
General Committee

Date

2016/09/07

Time

9:00 AM

Location

Civic Centre, Council Chamber,
300 City Centre Drive,
Mississauga, Ontario, L5B 3C1

Members

Mayor Bonnie Crombie	
Councillor Jim Tovey	Ward 1
Councillor Karen Ras	Ward 2
Councillor Chris Fonseca	Ward 3
Councillor John Kovac	Ward 4
Councillor Carolyn Parrish	Ward 5
Councillor Ron Starr	Ward 6
Councillor Nando Iannicca	Ward 7
Councillor Matt Mahoney	Ward 8
Councillor Pat Saito	Ward 9
Councillor Sue McFadden	Ward 10
Councillor George Carlson	Ward 11 (Chair)

Contact

Sacha Smith, Legislative Coordinator, Legislative Services
905-615-3200 ext. 4516
Email sacha.smith@mississauga.ca

Find it Online

<http://www.mississauga.ca/portal/cityhall/generalcommittee>

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1. **CALL TO ORDER**
2. **APPROVAL OF AGENDA**
3. **DECLARATION OF CONFLICT OF INTEREST**
4. **PRESENTATIONS**
5. **DEPUTATIONS**
 - 5.1. Conroy Stewart, Creative Director, Live from the 905 with respect to the importance of nightlife within the 905 area.
 - 5.2. Vikas Kohli, Executive Director and Lauren Pires, Partnerships Manager, MonstrARTity on behalf of Bollywood Monster Mashup festival that took place on July 22-23, 2016 at the Mississauga Celebration Square.
 - 5.3. Item 7.2 Carmen Ford, Project Manager, Creative Industries Strategy
6. **PUBLIC QUESTION PERIOD - 15 Minute Limit**

(Persons who wish to address the General Committee about a matter on the Agenda. Persons addressing the General Committee with a question should limit preamble to a maximum of two (2) statements sufficient to establish the context for the question. Leave must be granted by the Committee to deal with any matter not on the Agenda.)
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- 10. **COUNCILLORS' ENQUIRIES**
- 11. **OTHER BUSINESS/ANNOUNCEMENTS**
- 12. **CLOSED SESSION**
- 13. **ADJOURNMENT**

ROBERT J. SWAYZE

BARRISTER & SOLICITOR

CERTIFIED BY THE LAW SOCIETY OF UPPER CANADA AS A SPECIALIST IN
MUNICIPAL LAW - LOCAL GOVERNMENT/LAND USE PLANNING AND DEVELOPMENT

TELE: (519) 942-0070

FAX: (519) 942-1233

E-mail: robert.swayze@sympatico.ca

20736 Mississauga Road

CALEDON, ONTARIO

L7K 1M7

City of Mississauga Corporate Report



Date: 2016/08/30

To: General Committee

From: Robert Swayze
Integrity Commissioner

Originator's files:
Integrity Commissioner

Meeting date:
2016-09-07

Subject

Councillors communicating with residents/business owners re: By-law Enforcement

Recommendation

That the report from the Integrity Commissioner regarding Councillors participating in by-law enforcement dated August 30, 2016, be received.

Report Highlights

- The Integrity Commissioner for the City of Toronto recommended that a member of Council be reprimanded for repeatedly communicating with a resident family over a parking violation which she found to be discreditable conduct contrary to the Code of Conduct.
- Council directed the Mississauga Integrity Commissioner to report on the applicability of the City of Toronto Integrity Commissioner findings in relation to his interpretation of the Mississauga Code of Conduct regarding the behaviour of Councillors.
- The Integrity Commissioner advises that in his opinion, individual Councillors do not have the authority to enforce by-laws and must be careful not to give the impression that they have more authority than they actually have.
- However, members of Council have a role to play in the community with respect to raising

awareness and encouraging compliance with municipal by-laws, but it does not include aggressive interventions as committed by the Toronto Councillor.

Background

Council at its meeting of June 8, 2016 passed the following resolution No. 0118-216:

“That the Integrity Commissioner be directed to report to Council on the recent decision from the City of Toronto Integrity Commissioner regarding Councillors’ communications with residents/business owners related to by-law compliance.”

In a report dated May 31, 2016, the Toronto Integrity Commissioner found a member of Council to have contravened a section of the Code of Conduct entitled “Discreditable Conduct” which requires Councillors “to treat the public appropriately and in accordance with their status as public office holders: respectfully and free from bullying, harassment, intimidation and abuse.”

The initial confrontation with the Complainant was in her driveway as she was parking her car when the Councillor stopped and approached the Complainant and her father, advising them that parking on the driveway apron was contrary to the by-law. The evidence was that the exchange was surprising to the Complainant and her family, argumentative and heated. Approximately one week later, the Councillor returned to the home, knocked on the door and requested that a car parked on the apron be removed. On another occasion he was seen parked in front of the home taking pictures of the car parked on the apron. On the other visits, the Councillor also took pictures of the parked cars and posted them on Twitter. A few days later, the Councillor confronted the complainant’s father in a bar they frequented, in the presence of his friends at a table and in a loud voice, accused him of the parking infraction and advised him that he will be ticketed.

The Councillor argued that it is his practice to inform and educate members of the public in his ward about City by-laws and this case was no different. In her report, the Integrity Commissioner stated that “I accept that the Councillor wished to inform the Complainant and her family about the by-law, but this does not explain the vigour with which he pursued the issue in the weeks that followed the initial interaction.”

Comments

The Mississauga Code of Conduct has a section similar to the City of Toronto as follows:

“Rule 12

1. Members are governed by the City’s Respectful Workplace policy. All Members have a duty to treat members of the public, one another and staff appropriately and without abuse, bullying or intimidation and to ensure that their work environment is free from discrimination and harassment.”

Also similar to Toronto, Council has delegated by-law enforcement to its By-law Enforcement Department and no individual member of Council has authority to enforce by-laws. However, without themselves encroaching on enforcement activities, Councillors can play a helpful role with respect to encouraging by-law compliance. Councillors can identify compliance problems in their wards and meet with enforcement staff to discuss solutions and ways in which the public can be educated and informed on by-law regulation. Enforcement staff are always pleased to hear the views of members of Council on where enforcement activity should be concentrated, given the limited resources of the department. In my experience, Councillors in many municipalities have been very successful in organizing occasional “blitzes” by the department on recurring offenses in their ward.

Members of Council usually have more knowledge of by-law requirements than members of the public but in my opinion, they should approach any intervention in the same manner as a member of the public might. If an infraction is occurring in front of them, it is appropriate for Councillors or any member of the public to politely point out the violation without giving any impression of having authority to enforce compliance. If it is a continuing non-compliance with a by-law, it is appropriate to report it to the By-law Enforcement Department whose staff are trained to deal with it.

Conclusion

I agree with the conclusion reached by the Toronto Integrity Commissioner but only because of the aggressive and repeated confrontations with the offending citizen. If he had politely notified the family of the contravention and left the property I would not regard it contrary to the Code of Conduct. If the Councillor had then notified Parking Control of the infraction requesting that a ticket be issued, I would also not find that action as contrary to the Code of Conduct. My advice to any Councillor encountering a violation of a municipal by-law is to remember that, if you intercede, your only status is like that of a member of the public.

Attachments

None.



Robert Swayze, Integrity Commissioner

Prepared by: Robert Swayze

City of Mississauga Corporate Report



Date: 2016/08/08

To: Chair and Members of General Committee

From: Paul Mitcham, P. Eng, MBA, Commissioner of
Community Services

Originator's files:

Meeting date:
2016/09/07

Subject

Creative Industries Strategy

Recommendation

That the Draft Creative Industries Strategy, attached as Appendix 1, to the Corporate Report dated August 8, 2016 from the Commissioner of Community Services entitled "Creative Industries Strategy" be approved in principle, subject to annual budget funding.

Report Highlights

- Culture developed a Creative Industries Strategy to assess creative industry assets in Mississauga and outline actions and tactics for attracting, developing, retaining and growing the creative industry sector.
- Three creative industries were deemed to pose the greatest potential opportunity and benefit to Mississauga: film and television; interactive digital media; and live music.
- The strategy outlines seven recommendations and 21 actions to drive the growth and development of these creative industry (CI) sectors.
- Five key directions are outlined: position Mississauga as an innovative city, a digital city and a creative city; form a Mississauga Creative Industries Advisory Forum; develop industry specific creative clusters; develop public private partnerships to build creative industry spaces and; implement specific changes to remove barriers and stimulate growth within Mississauga's three targeted CI sectors.
- The operationalization of the Creative Industries Strategy will require a joint effort between Culture and the Economic Development Office (EDO).
- Culture's focus will be on addressing growth and development of the film and television sector, the live music industry sector and supporting youth and young adult participation in interactive digital media (IDM).

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- EDO will focus on leading the attraction of IDM and screen industry employers, including the potential attraction of film studios and post production facilities.

Background

The Cultural Master Plan and Cultural Policy support the importance of creative industries (CI's) to ensure a vibrant cultural city and a more attractive place to work and live.

The creative industry (CI) cluster has emerged as a major, and growing, source of GDP in Ontario that now generates approximately \$12.2 billion dollars annually for Ontario's economy (*Ministry of Tourism and Culture, 2013*). Creative industries are key drivers of economic priority sectors such as finance, ICT, life science and food and beverage (*Invest Toronto, 2014*). Neighbouring communities to Mississauga, such as Brampton, Hamilton and Kitchener-Waterloo, have identified Creative industries as vital to their economies and growth.

In October 2014, the Culture Division, with support from Economic Development brought forward, a recommendation to develop a Creative Industries Strategy for Mississauga and received endorsement from the Leadership Team to proceed with the strategy.

The direction of the Creative Industries Strategy was to: assess creative industry assets in the City that could enhance Mississauga's future economic and social vibrancy; outline actions and tactics for attracting, developing, retaining and growing creative industry businesses; identify economic opportunities within film and television, music, publishing and interactive digital media sectors; identify specific programs and services required to establish a competitive and relevant presence in the creative industry sector; and outline the resources required to deliver these services.

A thorough review of relevant and experienced consultants was conducted and the consultant group of Miller, Parkinson, Keeble and McIver (Miller et al), were retained.

Comments

Starting in the spring of 2015, Miller et al conducted extensive consultations with community and industry stakeholders. Internally they consulted with staff from EDO, Planning, Information Technology, and Library Services.

Research of government (municipal, provincial, federal) best practice was conducted to identify barriers and recommendations to mitigate those barriers. The research also provided an examination of potential funding opportunities, partnership opportunities, business relationships and governance models that would support Mississauga's creative industry focus.

The consultant's analysis identified three creative industries that pose the greatest potential opportunity and benefit to Mississauga: film and television; interactive digital media; and live music. The complete draft of the Creative Industries Strategy is attached as Appendix 1. It contains seven recommendations and 21 actions to drive the growth and development of these

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creative industry sectors. Within the seven recommendations, there are five key directions: position Mississauga as an innovative city, a digital city and a creative city; form a Mississauga Creative Industries Advisory Forum; develop industry specific creative clusters; develop public private partnerships to build creative industry spaces and; implement specific changes to remove barriers and stimulate growth within Mississauga's three targeted CI sectors.

Position Mississauga as an Innovative City, A Digital City and Creative City

Miller et al recommend positioning Mississauga as an innovative city, a digital city, and a creative city. This aligns with Mississauga's economic development goal of being the "*preferred location for innovative, creative and knowledge-based businesses and emerging industries*". The geographic location of Mississauga (situated between the Information Communications Technology hub of Kitchener-Waterloo and the creative cultural centre of Toronto) provides a perfect site for creative industry companies that require access to both of these markets. To capitalize on our geographically strategic location, Miller et al recommend that Mississauga develop partnerships with interactive digital media (IDM) companies and post-secondary institutions such as Sheridan College and the University of Toronto Mississauga. In addition to these partnerships, Miller et al recommend that the City explore the formation of IDM hubs and incubators to grow, attract and retain creative talent within these sectors.

Create a Mississauga Creative Industries Advisory Forum

The formation of a Mississauga Creative Industries Advisory Forum is another key recommendation within the report. This group would meet on an ad hoc basis and would include influential creative industry leaders from business, post-secondary institutions, City staff and Council. The forum would inform and advise strategic direction to grow and develop the creative industries sector, while 'championing' Mississauga as a 'choice' location for creative industries to locate and grow.

Develop Industry Specific Creative Clusters

Creative industry businesses gain strength by clustering within geographic nodes. Among creative workers, proximity becomes important for the sharing of ideas, skills and 'co-trading'. Miller et al suggest a number of prime locations for clustering Mississauga's creative industries. In particular, a targeted recruitment of interactive digital media companies is recommended for Lakeview and City Centre. Port Credit and Streetsville are recommended for development as 'live music hubs', and the airport area is recommended for the clustering of film and television industries within currently vacant warehouse and manufacturing spaces.

Develop Public Private Partnerships to Build Creative Spaces

A Creative Industry Strategy is best executed through a combination of public and private partnerships. The City's ability to develop partnerships with the private sector, educational institutions and other levels of government to build or attract the development of creative spaces (i.e. hubs, incubators and studio spaces) will be critical to the success of this strategy.

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Implement Specific Actions to Remove Barriers and Stimulate Mississauga's Targeted CI Sectors

The Creative Industry Strategy outlines a number of targeted actions and tactics to remove industry specific barriers and grow Mississauga's targeted sectors.

In the film and television sector, the strategy recommends removing by-law and policy restrictions that limit location filming. It also recommends encouraging the development of new studio spaces, for film and television, in the City.

The strategy recommends dedicating new resources to provide advice, promotion and indirect assistance, to live music venues, promoters and festivals. It also recommends that the City consider creating a 'single point of access' to support the live music industry. This would replicate the form and function of the current film office, but with a dedicated focus to supporting and growing a live music scene in Mississauga.

Other targeted actions that have been recommended include: greater promotion and marketing of Mississauga's creative industry focus; encouraging improved cross-departmental collaboration to support creative industry initiatives; and encouraging greater collaboration and communication between creative industry artists and entrepreneurs in the City.

Miller et al, also recommend the development of a high-speed, high-bandwidth broadband network, to attract and meet the needs of the Interactive Digital Media sector. This network is not currently in the City's digital plans and would be better addressed by seeking partnerships with the private sector.

Operationalizing the Creative Industries Strategy

Operationalizing the Creative Industries Strategy will require a joint effort between Culture and the Economic Development Office (EDO). Culture's focus will be on addressing growth and development of the film and television sector, the live music industry sector and supporting youth and young adult participation in interactive digital media (IDM). EDO will focus on leading the attraction of IDM and screen industry employers, including the potential attraction of film studios and post production facilities. The formation of an ad hoc Mississauga Creative Industries Advisory Forum (MCIAF) will inform and advise strategic direction on CI to assist in the growth of the sector. It will be composed of influential leaders from business, post-secondary institutions, city staff and Council.

To support the operational implementation of the Creative Industries Strategy, the development of a Creative Industries section, within the Culture Division, will be required. This section will be composed of the current Film Office Coordinator and the redeployment of the former Film, Literary and Digital Manager (currently the CI Project Manager). The office will require additional operating funds to: support marketing that raises awareness of Mississauga as a 'film friendly City' and informs the public of the benefits of filming in Mississauga; conduct industry workshops that educate, inform and support local talent (in the three CI sectors) with growing

the success of their sectors; networking initiatives that help to make connections (within each respective CI sector) and build hometown identity amongst the participants; and programs that build skills and excitement among youth in all three CI sectors. A new staffing resource will be required for Culture's CI section, starting in 2018. The proposed position will focus on implementing specific initiatives that grow and develop Mississauga's live music CI sector.

It has been determined that digital industries will remain the domain of Economic Development with input and support from the Culture Division where it is deemed appropriate. No new resources are anticipated for Economic Development at this time.

A proposed two year implementation plan for the CI Strategy is attached as Appendix 2.

Strategic Plan

Prosper – cultivating creative and innovative businesses.
Connect – completing our neighbourhoods

Financial Impact

Recommendations from the Creative Industries Strategy that have financial implications will be prioritized and requested through the annual Corporate Business Planning process.

In 2017 and 2018 an operating budget of \$40,000 per year is requested. This operating budget: would be used to develop a new Live Music sector including research, networking and promotion; grow and promote the Film and Television sector; and assist to promote an environment where young digital creatives can thrive. In 2018, a budget request will be made for a three year contract staffing resource to establish a single source information co-ordinator for music.

Conclusion

GDP from creative industry is now larger than Ontario's energy industry, and greater than the agriculture, forestry and mining sectors combined. The low Canadian dollar is contributing to a 'boom' in all the screen sectors and live music has become the main revenue source for musicians as digital downloading has significantly reduced their income from recordings. Municipalities in Ontario, and within the GTHA, are moving quickly to create environments that are supportive to growing creative industry in their communities. Mississauga has a key role to play in this sector.

The value and the need to focus strategic attention on the creative industries sector is well documented in Mississauga's Strategic Plan, the Culture Master Plan, the Cultural Policy and is supported by the Economic Development Strategy. The Creative Industries Strategy will provide a framework to enhance the City's economic and social vibrancy and will help to place the City in a competitive position to compete for this sector in the GTHA.

Attachments

Appendix 1: Creative Industries Strategy Report

Appendix 2: CI Implementation Plan



Paul Mitcham, P. Eng, MBA, Commissioner of Community Services

Prepared by: Carmen Ford, Project Manager, Creative Industries Strategy

Mississauga Creative Industries Strategy

A Report for the
Culture Division of the City of Mississauga

by Peter Miller,

with

Caroline Parkinson,
David Keeble,
and Michelle McIver

February 18th, 2016

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Introduction

Following an RFP process, in July 2015, the consulting team of Miller, Parkinson, Keeble and McIver were retained by the Corporation of the City of Mississauga (“the City”) to develop a Creative Industries Strategy.

The RFP noted that the Province of Ontario has identified the Creative Industries cluster as one of the fastest growing sectors of the economy, and that neighbouring communities to Mississauga have identified the sector as vital to their economies and growth. Creative Industries (CIs) were defined, for the purposes of the strategy, as the screen based industries of film and television; digital media; music; and publishing.

As envisaged by the RFP, the strategic plan will allow Mississauga to assess its current position within the Creative Industries, address growth opportunities and implement a forward-thinking approach to being a leader in the sector. In particular, the plan will help identify programs and services required to establish a relevant and competitive presence in this sector, and identify financial and human resources required in delivering these services efficiently and effectively.

The agreed-on multi-phase work plan for the assignment called for:

- Stage 1 – extensive consultations, research and analysis on the presence, needs and opportunities of creative industries in Mississauga and elsewhere, as well as the instruments, projects, policies and plans used by the City and other municipalities in support;
- Stage 2 – creation of an environmental assessment and preliminary recommendations; and
- Stage 3 – drafting and finalization of the strategic plan.

This document represents the final recommended strategic plan.

Executive Summary: Mississauga Creative Industries Strategy

The Opportunity in the Creative Industries

Over the last two decades, there has been an increasing public policy focus at Canadian federal, provincial and municipal levels on the creative industries as engines of economic growth.

The role of government in supporting creative industries (CIs) has both an economic and cultural rationale. Governments around the world provide grants, tax incentives and regulatory support for creative products and companies. These help mitigate the risk inherent in the production of creative works, and support both industry with its economic and employment benefits, and culture with its lifestyle benefits. In most cases, governments also seek to bring new firms and growth to their jurisdiction.

This policy focus is not without challenges. CIs in Canada are typically small and medium-sized enterprises (SMEs) that operate in a high-risk business environment. Moreover, shifts in consumption for CI products (identified here as music, publishing, television and film, radio, and interactive digital media (IDM)) have led to the emergence of new products, such as online games and applications and new business models such as online distribution and exhibition.

Creative industries are poised for growth. PricewaterhouseCoopers has predicted that global spending for media and entertainment will grow at a compound annual growth rate of 5.1% for the next 5 years reaching \$2.23 trillion in 2019, compared with \$1.74 trillion in 2014¹. In Canada, internet advertising reached \$3.8 billion in 2014 (from \$560 million in 2005), passing television at \$3.4 billion, and on its way to an estimated \$4.2 billion in 2015.

Going forward, environmental factors suggest:

- Canadian film and TV production will win by maximizing export and niche production; foreign location shooting will remain strong, aided by a low Canadian dollar;
- Digital media content will exploit international market growth;
- Music should continue to rebound, with live performances key to revenue growth;
- Publishing should remain relatively stable, with digital revenues offsetting sales and advertising revenue declines on physical platforms.

Tools used by Cities to Support Creative Industries

Today, the core needs of creative industries are focused on talent. CIs rely far less on physical infrastructure than they did in the past. However, all can benefit from the kind of supportive physical environment that is a city's core concern, whether that means a venue for concert

¹ PricewaterhouseCoopers LLP, *Global Entertainment and Media Outlook 2015-2019*.
<http://www.pwc.com/gx/en/industries/entertainment-media/outlook.html>

performances, a building suitable as a temporary studio, a street suitable for location shooting, or even a “hub” where talented individuals and firms can interact.

Tools used by cities to support Creative Industries can be divided into four broad categories:

1. Creation of a living/working environment that appeals to creatives;
2. Support of creative clusters or hubs;
3. Targeted tax incentives, grants or services for specific creative industry sectors, companies or institutions; and
4. Promotion, education, skills training, networking and other programs designed to build talent or general awareness.

Many successful creative cities emphasize combined effort between the municipal authority, other levels of government, the industry and private sector investors.

Inspiring Work and Living Spaces

Creative industry companies and people are portable; creatives go where good working and living environments are to be found. That emphasizes all the city planning basics: a mix of neighbourhoods, solid transit, convenient shopping and vibrant entertainment options.

In some cases, City governments have launched policies and programs to make it easier for creative industries to flourish. Berlin and London are examples of cities that began to identify themselves as homes for the creative industries in 2004/5 and worked with those industries to incent growth.

Creative Clusters

Creative people want to be part of an environment that feeds the creative aspect of their personalities. A big part of that is being with other creative people.

The policy of supporting Creative Clusters – geographic concentrations of interconnected Creative Industries and related suppliers and services – became central when the Province of Ontario’s Ministry of Tourism and Culture adopted it in 2006.

Its application at the City level is the encouragement, designation, or creation of specific areas and “hubs” for creatives to work in. Some successful examples of such hubs including CIs include:

- Toronto - Ryerson’s DMZ, formerly Digital Media Zone, and now considered to be one of the foremost start-up incubators in North America, if not the world;
- London, UK’s The Trampery. Four sites across London for music and film as well as technology, featuring co-working spaces, events, matchmaking for collaboration, meeting rooms, and Incubator programs.

Targeted Incentives

The use of targeted incentives can be specific to creative industries, but can also target areas, or types and sizes of enterprise typical of creative industries. The measures used depend on the needs identified and the powers available to a city. They include:

1. Relief from property taxes &/or tax credits;

2. Supporting regeneration with the inclusion of creative and cultural organisations or spaces as part of the strategy or as the main driver for the regeneration project;
3. Capital &/or operating investment in venues, design centres etc;
4. Procurement practices that prioritize local CIs;
5. Use of city facilities or buildings on preferential terms; and
6. Business start-up finance in loans or grants, either directly funded or public private partnerships with investors.

Building Talent and Awareness

Governments take pride in the achievements of their citizens when these individuals achieve international recognition. However, without earlier stage support at the local level, such achievements are impossible. Unfortunately, cities often are unaware of the development journey in the cultural industries until recognized by a major national or international award.

This general lack of awareness is usually echoed in a lack of support. It can, however, be redressed through a combination of municipal marketing, advisory and support measures, leveraging provincial and national support programs. Areas include:

1. Marketing – Creative Cities promote their creative community through e-bulletins, websites and press releases to develop public awareness of local talent and of the City's commitment to it. The key to success is to ensure authenticity on the basis of grassroots creative activity and City support. A successful Creative Hub or Network is often the nucleus of such marketing.
2. Business start-up advisory services – Cities provide this across all industries to develop business skills and knowledge. The key is to provide specific knowledge of the creative industries, their business models, IP issues, markets, and risk management techniques, which is often lacking in general programs.
3. Film Location Offices – City Film Location Offices pro-actively market their cities to local, national and international productions, broker interest to secure the work and then connect the production to local crew, production companies, talent, home or site owners and service providers.
4. Creative Networks – Creative Cities bring together the creative community, hosting their workspaces or meeting spaces, and support their co-trading, skills sharing and peer mentoring, often with a network manager. A Creative Network also provides the opportunity for city officers to know their creative community and work together.
5. Skills Initiatives and Entry to Industry – Creative Cities also invest in skills development for CIs, e.g. partial salary support for creative apprenticeships and internships, hosting international exchanges, and leadership training programs.

All of these measures contribute to talent retention (a key issue for Mississauga) and enhance a city's attractiveness to business head offices and employers seeking to locate where there is a local nexus of talent, and where external talent can be attracted. Some of these practices may be appropriate for Mississauga.

Barriers and Assets

Mississauga's Strengths and Weaknesses as a Creative Industry Magnet

Mississauga's primary strengths were identified in consultations as:

- Proximity to Toronto, the airport and Kitchener/Waterloo;
- Lower cost real estate than Toronto; and
- A lifestyle that appeals to families.

Mississauga weaknesses included:

- Proximity to Toronto (pulls talent downtown; most creative companies are there);
- Transit (subway access; timing and location of Go Train service);
- Negative bias for lifestyle from young single creatives ("not cool").

Mississauga's proximity to Toronto is a unique "blessing and curse". There is no Canadian and virtually no international example to emulate. Regardless, these attributes suggest that a Mississauga Creative Industry Strategy must incorporate these realities into its framework:

1. **Only certain creatives and CI companies** can be attracted to work &/or live in Mississauga.
2. **Different areas of the City can attract different creative industries.** Warehouses near the airport may be useful for studio space; "cooler" neighbourhoods in Lakeview, Port Credit, Streetsville and downtown Mississauga may attract music, IDM and TV producers, especially if transit links are improved.
3. **Those already living or working in Mississauga offer the best potential.** The people to lead growth are those that already know Mississauga. This includes a large pool of musicians, animators, designers etc. who are studying or starting their careers here; currently employed CI executives and workers who would rather not commute to Toronto; and Mississauga CI companies that would be open to moving from Toronto.

Creative Industries in Mississauga

The Consultants identified approximately 160 CI and CI Service companies (companies that create media content or whose activities directly enable such products) in film, television, digital media, music or publishing based in Mississauga.

Mississauga CI companies (CICs) match the Ontario profile for SMEs; mostly under 100 employees with the majority under four. Total employment can be reasonably assumed at around 2,000 FTEs. With this profile, recruiting 10 new CICs to Mississauga over the next three years would only represent a 6% increase but it could increase sector employment by 20% or more and materially benefit the entire ecosystem.

These numbers, however, do not reflect one of Mississauga's greatest assets: creative industry leaders. Many leaders in our consultations lived, worked and/or have historic connections to Mississauga. In addition, at a more "grassroots" level, the enthusiasm of respondents for their City and its potential is a tangible asset.

A Strategic Approach for Mississauga

Mississauga's Basis in Strategy

A Creative Industries Strategic Plan rests on a platform of already well-developed City strategies. A key starting point is the City's Strategic Plan, which articulates Mississauga's Strategic Goal as "To attract innovative business, to be a dynamic urban environment that is the preferred location for innovative, creative and knowledge-based businesses and emerging industries." This goal, confirmed by Mayor Crombie's desire that Mississauga become a "hub of innovation and entrepreneurship" is perfectly aligned with a Creative City concept.

The City's Economic Development strategy seeks growth in Innovation Industries, a category that includes Creative Industries, so it too, is aligned with the proposed CI strategy. Many of the papers and strategies accompanying EDO's work have been considered in the development of this strategy.

In September, 2015, City Council adopted a new Cultural Policy containing these priorities:

- improving connections between subsidized and profit driven creative enterprises;
- offering guidance and support to Arts and Culture organizations;
- increasing affordability and sustainability of cultural spaces; and
- supporting the development of physical and virtual creative clusters.

Creative Industries and Mississauga's Economic Development Strategy

While CIs are, as noted above, a subset of Innovation Industries, their specialized nature, smaller size, and risk profiles mean that, with the exception of Digital Media, they are not expressly reflected in the City's economic development strategy. That said, as noted by EDO, a Creative Industry strategy can harmonize with the City's economic development strategy. In part, this is because measures designed to assist Innovation Industry firms also tend to work for CIs.

But a CI strategy contributes in another way, too.

By pursuing the cultural goal of making Mississauga a more attractive place to live and work, a CI strategy contributes to the retention of talent not only among creatives but among the kind of young talent that is needed to drive tech and other Innovation firms. In this way, economic and cultural goals align perfectly – indeed work best - together.

Moreover, Digital Media is a sector that will benefit from the attention of both departments, working in collaboration, and with strong two-way communication with all areas of the City government whose initiatives can contribute to the development of CIs.

Tools Available to Mississauga to Attract and Support Creative Industries

Mississauga's position - as the 6th largest municipality in Canada, with a population of 750,000 (2014), next to Toronto with municipality in Canada of 2.8 million, and within a broader GTA of 6.5 million – has no direct parallel anywhere.

In looking at instruments that the City of Mississauga could adopt, we therefore considered concrete examples from a variety of cities. These included London, Belfast, Birmingham, Berlin, Barcelona, New York, Austin, Edmonton and, nearer to Mississauga – Toronto, Hamilton, Sudbury and Kitchener.

All of the four types of tools used by cities are theoretically available to Mississauga. In practice, however, we believe that some of these tools may not be realistic options for the City.

In particular, we understand that:

- The city's budget reserves are limited and are expected to be fully allocated to transit and other priorities;
- Any new funding for Creative Industries will effectively have to come from increases in the municipal property tax base or from borrowing.
- The City's support for creative and cultural endeavours has historically been financed through:
 - Investments in city-owned property (e.g. Celebration Square & Living Arts Centre);
 - Operating grants directed to non-profit groups and organizations; and
 - Grants or land subsidies for academic institutions such as UTM and Sheridan College.
- The City has never granted property tax breaks for specific companies. Certain categories of property may have more favourable tax rates, but this is based on their location, zoning and use, not on particular industries or companies;
- The City has never issued grants or subsidies to private companies; and
- Defining permissible activities, through zoning and other bylaws, has been the primary tool used by the City to attract Creative industries - the ability to location shoot, use a building as studio, have a home office as a CI sole proprietor, and so on.

In other words, the City's support for Cultural Industries to date has been relatively "passive". The City has created general conditions that have attracted certain CIs, and has met specific CI demands, when necessary, to enable activity, such as location shooting.

We understand, however, that the City may be prepared to consider more active measures to support, retain and attract Creative Industries. Such measures might include:

- Greater promotion, marketing and recruiting of potential CI companies;
- Investments in City owned or leased property that can be recouped through demonstrable economic returns, such as increases in land value and higher property taxes;
- Exceptional arrangements to encourage private CI investment in properties that would otherwise be vacant, and pay little or no property taxes; and
- Transitional use of underutilized City facilities or property that is expected to be developed in perhaps seven to ten years;

This context has guided us in the specific recommendations of the Report. Appendix 1 contains a Detailed Summary of those Recommendations, which include:

Recommendation 1: Position Mississauga as an innovative creative city, a "digital" city

- Promote Mississauga's Creative Industries sector and reputation through select general and specific profile raising and marketing activity.

- Encourage the development of high-speed, high bandwidth broadband networks to meet the industry's current and future needs;

Recommendation 2: Establish a Mississauga Creative Industries Advisory Forum (MCIAF)

- Provide the City with guidance and expertise from Mississauga Creative Industry leaders in the ongoing execution of the City's Creative Industries strategy.
- Comprised of eight to twelve members including Council representation, Chief Executives or senior managers of respected CI businesses that have a connection to Mississauga; leaders of creative trade bodies, Deans of the CI departments of UTM and Sheridan College and Senior Staff representatives of the Culture Division and EDO.

Recommendation 3: Target Sector-Specific Measures for Screen-based Media

- Promote and remove barriers to location shooting in Mississauga, by aligning policies with Toronto, and in particular, relaxing the requirement for approval of 80% of affected residents in the case of more than two Film Permits being issued in the same year
- Consider the development of an incubator for Interactive Digital Media, or more broadly based digital media (IDM and IT), in order to promote this sector's growth and strength in the City.

Recommendation 4: Target Sector-Specific Measures for Live Music

- Recognize live music as a key factor in growing CIs and in the retention of young talent in the Creative and other industries that the City is seeking to grow.
- Help to build live music scene from ground up, with advice, co-ordination, promotion and indirect assistance to venues, promoters and festivals.
- Add music and festival officers to advise and develop the live events and music sector

Recommendation 5: Facilitate the development of the City's creative talent

- Creation of a "Creative Network" to support talent in a localized manner, and encourage identification with a Mississauga creative industry community.
- Celebration of local achievements in the form of an annual gathering, with awards or recognition of local excellence, in order to promote local talent and skills.
- Promote skills training available in Mississauga, and consider surveying creative and cultural sector skills needs.

