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## Heritage Advisory Committee

**Date**

2016/04/12

**Time**

9:30 AM

**Location**

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

**Members**

Councillor George Carlson, Ward 11 (Chair)  
Rick Mateljan, Citizen Member (Vice-Chair)  
Councillor Carolyn Parrish, Ward 5  
Michael Battaglia, Citizen Member  
Elizabeth Bjarnason, Citizen Member  
Robert Cutmore, Citizen Member  
David Dodaro, Citizen Member  
Lindsay Graves, Citizen Member  
James Holmes, Citizen Member  
Cameron McCuaig, Citizen Member  
Paul McGuigan, Citizen Member  
Matthew N. Wilkinson, Citizen Member

**Contact**

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**NOTE:** To support corporate waste reduction efforts the large appendices in this agenda can be viewed at:  
<http://www.mississauga.ca/portal/cityhall/heritageadvisory.ca>

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

- 
1. CALL TO ORDER
  2. APPROVAL OF AGENDA
  3. DECLARATION OF CONFLICT OF INTEREST
  4. MINUTES OF PREVIOUS MEETING
  - 4.1. Approval of Minutes of February 9, 2016
  5. DEPUTATIONS
  6. MATTERS TO BE CONSIDERED
  - 6.1. Museums and Heritage Planning Strategic Plan

**RECOMMENDATION**  
*That the Heritage Advisory Committee endorses the Museums and Heritage Strategic Plan Final Report entitled "Heritage Management Strategy", prepared by TCI Management Consultants, dated March 2016, attached as Appendix 1 to the Corporate Report dated March 17, 2016 from the Commissioner of Community Services, and further that staff report to General Committee.*
  - 6.2. Proposed Heritage Designation - 1130-40 Clarkson Road North (Ward 2)

**RECOMMENDATION**

    1. *That the property at 1130-40 Clarkson Road North be designated under the Ontario Heritage Act for its physical/design, historical/associative and contextual value and that the appropriate City officials be authorized and directed to take the necessary action to give effect thereto.*
    2. *That, if there are objections to the designation, City Council direct the City Clerk to refer the matter to the Conservation Review Board.*
  - 6.3. Request to alter a Heritage Designated Property within a Heritage Conservation District: 1074 Old Derry Road (Ward 11)

**RECOMMENDATION**  
*That the proposed driveway width remedial work as shown in Appendix 1 of the Corporate Report dated March 17, 2016 from the Commissioner of Community Services, be approved for the property at 1074 Old Derry Road.*
  - 6.4. Request to Demolish a Detached Garage Structure within a Heritage Listed Property: 20 Ben Machree Drive (Ward 1)

**RECOMMENDATION**  
*That the garage structure at 20 Ben Machree 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 the garage structure proceed through the applicable process.*

6.5. Request to Demolish a Heritage Listed Property: 3020 Victory Crescent (Ward 5)

**RECOMMENDATION**

That the property at 3020 Victory Crescent, 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.

6.6. Name Change of Holcim Waterfront Estate (Ward 2)

**RECOMMENDATION**

That the Corporate Report dated March 23, 2016 from the Commissioner of Community Services entitled "*Name Change of Holcim Waterfront Estate*", be received for information.

6.7. Heritage Impact Assessment - 1538 Adamson Street

Memorandum from Paula Wubbenhorst, Senior Heritage Coordinator, dated March 15, 2016 for receipt.

6.8. 2016 Ontario Heritage Conference - May 12-14

**RECOMMENDATION**

*That one member of the Heritage Advisory Committee be authorized to attend the 2016 Ontario Heritage Conference on May 12-14 in Stratford – St. Marys, Ontario, and that funds be allocated in the Heritage Advisory Committee's 2016 budget (Account #28609) to cover approximately \$300 for registration fees, approximately \$200 for mileage costs, approximately \$400 for accommodation, and approximately \$225 for per diem costs.*

7. SUBCOMMITTEE UPDATES

7.1. Public Awareness Subcommittee

7.2. Heritage Designation Subcommittee

8. INFORMATION ITEMS

9. OTHER BUSINESS

10. DATE OF NEXT MEETING – May 10, 2016, Council Chamber, Civic Centre

11. ADJOURNMENT

City of Mississauga  
**Minutes**



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**Heritage Advisory Committee**

**Date**

2016/02/09

**Time**

9:30 AM

**Location**

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

**Members Present**

Councillor George Carlson, Ward 11 **(Chair)**  
Rick Mateljan, Citizen Member **(Vice-Chair)**  
Councillor Carolyn Parrish, Ward 5  
Michael Battaglia, Citizen Member  
Robert Cutmore, Citizen Member  
Lindsay Graves, Citizen Member  
Cameron McCuaig, Citizen Member  
Matthew N. Wilkinson, Citizen Member

**Members Absent**

Elizabeth Bjarnason, Citizen Member  
David Dodaro, Citizen Member  
James Holmes, Citizen Member  
Paul McGuigan, Citizen Member

**Staff Present**

Paula Wubbenhorst, Senior Heritage Coordinator, Culture Division  
Cecilia Nin Hernandez, Heritage Coordinator, Culture Division  
Mumtaz Alikhan, Legislative Coordinator

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

- 
1. CALL TO ORDER
  2. APPROVAL OF AGENDA  
**APPROVED** (M. Battaglia)
  3. DECLARATION OF CONFLICT OF INTEREST
  4. MINUTES OF PREVIOUS MEETING
    - 4.1. Minutes of the Meeting held on January 12, 2016.  
**APPROVED** (R. Cutmore)
  5. DEPUTATIONS
  6. MATTERS TO BE CONSIDERED
    - 6.1. Request to Alter a Heritage Designated Property - Meadowvale Village Heritage Conservation District - 1059 Old Derry Road (Ward 11)  
  
**RECOMMENDATION**  
 HAC-0006-2016  
 That the request to alter the property at 1059 Old Derry Road, as described in the report from the Commissioner of Community Services, dated January 7, 2016, be approved.  
  
**APPROVED** (C. McCuaig)
    - 6.2. Request to Demolish a Heritage Listed Property: 1585 Adamson Street (Ward 7)  
  
**RECOMMENDATION**  
 HAC-0007-2016
      1. That the property at 1585 Adamson Street, 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, in order to mitigate impact to the Erindale cultural landscape, the option for the replacement design depicted in Figures 61-77 in Appendix 1 is preferred.**APPROVED** (M. Wilkinson)
    - 6.3. Heritage Impact Assessment Addendums: 5175 and 5215 Mississauga Road  
 Ms. Wubbenhorst advised that the report is for the Committee's information. It regards a proposal for the property to the north of the Barber House.

**RECOMMENDATION**

HAC-0008-2016

That the Memorandum dated January 2016 from Paula Wubbenhorst, Senior Heritage Coordinator, entitled "*Heritage Impact Assessment Addendums: 5175 and 5215 Mississauga Road*", be received for information.

**RECEIVED** (R. Mateljan)6.4. Heritage Property Naming Policy

Councillor Parrish advised that it is time for the City's Property and Facility Naming Policy to be revised to include the naming of Heritage designated properties in Mississauga and spoke to the modifications she was proposing. She advised it is important that HAC be part of the review process.

**RECOMMENDATION**

HAC-0009-2016

1. That the background information entitled 'Heritage Naming Policy Research,' and the Bell Gairdner Estate Cultural Heritage Assessment dated September 2008, be received; and
2. That the proposed amendments to the Corporate Policy No. 05-02-02 entitled Property and Facility Naming and Dedications, discussed by the Heritage Advisory Committee (HAC) on February 9, 2016, be referred to staff for review and report back to HAC.

**RECEIVED** (R. Cutmore)

## 7. SUBCOMMITTEE UPDATES

- (a) Heritage Designation Sub-Committee - Nil
- (b) Public Awareness Sub-Committee - Nil

## 8. INFORMATION ITEMS - Nil

8.1. Advisory Committee Role

Mumtaz Alikhan, Legislative Coordinator, advised that this document is a being directed to all Advisory Committees of Council as a reminder of the role of these Committees. Most of the Committee Members have attended the Governance Workshops held in 2015, but not everyone was able to make them.

**RECOMMENDATION**

HAC-0010-2016

That the document entitled "*Advisory Committee Role*" from the Office of the City Clerk, presented to the Heritage Advisory Committee on February 9, 2016, be received for information.

Mumtaz Alikhan

Meeting Date:  
2016/02/09

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**RECEIVED** (C. McCuaig)

9. OTHER BUSINESS  
There were no other items of business.
  
10. DATE OF NEXT MEETING  
March 8, 2016 at 9:00 a.m. in Council Chamber, 2<sup>nd</sup> Floor, City Hall
  
11. ADJOURNMENT – 10:04 am

DRAFT

City of Mississauga  
**Corporate Report**



Date: 2016/03/17

To: Chair and Members of Heritage Advisory Committee

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

Originator's files:

Meeting date:  
 2016/04/12

## Subject

**Museums and Heritage Planning Strategic Plan**

## Recommendation

That the Heritage Advisory Committee endorses the Museums and Heritage Strategic Plan Final Report entitled "Heritage Management Strategy", prepared by TCI Management Consultants, dated March 2016, attached as Appendix 1 to the Corporate Report dated March 17, 2016 from the Commissioner of Community Services, and further that staff report to General Committee.

## Background

The 2009 Culture Master Plan recommended Heritage Planning and Museums be "moved to the [Culture] Division to facilitate a more collaborative approach and create greater opportunities for partnerships across the heritage sector." As of October 2009, the move was complete, with Heritage Planning and Museums operating independent of the other but under the umbrella of the Culture Division.

In December 2014, the Culture Division released a request for proposal for a strategic plan for the City's heritage services to remain relevant and competitive. TCI Management Consultants, with Commonwealth Resource Management, Golder Associates (now Letourneau Heritage Consulting) and Reich and Petch Architects were retained through the City's RFP process.

TCI et al conducted extensive community consultations. This included individual one-on-one interviews with forty two stakeholders, eight focus group sessions, meetings with the Museums of Mississauga Advisory Committee (MOMAC) and the Heritage Advisory Committee (HAC), a public meeting and an online community survey, which elicited over 311 responses. Two internal staff focus groups were also held with members of Corporate Services, Planning and Building and Transportation and Works. The consultants found staff and public support for an integrated and holistic approach to heritage conservation and interpretation.



## Comments

The strategic plan is attached as Appendix 1; it includes over thirty recommendations. If implemented, these recommendations will make the City's heritage services more effective and meaningful to its residents.

The key recommendation that underlies the entire plan is the creation of a Thematic Heritage Outline of Mississauga (THOM). Mississauga has a plethora of stories, since amalgamation and inherited stories, but, little more than the pioneer settler European version has made it into our history books. The City needs to understand the entire story, from our early glacial and indigenous roots to our present day diversity to begin creating meaningful relationships with our residents. The THOM will be heavily resident informed and rely upon community input in all phases of its development. Once we understand all of the stories and which ones are important to the community at large, we will then know where to direct our efforts. Once established, the THOM will set the priorities for all City initiatives with a heritage component within the context of the City's Strategic Plan. The THOM will guide the Museums artifact collection, programming, interpretation, heritage designation priorities and more. As such, the THOM will help ensure that City heritage related efforts are meaningful to its constituents and has the potential to be a unifying factor as well as innovative.

The second major concept in this Strategic Plan is heritage should pervade all facets of the City. Heritage helps citizens to **Connect, Belong** and live **Green**. Because it addresses so many of our strategic pillars, it should be part of the business of all relevant City divisions, just as environmental interests pervade all City work.

Another important key recommendation of the strategic plan is to reanimate the historic houses to make them relevant to the community at large. New tour experiences will be developed to create the opportunity for repeat experiences year round. Interpretation and programming will employ and embrace digital technology. In the long term, the City should do more to expand its interpretive efforts beyond the museum properties. Interpretation, programming and tours should be brought to the streets, parks and public spaces of all areas of Mississauga.

A key concept in the plan is the development of "Story Maker Spaces" and/or temporary pop-up spaces for story gathering and dialogue. In a quest for collaboration and partnerships, libraries, City affiliates and other community stakeholders could host such Story Maker Spaces throughout the city.

There is already a demand for more City-wide interpretation from residents. To meet this demand, the plan proposes resources that could begin to address this void. A resource review will be required in order to make the City's heritage services more effective. In the case of Heritage Planning, more proactive as opposed to reactive activity will be an outcome. Other highlights of the plan are as follows:

- Revisit and revise 2005 Cultural Landscape Inventory. The document is out of date and does not include any tools to maintain the character of the landscapes. As such, a new approach is needed for the effective use of staff resources and, most importantly, to provide clarity to residents.

- Interpret and animate the historic house museums in a way that embraces living heritage. To ensure their long term viability, it is important to find ways to link the stories of Benares and Bradley House to Mississauga's evolving population.
- Create a comprehensive internal and external heritage marketing plan. The City must capitalize on the growing interest in Mississauga's stories by ensuring that staff and residents are aware of and understand its heritage services.
- Develop City-wide interpretation strategy. Currently City sanctioned interpretive efforts are limited to the Museums and some park facilities. There is a growing interest in interpreting our past. The City must ensure that it is done in a strategic fashion to make the best use of resources and public space.
- Align heritage programming/interpretation with the City's tourism efforts. To date, there has been little coordination between the City's tourism office and its heritage services. Collaboration is key to advancing both portfolios.
- Create an Archaeological Master Plan. In an increasingly litigious environment, the onus is on municipalities to be aware of all lands containing archaeological resources and areas of archaeological potential. An archaeological master plan is needed to ensure that the City is compliant with Provincial legislation and best practices.
- Explore ways to streamline the heritage permit process. There is a perception that the heritage permit process is lengthy and cumbersome. For the benefit of residents, where possible and reasonable, the City should explore ways of simplifying and shortening the process.
- Ensure that mandates of citizen committees and affiliated heritage groups align with the plan. Mississauga has many groups dedicated to different aspects of Mississauga's heritage. Coordination of all efforts is needed to ensure that the plan is a success.
- Ensure the City develops a conservation plan for City-owned heritage properties. The City owns many heritage properties mostly acquired as a by-product of parkland acquisition. Plans for these properties are made on an ad hoc basis. A comprehensive conservation plan is needed to ensure that significant cultural heritage resources on City owned lands are not lost due to City neglect.
- Facilitate a closer working relationship between the Heritage Advisory Committee and the Museums of Mississauga Advisory Committee. Two committees working together toward similar and/or shared goals is better than two committees that do not collaborate.

If implemented, the recommendations will position Mississauga as a leader in heritage conservation. For more details, please see the attached report.

### **Strategic Plan**

Connect: Completing our neighbourhoods

Belong: Ensuring youth, older adults and new immigrants thrive

Green: Living green

### **Financial Impact**

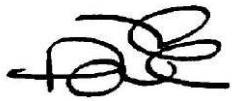
The proposed plan calls for some additional resources and studies. A phased approach through the annual budget and business planning process is proposed.

