

## **Youth and the Culture Plans of Canadian Cities**

Darren O'Donnell  
For Deborah Leslie  
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“Culture is increasingly wielded as a resource for both sociopolitical and economic amelioration, that is, for increasing participation in this era of waning political involvement.”

George Yudice, *The Expediency of Culture*

The cultural turn in city planning has exploded over the course of the last decade (Florida 2002, Kunzmann 2004, Landry 2000, Bailey 2004), with notions of the importance of creativity, the creative economy and the creative city dominating – if not triggering - the proliferation of cultural plans generated by the major cities across Canada. Leaving aside the question of the accuracy of the Creative City rhetoric, the question of how children and young people are seen within this cultural policy fabric is the focus of this paper. I examined cultural plans from eleven major cities across Canada: St. John, St. John's, Moncton, Halifax, Montreal, Toronto, Saskatoon, Calgary, Edmonton and Vancouver. I also studied the provinces that had produced cultural or related plans: New Brunswick, Newfoundland, Northwest Territories, Nova Scotia, Nunavut, Ontario, Saskatchewan and the Yukon. Heritage Canada's Plan was also studied as well as various documents from a number of international sources including Australia, Germany, Ireland and the United States.

I also examined the goals of Canadian charitable foundations with respect to their interest in funding young people in arts and culture. Using the Imagine database, which calls itself “The most accurate funding research tool in Canada” (Features and Benefits 2011) I searched for any mention of children or youth within the search terms the

foundation assigned to itself and, for those that did, I examined their website for specific references to children.

My focus for the purposes of this paper is strictly on the statements of Canadian cities and foundations. I have included data from the provincial, national and intra-national agencies in my table calculating the mention of children and youth, but did not include the data in my analysis since, at these levels, it was difficult to find comparable data.

Searching for any mention of youth, the question was simply: what are the intentions and expectations with respect to the engagement of children and youth?

A secondary question leading the research was to attempt to make an evaluation of which Canadian city would be the best in which to raise children if access to culture was deemed a priority. Which city has the most complex and nuanced understanding of young people's engagement with the various aspects of culture?

Interviews were also conducted with Denis Lefebvre, Communications Director from the Toronto-based Laidlaw Foundation, a foundation with a specific focus on youth; Lenine Bourke, formerly the Executive Director of Young People and the Arts Australia, an umbrella organization serving Australian arts organizations with a mandate to create work with and for young people, and Terri Whestone, the Executive Director of the 4Cs Foundation a Halifax-based Foundation that focuses on funding activities with the expressed purpose of bringing adults and children/young people together.

## **The Literature**

George Yudice in his 2003 *Expediency of Culture* observes cites the neoliberal reduction of social and cultural services by the state as creating a situation in which art and culture have had to seek new justifications beyond art for art sake thereby creating a situation where “it is nearly impossible to find public statements that do not recruit instrumentalized art and culture, whether to better social conditions...or to spur economic growth through urban culture development.” Yudice’s two examples, in fact, represent the instrumental duality – and a seemingly contradictory one at that - that art and culture has been subjected to. On the one hand we see culture used to grease the economic wheels (Florida 2002, Landry 2000) and on the other, the application of culture to glue a torn social fabric through initiatives that focus on diversity, inclusion and the development of cultural rights. (Johanson).

Elenora Belfiore, in a 2002 examination of the success of arts to deal with social exclusion in the UK, charts the implementation of an instrumentalized art as beginning in the 1980s with urban renewal and regeneration first attempted through infrastructure and funding to flagship cultural institutions. Doing little to address various social inequities, the turn was then to the social inclusion into the 1990s and beyond. (Belfiore 2002) This cycle repeats itself as the recent creative cities renaissance and focus on creativity and culture as fuel for the economic engine (Florida 2002, Landry 2000), has continued the emphasis on the arts which, within Canada, is recapitulating the UK’s attempt to focus on flagship organization, as has occurred in Ontario, particularly Toronto since 2000, with little focus paid to social conditions. (Jenkins, 2009) Spending, however, seems to be at odds with policy, at least with respect to youth, since it is the gluing of the social fabric that serves as the subject for the majority of policy statements in Canada’s city’s cultural plans.

