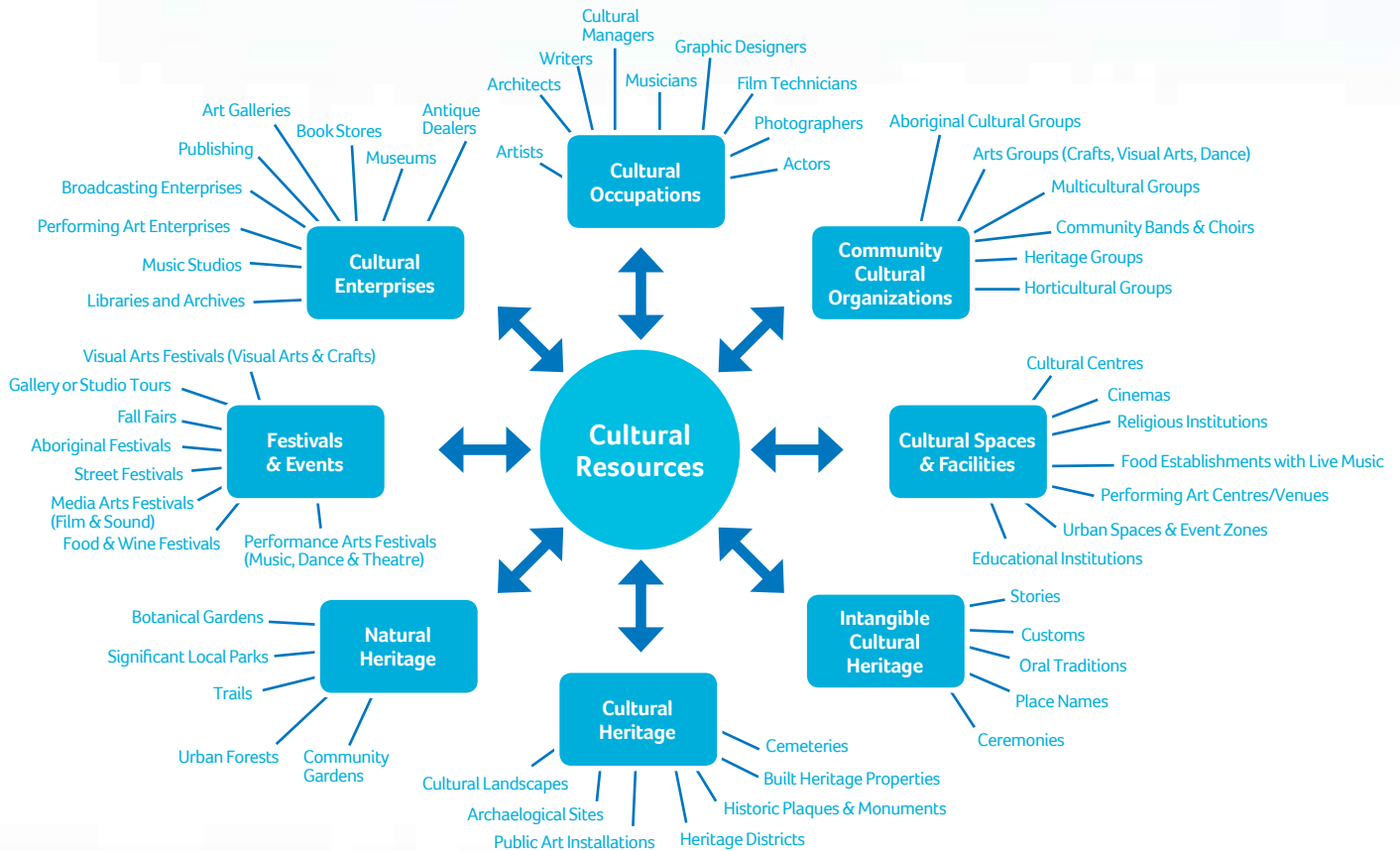
- **Cultural Mapping as a Planning Tool** - Identifying and mapping cultural assets strengthens the base of information that informs future planning and decision-making by the City. Cultural mapping, for example, helped inform the formulation of policy statements for Design Regina.
- **Raising Awareness and Increasing Access to Cultural Assets** - As already demonstrated in Regina, building maps and databases of cultural assets supports increased awareness of these assets for both residents and tourists.
- **Connecting the Cultural Community** - A strong theme in the Regina Cultural Plan community engagement process was the need to better network and support collaboration across the community. The creation of a comprehensive database of cultural groups and activities helps support partnerships and capacity-building for individual organizations and the community as a whole. Mapping can also assist in identifying clusters of cultural resources at a neighbourhood level.

A Cultural Resource Framework for Regina (see Figure 6)

The first step in the extended cultural mapping process for Regina is to define a Cultural Resource Framework (CRF). A CRF is a consistent set of categories within which information on cultural resources is organized. Without it, there may be an extraordinary amount of arts and cultural activity or resources in the community but very little understanding of how to effectively support them.

A preliminary CRF was presented to the City for review in early 2013 and was later adapted to reflect a range of unique cultural features and assets. Figure 6 indicates examples of the types of organizations, occupations, traditions, etc, that are collected in each of the 8 categories. A major guide to the definition of a CRF, particularly in the categories of cultural enterprises and cultural occupations, is Statistics Canada's Canadian Framework for Cultural Statistics, which defines the cultural sector in Canada. The full list is in the Background Research Report.

FIGURE 6: CULTURAL RESOURCE FRAMEWORK (WITH EXAMPLES OF WHAT IS MEASURED IN EACH CATEGORY)