### **Conclusion**

The content of the Museums and Heritage Planning strategic plan represents a logical next step in the City's growth and maturity. Once implemented, the recommendations will help make Mississauga a place that people want to live, work and play. With the grassroots approach of the "THOM," wherein the citizens themselves will identify the priority stories, the City's heritage services will truly align with Mississauga's unique and diverse heritage.

### **Attachments**

Appendix 1: Heritage Management Strategy



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

Prepared by: P. Wubbenhorst, Senior Heritage Coordinator



# **Heritage Management Strategy**

## **FINAL REPORT**

**March 2016**

**Prepared by**

**TCI Management Consultants**

**with**

**Letourneau Heritage Consulting Inc.  
Commonwealth Resource Management  
Reich + Petch**

## Mississauga Heritage Management Strategy

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## Executive Summary

### Introduction

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

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

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

## Conservation



(Source: Parks Canada)

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

## Process

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

## The Strategy Itself

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

- A) a proposed **Guiding Statement of Principles** for heritage management
- B) a **Vision** for heritage management that follows from these principles
- C) a **Mission** for heritage management that also follows from these principles
- D) **Goals** and specific **recommendations** (31 in total) that deliver on the mission articulated

### ***Guiding Statement of Principles for Heritage Management***

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

- ✓ **Heritage is a big tent:** Mississauga will adopt a broad definition of heritage, encompassing everything from personal and family experiences to the collective history of all City residents. The definition will include tangible aspects of heritage, such as artifacts and properties, and intangible ones, like traditions, customs, stories and events. City efforts to protect and interpret heritage will be weighted more towards heritage elements with collective relevance than towards those stemming from individual stories.
- ✓ **Heritage timelines include past and present, with an eye to the future:** Unlike some heritage plans that focus selectively on historic periods, Mississauga's strategy includes earliest histories up to the present with a forward-looking orientation. Today's landscape may be tomorrow's valued heritage. Mississauga's approach will potentially include ancient geological periods, First Nations heritage, early settlement, development in recent decades and the city today. It reflects and draws from all of Mississauga's stories.



- ✓ **Heritage awareness creates better citizens:** Mississauga considers that the purpose of heritage is to inform residents about the past so they can better understand the present and better plan for the future. People who are more informed are more connected. An understanding of community heritage makes better informed residents and citizens.
- ✓ **Heritage is understood through stories:** An understanding of heritage is best conveyed through stories and narratives that explain the context and importance of artifacts and events.
- ✓ **Everyone has a contribution to make:** Every resident has a potential contribution, a say in identifying the relevant stories and a right to participate in learning about them.
- ✓ **The City's role is to listen and facilitate:** The role of the City is not to dictate what stories should be told, but rather to facilitate a conversation about this with the wider community. Wherever possible, stories should be told in partnership with other community groups and organizations.
- ✓ **The City must be responsible and selective:** As resources are limited, the City needs to help to identify the stories that are most significant, universal and meaningful. To maximize resources and efficiency, stories should be told in partnership with other community groups and organizations whenever possible.
- ✓ **Heritage is everywhere:** The City will express and interpret information about its heritage through multiple media and venues, including museums, galleries, archives, heritage conservation districts, cultural landscapes, historic sites, designated properties, signage, libraries, community centres and event spaces, as well as with a virtual component. This integrated approach will ensure that Mississauga's stories are accessible to all citizens and stakeholders.

### ***Proposed Vision for Heritage Management***

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

### ***Proposed Mission for Heritage Management***

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

### ***The Fundamental Importance of the THOM***

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

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

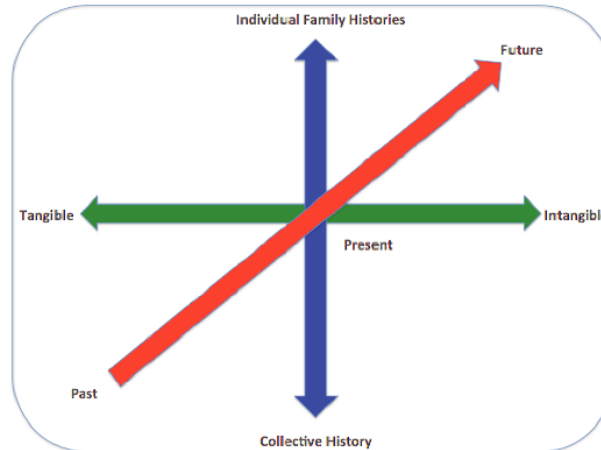
### ***Goals and Recommendations***

<b>Goal</b>	<b>Rationale</b>	<b>Aligned Recommendations</b>
<b>1. Establish Strategic Foundations for Integrated Heritage Management</b>	<ul style="list-style-type: none"> <li>• Create holistic vision, missions, goals, mandates and strategies for museums and heritage planning</li> </ul>	<ol style="list-style-type: none"> <li>1) <i>Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation</i></li> <li>2) <i>Adopt unified Mission and Vision Statements for Heritage Planning and Museums</i></li> <li>3) <i>Develop Thematic Heritage Outline for Mississauga (THOM)</i></li> <li>4) <i>Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director’s approval) until the THOM is articulated</i></li> </ol>
<b>2. Protect Mississauga’s Heritage</b>	<ul style="list-style-type: none"> <li>• Assure Mississauga’s built and intangible heritage resources are recognized and protected for current and future generations</li> <li>• Ensure compliance with heritage legislation</li> <li>• Involve notions of living heritage in the dialogue and planning of heritage</li> </ul>	<ol style="list-style-type: none"> <li>5) <i>Revise museum collections policies once the THOM has been developed and adopted</i></li> <li>6) <i>Revise the Cultural Landscape Inventory and applicable policies</i></li> <li>7) <i>Revise and update heritage planning processes with all relevant governmental policies and industry standards</i></li> <li>8) <i>Develop policy regarding archive management</i></li> <li>9) <i>Create an archaeological master plan</i></li> <li>10) <i>Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties</i></li> <li>11) <i>Consider a greater range of incentives for heritage property preservation and conservation</i></li> </ol>

<p><b>3. Interpret – Gather, Share and Tell the Stories of Mississauga</b></p>	<ul style="list-style-type: none"> <li>• Locate, gather and share the stories that comprise Mississauga’s heritage and should be told to residents and visitors in engaging and meaningful ways</li> <li>• Telling the stories of Mississauga will build civic engagement with the community, create pride of place and help make better-informed citizens with a sense of inclusion and belonging</li> </ul>	<ol style="list-style-type: none"> <li>12) <i>Expand the museum function beyond the current house museums</i></li> <li>13) <i>Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site</i></li> <li>14) <i>Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms</i></li> <li>15) <i>Develop an Interpretive Strategy consistent with the THOM</i></li> <li>16) <i>Enhance visitor experiences in heritage venues</i></li> <li>17) <i>Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners</i></li> </ol>
<p><b>4. Involve All Communities</b></p>	<ul style="list-style-type: none"> <li>• Mississauga’s entire diverse community should be engaged in identifying and relating the stories that express the collective heritage of the City</li> <li>• These stories should be distributed throughout the municipality</li> </ul>	<ol style="list-style-type: none"> <li>18) <i>Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue</i></li> <li>19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i></li> <li>20) <i>Enhance accessibility at all public heritage venues</i></li> <li>21) <i>Create innovative storytelling incentives</i></li> <li>22) <i>Adopt a partnership and outreach program to engage local communities and other partners</i></li> </ol>
<p><b>5. Promote Awareness and Understanding of Heritage Initiatives</b></p>	<ul style="list-style-type: none"> <li>• Opportunities to engage in learning about the unique and compelling stories of Mississauga should be promoted to residents and visitors, thus building enthusiasm for heritage initiatives</li> </ul>	<ol style="list-style-type: none"> <li>23) <i>Align heritage interpretation with City’s tourism promotion efforts (heritage tourism)</i></li> <li>24) <i>Develop a comprehensive communications strategy</i></li> </ol>
<p><b>6. Integrate Heritage Management Throughout City</b></p>	<ul style="list-style-type: none"> <li>• Heritage management (which comprises protection, conservation and interpretation) is an integrated process and the City organization’s objectives should be to deliver this service efficiently and effectively</li> </ul>	<ol style="list-style-type: none"> <li>25) <i>Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department</i></li> <li>26) <i>Advise the City’s leadership team to direct other City departments and agencies to be active partners in heritage management</i></li> <li>27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i></li> <li>28) <i>Undertake a workforce planning review to align staff resources with this strategy</i></li> <li>29) <i>Encourage alignment of Heritage Mississauga’s activities as potential partner in this strategy</i></li> <li>30) <i>Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy</i></li> <li>31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i></li> </ol>

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

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



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

## Implementation

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

Anticipated accomplishments in the first year of implementation of the plan will be:

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

- alignment of the roles of both Heritage Mississauga and the Friends of the Museums of Mississauga with the heritage management strategy, again to ensure optimal deliver of the strategy

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

## Part A: Background and Context of this Project

### 1. Purpose of this Project

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

Thus the strategy is required to address how best to **manage, preserve, conserve** and **interpret** Mississauga's heritage and historical resources. The specific sub-goals/tasks related to this of the project (as stated in the Terms of Reference<sup>1</sup>) include the following:

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

In summary, the City of Mississauga seeks:

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

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<sup>1</sup> see: [http://www7.mississauga.ca/documents/culture/heritage/Cultural\\_Landscape\\_HIA\\_-\\_Terms\\_of\\_Ref\\_Oct\\_2014.pdf](http://www7.mississauga.ca/documents/culture/heritage/Cultural_Landscape_HIA_-_Terms_of_Ref_Oct_2014.pdf)

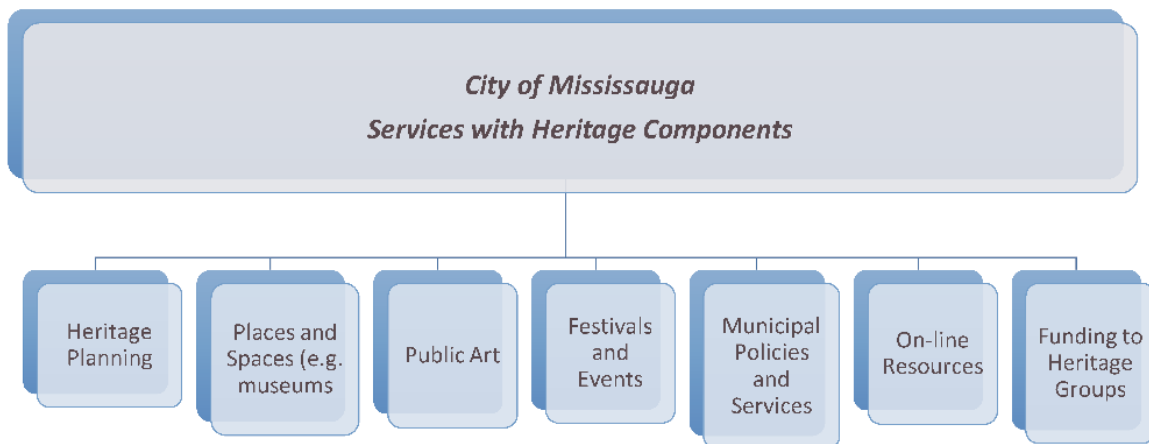
## 2. Overview of Structure and Operations of the Culture and Heritage Planning Units

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

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

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

### *Forms and Expressions of Heritage Management in Mississauga*



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

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

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

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

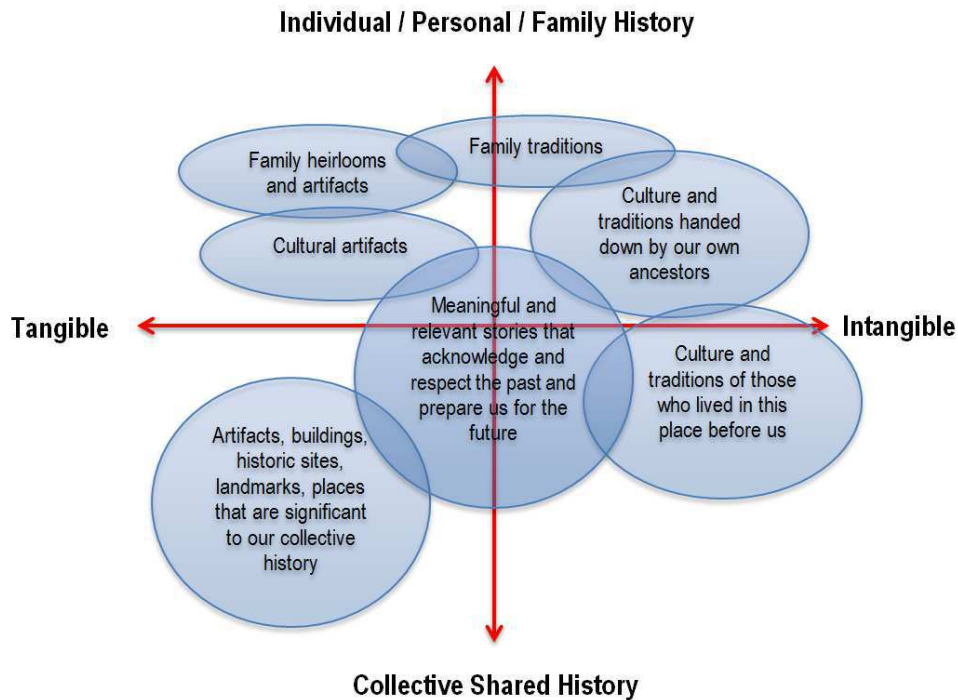
### 3. Underlying Principles and Assumptions

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

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

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





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

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

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

#### 4. Activities Undertaken

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

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

The principal activities undertaken included:

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

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

## 5. Cautions with the Analysis

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

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

## Part B: Research and Analysis

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

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

### 6. Key Findings

#### 6.1 Major Learnings from the Information Gathering Process and Efforts

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

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

##### **(1) Heritage is a large and multifaceted concept.**

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

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

##### **(2) An integrated approach is warranted.**

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

##### **(3) Mississauga is highly diverse and unique.**

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

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

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

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

#### **(5) There are many who want to participate.**

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

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

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

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

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

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

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

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

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

## **6.2 The SWOT Assessment**

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

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

The following details the issues that emerged from the SWOT.

### **Strengths**

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

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

## Weaknesses

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



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

## Opportunities

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

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

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

### Threats

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

## 7. Best Practices in Heritage Management

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

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

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

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

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

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

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

This finding was subsequently upheld in a judicial appeal.