When examining the literature on children and cultural policy the predominant approach is to study the claim that children are bettered by their encounter to establish veracity. (Roeper 2009). A prominent Canadian study, the National Art and Youth Demonstration Project

“was designed primarily to explore the extent to which community-based organizations can successfully recruit, engage and sustain children and youth, 10-15 years of age from lower-income and multicultural communities, in artistic endeavors; and to determine whether involvement in arts programs demonstrates positive outcomes with respect to child and youth psychosocial functioning.” (Wright, 2004)

Similarly, Rimmer (2009) charts the evolution of British community arts from a situation in the 70s where many artists who were working with community “were aiming to create an alternative society as much as they were using arts to ask questions,” to one that saw the arts as being an investment and the question of whether or not the investment - in the case of Rimmer’s research on fostering inclusion – is paying off. The evidence is generally considered to be in favour, but not overwhelmingly so. Roeper finds that “young participants in arts and cultural programs do develop confidence, skills, ambition and a stronger sense of identity despite their position of socio-economic disadvantage.” Rapp-Paglicci (2007) finds that there is evidence that art programs can have positive effects on at risk youth but that more rigorous studies are needed to gauge exactly how to target particular behaviours with particular artistic forms to determine “dosage, duration, and intensity” of the application of a given form to a given youth. The arts are therefore officially recognized to have a positive contribution to make to social

inclusion and neighbourhood renewal by improving communities' "performance" in the four key indicators identified by the government: health, crime, employment, and education (Belfiore 2002)

These are typical findings, with the target populations studied being almost exclusively "at-risk" or socio-economically disadvantaged youth and the question with respect to art's policy quite restricted to efficacy related to socialization, inclusion and self-esteem. This particular focus may be obscuring what could, in fact, be a subtle streaming process that sorts youth into those who will receive the benefits of the social instrumentalization of the arts and those who are encouraged to become artists. Lenine Bourke, former Executive Director of Young People and the Arts Australia, takes an even more cynical view with the opinion that "diversion is one of the things most youth programs are interested in. I think they're trying to provide an opportunity to divert the youth from being more expensive." (Bourke 2011) She cites the example of a mall creating a dance program to involve the young people who hang out at the mall because a \$30,000 program costs less than it would to remove a years worth of graffiti.

In a rare discussion, Baker (2008) studied specific cultural policy geared toward incubating a youth-oriented music industry, examining the viability of bringing youth into the cultural economy as players. Within the culture as instrumentalized, the question of greasing the economic wheels very rarely grapples with the question of youth engagement. The way the question is treated in the literature, there is the impression that a great deal of public policy around the arts is targeted at socio-economically disadvantaged youth, since they are consistently studied as the main beneficiaries of social instrumentalization. This particular focus may be diverting attention away from the fact that 'at-risk' or economically disadvantaged youth are not being considered for

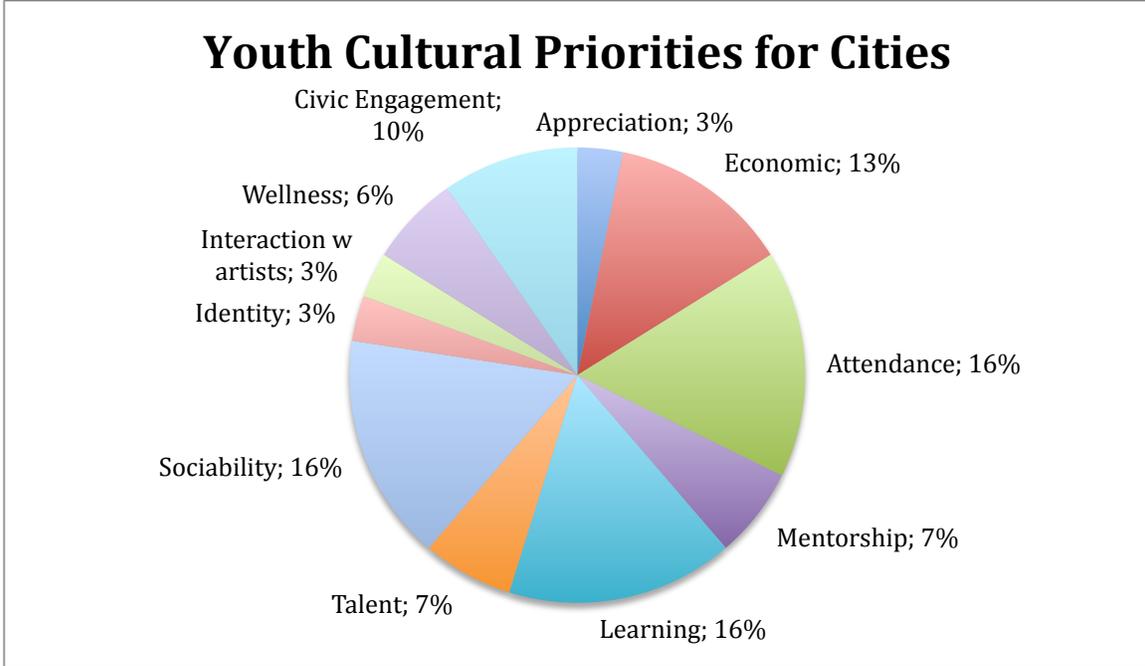
the economic instrumentalization: there is little expectation that they will acquire employment within the cultural industries, as much as these industries are touted to be one of the key engines of development in this postindustrial, information-age economy.