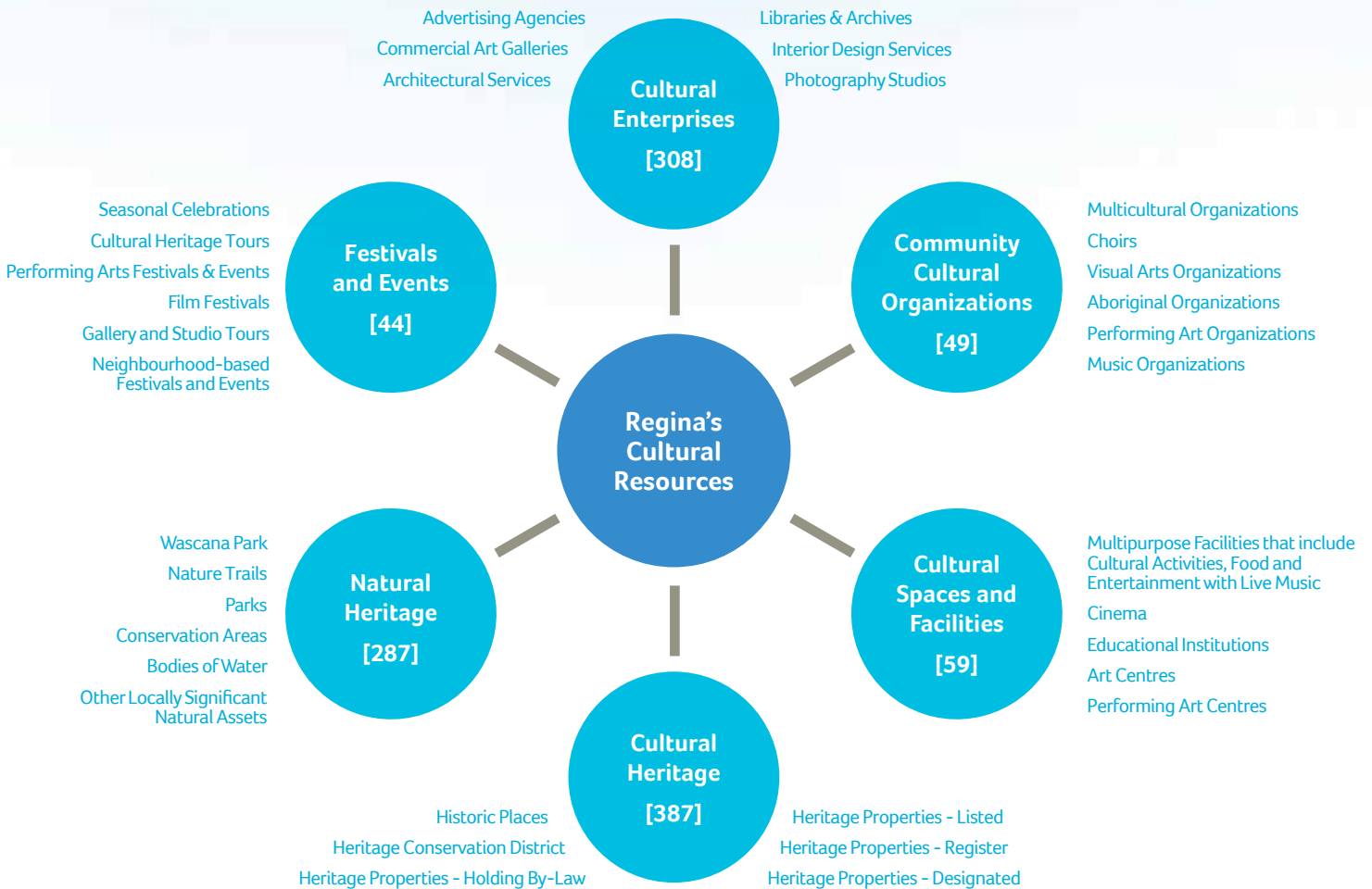
Cultural Mapping Results and Community Strengths

The cultural mapping undertaken during the development of the Regina Cultural Plan, aided by the Cultural Resource Framework, represents a new starting point of cultural mapping in Regina. It is imperative that specific actions exist to enable mapping to continue so that information on cultural resources in Regina can be broadened and deepened over time. Figure 7 illustrates the number of cultural resources in each major category defined in the Cultural Resource Framework identified during the development of the Plan.

A range of factors shape and determine a community’s cultural resources, such as its unique histories and patterns of development; geography, population size and demographic characteristics; and economic conditions and fiscal realities, among others. Moreover, a community’s vision of culture and cultural development evolves over time. For this reason, no two municipalities ever have the same number and mix of cultural resources, or the range of activities or programming.

During the process of cultural mapping, more than 1,000 cultural resources were identified.

FIGURE 7: TOTAL NUMBER OF REGINA'S CULTURAL RESOURCES BY CATEGORY, 2013



One of the strongest results of the cultural mapping was the identification of 308 cultural enterprises (culture-based businesses and established not-for-profit cultural organizations) in Regina. In terms of spatial concentrations, cultural enterprises are clustered in three distinct areas: the Downtown, Warehouse District, and Cathedral neighbourhoods. Although the Warehouse District is separated by the railway lands, research and findings from the community engagement process showcased interest in better connecting these clusters, which could be accomplished with improved wayfinding signage,

partnerships between various agencies and other means. Further scoping reveals that Regina's established non-profit cultural enterprises are clustered predominantly in the Downtown and Wascana Park areas. The Central Library and Globe Theatre are anchor institutions in the downtown. The area of Wascana Park is home to the MacKenzie Art Gallery, the Saskatchewan Science Centre, the Royal Saskatchewan Museum, the Conexus Arts Centre, and the Legislative Building (one of the city's defining cultural heritage buildings), to name a few. Strong transit connections are a clear factor in the location of cultural enterprises.

Mapping of for-profit cultural enterprises, however, diverges from that of the non-profit sector, revealing a stronger presence of organizations outside the core and in a range of neighbourhoods where people live, work and shop. This suggests an interest in artist live/work spaces, where they can meet all of their living and business related needs.

There are two types of for-profit cultural enterprises: cultural businesses (retail businesses, such as commercial galleries and bookstores, that sell cultural products and services directly to residents and visitors) and cultural industries (businesses such as film studios and design firms that create, produce, and distribute cultural goods and services through channels not typically involving street-level encounters with consumers). Cultural businesses, like retail, are more often clustered in the downtown core and along arterial roads, while cultural industries, not providing street level service, are widely distributed throughout the city, including predominantly residential areas.

Regina's rich and diverse cultural heritage assets are a defining feature of the quality of life that Regina offers its residents. These resources are a source of civic pride and contribute to defining Regina's unique identity and sense of place. Cultural mapping identified 387 cultural heritage assets across a range of categories. While the focus of the Regina cultural mapping inventory has been on tangible cultural assets, the importance of the city's intangible heritage resources – its history, traditions and stories – emerged as a powerful theme in community engagement. Those engagement sessions highlighted the powerful role stories can play in opening up intercultural dialogue and exchange, revealing opportunities to further explore these resources.

6.2 Key Issues – Summary of Engagement

The community engagement process for the Regina Cultural Plan sought to engage a wide cross-section of community members and stakeholders in shaping its vision and direction. The engagement process included the following activities:

- **Community interviews** - more than 95 interviews were conducted either by phone or in person. Those spoken with represented a wide cross-section of interests or constituencies, including Council members, arts and heritage groups, cultural institutions, creative enterprises, business groups, post-secondary institutions, community organizations, social service agencies and individual artists and community and cultural leaders.
- **Roundtable conversations** – these were conducted with young artists, seniors, cultural industries, the interfaith community and seven special sessions held with the First Nations and Métis community.
- **Stakeholder engagement** – two special engagement sessions were held, a symposium on the performing arts and a Mayor's Luncheon for Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries. There was also early guidance from a Cultural Plan Advisory Group (representative of a diverse range of community).
- **Public engagement** – two special engagement sessions were held, three online surveys about the vision and draft plans, and multiple presentations to the Municipal Heritage Advisory Committee and the Arts Advisory Committee.

A full description of the Plan's engagement can be found in Appendix B.

Stemming from the great variety of engagement sessions, a selection of 'themes', or common threads of conversation emerged which guided and shaped the Plan through its stages of development;

Addressing First Nations and Métis People's Aspirations

Culture for these communities exists in a much broader context and is inseparable from larger issues of health and wellbeing. Any actions directed at supporting and celebrating Regina's diverse First Nations and Métis culture and heritage must be based on meaningful and sustained engagement with these communities. The community was very vocal that a Regina Cultural Plan should align itself to addressing the cultural recommendations outlined in the Truth and Reconciliation Commission: Calls to Action. Also, a strong message communicated through the consultations was the desire for ceremonial gathering places in Regina for First Nations and Métis communities, recognizing the centrality of ceremony to culture and heritage for these communities. A sustained commitment to communicating and educating Regina residents about Indigenous peoples is essential to combating racism and building intercultural understanding.