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

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

## 8. Opportunities for Improvement

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

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

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

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

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

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

## Part C. Strategic Framework

### 9. A Unified Vision and Mission for Heritage Management

#### 9.1 Statement of Principles

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

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

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

## 9.2 Vision

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

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

## 9.3 Mission

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

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

## 10. Goals, Rationale and Recommendations

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

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



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

Goal	Rationale	Aligned Recommendations
<b>1. Establish Strategic Foundations for Integrated Heritage Management</b>	<ul style="list-style-type: none"> <li>• Create holistic vision, missions, goals, mandates and strategies for museums and heritage planning</li> </ul>	<ol style="list-style-type: none"> <li>1) <i>Create and adopt heritage management Guiding Statement of Principles, endorsing a “living heritage” orientation</i></li> <li>2) <i>Adopt unified Mission and Vision Statements for Heritage Planning and Museums</i></li> <li>3) <i>Develop Thematic Heritage Outline for Mississauga (THOM)</i></li> <li>4) <i>Introduce a temporary suspension on acquisitions (aside from critical artifacts and opportunities that meet the Director’s approval) until the THOM is articulated</i></li> </ol>
<b>2. Protect Mississauga’s Heritage</b>	<ul style="list-style-type: none"> <li>• Assure Mississauga’s built and intangible heritage resources are recognized and protected for current and future generations</li> <li>• Ensure compliance with heritage legislation</li> <li>• Involve notions of living heritage in the dialogue and planning of heritage</li> </ul>	<ol style="list-style-type: none"> <li>5) <i>Revise museum collections policies once the THOM has been developed and adopted</i></li> <li>6) <i>Revise the Cultural Landscape Inventory and applicable policies</i></li> <li>7) <i>Revise and update heritage planning processes with all relevant governmental policies and industry standards</i></li> <li>8) <i>Develop policy regarding archive management</i></li> <li>9) <i>Create an archaeological master plan</i></li> <li>10) <i>Create an asset management strategy for better management, utilization and interpretation of existing City-owned heritage properties</i></li> <li>11) <i>Consider a greater range of incentives for heritage property preservation and conservation</i></li> </ol>
<b>3. Interpret – Gather, Share and Tell the Stories of Mississauga</b>	<ul style="list-style-type: none"> <li>• Locate, gather and share the stories that comprise Mississauga’s heritage and should be told to residents and visitors in engaging and meaningful ways</li> <li>• Telling the stories of Mississauga will build civic engagement with the community, create pride of place and help make better-informed citizens with a sense of inclusion and belonging</li> </ul>	<ol style="list-style-type: none"> <li>12) <i>Expand the museum function beyond the current house museums</i></li> <li>13) <i>Identify ways to reanimate and more effectively use spaces and provide programming at the historic house museums and off site</i></li> <li>14) <i>Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms</i></li> <li>15) <i>Develop an Interpretive Strategy consistent with the THOM</i></li> <li>16) <i>Enhance visitor experiences in heritage venues</i></li> <li>17) <i>Develop more heritage tour experiences and programs through cross-cultural and strategic planning with City departments and partners</i></li> </ol>

<p><b>4. Involve All Communities</b></p>	<ul style="list-style-type: none"> <li>• Mississauga's entire diverse community should be engaged in identifying and relating the stories that express the collective heritage of the City</li> <li>• These stories should be distributed throughout the municipality</li> </ul>	<p>18) <i>Create a Mississauga StoryMaker Space and/or temporary pop-up spaces for story gathering and dialogue</i></p> <p>19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i></p> <p>20) <i>Enhance accessibility at all public heritage venues</i></p> <p>21) <i>Create innovative storytelling incentives</i></p> <p>22) <i>Adopt a partnership and outreach program to engage local communities and other partners</i></p>
<p><b>5. Promote Awareness and Understanding of Heritage Initiatives</b></p>	<ul style="list-style-type: none"> <li>• Opportunities to engage in learning about the unique and compelling stories of Mississauga should be promoted to residents and visitors, thus building enthusiasm for heritage initiatives</li> </ul>	<p>23) <i>Align heritage interpretation with City's tourism promotion efforts (heritage tourism)</i></p> <p>24) <i>Develop a comprehensive communications strategy</i></p>
<p><b>6. Integrate Heritage Management Throughout City</b></p>	<ul style="list-style-type: none"> <li>• Heritage management (which comprises protection, conservation and interpretation) is an integrated process and the City organization's objectives should be to deliver this service efficiently and effectively</li> </ul>	<p>25) <i>Retain the current structure of the Heritage Planning and Museums units as is within the Culture Division of the Community Services Department</i></p> <p>26) <i>Advise the City's leadership team to direct other City departments and agencies to be active partners in heritage management</i></p> <p>27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i></p> <p>28) <i>Undertake a workforce planning review to align staff resources with this strategy</i></p> <p>29) <i>Encourage alignment of Heritage Mississauga's activities as potential partner in this strategy</i></p> <p>30) <i>Encourage annual joint meetings between the Heritage Advisory Committee (HAC) and the Museums of Mississauga Advisory Committee (MOMAC) and ensure their mandates align with this strategy</i></p> <p>31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i></p>

## Part E. Action Plan (Recommendations)

### 11. Recommendations

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

#### GOAL 1: Establish Strategic Foundations for Integrated Heritage Management

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

**Timeframe:** Immediately

**Rationale:**

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

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

A proposed Statement of Principles is as follows:

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

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

**Precedents:**

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

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

[http://ip51.icomos.org/~fleblanc/publications/pub\\_2010\\_lunenburg\\_heritage\\_strategy.pdf](http://ip51.icomos.org/~fleblanc/publications/pub_2010_lunenburg_heritage_strategy.pdf)

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

**Timeframe:** Immediately

**Rationale:**

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

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

***Proposed Mission Statement for Heritage Management***

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

***Proposed Vision Statement for Heritage Management***

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

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

**Precedents:**

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

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

**Timeframe:** Short-Term

**Rationale:**

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

Methodology (four phases)

*Phase 1 - Organization and Structure*

*Phase 2 – Community Consultation*

*Phase 3 – Theme Selection*

*Phase 4 – Implementation*

Potential roles and responsibilities

Timing

On-going updates

**Precedents:**

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

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

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

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

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

**Timeframe:** Short-Term

**Rationale:**

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

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

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

**Precedents:**

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

## **GOAL 2: Protect Mississauga's Heritage**

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

**Timeframe:** Medium-Term

**Rationale:**

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

**Precedents:** n/a



**Recommendation 6: Review the Cultural Landscape Inventory and applicable policies**

**Timeframe:** Short-Term

**Rationale:**

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

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

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

**The National Capital Commission definition:**

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

**The Ontario 2014 Provincial Policy Statement definition:**

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

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

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

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

#### **Precedents:**

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

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

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

**Timeframe:** Immediate

**Rationale:**

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

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

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

The steps identified at this point are:

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

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

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

**Precedents:**

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

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

### **Recommendation 8: Develop policy regarding archive management**

**Timeframe:** Longer-Term

**Rationale:**

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

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

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

**Appendix H** provides further details on current archival management concerns.

**Precedents:**

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

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

**Recommendation 9: Create an archaeological master plan**

**Timeframe:** Longer-Term

**Rationale:**

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

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

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

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

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

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

**Rationale:**

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

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



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

**Timeframe:** Medium-Term

**Rationale:**

The Government of Ontario is requiring municipalities to more effectively manage their property assets. This is evident through a variety of different initiatives including changes to the Provincial Policy Statement and the requirement for the development of Municipal Asset Management Strategies in order to obtain infrastructure assistance from the Ontario Government. Indeed, the province wants municipalities to develop more long-range capital plans and budgets (particularly for infrastructure) for municipal assets. This has been a specific focus of attention of the Ministry of Infrastructure. See: [http://www.moi.gov.on.ca/en/infrastructure/building\\_together\\_mis/plan.asp](http://www.moi.gov.on.ca/en/infrastructure/building_together_mis/plan.asp)

The City owns 33 heritage properties, containing 50 structures, three of which are used as museums (Bradley House, Benares Historic House and Leslie Log Cabin). Of the 10 heritage cemeteries included in this catalogue, only four are active (i.e., accepting new burials) at present. Many of these historic sites are 'orphans', meaning that many City departments are potentially involved in their upkeep, but there is no one department with the lead responsibility for the management of these capital assets. As a result, there is no consistency across the property portfolio regarding management of the portfolio overall and maintenance provisions of the heritage structures. Many are without adequate upkeep, and do not have adequate risk management procedures in place. In most cases, these properties were acquired as parkland, many with older buildings on the site that were acquired as part of the acquisition, but were not the main reason for acquisition of the parkland. The structures are not useful to parks and recreation programs, and so they have just been accumulated over time. A related issue is that the City has no formal process for acquisition of future heritage properties should these become available to the City. Some of these heritage structures may be useful interpretive vehicles for the THOM, or they may be suitable for other community uses. Some may have commercial potential. Some will have no use and may pose a danger to the public and thus a risk to the municipality.

The properties are included in the City's recently-approved 2014 Asset Management Plan, but there is no guarantee they will receive the necessary care to protect or enhance the structures. The replacement value of the City's buildings that are over 50 years old is \$262 million. Appendix F provides a summary of the properties, some of the issues that need to be addressed and some approaches to addressing these in a coherent fashion.

There used to be a position in the Properties and Facilities Management with responsibility for management of these properties but the position no longer exists. One approach would be to designate an individual with accountability for these properties and the development of a Heritage Portfolio Strategy and Asset Management Plan including responsibility for refurbishment and possible disposal of these properties under certain conditions.

Another more immediate approach to be considered would be the development of an overall process for addressing the assets including the development of a Building Conservation Master Plan that not only prioritizes work, but also considers the municipal need, importance and visibility of individual assets.

In any event, it is clear that the current approach of 'benign neglect' should not be continued. (This conclusion was reached at a meeting between the consultants and key municipal managers held on February 12, 2016.) There are a number of possible approaches to address the issue which the City needs to address in a coordinated, interdepartmental fashion. One such 'triage' approach which is aligned with this heritage strategy is outlined below:

Accordingly, the specific triage process recommended here is as follows:

- The City should develop an interdepartmental working group to develop policies and strategies with regard to ongoing sustainable management of the City's heritage asset portfolio.
- The City should immediately initiate a review of all 33 properties with a view to determining whether any pose a clear and present danger to the community, either in the form of a risk of unauthorized public access into a derelict structure (because security costs are prohibitive) or that the costs of restoration exceed the value of any conceivable public use. Such structures should be sealed, demolished, refurbished or disposed of as soon as possible.
- The remaining structures (once derelict and unusable properties have been identified and a plan for their removal is in place) should be dealt with as follows: After the development of the THOM, the City should review the portfolio of remaining heritage properties to determine which ones would be useful assets in the overall heritage management strategy - i.e. they could be useful vehicles in which to tell various stories related to the THOM, or for administrative activities (for the City or other agencies) related to interpretation.
- The City should make an intentional and proactive choice regarding what to do with those properties that are not useful in the implementation of the THOM. Possibilities in this regard include:
  - a) Assign responsibility for these properties to Corporate Services (Facilities and Property Management and/or Realty Services) for proper management (incorporating them into the City's overall Asset Management Strategy) or disposition
  - b) Create a Municipal Property Development Corporation with a mandate to proactively use the properties for overall community economic development purposes (treating them as a portfolio of assets, with a mandate to generate revenues and create community benefits)
  - c) Sell or transfer of the portfolio to a quasi-private development corporation (such as Perimeter, in the Kitchener-Waterloo region)

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

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

#### **Precedents:**

##### **Approaches to heritage asset management plans:**

- **City of Kelowna:**  
<http://apps.kelowna.ca/CityPage/Docs/PDFs/Council/Meetings/Council Meetings 2009/2009-12-14/Item 6.6 - Heritage Asset Management Strategy.pdf>
- **Cultural Heritage Asset Management Plan (CHAMP)** - UK : Cultural Heritage Asset Management Plan Training - GOV.UK  
[http://assets.highways.gov.uk/about-us/champ/Preparing\\_the\\_management\\_plan\\_Leonora\\_OBriens\\_presentation.ppt](http://assets.highways.gov.uk/about-us/champ/Preparing_the_management_plan_Leonora_OBriens_presentation.ppt)
- **Others:** City of Kingston, City of Toronto, Parks Canada, National Capital Commission

##### **Examples of Municipal Property Development Corporations:**

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

##### **Examples of quasi-private development corporations:**

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

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

**Timeframe:** Longer-Term

**Rationale:**

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

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

**Precedents:**

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

### GOAL 3: Interpret – Tell the Stories of Mississauga

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

**Timeframe:** Medium-Term

**Rationale:**

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

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

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

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

**Precedents:**

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

Differing approaches are detailed at:

**Historic House Museums:**

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

**Curatorial Centre:**

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

**Shopping Mall:**

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

**Virtual:**

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

**Distributed Throughout Public Buildings:**

- Richmond Hill:  
[http://www.richmondhill.ca/subpage.asp?pageid=prc\\_heritage\\_centre\\_galleries](http://www.richmondhill.ca/subpage.asp?pageid=prc_heritage_centre_galleries)

**City museums:**

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

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

**Timeframe:** Short-Term

**Rationale:**

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

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

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

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

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

### Precedents:

Resource materials on modernizing historic house museums:

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



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

**Timeframe:** Immediate

**Rationale:**

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

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

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

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

**Precedents:**

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

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

Appendix M contains many further references.

**Recommendation 15: Develop an Interpretive Strategy consistent with the THOM**

**Timeframe:** Short-Term

**Rationale:**

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

**Precedents:**

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

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

### **Recommendation 16: Enhance visitor experiences in heritage venues**

**Timeframe:** Immediate

**Rationale:**

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

**Precedents:**

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

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

See also:

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

**Appendix M** also contains a wealth of resource material.

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

**Timeframe:** Medium-Term

**Rationale:**

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

**Precedents:**

Resource materials for tour development can be found at:

- **Walking tours:** <http://www.janeswalkottawa.ca/tips-tools/development-tips>  
<http://www.janeswalkottawa.ca/tips-tools/development-tips>
- **Experience-based tours:**  
[http://www.civsa.org/members\\_only/doc/conf13/Experience\\_Based\\_Training\\_Program.pdf](http://www.civsa.org/members_only/doc/conf13/Experience_Based_Training_Program.pdf)

**Examples of experiential tours:**

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

## GOAL 4: Involve the Entire Community

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

**Timeframe:** Medium-Term

**Rationale:**

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

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

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

**Precedents / Resources:**

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

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

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

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

**Timeframe:** Immediate

**Rationale:**

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

**Precedents:** n/a

***Recommendation 20: Enhance accessibility at all public venues***

**Timeframe:** Short Term

**Rationale:**

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

**Precedents:** n/a

**Recommendation 21: Create innovative storytelling incentives**

**Timeframe:** Short Term

**Rationale:**

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

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

**Precedents:**

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

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

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

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

**Timeframe:** Short-Term and Ongoing

**Rationale:**

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

**Precedents:**

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

## **GOAL 5: Promote Awareness, Understanding and Enthusiasm**

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

**Timeframe:** Medium-Term

**Rationale:**

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

**Precedents:**

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



**Recommendation 24: Develop a comprehensive communications strategy**

**Timeframe:** Short-Term

**Rationale:**

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

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

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

**Precedents:**

- City of London, City of Brampton

## **GOAL 6: Integrate Heritage Management Throughout City**

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

**Timeframe:** Immediately

**Rationale:**

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

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

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

**Precedents:** n/a

***Recommendation 26: Advise the City's leadership team to direct other City departments and agencies to be active partners in heritage management***

**Timeframe:** Immediately

**Rationale:**

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

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

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

**Precedents:** n/a

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

**Timeframe:** Immediately

**Rationale:**

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

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

**Precedents:**

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

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

**Timeframe:** Short-Term

**Rationale:**

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

**Gatekeeper position:** This resource should be established in heritage planning requiring an individual knowledgeable about heritage planning to review and screen applications to determine ways to streamline the process. This position would be administrative and would be an initial point of contact with the public; could also prepare Notices as required. It could also act in an advocacy capacity for property owners, to inform them of requirements, to alert them to potential incentives that exist, etc. This position is envisaged to be similar to positions within the Planning Department, and may be fulfilled by a heritage planning technician or an individual with heritage conservation training.