This view is supported both by what are featured as priorities within the various culture plans of Canadian Cities and intentions Canadian foundations with respect to young people and what is either left out entirely or promoted in exceptional cases.

### **The Cities**

The decade 2000-2010 saw a proliferation of culture plans being created by cities across the Canada. Canadian cities utilize culture and the arts for a variety of reasons, the attention paid toward youth maintains this variety with the priorities split among many different rationales. However the multiplicity of rationales, they can all be categorized into either economic or social with social dominating the agenda with respect to youth, though there is a “tie” in terms of the top three instrumentalizations which are sociability, learning and attendance, representing the social and economic imperatives, respectively. Each document was combed for mentions of youth and coded in relation to the various intentions with respect to art and youth, the percentage representing what the given imperative occupied within the landscape of imperatives.

In terms of the intentions with respect to children and culture, a number of broad categories were found: Appreciation, Career/Economic, Attendance, Mentorship/Skills-building, Life-long Learning, Fostering Talent, Sociability/Crime Reduction, Fortification of Culture and Identify, Interaction with Artists, Wellness/Self-esteem, Civic Engagement/Volunteerism, Inclusion/Diversity and Alteration of Perception of Youth.



**Sociability 16%**

Halifax’s produced their first regional cultural plan in 2006 and noted that culture will help children and youth to develop socially and develop their full potential. (HRM Regional Council 2006) In the city of St. John’s 2008 Planning for a Creative Future, the only mention of youth is the assertion that culture “reduces self-destructive behaviour and negative social activity in youth” (City of St. Johns 2008). Montreal’s *Montreal, Cultural Metropolis 2005-2015* calls for a joint-action plan to get young people to “drop back into school and the social life of their community” (Montreal 2005). Toronto’s 2003 Cultural Plan notes in more detail than most plans that 38 percent of Toronto’s children are members of low-income families, at-risk (no mention is made of what they are at risk of) and that “community arts programs can greatly help them.” They also note “community arts programs also make a large contribution to Toronto’s civic peace and are an important building block of healthy and cohesive communities” (City of Toronto

2003). Vancouver's 2008 Culture Plan calls for "participatory and leadership experience through arts and culture for youth-at-risk" (Vancouver Creative City Task Force 2008).

### **Attendance 16%**

Interestingly, while social instrumentalization is positioned as a top priority, so too is simple attendance, reflecting a "tie" with economic instrumentalization in terms of civic priority. Young people are often categorized as a nascent market and acknowledged as the cultural consumers of the future with Edmonton, Montreal, Saskatoon, Toronto and Vancouver. Edmonton's *Art of Living*, 2008 talks of "creating informed and captivated audiences," (City of Edmonton 2008) Montreal boast that every year, "more than 100,000 young spectators take part in some 300 activities organized by professional artists" (Montreal 2005). Toronto places a high priority on attendance of young people, referring to them as the "audience of the future" and calling for reduced admission to ensure healthy attendance: "By advocating the cause of opening doors to youth, the City will greatly enhance the future audience for arts and culture" (City of Toronto 2003). Vancouver pledges to "Support arts and cultural organizations in developing youth engagement strategies to attract and retain...audiences" (Vancouver Creative City Task Force 2008). Saskatoon's Cultural Plan, 2010, takes a slightly different approach, in that they put a priority on all-ages cultural activities to ensure the attendance of parents (City of Saskatoon 2010)