Building a Strong Community

The view expressed by some engagement participants was that Regina's status as a capital city and "government town" has undercut the emergence of small businesses and creative enterprises. One of the most serious challenges to strengthening the cultural sector is overcoming the possible fragmentation of the sector. Participants identified one source of community fragmentation as a "heritage/arts" mentality. This is when there is a lack of collaboration or shared vision between heritage organizations that may celebrate and protect cultural heritage, and arts organizations that may be working dominantly through visual, performing, literary, or other artistic disciplines. Another cultural sector issue was too strong of a distinction between for-profit and not-for-profit parts of the sector. Regina lacks sufficient professional development opportunities available for the cultural sector. A specific

knowledge gap related to business and entrepreneurial skills and expertise was identified.

Increasing Awareness of the Arts and of Cultural Resources

There is a pressing need to better promote Regina's wealth of cultural resources to increase community awareness and participation. This was especially felt around better promoting the importance and significance of the Arts to government, schools and the community. Engagement session participants felt that many residents take for granted the depth and breadth of cultural resources and opportunities in Regina. Lack of access to information leads many residents to the false conclusion that "there is nothing to do" culturally in Regina. The participants recommended the development of a strategic marketing strategy for culture that identifies target audiences, defines key messages and establishes a range of strategies to market cultural opportunities and amenities for residents, as well as tourists. There was also a call for more joint marketing initiatives between cultural organizations. Other specific recommended actions included a centralized calendar of events and expanded cultural mapping to increase awareness around existing cultural resources.

Encouraging the work of Artists and Creators

Saskatchewan and Regina-based artists, on the whole, are well educated, hardworking and entrepreneurial, and engage in a diversity of artistic practices¹⁶. There was a strong call for the City to support community-based, localized and often innovative work by meeting the needs of artists; for space, for opportunities, for resources. A range of tools and strategies should be developed that address each of these key needs. Monitoring their efficacy, both with artists and the community being served, would paint the full picture of how artists contribute to the health, safety, intellectual discourse, sense of belonging and economic vitality of the city.

Addressing Diversity and Inclusion

The arrival of large numbers of newcomers from many parts of the world has driven a significant portion of Regina's rapid growth in recent years. Increased ethno-cultural diversity is making Regina a more cosmopolitan urban centre with wider range of cultural traditions and forms of creative expression. This same diversity, however, brings with it a range of social and cultural challenges. Acknowledging that challenges exist is a crucial first step in addressing them. Progress will be incremental and require sustained leadership and education. A strong theme in the Regina cultural planning consultations was the belief that the greatest opportunities for progress involved supporting cultural resources and activities that promote intercultural conversations and exchange. Other specific issues raised included opportunities for celebrating Regina's diversity through new festivals and events, encouraging stronger collaboration among existing cultural organizations in Regina, providing additional community spaces and facilities as venues for engagement, and exploring innovative "incubating" partnerships between established cultural institutions and emerging cultural groups.

Conserving and Enhancing Cultural Heritage

The quality of life that Regina offers its residents is heavily influenced by its historic places. The city contains a wide range of historic places that establish a sense of place, community, and continuity with its past. Engagement session participants called for the promotion of broader understanding of our heritage that includes, but extends beyond, buildings. There are other types of historic places and cultural landscapes such as parks, archaeological sites and entire districts, too. The participants also called for a broader understanding of the city's rich, intangible heritage such as the stories and traditions of its diverse communities.

Participants proposed oral history projects as one way to document the city's intangible heritage. They also noted an opportunity to encourage events and festivities connecting intangible heritage, local history and traditions, tourism,

and the cultural community. Finally, better conservation of historic places and intangible heritage requires improved integration of heritage conservation practices in the City's land use planning system.

Building a Culturally Vibrant Downtown

Many participants noted that part of Regina's appeal is its small-town feel. In the face of anticipated growth and the desire to build a larger and denser urban core, it is important that this small-town quality and sense of community not be lost. The Regina Downtown Neighbourhood Plan already sets out strong recommendations related to building a culturally vibrant downtown. The City must preserve downtown Regina's rich heritage of historic places to maintain its distinctive sense of place. Participants repeatedly called for improved signage and a wayfinding system to build awareness of where arts organizations, events, and other amenities are located. Finally, the need for greater emphasis on quality architecture and urban design, including the establishment of an Urban Design Review Panel, was a prominent theme in the consultations.

Advancing Neighbourhood Culture

The need to maintain and preserve the unique character of Regina's collection of neighbourhoods was a strong message heard throughout the engagement process. There was a call for design guidelines that integrate heritage considerations into land use planning policies. Better signage tied to distinct branding initiatives in neighbourhoods would contribute to conserving and promoting unique neighbourhood characters and identity. The Arts have proven to be powerful catalysts for neighbourhood revitalization, but they can also lead to gentrification that ultimately displaces artists and small creative businesses due to development pressures and increased property values. Finally, the Neighbourhood Planning Framework being developed by the City provides a powerful opportunity to embed cultural activity and opportunities as a core planning consideration.

Strengthening Festivals and Events

A large part of Regina's cultural vibrancy is tied to its many and diverse festivals and events. These events contribute to a sense of civic pride and cohesion among residents. Regina is home to a variety of well-established festivals and events that bring significant economic benefit to the city. At the same time, there is also a wide range of smaller, neighbourhood events that contribute to community vitality. Festivals represent one of the city's strongest opportunities to be more responsive to diversity. Engagement session participants called for greater collaboration and clear responsibilities for marketing and event delivery through the development of a Festivals and Events Strategy.

Improving Communication and Collaboration among Arts and Cultural Organizations

One of the strongest messages heard throughout the community engagement process was the need for greater communication, coordination and collaboration among organizations. While there is a tradition of partnerships between individual cultural organizations on individual projects, there are opportunities to broaden these one-to-one partnerships into more strategic and systematic approaches to communication and collaboration across the community. Organizations frequently do not know enough about each other and are missing opportunities for co-operation that could strengthen both them and the community as a whole. To this end, a unifying mechanism to support sustained communication and collaboration across the cultural community should be developed. Social media channels and online discussion forums could become potential tools to support dialogue.

Defining the City's Role and Strengthening Partnerships

The need for the City's strong support for cultural development in Regina was a consistent message in the consultations. There was a call for the City to play a greater facilitating role without relinquishing important roles in funding and delivering programs. It was recognized that the success in implementing the Regina Cultural Plan will depend on strong cross-departmental collaboration and on forging strong partnerships with cultural, business and community groups. The Regina Cultural Plan must establish a shared vision and recommendations that support these partnerships.

Footnotes

¹⁴ See Glossary for Definitions.

¹⁵ Municipal Regina Cultural Planning Inc. (2010), Cultural Resource Mapping: A Guide for Municipalities.

¹⁶ Saskatchewan Partnership for Arts Research; Understanding the Arts Ecology from the Artist Perspective: An overview of results from the artist survey, 2014.





The Regina Cultural Plan

7. The Regina Cultural Plan

The Regina Cultural Plan's Values served to guide the creation of the Plan's focus. These values reflect best practices in Regina cultural planning on a national scale, and the realities of planning here at home in Regina. The development of the Plan's Goals and other elements were considered against these 3 sets of Principles;

- **Accessibility and Inclusion** – ensure learning opportunities, resources and activities are accessible to all residents regardless of ethnicity, age, gender, ability, sexual orientation and identification or socio-economic status.
- **Innovation and Responsiveness** – strive for continuous innovation in art and cultural policies and programs to respond to the changing needs of the community.
- **Financial Viability and Accountability** – ensure the most efficient and effective use of City resources through continuous management and monitoring.