Recommendation 6: Develop industry specific creative clusters

- Encourage and promote the development of creative industries in select/appropriate geographic areas (nodes). For example, Lakeview and City Centre for IDM, Port Credit and Streetsville for music and CI's generally, and the Airport for warehouses and studio space.
- Support the establishment of Creative Industry hubs with appropriate facilities in creative nodes – offices for small businesses, co-working space for freelancers, meetings rooms, broadband and a café.
- Evaluate the potential for an Incubator (per Rec 3) in partnership with academic institutions and industry players and/or alongside creative hubs

Recommendation 7: Develop Public Private Partnerships to build creative industry spaces

- Develop partnerships with supporting public agencies and key private firms.
- Pursue federal infrastructure monies for capital intensive projects.
- Consider expanding studio space, including exploring the feasibility of soundproofing warehouses near the airport

Budgetary Considerations & Priorities

As noted above, we are cognizant of Mississauga's limitations, both in resource and budget realities, and in legislative restrictions that inhibit certain modes of support. We therefore believed it to be important to be both realistic in recommendations and to recommend that the City leverage potential private and public partners to the greatest extent possible in its implementation of the measures recommended herein.

Detailed Strategy

Part 1 – Broader Context

Creative Industries Globally & Nationally

The context in which Ontario, Canadian and international creative industries find themselves today is primarily defined by three factors:

1. The growing understanding, over the last two decades, among policymakers around the world, of the complex web of interactions which exist among the creative economy, cultural identity, innovation and economic growth;
2. The massive technological change affecting information, entertainment and culture, manifesting itself in the Internet, mobile networks, smartphones, tablets, social media and other platforms; and
3. Modest economic growth and constraints in government funding.

Material consequences of these three factors include:

- Increasing public policy focus on the cultural and creative industries as engines of economic growth;
- Competitive impacts on traditional media sectors and creative industries, including music, publishing and conventional television, and increasingly, specialty television, radio, film and television production; and
- The emergence of new digital media products such as online games, as well as applications and new business models such as online distribution and exhibition.

Shifts in consumption and funding of the five identified creative industries, and the other factors noted above, will have a major impact on what Creative Industry policy approaches will be successful in the future.

Implications for Canadian Creative Industries

Global and Canadian market evidence suggests that while traditional cultural and media sectors such as broadcasting, film, and publishing remain relevant; growth in digital media products and platforms is increasingly coming at the expense of traditional media. Accordingly, public policy makers at all levels are seeking to retain cost-effective support for traditional media while adapting to and encouraging new digital business models².

PricewaterhouseCoopers has predicted that global spending for media and entertainment will grow at a compound annual growth rate of 5.1% for the next 5 years reaching \$2.23 trillion in 2019,

² Decisions in the 2015 Ontario Budget can be seen as conforming to this view.

compared with \$1.74 trillion in 2014, with growth being concentrated on digital media platforms and associated consumption³.

In Canada, having previously passed print and radio, internet advertising reached \$3.8 billion in 2014 (from \$700 million in 2005), passing television at \$3.4 billion, and on its way to an estimated \$4.2 billion in 2015. Mobile advertising has grown from nothing in 2005 to \$900 million in 2014. Moreover, the lag between consumption and revenue in digital products suggests that even if consumer adoption of digital media were to slow down (a development that is not anticipated), internet advertising revenue growth, and its increasingly negative impact on traditional media, will strongly continue for some time⁴.

Canada is known around the world for its music and books, driven in part by their relatively low cost of production and the existence of Canadian music quotas on domestic radio. However, Canada has historically underperformed many other countries on return on investment (ROI) in indigenous film and television for two principal reasons:

1. The challenge of amortizing the high costs of creative content production over a relatively small population base; and
2. The lower appetite/demand/need in English Canada for indigenous or “home grown” fare (i.e. Most Canadians are relatively happy with American film and television content).

Going forward, environmental factors suggest⁵:

- Mainstream Canadian film and TV production will be challenged, but there may be opportunities in certain niches, and there will be winners in those companies that can maximize export;
- Opportunities in service production and foreign location shooting should remain strong, as long as the Canadian dollar stays low;
- Greater focus on scalable, often less costly, internationally-driven digital media content⁶ should pay dividends with international market growth;
- Music should continue to rebound, with live performances key to revenue growth⁷; and

³ PricewaterhouseCoopers LLP, *Global Entertainment and Media Outlook 2015-2019*.
<http://www.pwc.com/gx/en/industries/entertainment-media/outlook.html>

⁴ Figures are from the Internet Advertising Bureau (IAB) annual advertising survey, 2014.
<http://iabcanada.com/research/revenue-reports/> Regarding lag, for example, mobile media are estimated to occupy roughly 10% of consumer time but only 1% of media spend. This lag is also illustrated by the recent US\$18 billion IPO of Twitter with 230 million active users, but little more than US\$300 in 2012 revenue.

⁵ OMDC Industry Profiles also provide a good snapshot:
http://www.omdc.on.ca/collaboration/research_and_industry_information/industry_profiles.htm

⁶ Quality film and television production is inherently expensive, with budgets in the hundreds to millions of dollars per hour. Digital media can range from \$200 million budget games to \$10,000 to \$100,000 mobile apps. The ability of Canadian IDM producers to pick their niche among these cost ranges gives them a huge advantage.

⁷ Much can be said about the collapse of the music business, but with digital revenues exceeding physical sales, revenue generating streaming services, and the success of the GTHA as a top North American Music destination, things are looking up.

- Book publishing should remain relatively stable with digital revenues largely making up for any negative impacts from the Internet⁸; periodicals have experienced ad revenue declines, which are being partially offset by online editions.⁹

Needs of Creative Industries

Historically, creative industries needed scale, extensive infrastructure and had significant barriers to entry. Beyond the creative and business side, creative industries needed big production, recording and editing studios; book, CD & DVD distribution arms and warehouses.

Today, the core needs of creative industries can be reduced to one simple equation: talent + broadband = innovative creative products.

This equation defines the core of digital media and the future of all other creative industries. Today, even traditional creative industry businesses rely far less on their ownership of infrastructure than ever before. Internet distribution is replacing physical distribution of cultural products. Today's desktop computers can do what \$50,000 editing suites did ten years ago. And, when required, rental of third party facilities – fulfilment, locations, equipment¹⁰, studio space, special effects, high-end editing and rendering – can replace the need for ownership.

The role of government in supporting creative industries has both an economic and cultural rationale. National/federal and state/provincial governments around the world provide grants, tax incentives and regulatory support for creative products and companies to help mitigate the risk inherent in producing cultural products, and thereby support both domestic industry and culture.

Tools used by Cities to Support Creative Industries

Tools used by cities to attract and support Creative Industries are both general and specific, and can be divided into four broad categories:

1. Creation of a living/working environment that appeals to creatives;
2. Support of creative clusters or hubs;
3. Targeted tax incentives, grants or services for specific creative industry sectors, companies or institutions; and
4. Promotion, education, skills training, networking and other programs designed to build talent or general awareness.

We briefly describe these categories of tools further below, with reference to notable Canadian and international examples.

⁸ Profit margins from e-book sales are sufficiently high that they appear to mitigate against any reduction in hard cover sales. Evidence also shows that Millennials do not “pirate” books, the way they pirate TV shows.

⁹ For example, for Rogers, “Texture” has replaced the combined magazine initiative “Next Issue”, in an attempt to boost revenue to further offset these declines. See: <http://www.theglobeandmail.com/report-on-business/rogers-new-magazine-app-caters-to-digital-reading-habits/article26599368/>

¹⁰ The latest trend being “maker spaces” which allow creators to turn ideas into functioning realized products or prototypes. While there are a number of such facilities in Toronto, there do not appear to be any in Mississauga. http://www.blogto.com/tech/2015/01/the_top_5_maker_spaces_in_toronto/

Many of the initiatives in successful creative cities are a combined effort between the municipal authority, other levels of government, the industry and private sector investors. Case studies¹¹ illustrate direct and indirect mechanisms used to assist the growth of creative industries, with evidenced outcomes, providing useful examples for consideration.

It is hard to determine from afar the keys to how other cities achieve their success - for example the varying degrees of intensity of involvement of each partner, or the significance of the advocacy of one key player, and who were the key players in how these cities developed as leaders - which would require direct experience of the cities in question to appreciate fully the process and importance of various actions.

Cities can also have unique circumstances that make comparisons misleading. Mississauga's own position - as the 6th largest municipality in Canada, with a population of 750,000 (2014), next to Toronto with municipality in Canada of 2.8 million, and within a broader GTA of 6.5 million - has no direct parallel anywhere.

We therefore considered, as more directly relevant, cities that provide concrete examples of instruments that the City of Mississauga could emulate within its direct scope of influence¹². This included London, Belfast, Birmingham, Berlin, Barcelona, New York, Austin, Edmonton and nearer to Mississauga - Toronto, Hamilton, Sudbury and Kitchener¹³.

Inspiring Work and Living Spaces

Creative industry companies and people are increasingly portable. Minimal infrastructure needs (beyond normal office space and broadband) means that companies can basically locate anywhere as long as they can attract and retain the right talent. Creatives are, by nature, adventurous - they are not of the type who tends to be born, live and die in the same place. They will go where good working and living environments are to be found.

This suggests that the most important thing a City can do (and some would say the only thing a City *should* do) is to create a place where people want to live and work. In other words, the primary focus should be on people, not companies.

That means all the basics of great city planning. A great mix of neighbourhoods, solid transit, convenient shopping and vibrant entertainment & cultural options. It means having the right elements, in the right balance, that make a city a great place to be.

And it means determining which aspects of city planning are the most important to be addressed, and in what way, *for creatives*.

In some cases, City governments have made specific choices of policy and programs, beyond their normal activities, to make it easier for creative industries to flourish. Berlin and London are

¹¹ CITIE 2015, for example. (A Charitable-corporate partnership between Nesta, Accenture and the Future Cities Catapult) <http://citie.org/2015-results/>

¹² These were typically Cities in which one or more of the members of the Consulting Team had some experience, and/or could identify specifically the role played by the city council.

¹³ Links to and examples of the strategies and instruments used by these cities of which are in a separate appendix.

examples of cities that began to identify themselves as homes for the creative industries in 2004/5 and worked with those industries to promote themselves¹⁴.

In other cases, “seeds” have been planted by political action of a diffuse nature. For example, the CITIE 2015 Report¹⁵ notes that for technology, innovation and entrepreneurship, the best cities in terms of their roles as strategists, hosts, digital governors, investors, connectors, advocates, datavores, regulators and customers are: 1. New York, 2. London, 3. Helsinki, 4. Barcelona and 5. Amsterdam.

Creative Clusters

Creative people want to be part of an environment that feeds the creative aspect of their personalities. A big part of that is being with other creative people.

The notion of supporting Creative Clusters – geographic concentrations of interconnected Creative Industries and related suppliers and services - comes both from modern business theory¹⁶ and concepts of the *Creative City*, *Creative Economy* and *Creative Class*¹⁷. It received considerable support from the Province of Ontario, when in 2006, the Ministry of Tourism and Culture adopted a cluster-based approach to the development of cultural industries¹⁸ and forming partnerships across the Ontario government.

Its application at the City level is both the general liveability/workability aspect noted above, and the encouragement, designation, creation of specific areas and/or hubs for creatives to work and/or live.

Some of the more successful examples of such hubs across Canada and around the world (including, but not necessarily, Creative Industry hubs) are:

- Toronto - Ryerson’s DMZ, formerly Digital Media Zone, and now considered to be one of the foremost start-up incubators in North America, if not the world;
- Kitchener’s Communitel. Opened in 2010, and a broader tech hub dedicated to collaboration and innovation;

¹⁴ In both those cases, much of the drive came from creative industry leaders already resident in the city. Contentious Urban Governance: the Case of Berlin’s Creative Industries, Janet Merkel, 2013.

¹⁵ <http://citie.org/2015-results/>

¹⁶ In *The Competitive Advantage of Nations*, Michael Porter defined business cluster as:

...geographic concentrations of interconnected companies, specialised suppliers, service providers, firms in related industries, and associated institutions (for example, universities, standards agencies, and trade associations) in particular fields that compete but also co-operate.

¹⁷ Richard Florida being most known to Canadians for such works as *The Rise of the Creative Class* and *Cities and the Creative Class*.

¹⁸ Defined by the province here as including companies in the film, television, publishing, music, commercial theatre and interactive digital media industries. See *Ontario’s Entertainment & Creative Cluster: A Framework for Growth*, Ontario Ministry of Tourism and Culture, 2010.

- London, UK's The Tramperry. Four sites across London for creative and tech industries. Hub with music and film as well as technology. Co-working, events, matchmaking for collaboration, meeting rooms, Incubator¹⁹;
- Edinburgh CodeBase. The largest tech hub in UK, digital software and interactive media, offices, co-working, hot desking space, website, events, mentoring and pro-active partnership with investors and with Innovate UK;
- Rotterdam - Creative Factory. Hub for creative companies, co-working, meeting rooms, internships, research to support company growth;
- Madrid - Factoria Cultural. Creative co-working space in a cultural building, exhibition space, seminar rooms, meeting spaces, conference space; and
- Amsterdam - Workspace6. Creatives and Coders Hub with 4 offices, co-working, with pods in co-working areas as well, meeting rooms, events, central space.

Targeted Incentives

The use of targeted incentives to support creative industries is an increasingly common strategy of Cities that want to maintain and grow those industries, and generally attract creatives.

Such measures can be specific to creative industries, but can also target areas, or types and sizes of enterprise typical of creative industries, more generally.

A variety of different measures are used, depending both on the needs identified by cities in question and the powers available to them. They include:

1. Relief from property taxes &/or tax credits;
2. Supporting regeneration with the inclusion of creative and cultural organisations or spaces as part of the strategy or as the main driver for the regeneration project;
3. Capital &/or operating investment in venues, design centres etc;
4. Procurement practices that prioritize local CIs;
5. Use of city facilities or buildings on preferential terms; and
6. Business start up finance in loans or grants, either directly funded or public private partnerships with investors.

After analysis, some but not all of these practices may be appropriate for Mississauga.

Building Talent and Awareness

Governments tend to take pride in the achievements of their citizens in all walks of life, but particularly in science, technology, innovation, sport and creativity. This often happens when these individuals achieve international recognition or fame. Obviously, however, without earlier stage support and recognition at the more micro local level, such achievements are impossible.

¹⁹ London has at least three other significant hubs. Silicon Roundabout at Shoreditch is arguably the most famous, but it is a cluster not a hub.

Unfortunately, cities often do not know the individuals that make up their creative community and are unaware of their development journey or even international achievements in their various sub-genres of the creative and cultural industries – not until the point of winning a major national or international award.

This general lack of awareness is usually echoed in a lack of appropriate support. Both can, however, be relatively easily redressed through a combination of municipal marketing, advisory and support measures, which typically leverage state and national support programs. Areas include:

1. Marketing – Creative Cities promote their creative community, their events, and their achievements through e-bulletins, websites and press releases and develop a public awareness of local talent and of the City's commitment to it. Such cities often lead their entire City's public identity with creativity if that is felt to be pre-dominant or is in the process of being actively developed; the key in the latter is to take that step when there is sufficient grassroots creative activity and City support to reflect a genuine creative ethos and ensure authenticity in the image. A successful Creative Hub or Network is often the nucleus of such identification.
2. Business start-up advisory services – Cities provide this across all industries and provide general business seminars in leadership, marketing, accounting systems and business law. However creative industry practitioners often do not rate these services highly, as they may find these services lack knowledge of their industries, their range of business models, IP issues, and markets²⁰. Creatives may turn to the local Arts Council, even though officers have limited knowledge of business development, because at least they generally feel better understood. (In Scotland, the enterprise agency established the Cultural Enterprise Office to bridge this gap. It provides customized business start-up advice and mentoring for creative and cultural practitioners to address these issues²¹.)
3. Film Location Offices – City Film Location Offices pro-actively market their cities to national, international and local productions, broker interest to secure the work and then connect productions to local crews, production companies, talent, home and site owners and service providers. The film office promotes the city through filming news coverage and develops international reputation through the film location networks and through word of mouth of producers. Their activity helps build its national and international reputation, draw in work to the city, and support local talent.
4. Creative Networks – Creative Cities bring together the creative community, hosting their workspaces or meeting spaces, and support their co-trading, skills sharing and peer mentoring, often with a network manager. This support for their Creative Network is invaluable to creative practitioners as it reduces isolation, allows the sharing of skills and equipment, and often catalyzes ideas leading to business development and innovation. A Creative Network also

²⁰ The generic business advice of standard business advisory services tends to be of limited utility to CIs.

²¹ www.culturalenterpriseoffice.co.uk

provides the opportunity for city officers to meet and get to know their creative community and a forum to discuss how they may work together to develop the industry.

5. Skills Initiatives and Entry to Industry – Creative Cities also invest in skills needs and gaps in order to support the creative and cultural industries, for example, investing partial salary support for creative apprenticeships and internships to enter the industry, hosting and funding international exchanges with skills and knowledge development as integral elements of the programme, and leadership training programmes to support creative and cultural leaders (who more often than not are practitioners with a natural capacity but no training for leading an organisation or business). Some sectors have very specific skills needs and will work with the City or Arts Council to design an initiative in partnership to address them.

All of this contributes to talent retention (a key issue for Mississauga) as well as enhances a city's attractiveness to business head offices and large employers seeking to locate where there is a local hotbed of talent, and where external talent can be attracted.

Part 2 – Mississauga Context

Mississauga Strategic Plans

A Creative Industries Strategic Plan must take its place in the context of broader strategic goals for Mississauga.

A key starting point is the City's Strategic Plan, which articulates Mississauga's Strategic Goal as "To attract innovative business, to be a dynamic urban environment that is the preferred location for innovative, creative and knowledge-based businesses and emerging industries."

This goal was confirmed in Mayor Crombie's Inaugural address, where she stated:

To compete globally, we must also be the forefront of the knowledge economy and become a hub for new ideas and new business. Mississauga can become this hub of innovation and entrepreneurship, if we put in place the necessary supports and bring together the leaders in these sectors.

Our innovators should not have to look outside our borders for supports but should be able to take their ideas from concept to commercialization right here in their own backyard.

The City of Mississauga's Culture Master Plan was adopted in 2009. The City's Culture Division oversees the implementation of the Master Plan. The Plan identifies goals to attract and retain talent and foster innovative businesses. It also calls for collaboration between the Culture Division and other city departments, such as Economic Development, to achieve these goals.

In addition to the Strategic Plan and the Cultural Master Plan, there exists a range of other plans, strategic studies and initiatives adopted by the City that are relevant to Creative Industries – which are after all, a subset of the Innovation Industries sought by the City's Economic Development strategy. We have considered these in the course of creating this strategy, in particular:

- Digital Media Profile (Mississauga's Business Location Advantages)
- Economic Development Strategy (Building on Success)
- LAC Meadowvale Study (2011)

- An Action Plan for Innovation in Mississauga
- Employment Land Review Study (2008)
- “A Dialogue on Talent” 2013
- Advantage Mississauga Report 2013-2015

The Cultural Master Plan (CMP) identifies the Creative and Cultural Economic Sector (CCES) as structured around three interconnected layers of activity and products, Creative Core, Cultural Industries and Creative Services.

The Creative Core focuses on the production of “originals” and “experiences”, e.g. live theatre, dance, music and heritage. Strategies for advancing these activities and industries, primarily involving individual artists and not for profit groups, are outside the mandate of this study.

Creative Services were identified in the CMP as those services based around providing creative services to clients, earning revenue through fee-for-service and providing IP that has a high degree of both expressive and functional value. These were not the primary focus of this study, but are clearly an important part of the ecosystem.

We have also taken note of the fact that in September, 2015, City Council adopted a new Cultural Policy²². Creative Industries²³ priorities noted therein included:

- improving connections between subsidized and profit driven creative enterprises;
- offering guidance and support to Arts and Culture organizations;
- increasing affordability and sustainability of cultural spaces; and
- supporting the development of physical and virtual creative clusters.

The primary focus of this study is Cultural or Creative Industry (we use the term interchangeably, although we prefer the latter) companies in film and television, digital media, music and publishing. These include, for example, film and television production, broadcasting, recording companies, book and magazine publishers, computer games and leisure software.

The Economic and Cultural Benefits of Supporting Creative Industries

Ultimately the decision to support creative industries is neither purely an economic nor a cultural one. It is always some combination of both.

By traditional economic measures, support for creative industries is not necessarily an easy sell. Creative industry firms in Canada are typically small and medium sized enterprises (SMEs)²⁴ that

²² <http://www.mississauga.ca/portal/discover/artsandculture>

²³ For the purposes of this policy, Creative Industries are defined as “businesses and individuals that use talent, creativity and skill in order to produce tangible and intangible goods, which are usually protected by copyright and require constant adaption. Examples include, but are not limited to, advertising, architecture, arts, antiques, crafts, design, fashion, film, photography, software, computer games, electronic publishing, music, visual and performing arts, publishing, television and radio.” This is a broader definition than that used in this Plan.

²⁴ Typically defined as non-subsidiary, independent firms which employ fewer than a given number of employees. This number varies across countries. The upper limit designating an SME used by the Governments of Ontario & Canada is typically 500 employees, with a 100 employee threshold being the upper limit for small enterprises. SMEs accounted for

operate in a high-risk business environment where products seem intangible and most do not recoup their investment. CIs are hit-driven businesses, where only one out of ten products might be considered a strong commercial success. And yet that one hit can make up for the losses of all previous “failures”.

That said, some creative industries, notably interactive digital media (IDM), which includes gaming, can have useful economic development potential as well as cultural benefits. Such sectors will benefit from the combined attention of the City’s Economic Development Office (EDO) as well as its Culture Division. Moreover, a Creative industry strategy harmonizes with the City’s overall economic development strategy in that it contributes to attracting talent useful in all industries.

If projecting the economic value proposition of creative industries is hard, quantifying the cultural value proposition is harder still. Even tangible metrics, such local attendance, box office or consumption available to other cultural sectors, are not necessarily available for all creative industries. Ultimately it is a matter of assessing how much the community itself values the presence of CIs, and the extent to which the presence of a diversity of creatives and creative industry companies enhances the liveability and workability of a City.

Creative Industries in Mississauga

The City of Mississauga’s annual business survey identifies over 1100 “creative cultural businesses” employing 23,000 people.

The subcategories used to identify these businesses and workers have not been examined in detail by the consultants, but a review of identified companies reveals that they include such businesses as advertising companies, designers, architects, computer systems designers, software publishers, photographers, video rental storefronts and tattoo parlours.

While some such businesses can reasonably be classified as Creative Service companies for the Creative Industries under study, many may have no more relevance than accountants, lawyers and staffing firms²⁵. For our purposes, we therefore sought to identify true Mississauga based Creative Industry companies, including strongly related Service Companies, within the sectors under study²⁶. Our definition of such creative industry companies (CICs) is film, television, digital media,

99.8 percent of all Ontario businesses (98.2 percent of all Canadian businesses) and typically are “micro-enterprises” with four or fewer employees.

https://www.ic.gc.ca/eic/site/061.nsf/eng/h_02103.html#footnote1

<https://www.ic.gc.ca/eic/site/061.nsf/eng/02804.html>

<http://allontario.ca/2012/05/ontario-profile-small-businesses/>

²⁵ We ultimately prefer an adaption of terminology similar to that used in the 2012 Canadian Interactive Profile. Creative Service companies or “peripheral” companies should be considered to be those that (a) create products or provide services that are related to media content and/or (b) provide generalized services that may be used by CI companies. “Supporting” firms would be defined as those that offer support to the industry (e.g., accountants, lawyers, staffing firms), but should not be included under the definition of Creative Services.

²⁶ Companies were first identified with help from the Ontario Book Publishers Organization, Magazines Canada, Association of Canadian Publishers, Music Ontario, Canadian Independent Music Association, Film Ontario, Canadian Media Producers Association, ACTRA, Computer Animation Studios of Ontario, Toronto Animation Directory, Toronto Animation Arts Festival International and Interactive Ontario. These are companies who are invested enough in their

music or publishing companies that create media content (or whose activities directly enable such products)²⁷.

Based on data received, as at 2015, we identified 159 such companies with the following breakdown²⁸:

- 29 film/television companies²⁹
- 45 digital media companies³⁰
- 27 music companies
- 58 publishing companies

Mississauga CICs are virtually all SMEs, with the vast majority in the small (under 100 employee) category³¹. Mississauga's CIC profile appears to match that of Ontario SMEs generally, that is, with the majority being enterprises of less than four employees. Assuming that to be the case, total employment at Mississauga CICs is likely on the order of 2,000 FTEs³², with the top twenty companies accounting for as much as 50% or more of employment³³.

This relatively small number of CICs (compared to the 1100 identified "creative cultural businesses") can be seen as a weakness or an opportunity. It is certainly a relevant factor in determining what is achievable in a Creative Industry Strategy.

Recruiting 10 new Creative Industry Companies to Mississauga over the next three years would only represent a 6% increase in Mississauga CICs but could increase CIC employment by 20% or more over a relatively short time frame, and materially benefit the entire ecosystem.

industry to become members of trade associations, and revealed 94 CICs. To this we added IDM companies identified in Economic Development's ICT list and through the Yellow Pages. Finally, we reviewed the creative companies in the culture map database and included those CICs that are within our scope and definition.

²⁷ One can take an expansive or narrow definition of a service company whose activities directly enable creative products. For the purpose of our database, we took a more narrow definition, and therefore included only service companies whose *primary* activity was to directly enable creative products. We use the word "company" to inclusively include all enterprises, corporations and sole-proprietorships.

²⁸ See Appendix 2 for list of Companies. For the purposes of this itemization, 6 radio stations and 7 TV stations were included in music and film/TV respectively.

²⁹ As is commonplace in the industry, we do not separate film and TV for the purpose of this analysis, given that the distinctions are not, at this level, material and companies often do both, at least over time.

³⁰ Includes web development & design companies from the list of ICT companies created by economic development. Those that were listed as software, hardware and consulting companies were not included in this list, but it is recommended that they be added from the ICT list into the Culture Map.

³¹ Only one Mississauga CIC appears to be in the medium sized category, Metalworks.

³² This could easily be +/- 1000 FTEs.

³³ It is typical to experience difficulty in quantifying the size of creative industry activity. As noted by Merkel (Contentious Urban Governance: The case of Berlin's creative industries) "They are mainly small sized firms (80% of all businesses have less than 5 employees, ... and have a high share of self-employed people or freelancers, which makes it difficult to coordinate them and even to know how many there are ... A high share of these businesses is officially 'invisible' because they work below the VAT [ed. value added tax, or, in our terms, sales tax] lines and hence, are not measured statistically.

It is also important to recognize that CIC numbers fail to reflect one of Mississauga's greatest Creative Industry assets: creative industry leaders. Through our consultations, we were pleasantly surprised how many leaders in the industry lived, worked &/or have historic connections to Mississauga. The leaders of such enterprises as Canada Music Week, Corus' Kids Can Press and Blue Ant Media are among those consulted who not only had a direct connection to Mississauga, but welcomed a Mississauga Creative Industry Plan and offered to help. On a smaller scale, participants and leaders in the grassroots music scene in Mississauga also expressed enthusiasm for a CI strategy. While there may not be a large base of CICs to work with, the enthusiasm of Mississauga residents for the area and its potential is a tangible asset that can be used.

Mississauga's Strengths and Weaknesses as a Creative Industry Magnet

Mississauga's primary strengths in relation to creative industries were identified in consultations as including:

- Proximity to Toronto, the airport and Kitchener/Waterloo;
- Lower cost real estate than Toronto; and
- A lifestyle that appeals to families.

Identified Mississauga weaknesses for creative industries included;

- Proximity to Toronto (Corporate relationships may be in downtown Toronto?);
- Commuting challenges for people who live in Toronto;
- A lack of effective transit (lack of subway access; convenient access to and availability of Go Trains etc);
- A lifestyle that does not immediately appeal to young single workers.

These perceived strengths and weaknesses are well known to City officials. For example, the City's Transit plan seeks to improve the transit situation over time.

Most important, Mississauga's proximity to Toronto as "both blessing and curse" means that there is no Canadian parallel, and virtually no international parallel, that can be readily emulated.

Together, however, these attributes present an important framework for any Creative Industries strategy. Moreover, they suggest that a Mississauga Creative Industry Strategy must accept a few realities:

1. **Only certain creatives and CI companies can be attracted to work &/or live in Mississauga.** Mississauga is not a "one size fits all solution" for all possible creative industry companies.
2. **Different areas and facets of the City can attract different creative industries.** Warehouses near the airport may be useful for storage or studio space; "cooler" neighbourhoods in Lakeview, Port Credit, Streetsville and downtown Mississauga may readily house IDM and TV producers, especially if transit links make a Toronto commute realistic.
3. **Those already living or working in Mississauga offer the best potential.** An obvious point perhaps, but if Mississauga can be a hard sell for those who do not know it, or are not attracted to its merits, then the best people to attract are those that don't need to be sold on Mississauga itself. This includes a large pool of students in CI related studies who would otherwise find jobs

elsewhere; musicians, animators, designers and other creatives who are starting their careers here; currently employed CI executives and workers who would love not to have to commute to Toronto; and Mississauga CI companies who look to grow and may also otherwise move to Toronto.

Tools Available to Mississauga to Attract and Support Creative Industries

We earlier noted four types of tools used by cities to attract and support Creative Industries. All these types of tools are, at least in theory, available to Mississauga.

In practice, we are cognizant that some of these tools may not be realistic options for the City.

In particular, we understand that:

- The city's budget reserves are limited and are expected to be fully allocated to transit and other priorities;
- Any new funding for Creative Industries will effectively have to come from increases in the municipal property tax base or from borrowing. Neither is easy;
- While the City has a history of supporting creative and cultural endeavours, these have been done through:
 - Investments in city owned property and buildings (such as Celebration Square and the Living Arts Centre);
 - Operating grants directed to non-profit groups and organizations; and
 - Grants or land subsidies directed to academic institutions such as UTM and Sheridan College.
- The City has never granted specific property tax breaks for specific companies. Certain categories of property may have more favourable tax rates, but this is based on their location, zoning and use, not breaks given to attract particular industries or companies;
- The City has never issued grants or subsidies to private companies; and
- Defining permissible activities, through zoning and other bylaws, has been the primary tool used by the City to attract Creative industries - the ability to location shoot, use a building as studio, have a home office as a CI sole proprietor.

In other words, the City's support for Cultural Industries to date has been relatively "passive". The City has created general conditions that have attracted certain CIs, and has met specific CI demands, when necessary, to enable activity, such as location shooting.

We understand, however, that the City is prepared to consider more active measures to support, retain and attract Creative Industries. Such measures might include:

- Greater promotion and marketing and specific targeting/recruiting of potential CI companies;
- Investments in City owned or leased property that can be recouped through demonstrable economic returns, such as increases in land value and higher property taxes;
- Exceptional arrangements to encourage private CI investment in properties that would otherwise be vacant, and pay little to no property taxes; and

- Transitional use of un- or underutilized City facilities or property that is expected to be developed in the mid-term future, e.g. perhaps seven to ten years;

This context has guided us in the recommendations that follow. Detailed recommendations are summarized in Appendix 1.

Part 3 – General Recommendations

Themes and Principles

“To continue to succeed, we must first and foremost get the fundamentals right.”³⁴

A number of recommendation themes regularly emerged from consultations and research. These were expressed in different ways, but essentially came down to the following:

1. **Go with Mississauga’s strengths.** This suggests, as noted above, that a priority for the City should be to support talent and companies that have a tangible connection to Mississauga. It also included the notion of trying to appeal to middle-aged demographics or families, rather than younger creatives or highly youth-oriented content. Conversely, it manifested itself in this caution from one group consultation participant: “Just build it, and they will not come”. (The warning being not to spend capital resources randomly trying to build a new CI facility in what might transpire to be the ‘wrong’ location, but rather identify grassroots activity and natural ‘clustering’ of creative practitioners in a locale, and test using an existing building in or near that location.) Married with our assessment of Mississauga’s attributes, above, it promotes pragmatism and realism in recommendations.
2. **Make Mississauga attractive to creatives and creative industry companies generally.** This is consistent with basic creative city theory and practice. It inherently encourages creative industries from all sectors, which can have demonstrable value in terms of the cross-sectoral connections and partnerships that result. It is consistent with an approach that says “do not pick winners, but let the market develop organically.” It also ties in with the focus of the Economic Development strategy, which notes that firms in its target sectors need young talent, and that to attract that talent, Mississauga must provide significant cultural lifestyle benefits.
3. **Consider a limited number of targeted sector-specific measures** for:
 - Growth areas, including IDM and Film/Video including foreign service production; and
 - Areas like live music performance that can be supported relatively inexpensively and have strong cultural marketing and lifestyle benefits.

While the latter can be seen to mean “picking winners”, it is more a matter of adjusting the means to suit the particular requirements of a sector, i.e. when more general measures won’t work.

These recommendation themes are present throughout our general recommendations.