**Community Animator position:** This resource would have a focus on storytelling and working with the community, there is a logic to support the establishment of a new 'community animator' position that would work actively with community groups and organizations to identify ways and means to develop and tell their stories, aligned with the THOM. The position would also work actively with heritage planning staff in the review of Cultural Landscapes and update of Heritage Conservation Districts to ensure that opportunities for the interpretation and animation of those areas was recognized and realized. Also, the position could work with regular planning and parks planning staff in the development of revitalization strategies and neighbourhood plans for specific areas to ensure that interpretation opportunities were part of the plans (e.g. the planning work currently being undertaken in Malton). Museums will utilize this position as a research, liaison and key community source for connecting the museums with heritage planning in the eyes of the resident.

**Heritage Planning resource:** The third Heritage Coordinator team position should be converted to a full-time one, as per recommendation in the 2009 Culture Plan.

**Precedents:** n/a

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

**Timeframe:** Immediate

**Rationale:**

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

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

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

**Precedents:**

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

- **City of Kitchener:**  
[http://www.kitchener.ca/en/livinginkitchener/resources/Community\\_Grants\\_Tier\\_2\\_-\\_Purpose\\_Criteria\\_Process\\_and\\_Procedures.pdf](http://www.kitchener.ca/en/livinginkitchener/resources/Community_Grants_Tier_2_-_Purpose_Criteria_Process_and_Procedures.pdf)

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

**Timeframe:** Medium Term

**Rationale:**

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

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

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

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

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

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

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

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

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

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

#### **Precedents:**

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

- **Woodstock:** <http://www.cityofwoodstock.ca/en/city-hall/heritage-museum-advisory.asp>  
<http://www.cityofwoodstock.ca/en/city-hall/heritage-museum-advisory.asp>
- **Scugog:** [http://www.scugog.ca/Heritage\\_Scugog\\_.103.php](http://www.scugog.ca/Heritage_Scugog_.103.php)  
[http://www.scugog.ca/Heritage\\_Scugog\\_.103.php](http://www.scugog.ca/Heritage_Scugog_.103.php)
- **Prince Albert:**  
[http://citypa.ca/City-Hall/Boards-and-Committees/Museum-and-Heritage-Advisory-Committee -.Vjfc6YTILvU](http://citypa.ca/City-Hall/Boards-and-Committees/Museum-and-Heritage-Advisory-Committee-.Vjfc6YTILvU)
- **Fort Erie:** <http://www.town.forterrie.ca/pages/MuseumCulturalAdvisoryCommittee>  
<http://www.town.forterrie.ca/pages/MuseumCulturalAdvisoryCommittee>
- **Goderich:** <http://www.goderich.ca/en/Heritage/GoalsAndPhotosMarineHeritage.a>  
<http://www.goderich.ca/en/Heritage/GoalsAndPhotosMarineHeritage.a>
- **London:** [http://www.london.ca/city-hall/committees/advisory-committees/Documents/Terms\\_of\\_Reference\\_-\\_London\\_Advisory\\_Committee\\_on\\_Heritage.pdf](http://www.london.ca/city-hall/committees/advisory-committees/Documents/Terms_of_Reference_-_London_Advisory_Committee_on_Heritage.pdf)



- **Kingston:** [https://www.cityofkingston.ca/documents/10180/12118161/COU\\_Minutes-0116.pdf/31f9a55b-124a-470e-8d90-a133800f4ee1](https://www.cityofkingston.ca/documents/10180/12118161/COU_Minutes-0116.pdf/31f9a55b-124a-470e-8d90-a133800f4ee1)

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

**Timeframe:** Immediate

**Rationale:**

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

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

**Precedents:**

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

## **Part E. Implementation**

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

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

### **12. Approach to Implementation**

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

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

Stage of Implementation	Considerations
<b><i>Council Implementation</i></b>	<ul style="list-style-type: none"> <li>• Council approves the strategy in principle</li> <li>• this approval might specifically endorse the first set of recommendations in the Strategic Foundations goal involving the Statement of Principles, the Vision and Mission, the notion of creating a THOM, and the temporary suspension on collections</li> <li>• after Council's endorsement, a public announcement showing municipal support should be made, with a promise to the community of further details soon after a specific implementation timetable has been developed</li> <li>• after this, Culture Division staff would prepare a detailed plan suggesting specific actions that should be taken in the first year of implementation, including budget implications</li> <li>• the implementation plan and budget implications suggested in this report should be used as guidelines in the preparation of the actual implementation plan, but it is not expected that the timelines and budget parameters suggested here would be religiously followed</li> <li>• it is also suggested that part of staff's implementation plan should include a year-end review so that after the first year or so of implementation, an objective review of performance be undertaken, with suggestions for improvement, greater efficiencies, etc.</li> </ul>
<b><i>Detailed Implementation plan approval</i></b>	<ul style="list-style-type: none"> <li>• here Council or the chief administrative officer (CAO) would approve the detailed implementation plan for the first year, and the plan will be launched</li> <li>• at this point, the recommendations and actions will be initiated</li> </ul>

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

### **13. Suggested Phasing of Recommendations**

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

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

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

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

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

**Short-Term:** Calendar Year 2017

**Medium-Term:** 2018 and 2019

**Longer-Term:** 2020 and beyond

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

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

The 'coding' used in the table is:

**I** – Immediate (2016);

**ST** – Short-Term (2017);

**MT** – Medium-Term (2018, 2019);

**LT** – Longer-Term (2020 and on)

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

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

## 14. Resource Requirements

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

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

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

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

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

Recommendation	Timing	Human Resources		Financial Resources	
		One-Time	On-Going	One-Time	On-Going
31) <i>Align the role of the Friends of the Museum (FOM) with this strategy</i>	Immediate	Culture Staff to advise	Culture Staff to advise	Enable role/mandate review by facilitating hiring of external agency – budget suggested at \$3,000 - \$5,000 for workshop and opinion report	none
14) <i>Utilize digital technologies more effectively – at individual heritage sites and on the City of Mississauga website – and make City heritage projects available to all through various platforms</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
16) <i>Enhance visitor experiences in heritage venues</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
19) <i>Establish creative opportunities for greater community use of museums and heritage facilities</i>	Immediate	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined
27) <i>Streamline the heritage property review process through delegated authority and a technical circulation process</i>	Immediate	Will result in staff time savings (will vary by application) – to be determined		none	none
3) <i>Develop Thematic Heritage Outline for Mississauga (THOM)</i>	Short Term	Culture Staff to advise	Culture Staff to advise	Assume external assistance is retained for consultation and development; budget implication \$80,000 - \$100,000	THOM would be an annual process. Could be managed internally or use external assistance at \$20,000 - \$30,000 / year
4) <i>Introduce a temporary suspension on acquisitions until THOM is articulated (aside from critical items and opportunities that meet the Curator's discretion)</i>	Immediate	Culture Staff to advise	Culture Staff to advise	none	none
6) <i>Revise the Cultural Landscape Inventory and applicable policies</i>	Short-Term	Culture Staff to advise	Culture Staff to advise	\$30,000 - \$50,000 for review study	none
15) <i>Develop an Interpretive Strategy consistent with the THOM</i>	Short-Term	Culture Staff to advise	Culture Staff to advise	to be determined	to be determined



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

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

## Appendix A. Glossary of Key Acronyms

### Glossary of Acronyms

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

### Glossary of Terms

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

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

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

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

**Cultural Heritage Landscape:** a defined geographical area of heritage significance that human activity has modified and that a community values. Such an area involves a grouping(s) of individual heritage

features, such as structures, spaces, archaeological sites, associative cultural values and natural elements, which together form a significant type of heritage form distinct from that of its constituent elements or parts.

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

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

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

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

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

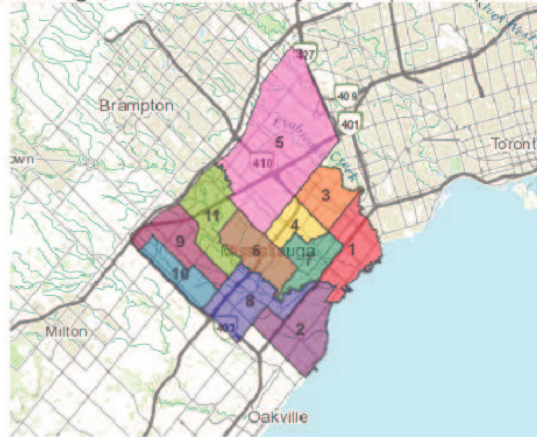
**Statement of Cultural Heritage Value or Interest:** a concise statement explaining why a property is of heritage interest; this statement should reflect one or more of the criteria found in Ontario Heritage Act O. Regs. 9/06 and 10/06.

## Appendix B. Results of Community Survey

### 1) Where do you live? (312 respondents)

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



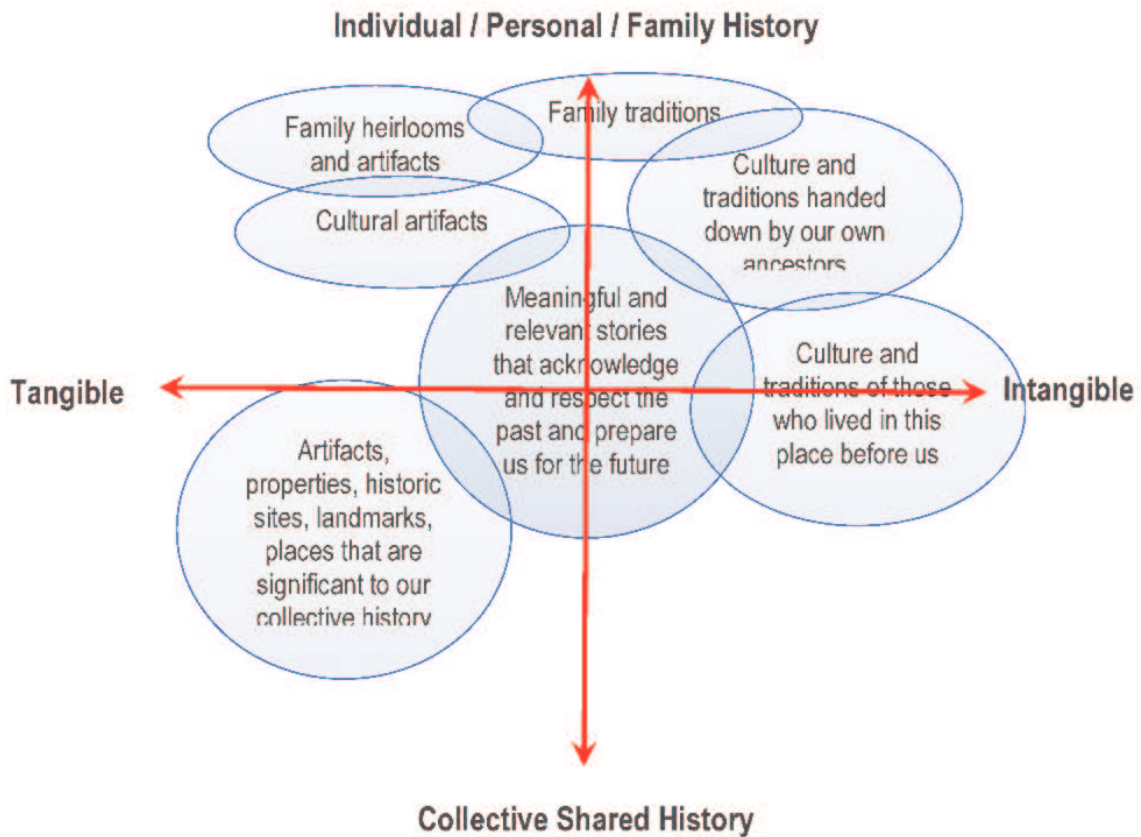
11) What is “heritage”? (217 respondents)

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

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

**Theme Analysis of Comments**

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



21) What makes your community unique and special?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

28) How could these stories be told?

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

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

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

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

30) Any final thoughts?