The Vision for the City of Regina can be realized by supporting the Regina Cultural Plan Values, achieving the Regina Cultural Plan Goals and Objectives and is upheld by the delivery of the Regina Cultural Plan Outcomes.

Vision – *To be Canada's most vibrant, inclusive, sustainable, attractive community where people live in harmony and thrive in opportunity.*

- **Goals** – the 3 Goals frame the overarching issues to be addressed and establish the Plan's focus.
- **Objectives** – the 11 Objectives speak to how to achieve the Plan's focus.
- **Actions** – set out potential initiatives and opportunities to advance agendas related to each objective (see Chapter 8. Implementation and Monitoring for the detailed Actions and their timelines).

- **Outcomes** – the 5 Outcomes describe the anticipated community benefits of pursuing the material found in the Regina Cultural Plan (see Chapter 8. Implementation and Monitoring, for details).

The Regina Cultural Plan is not a finished document; rather, it is a thoughtful starting point based on an assessment of where Regina finds itself today together with expressed needs and aspirations for the future. The Regina Cultural Plan must be dynamic and continue to respond to changing needs and opportunities. New actions will emerge throughout the lifespan of the Plan.

7.1 GOAL - Embrace Cultural Diversity

The city's growing diversity dominated discussion and engagement during the development of the Regina Cultural Plan. An overriding message was the need for the Regina Cultural Plan to foster intercultural dialogue and exchange across all communities in order to combat racism and to raise awareness of Regina's rich and diverse past, present and collective future.

First Nations, Métis Communities

Responding to the cultural needs of these communities must begin by acknowledging their diversity. This diversity includes the range of nations, cultures, and home communities from which residents are drawn. It extends to recognizing differing generational perspectives and needs as they relate to various issues, including cultural perspectives and practices. Response must acknowledge the cultural recommendations put forward by the Truth and Reconciliation Commission and its call to address the relationship between Aboriginal and non-Aboriginal people. Also emerging from consultations was a strong message that the entire "narrative" of the First Nations, Métis, and to a smaller extent, Inuit presence in Regina must evolve and become more multifaceted. Without minimizing the serious social, economic and cultural challenges facing Regina's First Nation and Métis populations, it must also be acknowledged that these populations include an expanding number of individuals and families in Regina achieving greater social

and financial security. A recent article addressing issues of planning in Canadian cities called for a shift from “a preoccupation with fixing what is ‘lacking’ in the Aboriginal community, to a more vital exploration of Aboriginality as an existing civic strength, and a focus for expanding possibilities through planning.”¹⁷

Past and Present: Immigration-based Diversity

European immigration has a long history in Regina that has enriched and transformed the city’s character and identity through diverse traditions in language, food, clothing, artistic expression and celebrations. What distinguishes the immigration of more recent decades in cities across Canada is the growth in the number of newcomers from other parts of the world, who bring with them religious, political and cultural traditions that pose greater challenges to inclusion and accommodation.

Objectives

- Strengthen the Indigenous Community’s Cultural Presence in Regina
- Ensure Resources are Supportive of Regina’s Immigrant History
- Address the Cultural Needs of Newcomers
- Promote Intercultural Relations

The City’s Role

The City provides resource support to First Nations and Métis non-profit organizations through community engagement practices and direct investment grants. Through its Neil Balkwill Civic Arts Centre and neighbourhood centres, the municipality is able to provide space and deliver educational opportunities and other programs to the community, often in partnership with others. The Objectives and detailed Actions in this Goal look to the City of Regina to formalize engagement practices, to focus on enabling the community to meet their cultural aspirations, to facilitating intercultural conversations, to strengthening the presence of Regina’s founding cultures and to ensuring that municipal

programs, services and other opportunities honour the city’s history, reflect upon the city’s present and prepare for the community’s future.

7.2 GOAL - Strengthen the Artistic and Cultural Community

One of the strongest messages heard throughout the community engagement process was the need for greater communication, co-ordination and collaboration among arts and cultural groups. Organizations may not know enough about each other and are missing opportunities for co-operation that could strengthen both them and the community as a whole. Closer collaboration can also build the capacity to move larger ideas and initiatives forward that no single organization could do on its own. A strong focus must be placed on improving promotion and awareness of the Arts and of cultural resources, learning opportunities and activities across the city. Finally, there is a need to support artists and the Arts, to expand opportunities for professional and leadership development for artists and individuals working in the cultural community, thereby fostering innovation and artistic excellence and building a more creative, resilient sector.

Creativity, culture and quality of life are increasingly important drivers in diversifying and growing local and regional economies. Design Regina’s economic development chapter acknowledges the importance of the cultural sector and cultural resources to the city’s future prosperity. Policy statements note the potential of new and existing industry clusters, including the creative cultural industries¹⁸. Research and community engagement reveals challenges in promoting the growth of Regina’s cultural economy in two areas; the first is strengthening the performance of the city’s creative cultural industries; the second is the need to increase attention and investment in cultural tourism. Cultural resources and opportunities should figure in the implementation and forward work of economic development strategies.

Objectives

- Build Community through Partnerships and Collaboration
- Improve Awareness and Access to the Arts and Cultural Resources
- Support the Growth of Regina's 'Cultural Industries'
- Support Artists and the Arts

The City's Role

Direct investments to arts and cultural non-profit organizations are made via the City's Community Investment Grants Program, which enables a wide range of activity: programs, festivals, professional development and cultural space management. The Neil Balkwill Civic Arts Centre, one of the only such municipal arts education centres in the province, offers a diversity of programs, and has been identified as a key location in addressing community need for spaces and development opportunities. The City's 'On-Performing', a symposium for the performing arts (March 2015), was a result of the community's call for the City to lead in community-building initiatives and to strengthen the artistic and cultural sectors' collaborative ventures and resiliency. Backed by strong work from Economic Development Regina, opportunities are emerging to strengthen the City's evaluation of cultural resources, like local galleries, museums and festivals, to achieve greater tourism, and to work more collaboratively with the cultural industries to promote Regina as a place that values creativity and entrepreneurialism. The Mayor's Luncheon for Creativity, Innovation and Excellence: From Culinary Arts to Design, Publishing and Fashion Industries (December 2015) demonstrated an effective way for the municipality to strengthen sectoral networks both at home and, via guest facilitation, more regionally.

7.3 GOAL - Commemorate and Celebrate the City's Cultural Heritage

Community engagement confirmed a desire for the Regina Cultural Plan to address a balanced agenda of downtown and neighbourhood cultural heritage development. The Regina Downtown Neighbourhood Plan contains a range of recommendations aimed at making the downtown a vibrant, walkable and beautiful cultural hub and gathering place for residents and visitors.

Neighbourhood cultural development will require attention to the role cultural heritage resources can play in revitalizing and enhancing existing neighbourhoods. A central guiding vision and principle in Design Regina is a commitment to developing complete and sustainable communities. Cultural heritage resources are recognized in Design Regina as essential to achieving this goal. Celebrating the uniqueness of individual neighbourhoods, including a commitment to gentle densification while maintaining the character and identity of existing neighbourhoods, is a strong theme connecting Design Regina and the Regina Cultural Plan.