We are also guided in the recommendations by a principle of feasibility. We are aware that the City and the Culture Division’s ability to act directly on recommendations may be limited by mandate, legislation or the availability of resources in a particular form. Nonetheless, where we see

³⁴ Inaugural address, Mayor Bonnie Crombie, December 2, 2014.

possibilities that carry benefits in the Mississauga context, we recommend action. Where concerns have been expressed by City staff about the City's ability or willingness to act, we sometimes adjust the recommendation to suggest that the City act as a catalyst, or with partners, to bring about the desired result.

We start below with a discussion of measures designed to support all Mississauga creative industries. We review both recommended general measures, and some potential measures that are not recommended. We then discuss potential targeted measures for specific cultural industry sectors.

Measures to Support all Creative Industries

Marketing Mississauga as a Creative City

While residents of Mississauga clearly enjoy a cultural life in Mississauga, the City is perceived by stakeholders as indifferent to Creative Industries.

Creative industry companies in Mississauga see little evidence of interest or support from the City, including from the Culture Division, which is seen as primarily a support for Heritage, cultural organizations and the Arts. The CI firms consulted outside Mississauga don't think of Mississauga as a creative centre at all, merely, at best, an extension of Toronto. Virtually all the consulted Creative Industry stakeholders were encouraged, if surprised, to learn that Mississauga was even contemplating a Creative Industries Strategy.

Location shooting is seen as the most visible expression of the Cultural Industries in Mississauga, but it too seems to suffer from misperceptions about availability and service standards.

These perceptions indicate that an attempt to genuinely expand Mississauga's Creative Industries would have to be accompanied by appropriate marketing and promotion. This would include both specific outreach to companies and individuals who Mississauga would need as champions, and more general marketing of Mississauga as a "Creative City", and/or specific neighbourhoods as creative nodes³⁵.

The nature and extent of such marketing would obviously depend on the level of investment the City chooses to make in a Creative Industries Strategy. We note that the City recently concluded a branding study, whose report recommended the use of three separate brand "ingredients" rather than a single message³⁶. Accordingly, we will not propose particular broad marketing or branding initiatives at this time.

³⁵ The CMP discussed the concept of cultural nodes – a cultural centre or identity per neighborhood in Mississauga. This is borne from Mississaugans' mixed sense of the city's identity, which arose in our industry consultations, and where Mississauga's downtown really is felt to be. Instead of arriving at one city-wide identity, the industry felt the City Council should cultivate cultural nodes or neighborhoods being known for their creative industry presence e.g. film and TV production at the airport, creative industries business hub building in Streetsville, live music festivals in Lakeview and so forth. This takes time to develop from the ground up, it needs to be authentic to reflect genuine identity through dynamic activity, creating real reputational value amongst creative sectors and commentators, and depends upon the location of activity based on what currently exists and the CIs strategy and the, yet to be published, Festival Strategy.

³⁶ *Our Future Mississauga: Growing our Brand*, February 2014.

We do, however, recommend that Mississauga consider positioning itself, in some tangible form, as a “digital city” – encompassing both the creative and the technical. We are struck by how consistent this would be with Mississauga’s overall strategic goal of being “preferred location for innovative, creative and knowledge-based businesses and emerging industries”. We also see potential in the positioning of Mississauga, consistent with geography, as “between” the creative strength of Toronto and the ICT strength of Kitchener-Waterloo – and therefore attracting companies that seek access to both.

We also recommend the establishment of a Creative Industries Advisory Forum, advising the mayor and/or council, as the single best investment the City could make in promoting Mississauga as a destination for Creative Industries. The formation of such a Forum, somewhat analogous to the Toronto Film Board³⁷, would signal that Mississauga “is open for creative industry business”. Membership would be comprised of a mix of Creatives and Creative Industry Executives who have a connection to Mississauga, personally, professionally or historically.

Broadband

The lifeblood of innovative knowledge-based companies today is broadband connectivity. Whether the need is video conferencing or cloud storage, all knowledge-based companies need reliable, fast, cost-effective broadband access. The need for creative industries is no different, except in one respect. *They often need even more bandwidth.*

With the exception of exclusively text-based creative industries (i.e. book publishing), creative industries are all increasingly screen-based, and rely on, or make extensive use of, video. While normal home broadband speeds are adequate for *streaming* video (even in HD) production, rendering and editing of screen-based media, particularly 4K film and video, requires orders of magnitude higher bandwidth so that *video files can be easily and quickly transferred* back and forth between players in the content creation value chain.

Mississauga is well, if not uniquely qualified, to meet the broadband needs of leading edge creative industries:

- “Excellent fibre optics network” has been identified as one of the City’s “brand attributes and assets”³⁸;
- Sheridan College’s Hazel McCallion Campus, located at City Centre, houses the data centre for SirtNet, an ultra-high speed secure private network (i.e. not connected to the public internet) that seeks to link, as a first phase, creative industry companies and services such as studios, video editing special effects and animation houses. Ten companies are expected to participate in this first phase starting in 2016. If successful, this network will effectively allow an end-to-end distributed production process, where components in the value chain can be located anywhere the network reaches;

³⁷ One of the Consultants, Peter Miller, is a member of the Toronto Film Board.

³⁸ Ibid, at p. 23.

- As a relatively new City, Mississauga has more accessible underground ducts, and potentially more “dark fibre” resident therein, permitting rollout of the “fibre to the premises” necessary to allow 1 gigabit broadband speeds; and
- Mississauga has a general vision and strategic goals aligned with the broadband needs of leading edge creative industries and other innovative knowledge-based businesses.

Companies like Bell³⁹ and Google⁴⁰ have made commitments to investing in 1 gigabit fibre in major centres across North America. Such speed allows, for example, the download of 100 photos or songs in 3 seconds, or an entire HD movie in 7 seconds⁴¹.

Mississauga is not currently in any such internet company plans. Without a concerted effort on the part of Mississauga to enable such broadband connectivity to the areas where creatives live and work, the City will be left out of the race to attract Creative Industries before it even starts. Moreover, an investment in ultra high speed broadband for creatives and creative industries today is an investment in the needs of all innovative knowledge-based industries of tomorrow.

Accordingly, **we recommend that Mississauga develop, as a major priority, an ultra high speed broadband strategy to meet the current and emerging needs of creative and other knowledge based industries**, including:

1. Providing greater ease-of-access to poles, underground ducts and “dark fibre” for potential broadband partners such as SirtNet and Telcos, developers and other Internet providers;
2. Considering incentives to promote ultra high speed broadband installation in Mississauga; and
3. Prioritizing any cluster or hub sites chosen for, or currently attracting, creative industries for any such initiatives or support.

Clusters, Hubs & Incubators

In addition to being part of Ontario’s broad creative cluster, Mississauga creatives and CIs seek to be part of the broader GTA creative cluster, and geographically, physically and sectorally appropriate Mississauga creative clusters.

For the purposes of this analysis, we will use the word “cluster” in the geographic sense of creative industry companies being located close together in an a particular area of the City. Our research and consultations suggest that prime candidates for different types of creative clusters in Mississauga include Lakeview, Port Credit, Streetsville, City Centre and the Airport.

We will use the word “hub” in reference to a particular building or campus that houses creative industry companies. Hubs can be owned or operated by private, public or academic institutions. They bring the notion of a cluster down to a very immediate and intimate setting – allowing the

³⁹ In June, 2015, Bell announced a \$1.14 billion investment to rolled out Gigabit Fibe to be to 1.1 million City of Toronto homes and businesses. <http://www.bce.ca/news-and-media/releases/show/Bell-Gigabit-Fibe-bringing-the-fastest-Internet-to-Toronto-residents-with-a-billion-dollar-network-investment-creation-of-2-400-direct-jobs-1>

⁴⁰ Currently, Google has no immediate plans to launch Google Fiber anywhere in Canada. Mississauga could become the first location. <https://fiber.google.com/about/>

⁴¹ While such plans largely revolve around connection to the public internet, once fibre to the premises is available, it can equally be used to connect to secure private networks, such as SirtNet.

kind of chance and easy encounters between different people in different companies that breed partnership and innovation. In that way, they replicate (or at least simulate) between companies what bigger companies – like Corus, Microsoft, and Samsung - can do within themselves.

A hub is a community. By being located together at a hub, CIs and creatives enhance opportunities for co-trading, skills sharing, expanding teams, and innovation. “Hubs” encompass a variety of approaches to encouraging co-location by different CI ecosystem players. They may have several aspects to their operation depending on the scale of the facility and need of the sector in the area, including:

- Room for small companies to set up their own offices;
- Co-working spaces (which appear to be in short supply in Mississauga) including hot desks, rented cubicles and meeting rooms;
- Shared facilities including specialized equipment that is difficult for start-ups to afford;
- Very-high bandwidth connectivity;
- Coffee shops and other social areas;
- In the case of creative industries, presentation spaces;
- Some models also have incubator space built-in or a maker space for craft workers.

Incubators take the notion of a hub and add an element of active support or guidance. Incubators can target start-ups or early stage companies, the broad ICT sector or a specific creative industry, like IDM or specialties like e-medicine. Whatever the sector or specialty, it is always leading edge, innovative, high potential, high risk.

Our general recommendation is that Mississauga develop a City Cluster strategy to:

1. **Actively encourage creative industries to locate in specific nodes** (areas of creative activity in the city) depending on their specific needs and place in the value chain;
2. **Promote or establish a network of creative industries hubs** in appropriate facilities in Lakeview, Port Credit or City Centre, the first hub to start within two years; and
3. **Evaluate the potential for an Incubator** in partnership with academic institutions UTM &/or Sheridan and industry players (such as Samsung, Microsoft, Xerox, Amazon) to target start-ups or early stage companies that seek to combine leading edge creativity and technology.

In respect of the first two of these, we note that the Culture Division recently solicited bids on an RFP for a Cultural Infrastructure and Creative Spaces Strategy⁴². As such a study is essentially synonymous with the analysis required to evaluate the geographic and space requirements for any of these types of creative cluster, we will provide only limited comments on the matter of specific locations in this report.

On the concepts of hubs, nodes and incubators, wherever located, we would, however, offer the following additional comments:

Regarding hubs:

⁴² FA.49.212-15 issued September 28, 2015.

7.2

- Any Mississauga CI hub should be open to all creative industries and, potentially, related ICT. An emphasis on attracting companies that produce innovative digital content could interest publishers and music companies as well as TV and IDM. A more diverse focus would both increase the pool of potential inhabitants and foster new kinds of synergies and connections.
- A hub would need to be located in an area with a transit point and retail outlets, and in an identified or potential creative cluster, near other cultural facilities and creative industries businesses.
- An economic assessment of the operational costs and income potential of each suggested hub building would also be required. The unique layout of each building would determine what each could offer, and would determine the rental and other fees to be charged to hub tenants;
- The viability of the hub should depend not only on operational costs and income, but the broader context of land development plans and future value;
- No hub should be launched without the commitment of an anchor creative industry tenant or tenants. “Satellite offices” of larger creative industry companies, headquartered in Toronto, could be strong candidates. The feasibility of a hub will be immediately evident by whether or not it can attract such anchor tenants.
- It may be desirable to locate city business advice services within hubs. This would require the staff therein to become expert in the creative industries, their markets, modes of working, business planning, funding and finance sources and business models, IP, and industry skills needs, or to use part time creative practitioners experienced in business as business advisers.
- The hub would require ultra-high speed broadband, through the public internet and private networks, such as SirtNet.

In the course of creating this strategy, the consultants considered whether a cross-sectoral hub could be developed based on a common audience – i.e. whether CIs focused on family-and children’s based content could gain advantage by grouping together. This kind of demographic link did not gain much traction with informants, however. The response was largely that, since there was insufficient nexus between the content type and the creatives who work on it, such a hub would not make sense.

Like hubs, incubators come in many different forms. While very popular at the moment, they are difficult to execute successfully. They typically involve providing massively subsidized, if not free, space to start-ups and early stage companies as well as a high degree of active support and management (business, legal, marketing etc.) - in other words, high costs and low revenues.

Nevertheless, as for example with Ryerson's DMZ, they can be a real catalyst for success and growth. We thus include the potential for at least one incubator as a concept that the City should actively and seriously consider⁴³.

Given the expertise required, and risks involved, we believe it crucial that Mississauga find a strong managing incubator partner in academia, and other strong partners in business &/or other levels of government. A clearly defined and valued niche is also a prerequisite. As already noted, we believe that combining leading edge creativity and technology in digital media could be a basis for such a niche.

A final expression of the "cluster" concept is that of a "scene" or more formally, a "culture node". This is perhaps best understood through examples, like Toronto's "Queen Street West", a location that is popularly understood to be a haven for fashion, music and other cultural expressions.

In Mississauga, both Streetsville and Port Credit have the basics on which a scene could be developed. Compared to a hub, a scene is not a single campus, but is distributed – a number of spaces (bars, shops, coffee houses, restaurants, mid-size performance venues) are part of it and are typically within walking distance of each other. Inclusion in a "scene" is informal. If an operation chooses to locate nearby and can attract customers, then they are in it.

Music, particularly of the kind that might be a lifestyle attractor for other CI talent, is often the core of such a scene. As discussed below, a number of measures might be undertaken by the City that would encourage the neighbourhoods mentioned above to be identified even more successfully as cool places to go to hear live performance.

Fostering Mississauga Talent

Mississauga has been called a "magnet" for talent, though perhaps less so in the Creative Industries than in the sectors targeted by EDO⁴⁴.

Mississauga has well known and successful creative and cultural figures who are celebrated on the Mississauga Walk of Fame. For the City to be congruent in its approach, and in developing a coherent creative industries strategy, designated city officers across education, economic development, culture and possibly planning should be more in touch with Mississaugan creatives⁴⁵; to be conversant with their ambitions, feel confident to approach them and discuss support mechanisms, and to build an authentic connection with their creative community not just at the point of acclaim but to be able to take genuine credit for being part of the creative's journey.

Supporting talent in very localized and specific ways is often a successful role for Cities.

⁴³ We leave the issue of type of incubator to more detailed study. The *right* kind of incubator for Mississauga would make a huge difference, but would take considerable study to guarantee success. The City should ideally consider inclusion of an incubator in a new CI Hub, perhaps at a later stage in the Hub's development.

⁴⁴ As noted in "A Dialogue on Talent", millierdickinsonblais, 2013.

⁴⁵ A number of interviewees suggested that they found City staff fiercely proud of their talent but somewhat uninformed about them.

Creative nodes, hubs and incubators are all mechanisms that generally support talent and increase talent retention, a key tenet of the City's economic development strategy given its proximity to the creative hotspot of Toronto.

A more specifically talent oriented initiative would be the creation of a "creative network" or networks.

During the consultations, many industry representatives stated that they had limited knowledge of the other creative activity happening in the city⁴⁶, and that a creative network would be beneficial to their co-trading and skills or equipment sharing. A creative network came out strongly as a first step and something the city could catalyse with an initial creative gathering to get it started.

A City's creative network becomes the focal point of the city's creative activity, and gives the City its creative identity. Among other things, a Mississauga creative network could:

- Bring in Mississauga members, expand the local base, and employ the organizational expertise of relevant trade associations such as the Computer Animation Studios of Ontario (CASO), Interactive Ontario (IO), Film Ontario, Music Ontario⁴⁷ and even Folk Music Ontario, which has held its annual conference in Mississauga since 2012;
- Potentially employ a Hub Manager or another creative practitioner as a coordinator within a designated Creative Industries Hub or across the region, arranging, inspiring and/or informing on a calendar of events such as creative hackathons to initiate innovations, *Pecha Kucha*-like Nights⁴⁸ to introduce creatives to each other, and match making for those seeking skills, and training events⁴⁹.
- Include a virtual digital meeting, showcase and directory space online⁵⁰.
- Provide the capacity for an annual creative industries gathering that would attract Mississaugans and creatives from Toronto and surrounding areas;

⁴⁶ In particular, they felt they did not really know creatives from other disciplines and would not know who to seek out or how to find them if they required other skills to work with them.

⁴⁷ Most such trade associations are relatively Toronto-centric (where most of their membership resides), but are open and enthusiastic about partnering on initiatives outside of Toronto. Moreover, OMDC, who provides program funding for most trade association, may be prepared to financially support such initiatives, particularly of a cross-sectoral nature. Interactive Ontario's Executive Director expressed a specific interest in examining the potential for a Mississauga-based digital media/cross-sectoral. (As previously disclosed, one of the Consultants, Peter Miller, is the *pro bono* Chair of IO, and another, Michelle McIver, is an occasional paid consultant to IO.)

⁴⁸ Launched in Tokyo in February, 2003, *Pecha Kucha* Nights are events for young designers to meet, network and show their work in public. There are a reported 800 cities around the world that now host *Pecha Kucha* Nights. There appear to have been at least *Pecha Kucha* events in Toronto over the last decade. We are not aware of any having been held in Mississauga. <http://www.pechakucha.org/>

⁴⁹ If there was more than one hub in the City, then the creative network can meet in other hubs in rotation and thereby create cross regional links and enhancing relationships for business and innovation.

⁵⁰ For example, in addition to local broadband, including SirtNet connections, this website this would provide a much needed digital face for the creative community, and could connect creative hubs or clusters across the city becoming the digital mirror image of the human creative network.

A network bringing together creative Mississaugans becomes a central point for City engagement in delivery of the creative industries strategy, a constant source of up to date knowledge on the sector and its skills needs, and a means for quantifying the creative industries and their value in the city.

We therefore strongly recommend the City take appropriate steps to foster a genuine, cross-sectoral, Mississauga Creative Industries Network. As a first step, we recommend the City initiate a creative gathering, marketed intensively, and developed with the guidance and support of the Creative Industries Advisory Forum⁵¹. While we are aware that the Culture Division's resources and mandate in this area are limited, it is the City's logical role to provide leadership and hold the vision for this community. Specific parts of the implementation of the concept may have to be performed by the City's partners.

The need to foster talent also, of course, has a more formal education dimension.

Fortunately, Mississauga has three diploma or university granting institutions within its borders of direct relevance to the Cultural Industries - Metalworks⁵² Institute, Sheridan College and University of Toronto Mississauga (UTM) – who are obvious potential partners⁵³. These institutions offer a variety of specialized programs for particular sectors, and more general business education and training⁵⁴.

To the extent that fostering Mississauga talent may require more direct support, a number of initiatives (with parallels in other jurisdictions) could be indirectly supported by the City for the benefit of creative practitioners. Such initiatives could be developed using the Creative Network as a means to gather and host training, with industry trade bodies and/or in partnership with Mississauga educational institutions, and could potentially include⁵⁵:

⁵¹ This could most readily be done in partnership with one or a number of the trade associations already noted, in cooperation with OMDC and leading local CIs and institutions in Mississauga. Another approach would be to make an open call for a Mississauga-based creative entrepreneur willing to lead the venture. Some level of coordination and/or funding on the part of Mississauga would be required, depending on the approach taken, and level of potential sponsor/partner interest.

⁵² Metalworks is comprised of three business lines: a premiere full service recording studio <http://metalworksstudios.com/>, a live event group, Metalworks production <http://metalworksproductions.com/>, and a school, Metalworks Institute <http://metalworksinstitute.com>, all located in downtown Mississauga on Mavis Rd., south of Burnhamthorpe. The Institute alone is reported to include over 80 full-time staff members with an enrollment of approximately 250 to 300 students.

⁵³ While currently Mississauga-based institutions would be the obvious first choice, the City may want to be open to partnerships with other institutions that might welcome more of a presence in Mississauga. We note, for example, the recently announced partnership between MarbleLIVE and OCAD, which could be of relevance should the proposed MarbleLIVE *amazement park* does end up being located in Mississauga. <http://www.marblelive.com/press/>

⁵⁴ Mississauga Economic Development provides a good (although now somewhat dated) review of educational institutions in and around Mississauga, and their program offerings, in *Digital Media Interviews & Findings*, amended August 23, 2013.

⁵⁵ We don't include here examples of initiatives common to municipalities in non-Canadian jurisdictions, but in Canada typically the purview of provincial governments or agencies, such as:

- Business skills advice and mentoring, possibly through the incubator, if such a project is launched;
- Training for new entrants into creative industries covering internships, or awards partially covering tuition⁵⁶;
- Leadership development programmes for creative practitioners with action learning and mentoring.

It is our experience that a surprising number of creatives are not aware of the training opportunities and funding that may be available to them. **Our basic recommendations here are therefore three-fold:**

1. Use the Creative Network initiative to inform Mississaugans of CI centred or related training opportunities and funding available to them in and around Mississauga;
2. Consider, at a modest expenditure level, one or more annual Mississauga CI scholarships or grants, to be awarded at the proposed annual creative industries gathering. Again, if the Culture Division's resources for the implementation of this concept are limited, it may find it expedient to work through partners, perhaps not-for-profit agencies, that can implement aspects of this strategy. (The promotional value, if done properly, could be significant⁵⁷);
3. Conducting a survey of perceived creative and cultural sector skills needs in Mississauga in partnership with industry bodies and/or local colleges and universities develop initiatives. (This could focus the proposed annual awards initiative &/or be used to determine any priorities Mississauga might pursue in specific City initiatives.)

Governance

A Creative Industry strategy can only achieve results if it is a shared responsibility between the City and the community of Creative Industry firms.

Training awards (partial funding) to assist creatives to purchase sector specific training through their trade body (for example the Smart Seed Fund, used, for example, by IO. <http://www.oce-ontario.org/programs/entrepreneurship-programs/smartstart-seed-fund>)

Exchanges with other countries to allow for skills development and potential opportunities to expand trading. Supported, for example, on an *ad hoc* basis by OMDC through their Industry Development Program

Support for artists and creatives to showcase nationally or internationally to expand their trading potential or in music, their fanbase and opportunity for distribution deals and touring. For example, OMDC's Export Development Fund

⁵⁶ For example, for design towards a portfolio, commercial art galleries, publishing, fashion design towards a collection, music industry including music business, film and TV in craft as well as production and finance areas, and web design, interactive digital media and software/coding companies. In non-Canadian jurisdictions, such schemes typically provide support for salaries for three months or more in partnership with industry, through a matchmaking agency that matches graduates to interested creative businesses. They usually involve some pastoral care/mentoring, education units delivered by local college or University (one day per week) and internships must have a structure to them such as working on a specific project or delivery of a specific output. In Canada, coop programs of colleges and universities more commonly fill this need.

⁵⁷ This could be expanded to include a "Mississauga Creative Innovator/Entrepreneur" of the year award etc.

Within government, different cities have different governance structures. In some cases the structure of the city government has been altered to accommodate a full-scale effort to attract and support Creative Industries. In Austin, Texas, the Cultural Arts Division has sat within the Economic Growth and Redevelopment Services Office since the city identified the economic importance of creative industries to that city.⁵⁸ Several other cities have also seen a need to make a structural connection between their economic development and culture teams. There is no single structural formula for successful creative cities.

In Mississauga's case, we anticipate no immediate need for changes in the governance structure within the City. At the end of the day, regardless of structure, a successful Creative Industries strategy needs elected champions and the involvement of a number of departments and motivated individuals within them – Culture Division, Economic Development Office, IT, Transportation. Far more important than revised governance structures is a commitment to a comprehensive communication process among the various departments whose work may be touched by these recommendations, to ensure that the Creative Industries Strategy remains aligned with the general and specific directions of the City.

This communication effort becomes even more important in this case because of one sector: Digital Media. Mississauga's Economic Development Office and Culture Division each have a mandate to develop this sector, but from different perspectives.

The notion that IDM has perhaps the greatest economic potential among CIs for Mississauga is one echoed through this report. It is not simply a growth engine, however; its other dimensions call for the Culture division's involvement for a number of important reasons:

- EDO has a mandate to look at sectors through an economic growth lens; Culture looks at both growth and a creative/cultural perspective focused on the quality of life in the City.
- Economic development efforts often look to inward investment from large, often foreign-owned enterprises, while a cultural lens focuses on organic support and growth of local SMEs.
- Culture Division's interest naturally extends to the areas of IDM beyond the high growth potential subsectors (like video game companies) to convergent media, mobile apps, e-learning etc.
- IDM is key to the future success of all creative industries. Culture Division will want to ensure its approach is holistic, and encourage cross-sectoral engagement between creatives and cultural industries, IDM and other sectors.

Simply put, both the cultural and economic goals of a CI strategy still need to have a prominent place in the City's thinking.

Consequently, parts of this report will need to be considered by both EDO and the Culture Division. While some recommendations are of greatest concern to the high-growth areas of IDM, several measures take an integrated approach and address the needs of IDM, Film/video, and Music together. Rather than attempt to separate the sectors and lose the synergies that would otherwise

⁵⁸ *Austin's Economic Future: The Mayor's Taskforce on the Economy: Subcommittee Findings by TXP, Inc.*, 2003 chapter 4. The City of Toronto has also placed Culture within Economic Development.

be available, the Consultants encourage the City's responsible departments to communicate and collaborate on these recommendations.

Thus while **we do not recommend any structural change to departments involved in Cultural Industries in Mississauga, in its place we recommend the adoption of a process of continuous communication.** One way to foster communication would be to appoint a staff lead on all or designated Creative Industry priorities with reporting relationships to *both* culture and economic development.

But whatever structure is adopted, communication should be two-way since the cultural recommendations of this Strategy are both complementary and contributory to Mississauga's Economic Development Strategy. Even outside IDM, co-ordination will be useful.

Culture and economic development are complementary because measures taken to attract entrepreneurial tech firms are suitable for CI firms as well, and CI firms should be involved where appropriate. The questions of transportation and land use are also apposite. Efficient and affordable mass transport infrastructure in Mississauga is critical to development of CIs in several sectors, most notably IDM and music, which attract the youngest demographics. The Employment Land Use study identifies locations where a CI Hub might be located, with implications for CI cluster development.

On the reverse, EDO and other departments need to be aware of CI-related initiatives, since they are contributory to their strategies. That is, to attract talent needed for economic development, Mississauga must provide cultural benefits important to those demographics. Students graduating from the city's educational facilities are also more likely to stay if such amenities are present. In that sense, the CI strategy pursues a cultural goal that contributes to an economic goal.

External Partnerships

A Creative Industries strategy is best executed by a combination of public and private partners working together, because each partner brings qualities that the others lack. City agencies have a long-term, public good view, without the need for short-term returns. They are also the partner who can take initiative, and hold the vision for the community. Private firms bring an agility and adaptability to market conditions, especially among the SMEs that make up most CIs. And, as noted in several places in this report, where the City is restricted in the actions it can undertake, it can still act as inspiration and facilitator to private or other government partners who have the remit to act in these areas.

Of course, the City of Mississauga has already engaged in a number of partnerships in its pursuit of its Innovation agenda, including gatherings of private and public institutions. The Culture Division should have a valued seat at the table..

Co-operation with Mississauga's formal educational institutions is a given, of course. As noted elsewhere in this Report, Sheridan and UTM graduate students every year in the disciplines of interest to CIs, such as animation, film and television, applied computer science (mobile), game design, theatre, interactive digital media, and digital enterprise management. Metalworks' music industry students graduate into Mississauga facing many of the same issues - both finding work in the City and finding the kind of cultural "scene" that is necessary to their creativity. In addition,

Sheridan's Screen Industries Research and Training Centre (SIRT) could be an important partner and its private high-speed network, SirtNet, potentially vital to the creation of a Mississauga media hub.

Large Toronto-based CI companies may be interested in partnering to locate satellite offices in Mississauga, that take advantage of lower operating costs, and proximity to talent and the airport. Other private companies with a less cultural bent may or may not wish to take part in CI initiatives or the discussions around a CI strategy⁵⁹. It seems likely that participation from companies interested primarily in technical innovation will wax and wane, though recruitment of some should be a goal.

One must note that such co-operative governance efforts, while necessary, are not necessarily easy. Individual initiatives can attract political controversy, both in the case of nearby Hamilton/Niagara's CI incubator project, or far-off Berlin. Even Advantage Mississauga, an excellent example of collaboration on youth employment, still finds that there is a "lack of collaboration amongst key stakeholders". Assembling the stakeholders is not sufficient; a CI strategy is more likely to obtain success if it focuses on partnerships around specific projects.

Finally, while other levels of government are always both direct and indirect partners, they are particularly so in the case of Creative Industries. All the Creative Industries rely on grants and tax incentives to support their businesses⁶⁰, in some cases amounting to subsidies effectively approaching 50% of costs or more⁶¹. Federal and provincial governments are also open to targeted incentives for particular regions or Cities.

Such partnerships might well present a solid opportunity at this time for appropriate Mississauga projects: In particular, we note:

- The Government of Ontario's \$14 million Live Music Strategy, administered by OMDC offers grants that supports music promotion initiatives⁶²
- The Government of Ontario recently announced an investment of \$12.8 million in film and TV productions and renovations to film facilities in the Greater Sudbury area⁶³.
- The new Federal Liberal Government has promised to increase federal infrastructure investment to the tune of an annual additional investment of \$9.5 billion per year (at full

⁵⁹ This includes the major ICT firms and campuses in Mississauga: Samsung, Bell Mobility, Rogers, Microsoft etc.

⁶⁰ For a summary of federal and provincial incentives for film and digital media, for example, we recommend PwC's "big tables", which can be found here: <http://www.pwc.com/ca/en/industries/entertainment-media/publications/film-video-tax-incentives-canada.html>

⁶¹ This would be the case of most Canadian Telefilm supported Feature Film and CMF supported TV drama. In the latter case, it includes a monetary valuation of the value of CRTC regulatory subsidies. Support subsidies for music, publishing and IDM are in the 10 -15% range; and for foreign Film/TV production, 25-30%.

⁶² http://www.omdc.on.ca/music/the_ontario_music_fund/live_music.htm. Grants are a maximum of \$500,000, and must be through a promoter. Mississauga promoters appear to be under-represented in funding.

⁶³ <https://news.ontario.ca/mndmf/en/2015/11/ontario-investing-128-million-in-northern-film-and-television-productions.html>

implementation), almost doubling federal infrastructure investment to nearly \$125 billion, from \$65 billion, over ten years⁶⁴;

- The Federal government also promised on the order of \$400 million annually in new investment in “cultural and creative industries”⁶⁵. The promised plan also calls for significant investment in cultural infrastructure, as part of proposed infrastructure spending⁶⁶.
- The region of Durham appears to be investing more heavily in its film and TV sector, launching a first film festival in September, 2015⁶⁷. Durham and Mississauga could, in practice, be more partners than competitors in encouraging CIs to use regions outside Toronto, and working together to secure Federal and provincial government funding.

While federal and provincial funding could be sought for any number of projects we note, in particular, the immediate opportunity to seek federal infrastructure dollars to support film/TV studio facilities, creative industry hubs and/or incubators, including, in particular, facilities in support of IDM⁶⁸.

Accordingly, as a matter of general principle, **we recommend the pursuit of true win-win public-public and public-private partnerships on specific creative industry projects, and as an immediate priority, the pursuit of federal infrastructure dollars** to support creative industry capital-intensive projects, such as hubs and incubators.

Measures to Support Specific Creative Industries

Music

Music can become a significant source of economic activity, but there are limits in the short term, arising from the dynamics of the music industry itself and from Mississauga’s proximity to Toronto. The difficulties of the recording industry are well known. On the other hand, live music performance has grown and remains the greatest revenue generator for talent. This section will therefore consider the “Live Events” input as well as that of the music respondents.

Mississauga has advantages such as the presence of Metalworks, but it also neighbours a self-identified “Music City” in Toronto, which exerts a gravitational pull on talent and audiences. However, Mississauga’s distance and transit limitations become particularly problematic in attempting to draw 20-30 year-old audiences out of Toronto to come to events in Mississauga.

⁶⁴ See <https://www.liberal.ca/files/2015/08/An-historic-investment-plan.pdf>

⁶⁵ <https://www.liberal.ca/liberals-to-invest-in-canadian-culture-and-middle-class-jobs/>

⁶⁶ The plan states “As part of our historic new investment in social infrastructure of nearly \$6 billion over the next four years and almost \$20 billion over ten years, we will invest significantly more in cultural infrastructure. These investments will include facilities used by communities to express and promote their culture.”

⁶⁷ <http://tickets.regenttheatre.ca/eventperformances.asp?evt=215>. To be clear, we are not recommending such an initiative for Mississauga.

⁶⁸ The Liberal platform was noticeably absent in support for digital media, an omission not lost on the IDM community, and one the new Federal Minister of Canadian Heritage may be interested in correcting.

Under the circumstances, a strategy for music must be gradual - it should concentrate on building upward from a “grassroots” live music scene. This scene, we have confirmed via interviews and surveys, is small-scale compared with Toronto, but it is strong and enthusiastic. The strategy can lever this advantage, using Mississauga’s own talent and serving its own population. The proposed strategy is therefore aimed initially at cultural benefits for Mississaugans, with a secondary economic impact on other industries of greater size.

The cultural benefits of a live music scene, oddly enough, accompany direct economic benefits, in that a live music scene is a key pre-condition for attracting the talent pool that populates other industries. As noted by EDO in consultations, the presence of a thriving music scene is a factor in the acquisition and retention of young talent in all of the industries that they are seeking to grow in the City. This is reason enough for the City to help grow the independent music scene in Mississauga.