### **Learning 16%**

Edmonton places a high priority on learning both to foster professional artists as well as for the simple purpose of "inspiration," (City of Edmonton 2008) Halifax mentions collaborations with educational institutions to foster "creative learning programs for children, youth, and all-ages through the Halifax Region Community Recreation

Services” (HRM Regional Council 2006). Montreal’s primary focus is also on educational institutions but strictly as a way to increase attendance and improve sociability (Montreal 2005) and Toronto’s proposed engagement with the Toronto District School Board is isolated to increasing “opportunities for free or low-cost participation in arts and culture programs and events” (Toronto 2003) For Vancouver, engaging with the Vancouver School Board, is seen as a way to “ensure that Vancouver’s schools are leaders in community based artist training.” (Vancouver Creative City Task Force 2008)

### **Civic Engagement 10%**

Included in Halifax’s plan is mention of a Youth Engagement Strategy, which “lays the foundation for young people to be included in community decision-making and civic engagement” and points out that it was the youth themselves who noted that culture was “important to their daily lives and their ongoing development as creative and health citizens.” (HRM Regional Council 2006) Moncton’s one of two references to young people calls for youth on “boards of administrators and as volunteers for festivals and cultural events so they are directly involved in the planning, decision-making and realization of events” (Moncton 2010) Toronto’s mention is small and restricted to the concept of fostering “leadership,” as potential audience and artists (Toronto 2003)

### **Career/Economic 7%**

Halifax is unique in its comprehensive and multi-sectoral approach to the economic inclusion and career development of young people in the cultural industries and bears quoting in detail. In their list of actions they include:

“...Support young and emerging artists through collaborations with universities and colleges, community organizations, and the public and private sector. Conduct a review of student employment opportunities in the areas of civic events, heritage and culture, community recreation, planning & development and corporate communications to develop a potential cultural internship program. Establish an annual “youth week” that celebrates and recognizes the diversity, talents, and contributions of youth in the Halifax Region including a cultural awards program to recognize outstanding youth volunteer efforts in culture and artistic excellence.” (HRM Regional Council 2006)

They also, uniquely, acknowledge the presence of youth who are new to the country as they call for the coordination of Halifax’s “Immigration Action Team to develop a program that gives young newcomers the opportunity for job-shadowing work with the Halifax Chamber of Commerce and other business organizations to promote job sharing opportunities within the creative industries for youth” (HRM Regional Council 2006)

They also suggest exploring “the feasibility of hiring an annual Halifax Youth Ambassador to develop and strengthen multi-sector partnerships for youth development, build relations with incoming students through University Orientation programs, develop a youth web-site as a communication tool to highlight social, employment, and developmental opportunities and create year-round service learning, leadership, and volunteer opportunities for civic-engagement in cultural delivery and create a community grants program for youth serving organizations with a focus on youth arts and cultural development” (HRM Regional Council 2006).

Edmonton pays almost exclusive attention to the focus on youth as a way to develop their career potential. Citing their consultation process with the artistic community, they emphasize the interest in “training, inspiring and retaining the next generation of artists and heritage professionals,” a recognition of “the need to provide comprehensive training” and that “effective and inspirational education and training programs...create good artists” (Edmonton 2008).

Toronto acknowledges young people as the “audience of the future,” and calls for “The Culture Division, in conjunction with the Economic Development Division, (to) set up an annual Cultural Industries Career Forum for youth in partnership with universities, colleges and training institutions....and facilitate Creative Youth Internships in local and international cultural enterprises” (Toronto 2003)

### **Mentorship 7%**

Mentorship gets a cursory mention in few plans: Edmonton suggesting that older artists will be “mentors for all,” Halifax including mentorship as a way to develop youth “culturally, socially and creatively” (Edmonton 2008)

### **Talent 7%**

The idea of developing talent is mentioned twice across all cultural plans but, even then, only in the most cursory way, with Halifax calling for “an annual “youth week” that celebrates and recognizes the diversity, talents, and contributions of youth,” and Moncton’s second of two references to young people suggesting the need for “Increased visibility and appreciation of young and emerging talents.” (HRM Regional Council 2006)