Objectives

- Demonstrate Leadership through the Management of the Heritage Conservation Program
- Conserve Cultural Heritage Resources
- Ensure New Development Contributes to Sense of Place

The City's Role

City Council oversees a comprehensive Heritage Conservation Program to conserve, protect, and support Regina's historic places. In keeping with national best practice, Council adopted the Standards and Guidelines for the Conservation of Historic Places in Canada. Direct investments to owners of historic places are made via the City's Heritage Building Rehabilitation Program, which enables the conservation of historic places. Under The Heritage Property Act, Council has the power to protect historic places from demolition or unsympathetic alterations. Awareness of our history is fostered through a limited investment in the City of Regina awards and plaque programs, special history projects, and street naming. Heritage Conservation is not only about buildings. Instead, it is about a much broader, more inclusive, societal cultural memory. Living heritage is becoming more important as we recognize the power of the past in shaping present experience and informing choices for the future.

Footnotes

¹⁷ Ryan Walker and Hirini Matunga. Re-Situating Indigenous Planning in the City. Plan Canada (Summer 2013).

¹⁸ City of Regina, Design Regina, 2013: 78.





Implementation and Monitoring

8. Implementation and Monitoring

Successful integration of culture in civic planning requires the cultivation of strong understanding, across departments, of cultural resources and cultural planning. While direct delivery of programs and services will remain a critical City responsibility, there was a strong call during the community engagement process for the municipality to increase its involvement in communications by supporting and facilitating networks and collaboration within the cultural community and building partnerships between the municipality and important business and community partners.

First Steps - Building Capacity

The following are the specific Actions to be taken as the first, immediate steps for the Plan. These Actions will build the capacity, both internally at the City of Regina, and in partnership with the community, to undertake the shared responsibilities outlined in the Plan.

- Establish an ongoing cross-departmental Culture Team of relevant City Departments to support implementation of the Regina Cultural Plan¹⁹.

- Using the potential partner and collaborators listed for each Action, develop groups or teams of community organizations to assist the City in undertaking the Actions. Also, make use of any advisory committees to Council that are established with Terms of Reference related to this Plan.
- With input from the City's Culture Team and the community, determine the indicators to be used for monitoring and evaluating implementation.

Financial Considerations

The detailed Actions are not necessarily a commitment for future investment. The strategies that are outlined will help inform decisions that are made by City Council as part of the municipal budget process and over the course of their ongoing deliberations. And while the main sources of municipal funds are from taxes, reserves and development charges, there are a range of grants and funds from foundations and other levels of government available to the municipality and the City's partners. For each Action, the City's Culture Team will identify possible sources of revenue as part of the process for financially supporting the Plan.

Costing each of the Actions is based on previous municipal programs and service delivery, national best practices and anticipation of meeting the outcomes needed for the Action to be successful. A range has been developed, see Figure 8, to indicate the possible costs for each Goal, which also considers the 10 year timeframe of implementing the Plan. Any anticipated operating costs that would be annual and ongoing are embedded into each of the Terms (e.g., if \$5,000 were required each year of the three-year Term then a Term would include a \$15,000 costing). In this way, the chart does not indicate costs per year, but the TOTALS for each GOAL and each three-year Term.

FIGURE 8: ANTICIPATED COST RANGES

| GOALS | Near Term – Yrs 1 to 3 from 2016 to 2019 | Mid Term – Yrs 4 – 7 from 2020 to 2023 | Long Term – Yrs 8 – 10 from 2024 to 2026 | TOTAL BY GOAL |
|--|---|---|---|------------------------------|
| Embrace Cultural Diversity | \$25,000 - \$35,000 | \$40,000 - \$75,000 | \$30,000 - \$45,000 | \$95,000 - \$155,000 |
| Strengthen the Artistic and Cultural Community | \$85,000 - \$105,000 | \$35,000 - \$55,000 | \$50,000 - \$75,000 | \$170,000 - \$235,000 |
| Commemorate and Celebrate Regina’s Cultural Heritage | *\$205,000 - \$210,000 | \$35,000 - \$65,000 | \$25,000 - \$55,000 | \$265,000 - \$330,000 |
| TOTAL BY TERM | *\$315,000 - \$350,000 | \$110,000 - \$195,000 | \$105,000 - \$175,000 | \$530,000 - \$720,000 |

**includes an anticipated cost of hiring consultants to undertake an update of the list of Historic Places.*

Anticipated costs of the Regina Cultural Plan do not include the funding allocated to the following;

- The Community Investment Grants Program
- Existing arts or heritage awards
- Tax exemptions
- The Heritage Building Rehabilitation Program
- Special asks for bidding on attracting cultural events or the Special Events Major fund
- Major City, or community led, capital projects
- Investment on policy that the Plan supports (e.g., a new City Cultural Collections policy for public art, salvaged material, archives and more)

Instead the Plan (a municipal Master Plan), outlines the strategy that provides direction for the City in its decision making related to the arts, cultural heritage, cultural industries and cultural diversity.

The Detailed Actions

The detailed Actions are a list of the specific projects, initiatives or new ways of working to enable the Regina Cultural Plan’s Goals. They reflect what the City will lead, and also list who the anticipated community partners may be for ensuring success. In this way, the Plan is a shared responsibility, where the City will require the supports and expertise of the individuals and organizations that are part of Regina’s great artistic and cultural fabric.

For each Goal, the Implementation Charts list the timelines and possible partners to accomplish the detailed Actions. These Charts are categorized in the following manner:

| OBJECTIVE AND ACTIONS | NEAR TERM | MID TERM | LONG TERM | PARTNERS AND COLLABORATION |
|------------------------------------|---|---------------------------------------|--|---|
| Objective and the Detailed Actions | The first 3 years of the Plan; 2016 to 2019 | Years 4 – 7 of the Plan; 2020 to 2023 | Years 8 – 10 of the Plan; 2024 to 2026 | The agencies and organizations who may assist in undertaking the Action. It is always assumed that individual artists/cultural workers may also be involved and that this list will evolve based on community interest. |

Embrace Cultural Diversity

Supporting festivals, cultural heritage, and the Indigenous community will require some strategic investments.

While many Actions in this Goal involve policy and the review of current practices, many cultural and Indigenous organizations in the community require increases to their

capacity to take on the opportunities identified. There are, however, a large number of funding opportunities for the municipality to consider in reaching these targets.

Anticipated cost of Actions over 10 years: \$95,000 - \$155,000

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|---|------------------------|-----------------------|-------------------------|---|
| Objective – Strengthen the Indigenous Community’s Cultural Presence in Regina | | | | |
| Establish formal processes based on mutual respect and open communication to sustain engagement with First Nations and Métis communities in defining and responding to cultural needs and aspirations. | X | | | Indigenous community organizations |
| Identify and inventory locations and spaces for First Nation and Métis ceremonies (sweat lodges, etc). | | X | | Provincial and Federal partners Indigenous community organizations Post-secondary institutions |
| Increase visibility and opportunity for First Nation and Métis culture and history in public art and urban design by including these perspectives in policies and plans. | | X | | Indigenous community organizations Museums and galleries Regina Public Library Heritage associations |
| Partner with archives, museums, galleries, libraries and heritage organizations to facilitate the documenting, conserving and sharing (through walking tours, exhibitions, and other programs) of First Nation and Métis cultural heritage in Regina. | | | X | Museums and galleries Heritage associations Archival agencies Regina Public Library Indigenous community organizations Post-secondary institutions |
| Engage First Nations and Métis communities in exploring how the history and culture of these communities could be profiled as important elements in the development and promotion of Regina’s competitive advantage. | X | | | Economic Development Regina Heritage Associations Indigenous community organizations |
| Work with other levels of government and Indigenous groups to establish or promote programs and services to protect and promote Indigenous languages. | | X | | Indigenous community organizations Provincial and Federal partners Heritage organizations Museum and galleries |