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

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

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

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

### Purpose of Having a THOM:

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

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

### Creation of the THOM:

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

### Methodology to Create the THOM:

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

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

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



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

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

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

### Further Considerations for Phase 1

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

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

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

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

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

### Further Considerations for Phase 2

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

Suggested aspects of the definition of a story would be:

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

- anecdotal and factual

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

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

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

### Further Considerations for Phase 3

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

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

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

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

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

### **Further Considerations for Phase 4**

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

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

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

### **Potential Roles and Responsibilities in the Creation of the THOM**

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

Agency	Potential Role
Culture staff (or possibly external expertise in community engagement retained to work on behalf of Culture Division)	<ul style="list-style-type: none"> <li>- <b>project manager and coordinator for the entire process</b></li> <li>- ensuring that potential stories are developed for all themes developed (Phase 2) through partnerships with community organizations as required</li> <li>- promotion of the process to the entire community, including the involvement of other City departments as appropriate, particularly during Phase 2</li> <li>- maintenance of support resources throughout the entire process (e.g. a web site dedicated to the development of the THOM)</li> <li>- provision of resources as required for implementation of the selected themes in the THOM (Phase 4)</li> </ul>
Communications, Corporate Services	- a comprehensive communications plan is required (further to Recommendation #25)
Heritage Mississauga	<ul style="list-style-type: none"> <li>- assist with coordinating the development of the themes and sub-themes outline (i.e. Phase 1 of the process) under the City's direction</li> <li>- assisting the City in soliciting ideas and suggestions for stories from members and the community at large (Phase 2)</li> <li>- participating in the juried selection process in Phase 3</li> <li>- assisting with implementation as appropriate (Phase 4)</li> </ul>
HAC / MOMAC	<ul style="list-style-type: none"> <li>- contributing ideas and suggestions for stories (Phase 2)</li> <li>- participating in the juried selection process in Phase 3</li> <li>- assisting with implementation as appropriate (Phase 4)</li> <li>- encouraging intercultural representation</li> </ul>
Friends of the Museums of Mississauga	<ul style="list-style-type: none"> <li>- contributing ideas and suggestions for stories (Phase 2)</li> <li>- participating in the juried selection process in Phase 3</li> <li>- assisting with implementation as appropriate (Phase 4)</li> </ul>

### Timing of the Creation of the THOM

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

Phase	Key Tasks	Timeframe
Phase 1 – Organization and Structure	<ul style="list-style-type: none"> <li>- formation of a working group to develop the thematic outline (themes and sub-themes)</li> <li>- finalization of the themes and sub-themes</li> </ul>	- March to May, 2016 <i>(assuming approval of this strategy by Council in March, 2016)</i>
Phase 2 – Community Consultation	<ul style="list-style-type: none"> <li>- development of the story submission format</li> <li>- consultation and solicitation</li> </ul>	- May to October, 2016
Phase 3 – Story Selection	<ul style="list-style-type: none"> <li>- formation of the jury</li> <li>- selection process</li> </ul>	- November to December, 2016

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

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

### Ongoing Updating of the THOM

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

### Summary:

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

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

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

The THOM is innovative in four ways:

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

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

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

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

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

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

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

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

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

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

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

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



## 2) **Phase 2: Design and Feasibility Assessment:**

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

## 3) **Phase 3: Implementation:**

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

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

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

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

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

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

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

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

The process should involve:

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

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

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

### 3) Provide an overview of relevant legislation and policy.

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

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

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

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

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

#### **5) Identify known sites and areas of potential.**

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

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

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

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

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

## **6) Develop an Implementation Plan**

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

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

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

## Appendix F. Comment on City-Owned Heritage Properties

### Background

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

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

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

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

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

These include:

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

Details follow for each of these issues

## A. Multiple Parties Involved – No One Is Ultimately Responsible

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

### **Implication**

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

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

### **Recommended actions include:**

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

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

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

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

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

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

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

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

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

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

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

### ***Implications***

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

***The objectives of this proposed assessment project are to:***

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

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

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

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

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

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

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

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



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

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

### ***Implication***

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

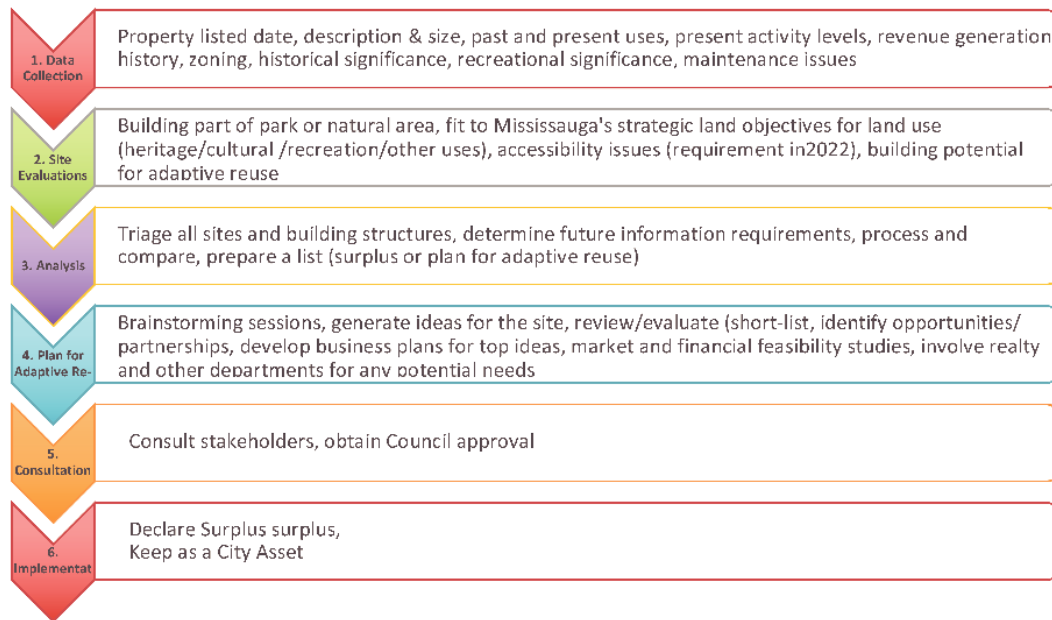
### **D. A Possible Framework and Details for the Assessment of Mississauga's Heritage Properties**

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

These are the objectives of this proposed assessment project

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

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



This assessment might include the following work elements.

### 1. Data Collection for Each Asset

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

### 2. Site Evaluation

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

### 3. Analysis

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

### 4. Plan for Adaptive Reuse

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

### 5. Consultations and Approvals

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

### 6. Implementation




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

### ***Implication***

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




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


### City Owned Heritage Properties By Historical Classification


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

	<p><b>Benares Historic Site, Oven</b></p>	<p>1503 Clarkson Road North</p>	
	<p><b>Bradley Museum Site</b></p>	<p>1620 Orr Road 14.</p>	<p>Museum  (1830)</p>
	<p><b>Bradley Museum Site, Barn</b></p>	<p>745 Inverhouse Drive</p>	
	<p><b>Bradley Museum Site, Drive Shed</b></p>	<p>1620 Orr Road 14. Bradley</p>	<p>House Museum</p>
	<p><b>Bradley Museum Site, Log Cabin</b></p>	<p>1620 Orr Road</p>	<p>Museum &amp; Events Space  Original Site Mono Mills  (1830)</p>

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





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





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


			
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Estate Homes (4 Sites – 10 Structures)			
	<p><b>Adamson Estate, House</b></p>	<p>Estate House, 850 Enola Avenue</p>	<p>Tenant (Private School)  (1920)</p>
	<p><b>Adamson Estate, Folly</b></p>	<p>850 Enola Avenue</p>	
	<p><b>Adamson Estate, Barn</b></p>	<p>850 Enola Avenue</p>	





	<p><b>Adamson Estate, Derry House</b></p>	<p>875 Enola Avenue</p>	<p>Tenant: Not for Profit Organization</p>
	<p><b>Bell Gairdner Estate, House</b> (2 Structures on Site)</p>	<p>2700 Lakeshore Road West</p>	<p>Rental Event Space (1938)</p>
	<p><b>Bell Gairdner Estate, Garage &amp; Chauffeur's Quarters</b></p>	<p>2700 Lakeshore Road West</p>	<p>Rental Event Space</p>
	<p><b>Cawthra Estate</b></p>	<p>Home 1507 Cawthra Road</p>	<p>Tenant (Private School) (1926)</p>

	<p><b>Riverwood, MacEwan House</b></p> <p>(3 Structures on Site)</p>	<p>1465 Burnhamthorpe Road West</p>	<p>Visual Arts Mississauga Events space  (1913)</p>
	<p><b>Riverwood, MacEwan Barn</b></p>	<p>1465 Burnhamthorpe Road West</p>	<p>Visual Arts Mississauga + Events Space  (1913)</p>
	<p><b>Riverwood, Parker Estate House and Carport (aka Chappell Estate)</b></p>	<p>1447 Burnhamthorpe Road West</p>	<p>Tenant: Riverwood Conservancy  (1919)</p>
<p><b>Homes of Distinguished Citizens (1 Site – 1 Structure)</b></p>			
	<p><b>Mary Fix House</b></p>	<p>25 Pinetree Way</p>	<p>Tenant (Not for Profit Organization)</p>


<b>Public Buildings (5 Locations – 5 Buildings)</b>			
	Old Grammar School	327 Queen Street South	Tenant (Kinsmen Senior Centre; in 2012, the Streetsville Kinsmen Hall)  (1851)


<b>Meeting Places (4 Structures)</b>			
	<b>Clarke Memorial Hall</b>	161 Lakeshore Road West	Renovated 2015  Tenants: Port Credit BIA, and Event Space  (1922)
	<b>Erindale Community Hall</b>	1620 Dundas Street West	Community & Event Space  (1928)
	<b>Meadowvale Village Community Hall</b>	6970 Second Line West	Community & Event Space  (1871)

	<p><b>Streetsville Village Hall</b></p>	<p>280 Queen Street South</p>	<p>Tenant (Streetsville BIA) (1860)</p>
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<p><b>Spiritual Places - (1 Location – 1 Structure)</b></p>			
	<p><b>Dixie Union Chapel</b></p>	<p>707 Dundas Street East</p>	<p>One of the oldest buildings in Mississauga on original site  Building urgently needs work  Part of Dixie Union Cemetery (City-managed historical cemetery)  (1837)</p>





<p><b>Recreation (3 Locations – 4 Structures)</b></p>			
	<p><b>Lakeview Golf Course</b></p>	<p>1392 Dixie Road</p>	<p>Public Golf Course (1907)</p>




	<p><b>Lakeview Golf and Country Club, Residence</b></p>	<p>1392 Dixie Road</p>	<p>Vacant (1913)</p>
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	<p><b>Port Credit Memorial Arena</b></p>	<p>40 Stavebank Road</p>	<p>Community Centre/Arena (1959)</p>
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**Public and Private Sector Infrastructure (7 Structures)**

	<p><b>Port Credit Fire Station</b></p>	<p>62 Port Street West</p>	<p>Working Fire Hall</p>
	<p><b>Port Credit (Old) Pumping Station</b></p>	<p>53 Lake Street</p>	<p>(1922)</p>
	<p><b>Barbertown Bridge</b></p>	<p>Barbertown Road</p>	
	<p><b>King's Highway Bridge</b></p>	<p>141 Lakeshore Rd. W</p>	

	<p><b>Middle Road Bridge</b></p>	<p>1700 Sherway Drive</p>	<p>Pedestrian bridge – jointly owned with City of Toronto  (1910)</p>
	<p><b>Erindale Village Dam &amp; Aqueduct Ruins</b></p>	<p>1695 Dundas Street West</p>	
	<p><b>Hyde Mill Ruin</b></p>	<p>56 Ontario Street East  Streetsville</p>	<p>(1840s)</p>
<p><b>Public Monuments (4 Structures)</b></p>			
	<p><b>Malton War Memorial Cenotaph</b></p>	<p>3430 Derry Road East</p>	

	<p><b>Port Credit Cenotaph</b></p>	<p>1799 Stavebank Road</p>	
	<p><b>Streetsville Cenotaph</b></p>	<p>Main Street, Streetsville</p>	
	<p><b>CF 100 Jet Fighter Monument</b></p>	<p>Adjacent to Malton Cenotaph  Wildwood Park</p>	

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



## Appendix G. Considerations in the Review of Cultural Landscapes

### 1.0 Introduction (What is a cultural landscape?)

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

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

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

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

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

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

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

## 2.0 Context

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

### Comment:

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

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

## 2.1 Definitions

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

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

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

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

**Comment:**

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

## **2.2 Evaluation Criteria & Process**

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

**Comment:**

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

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

### **Step 1 – Identification and Categorization**

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

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

cultural identity within the medium-scale landscapes. Some small-scale landscapes may be located outside of medium-scale, but still contribute to the large-scale landscape of the City.

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

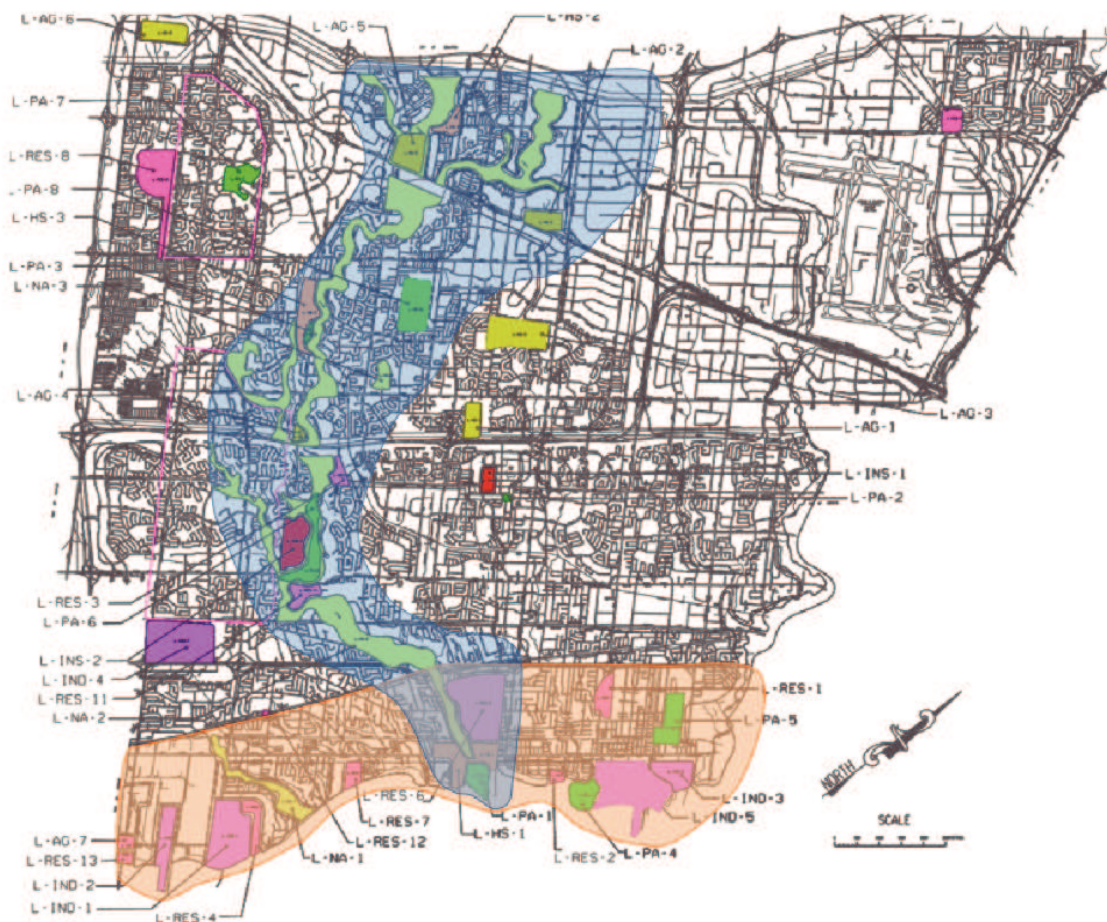


Figure 1: Map of medium-scale cultural landscapes within Mississauga, the Credit River Corridor (blue) and the Lakeshore area surrounding the coast of Lake Ontario (orange). Small-scale landscapes are generally found within these medium-scale landscapes. Overlapping of scales creates layers of historic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

## **Step 2 – Research**

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

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

## **Step 3 – Evaluation**

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

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

## **Step 4 – Communication of Values**

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

## **3.0 Management**

### **Step 5 – Management**

The final step applies the findings of the previous steps and puts in place the ways and means needed to strengthen the clarity of the value of landscape both as an idea and as a physical form. The key objective is to sustain the tangible and intangible qualities of the place while allowing for continued evolution. Managing landscapes vs. individual buildings presents something of a conundrum. Adapting management principles to a cultural landscape requires the consideration of its dynamic nature and acknowledgment of