There is no way to definitely account for the very low focus on this essential of all concepts in a discussion of art and culture. Though talent and artistic fluency has been shown to be another form of capital (Bourdieu in Roeper 2009) and that ones formative cultural and social milieu have everything to do with ones dexterity with the language and concepts of the art, there still persists the popular notion that talent is innate to some and not others. That cultural planners have little interest in engaging the concept of talent leads to the question of whether they are simply capitulating to an historic and elitist view of the artist as one born with a gift. Evidence of this attitude does not appear within these documents since they are all premised on the idea of an ethic of culture-for-all, but as I've shown, this imperative is predominantly focused on youth participants in culture primarily to foster sociability, increase learning outcomes, support civic engagement and increase attendance. Youth as producers of culture falls further down the spectrum of priorities. Canadian Heritages 2010-2011 Report on Plans and Priorities provides a small clue as to the state's position on this when they state that they intend to "assur(e) artistic excellence by supporting the training of Canada's most promising young artists." Canadian Heritage views the arts as the money-losing R&D wing of the culture industries, so with their emphasis on the support of the country's "most promising" young artists, we can see a possible bias toward a view of talent as an attribute that you've either got or not, "promise" being something glimmering a priori in an individual, thus at bottom, a view that ensures that primarily those youth who have been raised in a milieu valuing cultural production will, in turn, receive state support. Thus the lack of interest in developing talent at the level of the city's cultural policy can be seen simply as an extension of this attitude. It would fall, then, to the private sector to foster the talent necessary to compete in the culture industries, which is corroborated in the findings of the 2004 *Reflecting Canadian, best practices for cultural diversity in private television*, with their identification of significant gaps in the representation of

visible minorities on television. The talent that is being fostered is a particular talent and not culture-for-all as the rhetoric would suggest.

Assigning the priorities to the two instrumentalizations – economic and social – is relatively simple; the rationales for engaging youth sticking close to these broader categories. In the category of social the following can be assigned: sociability, identity, interactions with artists, wellness, civic engagement and appreciation that account for 57% of the mentions of youth within the plans. Occupying the other 43% are the economic imperatives: economic, attendance, talent, and mentorship. Within the economic imperative, attendance and the broader category of generic “economic” mentions occupy 19 of the overall 43%, mentorship clocks in at 7% which may refer to professional mentorship in the arts or mentorship in general and the specific mention of the potential of young people as artists, included in the cultural economy at 13%. Therefore the social utility dominates, while economic benefit to the adults who are already producing art follows, with focus on the inclusion of young people as economic agent trails behind within the agenda as outlined in the cultural plans studied.

### **The Winner**

As to the question of which city appears to be the best in which to raise a child well steeped in the arts and culture, Halifax offers the most comprehensive plan with the most detail. Complete with a Youth Engagement Strategy, Halifax has listened to the young people of the city and their request for more art and culture and responded with a youth civic engagement strategy that has a central focus on this concern. Main points in their plan include the showcasing of the creative contributions of young people and engage youth within cultural service development. Student employment in culture is not only a priority but completely unique. That the plan is not targeted at those who already

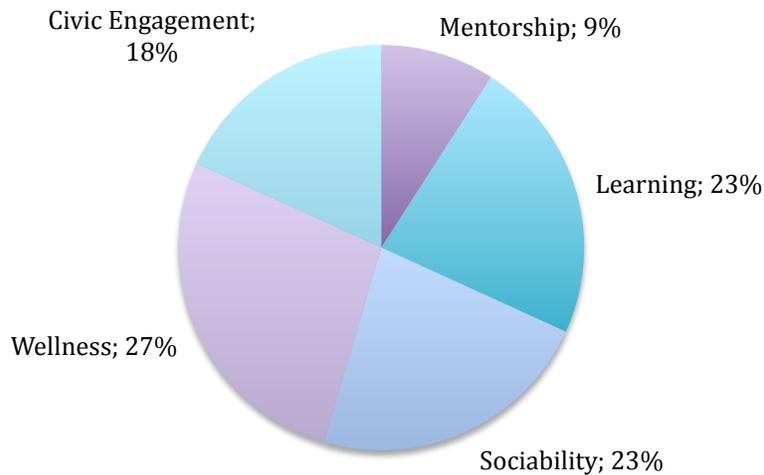
posses cultural capital is evident in their also utterly unique commitment to incorporating young newcomers into the creative industries. The Halifax Culture Plan is the only Canadian plan that takes the promise of the cultural industries and attempts to realistically secure it in a plan that takes into account the span of generations and the need to foster artists and talent. It's the only plan that seems to be treating the notion of a cultural industry as something that is real.