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|--|------------------------|-----------------------|-------------------------|--|
| Develop an implementation plan on the cultural recommendations outlined in the Truth and Reconciliation Commission report for Council endorsement. | X | | | Indigenous community organizations Heritage associations |
| Objective – Ensure Resources are Supportive of Regina’s Immigrant History | | | | |
| Develop supports for opportunities to implement interpretive features, such as commemorative plaques and signs recognizing the history and achievements of diverse communities in Regina. | | | X | Heritage associations Arts and cultural organizations Museums and galleries |
| Develop tools and supports to build the capacity of community-based cultural organizations working in history and cultural heritage (including language, tradition and performing arts). | | X | | Arts and cultural organizations Heritage associations Museums and galleries Post-secondary institutions |
| Objective – Address the Cultural Needs of Newcomers | | | | |
| Increase awareness of the City’s cultural and recreation programs to Newcomer populations. | X | | | Settlement agencies Arts and cultural organizations |
| Ensure City programs include Newcomers’ perspectives and cultural needs from development to delivery. | | X | | Settlement agencies Arts and cultural organizations |
| Objective – Promote Intercultural Relations | | | | |
| Develop the policy and resource supports for cross-cultural interaction and education in the community, with particular focus on providing more inclusive platforms and spaces for community engagement. | | X | | Settlement agencies Arts and cultural organizations Indigenous community organizations Post-secondary institutions |
| In cooperation with Economic Development Regina and others, work to support the attraction and expansion of festivals as an effective means of reflecting and responding to a diverse community. | | X | | Arts and cultural organizations Business Improvement Districts Regina Hotel Association Economic Development Regina |
| Develop accommodations through policy and procedures for diverse community’s cultural practices in City-owned buildings and facilities. | X | | | Arts and cultural organizations Indigenous community organizations Community operated centres |
| Work with Community Associations to explore opportunities with the City, and other partners, for programs and events at the neighbourhood level to profile and celebrate the city’s diversity. | | X | | Arts and cultural organizations Indigenous community organizations Community Associations |

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|--|---------------------|--------------------|----------------------|---|
| Develop the tools, and provide the consulting services, to support civic boards and committees in the active recruitment of board members representing the diversity of the city's population. | X | | | Arts and cultural organizations Indigenous community organizations |

Strengthen the Artistic and Cultural Community

Related to this Goal, the large majority of Actions consider the way City Administration undertake their work with partnering agencies and the artistic and cultural community. Investments in this area will maximize the opportunities to better support Civic assets in the arts (like the Civic Art Collection) and will encourage innovation, resiliency and

the future sustainability of community arts and cultural organizations in the important programs and services they delivery to the public.

Anticipated cost of Actions over 10 years: \$170,000 - \$235,000

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|--|---------------------|--------------------|----------------------|--|
| Objective – Build Community through Partnerships and Collaboration | | | | |
| Create opportunities for mentorship and partnership programs between established cultural organizations and emerging ones to enhance vibrancy in City Square. | | X | | Arts and cultural organizations Business Improvement Districts Regina Public Library Post-secondary institutions |
| Support opportunities, both with City-owned facilities and those in community, for an incubator or shared space that brings together different cultural organizations and enterprises to spark innovation, cooperation, and new economic activity. | | | X | Arts and cultural organizations Provincial and Federal partners |
| Conduct annual symposia, roundtables or other networking sessions to support community collaboration and engagement. | X | | | Business Improvement Districts Economic Development Regina Arts and cultural organizations Museums and galleries Indigenous community organizations Cultural Industries |

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|--|------------------------|-----------------------|-------------------------|---|
| Objective – Improve Awareness and Access to the Arts and Cultural Resources | | | | |
| Conduct an analysis of City-owned facilities, like Neighbourhood Centres and the Neil Balkwill Civic Arts Centre, to identify enhancements to better support cultural programming. | | X | | N/A |
| Support performing art spaces and leverage opportunities to establish new cultural venues. | | X | | Arts and cultural organizations Provincial and Federal partners Post-secondary institutions Churches Business Improvement Districts |
| Link heritage programming with broader cultural programming. | | X | | Heritage associations Arts and cultural organizations |
| Promote access and use of the Tourism Regina calendar of events as the most comprehensive list of community activity. | X | | | Economic Development Regina |
| Develop cross-media strategies for City-owned cultural assets; the Neil Balkwill Civic Arts Centre, Civic Art Collection, City Square. | | X | | N/A |
| Include Regina's natural and cultural heritage resources, including historic places, in Regina's Tourism marketing plans. | | X | | Economic Development Regina Heritage associations |
| Objective – Support the Growth of Regina's 'Cultural Industries' | | | | |
| Strengthen the sector's awareness of municipal resources and investment opportunities, such as the Community Investment Grant program. | X | | | Cultural industries |
| Promote the work and successes of Regina's existing cultural industries. | X | | | Cultural industries |
| Coordinate efforts with Economic Development Regina to strengthen growth strategies for the sectors, which includes promoting the inventory of available local agencies. | | X | | Economic Development Regina Cultural industries Post-secondary institutions |
| Hold a bi-annual Creative Industry Symposia, according to best practices, for networking opportunities, to facilitate innovation and knowledge-building. | X | | | Cultural Industries Post-secondary institutions |

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|---|---------------------|--------------------|----------------------|---|
| Ensure the inclusion of live/work spaces in new neighbourhoods. | | X | | N/A |
| Objective – Support Artists and the Arts | | | | |
| Develop a Cultural Collections policy for the Civic Art Collection, salvaged material, public art, murals, mosaics, banners, City of Regina Archives and other cultural heritage resources. | X | | | Arts and cultural organizations Indigenous community organizations Heritage associations Post-secondary institutions Museums and galleries Cultural industries |
| Identify and target Provincial and Federal grants and other sources of support for City-led public art and place-making initiatives throughout the city. | | X | | Provincial and Federal partners |
| Increase support to developing, maintaining and promoting the Civic Art Collection. | | X | | N/A |
| Support artists through residencies, teaching and all opportunities related to public art, the Civic Art Collection, the Neil Balkwill Civic Art Centre, and any other City programs and services for which their participation adds value. | | X | | N/A |
| Explore models for providing investment support to individual artists working outside of non-profit organizations in collectives, charitable venture organizations, or their own companies. | X | | | N/A |
| Improve upon the City’s service delivery to cultural events, and those in cultural spaces like City Square, by evolving policy, guidelines and creating efficiencies. | X | | | Arts and cultural organizations Churches Indigenous community organizations Business Improvement Districts |

Commemorate and Celebrate Regina’s Cultural Heritage

Investments in this Goal serve to strengthen the guidelines, lists and policies that govern our collective cultural heritage. Many of the Actions will direct the manner in which City Administration work with community to promote Regina’s history and entire story, up to and including the present.