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

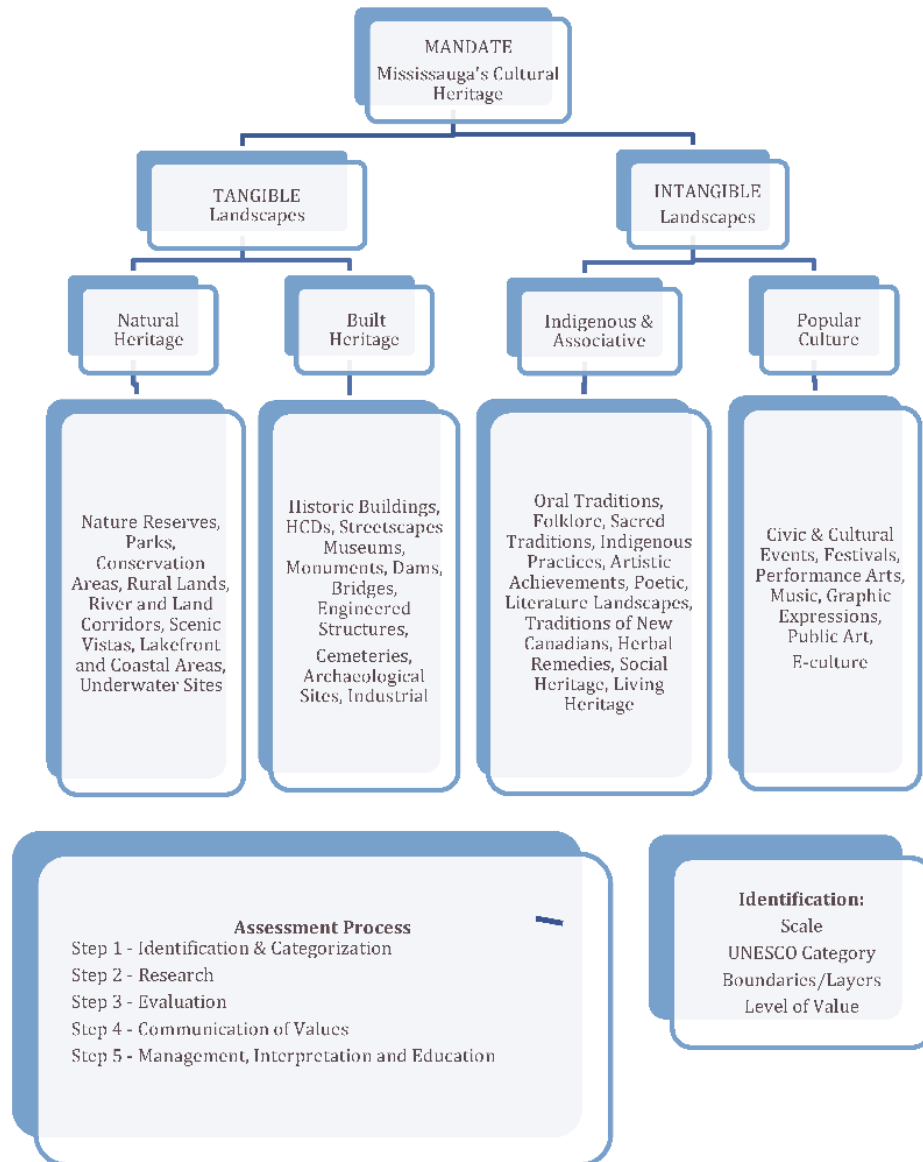


Figure 2: Categorization of Mississauga's cultural heritage as tangible and intangible, and attributes that define and give value to cultural landscapes.

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

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

**Comment:**

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

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

### **3.1 Land-Use Planning and Policy Context**

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

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

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

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

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

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

### Comments:

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

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

## 3.2 Interpretation and Education

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

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

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



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

**Comment:**

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

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

#### **4.0 Recommendations**

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

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

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

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

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

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

- 3.2 The 2005 inventory should provide a preliminary list of eligible landscapes to be updated to include significant character-defining elements that are to be protected.
4. The identified cultural landscapes should be evaluated and weighted for their value and the priority at which they should be protected. For example, in the City of Kitchener, identified cultural landscapes have been categorized into three levels of significance: regional significance, considerable significance, and moderate significance. The development of a value-based management approach would be beneficial for Mississauga. However, it first must be determined what value is represented within a landscape and what value needs to be protected. Identifying the answers to these questions will allow the City to come closer to supporting the effort to conserve cultural landscapes efficiently.
  5. Consultation and input from the public should be included throughout this process particularly when it comes to determining boundaries and levels of significance.
  6. Mississauga needs to develop and incorporate general heritage themes into cultural landscapes. The development of a thematic history will greatly benefit the interpretation and understanding of cultural landscapes and their importance to the City. In order to be seen as significant, a cultural heritage landscape should have a proven relationship to one or more of the identified themes. Identifying a thematic history will not only streamline the cultural landscapes, but can streamline other heritage resources and lead to creating a regional identity and sense of place within Mississauga.

## 5.0 End Notes

### 5.1 Definitions

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

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

The 2014 PPS definition of a cultural heritage landscape is:

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

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

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

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

### **Types of Cultural Landscapes**

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

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

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

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

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

## **5.2 References**

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

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

## **Appendix H. Backgrounder to Mississauga Archives Situation**

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

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

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

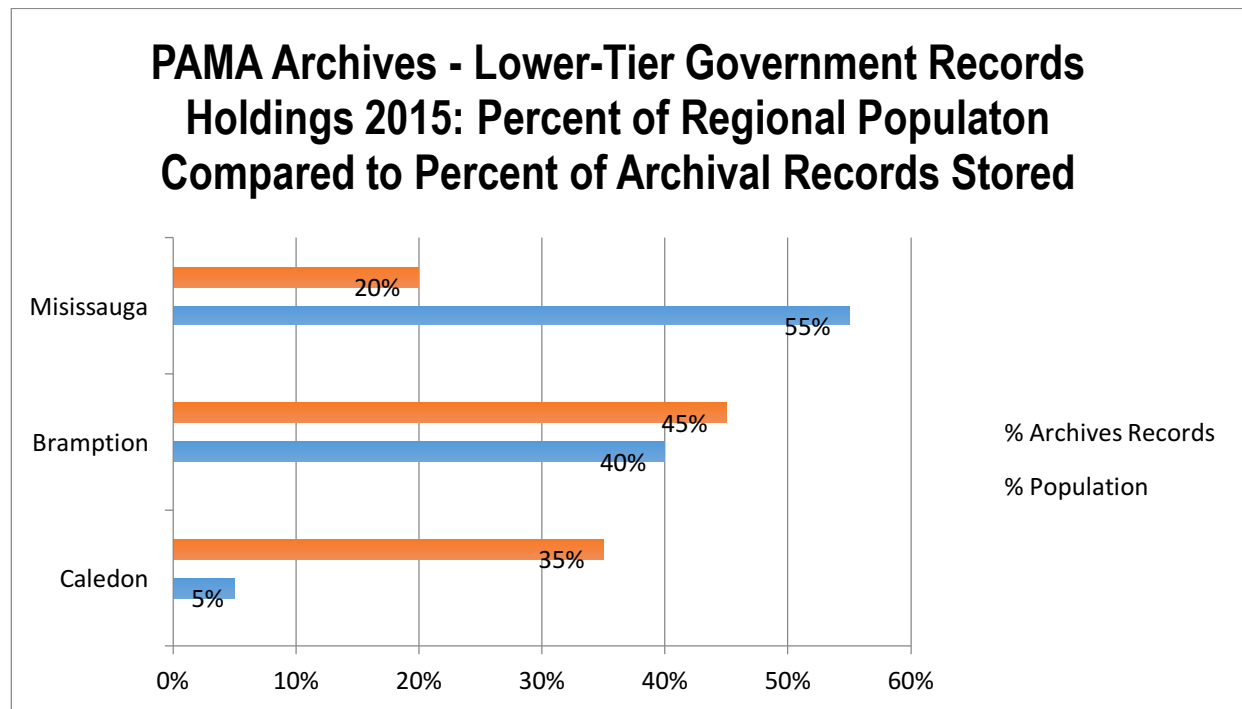
On December 7, 2016, PAMA provided a detailed report to TCI on the development of the relationship between PAMA and Mississauga as well as providing some current archival metrics at PAMA for Mississauga's and for the other municipalities.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Backgrounder – City of Toronto Archives**

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

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

***Implications***

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

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



## APPENDIX I. Best Practices in Heritage Management

Under the Ontario Heritage Act	
<ul style="list-style-type: none"> <li>● Designation of an archaeological site under Part VI</li> </ul>	<p>In cooperation with the province, archaeological sites can be protected under Part IV of the Ontario Heritage Act. However, very few sites have been designated to date, and these sites tend to be significant.</p>
<ul style="list-style-type: none"> <li>● Designation of a Heritage Conservation District under Part V</li> </ul>	<p>Under the Ontario Heritage Act, a municipality or any part of it may be designated as a Heritage Conservation District (HCD). In order to become a district, it must be studied in accordance with OHA and any local requirements and it must be proved that there is sufficient reason from a cultural heritage perspective. If a study reveals that an area does have cultural heritage value, a plan must be developed in accordance with the requirements of the Act. An HCD designation cannot regulate use.</p>
<ul style="list-style-type: none"> <li>● Designation of individual properties under Section 34.5, Part IV</li> </ul>	<p>Under the Ontario Heritage Act, an individual property (and the heritage attributes related to that property) may be designated to be of Provincial Significance (meeting the criteria of O. Reg 10/06) by the Minister of Tourism, Culture, and Sport. To date, the authors are not aware of any such designations.</p>
<ul style="list-style-type: none"> <li>● Designation of individual properties under Section 29, Part IV</li> </ul>	<p>Under the Ontario Heritage Act, an individual property (and the heritage attributes related to that property) may be designated by a local municipality. These types of designations can provide the same level of protection as designating a property as part of an HCD. They can also provide additional protections, such as interior designations. Where there are particularly significant heritage attributes, those should be considered separately from the more general attributes found within most HCD studies and plans. In some cases, where there is lack of coherence within a proposed HCD or where there is a pre-existing management framework (such as a site specific policy or legislative framework), recommendations for a designation through Section 29 Part IV may be provided as a more appropriate way of ensuring the protection of Cultural heritage values or heritage attributes of an area. A Section 29, Part IV designation cannot regulate use.</p>
<ul style="list-style-type: none"> <li>● Listing individual properties under Section 27</li> </ul>	<p>Where a property is in the process of being designated under Part IV or Part V of the OHA, or where a property is not considered to have sufficient value for a Section 29, Part IV designation, a municipality can formally add the property to its Heritage Register. Known colloquially as listing, this form of recognition effectively provides demolition control for 60 days; depending on the specific policies of a municipality. Placing a property on a Register can also result in additional review and management requirements. The 2014 PPS provides additional protections for listed properties by referring to them under its definition of significant and stating that some properties may not be formally evaluated.</p>

<ul style="list-style-type: none"> <li>● Easements/ Maintenance Agreements</li> </ul>	<p>Heritage Easement Agreements and Maintenance Agreements are another set of tools used to protect cultural heritage resources. An easement is an agreement that is entered into between the property owner and the municipality or province and registered on the property's title. A Heritage Easement Agreement typically identifies heritage attributes that are to be retained in perpetuity and may also set out permitted alterations and development. A Maintenance Agreement is similar, but may or may not be registered on title. An Easement or Maintenance Agreement is required in Ontario in order to receive provincial tax refunds for heritage properties.</p>
<b>Under the Planning Act</b>	
<ul style="list-style-type: none"> <li>● Official Plan policies</li> </ul>	<p>An Official Plan (OP) is a statement of goals, objectives and policies for growth and development of a community for a 20-year period. In some instances, revisions to an Official Plan may result in a strengthened framework for heritage conservation planning such as ensuring there are adequate policies regarding adjacent properties or heritage impact assessments. Changes to an OP can also address contradictions between existing policies by providing clear direction. Further, as an Official Plan is issued under the Planning Act, a wider range of issues can be addressed, such as views and use.</p> <p>There are several issues that could be considered in particular.</p> <ol style="list-style-type: none"> <li>1) Views: While views can be addressed partially under the Ontario Heritage Act, their applicability is limited by property or district boundaries. The creation of specific OP policies and schedules regulating and identifying specific views (which may or may not be heritage specific) will allow for the wider protection of views, view cones, and view sheds that are important to a community.</li> <li>2) Use: Changes to the identified land-use regulations (and the necessary subsequent changes within the zoning by-laws) can facilitate the protection of cultural heritage resources in specific circumstances.</li> <li>3) If changes are necessary to the existing overarching heritage conservation planning policy framework for the community, these could include enhancing existing definitions, and creating new policies, to align with Section 37 or Section 28 Planning Act policies.</li> </ol>
<ul style="list-style-type: none"> <li>● Secondary Plan</li> </ul>	<p>Area and secondary plans provide specific policies for areas identified within an Official Plan as requiring more detailed direction on topics such as land use, infrastructure, the natural environment, transportation and urban design. In some instances, a secondary plan is a more appropriate instrument to regulate change within a specific area. Again, like an Official Plan, a secondary plan can address issues of use. It can also include broader policies around urban form and design than an HCD Plan.</p>

<ul style="list-style-type: none"> <li>● Zoning and Form Based Zoning</li> </ul>	<p>The purpose of a zoning by-law is to specify controls on land-use. A zoning by-law outlines how land may be used; where buildings and other structures can be located; the types of buildings that are permitted and how they may be used; and, the lot sizes and dimensions, parking requirements, building heights and setbacks from the street. One of the key purposes of zoning is to put an Official Plan into effect.</p> <p>More recently, form-based zoning has emerged as an alternative to more traditional types. This type of zoning emphasizes the physical character of development and focuses on how development relates to the context of the surrounding community, especially on the relationships between buildings and the street, pedestrians and vehicles, and public and private spaces. It puts a greater emphasis on design, resulting in greater predictability about the visual aspects of changes in a community.</p>
<ul style="list-style-type: none"> <li>● Create policies for Neighbourhood/ Heritage Character Areas</li> </ul>	<p>A Neighbourhood Character Area (NCA) policy is typically integrated into an Official Plan or Secondary Plan. Focused less on the heritage aspects of a community, this type of policy seeks to consider a neighbourhood's sense of place, regarding its public and private realms as a collective whole. This type of policy takes into account how key attributes, uses, and features of an area result in a particular character.</p> <p>A Heritage Character Area (HCA) is similar but instead focuses more specifically on an area's heritage attributes. It has been used in some communities as an alternative to a full heritage conservation district plan.</p> <p>Communities such as Kingston, Ontario have used HCAs, while NCAs have been used in Vancouver and London, Ontario.</p>
<ul style="list-style-type: none"> <li>● Design Guidelines</li> </ul>	<p>Design guidelines can apply across an entire city or within a specific area. District or Area-Specific Urban Design Guidelines may focus on a particular property, block, neighbourhood or a broader area, such as new community and public spaces. Some of the guidelines focus on urban design matters, while others include other planning-related issues. They can be used to guide issues such as infill, intensification, new construction, streetscapes, accessibility and how to integrate natural and built environments. As opposed to Heritage Conservation District Guidelines, general design guidelines tend to focus on broader issues (although they can include sections on heritage conservation).</p>
<ul style="list-style-type: none"> <li>● Community Improvement Plan</li> </ul>	<p>A Community Improvement Plan (CIP) is tool that allows a municipality to direct funds and implement policy initiatives toward a specifically defined area within its boundaries. Authorized under Section 28 of the Planning Act, when existing OP policies are in place, a municipality can use CIPs to encourage rehabilitation initiatives and/or stimulate development, promote place-making, and promote brownfield redevelopment. Financial tools available include tax assistance, grants and loans. CIPs are often used to promote private sector development.</p>