## **FOUNDATIONS**

Canadian foundations, on the other hand, appear to take absolutely no interest in economics, focusing strictly on the social impact of connecting youth with the arts, which is ironic considering that it's through a privileged economic position that they are able to exist.

Within the Canadian foundation landscape, the focus on youth is relatively widespread but beyond a mention of youth within their priorities in the Imagine database listing, detailed priorities are scarce and, where there, limited to social imperatives: Wellness (27%), Learning (23%), Engagement 18%), Mentorship (9%) and Sociability (23%). Toronto's Laidlaw Foundation is rare in its exclusive focus on youth with the arts and civic engagement being a major focus and Montreal's McConnell Foundation features comprehensive programs focusing on youth both in the arts and civic engagement.

## Youth Cultural Priorities for Canadian Foundations



### **Wellness 27%**

The Edith Lando Foundation looks for “new and effective ways of giving young people of all walks of life a more positive self image,” (Edith Lando 2011) The Tremblant Foundation looks to help “underprivileged” children attain a better quality of life, (Tremblant 2011) The Laidlaw Foundation, with its exclusive focus on youth, views wellness from a variety of angles, focusing on developing “human potential”, positive self-image and looking toward the arts as playing “a vital role in the spiritual health of our communities” (Laidlaw 2010) and Ontario’s Trillium Foundation mentions “health and “personal growth” (Trillium 2011) A unique approach is the 4Cs foundations approach to community strength, which is to focus the arts as simply an activity to bring children and adults together in a collaborative situation, for the sake of the collaboration alone. (Whetstone 2011)

### **Learning 23%**

The McConnell Foundation offers ArtsSmarts, an extensive program dedicated to collaborations between artists, teachers and students to use art as a way to “explore the formal curriculum,” through a model “made up of a community development approach linking schools and communities, coupled with a teacher development model supporting teacher-artist partnerships.” (McConnell 2011) The Trillium Foundation makes learning a major part of their interest but not particularly arts-based. (Trillium 2011) The Laidlaw Foundation speaks of access to opportunity through education (Laidlaw 2010) and the Gainey Family Foundation provides scant information simply stating they offer “arts education programs for youth.” (Gainey 2011).

### **Engagement 18%**

The Laidlaw Foundation makes youth engagement their overarching priority, all other goals stemming from this. Their mission, vision and core values include the priority of youth as civically engaged citizens (Laidlaw 2010) and the McConnell Foundation has an entire program dedicated to the issue, (McConnell 2011) though the program is distinct from its support of the arts. The 4Cs Foundation does not refer directly to engagement but, rather, approaches the idea through the notions of strengthening communities through connections between adults and children. (Whetstone 2011) The Brant Community Foundation features a Youth Advisory Committee (Brant 2011) made of young people. The Youth Advisory Committee is a development that has made its way to a number of community foundations, but community foundations generally do not provide any details as to their rationale and interest in supporting youth initiatives in other areas of programming.

### **Mentorship 9%**

Neither The Laidlaw nor the 4Cs Foundations refer to mentorship directly, they both have an interest in bringing adults and youth together, Laidlaw more generally noting that significant adults can have a positive effect in the lives of young people while the 4CS Foundation is specifically interested in the relationship between children and adults that is triggered through collaborating on art projects and its effects on community strength. Both Denis Lefebvre (2011) from the Laidlaw Foundation and Terri Whetstone (2011) from the 4Cs Foundation spoke of the importance of intergenerational closure, of contact across generations between young people and adults.

### **Sociability 23%**

The Sifton Foundation is alone in explicitly targeting at-risk youth, which they conflate with young people who “do not have the same opportunities due to social or economic circumstances” (Sifton 2011) Economic and social deprivation is connected with the notion of at-risk, though specific details are wanting.