Anticipated cost of Actions over 10 years:
\$265,000 - \$330,000

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|---|------------------------|-----------------------|-------------------------|--|
| Objective – Demonstrate Leadership through the Management of the Heritage Conservation Program | | | | |
| Demonstrate excellence in conservation as good stewards of City-owned historic places such as significant buildings, parks, cemeteries, and structures that are of cultural heritage value. | X | | | N/A |
| Ensure business processes identify historic places early on and explain how changes or alterations are to be reviewed by the City. | X | | | N/A |
| Objective – Conserve Cultural Heritage Resources | | | | |
| Update the City’s process for determining heritage value to ensure that it aligns with the Standards and Guidelines for the Conservation of Historic Places in Canada. | X | | | N/A |
| Update the list of historic places to include those that are not well represented, such as cemeteries, parks, cultural landscapes, mid-century modern buildings, and places with important stories. | X | | | Heritage associations Arts and cultural organizations Indigenous community organizations Churches |
| Ensure that the naming of streets, parks, and other civic assets is done to celebrate Regina’s unique history and cultural diversity, and that it tells the whole story of Regina. | | X | | N/A |
| Encourage designation and good stewardship through financial incentives that protect, conserve and maintain historic places. | | | X | Property owners Development community |
| Develop a Cultural Landscape Strategic Plan to celebrate, enhance, conserve and integrate landscapes of cultural significance and heritage value into all facets of municipal planning. | | | X | Heritage associations Property owners Indigenous community organizations |
| Enhance Regina’s current cultural map by including intangible cultural heritage. | | X | | Heritage associations Arts and cultural organizations Indigenous community organizations Museums and galleries Post secondary institutions Churches |

| OBJECTIVE AND ACTIONS | NEAR TERM (1-3 YRS) | MID TERM (4-7 YRS) | LONG TERM (8-10 YRS) | PARTNERS AND COLLABORATION |
|---|------------------------|-----------------------|-------------------------|----------------------------|
| Objective – Ensure New Development Contributes to Sense of Place | | | | |
| Use the Zoning Bylaw update to ensure key elements of existing local area character are protected by development standards. The form, scale, and massing of new development on a predominantly early 20th Century streetscape could be regulated by lower height limits, among other standards, for example. | X | | | N/A |
| Identify and understand the heritage value and character of not only buildings but also areas, streetscapes, and cultural landscapes through the process of creating neighbourhood plan and related local area studies. | | X | | N/A |
| Conserve and enhance the heritage value and character of areas, streetscapes, and cultural landscapes through the designation of Heritage Conservation Districts, Architectural Control Districts, or Direct Control Districts, as shown on Map 8: Cultural Resources in Design Regina, and give consideration to future designated areas in neighbourhood planning. Subject to Infill Guidelines of the Zoning Bylaws, new development should consider and respect the scale, material and massing of adjacent heritage buildings. | | | X | N/A |

THE OUTCOMES

Design Regina sets out clear recommendations around monitoring and tracking success²⁰. It proposes the development of monitoring and evaluation frameworks drawing on local, national and international best practices.

In 2011, the Municipal Cultural Planning Indicators and Performance Measures Guidebook was prepared by the Canadian Urban Institute. The purpose of the Guidebook was to provide a set of indicators and performance measures to assist municipalities in Ontario, and elsewhere in the country, writing cultural plans to demonstrate benefits and evaluate outcomes related to the plans in the community. The report sets out a wide range of indicators and

performance measures as well as a process to identify and implement an effective monitoring and evaluation system for municipal cultural planning. (see Appendix G: Indicators for the full Guidebook)

The following are the 5 Outcomes (the Plan’s benefits), which are anticipated from pursuing the Goals in the Regina Cultural Plan. They describe the change that can be seen from the Plan:

- **Foster Creativity** – refers to the capacity to create the conditions for creativity to flourish. This will be measured through investments in financial, human and social capital. This is a key outcome in securing the vibrancy and attractiveness of a city, where innovation and creativity are held as important drivers of attracting a talented workforce and investment and ensuring that those assets stay in Regina.

- **Create Wealth** – refers to Regina’s ability to generate wealth for the public and private sectors. Measurements related to this outcome include the volume of visitors, leveraging investments and attracting cultural occupations and industries. This is not an outcome dedicated to generating wealth for a level of government, but is instead driven by the positive promotion and reputation building of the City so that all of Regina’s citizens and businesses can thrive.
- **Create Quality Places** – refers to the resources and policies that foster sustainable quality of life for all Regina citizens. This is measured by the range of cultural facilities and spaces, public realm improvements, and the environment and conditions of liveability of a place. Attractive spaces encourages a lively, dynamic community where events can thrive and people feel safe, happy and healthy.
- **Strengthen Social Cohesion** – refers to cultural activities and experiences in Regina that bring people together and promote the well-being of individuals. This is measured through increased social capital, new skills, increased participation and integration of people into their community. Through the Arts, people can feel empowered and connected to their community. Cultural heritage builds civic pride and promotes positive values on shared history and community building. Inclusive communities actively promote this outcome.
- **Promote Organizational Change** – refers to the integration of Regina cultural planning across all facets of municipal decision making. This can be measured through policy, municipal structural changes and collaborations. Internal to the City of Regina, this outcome results in a deeper municipal awareness of the community’s values related to culture and to the city’s own sense of history and uniqueness.

For each Outcome there is a mix of detailed quantitative and qualitative measures. There are three types of data referred to in the Guidebook and from which the Regina Cultural Plan’s successes can be measured:

- Data available from existing sources, including Statistics Canada
- Data the municipality is already collecting
- Data the municipality may need to start collecting if it wants the information (this type of data may largely be qualitative and available through surveys)

A fundamental point made by the Guidebook is that a collective decision must be made about what stories one wants to tell in the identification and use of indicators. An early priority in the implementation of the Regina Cultural Plan will be to make use of the City’s new Culture Team, and to collaborate with the community, to work through a process of selecting indicators for the Plan. The Guidebook describes a process for undertaking this task.

Reporting on the Regina Cultural Plan

Design Regina recommends regular reporting on implementation of Master Plans like the Regina Cultural Plan. Once a suite of indicators have been selected, it is recommended that the City of Regina monitor progress in implementing the Regina Cultural Plan through an annual “report card.” The report card is a means of updating Council and the wider community on progress and new cultural initiatives that have been undertaken. Distribution of the report card could be timed for release prior to the Cultural Symposia/Forums to communicate to the wider community achievements in implementing the Regina Cultural Plan.

Footnotes

¹⁹ The internal Steering Committee and Policy Topic Team for Culture struck for Design Regina established a strong precedent for such an ongoing Team, and has built a strong body of cross-departmental knowledge and insight related to cultural planning issues and opportunities across departments.

²⁰ City of Regina, Design Regina, Section E: Realizing the Plan, 2013: 88.

9. Glossary of Terms

Accessible: A general term used to describe the degree to which an activity, service, or physical environment is available to as many people as possible, regardless of their physical abilities or socio-economic background. Accessibility can be viewed as outreach activities, the “ability to access” and benefit from the activity, service or physical space. Improving accessibility involves removing economic, physical, cultural and transportation barriers to participation in programs, projects and facilities.

Art: The expression and application of creativity. (e.g. studio arts, film & video, theatre, music, dance and literary arts).

Arts (the Arts): The mechanisms that support and promote art and artists (film production crews, cultural offices, arts administrators, artists, technicians. The expression or application of human creative skill and imagination (e.g. painting, print-making, drawing, sculpture, crafts, photography, film and video, theatre, music, literary arts, dance). It includes original, creative interpretation and facsimile reproduction and distribution, in addition to cultural industries - publishing, film, sound recording, video and audio-visual broadcasting.