Talent Retention

Another positive for Mississauga is its supply of musical talent in all the skills required. While talent develops strongly however, there is difficulty in retaining production and management talent, as reported during consultations with Metalworks and Canadian Music Week. This, again, arises to a material extent⁶⁹ from the lack of a music “scene” – a solid reason to try to grow the scenes that exist.

Mississauga has incubated bands – such as Triumph, Billy Talent, and PartyNextDoor – who have international careers. Before they achieve success, however, such acts must grow through a local live music scene. Such a scene is typically somewhat “underground” in nature. But the talent core is here. Local journalist Jason Spencer recently compiled a list of 15 up-and-coming bands in Mississauga⁷⁰ – focused on the indie rock genre - that is impressive. All of the bands presented professional quality recordings and his accounts of their live shows showed real promise. One of these, Tomahawk Love, opened RiotFest in Toronto in 2015. The consultants verified his opinion in their independent assessment of the talent pool.

Facilities

While talent is present, all of those consulted agreed that to retain it and grow the scene, a mixed ecology of venues must be built up. There are many bands and bars, but the absence of places to play original material in Mississauga is a significant barrier to the growth of their careers.

Small Venues

Mississauga does not have a single nucleus of bars, clubs and restaurants presenting live music, but there are two areas where there is a nascent but promising scene featuring musicians who play their own work: Streetsville and Port Credit.

⁶⁹ The other major factor being transit.

⁷⁰ <http://m.mississauga.com/whatson-story/5236475-mississauga-bands-to-watch-out-for-in-2015>

Port Credit is home to several restaurants and bars that present live music and a number of music festivals. If a hub or incubator for the screen-based and interactive industries is to be developed there, then music should be a part of it – especially because it is desirable to have a scene close to the workplace of the talent one is trying to attract to the area.

Streetsville is one of the few pedestrian-friendly areas in the City, and it hosts a number of music-presenting restaurants and bars. It also has recording studios and an established music store/school with roots in the community (Strings Attached). Its business district would be friendly for small music-business SMEs. Moreover, it is our understanding that Streetsville has been under consideration as a Heritage district – if this goes forward, it could be a positive advantage, as it would maintain the street-accessible nature of the area.

The ‘Streetsville scene’ is an identity that could develop traction, ranging from somewhat edgy indie-rock, spawned in suburban basements and high schools, to singer-songwriter acts. The core of a scene is present and could grow with the right encouragement.

Mid-Sized Venues

The next step up from restaurants and bars are the 200-250 seat halls that can be rented by bands and promoters to present CD releases, multi-band nights and other similar events. The Masonic Lodge in Streetsville and Clarke Heritage Hall in Port Credit have been useful in this regard.

Clarke Memorial Hall is already the subject of an arrangement between the City and the Mississauga Arts Council, which makes it somewhat affordable for musicians to use. It could, however, benefit from some infrastructure improvements to make it more useable. If the parallel study on cultural spaces had not already surveyed this building for needed improvements, this Report definitely recommends such a step.

Some consideration should be given to how the Meadowvale Theatre may be integrated into a music strategy. Currently it has costs that are a barrier for “street” level music performances. Certainly, a number of musicians felt that more mid-sized and larger venues (up to 700 capacity) would be in use if they existed. They would also be used by touring bands, of course, but the nature of the live business is such that touring bands coming in to Mississauga can create opportunities for local bands to tour.

Large Venues

The use of large venues (over 1000) in the development of a “scene” is limited. They can be helpful to a grassroots scene if local promoters can use them, or if local bands can open for larger acts, or as the home for a festival.

Both the small “large venue” Hammerson Hall (1300 seats) and Celebration Square have limitations⁷¹. As a core venue for attractive festivals they can provide a step up for local acts to perform to larger audiences.

Our general recommendation regarding music is that **Mississauga consider how best to increase support for a live music “scene” in small, medium and large venues across the City,**

⁷¹ These include crowd control and noise restrictions at Celebration Square; cost at Hammerson Hall.

particularly Streetsville and Port Credit. Some form of partnership with promoters and not-for-profit institutions could assist in obtaining support from the federal government through its infrastructure spending initiative and the government of Ontario through its Music Initiative (administered by OMDC). Specific potential initiatives include:

1. Assistance with the Creation of “Scenes”
 - Location – identify areas of concentration, probably centering on Port Credit and Streetsville, or local heritage buildings that can be converted.
 - Local business owners’ support – it would be necessary to gain the support of local businesses via their BIAs who could host live music, to lay a foundation before embarking on a strategy.
2. Venues
 - Development of Clarke Memorial Hall, with better permanent facilities for shows.
 - Help for small venues. Advice and assistance through the Music Officer (recommended below) would be helpful, and collaborations, like that with the Mississauga Arts Council, can help to channel resources to improvements such as live sound systems and publicity when hosting music events. Support for festivals to attract crowds and increase an area’s identification with music would also be helpful.
3. Promotion and Festivals
 - Themed music festivals could play an important part in developing a music scene; both the designated areas have festivals now and one – the jazz festival in Port Credit – follows the useful strategy of moving festival acts into the small venues at night; this both helps to get audiences used to the venues and generates economic activity.
 - The City could help with dedicating resources to assist promoters - as is done for location shooting. Advice on permits, hours, policing, licensing, media etc. and the co-ordination of potentially competing festivals could be made available.
 - We specifically recommend the creation of a Music and Live Events Officer position, whose responsibilities would include the above. Beyond this service and advisory role, such an Officer would work with BIAs, the OMDC, and the Toronto Music Advisory Council on the marketing of the scene in designated areas.
4. The Hub Strategy
 - A CI-based hub should include a multi-use performance space. This would provide a creative audience and a nucleus for live music that would be opened up to members of the public for live performances, thereby further integrating the hub into the fabric of the local community.
5. Talent Retention
 - Public transit development should consider how to assist movement of the teen to 30 age groups to live events. Port Credit will be on the Hurontario route and the Go line, but Streetsville might need a fast connection to the new transitway development along Highway 403. While this is not the responsibility of Culture Division, its influence in pointing out the advantages of a transit strategy for movement of audiences to live events would be helpful.

Film & TV

Film and TV are the most visible, and arguably have the strongest current economic heft⁷², of all creative industries in Mississauga. There are two separate, but often related aspects to this: location shooting and studio space. We look at each.

Demand for location shoots and studio space in the GTA is driven by the needs of domestic and foreign film and TV productions. Part of the “magic” of film and TV is that locations and facilities for shoots are in large measure interchangeable. Producers choose filming destinations on the basis of a number of criteria – cost, availability of talent, expertise & facilities, and, too a far more limited extent, attributes of the specific physical environment.

While there is legitimate concern that Canadian production activity may start to wane over the next five years, with the Canadian dollar back down at \$0.70 U.S., foreign location and service production in the GTA is booming⁷³.

This situation presents a clear, but limited, opportunity for Mississauga to exploit. If historic patterns repeat, the Canadian dollar will in all likelihood return to near parity with the U.S. dollar some time over the next three to seven years⁷⁴. Thus, if Mississauga is to take advantage of the opportunity, it must do so quickly, so it can establish itself as a competitive alternative, before the highly favourable exchange rate dissipates, and Mississauga is forced to compete more directly with other GTA/Ontario jurisdictions.

In looking at that longer-term opportunity, Mississauga should take an inventory of its unique value proposition, which has distinct qualities, including:

- While not a “region” for the purposes of regional tax credits available in Ontario markets like Hamilton and Ottawa, Mississauga is in the “zone” for the purpose of union agreement rates – that is, no additional step ups are required for travel outside Toronto;
- Underused warehouse facilities, potentially repurposable for studio space, are available; and

⁷² We say “arguably” here because we have no clear economic data, but note that at over a hundred permanent FTEs and students, Metalworks is likely the single largest CI company in Mississauga, and theoretically could contribute more economically to the City than all Film and TV.

⁷³ We are not aware of any official stats from the City, but Toronto reported a record \$1.23 billion in on-location filming in 2014, exceeding 2013 levels by with a 4.3 per cent. https://www.google.ca/search?q=Toronto+film+activity&ie=utf-8&oe=utf-8&gws_rd=cr&ei=w8S3VtPxOcXVetyaraAC#q=Toronto+film+activity+booming

⁷⁴ Obviously there is no set pattern, but it is instructive to note that the Canadian dollar was last at parity with the US dollar in 2012/13, and before that in 2007/2008. See, for example: <http://www.xe.com/currencycharts/?from=USD&to=CAD&view=10Y>

- Property valuations and rents are generally less in Mississauga compared to like Toronto facilities.

Location Filming

Location shooting in Mississauga appears to have suffered from misperceptions about availability and service standards. Certain industry representatives during the consultations suggested the service was considered to be disjointed, unnecessarily politicized and/or required engagement with various departments. We understand that, in actual fact, the service has been recently joined up as a 'one stop shop', but this was not apparently known to all consulted⁷⁵. To the extent that location managers are labouring under such perceptions they will resist filming in Mississauga.

Nevertheless, the same industry representatives felt that Mississauga had an opportunity to accommodate more location shooting as Toronto becomes more and more saturated, impossible for parking of production vehicles and expensive to use. This would require more marketing, which gave rise to the comment that actually Mississauga 'doesn't toot its own horn enough'.

Location shooting is subject to pre-approval in the case of use of property owned by the City. As any major shoot requires significant use of city streets for parking, in effect all Film and TV location shoots require pre-approval, through the obtaining of Film Permits from the Film Office⁷⁶.

Mississauga approval of location shoots is generally automatic, and compliance requirements meet normal industry standards, with one exception. Location filming in residential areas is limited to two Film Permits per year (for a given residential block) unless approval of 80% of affected residents is obtained. The 80% approval requirement is considered by most in the industry to be unduly restrictive and a major disincentive to shooting in Mississauga.

Perhaps because of this, perceptions remain that location shooting in Mississauga is more subject to political interference than, for example, in Toronto. Presumably, depending on the ward, some residents and councillors do, in fact, witness the benefits at minor cost; while others see material inconvenience at minimal benefit.

In any event, location managers are keen to understand which areas can be chosen with certainty rather than risk planning for locations that then become unavailable.

Unlike the economic, youth employment and skilled employment benefits of expanding studio space available in the city, the economic benefits to Mississauga of pressing for more location shooting may produce more modest results. During the consultation, it was reported that Mississauga location shoots appear to mostly employ labour that commutes in, using little of Mississauga hotels and other services. Even crew and cast catering often come from elsewhere in the GTA due to pre-existing working relationships.

Shoots express an unwillingness to pay the City for anything but parking. While there is economic spend in the City, it appears to be mostly limited to local services such as gas stations, restaurants,

⁷⁵ This concern was raised by a location scout interviewee, but whether it is a more general perception is not known. Some in the Industry also seemed to be unclear about whether Mississauga is in the zone for union contract rates or 'half in the zone'. It is the former.

⁷⁶ Mississauga Policy No. 06-03-02 *Filming on City of Mississauga Property*.

takeaway catering and miscellaneous retail, and rental of homes and other sites. We understand that this makes for annual revenue to the City of approximately \$200,000. There is also some direct economic benefit to Mississauga for skilled labour that resides in the City⁷⁷.

Maximal economic benefits to location shooting would appear to be present when:

- Location shoots are tied to use of studio space. That is, the full filming occurs in Mississauga, increasing the use of Mississauga resources;
- Shoots contribute generally to the attractiveness of the GTA as a destination, indirectly benefiting Mississauga; and
- Direct economic spends in rentals of locations be it homes or other sites.

That said, the cultural benefits of location shoots can be considered similar to, or better than, use of studio space. While any one shoot may not have an apparent lasting effect, the accumulation of activity adds to the vibrancy of cultural life in the City, and adds to the City's creative identity. (Films and TV series that feature identifiable Mississauga sites can, in particular, create a link to the city for the audience, which can lead to film/TV site visits or "set-jetting".)

Our primary recommendation here is that the City seek to better market location shooting in Mississauga, and in particular, redress incorrect perceptions (and unnecessary restrictions) regarding service and availability⁷⁸. This might include:

1. Development of a solid "pitch" document, selling Mississauga's attributes and summarizing incentives, availability & benefits⁷⁹;
2. Consideration of relaxing the requirement that approval of 80% of affected residents be obtained in the case of more than two Film Permits being issued in a given residential block in the same year;
3. Direct communications via industry e-newsletters, and increased press engagement to report on filming in the City⁸⁰; and
4. Familiarization visits for location managers and producers in Mississauga to showcase areas where filming can be done and clarify the service. (This could also be an opportunity to draw in politicians also and promote mutual understanding between industry and the City.)

⁷⁷ The notion being that the more freelance creative Mississaugans can work in the City, the more inclined they are to continue to reside here.

⁷⁸ Secondly, a review of the Film Policy and related bi-laws may be appropriate. We note that Sudbury's efforts here appear to have been a backdrop to new provincial funding, noted earlier. <http://www.greatersudbury.ca/living/arts-and-culture/film-by-law/>

⁷⁹ This might usefully be linked to popular properties on OMDC's online location database, as well as (per below) details on studios, including specifications and an up to date schedule of availability.

⁸⁰ We note, for example, the Region of Durham's Film and TV pitch presentation, here: <http://rto6.biz/wp-content/uploads/2015/04/5.Film-Tourism-Summit-March-26-2015.pdf> (one of the first entries that appears when googling "Durham Film and TV"). Googling "Mississauga Film and TV" brings basic information, but little "pitch": <http://www.mississauga.ca/portal/business/filmoffice>

Although location shooting is not a major source of income for the city, addressing these issues corrects and enhances the city's reputation in film and TV and its friendliness towards the sector, which in turn will assist in marketing and in addressing industry other perceptions, especially if the city wishes to develop a film and TV cluster/infrastructure at Pearson Airport.

Studio Space

Mississauga currently offers a number of warehouses in the south of the city, close to Toronto, as studio space⁸¹. These facilities are well used, which suggests demand and that they are providing a satisfactory and much needed service. Mississauga has an opportunity to exploit this proximity and develop its available studio space, using suitable existing, un-or under-utilized warehouses and other former-industrial buildings.

The advantages of such an approach include:

- Relatively little new rebuilding or permanent infrastructure is required⁸²;
- Minimum required production ceiling heights of 20-30 ft can be achieved;
- Market rental rates are above those of other uses (e.g. storage), but can be low enough to be competitive with Toronto rates⁸³; and
- Building/area use is typically in “transition”, therefore an interim 7-10 year use strategy may well be appropriate.

Consultations revealed that that there are on the order of five potentially available warehouses in the airport area - which has been identified as an area for industry and employment growth in the city's economic development plan. However proximity to the airport brings noise concerns that would require soundproofing to resolve. Such an investment would enhance the availability of studio space for temporary productions or the opportunity for a leading studio to be attracted to Mississauga to locate a permanent studio presence. Surrounding buildings could potentially house post-production and related support services creating a viable film and TV studio and post-production cluster, or node.

We were also told by one developer with a transitional warehouse property in the southern part of Mississauga that it had sufficient “word of mouth” demand to have a succession of film shoots. However, as bank financing is not available for short-term lease business models, the developer may be forced to seek other interim uses.

As an immediate general recommendation we suggest that the City fast track the commissioning of an internal or external economic analysis of the benefits of various approaches to expanding

⁸¹ These are not, apparently, officially considered studios as they are not identified in the OMDC's studio listing. http://www.omdc.on.ca/film_and_tv/Ontario_Film_Commission/Ontario_Production_Guide/Studios_Warehouses_Sets.htm

⁸² The basic criteria is large (often 10,000 sq ft +) open quiet spaces with heat and air conditioning.

⁸³ For example, we were advised by one Mississauga developer that a large warehouse space (10,000 sq ft +) might typically earn 4\$-5\$ per sq ft for general use, but could earn double that as studio space.

available studio space in the City⁸⁴. Such approaches could include exploring creative ideas to encourage property owners to maintain existing space and develop new facilities, potentially with the use of soundproofing. This should be initiated as early as possible in this fiscal so that, if so decided, action could be taken in late 2016/early 2017.

Interactive Digital Media (IDM)

Digital Media (DM) and Interactive Digital Media (IDM) are terms that can be used narrowly in the context of purely “interactive” digital media, (that is games, mobile apps, e-learning) or all forms of new digital media (that is, also including, web series, ebooks, emagazines, streaming music, social media and the platforms that enable them).

While we prefer to use the acronym IDM, we believe that the broader perspective of digital media is warranted for Mississauga, both because it is naturally more inclusive, and also because it encompasses much of the current reality and certainly the future of creative industries, particularly in Mississauga.

While many traditional cultural industry companies like broadcasters and book publishers may continue to succeed, growth in all CI sectors will be driven by digital media.

We identified over forty IDM businesses in Mississauga, more than any other creative industry sector except publishing. These include close to twenty IDM producers plus associated direct service providers. Most of these digital media companies appear to have been recently founded by Mississaugans, and many still operate as home-based businesses.⁸⁵

Unlike film, TV or music, IDM companies do not appear to have any unique municipal needs, other than broadband. We therefore do not feel it necessary to target IDM with sector-specific incentives⁸⁶, beyond those recommended initiatives that support screen-based, creative or digital industries more generally.

That said, the key role that IDM increasingly plays in the broader creative industry should not be underestimated or taken for granted. IDM naturally lends itself to interesting collisions with other creative industry companies. By working together, traditional and digital content producers engage audiences in new and exciting ways. For this reason, it is vital that any initiatives the City takes for creative industries, any nodes, hubs or incubators setup, strongly encourage IDM creators to be part of the action in order to facilitate these connections.

We also see IDM as one of the best opportunities for substantial growth in Mississauga’s creative industries. This is both because of industry growth internationally, and because Mississauga’s attributes lend themselves to a working environment very favourable to IDM.

⁸⁴ We would suggest this combine a general demand/market analysis with the potential for developing studio space at specific designated sites and determine what incentives the City would need to employ, at what cost, and their payback.

⁸⁵ See Appendix 2 for list of IDM companies in Mississauga. The average age of IDM companies in Ontario is under 10 years. Source: Interactive Ontario.

⁸⁶ There is an argument for proposing an exclusively IDM based Incubator. We certainly see any Incubator emphasizing IDM, but we believed it important not to foreclose the potential for such an initiative including, and encouraging, cross-sectoral innovation.

We note, in this regard, the 2013 study of Digital Media (more particularly the game sub-sector) by Economic Development. We do not necessarily dispute the study's general view that the "[p]otential for developing a traditional digital media company/gaming cluster in Mississauga is low", *if the intent were to recruit a major gaming company via "inward investment"*. As already recognized, we also accept that based on typical ROI metrics, the case for investment in digital media would not be as strong as it is, for example, for hardware or software based ICT companies.

That said, among all CIs in Mississauga, we are of the view that the IDM sector promises the best potential for economic growth over the next five years, and ultimately is the best placed CI for a material ROI on strategic investment in the medium to long term.

In addition to including IDM in hub initiatives, we therefore, **recommend that IDM be a focus of other initiatives, including the potential development of a creative-technology Incubator** and as a key framework for the fostering of a Mississauga Creative Industries Network.

Publishing

Based on our research, Mississauga currently has close to sixty publishing companies, the majority online/magazine/newspaper companies. They include specialized and ethnic Canadian publications, as well Mississauga press.

Given the nature of the publishing business⁸⁷, the very diverse composition of the sector in Mississauga, and the lack of apparent common sector-specific needs⁸⁸, we do not recommend any specific measures for the publishing sector. Companies in the sector could, however, potentially benefit from a number of the proposed general measures above, including hubs and the creative network⁸⁹.

Budgetary Considerations & Priorities

We are cognizant of Mississauga resource and budget realities, and believe it is therefore crucial to be both realistic in recommendations and to leverage potential private and public partners to the greatest extent possible.

There are three important elements to this reality:

- First, that as the budget planning cycle for the next fiscal (2016-2017 is nearing completion, implementation of recommendations would ordinarily only be slated for the 2017-2018 fiscal;

⁸⁷ As a primarily text/image-based media, publishing does not have high fixed or operating costs for production, and therefore is capable of operating, even as local media, without the degree of subsidy common in screen-based sectors. The notion of state support for the "free press" is also not something that democracies tend to be comfortable with.

⁸⁸ None of the publishing representatives we spoke with recommended publishing specific initiatives,

⁸⁹ Note also that based on our research of the community, and staff input, we have not seriously explored the benefit of measures directed at specific ethnic communities, such as the dominant South Asian Community. This could be a successful strategy economically but culturally would inherently be supporting the "multiple identities" of creative ethnic Mississaugan's more than supporting a common identity. That said, it would be worth considering in the future, particularly in areas of great cross over potential from the ethnic to the mainstream – e.g. pushing Bollywood connections and local shooting/production.

- Second, given the lack of available budget reserves, any new operating budget commitments would effectively require incremental property tax increases. Ongoing incremental operating costs⁹⁰ of even a few hundred thousand dollars, for implementation of a CI strategy, would be considered material; and
- Third, capital commitments, particularly related to improvement of transitional “employment lands”, that will generate sufficient revenue &/or contribute to increased property values can be more readily financed.

As a consequence, we believe that the immediate opportunity to fast track the development of one or more creative industry facilities, including studio spaces or hubs with ultra high speed broadband connectivity, using federal government infrastructure funding, should be actively pursued as a priority as soon as possible. To the extent that this strategy can support such an initiative, it suggests a twin track approach to “thinking big” to solicit federal government funding as well as “thinking realistically”, in the event of Mississauga-only funding.

⁹⁰ Be they staffing, grants or lost property tax revenue

Appendix 1: Detailed Summary of Recommendations

Recommendation 1: Position Mississauga as an Innovative Creative City – ‘Digital City’.

Overriding Goal

To align with and support the City’s goal of being the “*preferred location for innovative, creative and knowledge-based businesses and emerging industries*”.

Rationale

Creative industry companies and people are increasingly portable. Their minimal infrastructure needs means that companies can basically locate anywhere as long as they can attract and retain the right talent. Creatives will move to where good working and living environments – including connectivity – are to be found.

“Creative City” positioning is consistent with Mississauga’s broad strategic goals, its specific goals of retaining and attracting creative knowledge-based businesses, and its strengths in location, infrastructure and educational institutions.

Recommendations

1. Promote Mississauga’s Creative Industries sector and reputation through select general and specific profile raising and marketing activity.
 - a. Include references to the creative industries in promotions of the City, raise the creative industries profile through the MCIAF (Rec 2), and through increased creative industries presence on the City’s social media platforms
 - b. Publicize facilities, available support (City, provincial and federal), music events and festivals, nodes and hubs, success stories such as growth, new contracts and awards.
2. Encourage the development of high-speed, high bandwidth broadband networks to meet the industry’s current and future needs;
 - a. Publicize ultra high-speed broadband installation in Mississauga.
 - b. Prioritise ultra-high-speed connections to cluster or hub sites chosen for, or currently attracting, creative industries.

Implementation

- Encourage the promotion of Mississauga as a ‘Creative and Digital City’ within City communications and specific creative clusters according to their specialities. Promotion to include outreach to companies and individuals wanted as champions.
- Encourage the identification of specific neighbourhoods in the City as creative nodes with particular CI specialties.

- Encourage provision of greater ease-of-access to poles, underground ducts and “dark fibre” for potential broadband partners such as SirtNet and Telcos, developers and other Internet providers.

Indicators of Success

The success of the City’s promotional activities can be monitored through such means as:

- Media hits and mentions of Mississauga in association with the “creative industries”
- Increases in social media followers for the City’s online profiles and numbers of visits to the City’s website.
- Surveys of public perception of Mississauga’s reputation as a creative city.

More broadly, the success of this initiative can be measured through:

- Growth in new companies established in Mississauga, the numbers they employ and the growth in the numbers of freelance creatives located in the city.
 - Monitoring the uptake of broadband by creative businesses through data gathered by broadband providers.
-

Recommendation 2: Establish a Mississauga Creative Industries Advisory Forum (MCIAF).

Overriding Goal

To provide the City with guidance and expertise from Mississauga Creative Industry leaders in the ongoing execution of the City’s Creative Industries strategy.

Rationale

Establishing a Creative Industries Advisory Forum is the single best investment the City could make in promoting Mississauga as a destination for Creative Industries. The formation of such a Forum would signal that Mississauga “is open for creative industry business”.

The MCIAF would be an advisory body. Its purpose would be to advise the City on policy, strategy, and corporate practices to ensure the competitiveness and viability of the Creative Industries sector. The Advisory would also work to provide advice and ‘a Mississauga voice’ on issues of concern that affect the Creative Industries sector.

Members of the Advisory would sit as individual members and not as representatives of any one organization or company. Skills, qualifications and experience for these representatives would include: detailed knowledge of the sector; awareness of research, trends and changes in the sector; understanding of industry issues, risks and challenges; familiarity with by-laws, legislation and regulations governing the sector within a municipal setting; connections to organizations and agencies that influence policy and regulations; demonstrated success in marketing and promotion; and experience in business management, labour relations and strategic planning.

Recommendations

1. Create an Advisory Forum to provide advice and recommendations on strategies and long term plans. This will enhance the attractiveness and competitiveness of Mississauga for business and activity in the film and television, music and digital media.
2. Liaise with the Advisory Forum to canvass the industry for ideas, issues and concerns and enable the advisory to act as a forum through which the CI industry can communicate with the City.
3. Assist the Advisory Forum to provide advice and recommendations to Council for change on existing or new policies and practices of City Departments which affect the CI sector; monitor industry legislation and policies at senior government levels.

Implementation

- The Culture Division to take a leadership role in catalyzing a meeting of the creative industries prior to the launch of the strategy, to gain feedback and begin a relationship with the sector.
- The Culture Division to identify potential industry members, develop a nominations process, consider nominations and announce the Forum.
- The MCIAF to consist of eight to twelve members comprising designated members of Council, Chief Executives or senior managers of respected CI businesses that have a connection to Mississauga; leaders of creative trade bodies, Deans of the CI departments of UTM and Sheridan College and Senior Staff representatives of the Culture Division and EDO.
- The MCIAF to be co-chaired by a leader of a creative enterprise and the Director of Culture.
- The MCIAF to meet once or twice a year - frequently enough to ensure its work responds to developments and aligns with City plans and priorities, while ensuring it engages at the most senior Industry and City level.

Indicators of success

An active advisory Forum, expanding awareness of creative industries in the city of Mississauga.

Recommendation 3: Target Sector-Specific Measures for Film & TV, Interactive Digital Media.

Overriding Goal

To maintain activity and enhance growth in high profile, high potential cultural industry sectors.

Rationale

To maximise the potential of growth areas, a limited number of targeted sector-specific measures are proposed for screen-based media.

Recommendations

1. The City to promote and remove barriers to location shooting in Mississauga.
 - Align policies with the Toronto Film Office
 - Seek relaxation of the requirement that approval of 80% of affected residents be obtained in the case of more than two Film Permits being issued in a given residential block in the same year
 - Increase the marketing of location shooting in Mississauga, and in particular, redress incorrect perceptions regarding service and availability
 - Develop of a solid “pitch” document, selling Mississauga’s one-stop-shopping approach
 - Communicate directly via press and industry e-newsletters to report on filming in the City.
2. Consider approaches to expanding available studio space in the City.
 - Such approaches could include creative arrangements to encourage the retention of space currently used for studio production and promote use of unused warehouses to meet sector capacity needs.
 - Internal or external economic analysis of benefits should be initiated as soon as possible so that any measures could be in place while demand for studio space remains high.
3. Establish a facility based Creative Hub or hubs in a location or locations connected to current grassroots activity.
4. Consider the development of an incubator for Interactive Digital Media, or more broadly based digital media (IDM and IT), in order to promote this sector’s growth and strength in the City.

Indicators of success

Increases in the number of filming days and number of film and TV productions filming in Mississauga per year.

Establishment of an IDM hub &/or incubator.

Increase in the number of IDM companies and economic activity.

Recommendation 4: Target Sector-Specific Measures for Live Music

Support live music as a key element in growing CIs and in the retention of young talent in the Creative and other industries that the City is seeking to grow.

Overriding Goal

To enhance growth in high potential CI sectors.

Specific Recommendations

1. Help to build a live music scene from the ground up, with advice, co-ordination, promotion and indirect assistance for venues, promoters and festivals.
2. Add music and festival officers to advise and develop the live events and music sector

Implementation

1. Assistance with the Creation of Music “Scenes”

- Identify locations of concentration, likely centering on Port Credit and Streetsville, or local heritage buildings that can be converted or upgraded for music performance.
- Gain the support of local business owners in those areas to host live music, in order to lay a foundation before embarking on a strategy.
- Open up opportunities for themed music festivals; both designated areas have festivals now and the jazz festival in Port Credit moves festival acts into small venues at night; helping audiences get used to the venues and generating economic activity.
- Encourage public transit development to assist movement of the teen to 30 age groups to live events. Port Credit will be on the Hurontario route and the Go line, but Streetsville might need a fast connection to the new transitway development along Highway 403.
- Advise and assist producers and promoters with grant applications to provincial and federal bodies for creation, recording, promotion, etc.

2. Venues

- Survey Clarke Memorial Hall and seek capital improvements for better permanent facilities for shows, including live music.

- Assist presenters in obtaining OMDC funding that could be used for live sound systems in small venues, publicity when hosting music events, and support for festivals to attract crowds and identify an area with music.
- Through a non-profit enterprise, (e.g. the Mississauga Arts Council) establish assistance for small venues to provide original music, to participate in festivals or year-round promotional events.
- Include a multi-use performance space in the creative industries hub as a nucleus for live music that will weave the hub into the fabric of the local community.

3. City Advice and Support

- Provide one-stop shopping for Promoters, with advice on permits, hours, policing, licensing, media and the co-ordination of potentially competing festivals through a Music & Live Events Officer, who would also work with venues and BIAs on the marketing of a music scene in specific areas, and with musicians on educational events for career development, finding grants, etc.

Indicators of success

- The number of performances in small venues and other spaces each year
 - Increase in attendance across all music activity.
-

Recommendation 5: Facilitate the Development of the City's Creative Talent

Overriding Goal

To increase the success of creative in Mississauga, and thereby increase the City's attractiveness to creatives in key sectors.

Rationale

Creative industries are driven first and foremost by talent. As Mississauga is so close to the creative hotspot of Toronto, achieving talent retention in, and attraction to, the City would benefit all commercial creative businesses in the City. Such measures are also a key part of developing the City's identity as a 'Creative and Digital City' and in growing the creative industries in Mississauga.

Recommendations

1. Creation of a "Creative Network" to support talent in a localized manner, and encourage identification with a Mississauga creative industry community.
2. Celebration of local achievements in the form of an annual gathering, with awards or recognition of local excellence, in order to promote local talent and skills.
3. Promote skills training available in Mississauga, and consider surveying creative and cultural sector skills needs.

Implementation

- The Culture Division to catalyze an annual creative gathering to foster a Mississauga creative network, with the guidance of the MCIAF, and potential involvement of trade associations, e.g. Film Ontario, Interactive Ontario and CASO.
- The Culture Division to consider involving the Mississauga Arts Council (MAC) to support the identification, celebration and engagement of the broader Mississauga creative community in a creative network that encourages Mississauga based cross-sectoral creative industry activity.
- The Culture Division to consider a survey of the creative and cultural sector's skills needs and develop appropriate responses (with the MCIAF), such as fostering greater awareness of available skills training in and around Mississauga, and encouraging institutions to fill evident needs.

Indicators of success

An annual gathering of Mississauga creatives featuring successful Mississauga creative and/or artistic performances.

The launch of a Mississauga Creative Hub.

Growth of a network of creative Mississauga individuals, with evidence of significant connections within Mississauga's CIs through a survey of creative network members.

Increased awareness of the creative industries and their economic contribution to the City of Mississauga.

Recommendation 6: Develop Industry Specific Creative Clusters.

Clusters can be:

- Geographically based nodes;
- Facility based hubs; and/or
- Value added incubators.

Overriding Goal

Industry specific creative clusters attract specialised talent and skill in sub sector disciplines, achieving a concentration of ability and knowledge leading to innovation, market leadership and economic wealth.

Rationale

Creative industry businesses gain strength by clustering in one place, usually attracted by dynamic cultural activity in a city and in areas with affordable space to start businesses and warehouses for making and production space.

In developing new businesses, proximity to other creatives provides the opportunity for sharing of ideas, skills and co-trading, which helps the companies grow and innovate. Mississauga creatives seek to be part of the broader GTA creative cluster, and part of geographically, physically and sectorally appropriate creative clusters in Mississauga.

Mississauga has a number of prime candidates for different types of creative clusters and different industry needs, including Lakeview, Port Credit, Streetsville, City Centre and the Airport.

Recommendations

1. Encourage and promote the development of creative industries in select/appropriate geographic areas (nodes). For example, Lakeview and City Centre for IDM, Port Credit and Streetsville for music and CI's generally, and the Airport for warehouses and studio space.
2. Support the establishment of Creative Industry hubs with appropriate facilities in creative nodes – offices for small businesses, co-working space for freelancers, meetings rooms, broadband and a café.
3. Evaluate the potential for an Incubator in partnership with academic institutions and industry players and/or alongside creative hubs.