Foundations, being primarily private, have no obligation to itemize or rationalize their priorities. The Laidlaw Foundation and the McConnell Foundation, however, both appear to be taking leadership roles, Denis LeFebvre, Laidlaw’s Communications Director stating this as a conscious intention (LeFebvre 2011). The Laidlaw Foundation is the most extensive with its engagement of young people, offering substantial amounts of money to support initiatives – culture or otherwise – that are headed by youth. Youth-engaged diversity, inclusion and civic engagement form their core values. Their comprehensive roster of supported projects contain predominately arts initiatives by youth targeted at marginal, at-risk, homeless, disenfranchised youth as well as youth in

specific neighborhoods or of a shared identity: racial, cultural, gendered, formerly incarcerated, etc. While predominantly focused on social amelioration, there are scatterings of initiatives that focus on developing entrepreneurial skills and professional artistic opportunities but they, too, also emphasize a social dimension beyond the simple economics of needing a job. It's not enough to be simply young and looking to become an artist and participate in the economy, there appears to be a demand for a further identification to showcase oneself as further disenfranchised. While it's clear that funding a group of privileged youth would be counter to the foundations vision of inclusivity and diversity, the expectation to play the disenfranchised card appears to be strong.

## **Conclusion**

The importance that Canadian cities place on culture, creativity, the arts, the cultural economy's central role and the emphasis on cultural entrepreneurship and cultural tourism, is contradicted by the fact that the development of talent and the developing of young artists would receive such little attention. A charitable reading of the situation could attribute to the state the desire to attend first to the basics of sociability and wellness, though the city-based data's equal emphasis on attendance would suggest that something else is at play. Canadian civic cultural policy with respect to youth and children assumes its instrumental mantle primarily along the lines of sociability and learning, both social aims that simply use art as a means and, in terms of actual interaction with the art production itself, the focus is on audience development. While governments want art and culture to both provide social amelioration and stimulate the economy, they don't seem particularly interested in generating the workers to do this, even while Canadian Heritage's claims that the arts are the money-losing R&D wing of the culture industries (Canadian Heritage 2010) So who, exactly is to provide future

content for these industries? Heritage Canada points to “Canada’s most promising young artists,” suggesting that those without promise should contemplate work in another field. Given the socially constructed nature of the notion of “promise” (Bourdieu in Roeoper 2009), it would appear that there is little interest in actually developing a diversity of cultural industries and, instead, a dedication to shoring up those already showing promise.

The literature’s predominant focus on an evaluation of the efficacy of social instrumentalization, appears to capitulate to this intention of the state, as opposed to taking the cultural industries rhetoric at its word and exploring to what extent fostering talent, developing artistic careers, and taking the term “inclusion” to mean, most fundamentally, *economic* inclusion might yield the amelioration that is sought. Could greasing the economic wheels of those who the social imperative wants to help yield a gluing of the social fabric? Does, in fact, the sorting of these two imperatives, with both cities and foundations seeming to prioritize social amelioration at the expense of ignoring economic, simply make it impossible to meaningfully address the social issues so central to the instrumentalization of art?

The arts and artistic talent as a protected and near-magical realm may contribute to exclude it’s consideration as just another job among jobs and therefore realistic for youth to aspire toward. The notion of the artist born talented and struck by bolts of inspiration ignores the fact that artistic talent is developed through hard work and plenty of boredom, like most of life’s valuable skills. The breaking of this cycle through taking the creative industries rhetoric at its word would require the state and foundations interested in promoting the interests of youth to get serious about generating artists and pulling emphasis away from generalized well-being and trusting that, once the youth can

pull down a living through developing their skills in an favoured art-form, that the pesky issues of social exclusion, self-esteem and confidence would take care of themselves. Clarity in this issue comes most lucidly from the eminently practical vision of Halifax's Culture Plan, utterly unique in its detail and comprehensive in its use of a variety of tactics, the emphasis on newcomers' incorporation into the cultural industries standing alone as singular in vision. To what extent Halifax's objectives are achievable remains the task for further research.

**Appendix 1 – Canadian Cities’ Culture Plans, Youth and Children**

	Priority Position <sup>1</sup>	Appreciation	Career Economic	Attendance	Mentorship	As a commitment to schools Life-long learning	To Foster Talent	Sociability Crime Reduction	Fortify Culture and identity	Interaction with artists	Wellness Self-esteem	Civic Engagement Volunteering
<b>Cities</b>												
Calgary - 2004	0											
Edmonton – The Art of Living, 2008-2018	2./5		X	X	X	X				X		
Halifax – Cultural Plan, 2006	4/5		X		X	X	X	X	X		X	X
Moncton - 2010	0						x					X
Montreal – Cultural Development Policy, 2005-2006	10/38	X		X		X		X				
Saskatoon – Culture Plan, Phase 1 Interim Report, 2010	0			X								
St. John, NFLD – Art and Culture Policy, 2005	0											
St. Johns, NB – Municipal Arts Plan, 2009	0							X				
Toronto – Culture Plan for the Creative City,	3/10		X	X		X		X			X	X