<b>Other Tools</b>	
<ul style="list-style-type: none"> <li>● Use of other legislation: The Municipal Act</li> </ul>	<p>The Municipal Act grants municipalities the authority to pass by-laws, including by-laws respecting heritage (Section 11 (3) 5.). However, Section 14 (2) of the Municipal Act specifies that in a conflict between a by-law and an Act, regulation or instrument where the by-law frustrates the purpose of the Act, regulation or instrument, the by-law will be without effect.</p> <p>The Municipal Act also enables a municipality to establish a program to provide tax incentives for an eligible heritage property (Section 365.2 (1). An eligible heritage property is one that is designated under Part IV of the Ontario Heritage Act, is part of a Heritage Conservation District under Part V of the Ontario Heritage Act, is subject to an easement agreement under Section 37 of the Ontario Heritage Act, is subject to an easement agreement with the Ontario Heritage Trust under section 22 of the Ontario Heritage Act, or is subject to an agreement with the municipality in which it is located respecting the preservation and maintenance of the property and complies with additional eligibility criteria set out in the by-law created by the municipality allowing tax incentives for heritage properties.</p>
<ul style="list-style-type: none"> <li>● Use of Other Legislation: The Ontario Building Code</li> </ul>	<p>Under The Ontario Building Code (OBC), the Ontario Heritage Act is considered applicable law. In particular, the CBO cannot issue a permit if it is contrary to applicable law (Section 8 (2) and Section 10 (2)). With regard to the definition of applicable law, O. Reg 332/12 specifically states what is covered.</p>
<ul style="list-style-type: none"> <li>● Use of Other Legislation: Funeral, Burial and Cremation Services Act, 2002, S.O. 2002, c. 33</li> </ul>	<p>The Funeral, Burial and Cremation Services Act addresses human remains (including their discovery) and cemeteries. It is a key piece of legislation that should be considered when cultural heritage resources that do or could contain human remains.</p>

<ul style="list-style-type: none"> <li>● Use of Other Legislation: Environmental Assessment Act</li> </ul>	<p>Under the Ontario Environmental Assessment Act, environment is understood to mean:</p> <ul style="list-style-type: none"> <li>a) Air, land or water,</li> <li>b) Plant and animal life, including human life,</li> <li>c) The social, economic and cultural conditions that include the life of humans or a community,</li> <li>d) any building, structure, machine or other device or thing made by humans,</li> <li>e) any solid, liquid, gas, odour, heat, sound, vibration or radiation resulting directly or indirectly from human activities, or</li> <li>f) any part or combination of the foregoing and the interrelationship between any two or more of them, in or of Ontario</li> </ul> <p>Cultural heritage conservation within the Environmental Assessment Act ensures that cultural heritage resources will be conserved in municipal projects. Cultural heritage resources that could be impacted by a transportation, water or sewage infrastructure projects, for example, will be identified, assessed and protected from impact using the various conservation tools available.</p> <p>The Environmental Assessment Act aims to provide for the protection, conservation and wise management of Ontario's Environment. It applies to all public activities including projects undertaken by municipalities, public utilities and conservation authorities. An analysis of the environment through an Environmental Assessment includes evaluation of "cultural conditions that include the life of humans or a community" and "any building, structure, machine or other device or thing made by humans" which includes artifacts, places, buildings and structures considered to be potential cultural heritage resources. Where municipal projects such as transportation, water, or sewer infrastructure projects may impact heritage properties, cultural landscapes or archaeological sites, these cultural heritage resources are to be identified, assessed and protected from impact.</p>
<ul style="list-style-type: none"> <li>● Modification to site alteration or foundation permit by-laws</li> </ul>	<p>The addition of policies into these by-laws can ensure that cultural heritage resources are addressed in advance of any work that may occur on a property.</p>
<ul style="list-style-type: none"> <li>● The development of interpretative plans or heritage master plans.</li> </ul>	<p>The current legislative environment does not yet address intangible heritage or lost heritage effectively nor does it give express instruction or direction on interpretation. These tools will help to identify why cultural heritage resources are important and provide tools to that end.</p>
<ul style="list-style-type: none"> <li>● Demolition Control By-laws</li> </ul>	<p>To provide added protection, some municipalities, such as Kingston, Ontario, include properties on their Heritage Register, including Listed and Designated properties, as properties that have demolition control under a Demolition Control By-law.</p>

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

## Appendix J. Examples of Heritage Impact Assessments

### Toronto

#### HERITAGE IMPACT STATEMENT TERMS OF REFERENCE

Study	<p style="text-align: center;"><i>Heritage Impact Statement</i></p> <p style="text-align: right;">Updated August 2011</p>
<p><b>Description</b></p>	<p>A Heritage Impact Statement (HIS) is a study to evaluate the impact the proposed development or site alteration will have on the cultural heritage resource(s) and to recommend an overall approach to the conservation of the resource(s). This analysis, which must be prepared by a qualified heritage conservation professional, will address properties identified in the City of Toronto's <i>Inventory of Heritage Properties</i> (which includes both listed and designated properties) as well as any yet unidentified cultural heritage resource(s) found as part of the site assessment.</p> <p>This study will be based on a thorough understanding of the significance and heritage attributes of the cultural heritage resource(s), identify any impact the proposed development or site alteration will have on the resource(s), consider mitigation options, and recommend a conservation strategy that best conserves the resource(s) within the context of the proposed development or site alteration.</p> <p>The conservation strategy will apply conservation principles, describe the conservation work, and recommend methods to avoid or mitigate negative impacts to the cultural heritage resource(s). Minimal intervention should be the guiding principle for all work. Further, the conservation strategy recommendations will be in sufficient detail to inform decisions and direct the Conservation Plan.</p> <p>Where there is the potential of impacting archaeological resources an Archaeological Assessment will be undertaken as an additional study.</p> <p><b>When Required</b></p> <p>A HIS <u>is required</u> for the following application types if the property is on the City of Toronto's <i>Inventory of Heritage Properties</i>:</p> <ul style="list-style-type: none"> <li>✓ Official Plan Amendment</li> <li>✓ Zoning By-law Amendment</li> <li>✓ Plans of Subdivision</li> <li>✓ Site Plan Control</li> </ul> <p>A HIS <u>may be required by staff</u> for the following additional application types:</p> <ul style="list-style-type: none"> <li>✓ Consent and/or Minor Variance and Building Permit applications for any property included on the City of Toronto's <i>Inventory of Heritage Properties</i></li> <li>✓ Where properties adjacent to a cultural heritage resource are subject to Official Plan Amendment, Zoning By-law Amendment, Plans of Subdivision, Site Plan Control and/or Consent and/or Minor Variance applications</li> <li>✓ Heritage Permit applications for any property designated under Part IV (individual) or Part V (Heritage Conservation District) of the Ontario Heritage Act</li> </ul>
<p><b>Rationale</b></p>	<p>The HIS will inform the review of an application involving a cultural heritage resource(s) included on the City of Toronto's <i>Inventory of Heritage Properties</i>. The rationale for the requirement to provide an HIS arises from: the Ontario Heritage Act; Section 2(d) of the Planning Act; Section 2.6.3 of the Provincial Policy Statement (2005); Chapter 103: Heritage, City of Toronto Municipal Code, and Section 3.1.5, Policies 1-13 of the City of Toronto's Official Plan.</p> <p><b>Format</b></p> <p>The HIS will be broad in scope but provide sufficient detail to communicate the site issues and inform the evaluation of the recommended conservation approach for the cultural heritage resource(s). The study will be submitted in hard copy and PDF format.</p>

Study	<p style="text-align: center;"><i>Heritage Impact Statement</i></p> <p style="text-align: right;">Updated August 2011</p>
Required Contents / Format	<p><b>Principles</b> The HIS will apply appropriate conservation principles such as:</p> <ul style="list-style-type: none"> <li>∇ The Parks Canada <i>Standards and Guidelines for the Conservation of Historic Places in Canada</i> (2003);</li> <li>∇ Ontario Ministry of Culture's <i>Eight Guiding Principles in the Conservation of Historic Properties</i> (1997);</li> <li>∇ Ontario Ministry of Culture's <i>Heritage Conservation Principle's for Land Use Planning</i> (2007); and</li> <li>∇ <i>Well Preserved: the Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation</i> (1988).</li> </ul> <p>The HIS will include, but is not limited to, the following information:</p> <p><b>(a) Introduction to Development Site</b></p> <ul style="list-style-type: none"> <li>∇ A location plan indicating subject property (Property Data Map and aerial photo).</li> <li>∇ A concise written and visual description of the site identifying significant features, buildings, landscape and vistas.</li> <li>∇ A concise written and visual description of the cultural heritage resource(s) contained within the development site identifying significant features, buildings, landscape, vistas and including any heritage recognition of the property (City of Toronto's <i>Inventory of Heritage Properties</i>, <i>Ontario Heritage Properties Database</i>, Parks Canada <i>National Historic Sites of Canada</i>, and/or <i>Canadian Register of Historic Places</i>) with existing heritage descriptions as available.</li> <li>∇ A concise written and visual description of the context including adjacent heritage properties and their recognition (as above), and any yet unidentified potential cultural heritage resource(s).</li> <li>∇ Present owner contact information.</li> </ul> <p><b>(b) Background Research and Analysis</b></p> <ul style="list-style-type: none"> <li>∇ Comprehensive written and visual research and analysis related to the cultural heritage value or interest of the site (both identified and unidentified): physical or design, historical or associative, and contextual.</li> <li>∇ A development history of the site including original construction, additions and alterations with substantiated dates of construction.</li> <li>∇ Research material to include relevant historic maps and atlases, drawings, photographs, sketches/renderings, permit records, land records, assessment rolls, City of Toronto directories, etc.</li> </ul> <p><b>(c) Statement of Significance</b></p> <ul style="list-style-type: none"> <li>∇ A statement of significance identifying the cultural heritage value and heritage attributes of the cultural heritage resource(s). This statement will be informed by current research and analysis of the site as well as pre-existing heritage descriptions. This statement is to follow the provincial guidelines set out in the <i>Ontario Heritage Tool Kit</i>.</li> <li>∇ The statement of significance will be written in a way that does not respond to or anticipate any current or proposed interventions. The City may, at its discretion and upon review, reject or use the statement of significance, in whole or in part, in crafting its own statement of significance (Reasons for Listing or Designation) for the subject property.</li> <li>∇ Professional quality record photographs of the cultural heritage resource in its present state.</li> </ul> <p><b>(d) Assessment of Existing Condition</b></p> <ul style="list-style-type: none"> <li>∇ A comprehensive written description and high quality color photographic documentation of the cultural heritage resource(s) in its current condition.</li> </ul>

Study	<p style="text-align: center;"><i>Heritage Impact Statement</i></p> <p style="text-align: right;">Updated August 2011</p>
	<p><b>(e) Description of the Proposed Development or Site Alteration</b></p> <ul style="list-style-type: none"> <li>∨ A written and visual description of the proposed development or site alteration.</li> </ul> <p><b>(f) Impact of Development or Site Alteration</b></p> <ul style="list-style-type: none"> <li>∨ An assessment identifying any impact the proposed development or site alteration may have on the cultural heritage resource(s). Negative impacts on a cultural heritage resource(s) as stated in the <i>Ontario Heritage Tool Kit</i> include, but are not limited to:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Destruction of any, or part of any, significant heritage attributes or features</li> <li><input type="checkbox"/> Alteration that is not sympathetic, or is incompatible, with the historic fabric and appearance</li> <li><input type="checkbox"/> Shadows created that alter the appearance of a heritage attribute or change the viability of an associated natural feature or plantings, such as a garden</li> <li><input type="checkbox"/> Isolation of a heritage attribute from its surrounding environment, context or a significant relationship</li> <li><input type="checkbox"/> Direct or indirect obstruction of significant views or vistas within, from, or of built and natural features</li> <li><input type="checkbox"/> A change in land use (such as rezoning a church to a multi-unit residence) where the change in use negates the property's cultural heritage value</li> <li><input type="checkbox"/> Land disturbances such as a change in grade that alters soils, and drainage patterns that adversely affect a cultural heritage resource, including archaeological resources</li> </ul> </li> </ul> <p><b>(g) Considered Alternatives and Mitigation Strategies</b></p> <ul style="list-style-type: none"> <li>∨ An assessment of alternative options, mitigation measures, and conservation methods that may be considered in order to avoid or limit the negative impact on the cultural heritage resource(s). Methods of minimizing or avoiding a negative impact on a cultural heritage resource(s) as stated in the <i>Ontario Heritage Tool Kit</i> include, but are not limited to:             <ul style="list-style-type: none"> <li><input type="checkbox"/> Alternative development approaches</li> <li><input type="checkbox"/> Isolating development and site alteration from significant built and natural features and vistas</li> <li><input type="checkbox"/> Design guidelines that harmonize mass, setback, setting, and materials</li> <li><input type="checkbox"/> Limiting height and density</li> <li><input type="checkbox"/> Allowing only compatible infill and additions</li> <li><input type="checkbox"/> Reversible alterations</li> </ul> </li> </ul> <p><b>(h) Conservation Strategy</b></p> <ul style="list-style-type: none"> <li>∨ The preferred strategy recommended to best protect and enhance the cultural heritage value and heritage attributes of the cultural heritage resource(s) including, but not limited to:             <ul style="list-style-type: none"> <li><input type="checkbox"/> A mitigation strategy including the proposed methods;</li> <li><input type="checkbox"/> A conservation scope of work including the proposed methods; and</li> <li><input type="checkbox"/> An implementation and monitoring plan.</li> </ul> </li> <li>∨ Recommendations for additional studies/plans related to, but not limited to: conservation; site specific design guidelines; interpretation/commemoration; lighting, signage; landscape; stabilization; additional record and documentation prior to demolition; and long-term maintenance.</li> <li>∨ Referenced conservation principles and precedents.</li> </ul> <p><b>(i) Appendices</b></p> <ul style="list-style-type: none"> <li>∨ A bibliography listing source materials used and institutions consulted in preparing the HIS.</li> </ul>



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

- ▼ City of Toronto's *Inventory of Heritage Properties* - [http://www.toronto.ca/heritage-preservation/heritage\\_properties\\_inventory.htm](http://www.toronto.ca/heritage-preservation/heritage_properties_inventory.htm)
- ▼ *Ontario Heritage Properties Database* - <http://www.hpd.mcl.gov.on.ca/scripts/hpdsearch/english/default.asp>
- ▼ Parks Canada *National Historic Sites of Canada* - [http://www.pc.gc.ca/progs/1hn-nhs/index\\_e.asp](http://www.pc.gc.ca/progs/1hn-nhs/index_e.asp)
- ▼ *Canadian Register of Historic Places* - <http://www.historicplaces.ca/en/page/register-repertoire/search-recherche.aspx>
- ▼ Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada* - <http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>
- ▼ Ontario Ministry of Culture's *Eight Guiding Principles in the Conservation of Historic Properties* - [http://www.mtc.gov.on.ca/en/heritage/InfoSheet\\_8%20Guiding%20Principles.pdf](http://www.mtc.gov.on.ca/en/heritage/InfoSheet_8%20Guiding%20Principles.pdf)
- ▼ Ontario Ministry of Culture's *Heritage Conservation Principle's for Land Use Planning* - [http://www.mtc.gov.on.ca/en/heritage/InfoSheet\\_Principle%20for%20LandUse%20Planning.pdf](http://www.mtc.gov.on.ca/en/heritage/InfoSheet_Principle%20for%20LandUse%20Planning.pdf)
- ▼ *Ontario Heritage Tool Kit* - [http://www.mtc.gov.on.ca/en/heritage/heritage\\_toolkit.shtml](http://www.mtc.gov.on.ca/en/heritage/heritage_toolkit.shtml)

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## A guide to preparing cultural heritage impact statements

### 1.0 Introduction

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

### 2.0 When is a CHIS required?

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

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

In addition:

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

### 3.0 Purpose of a CHIS

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

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

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

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

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

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

#### 4.0 Contents of a CHIS

A Cultural Heritage Impact Statement will provide:

##### a. General Information

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

##### b. Current Conditions/Introduction to Development Site

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

Existing heritage descriptions should be included.