Implementation

- The Culture Division recently commissioned a Cultural Infrastructure and Creative Spaces Strategy, which would assist in identifying creative sectors per area to market and develop as clusters for music, film & TV, and interactive digital media.
 - One or more facilities suitable to act as a creative hub should be selected from those identified in creative notes.
 - An assessment of demand will be required for each area identified
 - The City to consider identifying and attracting an anchor tenant
 - The City to analyse feasibility given the potential for private partnerships, anchor tenants, income generation and demand
- Encourage the retaining of a hub manager to manage activity and coordinate within the broader Mississauga creative network
- Consider the viability of an incubator within the hub, in association with an anchor industry tenant, academic institutions (UTM &/or Sheridan) or other industry players (such as Samsung, Microsoft, Xerox, Amazon)

Indicators of success

Number and vibrancy of creative nodes identified across the City.

Number of hubs established.

Establishment of an Incubator.

Recommendation 7: Develop Public Private Partnerships to Build Creative Industry Spaces.

Rationale

A Creative Industries strategy is best executed by a combination of public and private partners working together, because each partner brings qualities that the others lack. Private firms bring an agility and adaptability to market conditions, especially among the SMEs that make up most CIs. City agencies have a long-term, public good view, without the need for short-term returns. They are also the partner who can take initiative, draw on provincial funding and hold the vision for the community. The City's strategic overview provides the evaluation base to identify suitable spaces, and private firms can be attracted to establish creative businesses there. Such partnerships present a solid opportunity for appropriate projects to develop creative industries infrastructure.

Recommendations

1. Develop partnerships with supporting public agencies and key private firms.
2. Pursue federal infrastructure monies for capital intensive projects.
3. Pursue expanding studio space.

Implementation

- Culture Division to identify public or academic partners such as SirtNet, Sheridan and UTM to support skills development and the creation of Mississauga CI clusters, and engage CI or IT companies in, or contemplating locating in Mississauga such as Microsoft, Samsung, Canadian Music Week, MetalWorks, and Marblemedia.
- The City to apply, or encourage CIs and Mississauga Cultural agencies to apply, as appropriate, to Ontario's funds in music, film & TV, and digital media; the new Federal Liberal Government's federal infrastructure investment of \$9.5 billion per year, and the proposed \$400M annual investment in CIs including cultural infrastructure. The City should explore working cooperatively with "outer Toronto" regions such as Durham.
- The City to explore the feasibility of adapting warehouses at the airport, including exploring the feasibility of soundproofing, to meet anticipated demand for studio space which, consultations suggested, was at capacity south of the city.

Metrics

- Develop 3 private public partnerships to support the creative industries space development plans over the next two years.
- Secure sufficient resources from federal funds to support creative spaces and studio conversion in the City.

Appendix 2 – Creative Industry Companies in Mississauga

LIST OF BUSINESSES

WeeDan Music
 Shaw Broadcast Services
 The Haze F M
 Radio 7 - Polskie Radio Toronto 1320 A M
 Blues & Roots Radio
 C I N A Radio - 1650 A M
 Rawal T V Studios
 Aikam Media Group
 The Shopping Channel
 Rogers Television Mississauga
 University of Toronto at Erindale Campus Radio - 91.9 F M
 Pot Pourri Radio
 Bell Mobility Creekbank Campus
 Maad Productions
 Circus Ink Entertainment
 IC Technology
 IMAX Corporation
 insauga
 Neezo Inc.
 Okino Computer Graphics Inc
 Optimum Production Services Inc.
 Pyman Media Group
 R&D Funding Management Inc.
 Rogers TV
 Shakeel Noor
 Wallace Kirkwood
 Fresca Films
 Ruoff & Company Inc.
 Pinewood Films Inc./ Peter Rowe Productions Inc.
 Van Valkenburg Communications
 Granite Point Productions Inc.
 Frischkorn Associates Inc.
 Motion Picture Enterprises Inc.
 LimeStyle Productions
 Milgrom & Associates Inc.
 Ambianz Inc
 BartSoft Inc.
 BDA Entertainment
 Big Brain Productions Inc.

Brisk Mobile
ClickTecs
dotH Inc.
Evolusent
Farrago Media Inc.
G Web Pro Marketing Inc.
GMB Consulting
GMX Media
harpLabs
Kinex Media
Koda Media Group
New Toronto Group
Platina Technologies
RaeRock Enterprises
Refero Group Solutions
Saigma Strategic Systems Inc.
VCM Interactive
Decosta Inc.
SeaWell Networks Inc
Microsoft Canada
Reverie World Studios
Revolver Games Allied
Game
A V Solutions
Ackley Corporation
AdoSoft Inc.
Ambianz Inc.
Cybervision Media
D P I Graphics Group Inc.
Gateway Visual Communications Ltd.
iTool Pro System Inc.
Leafcom Corporation
Logo Factory Media Works, The
M S P Stream
Marketspace
Search Gurus Inc.
Site Systems Inc.
The Newland Group
W E B 4 Y O U Inc.
Zipzoom National Inc.
Activision Blizzard, Inc
Canadian Association for the Advancement of Music & the Arts (CAAMA)
Debi Sander Walker Entertainment
Exodus Studio Productions

FatLabs
Frederick Harris Music
Lets Make Good Productions
Metalworks Studios Inc
PlayD
Red Couch Recordings
Rehearsal Factory
Rob Taggart Talent Agency
Studio 1652/Ndlovo Music
The Booking House
The Natural Frequency
Velvet Sound Studios
Black Box Music
Morning Music Limited
A V More
Hall Train Studios
Ghost Rider Studios
E M I Music Canada
Academia Press
Below the Belt Boxing Magazine
Benben Publications
Canadian Controlled Media Communications
Copp Clark Limited
Coulter Publishing Ltd
Entis Communications
Global Marketing Co Ltd
Home & Cottages
In Our Words Publishing Co.
Ishcom Publications Ltd
Nextgen Interactive Media Inc
North Island Publishing
Pace Publishing
Publications Rousseau & Associates Inc
Silver Saver Publications Inc
STA HealthCare Communications Inc
The Mississauga News / Metroland
Truck'N Roll Magazine
Weekly Pakistan News Canada Ltd
Sans Magazine
Carpages.ca
Spirit of the City - Mississauga Life
C T M Media Group
Keith Communications Inc.
my mississauga magazine

iPromote Media Inc.
D&B Canada
Wiadomosci Press Inc.
Pakistan Post Inc.
The Asian Connections Newspaper
GOODLIFE Mississauga
Weekly Urdu Post Canada
South Asian Weekender
India Journal
Hindi Abroad Media
The Weekly Voice
Graphic Monthly Canada
SNAP South Mississauga
SNAP North Mississauga
Pakistan Times
Random House of Canada Limited
Owen Media Partners Inc.
South Asian Focus Newspaper
Hamdard Weekly
Can India News/ World Media Corp (Canada) Inc
Business Times - Business & Financial Newspaper
T H N Publications Inc.
John Wiley & Sons Canada Ltd.
ATIN ITO Communications Ltd.
Awam Newspaper and Urdu Times
Punjab Star
Master Web Inc.
Ajit Weekly Newspaper
George Media Network
Lithuanian Weekly Teviskes Ziburiai
Punjabi Daily
Benben Publications

Appendix 3 – List of Individuals Consulted

Group Consultation Attendees:

Film & TV

Luis Mendosa, Director's Guild of Canada
 Victoria Harding, Director's Guild of
 Canada David Plant, Trinity Square Video
 Gina Power, Disney Company
 Canada Kathleen Webb, CRS
 Technology Corp Khaled Iwamura,
 insauga
 David Hardy, William F. Whites
 Doug Barrett, Barcode SDG & Professor at Schulich
 Mark Bishop, MarbleMedia
 John Barrack, MarbleLIVE/APC

Business

Anthony Wensley, Univ Of Toronto Mississauga (UTM) Campus
 Sandeep Badwal, Starwood Hotels
 Nick Ianelli, Deluxe
 Lata Pada, Sampradaya Dance
 Vivien Tam, Mississauga Business Enterprise Centre (MBEC)

Music

Neill Dixon, Canadian Music Week
 Sarah Konwal, Metal Works

Live Events

Alex Bart, Fresca Films
 Stephanie Scott, Malton BIA
 Anu Vittal, Mississauga Arts Council
 Bob Spencer, Metal Works
 Patti Janetta Baker, Big Music
 Ellen Timms, Port Credit BIA
 Vikas Kohli, Entrepreneur

IDM

Valerie Fox, Consultant (Previously Ryerson DMZ Incubator/Pivotal Point) Jamshaid Hashmi, KlikTecs
 Muriel Rosilio, Farrago Media Inc.
 Christa Dickenson, Interactive Ontario
 Carly Beath, Interactive Ontario
 Angela Stukator, Sheridan College
 Wojtek Kawczynski, BDA
 Entertainment

Informal Consultations

Lisa Lyons, Corus
 Raja Khanna, Blue Ant Media
 Av Utukuri, Nytric
 Michael Packham, Skyline
 Inbae Ahn, Gibraltar and Tower 10 Labs
 Matt Zadkovich, musician and presenter
 Arlene Paculan, musician/Live Event promoter "Let's Make Good Productions", Television
 host Erin Benjamin, CEO Music Canada Live!
 Todd Collins, owner, Chuchulainn's, Streetsville
 Thomas Beaney, salesperson, Strings Attached, Streetsville
 Marina Adam, OMDC
 Kristine Murphy, OMDC
 Raina Wells, OMDC
 James Weyman, OMDC
 Donna Zuchlinski,
 OMDC
 Eric Jensen, City of Toronto Film Office
 Michel Alosinac, City of Toronto Film
 Office David Dexter, Sirt
 John Hellicker, SirtNet
 Bike Thiefs; Band
 Farrell Rafferty;
 Musician
 Huge Cosmic/Denim Skeletons (Jacob Hrajnik); Musician
 Pretty Odd, Band
 Tomahawk Love (Michael); Musician

Bands Surveyed for Scene Evaluation

Yonder Peak; Aukland; Hammerhands; Animal Faces; River Groves; Bien Agiter; Denim Skeletons;
 Peace Be Still; Tomahawk Love; The Posts; Ballroom Babies; K.I.D.; John River; Rich Kidd; Devon
 Tracy; Kiki Rowe; Wondagurl; Nineteen85

Venues Evaluated

Clarke Heritage Hall, Port Credit; Masonic Lodge, Streetsville; Chichulainn's, Streetsville; Danforth Music Hall, Toronto; Sound Academy, Toronto; The Phoenix, Toronto; The Hoxton, Toronto

Appendix 4 - List of Documents Consulted

Mississauga Documents

2013 Culture Report Card
 2014 Strategic Plan
 ACMP Appendixes
 ACMP Full Report (Culture Master Plan)
 Action Plan for Innovation in Mississauga
 A Framework for a Public Art Program
 A Dialogue on Talent, millierdickinsonblais, 2013
 Arts Culture Summary 2015-18 Business Plan and 2015 Budget
 Briefing Note Mayor
 Celebration Square Strategic Plan
 CI Background Briefing Document
 Clarke Memorial Hall - Feasibility Study
 Cultural Infrastructure Inventory (excel file)
 Culture Department Website (including Culture on the Map Webpage)
 Culture Report Card
 Cultural Policy, September, 2015
 Digital Media Executive Summary
 Digital Media Interviews & Summary
 Digital Media Post Secondary Education Programme
 Digital Media Profile
 Employment Lands Review, Council Documents (June 22, 2015)
 Employment Lands Review Study (D-15-Hemson-Mississauga –Emp- Land – Review)
 Executive Summary (Economic Development Strategy – Building on Success)
 Executive Summary (Culture Master Plan)
 Final Film Policy
 Final MusicOntario ODRP Report
 LAC Meadowvale Study

M-29-2015 Vacant Land Site Maps (webpage)
 Masterplan Corporate Report Final
 Masterplan Implementation Plan
 Masterplan Vision Final
 Mississauga.ca.Business Strategy (Webpage)
 Our Future Mississauga: Growing our Brand
 Parking Strategy - Phase II - Port Credit & Lakeview
 Public Art Framework
 Report on Economic Development 2014
 Reporting Out Five Year Update (on the strategic plan)
 Strategic Plan Web 04 29 2009
 Tax Comparisons – economic development
 Winthehumanrace.ca (Mississauga economic development website)

Other Documents⁹¹

CITIE Report 2015
 Cultureonthemap.ca
 OMDC Industry Profiles (and other data and program information)
 Ontario's Entertainment & Creative Cluster: A Framework for Growth
 "Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario"; Music Canada Live, 2016
 Miscellaneous municipal creative industry strategies and policies from municipalities such as Amsterdam, Austin, Belfast, Birmingham, Berlin, Barcelona, Durham, Edmonton, Edinburgh, Glasgow, London, New York, Helsinki, Hamilton, Sudbury, Kitchener, Toronto and Vancouver (see Working Documents for further detail and excerpts)

⁹¹ Note that this is just a sampling of some of the more important third party documents reviewed.

CREATIVE INDUSTRIES STRATEGY IMPLEMENTATION PLAN

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CREATIVE INDUSTRIES STRATEGY IMPLEMENTATION RESPONSIBILITIES 1

CREATIVE INDUSTRIES STRATEGY IMPLEMENTATION BUDGET IMPACT 2

RESPONSIBILITIES

RECOMMENDATION	CULTURE	ECONOMIC DEVELOPMENT	IT	PLANNING	OTHER DEPARTMENTS
Position Mississauga as Innovative, Creative , Digital City		EDO to lead, Culture to support by participation as requested			
Establish a Mississauga Creative Industry Forum (MCIAF). An ad hoc advisory body of CI leaders, Council participation and Culture and EDO senior staff	Culture to lead with advice and support from EDO and participation from both Division Directors	Culture to lead with advice and support from EDO and participation from both Division Directors			
Target sector specific measures for film, television (screen based industries)	Culture will lead with input from applicable divisions	EDO will be engaging in an ICT sector assessment that will include IDM			T&W,LEGAL, ENFORCEMENT,TRANSIT (as required for by-law and policy review)
Target specific measures for live Music sector to build a live music scene from the ground up	Culture to lead with input from applicable divisions				As above
Facilitate the development of the City's creative talent by the formation of a Creative Network	Culture to lead with input from MBEC	Culture to lead with input from MBEC with respect to entrepreneurship			
Develop industry specific creative clusters. CI's gain strength by clustering in one place in areas with affordable space for business start-ups and warehouse space for making and production space.	Culture to lead discussion based on Infrastructure and Space Study with participation from applicable Divisions	Culture to lead discussion based on Infrastructure and Space Study with participation from applicable Divisions	Culture to lead discussion based on Infrastructure and Space Study with participation from applicable Divisions	Culture to lead discussion based on Infrastructure and Space Study with participation from applicable Divisions	

BUDGET IMPACT 2017-2018

	2017	2018
ACTION		
Publicity/Marketing for all sectors	X	X
Mississauga Creative Industries Advisory Forum (MCIAF)	X	X
Policy and By-law Review Film Office	X	
Investigate Hubs and Incubators	X	X
Investigate Studio space development	X	X
Live Music Support – work with BIA;s and businesses	X	X
Facilitate CI Network	X	X
Facilitate workshops and seminars	X	X
Establish Music Office		X
Venue assessment for live music		X
Policy and By-law Review for Live events		X
Total	40K	+40K

City of Mississauga

Corporate Report



Date: 2016/08/24

To: Chair and Members of General Committee

From: Geoff Wright, P. Eng., MBA,
Commissioner of Transportation and Works

Originator's files:
MG.23.REP
RT.10.Z-26

Meeting date:
2016/09/07

Subject

Yield Control - Rathburn Road East and Ponytrail Drive (Ward 3)

Recommendation

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to implement a yield condition to pedestrians in advance of the crosswalks within the right-turn channels at the intersection of Rathburn Road East and Ponytrail Drive.

Background

The Transportation and Works Department received a request from an area resident through the local Ward Councillor to install warning signs for motorists at the pedestrian crossings within the right-turn channels at the intersection of Rathburn Road East and Ponytrail Drive. The resident indicated that, although the pavement markings clearly indicate the crossing location, motorists do not yield to pedestrians, which is hazardous for pedestrians.

Comments

The subject pedestrian crossings are located within the right-turn channels of the intersection of Rathburn Road East and Ponytrail Drive and are categorized as "uncontrolled crossings" where pedestrians cross without the aid of traffic controls. At an uncontrolled crossing location, pedestrians do not have the right-of-way. Pedestrians need to wait for safe gaps in traffic before attempting to cross on the roadway and they must not enter the roadway if vehicles are not able to stop. Motorists must make every effort to avoid a conflict. Where the right-turn channel is free flow such as at the intersection of Rathburn Road East and Ponytrail Drive, pedestrians crossing to the island must yield right-of-way to motorists. Based on the above, the installation of pedestrian warning signage is not feasible at these uncontrolled crossing locations.

However, due to the existence of crosswalk markings and curb depressions within the channelization curve, pedestrians wrongly assume that they have the right-of-way and frequently start crossing without waiting for the appropriate gaps, expecting that drivers would stop for them. This situation creates a potential pedestrian-vehicle conflict and could be

addressed by the installation of a Yield sign in advance of a crosswalk, which would require drivers to yield the right-of-way to pedestrians.

Based on the above, the Transportation and Works Department recommends the implementation of yield controls at the right-turn channels at the intersection of Rathburn Road East and Ponytrail Drive.

The Ward Councillor supports the installation of Yield signs at this intersection.

Financial Impact

Costs for the sign installation can be accommodated in the 2016 Current Budget.

Conclusion

In order to improve the level of safety at the intersection, the Transportation and Works Department recommends implementing a yield condition to pedestrians in advance of the crosswalks within the right-turn channels at the intersection of Rathburn Road East and Ponytrail Drive.

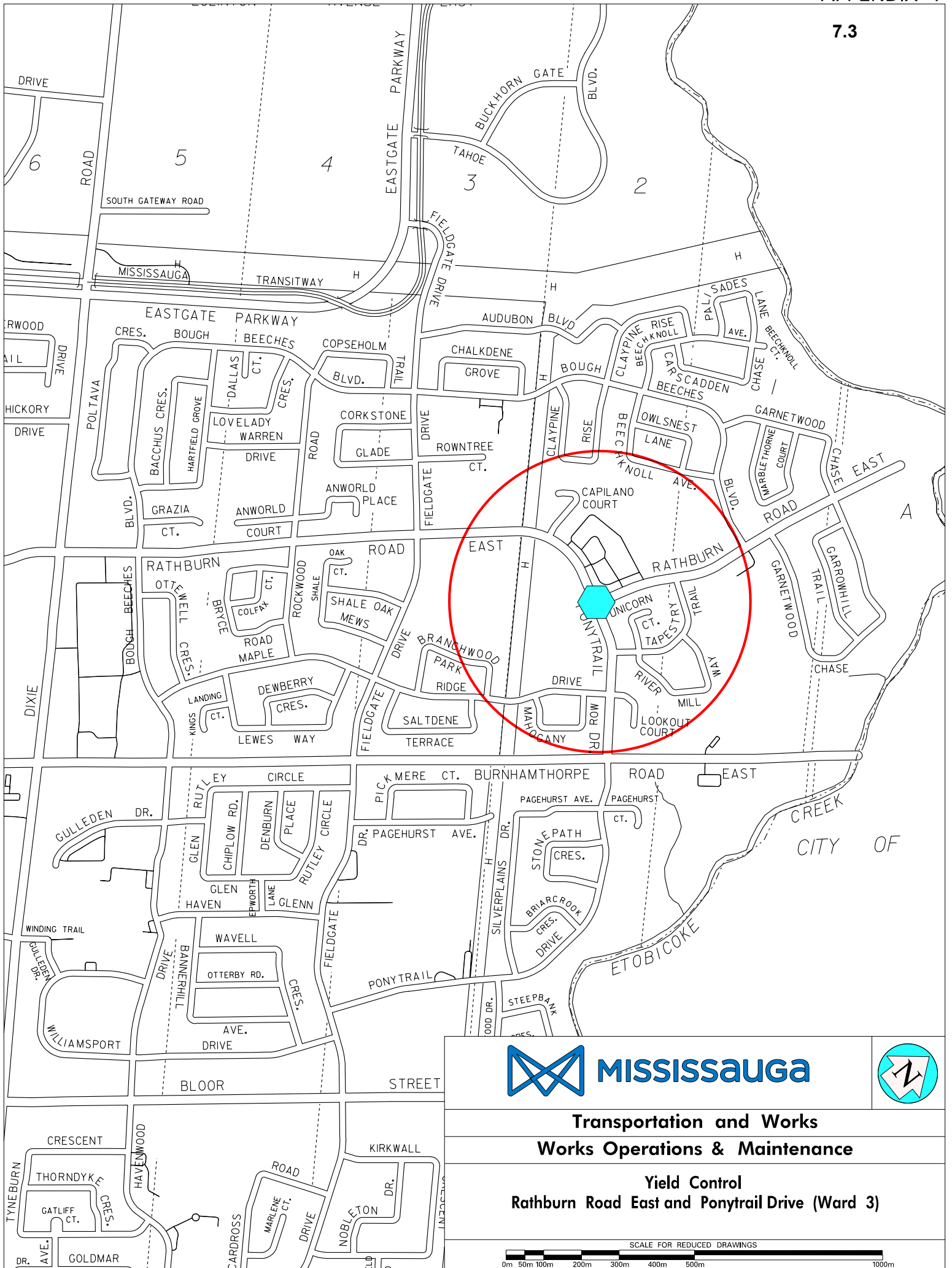
Attachments

Appendix 1: Location Map - Yield Control - Rathburn Road East and Ponytrail Drive (Ward 3)

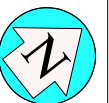


Geoff Wright, P. Eng., MBA, Commissioner of Transportation and Works

Prepared by: Ouliana Drobychevskaia, Traffic Operations Technologist



MISSISSAUGA



**Transportation and Works
Works Operations & Maintenance**

**Yield Control
Rathburn Road East and Ponytrail Drive (Ward 3)**

SCALE FOR REDUCED DRAWINGS
0m 50m 100m 200m 300m 400m 500m 1000m

City of Mississauga

Corporate Report



Date: 2016/08/24

To: Chair and Members of General Committee

From: Geoff Wright, P. Eng., MBA,
Commissioner of Transportation and Works

Originator's files:
MG.23.REP
RT.10.Z39W

Meeting date:
2016/09/07

Subject

Parking Prohibition - Thomas Street (Ward 9)

Recommendation

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to implement a parking prohibition anytime on both sides of Thomas Street between Erin Mills Parkway and Winston Churchill Boulevard.

Background

The Transportation and Works Department has received a request from an area resident through the local Ward Councillor to prohibit parking on Thomas Street between Erin Mills Parkway and Winston Churchill Boulevard. The resident feels that on-street parking on Thomas Street creates a safety hazard considering the roadway characteristics and traffic volumes.

Comments

Thomas Street is classified and was designed as a 5-lane undivided major collector roadway. It functions as an integral part of the City's road network and is intended to channel traffic to and from inter-districts and communities, and may carry arterial traffic during peak hours. The primary land use is reverse residential frontage with access points to townhouse complexes on both sides of the roadway. The posted speed limit on Thomas Street between Erin Mills Parkway and Winston Churchill Boulevard is 60 km/h. Presently, three-hour parking is permitted on both sides of Thomas Street with the exception of a roadway section along the frontage of Thomas Street Middle School where a combination of parking/stopping prohibitions are in place. Based on recent site observations and available aerial photography for the past few years, the utilization of on-street parking on Thomas Street has not been evident.

However, from a traffic operations perspective, parking on major collector roadways with similar characteristics should always be discouraged. High traffic volumes during the peak periods and excessive speeding are not uncommon for this roadway type. On-street parking on major

collector roadways, which is not visually defined, could be unexpected and potentially create a safety hazard for motorists.

Therefore, the Transportation and Works Department recommends that parking be prohibited anytime on both sides of Thomas Street between Erin Mills Parkway and Winston Churchill Boulevard. The implementation of this parking prohibition should improve the general level of safety on the roadway.

The Ward Councillor supports this parking regulation change on Thomas Street.

Financial Impact

Costs for the signs installation can be accommodated in the 2016 Current Budget.

Conclusion

The Transportation and Works Department recommends that a parking prohibition be implemented anytime on both sides of Thomas Street between Erin Mills Parkway and Winston Churchill Boulevard.

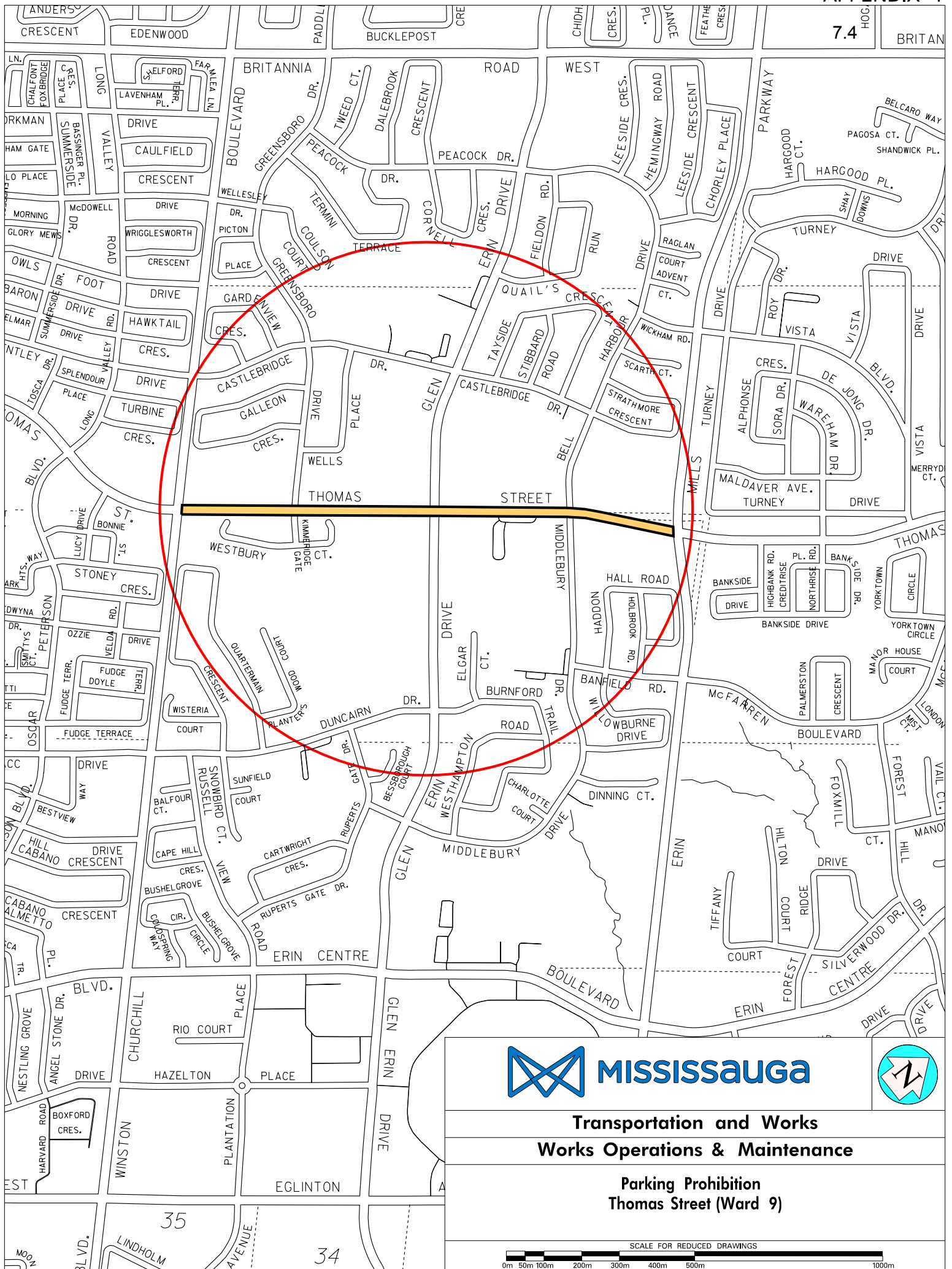
Attachments

Appendix 1: Parking Prohibition - Thomas Street (Ward 9)



Geoff Wright, P. Eng., MBA, Commissioner of Transportation and Works

Prepared by: Ouliana Drobychevskaia, Traffic Operations Technologist



Transportation and Works Works Operations & Maintenance

**Parking Prohibition
Thomas Street (Ward 9)**



City of Mississauga

Corporate Report



Date: 2016/08/24

To: Chair and Members of General Committee

From: Geoff Wright, P. Eng., MBA
Commissioner of Transportation and Works

Originator's files:
MG.23.REP
RT.10.Z-38W

Meeting date:
2016/09/07

Subject

Parking For Restricted Periods - Queen Street South (Ward 11)

Recommendation

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to remove the 15-minute anytime parking limit and to implement two-hour maximum parking from 9:00 a.m. to 5:00 p.m. on the east side of Queen Street South between Water Street and Kerr Street.

Background

The Transportation and Works Department is in receipt of a request from an area resident through the Ward Councillor to remove the 15-minute parking limit on the east side of Queen Street South between Water Street and Kerr Street. The resident feels that this parking limit needs to be removed as it was implemented for the customers of the post office located at 147 Queen Street South which no longer operates at this location.

Comments

Staff conducted a historical records search and confirmed that 15-minute parking was implemented for the customers of the post office requiring short-term parking. Since the post office no longer operates at this location, the Transportation and Works Department can support removal of the 15-minute parking restriction and recommends implementing a two-hour parking limit from 9:00 a.m. to 5:00 p.m. This would provide daily turnover of parking spaces in the commercial area and be consistent with existing parking regulations in the proximity on Queen Street South. The statutory three-hour parking limit will be maintained outside of the restricted hours.

The Ward Councillor supports this parking regulation change.

Financial Impact

Costs for the sign installation can be accommodated in the 2016 Current Budget.

Conclusion

The Transportation and Works Department supports the removal of 15-minute anytime parking limit and recommends to implement a two-hour maximum parking from 9:00 a.m. to 5:00 p.m. on the east side of Queen Street South between Water Street and Kerr Street.

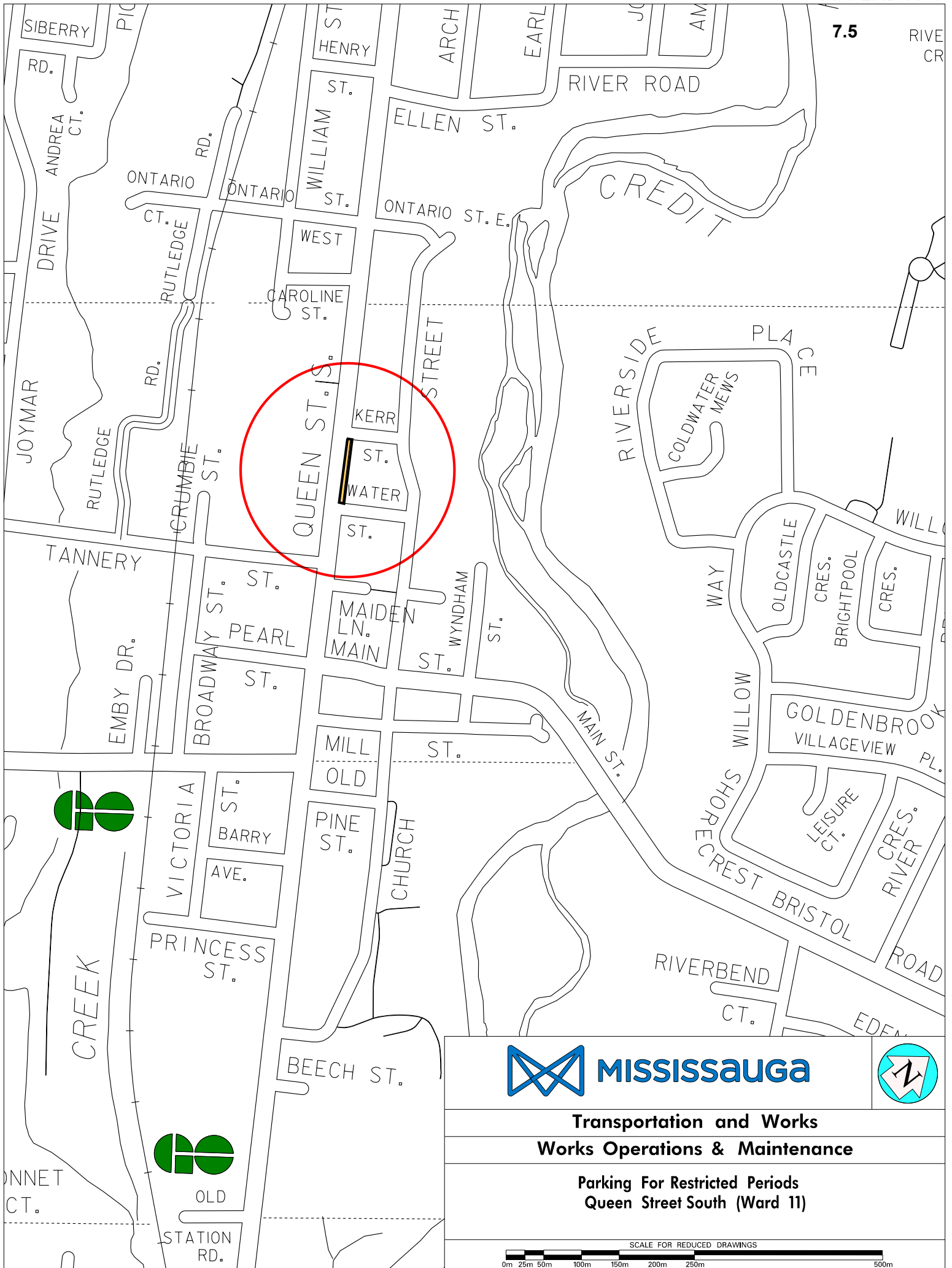
Attachments

Appendix 1: Location Map - Parking For Restricted Periods - Queen Street South (Ward 11)



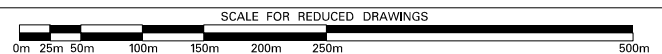
Geoff Wright, P. Eng., MBA, Commissioner of Transportation and Works

Prepared by: Ouliana Drobychevskiaia, Traffic Operations Technologist



**Transportation and Works
Works Operations & Maintenance**

**Parking For Restricted Periods
Queen Street South (Ward 11)**



City of Mississauga

Corporate Report



Date: 2016/08/24

To: Chair and Members of General Committee

From: Geoff Wright, P. Eng., MBA,
Commissioner of Transportation and Works

Originator's files:
MG.23.REP
RT.10.Z57

Meeting date:
2016/09/07

Subject

Lower Driveway Boulevard Parking - Adobe Court (Ward 10)

Recommendation

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to implement lower driveway boulevard parking between the curb and sidewalk, at any time, on Adobe Court.