<sup>1</sup> The Priority Position is presented as a matter of interested and cannot be said to accurately reflect the priority differential between different priorities. Sometimes it might be merely a list with no notion of hierarchy, but the position of a given priority within a list of priorities will certainly determine which priority is noted first, thus framing and conditioning the following priorities. But a list is a list and something must come first and last.

2003 Vancouver – Culture Plan, 2008-2018 Total	2/5	X	X		X		X				
	1	4	5	2	5	2	5	1	1	2	3

## Appendix 2 – Canadian foundations that list children and young people

Canadian Foundations that list Children	Priority Position	Appreciation	Career/Economic	Attendance	Mentorship	As a commitment to schools/Life-long learning	To Foster Talent	Sociability/Crime Reduction	Fortify Culture and identity	Interaction w artists	Wellness/Self-esteem	Civic Engagement/Volunteerism
Brant Community Foudation	0											X
Community Foundation	0											
Grey Bruce Community Foundation	6/6											
Foundation of North Okanagan Community	0											
Foundation of Whistler	0											
Cornerstone 52	1/1											
Coquitlam Foundation	2/7											
The Edith Lando Charitable Foundation	1/1										X	
Foundation Tremblant	1/1										X	
4Cs Foundation	1/1				X						X	X
The Gainey Foundation	1/1					X						
Hal Jackman Foundation	0											
K.M. Hunter Foundation	0											
Laidlaw Foundation, 2011	1/1				X	X					X	X
McCarthy Tétrault Foundation	0											
McConnell Foundation	0					X						X
Monsanto Foundation	0											



### Appendix 3. Canadian Provinces and Territories and Youth – a partial list

Provinces/ Territories	Prio- rity Posi- tion	Appr- e- ciati- on	Ca- reer Eco- nom- ic	Atten- d- ance	Ment- or- ship	As a commit- ment to schools Life-long learning	To Foster Talent	Sociabilit- y Crime Reductio- n	Fortify Culture and identity	Inter- action w artists	Well- ness Self- estee- m	Civic Enga- -men- Volu- nerism
<b>Alberta, Spirit of Alberta 2008 – Cultural Policy</b>	0					X						X
British Columbia, 2011-14	0/0											
Manitoba New Brunswick – Strategic Plan, 2007- 2010	0											
New Brunswick - Culture Policy, 2002		X	X		X	X		X	X		X	
Newfoundla- nd, 2006	0											
Northwest Territories – Arts Strategy, 2004	1/5	X			X	X						
Northwest Territories – Arts Strategy, 2006									X			
Nova Scotia, 2006	2/10		X			X		X			X	
Nunavut	0											
Ontario – Entertainme- nt and Creative Cluster, 2010	0											
PEI, 2007- 2010	3/5	X				X			X			
Saskatchewa- n	2/5	X		X								



#### Appendix 4. National Documents relating to culture policy and youth

Nations	Priority Position	Appreciation	Career Economic	Attendance	Mentorship	As a commitment to schools Life-long learning	To Foster Talent	Sociability Crime Reduction	Fortify Culture and identity	Interaction w artists	Wellness Self-esteem	Civic Engagemen Volu:erism
Australia – Young People and the Arts 2003	1/1	X	X	X	X	X	X		X	X		X
Canada – Canadian Youth Arts Forum, 2008	1/1		X		X							
Canada - Heritage Canada 2001												
Canada Council - 2011												
Germany UNESCO, 2010	1/1	X	Very little	X	X	X	Very little	X	X	X	X	X
Ireland Irish Council, Youth Arts Policy Ireland 2003	1/1	X	X	X		X			X		X	
Ireland Irish Council Young People Children and the Arts Ireland Irish Council , Arts Education	1/1		X	X					X			X
US National Arts Policy Roundtable - 2009						X				X		
UK Creative Partnerships	1/1					X				X		

UK US America for the Arts Art & Social Change Grant making, 2010	3/14	X	X	X
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