Artist: Any person who creates or gives creative expression to, or re-creates works of art, who considers their artistic creation to be an essential part of their life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not they are bound by any relations of employment or association.

Culture: The whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes creative expression (e.g. oral history, language, literature, performing arts, fine arts and crafts), community practices (e.g. traditional healing methods, traditional natural resource management, celebrations and patterns of social interaction that contribute to group and individual welfare and identity), and material or built forms such as sites, buildings, historic city centres, landscapes, art, and objects.

Cultural Enterprise or Business: Those that have their origin in individual skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. Some are retail businesses, such as commercial galleries and bookstores, that sell cultural products and services directly to residents and visitors.

Cultural Heritage: The intangible practices, expressions, knowledge, and skills of a community or an individual in addition to associated material instruments, public art, artefacts, objects, historic places and cultural spaces.

Cultural Industries: Businesses such as film studios and design firms that combine the creation, production and distribution of goods and services that are cultural in nature, usually protected by intellectual property rights and may be distributed through channels not requiring street level encounters with customers.

Cultural landscape: A geographical area that has been modified, influenced or given special cultural meaning. A cultural landscape is often dynamic, a living entity that continually changes because of natural and human-influenced social, economic, and cultural processes.

Cultural Mapping: Cultural mapping is a systematic approach to identifying, recording, classifying and analyzing a community’s cultural resources in support of economic and community development agendas.

Culture Programming: The collection of projects/programs, delivered through events, festivals and other modes of exhibition and distribution.

Cultural Resources: Any cultural activity or asset that contributes to culture, which includes cultural occupations (e.g. artist, graphic designers, cultural managers), cultural enterprises (e.g. museums, libraries, galleries), festivals and events (e.g. fairs, street festivals, music festivals), natural heritage (e.g. community gardens, significant parks), intangible cultural heritage (e.g. customs, traditions,

ceremonies), cultural heritage (e.g. public art, plaques and monuments, built heritage properties), cultural spaces and facilities (e.g. cinemas, religious institutions, urban spaces) and community cultural organizations (e.g. arts groups, heritage groups).

Cultural Space: Culturally defined zones, physical, virtual, geographical or imagined that are produced, sustained, monitored and debated by communities. Cultural Space is often shaped by cultural activity as well as providing room for the commemoration and celebration of beliefs, behaviours, memories and values.

Cultural Workers: Cultural workers are people involved in the creation, production and dissemination of culture goods and services. Examples of cultural workers include actors and comedians, architects, archivists, artisans and craftspersons, authors and writers, conductors, composers, conservators and curators, dancers, editors, graphic designers and illustrators, industrial designers, interior designers, journalists, landscape architects, librarians, musicians and singers, other performers, painters, sculptors and visual artists, photographers, producers, directors, choreographers, theatre, fashion, exhibit and other creative designers.

Cultural Support Workers: Cultural Support Workers provide support in the form of technical support, manufacturing, research and analysis, as well as management for culture goods, production and services. Examples of cultural support workers include announcers and other broadcasters, architectural technologists, audio and video recording technicians, binding and finishing machine operators, broadcast technicians, camera, platemaking and other pre-press correspondence, publications and related clerks, desktop publishing operators and related occupations (typesetters) drafting technologists, film and video camera operators, graphic art technicians, landscape and horticultural technicians, library and archive technicians and assistants, library clerks, library, archive, museum and art gallery managers, managers in publishing, motion pictures, broadcasting and performing arts, other

technical occupations in motion pictures, broadcasting and performing arts, patternmakers, textile, leather and fur products, photographic and film processors, print machine operators, printing press operators, professional occupations in public relations and communications, supervisors, library, correspondence and related information clerks, supervisors, printing, and related occupations, support occupations in motion pictures, broadcasting and performing arts, technical occupations related to museums, translators, terminologists and interpreters.

Ethnic/Ethnic Group: An ethnicity, or ethnic group, is a socially-defined category of people who identify with each other based on common ancestral, social, cultural, or national experience. Membership of an ethnic group tends to be defined by a shared cultural heritage, ancestry, origins, history, homeland, language (dialect), or even ideology, and manifests itself through symbolic systems such as religion, mythology and ritual, cuisine, dressing style, physical appearance, etc.

Event: An event is a gathering of people designed to celebrate, honour, discuss, educate, observe, encourage, or influence human endeavours. An event is something that happens: an occurrence, an activity accentuating and celebrating community spirit, especially one that is of some importance.

Festival: A specific event designed to present through public access, productions or services of an arts discipline(s) often multi-faceted and occurring during a brief period of time. Often festivals occur annually and usually in a reasonably contained area, indoors and/or outdoors.

Heritage Conservation: The actions or processes that are aimed at protecting the physical elements of a historic place so as to retain its heritage value and extend its physical life.

Heritage Conservation District: An area in the municipality that Council may, by bylaw, designate as a Municipal Heritage Conservation District because it contains or may reasonably be expected to contain heritage property that

is not subject to any other designation pursuant to The Heritage Property Act. A Heritage Conservation District can be used to control the alteration and demolition of designated property. Council may, by bylaw, establish guidelines and controls necessary to preserve and develop the heritage characteristics of designated property.

Heritage Properties – Listed: Properties listed on the Heritage Holding Bylaw that are formally recognized by City Council to have heritage value.

Heritage Properties – Designated: Properties protected under the Municipal Heritage Property Designation Bylaw or Municipal Heritage Conservation District Bylaw that are formally recognized by City Council to have heritage value. These properties are protected from exterior alterations, removal or demolition without the approval of City Council.

Heritage value: The aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The heritage value of a historic place is embodied by its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

Historic Place: A structure, building, group of buildings, district, landscape, and/or an archaeological site that has been recognized by the appropriate jurisdiction (e.g., City Council, the Provincial Ministry responsible for heritage, or the appropriate Federal jurisdiction) for its heritage value.

Inclusion: A description of the community where all people have access to quality community necessities and amenities, where all people, regardless of any difference, have the same opportunities to take part in all aspects of community life, and where all people have a sense of belonging and respect in the community.

Indigenous: Originating in, and characteristic of, a particular region or country; indigenous people.

Indigenous Peoples: Indigenous peoples are the original peoples of a given region. In Canada, the First Peoples or First Nations, Inuit, and Métis peoples are considered Indigenous peoples. These peoples have distinct cultures, languages, histories, and differing nationhoods, but share constitutional protection for their Aboriginal rights in the Canadian Constitution Act, 1982. Globally, Indigenous peoples are recognised by the United Nations Declaration of the Rights of Indigenous Peoples.

Leverage: The use of a small investment from one source to contribute to greater gains in another source (e.g. funding, volunteers transferred between programs and funded groups).

Newcomer/New Canadian: An immigrant or refugee who has been in the country for a short time, usually 3-5 years.

Placemaking: A holistic and community based planning approach that capitalizes on unique assets and potential to promote the personal well-being, community character and development, and places of lasting value.

Projects/Programs: The specific, time-bound activities and services delivered to the citizens and organizations in Regina.

Programming: The collection of projects/programs, delivered through events, festivals and other modes of exhibition and distribution.

Public Art: Works of art, in any media, that have been planned and executed with the specific intention of being sited or staged in the public domain, often incorporating elements of site specificity, cultural, heritage, community engagement and collaboration.

Public Space: Public Space refers to the components of built or natural environments where the public access for individual or collective activities is a priority.



City of Regina

REGINA
Infinite Horizons

Regina.ca