Background

The Transportation and Works Department received a completed petition from an area resident to implement lower driveway boulevard parking on Adobe Court. A sidewalk is present on the east and south side of the roadway and lower driveway boulevard parking between the curb and sidewalk is currently prohibited. Three-hour parking is permitted on Adobe Court.

Comments

To determine the level of support for lower driveway boulevard parking between the curb and sidewalk, a parking questionnaire was distributed to the residents of Adobe Court.

Nineteen (19) questionnaires were delivered and 7 (37%) were returned; 5 (71%) supported the implementation of lower driveway boulevard parking and 2 (29%) were opposed.

Since greater than 66% of the total respondents support lower driveway boulevard parking, the Transportation and Works Department recommends implementing lower driveway boulevard parking between the curb and sidewalk, at any time, on the east and south side of Adobe Court.

The Ward Councillor supports the proposal for lower driveway boulevard parking. The existing three-hour on-street parking will be maintained.

Financial Impact

Costs for the sign installations can be accommodated in the 2016 Current Budget.

Conclusion

Based on the results of the questionnaire, the Transportation and Works Department supports lower driveway boulevard parking between the curb and sidewalk, at any time, on Adobe Court.

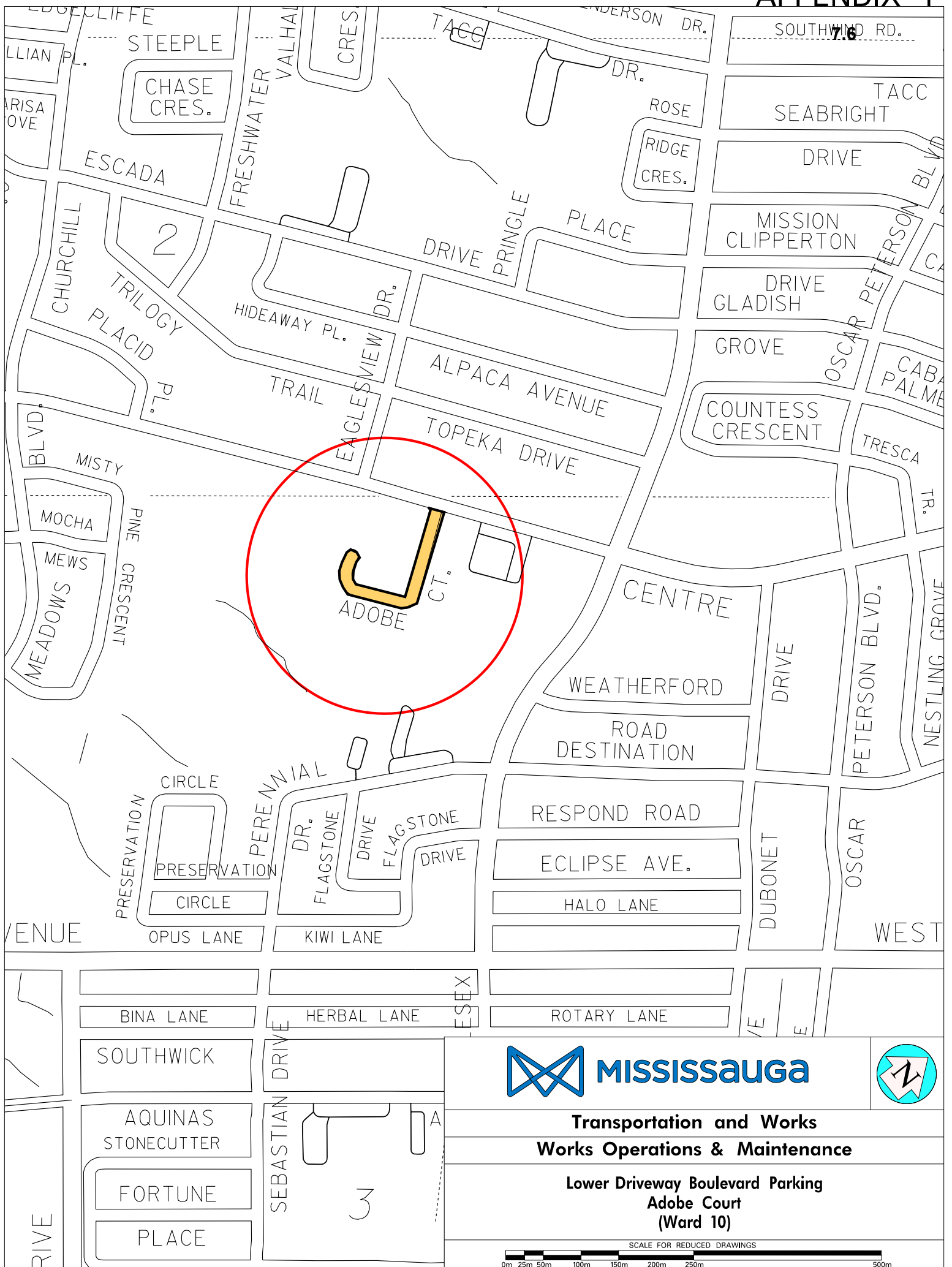
Attachments

Appendix 1: Location Map - Lower Driveway Boulevard Parking - Adobe Court (Ward 10)



Geoff Wright, P. Eng., MBA, Commissioner of Transportation and Works

Prepared by: Denna Yaunan, C.E.T., Traffic Operations Technologist



Transportation and Works Works Operations & Maintenance

Lower Driveway Boulevard Parking
Adobe Court
(Ward 10)



City of Mississauga
Corporate Report



Date: 2016/08/24

To: Chair and Members of General Committee

From: Geoff Wright, P. Eng., MBA, Commissioner of
 Transportation and Works

Originator's files:

Meeting date:
 2016/09/07

Subject

Exemption to the Three-hour Parking Limit on Eid

Recommendation

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to exempt Eid from the three-hour parking limit as outlined in the report from the Commissioner of Transportation and Works, dated August 24, 2016 and entitled, "Exemption to the Three-hour Parking Limit on Eid".

Background

At its meeting of February 24, 2016 Council approved the following recommendation:

GC-0090-2016

That there be a three-hour parking limit exemption on the following statutory holidays between 8:00 a.m. to 12 midnight: New Year's Day, Family Day, Good Friday, Victoria Day, Canada Day, Civic Holiday, Labour Day, Thanksgiving Day, Christmas Day and Boxing Day.

On May 25, 2016 Council approved the following recommendation related to Easter Sunday:

GC-0369-2016

That a by-law be enacted to amend the Traffic By-law 555-00, as amended, to exempt Easter Sunday from the three-hour parking limit as outlined in the report from the Commissioner of Transportation and Works, dated May 4, 2016 and entitled "Exemption to the Three-hour Parking Limit on Easter Sunday."

At the Council meeting of July 6, 2016, Mayor Bonnie Crombie asked staff to consider a three-hour parking exemption on Eid, particularly around mosques. The purpose of this report is to respond to the request of Mayor Crombie.

Comments

At the present time, Council has approved a three-hour parking exemption for the following holidays between 8:00 a.m. to 12 midnight: New Year's Day, Family Day, Good Friday, Easter Sunday, Victoria Day, Canada Day, Civic Holiday, Labour Day, Thanksgiving Day, Christmas Day and Boxing Day. Eid is not included in this list.

The celebration of Eid is not restricted to mosques but it also encompasses celebrations at homes as well. Therefore, the three-hour parking exemption on Eid should be applied city-wide, similar to other holidays.

As a result, staff recommend that a by-law be enacted to amend the Traffic By-law 555-00 to provide a three-hour parking exemption for Eid from 8:00 a.m. to 12 midnight, similar to the exemption provided on other holidays.

Financial Impact

This recommendation may have a minor impact on the number of penalty notices issued on Eid and the related revenues.

Conclusion

The Traffic By-law 555-00, as amended, was revised to include New Year's Day, Family Day, Good Friday, Easter Sunday, Victoria Day, Canada Day, Civic Holiday, Labour Day, Thanksgiving Day, Christmas Day and Boxing Day as holidays exempt from the three-hour parking limit between 8:00 a.m. to 12 midnight. This report includes Eid in the list of holidays, and provides families and their visitors' relief from the three-hour parking limit on Eid during the time proposed.



Geoff Wright, P. Eng., MBA, Commissioner of Transportation and Works

Prepared by: Andy Bate, Supervisor, Traffic Operations

City of Mississauga

Corporate Report



Date: 2016/08/22

To: Chair and Members of General Committee

From: Gary Kent, Commissioner of Corporate Services and
Chief Financial Officer

Originator's files:

Meeting date:
2016/09/07

Subject

Financial Report as at June 30, 2016

Recommendation

1. That the "Financial Report as at June 30, 2016" report and accompanied appendices, dated August 18, 2016, from the Commissioner of Corporate Services and Chief Financial Officer, be approved.
2. That the Treasurer be authorized to fund and close the capital projects as identified in this report.
3. That the multi-year funded Transportation Master Plan Study Project (PN15-102) be approved at a gross cost of \$550,000 for tendering purposes and that the increased funding of \$250,000 be included in the 2017 Budget.
4. That a by-law to establish the North West Park Pool Reserve Fund (35588) and to amend by-law 0298-2000, Reserves and Reserve Funds By-law be enacted. The purpose of the reserve fund is to capture the yearly budget contribution and the yearly debt expense for the NW Park Pool.
5. That the necessary by-laws be enacted.

Report Highlights

• Operating Summary

As of June 30, 2016, the City is forecasting a year-end surplus of \$13.1 million. This represents 1.8% of the City's gross operating budget of \$724.5 million.

The surplus consists mainly of \$3.2 million in labour and benefits, \$4.6 million from favourable diesel pricing and \$4.5 million from the Winter Maintenance Program, and a revenue surplus of \$0.3 million. The proposed 2017 Budget has a recommended reduction of \$3.1 million for diesel and gas expenses.

Financial impacts resulting from the Library strike and the Hickory Drive Incident are not included in this report but will be at the year-end report.

• Capital Summary

Recommended adjustments to the capital program will result in a revised net capital program of \$905.3 million to 677 projects.

- 29 projects are recommended for closure
- \$0.9 million is being returned to various tax reserve funds

• Stormwater Financial Summary

Operating Summary

As of June 30, 2016, the City is forecasting that the Stormwater operating program will be on target at \$40 million (this includes a revenue accrual of \$7million).

Capital Summary

Recommended adjustments to the capital program will result in a revised net capital program of \$91.3 million to 55 projects.

• Reserves and Reserve Funds

The forecasted year-end operating and capital reserve and reserve funds total is \$583.3 million or a forecasted increase of 3%.

Background

In accordance with the Budget Control and Reserve and Reserve Fund By-laws, the Finance Division provides Council with a review of the City's financial position a minimum of two times a year. This report covers information related to the Operating Program, and the status of Capital Work-in-Progress, Debt, and Reserves and Reserve Funds.

On December 9, 2015, Council approved an operating budget of \$435.3 million and capital budget of \$200.1 million for 2016.

Comments

This report summarizes:

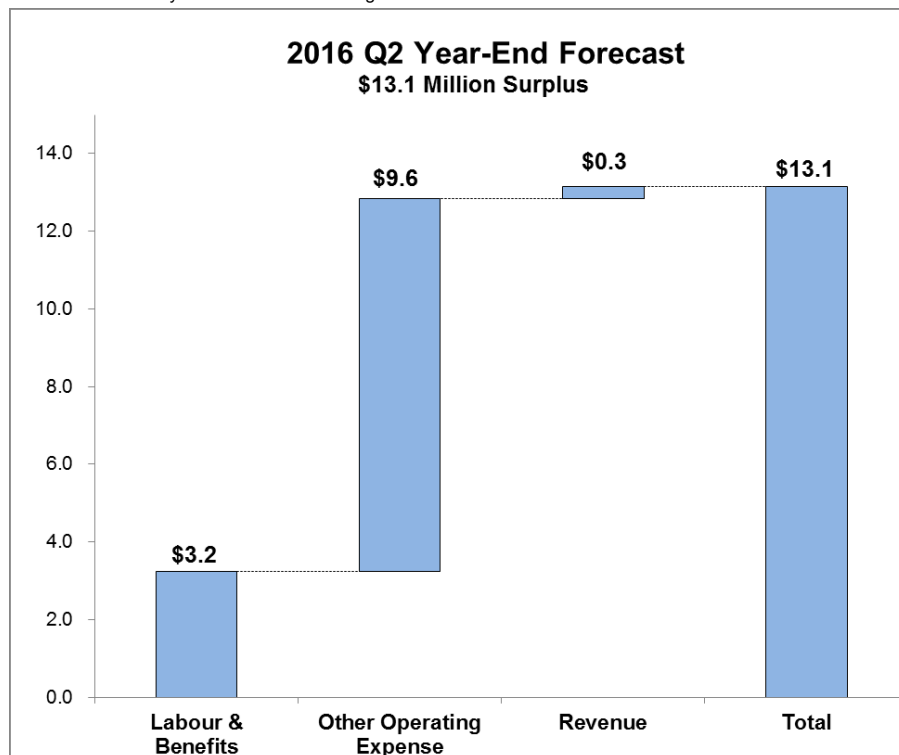
1. Part 1 – Operating Forecast
2. Part 2 – Capital Status
3. Part 3 – Stormwater Financial Summary
4. Part 4 – Debt
5. Part 5 – Reserves and Reserve Funds

PART 1: OPERATING FORECAST

Based on actual results at June 30, 2016, staff forecast that the City will end the year with a surplus of \$13.1 million or 1.8% of the gross budget of \$724.5 million. The following chart is the operating summary by service area. Details are provided in Appendix 1-1, Operating Forecast Details by Service Area.

Service Area (\$ Millions)	Net Budget	Year End Forecast	Forecasted Year End Variance
			\$ Surplus/ (Deficit)
Fire & Emergency Services	101.8	101.8	0.0
Roads	66.6	61.6	5.1
MiWay	67.9	63.7	4.2
Parks & Forestry	31.8	31.2	0.6
Mississauga Library	25.9	25.1	0.8
Business Services	28.6	28.8	(0.1)
Facilities & Property Management	20.2	20.2	0.0
Recreation	23.4	23.1	0.3
Information Technology	21.9	21.9	0.0
City Manager's Office	12.2	12.4	(0.3)
Land Development Services	8.9	8.9	0.0
Culture	7.4	7.4	0.0
Mayor & Council	4.7	4.7	0.0
Regulatory Services	1.1	0.7	0.5
Legislative Services	(3.1)	(3.5)	0.4
Environment	1.2	1.2	0.0
Financial Transactions	14.7	13.1	1.7
City	435.3	422.2	13.1

Note: Numbers may not add due to rounding.



*Excludes Stormwater Program

Year-End Operating Forecast Highlights - The major areas of variance from budget are highlighted in the chart below with further details provided in Appendix 1-1 Operating Forecast Details by Service Area:

Labour and Benefits	Surplus/(Deficit) \$ Millions
Labour gapping	3.2
Total Surplus / (Deficit)	3.2
Other Operating Expenses	Surplus/(Deficit) \$ Millions
MiWay diesel fuel savings	4.6
Lower winter maintenance costs	4.5
Debt Repayment surplus	1.6
Street lighting hydro	0.3
Development charges grants to places of worship	(0.2)
Professional services - external counsel	(0.4)
Other adjustments	(0.8)
Total Surplus / (Deficit)	9.6
Revenue	Surplus/(Deficit) \$ Millions
Food services, rentals and program registrations	0.3
Administrative Penalties System (APS) fees & external recoveries	0.6
Various rebates and recoveries	0.3
Provincial Offences Act revenue trends	0.4
Private tree permits, library technical grant, TXM support cost recoveries	0.3
Write down of uncollectable accounts	(0.2)
Reduced MiWay revenue	(0.7)
Other adjustments	(0.7)
Total Surplus / (Deficit)	0.3
Grand Total	13.1

Note: Numbers may not add due to rounding.

As part of the on-going budget process, staff tracks variances and make recommendations to the 2017 Business Plan and Budget.

Operating Budget Adjustments

According to the Budget Control Bylaw, all inter-program adjustments require Council authorization. There is no change to the City's net operating budget as a result of these adjustments as these adjustments reallocate budget funds from one program/account to another. Appendix 1-3, Operating Budget Adjustments by Service Area, details operating budget movements which require approval by Council.

PART 2: CAPITAL STATUS

As required under the City's Budget Control Bylaw, a Capital works-in-progress review must be prepared at least twice a year for Council. Included in this review is the on-going monitoring, evaluation and identification of projects to be closed, funds being returned to reserves, and projects requiring additional funding.

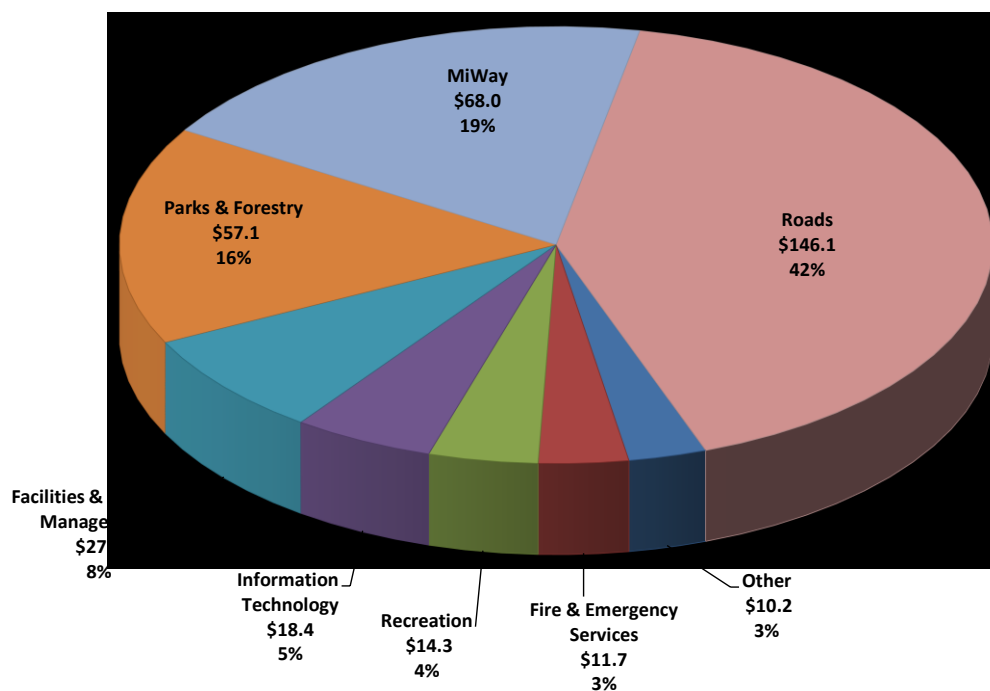
The City has an approved capital program with a total budget of \$906.2 million. Staff recommends returning approximately \$0.9 million to various reserves and reserve funds, from various projects. This results in a revised net capital budget totalling \$905.3 million.

Of the \$905.3 million total,

- \$552.2 million or 61.0% has been spent
- \$353.1 million is to be incurred.

The following chart shows the distribution of the City's capital expenditures to be incurred, by service. See Appendix 2-1 for more details.

Total Capital Works-in-Progress
Net Future Expenditures to be Incurred by Service Area
\$353.1 Million



Others Include City Manager's Group, Regulatory Services, Business Services, Arts & Culture, Legislative Services, Mississauga Library, Land Development Services

*Excludes Stormwater Program

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City staff continues to evaluate older projects and return unspent funds to reduce the amount of capital funds that are needed to be borrowed for future years' projects. The \$353.1 million of future expenditures, earns interest revenue that is used to support both the capital and operating programs including contributions to the reserves and reserve funds.

Of the \$353.1 million still to be incurred, over 25% is accounted for by the following projects:

- \$33.9 million Transitway
- \$22.5 million Torbram Grade Separation
- \$20.3 million Roadway Rehabilitation
- \$10.1 million Permanent Snow Storage Sites

The second quarter review has resulted in \$0.9 million being returned as a result of all budget adjustments, transfers and project closures. The majority of the funds are being returned to the Capital Tax reserve funds.

The following are major project highlights:

Library

- Self-Serve Technology project (PN11-274) is returning \$1.0 million to Capital Tax Reserve Fund prior to its projected completion date of December 2016. Several factors contributed to these savings including cost reduction of the RFID technology since budget approval, favourable renovation costs and deferral of the re-alignment of the Materials Handling work space to the Central Revitalization project, due to its impending time frame. The introduction of self-serve check-out was a significant business process change for both customers and staff, allowing customers to check out their own materials, and providing more convenient and faster service, better inventory control, and less physical handling of materials by staff.

MiWay

- Transit Capital Bus Maintenance - Major Component Rehabilitation/Replacement project (PN16-203) is requesting additional funding of \$0.8 million from Federal Gas Tax Reserve Fund due to increased pressures for expenses like calibrating equipment for optimum fuel economy, performance and near-zero emissions along with additional hybrid bus engine rehabilitation expenses.

Roads

- Mississauga's Transportation Master Plan Project (PN15-102) is requesting additional funding of \$250,000. Benchmarking research across several comparable projects in other municipalities concluded that the current budget is inadequate for the scope of work intended. The tender, bid evaluation and award for consulting services is planned for completion this fall 2016. It is recommended that a total of \$550,000 be approved for tendering purposes and that the increased funding of \$250,000 be included in the 2017 Budget.

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Facilities and Property Management

- Accessibility Improvements project (PN14-770) was completed. Improvement work was carried out in seven facilities across the City. The facilities are now in compliance with AODA (Accessibility for Ontarians with Disabilities Act). The project included the installation of automatic door operators and minor retrofits to exiting doors. These installations were initiated to improve accessibility to washrooms, pool change rooms and multipurpose rooms.

Information Technology

- Transit Operating System (TOS) project (PN08-532) was completed which has resulted in the transition of these legacy system functions to Transit's modern iBus system Hastus. This has introduced efficiencies in Transit Operations processes which will support the growth and operations of Transit and contribute to better operations and ultimately better customer service. This also eliminates the legacy TOS system creating a better, more modern technology footprint for IT to manage and support moving forward.
- Riskmaster System Upgrade & Web Form project (PN12-546) was completed. The Riskmaster system, which helps to manage claims against the City, was upgraded to a supported platform.

Business Services

- IT Security and Risk Management Program including PCI-2013 project (PN13-511) was completed. Payment Card Industry Data Security Standards (PCI-DSS) compliance initiatives have brought about the mitigation of financial and reputation risk, a framework to safeguard credit card information and security. This will address the ever changing IT Security environment and new challenging threats and risks.

The following appendices detail all capital project updates, changes, and funding adjustments:

Appendix 2-2: Projects Completed, Delayed or Cancelled and To Be Closed - 29 projects with an approved budget of \$7.8 million. A total of 29 projects are being closed with \$1.8 million or 22.8% of the approved budget amount being returned to the various reserves and reserve funds.

Appendix 2-3: Open Projects Requiring Funding Adjustments (including Stormwater) - 16 projects with an approved budget of \$25.9 million, require additional funding in the amount of \$1.0 million from various reserves and reserve funds.

Appendix 2-4: Project Adjustments with No Net Capital Impact lists 10 projects that are being combined with no net financial impact.

Part 3: STORMWATER FINANCIAL SUMMARY

- **Operating summary**

As of June 30, 2016, the City is forecasting that the Stormwater operating program will be on target at \$40 million. This includes a revenue accrual of \$7 million.

- **Capital Summary**

The approved 2016 Stormwater capital program has a total budget of \$48.5 million. At this time staff recommends additional funding adjustments to two projects in the amount of \$0.1 million. Details of specific adjustments can be found in Appendix 2-3 Open Projects Requiring Funding Adjustments.

Recommended adjustments to the Stormwater capital program will result in a revised net budget of \$91.3 million for the active 55 projects. Of the 55 projects, 46 were originally part of the Roads service area and continue to be funded from their original funding source. The 9 projects from 2016 are the only projects being funded from the new Stormwater charge.

- **Housekeeping**

Transfer of Funds

The Cooksville Creek Storm Water Management Pond #3702 is being built on City-owned lands known as Park 317. Funding of \$5.7 million from Stormwater Capital Reserve Fund for the land acquisition project for the Cooksville Creek Storm Water Management Pond #3702 (PN 14-129) is to be transferred to the Cash in Lieu of Parkland Dedication Reserve Fund and Developer Contribution – Parks Reserve Fund in this mid-year Works in Progress report. This project is cash-flowed over a number of years and this is the third installment of the funding plan to compensate Cash in Lieu of Parkland Dedication Reserve Fund for the changed use of this land.

PART 4: DEBT

Since 2013, four debentures have been issued to fund various capital projects. Debt repayments are funded through the Capital Infrastructure & Debt Repayment Levy. For 2016, a debenture of \$37.6 million was issued on June 1, 2016. The following is the City's debt status as of June 30, 2016.

City of Mississauga Debt	\$ Millions
Principal Outstanding as at January 1, 2016	110.8
Principal Payments as at June 30, 2016	(9.9)
Outstanding Debt	100.9

It is recommended that the North West Park Pool Reserve Fund be established in order to capture the yearly budget contribution and the yearly debt expense for the NW Park Pool.

PART 5: RESERVES AND RESERVE FUNDS

The results and recommendations contained in this report have direct implications on both Operating and Capital reserve funds. Reserves and reserve funds are established by Council to assist with long term financial stability and financial planning. These funds are set aside to help offset future needs, obligations, pressures and costs.

They are drawn upon to finance specific purpose capital and operating expenditures as designated by Council. This minimizes tax rate fluctuations due to unanticipated expenditures and revenue shortfalls, and to fund ongoing projects and programs (i.e. insurance and employee benefits).

The year-end balance for operating and capital reserves and reserve funds is projected to be \$583.3 million, a \$17.0 million increase from the January 1, 2016 balance. There are significant changes in balances by category as a result of recommendations in the "Reserve and Reserve Fund Management" report approved by Council on July 6, 2016. The largest net increase is in the Tax Funds reserves (\$12.4 million, primarily as a result of contributions from part of the 2% Infrastructure & Debt Repayment levy) and Stormwater Funds reserves (\$10.5 million, primarily due to the dedicated Stormwater Charge). Increased funding in the Capital Reserve Funds supports the City's Long Range Financial Plan, to ensure funding is available for anticipated costs of infrastructure replacement.

The chart below provides a consolidated forecast of reserves and reserve fund balances, by reserve type, as at December 31, 2016. Appendix 3-1 provides detailed information for each reserve and reserve fund.

Reserves and Reserve Funds	Balance January 1, 2016 (\$000's)	Projected Balance December 31, 2016 (\$000's)	Change in Balances	
			(\$000's)	%
Operating Program				
Operating Reserve Funds	66,144	62,083	(4,061)	(6.1%)
Operating Reserves	52,482	55,378	2,895	5.5%
Total Operating Reserves and Reserve Funds	118,626	117,461	(1,165)	(1.0%)
Capital Program				
Development Funds	204,596	204,572	(23)	(.0%)
Tax Funds	144,066	156,448	12,383	8.6%
Gas Tax Funds	96,360	91,812	(4,548)	(4.7%)
Other Funds	1,541	1,348	(193)	(12.5%)
Stormwater Funds	1,090	11,624	10,534	966.4%
Total Capital Reserve Funds	447,653	465,805	18,152	4.1%
Grand Total	566,279	583,266	16,987	3.0%

Note: Numbers may not add due to rounding.

Conclusion

In summary, the City forecasted 2016 year-end operating financial position is a surplus of \$13.1 million. The capital operations are progressing as planned/identified.

Attachments

- Appendix 1: 1-1 Operating Forecast Details by Service Area
- Appendix 2: 1-2 Operating Forecast Details For Stormwater
- Appendix 3: 1-3 Operating Budget Adjustments by Service
- Appendix 4: 2-1 Summary of Capital Works-In-Progress by Service
- Appendix 5: 2-2 Projects Completed, Delayed or Cancelled and To Be Closed
- Appendix 6: 2-3 Open Projects Requiring Funding Adjustments
- Appendix 7: 2-4 Project Adjustments with No Net Capital Impact
- Appendix 8: 3-1 Reserves and Reserve Funds



For: _____

Gary Kent, Commissioner of Corporate Services and Chief Financial Officer

Prepared by: Ann Wong, Manager, Business Planning and Reporting

Operating Forecast Details by Service Area

Appendix 1-1

Fire & Emergency Services

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(1.7)	(1.6)	(0.1)	(4.8%)	Motor Vehicle collision (MVC) revenue is unfavourable due to lower projected collisions. MVC revenue is driven by the number of billable calls and is typically related to weather conditions. MVC has also incurred a \$80K accounts receivable chargeback for uncollectible revenue dating back for 3 years.
Other Operating Expenses	4.0	3.9	0.1	2.2%	Favourable variance is due to lease savings at Fire Station 119.
Labour and Benefits	98.7	98.7	0.0	0.0%	Favourable variance of \$4.2M to date. We are forecasting no year end forecast due to outstanding contract and labour accrual.
Total Net Cost before Administrative and Support Costs	101.0	101.0	0.0	0.0%	
Administrative and Support Costs	0.8	0.8	0.0	0.0%	
Total Net Cost	101.8	101.8	0.0	0.0%	

Roads

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(10.6)	(10.6)	0.0	0.0%	
Other Operating Expenses	45.0	40.2	4.8	10.6%	Favourable variance is a result of better than expected Winter Maintenance costs of \$4.5M. The mild winter resulted in less operating and contractor costs. In addition, a \$250k savings in Hydro has also been forecasted for Streetlighting.
Labour and Benefits	32.1	31.8	0.3	1.0%	Favourable variance is a result of gapping due to various vacant positions at this time.
Total Net Cost before Administrative and Support Costs	66.5	61.4	5.1	7.6%	
Administrative and Support Costs	0.2	0.2	0.0	0.0%	
Total Net Cost	66.6	61.6	5.1	7.6%	

Operating Forecast Details by Service Area

MiWay

Appendix 1-1

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(85.1)	(83.4)	(1.7)	(2.0%)	Transit fares are forecasted to be unfavourable \$700k due to ongoing effects of Presto fare media migration along with effects of the senior \$1 fare initiative. Recovery from Region is forecasted to be unfavourable \$1M due to fewer costs incurred associated with the Hanlan Water Main project.
Transfers from Reserve	(16.1)	(16.1)	0.0	0.0%	
Other Operating Expenses	39.6	35.0	4.6	11.6%	Net favourable variance is a result of favourable variances in diesel pricing (\$0.75 vs. \$1.10) offset by unfavourable variances in vehicle maintenance relief.
Labour and Benefits	128.5	127.2	1.3	1.0%	Favourable variance is a result of gapping in transit operators, salaried staff and temporary staff. This surplus is a result of LTD, staff turnover and less than anticipated staff costs incurred as a result of the Region's Hanlan Water Main project.
Total Net Cost before Administrative and Support Costs	66.9	62.7	4.2	6.3%	
Administrative and Support Costs	1.0	1.0	0.0	0.0%	
Total Net Cost	67.9	63.7	4.2	6.2%	

Parks & Forestry

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(4.0)	(4.1)	0.1	1.4%	Favourable variance due to increased requests for city tree maintenance by external parties and increased Private Tree Bylaw permits.
Other Operating Expenses	11.9	11.9	(0.0)	(0.0%)	
Labour and Benefits	24.2	23.6	0.5	2.3%	Favourable variance primarily due to permanent staff on LTD and temporary staff backfilling full time positions. The savings are partially offset by unfavourable labour expenses.
Total Net Cost before Administrative and Support Costs	32.0	31.4	0.6	1.9%	
Administrative and Support Costs	(0.2)	(0.2)	0.0	0.0%	
Total Net Cost	31.8	31.2	0.6	1.9%	

Operating Forecast Details by Service Area

Mississauga Library

Appendix 1-1

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(1.9)	(2.0)	0.1	3.9%	Favourable due to one time technical grant received.
Other Operating Expenses	6.0	6.1	(0.1)	(2.0%)	Unfavourable variance due to increased demand for electronic services in collections as well as pressure on the Canadian dollar. Unfavourable equipment purchases from one time technical grant are offset by savings in administration fee accruals not required and utility savings.
Labour and Benefits	21.4	20.6	0.8	4.0%	Favourable variance due to normal labour gapping offset by unfavourable variance due to backfilling for essential full time direct public service staff vacancies.
Total Net Cost before Administrative and Support Costs	25.5	24.7	0.8	3.2%	
Administrative and Support Costs	0.4	0.4	0.0	0.0%	
Total Net Cost	25.9	25.1	0.8	3.1%	

Business Services

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(2.5)	(2.3)	(0.2)	(8.1%)	Unfavorable variance is due to the write-down of Accounts Receivable uncollectible accounts in Revenue & Material Management Division.
Other Operating Expenses	3.4	3.5	(0.1)	(2.3%)	
Labour and Benefits	27.7	27.5	0.2	0.6%	Normal labour gapping savings
Total Net Cost before Administrative and Support Costs	28.6	28.8	(0.1)	(0.4%)	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	28.6	28.8	(0.1)	(0.4%)	

Operating Forecast Details by Service Area

Appendix 1-1

Facilities & Property Management

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(0.5)	(0.5)	0.0	0.0%	On Budget
Other Operating Expenses	8.0	8.0	0.0	0.0%	On Budget
Labour and Benefits	13.9	13.9	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	21.4	21.4	0.0	0.0%	
Administrative and Support Costs	(1.2)	(1.2)	0.0	0.0%	On Budget
Total Net Cost	20.2	20.2	0.0	0.0%	

Recreation

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(47.7)	(48.7)	1.0	2.1%	Favourable revenues for Food Services, Rentals and Program registrations are offset with part time labour and other operating expenses.
Other Operating Expenses	25.3	26.0	(0.7)	(2.9%)	Increase in catering costs at Harding Waterfront Estate offset by increased revenue
Labour and Benefits	45.8	45.8	0.0	0.0%	Favourable full time variances due to Vacancies, Maternity Leaves and salary differential for replacement hires. Part-time labour is unfavourable as a result of increased programming and backfilling for full time.
Total Net Cost before Administrative and Support Costs	23.4	23.1	0.3	1.2%	
Administrative and Support Costs	(0.0)	(0.0)	0.0	0.0%	
Total Net Cost	23.4	23.1	0.3	1.2%	

Operating Forecast Details by Service Area

Appendix 1-1

Information Technology

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(0.6)	(0.7)	0.1	16.5%	A preliminary year-end surplus of \$100K is forecasted based on previous year's results for TXM support costs recovery
Other Operating Expenses	5.3	5.4	(0.1)	(1.9%)	Based on most current data, a preliminary year-end over expenditure of \$100K is forecasted for maintenance/subscriptions.
Labour and Benefits	18.3	18.3	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	23.0	23.0	0.0	0.0%	
Administrative and Support Costs	(1.1)	(1.1)	0.0	0.0%	On Budget
Total Net Cost	21.9	21.9	0.0	0.0%	

City Manager's Office

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(0.5)	(0.5)	0.0	0.0%	
Other Operating Expenses	3.2	3.7	(0.4)	(12.9%)	The unfavourable variance is primarily attributed to the Legal Services Division's forecasted overexpenditure in professional services due to the need to retain external counsel on several trials, various other litigations and the high volume of legal matters.
Labour and Benefits	9.4	9.3	0.1	1.4%	Labour gapping savings.
Total Net Cost before Administrative and Support Costs	12.2	12.4	(0.3)	(2.4%)	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	12.2	12.4	(0.3)	(2.4%)	

Operating Forecast Details by Service Area

Appendix 1-1

Land Development Services

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(12.4)	(12.4)	0.0	0.0%	On Budget
Other Operating Expenses	2.0	2.0	0.0	0.0%	On Budget
Labour and Benefits	19.3	19.3	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	8.9	8.9	0.0	0.0%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	8.9	8.9	0.0	0.0%	

Culture

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(1.8)	(1.8)	0.0	0.0%	On Budget
Other Operating Expenses	4.2	4.2	0.0	0.0%	On Budget
Labour and Benefits	5.0	5.0	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	7.4	7.4	0.0	0.0%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	7.4	7.4	0.0	0.0%	

Mayor & Council

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(0.1)	(0.1)	0.0	0.0%	On Budget
Other Operating Expenses	0.8	0.8	0.0	0.0%	On Budget
Labour and Benefits	4.0	4.0	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	4.7	4.7	0.0	0.0%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	4.7	4.7	0.0	0.0%	

Operating Forecast Details by Service Area

Appendix 1-1

Regulatory Services

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(13.6)	(14.2)	0.6	4.3%	Net favourable variance is primarily a result of increased APS/Parking revenues.
Other Operating Expenses	2.1	2.1	0.0	0.0%	On Budget
Labour and Benefits	12.5	12.7	(0.1)	(1.1%)	Unfavourable variance is primarily a result of non-complement project lead positions.
Total Net Cost before Administrative and Support Costs	1.0	0.5	0.5	45.7%	
Administrative and Support Costs	0.1	0.1	0.0	0.0%	
Total Net Cost	1.1	0.7	0.5	40.5%	

Legislative Services

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(11.0)	(11.4)	0.4	3.6%	Based on our forecasting model, a preliminary year-end surplus of \$400K is forecasted.
Other Operating Expenses	1.5	1.5	0.0	0.0%	On Budget
Labour and Benefits	6.4	6.4	0.0	0.0%	On Budget
Total Net Cost before Administrative and Support Costs	(3.1)	(3.5)	0.4	13.1%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	(3.1)	(3.5)	0.4	13.1%	

Environment

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(0.1)	(0.1)	0.0	0.0%	On Budget
Other Operating Expenses	0.4	0.4	0.0	0.0%	On Budget
Labour and Benefits	0.9	0.9	0.0	3.3%	On Budget
Total Net Cost before Administrative and Support Costs	1.2	1.2	0.0	2.5%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	1.2	1.2	0.0	2.5%	

Operating Forecast Details by Service Area

Appendix 1-1

Financial Transactions

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	(78.9)	(79.6)	0.8	1.0%	\$0.5M asset disposal revenue (see offset below in transfer to reserve funds) and various rebates/recoveries \$0.3M.
Other Operating Expenses	87.9	87.0	0.9	1.1%	\$0.5M increased transfer to reserve funds from proceeds of asset disposal (see offset above in revenues), offset by \$1.6M debt funding surplus related to timing of principal and interest payments and \$0.2M increased cost from development charges grants for places of worship.
Labour and Benefits	5.7	5.7	0.0	0.0%	
Total Net Cost before Administrative and Support Costs	14.7	13.1	1.7	11.4%	
Administrative and Support Costs	0.0	0.0	0.0	0.0%	
Total Net Cost	14.7	13.1	1.7	11.4%	
City Grand Total Net Cost	435.3	422.2	13.1	3.0%	

Note: Numbers may not add due to rounding.

Operating Forecast Details for Stormwater

Appendix 1-2

Stormwater

Item (\$ Millions)	2016 Budget	2016 Year-End Forecast	Year-End Variance		Comments and Action Plan
			\$ Surplus/ (Deficit)	% of Budget	
Revenues	3.1	3.1	0.0	0.0%	On Budget
Other Operating Expenses	26.3	26.3	0.0	0.0%	On Budget
Labour and Benefits	3.6	3.6	0.0	0.0%	On Budget
Total Net Cost before Stormwater Revenue Accrual	33.0	33.0	0.0	0.0%	
Stormwater Revenue Accrual	7.3	7.3	0.0	0.0%	On Budget
Total Net Cost	40.3	40.3	0.0	0.0%	

Operating Budget Adjustments by Service

Change Request Number	Service Description	Reason	Total
2370	Facilities & Property Management	Adjustment due to recovery in labour costing	2,218
	MiWay	Adjustment due to recovery in labour costing	(2,218)
			0
2398	Environment	Transfer of budget to CMS	10,800
		Transfer of budget to CMS	4,500
	Business Services	Transfer of budget to CMS	(10,800)
		Transfer of budget to CMS	(4,500)
			0
2399	Facilities & Property Management	Move Elevator and Cleaning cost to FPM	(63,000)
		Move Elevator and Cleaning cost to FPM	103,000
	MiWay	Move Elevator and Cleaning cost to FPM	63,000
		Move Elevator and Cleaning cost to FPM	(103,000)
			0
2400	Parks & Forestry	Permit revenue reallocation	6,000
	Regulatory Services	Permit revenue reallocation	(6,000)
			0
2406	Legislative Services	Transfer of Contract POA Screening Officer (from BR#2339) from T&W to CPS	100,087
	Regulatory Services	Transfer of Contract POA Screening Officer (from BR#2339) from T&W to CPS	(100,087)
			0
2411	City Manager's Office	City-wide photocopy contract reductions	(3,461)
	Culture	City-wide photocopy contract reductions	(993)
	Fire & Emergency Services	City-wide photocopy contract reductions	(13,891)
	Mississauga Library	City-wide photocopy contract reductions	(9,728)
	Parks & Forestry	City-wide photocopy contract reductions	(3,550)
	Recreation	City-wide photocopy contract reductions	(10,166)
	Business Services	City-wide photocopy contract reductions	(11,347)
	Facilities & Property Management	City-wide photocopy contract reductions	(2,322)
	Legislative Services	City-wide photocopy contract reductions	(16,184)
	Information Technology	City-wide photocopy contract reductions	143,510
	Mayor & Members Of Council	City-wide photocopy contract reductions	(292)
	Land Development Services	City-wide photocopy contract reductions	(6,353)
	MiWay	City-wide photocopy contract reductions	(7,113)
	Regulatory Services	City-wide photocopy contract reductions	(6,398)
	Roads	City-wide photocopy contract reductions	(51,712)
			0

Operating Budget Adjustments by Service

Change Request Number	Service Description	Reason	Total
2412	Business Services	Talent Management Modernization	(208,958)
	Information Technology	Talent Management Modernization	208,958
			0
2511	City Manager's Office	Re-Alignment of Budget CMO to CPI Lean Program	(114,333)
	Business Services	Re-Alignment of Budget CMO to CPI Lean Program	114,333
			0
2564	City Manager's Office	Re-Alignment of Budget CMO to CPI	(1,200)
		Re-Alignment of Budget CMO to CPI	(7,775)
		Re-Alignment of Budget CMO to CPI	(4,500)
		Re-Alignment of Budget CMO to CPI	(2,500)
	Business Services	Re-Alignment of Budget CMO to CPI	1,200
		Re-Alignment of Budget CMO to CPI	7,775
		Re-Alignment of Budget CMO to CPI	7,000
			0
2586	Business Services	To transfer the capital labour recovery	208,958
	Information Technology	To transfer the capital labour recovery	(208,958)
			0
2655	Environment	Budget transferred to service user	10,580
	Facilities & Property Management	Budget transferred to service user	(2,080)
		Budget transferred to service user	(8,500)
			0
2660	Business Services	2016 Transfer of TW pos#20002784 and #20011700 to Communications	144,402
	Roads	2016 Transfer of TW pos#20002784 and #20011700 to Communications	(144,402)
			0
2661	Business Services	Transfer of pos#20001577	(67,617)
	Legislative Services	Transfer of pos#20001577	67,617
			0
2668	Legislative Services	Transfer of pos#20001577	(100,179)
	Regulatory Services	Transfer of pos#20001577	100,179
			0
2673	Culture	2016 Labour Gapping Re-allocation	23,400
	Fire & Emergency Services	2016 Labour Gapping Re-allocation	251,806
	Parks & Forestry	2016 Labour Gapping Re-allocation	56,682
	Recreation	2016 Labour Gapping Re-allocation	98,185
	Business Services	2016 Labour Gapping Re-allocation	81,679

Operating Budget Adjustments by Service

Change Request Number	Service Description	Reason	Total
	Facilities & Property Management	2016 Labour Gapping Re-allocation	84,369
	Legislative Services	2016 Labour Gapping Re-allocation	34,539
	Information Technology	2016 Labour Gapping Re-allocation	71,589
	Land Development Services	2016 Labour Gapping Re-allocation	107,129
	MiWay	2016 Labour Gapping Re-allocation	(647,398)
	Regulatory Services	2016 Labour Gapping Re-allocation	(41,019)
	Roads	2016 Labour Gapping Re-allocation	(120,961)
			0

Summary of Capital Works-In-Progress by Service Area As of May 31, 2016

Appendix 2-1

Service Area	# of Active Projects/ Programs	Revised Net City Cost (\$000)	Approved Net City Cost (\$000)	(Surplus) / Additional Funds Required (\$000)	Net Expenditures to May 31/2016 (\$000)	Net Expenditures as a % of Revised Net City Cost	Balance of Net Expenditure to be Incurred (\$000)
Summary of All Projects/Programs							
Fire & Emergency Services	36	\$26,282	\$27,777	-\$1,495	\$14,555	55%	\$11,727
Roads	132	\$343,038	\$342,678	\$360	\$196,959	57%	\$146,079
MiWay	45	\$288,205	\$287,405	\$800	\$220,166	76%	\$68,039
Parks & Forestry	147	\$102,781	\$102,206	\$575	\$45,650	44%	\$57,131
Mississauga Library	17	\$3,701	\$4,746	-\$1,045	\$1,909	52%	\$1,792
Business Services	20	\$1,412	\$1,413	-\$1	\$714	51%	\$697
Facilities & Property Management	55	\$39,579	\$39,266	\$313	\$12,398	31%	\$27,181
Recreation	50	\$56,166	\$56,166	\$0	\$41,863	75%	\$14,303
Information Technology	129	\$33,695	\$33,811	-\$116	\$15,283	45%	\$18,412
Land Development Services	17	\$6,995	\$7,120	-\$125	\$2,142	31%	\$4,852
Arts & Culture	16	\$1,744	\$1,743	\$2	\$639	37%	\$1,105
Regulatory	2	\$183	\$183	\$0	\$0	0%	\$183
Legislative Services	10	\$1,479	\$1,629	-\$150	\$6	0%	\$1,473
City Manager's Group	1	\$105	\$105	\$0	\$0	0%	\$105
Stormwater *	55	\$91,310	\$96,880	-\$5,570	\$42,799	47%	\$48,511
TOTAL CITY	732	\$996,675	\$1,003,128	-\$6,452	\$595,085	60%	\$401,590
Summary of 2016 Projects/Programs							
Fire & Emergency Services	10	\$2,495	\$2,495	\$0	\$393	16%	\$2,102
Roads	31	\$39,960	\$39,660	\$300	\$4,894	12%	\$35,066
MiWay	16	\$15,365	\$14,565	\$800	\$3,227	21%	\$12,137
Parks & Forestry	54	\$16,025	\$17,194	-\$1,170	\$2,303	14%	\$13,722
Mississauga Library	4	\$1,094	\$1,094	\$0	\$34	3%	\$1,061
Business Services	4	\$224	\$224	\$0	\$0	0%	\$224
Facilities & Property Management	34	\$13,552	\$13,149	\$403	\$1,174	9%	\$12,378
Recreation	12	\$4,189	\$4,189	\$0	\$180	4%	\$4,009
Information Technology	18	\$4,480	\$4,480	\$0	\$466	10%	\$4,013
Land Development Services	3	\$400	\$400	\$0	-\$80	-20%	\$480
Arts & Culture	6	\$505	\$505	\$0	\$8	2%	\$497
Regulatory	1	\$33	\$33	\$0	\$0	0%	\$33
Legislative Services	2	\$53	\$53	\$0	\$0	0%	\$53
Stormwater	9	\$8,200	\$8,190	\$10	\$0	0%	\$8,200
City Manager's Group	1	\$105	\$105	\$0	\$0	0%	\$105
TOTAL CITY - 2016	205	\$106,679	\$106,336	\$343	\$12,598	12%	\$94,080

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Summary of 2015 Projects/Programs							
Fire & Emergency Services	5	\$2,738	\$2,738	\$0	\$578	21%	\$2,160
Roads	34	\$33,412	\$33,352	\$60	\$17,845	53%	\$15,567
MiWay	9	\$6,747	\$6,747	\$0	\$421	6%	\$6,326
Parks & Forestry	49	\$23,639	\$26,166	-\$2,527	\$12,516	53%	\$11,123
Mississauga Library	3	\$376	\$376	\$0	\$42	11%	\$333
Business Services	3	\$280	\$280	\$0	\$56	20%	\$224
Facilities & Property Management	34	\$16,685	\$16,688	-\$3	\$6,763	41%	\$9,922
Recreation	8	\$3,690	\$3,690	\$0	\$2,049	56%	\$1,641
Information Technology	29	\$13,465	\$13,365	\$100	\$3,808	28%	\$9,657
Land Development Services	2	\$750	\$750	\$0	\$94	13%	\$656
Arts & Culture	4	\$300	\$300	\$0	\$28	9%	\$272
Regulatory	1	\$150	\$150	\$0	\$0	0%	\$150
Legislative Services	4	\$1,426	\$1,576	-\$150	\$6	0%	\$1,420
Stormwater *	15	\$26,075	\$26,075	\$0	\$15,440	59%	\$10,634
TOTAL CITY - 2015	200	\$129,733	\$132,253	-\$2,520	\$59,648	46%	\$70,086
Summary of 2014 Projects/Programs							
Fire & Emergency Services	5	\$4,293	\$4,293	\$0	\$1,562	36%	\$2,731
Roads	26	\$46,891	\$46,891	\$0	\$29,428	63%	\$17,462
MiWay	4	\$3,065	\$3,065	\$0	\$313	10%	\$2,752
Parks & Forestry	25	\$16,266	\$15,736	\$530	\$2,592	16%	\$13,673
Mississauga Library	1	\$125	\$125	\$0	\$23	19%	\$102
Business Services	2	\$44	\$45	-\$1	\$44	100%	\$0
Facilities & Property Management	16	\$6,969	\$7,057	-\$87	\$3,283	47%	\$3,686
Recreation	1	\$325	\$325	\$0	\$299	92%	\$26
Information Technology	20	\$7,061	\$7,061	\$0	\$4,076	58%	\$2,985
Land Development Services	4	\$3,795	\$3,795	\$0	\$1,094	29%	\$2,701
Arts & Culture	4	\$418	\$418	\$0	\$293	70%	\$125
Regulatory	0	\$0	\$0	\$0	\$0	0%	\$0
Legislative Services	0	\$0	\$0	\$0	\$0	0%	\$0
Stormwater *	14	\$36,247	\$36,247	-\$5,680	\$12,187	34%	\$24,060
TOTAL CITY - 2014	122	\$125,498	\$125,056	-\$5,239	\$55,194	44%	\$70,304

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Service Area	# of Active Projects/ Programs	Revised Net City Cost (\$000)	Approved Net City Cost (\$000)	(Surplus) / Additional Funds Required (\$000)	Net Expenditures to May 31/2016 (\$000)	Net Expenditures as a % of Revised Net City Cost	Balance of Net Expenditure to be Incurred (\$000)
Summary of 2013 Projects/Programs							
Fire & Emergency Services	2	\$993	\$993	\$0	\$859	86%	\$134
Roads	23	\$37,044	\$37,044	\$0	\$28,588	77%	\$8,457
MiWay	2	\$1,270	\$1,270	\$0	\$568	45%	\$702
Parks & Forestry	31	\$13,977	\$13,235	\$742	\$6,517	47%	\$7,460
Mississauga Library	0	\$0	\$0	\$0	\$0	0%	\$0
Business Services	5	\$864	\$864	\$0	\$615	71%	\$249
Facilities & Property Management	1	\$253	\$253	\$0	\$238	94%	\$15
Recreation	3	\$4,275	\$4,275	\$0	\$4,135	97%	\$140
Information Technology	16	\$6,790	\$6,794	-\$3	\$5,798	85%	\$993
Land Development Services	4	\$825	\$950	-\$125	\$123	15%	\$702
Arts & Culture	4	\$195	\$195	\$0	\$159	81%	\$36
Regulatory	0	\$0	\$0	\$0	\$0	0%	\$0
Legislative Services	0	\$0	\$0	\$0	\$0	0%	\$0
Stormwater *	0	\$7,326	\$7,326	\$0	\$5,805	79%	\$1,521
TOTAL CITY - 2013	91	\$73,813	\$73,199	\$614	\$53,404	72%	\$20,408
Summary of 2012 Projects/Programs							
Fire & Emergency Services	7	\$15,758	\$15,758	\$0	\$11,158	71%	\$4,600
Roads	10	\$44,638	\$44,638	\$0	\$29,764	67%	\$14,874
MiWay	2	\$540	\$540	\$0	\$248	46%	\$292
Parks & Forestry	21	\$14,326	\$13,220	\$1,106	\$6,963	49%	\$7,363
Mississauga Library	3	\$161	\$205	-\$45	\$84	52%	\$77
Business Services	0	\$0	\$0	\$0	\$0	0%	\$0
Facilities & Property Management	1	\$2,120	\$2,120	\$0	\$940	44%	\$1,180
Recreation	0	\$0	\$0	\$0	\$0	0%	\$0
Information Technology	8	\$1,572	\$1,784	-\$212	\$809	51%	\$763
Land Development Services	2	\$1,125	\$1,125	\$0	\$905	80%	\$220
Arts & Culture	1	\$52	\$50	\$2	\$52	100%	\$0
Regulatory	0	\$0	\$0	\$0	\$0	0%	\$0
Legislative Services	0	\$0	\$0	\$0	\$0	0%	\$0
Stormwater *	10	\$9,965	\$9,965	\$0	\$5,365	54%	\$4,600
TOTAL CITY - 2012	65	\$90,255	\$89,405	\$850	\$56,287	62%	\$33,968

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Summary of 2011 and Prior Project/Programs							
Fire & Emergency Services	1	\$5	\$1,500	-\$1,495	\$5	100%	\$0
Roads	27	\$141,093	\$141,093	\$0	\$86,440	61%	\$54,653
MiWay	10	\$261,218	\$261,218	\$0	\$215,389	82%	\$45,829
Parks & Forestry	17	\$18,549	\$16,655	\$1,894	\$14,759	80%	\$3,790
Mississauga Library	1	\$1,946	\$2,946	-\$1,000	\$1,726	89%	\$220
Business Services	0	\$0	\$0	\$0	\$0	0%	\$0
Facilities & Property Management	0	\$0	\$0	\$0	\$0	0%	\$0
Recreation	4	\$43,688	\$43,688	\$0	\$35,200	81%	\$8,488
Information Technology	2	\$327	\$327	\$0	\$327	100%	\$0
Land Development Services	1	\$100	\$100	\$0	\$6	6%	\$94
Arts & Culture	1	\$275	\$275	\$0	\$100	37%	\$175
Regulatory	0	\$0	\$0	\$0	\$0	0%	\$0
Legislative Services	0	\$0	\$0	\$0	\$0	0%	\$0
Stormwater *	15	\$9,178	\$9,078	\$100	\$4,002	44%	\$5,175
TOTAL CITY - 2011 & Prior	79	\$476,378	\$476,878	-\$501	\$357,954	75%	\$118,424

* Includes legacy stormwater projects originally part of the Roads service area

[illegible]

PROJECT NUMBER	PROJECT NAME	STATUS	Revised Net Cost (\$000)	Approved Net Cost (\$000)	Additional / (Surplus) Approval Required (\$000)	Funding Source
12546	RiskMaster System Upgrade & Web form - 2012 sn7	Project completed. Close PN and recover remaining funds.	88	300	(212)	33121 Tax -Capital Reserve Fund
13511	IT Security and Risk Management Program including PCI-2013	Project completed. Close PN and recover remaining funds.	197	200	(3)	33121 Tax -Capital Reserve Fund
16513	Replacement of Geomatics Plotters	Project completed. Close PN and recover remaining funds.	50	50	(0)	33121 Tax -Capital Reserve Fund
8532	Transit Operating System - 2008	Project completed. Close PN.	202	202	0	33121 Tax -Capital Reserve Fund
11542	Wireless Communication for Field Automation - 2011 sn 344	Project completed. Close PN and recover remaining funds.	125	125	0	33121 Tax -Capital Reserve Fund
12550	SAP - conversion of Collection ARC - 2012 sn 494	Project completed. Close PN and recover remaining funds.	100	100	0	33121 Tax -Capital Reserve Fund
13508	Network Indoor/Outdoor Access Point Lifecycle Rep-2013	Project completed. Close PN and recover remaining funds.	50	50	0	33121 Tax -Capital Reserve Fund
13513	Election System - 2013	Project completed. Close PN.	180	180	0	33121 Tax -Capital Reserve Fund
13534	PC & Notebook Replacement - T&W - 2013	Project completed. Close PN and recover remaining funds.	158	158	0	33121 Tax -Capital Reserve Fund
13643	Advance Poll Voters List update	Project completed. Close PN.	313	313	0	33121 Tax -Capital Reserve Fund
14531	PC/Notebook/Tablets/Monitors Replacement-2014	Project completed. Close PN and recover remaining funds.	880	880	0	33121 Tax -Capital Reserve Fund
15531	PC/Notebook/Netbook Lifecycle 2015	Project completed. Close PN and recover remaining funds.	200	200	0	33121 Tax -Capital Reserve Fund
Total - Information Technology			2,541	2,757	(216)	
Land Development Services						
13967	Parking Standards Review Study Implement City Structure	Project to be closed and fund to be returned	0	125	(125)	305160 Reserve for Planning Process Updates
Total - Land Development Services			0	125	(125)	
Legislative Services						
15640	Feasibility Study Internet Voting	Internet Voting project is complete and the funds can be returned.	0	150	(150)	305135 Reserve for Election
Total - Legislative Services			0	150	(150)	
Mississauga Library						
12277	Central Library - space utilization study	Project complete and can be closed. Balance of funds to be returned.	61	106	(45)	35381 Tax -Facility Repairs & Renovations Reserve Fund
Total - Mississauga Library			61	106	(45)	
TOTAL - CITY			4,678	6,454	(1,776)	

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PROJECT NUMBER	PROJECT NAME	STATUS	Revised Net Cost (\$000)	Approved Net Cost (\$000)	Additional / (Surplus) Approval Required (\$000)	Funding Source
15104	Lakeshore Road Movement Study	'Contract awarded and work has now commenced. Expected completion date is Spring 2018. Requesting additional funds of \$60,000 to cover provisional items in consultant work proposal (additional traffic counts, pedestrian modelling exercise, Off-Peak Transportation Analysis and Disbursements) and public engagement session materials and advertising (e.g. newspaper etc.).	1,310	1,250	60	31335 DCA -City Wide Engineering Reserve Fund
16195	Streetlighting	Deteriorated condition of approximately 48 street light poles along Ridgeway require replacement and is considered critical because of potential safety and liability concerns involved. Capital funds for replacement work costing \$300k is required to complete the replacement of the deteriorated light poles. Expected completion in 2016.	900	600	300	33121 Tax -Capital Reserve Fund
Total - Road			2,210	1,850	360	
Stormwater						
11131	Applewood Creek Crossing Improvement - Culvert under Lakeshore Road East	Project EA completed and detail design is in final stage to be completed by Fall 2016. Requesting funding due to additional expenses incurred by consultant due to CVC revision of flood data and additional design costs incurred by consultant.	700	600	100	35183 Gas Tax -Federal Gas Tax-Regional Allocation 33121 Tax -Capital Reserve Fund 31350 DCA -Stormwater Management Reserve Fund
16136	Rain Gauge Improvements	'Additional funding is required to cover cabling and electrical costs for the gauges to enable connection to the City's network with ground fault electrical plug. Expected completion in 2016.	70	60	10	35992 Stormwater - Capital Reserve Fund
Total - Stormwater			770	660	110	
TOTAL - CITY			25,914	24,910	1,004	

PROJECT NUMBER	PROJECT NAME	STATUS	Revised Net Cost (\$000)	Approved Net Cost (\$000)	Additional / (Surplus) Approval Required (\$000)	Funding Source
Parks & Forestry						
11302	Parkway Belt - Construction	First phase earth work complete. Second phase Park Development construction is underway and expected to be complete April 2017. Project to be combined with Project 15-311 and 15-324. Remaining funds to be returned from Project 15-311 and 15-324 and requested in 11-302.	5,185	3,291	1,894	33121 Tax -Capital Reserve Fund 31315 DCA - Recreation Reserve Fund
13331	Multi-Use Trails- Design & Const - Off Road Trail-07 Central Pky - Little Etobicoke Creek	Detail design delayed due to Hydro One approvals, to be complete in February 2016. Tender award scheduled for August 2016. Construction to be complete by December 2017. Project to be combined with Project 15-301. Remaining funds to be returned from Project 15-301 and be requested for Project 13-331.	1,222	480	742	33121 Tax -Capital Reserve Fund 31315 DCA - Recreation Reserve Fund
15301	Bicycle/Pedestrian Syst -Const-403 Corridor/BRT Trail -Tomken Rd to Fieldgate Dr (ORT07A)	Detail design delayed due to Hydro One approvals, to be complete in February 2016. Tender award scheduled for August 2016. Construction to be complete by December 2017. Project to be combined with Project 13-331. Remaining funds to be returned from Project 15-301 and be requested for Project 13-331.	0	742	(742)	33121 Tax -Capital Reserve Fund 31315 DCA - Recreation Reserve Fund
15311	Cricket Pitch (New) Installation of 1 cricket pitch, earth works and site serv.-P_302	First phase earth work complete. Second phase Park Development construction is underway and expected to be complete April 2017. Project to be combined with Project 11-302. Remaining funds to be returned from Project 15-311 and requested in 11-302.	1	1,715	(1,714)	33121 Tax -Capital Reserve Fund 31315 DCA - Recreation Reserve Fund
15324	Other Park Improvements - Park 302	First phase earth work complete. Second phase Park Development construction is underway and expected to be complete April 2017. Project to be combined with Project 11-302. Remaining funds to be returned from Project 15-324 and requested in 11-302.	0	180	(180)	32121 CIL Cash In Lieu Of Parkland Dedication Reserve Fund
15337	Emerald Ash Borer - Emerald Ash Borer Management Program - Various Locations	Project to be combined with Project 16-401. Remaining funds to be returned from Project 15-337 and requested in 16-401.	6,744	5,574	1,170	35586 Tax -Emerald Ash Borer Reserve Fund
16401	Emerald Ash Borer - Emerald Ash Borer Management Program - Various Locations	Ongoing ash tree treatment, removal and replacement program underway City-wide. Estimate that funds will be used by December 2016. Project to be combined with Project 15-337. Remaining funds to be returned from Project 15-337 and requested in 16-401.	5,317	6,486	(1,170)	35586 Tax -Emerald Ash Borer Reserve Fund
Total - Parks & Forestry			18,469	18,469	(0)	
Roads						
8171	Traffic Signal Equipment Enhancements	'Project is ongoing. Approximately 120 traffic signals have been converted to wireless technologies. Anticipated completion is Year-End 2017. Transferring funding from PN11175 - Traffic Management Centre to this project, Gross Budget of 1.2M & Recovery Budget of \$493k.	3,762	3,055	707	35201 Developer Contributions -Roads Reserve Fund 33121 Tax -Capital Reserve Fund 31335 DCA -City Wide Engineering Reserve Fund
8173	Traffic System and Intelligent Transportation System (ITS)	'Traffic Control System implementation is on-going and expected to be completed by Year-End 2017. Transferring funding from PN11175 - Traffic Management Centre to this project, Gross Budget 1.5M & Recovery Budget of \$450k.	4,400	3,350	1,050	35201 Developer Contributions -Roads Reserve Fund 33121 Tax -Capital Reserve Fund 31335 DCA -City Wide Engineering Reserve Fund
11175	Traffic Management Centre	Traffic Management Centre is substantially completed. Expected completion in 2016.'Transferring funding to PN8171 - Traffic Signals - Equipment Enhancements, Gross Budget of 1.2M & Recovery Budget of \$493k, transferring funding to PN8173 - Traffic Signals - Traffic System and Intelligent Transportation System (ITS), Gross Budget 1.5M & Recovery Budget of \$450k and transferring funding to PNA11175 - Traffic Management Centre, Gross Budget of \$1.4M for emergency generator & safety audit.	3,325	5,082	(1,757)	35201 Developer Contributions -Roads Reserve Fund 33121 Tax -Capital Reserve Fund 31335 DCA -City Wide Engineering Reserve Fund
Total - Parks & Forestry			11,487	11,487	0	
TOTAL - CITY			29,956	29,956	(0)	

RESERVES / RESERVE FUND	Balance January 01, 2016 (\$000's)	2016 Projected Contributions (\$000's)	2016 Projected Interest (\$000's)	2016 Mid Year WIP (\$000's)	2016 Projected Expenditures (\$000's)	2016 Transfers (\$000's)*	Projected Balance December 31, 2016 (\$000's)
Operating Reserve Funds							
Early Retirement	500	0	0	0	0	(500)	0
Employee Benefits Reserve Fund	0	1,478	920	0	(3,998)	35,969	34,369
Group Insurance Benefit Reserve	5,920	0	0	0	0	(5,920)	0
Insurance Reserve Funds	30,175	2,337	742	0	(5,540)	0	27,714
Sick Leave - Non-Union	67	0	0	0	0	(67)	0
Sick Leave - Union	6,929	0	0	0	0	(6,929)	0
Vacation Pay	5,820	0	0	0	0	(5,820)	0
WSIB	16,733	0	0	0	0	(16,733)	0
Total Operating Reserve Funds	66,144	3,815	1,662	0	(9,537)	0	62,083
Operating Reserves							
Arts	1,324	163	0	0	(175)	81	1,393
Assessment Appeals	4,688	0	0	0	0	(4,688)	0
Building Permit Revenue Stabilization	2,774	0	0	0	0	0	2,774
Bus Shelter Advertising	342	0	0	0	(342)	0	0
Commitments	113	0	0	0	0	(113)	0
Commodity - Diesel	6,095	0	0	0	0	(6,095)	0
Commodity - Hydro	2,262	0	0	0	0	(2,262)	0
Commodity - Natural Gas	1,189	0	0	0	0	(1,189)	0
Elections	1,470	600	0	150	(32)	0	2,189
General Contingencies	12,325	3,373	0	1	(1,443)	22,553	36,809
Heritage C.C. Donations	3	0	0	0	0	(3)	0
Labour Settlements	6,466	0	0	0	0	(6,466)	0
Legal Settlements	1,740	0	0	0	0	(1,740)	0
Meadowvale Theatre Capital Improvement Reserve Fund	78	0	0	0	0	(78)	0
Stormwater Contingency	0	600	0	0	0	0	600
Winter Maintenance	11,613	0	0	0	0	0	11,613
Total Operating Reserves	52,482	4,736	0	151	(1,992)	0	55,378
Total Operating Reserves and Reserve Funds	118,626	8,550	1,662	151	(11,529)	0	117,461
Capital Reserve Funds							
Bonus Zoning	646	5	18	0	0	0	669
Development Charges Reserve Fund	59,625	29,491	672	(61)	(44,281)	0	45,445
Parkland - CIL	58,397	11,150	1,863	3,350	(5,136)	0	69,624
CIL Parking Reserve Fund	5,594	329	147	0	(573)	0	5,498
Developer Contributions Reserve Fund	19,619	349	728	1,800	(1,544)	0	20,951
Lot Levy Reserve Fund	60,715	0	1,670	0	0	0	62,385
Total Development Funds	204,596	41,325	5,098	5,089	(51,535)	0	204,572

RESERVES / RESERVE FUND	Balance January 01, 2016 (\$000's)	2016 Projected Contributions (\$000's)	2016 Projected Interest (\$000's)	2016 Mid Year WIP (\$000's)	2016 Projected Expenditures (\$000's)	2016 Transfers (\$000's)*	Projected Balance December 31, 2016 (\$000's)
Capital Reserve Funds Con't							
Gas Tax and Transit Reserve Funds	96,360	56,141	2,457	(874)	(62,272)	0	91,812
Aircraft Noise Warning Sign	112	0	3	0	0	0	115
Benares House Endowment	123	0	3	0	0	0	126
Boeing Airport Mem-Donations	47	0	1	0	0	0	48
Donations - Stroke Breakers	3	0	0	0	0	0	3
Donations - Vic Johnston Redevelopment	455	0	13	0	0	0	467
Economic Development Advisory Council (EDAC)	75	0	0	0	(73)	0	3
Enterprise Centre	(8)	78	0	0	(65)	0	4
Gymnastics Mississauga Capital	52	0	1	0	0	0	54
Mississauga Garden Park Dev (B)	214	0	6	0	0	0	220
Mississauga Garden Park Maint (B)	84	0	2	0	0	0	86
Scarf Donations	215	0	6	0	0	0	221
Reserves Closed and Transferred to Capital Projects	169	0	0	0	0	(169)	0
Total Other Funds	1,541	78	36	0	(138)	(169)	1,348
2009 Special Project CRF	1,215	0	0	0	0	0	1,215
Aircraft Noise Warning Sign	2,650	0	0	0	0	(2,650)	0
Britannia Hills Golf Course	109	60	5	0	0	0	174
Capital Reserve Fund	75,139	55,306	4,042	2,096	(48,514)	62,963	151,032
City Centre Promotion Campaign	44	0	0	0	0	(44)	0
Comm Facility Redevelopment Fund	429	0	0	0	0	(429)	0
Community Donations-Unalloc	124	0	0	0	0	(124)	0
Courtneypark Turf/Synthetic	1,003	65	29	0	0	0	1,098
CP Pymts per agreements	36	0	0	0	0	(36)	0
Debt Management - Tax	7	0	0	0	0	0	7
Donations - Traffic Safety Council	4	0	0	0	0	(4)	0
Emerald Ash Borer Fund	3,271	5,600	66	0	(6,486)	0	2,451
Facility Repairs & Renovations	5,972	0	0	0	0	(5,972)	0
Fire Vehicle & Equipment Replacement	428	0	0	0	0	(428)	0
Loyola Artificial Turf Soccer Field/Track	358	101	13	0	0	0	472
Main Fleet Vehicle & Equipment	881	0	0	0	0	(881)	0
Ontario Bus Replacement	2	0	0	0	0	(2)	0
Ontario Transportation Demand Mgt	0	0	0	0	0	(0)	0
Other Eng-Unallocated	3,755	0	0	0	0	(3,755)	0
PCC-90-VGR Investments	36	0	0	0	0	(36)	0
Provincial Road & Bridge Infrastructure	8	0	0	0	0	(8)	0

Continuity Schedule of Reserves/Reserve Funds

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Appendix 3-1

RESERVES / RESERVE FUND	Balance January 01, 2016 (\$000's)	2016 Projected Contributions (\$000's)	2016 Projected Interest (\$000's)	2016 Mid Year WIP (\$000's)	2016 Projected Expenditures (\$000's)	2016 Transfers (\$000's)*	Projected Balance December 31, 2016 (\$000's)
Capital Reserve Funds Con't							
Reserve for Development Stabilization	2,280	0	0	0	0	(2,280)	0
Reserve for Planning Process Update	795	0	0	0	0	(795)	0
Roads Unallocated	28,410	0	0	0	0	(28,410)	0
Roadway Infrastructure Maintenance	5,277	0	0	0	0	(5,277)	0
Sodding/Seeding-Unallocated	209	0	0	0	0	(209)	0
Subdiv Works o/s-Unallocated	9,210	0	0	0	0	(9,210)	0
Transit Vehicle & Equipment	2,284	0	0	0	0	(2,284)	0
Village of Sherwoodtown	130	0	0	0	0	(130)	0
Total Tax Funds	144,066	61,132	4,154	2,096	(55,000)	0	156,448
Debt Management - Storm Water	490	0	13	0	0	0	504
Stormwater Capital Reserve Fund	600	16,071	212	(10)	(8,938)	0	7,935
Stormwater Pipe Reserve Fund	0	3,100	85	0	0	0	3,185
Total Stormwater Funds	1,090	19,171	311	(10)	(8,938)	0	11,624
Total Capital Reserve Funds	447,653	177,846	12,057	6,301	(177,882)	(169)	465,805
Total Reserves and Reserve Funds	566,279	186,396	13,718	6,452	(189,411)	(169)	583,266

Note: Numbers may not add due to rounding.

*Bylaw approved on July 6, 2016

City of Mississauga

Corporate Report



Date: 2016/08/03

To: Chair and Members of General Committee

From: Gary Kent, Commissioner of Corporate Services and
Chief Financial Officer

Originator's files:

Meeting date:
2016/09/07

Subject

2015 Annual Report-Information and Privacy Commissioner/Ontario

Recommendation

That the report dated August 3, 2016 from the Commissioner of Corporate Services and Chief Financial Officer regarding the 2015 Annual Report of the Information and Privacy Commissioner/Ontario (IPC) be received for information.

Background

The City of Mississauga is governed by the Municipal Freedom of Information and Protection of Privacy Act (the Act). The two key purposes of the Act are to ensure the right of access to government held records and information and to protect the personal privacy of individuals.

Much of the information released by the City occurs on a routine basis. However, when information is of a personal, confidential or commercial nature, the release of the information may be handled by the Office of the City Clerk through a formal request under the Act. A decision regarding the release of the requested information is then issued by the City Clerk. This decision can be appealed to the Information and Privacy Commissioner.

The Information and Privacy Commissioner is an officer of the Legislature appointed to provide an independent review of the decisions of provincial and municipal organizations under access and privacy laws. Each year, the Commissioner releases an Annual Report providing statistics on the number and type of access requests received and highlights significant access and privacy issues.

Comments

Access Request Statistics

The City received 767 requests. The City has 30 days to issue an access decision once a request for records is received. In qualifying circumstances, a decision can be made later than

30 days. In 2015, 763 requests were completed with a 30 day compliance rate and extended compliance rate of 99 per cent. These rates are better than the average 30-day compliance rate of 79.1 per cent and extended compliance rate of 83.2 per cent for all municipal government organizations in Ontario. (See Appendices 1 and 2.)

There has been an 86 per cent increase in requests received by the City since 2005. The majority of the requests received were for architectural drawings and building plans. Approximately 270 of the requests received were for other types of general records while 11 were personal information requests. 25 requests for general records may have public interest and are listed on Appendix 3.

Fee Statistics

Under the Act, a \$5 application fee is mandatory. In addition, there are several regulated fees that may apply to requests. 582 requests warranted additional fees, such as search time, reproduction costs, preparation time, shipping, computer costs and invoiced costs. The total amount collected in 2015 was \$25,077.38.

Financial Impact

Not Applicable.

Conclusion

The 2015 Annual Report of the Information and Privacy Commissioner/Ontario has once again highlighted the City of Mississauga's excellent record in complying with the response rate requirements of the Municipal Freedom of Information and Protection of Privacy Act. The City of Mississauga will strive to continue its outstanding response rate, at the same time promoting the importance of privacy issues.

Attachments

Appendix 1: Response Rate Compliance

Appendix 2: Number of Freedom of Information Requests

Appendix 3: Report of Public Interest Requests



Gary Kent, Commissioner of Corporate Services and Chief Financial Officer

Prepared by: Peter Meyler, Access Privacy Officer

Appendix 1

**2015 Annual Report of the
Information and Privacy Commissioner/Ontario**

**Response Rate Compliance Under the
Municipal Freedom of Information and Protection of Privacy Act (MFIPPA)**

Top Ten Municipal Corporations

(based on number of requests received)

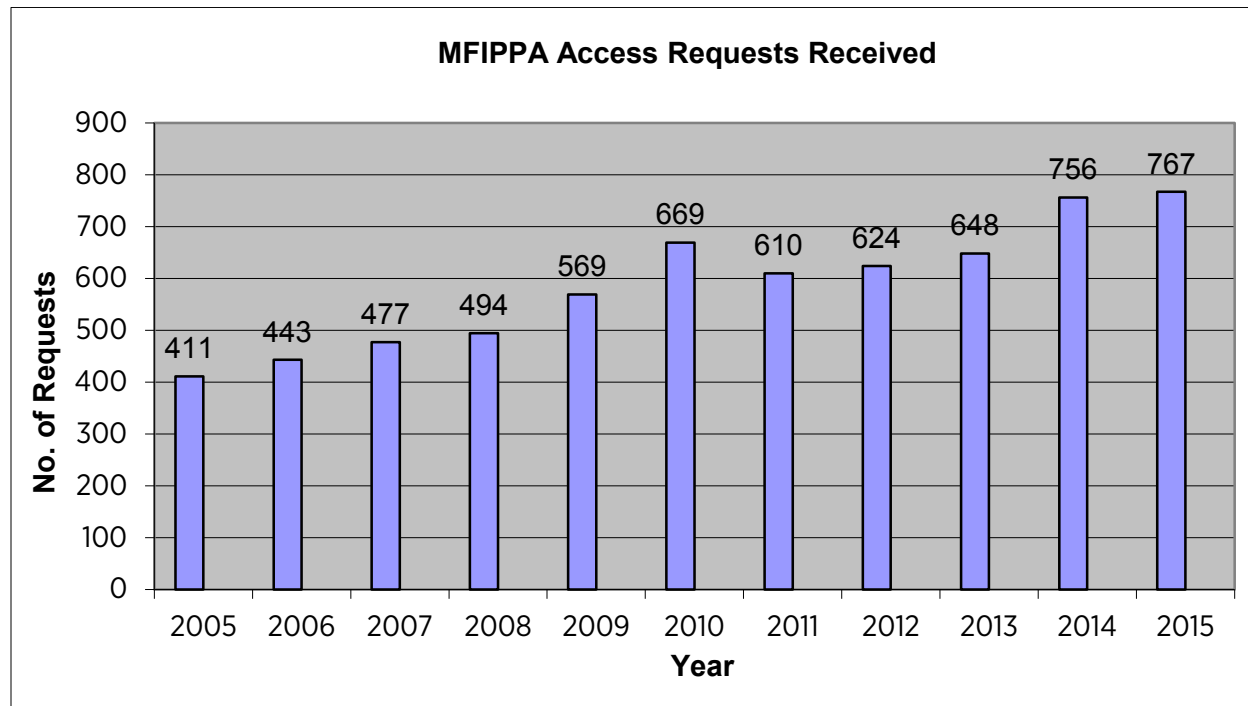
Municipality	Requests Received	Requests Completed	30-day compliance %	Extended compliance % (see note)
City of Toronto	2,866	2,750	78.0	87.7
City of Brampton	2,062	2,061	99.3	99.3
Town of Oakville	971	976	99.1	99.2
City of Ottawa	807	865	78.4	80.5
City of Kitchener	846	846	99.3	100
City of Mississauga	767	763	99.0	99.0
City of Burlington	637	634	97.2	97.2
Town of Richmond Hill	637	629	99.5	100
City of Cambridge	342	340	100	100
Region of Peel	236	319	97.2	100

Note:

The 30 day response time can be extended if a Notice of Extension is issued under Section 20(1) or a Notice to an Affected Party is issued under Section 21(1) of MFIPPA.

Appendix 2

City of Mississauga
Municipal Freedom of Information and Protection of Privacy Act (MFIPPA)
Access Requests Received 2005-2015



Appendix 3

As part of the City of Mississauga's commitment to accountability and transparency, a list of requests received under the Municipal Freedom of Information and Protection of Privacy Act (MFIPPA) that could be of public interest has been compiled. Any requests that released personal or confidential information have not been included. A copy of any of the records responsive to these requests can be requested by contacting the Access and Privacy Officers by email at privacy.info@mississauga.ca referencing the request number. The City's standard copying fee of 50 cents per page will apply.

2015 Report of Public Interest Requests

Request no. Subject

2015-0069	Correspondence related to ride sharing companies and Blue & White Taxi
2015-0085	Fire & Emergency Physical Demands Analysis and WSIB Statistics
2015-0107	FOI requests regarding Eve Adams
2015-0136	Parking Ticket statistics for 3495 Confederation Parkway and 2200 South Sheridan Way
2015-0137	FOI records released regarding Eve Adams
2015-0139	Draft Code of Conduct records
2015-0212	File OZ 12/009 (W3) City comment record and applicant submissions
2015-0217	Parking Tickets for 3495 Confederation Parkway and 2200 South Sheridan Way
2015-0224	City Banquet Facilities contracts
2015-0235	Mississauga Residents' Association Network (MIRANET) application records
2015-0236	Town of Port Credit Association (TOPCA) application records
2015-0251	Registered Tow Truck Drivers list
2015-0290	Generic election letter sent to Oakwood Avenue addresses
2015-0305	Agreement between the City and Cawthra Baseball Assoc./Mississauga Majors
2015-0310	MiWay (Mississauga Transit) complaint records
2015-0313	Records related to Annual Security Incident Reports
2015-0314	Records related to 2009 Security e3 Review
2015-0330	Bids made by ARG and related bidder records
2015-0343	Euthanized animal statistics
2015-0440	Service records for the City's trees located at Carscadden Chase
2015-0464	Unclaimed cheques issued by City in 2013 and 2014 and outstanding at July 1, 2015
2015-0474	Records related to 2013 Security Incident Annual Summary
2015-0676	New restaurants or bakeries that will be opening in Mississauga
2015-0762	Forestry Division 2010 and 2014 tree planting statistics
2015-0764	Cost of Transit Operator uniform items.

City of Mississauga
Corporate Report



Date: 2016/07/26

To: Chair and Members of General Committee

From: Gary Kent, Commissioner of Corporate Services and
 Chief Financial Officer

Originator's files:

Meeting date:
 2016/09/07

Subject

Committee of Adjustment Meeting Streaming - Pilot Project Update

Recommendation

That the streaming of Committee of Adjustment meetings be continued, as outlined in the Corporate Report dated July 26, 2016 from the Commissioner of Corporate Services and Chief Financial Officer titled " Committee of Adjustment Meetings Video Streaming – Pilot Project".

Report Highlights

- City Council approved video streaming of Committee of Adjustment meetings for a one year pilot period and requested that staff report back on the findings of the pilot project.
- 41 Meetings have been live streamed during the one year pilot project.
- On average there were 46 live views per meeting with a peak viewership of 380 live stream views at one meeting
- Live streamed meetings have assisted in providing more transparency to the Committee of Adjustment approval process.

Background

On February 11, 2015, Council considered Governance Committee Recommendation GOV-0002-2015 and directed that video streaming be established for Committee of Adjustment meetings for a pilot period of one year and that staff report back on the findings of the pilot project under Council Resolution 0016-2015.

With this approval, Mississauga's Committee of Adjustment became the first Committee of Adjustment in Ontario to live stream their public meetings.

General Committee	2016/07/26	2
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Comments

On May 21, 2015, the Committee of Adjustment began streaming their statutory public meetings via a video player located on the newly updated Committee web page on the City's Website. The meetings were streamed in a similar way to the production of Council meetings. To implement the live streaming of the Committee of Adjustment meeting, the City's Audio Visual Services attend the Committee of Adjustment meeting as support and an additional staff person from the Celebration Square Technical Operations Team attends to operate the cameras and produce the streamed meeting.

Since the introduction of the streaming component, weekly live views of the meetings and views of the archived meetings has steadily increased over the pilot period. The attached chart in Appendix 1 illustrates a meeting by meeting count of views for each meeting reported on a weekly basis. The first meeting garnered 29 live views of the meeting and 28 visits during the week leading up to the next meeting. Viewership has increased to a peak in Week # 36 of 380 live views and 48 visits after the meeting. The average number of live views per meeting over the pilot project year is 46 views per meeting.

The introduction of live streaming has assisted in providing transparency to the Committee of Adjustment approval process. Those residents who are not able to attend the public meeting are able to access the meeting through the website link to either view the meeting in real time or review the meeting at a more convenient time. Positive feedback has been received from residents, clients and staff who are now able to monitor applications from their desktop.

Financial Impact

Currently, the operating impact of the streaming component of meetings has been accommodated through the existing Brightcove contract for streaming services and no additional funds were required to implement the streaming of Committee of Adjustment meetings. Should the pilot project be implemented on a permanent basis, financial costs will be accommodated under the existing contract or through a future provider when procured by the Information Technology Division.

With respect to staffing costs, Audio Visual Services attended 41 meetings during the pilot project year and incurred approximately \$1,650.00 in overtime costs for their staff. The Celebration Square technician also attended 41 meetings during the pilot project year at a cost of \$4,000.00. This resulted in an overall financial impact of \$5,650.00 for the pilot project year.

Conclusion

Live streaming of Committee of Adjustment meetings was implemented for a pilot period of one year to assess the performance and use by the public. Positive verbal feedback has been received from members of the public and staff on the ability to watch the meeting live or view it

General Committee	2016/07/26	3
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at a later date. Views of the live streamed meetings have been steadily increasing over the pilot project year without significant operational costs to the municipality.

Attachments

Appendix 1: Committee of Adjustment Live Stream Statistics



Gary Kent, Commissioner of Corporate Services and Chief Financial Officer

Prepared by: David L. Martin, Manager of Vital Statistics and Secretary Treasurer, Committee of Adjustment

Committee of Adjustment Video Views Statistics**Appendix 1**

Week 1: Thu May 21, 2015 – Wed May 27, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (May 21, 2015)	Live	29	759
1	CofA - May 21, 2015	On-Demand	28	244

Week 2: Thu Jun 4, 2015 – Wed Jun 10, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jun 4, 2015)	Live	28	1,343
1	CofA - Jun 4, 2015	On-Demand	9	98

Week 3: Thu Jun 11, 2015 – Wed Jun 17, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jun 11, 2015)	Live	21	954
1	CofA - Jun 11, 2015	On-Demand	10	233

Week 4: Thu Jun 18, 2015 – Wed Jun 24, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jun 18, 2015)	Live	32	1,116
1	CofA - Jun 18, 2015	On-Demand	14	267

Week 5: Thu Jul 2, 2015 – Wed Jul 8, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jul 2, 2015)	Live	15	845
1	CofA – Jul 2, 2015	On-Demand	24	425

Week 6: Thu Jul 9, 2015 – Wed Jul 15, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jul 9, 2015)	Live	6	701
1	CofA – Jul 9, 2015	On-Demand	6	45

Week 7: Thu Jul 16, 2015 – Wed Jul 22, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jul 16, 2015)	Live	7	723
1	CofA - Jul 16, 2015	On-Demand	5	71

Week 8: Thu Jul 23, 2015 – Wed Aug 5, 2015 (2 weeks; due to delay in uploading video)

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jul 23, 2015)	Live	23	1,414
1	CofA - Jul 23, 2015	On-Demand	6	170

Week 9: Thu Aug 6, 2015 – Wed Aug 12, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Aug 6, 2015)	Live	30	407
1	CofA - Aug 6, 2015	On-Demand	18	225

Week 10: Thu Aug 13, 2015 – Wed Aug 19, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Aug 13, 2015)	Live	10	208
1	CofA - Aug 13, 2015	On-Demand	4	51

Week 11: Thu Aug 20, 2015 – Wed Aug 26, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Aug 20, 2015)	Live	14	878
1	CofA - Aug 20, 2015	On-Demand	11	92

Week 12: Thu Aug 27, 2015 – Wed Sep 2, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Aug 27, 2015)	Live	8	269
1	CofA - Aug 27, 2015	On-Demand	8	101

Week 13: Thu Sep 10, 2015 – Wed Sep 16, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Sep 10, 2015)	Live	28	760
1	CofA - Sep 10, 2015 (Afternoon session)	On-Demand	36	345
2	CofA - Sep 10, 2015 (Evening session)	On-Demand	39	750

Week 14: Thu Sep 17, 2015 – Wed Sep 23, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Sep 17, 2015)	Live	33	1,105
1	CofA - Sep 17, 2015	On-Demand	58	974

Week 15: Thu Sep 24, 2015 – Wed Sep 30, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Sep 24, 2015)	Live	28	1,373
1	CofA - Sep 24, 2015	On-Demand	29	371

Week 16: Thu Oct 1, 2015 – Wed Oct 7, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Oct 1, 2015)	Live	40	628
1	CofA - Oct 1, 2015	On-Demand	22	307

Week 17: Thu Oct 8, 2015 – Wed Oct 14, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Oct 8, 2015)	Live	46	2,468
1	CofA - Oct 8, 2015	On-Demand	39	1,005

Week 18: Thu Oct 22, 2015 – Wed Oct 28, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Oct 22, 2015)	Live	55	2,252
1	CofA - Oct 22, 2015	On-Demand	108	898

Week 19: Thu Oct 29, 2015 – Wed Nov 4, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Oct 29, 2015)	Live	20	801
1	CofA - Oct 29, 2015	On-Demand	36	420

Week 20: Thu Nov 5, 2015 – Wed Nov 11, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Nov 5, 2015)	Live	13	283
1	CofA - Nov 5, 2015	On-Demand	18	238

Week 21: Thu Nov 19, 2015 – Wed Nov 25, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Nov 19, 2015)	Live	38	1,660
1	CofA - Nov 19, 2015	On-Demand	34	661

Week 22: Thu Nov 26, 2015 – Wed Dec 2, 2015 (2 sessions)

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Nov 26, 2015)	Live	50	2,596
1	CofA - Nov 26, 2015 (Afternoon)	On-Demand	17	254
2	CofA - Nov 26, 2015 (Evening)	On-Demand	29	291

Week 23: Thu Dec 3, 2015 – Wed Dec 9, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Dec 3, 2015)	Live	12	550
1	CofA - Dec 3, 2015	On-Demand	19	423

Week 24: Thu Dec 10, 2015 – Wed Dec 16, 2015

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Dec 10, 2015)	Live	39	2,023
1	CofA - Dec 10, 2015	On-Demand	11	395

Week 25: Thu Jan 7, 2016 – Wed Jan 13, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jan 7, 2016)	Live	16	971
1	CofA - Jan 7, 2016	On-Demand	29	342

Week 26: Thu Jan 14, 2016 – Wed Jan 20, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jan 14, 2016)	Live	13	417
1	CofA - Jan 14, 2016	On-Demand	8	212

Week 27: Thu Jan 28, 2016 – Wed Feb 3, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Jan 28, 2016)	Live	49	2,099
1	CofA - Jan 28, 2016	On-Demand	41	610

Week 28: Thu Feb 11, 2016 – Wed Feb 17, 2016 (2 sessions)

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Feb 11, 2016)	Live	45	1,151
1	CofA - Feb 11, 2016 (Afternoon)	On-Demand	28	297
2	CofA - Feb 11, 2016 (Evening)	On-Demand	4	58

Week 29: Thu Feb 18, 2016 – Wed Feb 24, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Feb 18, 2016)	Live	10	520
1	CofA - Feb 18, 2016	On-Demand	26	514

Week 30: Thu Feb 25, 2016 – Wed Mar 2, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Feb 25, 2016)	Live	32	1,607
1	CofA - Feb 25, 2016	On-Demand	36	442

Week 31: Thu Mar 3, 2016 – Wed Mar 9, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Mar 3, 2016)	Live	13	433
1	CofA - Mar 3, 2016	On-Demand	52	805

Week 32: Thu Mar 10, 2016 – Wed Mar 16, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Mar 10, 2016)	Live	24	1,083
1	CofA - Mar 10, 2016	On-Demand	30	432

Week 33: Thu Mar 24, 2016 – Wed Mar 30, 2016 (2 sessions)

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Mar 24, 2016)	Live	38	1,092
1	CofA - Mar 24, 2016 (Afternoon)	On-Demand	57	720
2	CofA - Mar 24, 2016 (Evening)	On-Demand	16	205

Week 34: Thu Mar 31, 2016 – Wed Apr 6, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Mar 31, 2016)	Live	9	445
1	CofA - Mar 31, 2016	On-Demand	19	326

Week 35: Thu Apr 7, 2016 – Wed Apr 13, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Apr 7, 2016)	Live	80	1,027
1	CofA - Apr 7, 2016	On-Demand	40	566

Week 36: Thu Apr 14, 2016 – Wed Apr 20, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Apr 14, 2016)	Live	380	1,910
1	CofA - Apr 14, 2016	On-Demand	48	1,200

Week 37: Thu Apr 21, 2016 – Wed Apr 27, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Apr 21, 2016)	Live	98	1,636
1	CofA - Apr 21, 2016	On-Demand	87	89

Week 38: Thu Apr 28, 2016 – Wed May 4, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (Apr 28, 2016)	Live	141	2,104
1	CofA - Apr 28, 2016	On-Demand	42	935

Week 39: Thu May 5, 2016 – Wed May 11, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (May 5, 2016)	Live	90	707
1	CofA - May 5, 2016	On-Demand	29	309

Week 40: Thu May 12, 2016 – Wed May 18, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (May 12, 2016)	Live	235	2,762
1	CofA - May 12, 2016	On-Demand	34	739

Week 41: Thu May 19, 2016 – Wed May 25, 2016

#	Video Title Watched	Live/On-Demand	Video Views	Viewed Minutes
--	LIVE - Council Chamber (May 19, 2016)	Live	66	2,802
1	CofA - May 19, 2016	On-Demand	17	392

REPORT 6 - 2016

To: CHAIR AND MEMBERS OF GENERAL COMMITTEE

The Heritage Advisory Committee presents its sixth report for 2016 and recommends:

HAC-0036-2016

That the PowerPoint Presentation from Jordan Lee, Planner, Development and Design Division, with respect to the Malton Infill Housing Study, to the Heritage Advisory Committee on July 12, 2016, be received for information.

(HAC-0036-2016)

HAC-0037-2016

That the request to alter the property at 1011 Old Derry Road to install an in-ground swimming pool and enclosure, including additional built form as described in the Corporate Report dated June 16, 2016 from the Commissioner of Community Services, be approved, subject to a landscape plan being submitted by the Applicant detailing native species.

(HAC-0037-2016)

HAC-0038-2016

That the request to alter the property at 7004 Second Line West be approved with the following conditions:

1. No simulated dividers be employed on the windows.
2. The proposed replacement door be simplified.
3. Any repairs made to the original siding match the original material and dimensions.

(HAC-0038-2016)

HAC-0039-2016

That the request to alter the property at 7005 Pond Street be approved with the condition that no simulated dividers be employed on the windows.

(HAC-0039-2016)

HAC-0040-2016

1. That the property at 2222 Doulton Drive, which is listed on the City's Heritage Register, is not worthy of heritage designation, and consequently, that the owner's request to demolish proceed through the applicable process.
2. That once the new lots are severed, the "retained" lot, which fronts Doulton Drive, be removed from the City's Heritage Register, as it will no longer meet the criteria for inclusion on the Mississauga Road Scenic Route Cultural Landscape.

(HAC-0040-2016)

HAC-0041-2016

1. That the Meadowvale Village Heritage Conservation District Advisory Sub-Committee Report dated June 7, 2016, be approved.
2. That Rick Mateljan, Member of the Heritage Advisory Committee, be appointed to the Meadowvale Village Heritage Conservation District Advisory Sub-Committee to provide professional guidance for the term ending November 2018, be approved.

(HAC-0041-2016)

HAC-0042-2016

That staff be directed to prepare a report summarizing the current data on Mississauga's Cultural Landscapes, the pros and cons of the process of listing/delisting, and maintaining of the list, with a focus on the Mineola Neighbourhood.

(HAC-0042-2016)

HAC-0043-2016

That Facilities and Property Management Division be directed to provide to the Heritage Advisory Committee the report on maintenance priorities for City owned heritage buildings prepared approximately five years ago.

(HAC-0043-2016)

REPORT 7 - 2016

To: CHAIR AND MEMBERS OF GENERAL COMMITTEE

The Mississauga Cycling Advisory Committee presents its seventh report for 2016 and recommends:

MCAC-0030-2016

That the Mississauga Cycling Advisory Committee supports the efforts of Community Services staff for the Field and Study Observations that staff are conducting.

(MCAC-0030-2016)

MCAC-0031-2016

That staff purchase two walkie talkies to promote safety and communication on Community Rides and that the funds come from the Mississauga Cycling Advisory Committees budget.

(MCAC-0031-2016)

MCAC-0032-2016

That the resignation email dated July 12, 2016 from Elaine Theriault, Citizen Member of the Mississauga Cycling Advisory Committee (MCAC) advising her resignation from MCAC be received.

(MCAC-0032-2016)

REPORT 8- 2016

To: CHAIR AND MEMBERS OF GENERAL COMMITTEE

The Mississauga Cycling Advisory Committee presents its eighth for 2016 and recommends:

MCAC-0033-2016

That the deputation by Tim Hayes, Resident regarding Auto Bicycle Comparisons be received for information.

(MCAC-0033-2016)

MCAC-0034-2016

That Ben Gomberg, Manager, Active Transportation report monthly to the Mississauga Cycling Advisory Committee on the progress of the Cycling Master Plan update.

(MCAC-0034-2016)

MCAC-0035-2016

That the Mississauga Cycling Advisory Committee make a \$100.00 donation to the Canadian Spinal Cord Society – Mississauga Chapter on behalf of Jocelyn Lovell.

(MCAC-0035-2016)