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

##### c. Background Research and Analysis

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

##### d. Statement of Significance

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

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

#### e. Description of the Proposed Development

A written and visual description of the proposed development.

#### f. Impact of Proposed Development

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

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

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

Adverse impacts include, but are not limited to:

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

#### g. Alternatives and Mitigation Strategies

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

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

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

#### h. Other

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

## 5.0 Conservation Plan

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

Conservation Plans must

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

## 6.0 Process

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

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

## 7.0 Qualifications

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

## 8.0 Glossary

**Adjacent**

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

**Adversely impact**

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

**Built Heritage**

<http://ottawa.ca/en/developm ent-application-re view-process-0/guide-preparing-studies-and-plans/guide-preparing-cultural>

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

#### Cultural Heritage Resources

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

#### Cultural Heritage Landscape

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

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

On reviewing the existing heritage impact assessment<sup>2</sup> (HIA) requirements, currently provincial requirements, existing case law, , and based upon feedback received from the public and staff, it is recommended that:

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

### 1) Determining Value

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

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

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

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

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

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

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

## **2) Determining Impact**

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

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

### **1) Introduction to Development Site**

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

### **2) Background Research and Analysis**

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

### **3) Policy Review**

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

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

**4) Statement of Cultural Heritage Value and Heritage Attributes**

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

**5) Assessment of Existing Conditions**

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

**6) Description of the Proposed Development or Site Alteration**

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

**7) Impact of Development or Site Alterations**

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

**8) Considered Alternatives and Mitigation Strategies**

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

**9) Recommendations and Next Steps**

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

The HIA should include:

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

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

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

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

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

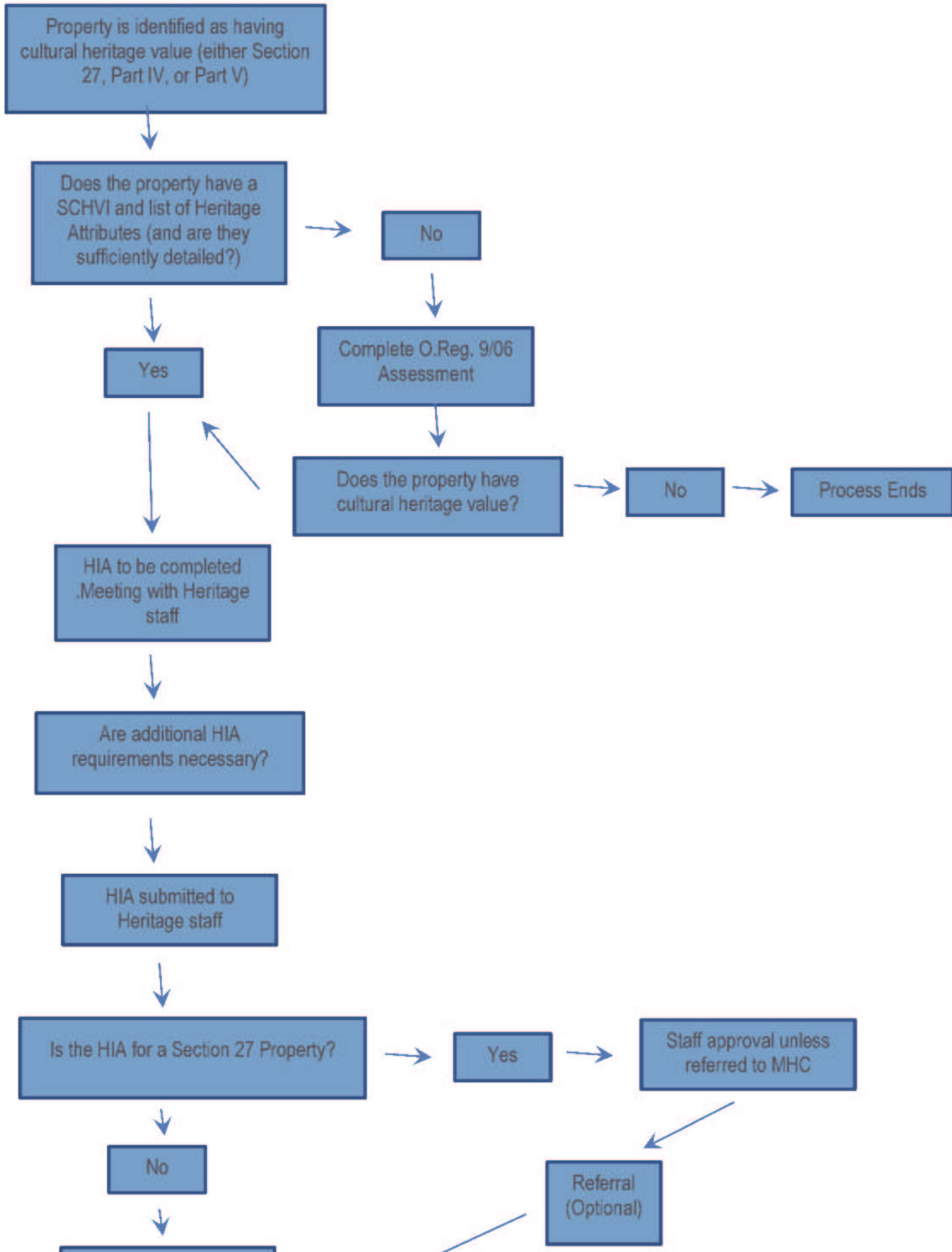
### **Approvals:**

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

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

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

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



## Appendix L. Comment on Demolition of Listed Properties

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

## Appendix M. The Contemporary Community Museum: Characteristics and Resources

### Overview

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

Dimension	Characteristics of Successful Community Museums	Characteristics of Unsuccessful Community Museums
<b>Storytelling</b>	<ul style="list-style-type: none"> <li>• they tell stories and narratives about the community</li> </ul>	<ul style="list-style-type: none"> <li>• they just show objects</li> </ul>
<b>Uniqueness</b>	<ul style="list-style-type: none"> <li>• they portray unique or particular aspects of the community that are different from anywhere else, and that may relate to a common theme or identity</li> </ul>	<ul style="list-style-type: none"> <li>• they show essentially the same things as can be seen everywhere else</li> </ul>
<b>Experience</b>	<ul style="list-style-type: none"> <li>• they provide a memorable, and often multi-dimensional, experience</li> </ul>	<ul style="list-style-type: none"> <li>• the experience is uniform throughout the museum and not particularly memorable</li> </ul>
<b>Risk Taking</b>	<ul style="list-style-type: none"> <li>• they take occasional risks in engaging the community and challenging the audience (which may engage the community in a discussion of the role and relevance of a museum in society)</li> </ul>	<ul style="list-style-type: none"> <li>• they play it safe</li> </ul>
<b>Community Building</b>	<ul style="list-style-type: none"> <li>• by giving citizens a better sense of their history, values and community, they help to promote pride in the community, engagement and a better sense of being connected to and a valuable contributor to the local community</li> </ul>	<ul style="list-style-type: none"> <li>• because stories and artifacts are fragmented, community members may not feel attached to their history or get a sense of belonging</li> </ul>
<b>Economic Development and Tourism</b>	<ul style="list-style-type: none"> <li>• is seen to be expressions of community pride and quality of life</li> <li>• reinforces the identity and brand of the municipality</li> </ul>	<ul style="list-style-type: none"> <li>• is disconnected from the community itself; not seen to be actively endorsed by the municipality</li> </ul>

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

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

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

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

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

### **Specific Resources Defining Museums**

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

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

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

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<sup>3</sup> See: [10 Reasons to Visit a Museum](#)

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

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

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

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

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

- c) **Definition of a Museum by ICOM:** <http://icom.museum/the-vision/museum-definition/http://icom.museum/the-vision/museum-definition/>
- d) **Createquity Definition:** <http://createquity.com/2013/05/what-is-a-museum/http://createquity.com/2013/05/what-is-a-museum/>
- e) **Museums Association Definition:** <http://www.museumsassociation.org/about/frequently-asked-questionshttp://www.museumsassociation.org/about/frequently-asked-questions>
- f) **Museums with cultural emphasis:**  
<http://www.indianartsandculture.org/missionhttp://www.indianartsandculture.org/mission>
- g) **What are Museums Now? Where are we going?** <http://www.museum-id.com/idea-detail.asp?id=283http://www.museum-id.com/idea-detail.asp?id=283>
- h) **Museums in the Digital Age:** <https://newrepublic.com/article/120585/rendez-vous-art-philippe-de-montebello-martin-gayford-reviewhttps://newrepublic.com/article/120585/rendez-vous-art-philippe-de-montebello-martin-gayford-review>
- i) **What if anything is a Museum?** [http://name-aam.org/uploads/downloadables/EXH.spg\\_11/5%20EXH\\_spg11\\_What,%20if%20Anything,%20Is%20a%20Museum\\_Dillenburg.pdfhttp://name-aam.org/uploads/downloadables/EXH.spg\\_11/5EXH\\_spg11\\_What,if Anything,Is a Museum\\_Dillenburg.pdf](http://name-aam.org/uploads/downloadables/EXH.spg_11/5%20EXH_spg11_What,%20if%20Anything,%20Is%20a%20Museum_Dillenburg.pdfhttp://name-aam.org/uploads/downloadables/EXH.spg_11/5EXH_spg11_What,if Anything,Is a Museum_Dillenburg.pdf)

- j) **American Alliance for Museums:** <http://www.aam-us.org/about-museums>  
<http://www.aam-us.org/about-museums>
- k) **What is a Museum? | Leeds:** <http://www.leeds.gov.uk/museumsandgalleries/Release Documents/AM what is a museum.pdf>  
<http://www.leeds.gov.uk/museumsandgalleries/Release Documents/AM what is a museum.pdf>
- l) **Youtube | What is a Museum?**  
[https://www.youtube.com/watch?v=2\\_y7n7OGslg](https://www.youtube.com/watch?v=2_y7n7OGslg)  
[https://www.youtube.com/watch?v=2\\_y7n7OGslg](https://www.youtube.com/watch?v=2_y7n7OGslg)
- m) **Sam Durant | #isamuseum:** <http://www.isamuseum.org/>  
<http://www.isamuseum.org/>
- n) **Small Museum | What is a Museum?** <http://community.aaslh.org/small-museum-what-is-a-small-museum/>
- o) **Guardian article:** What museums will look like in 2020. [http://www.theguardian.com/culture-professionals-network/2015/mar/16/museums-in-2020-industry-experts-views?CMP=new\\_1194&CMP=](http://www.theguardian.com/culture-professionals-network/2015/mar/16/museums-in-2020-industry-experts-views?CMP=new_1194&CMP=)
- *Museums in 2020 should be radical and participative institutions at the heart of their communities. They should be working in partnership with third-sector organizations to develop formal and informal learning, health and wellbeing, skills and social change. Museums are already the most innovative public institutions in the arts and cultural sector. By 2020, they should have turned this expertise outwards, to become centres for public creativity and local enterprise.*
  - *Museums will need to do everything they can to engage with their public, through their displays, education and outreach programs, and by being as open as possible to what their audience wants. Museums are much more than repositories of objects; they are meeting places for people and ideas. Their future depends on remaining a dynamic part of the public realm.*
  - *Museums of the future should be places where people feel at ease – to encounter things they may not know as well as things they do. They should be places to commingle and explore things in the company of strangers.*
  - *Within them, people should find the past, the future and be able to bring their own ideas and learn new ones. Museums should be enjoyable, curious, allow us to see beauty and fill us with wonder. They should be sociable spaces, which quietly undo social hierarchy and inequality.*

## Sample Missions and Vision for Other Institutions

### a) African American Museum's Core Values

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

Our mission is to spread knowledge, understanding and enjoyment of the histories, arts and cultures of people of African descent for the enrichment of all. We accomplish our mission by working with others to:

- \*Present and preserve the connections between the Pacific Northwest and people of African descent; and
- to Investigate and celebrate Black experiences in America through exhibitions, programs and events.

- \* We value mutual respect in all of our interactions.
- \* We value creating a safe place for bold and meaningful exploration of diverse viewpoints with—and within communities of African descent.
- \* We value education and learning as powerful lifelong tools for engagement, growth and vitality, and we seek to infuse learning opportunities in all museum activities.
- \* We value working in partnership with others to foster exchange with the community.
- \* We value the highest professional museum practices and standards of excellence.
- \* We value multigenerational and multicultural inclusion and are dedicated to providing an accessible, experience.

#### **b) Smithsonian Anacostia Community Museum**

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

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

#### **c) Museomix**

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

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

#### **d) Mission, Vision for Regional Community Museums**

##### ***Markham:***

[http://www.markham.ca/wps/portal/Markham/RecreationCulture/MarkhamMuseum!/ut/p/a1/jZDBboJAF\\_EW\\_hu3M1WEA3Y1jA4MaxEihs2nQUCQRMEDI90XjxkRt3-4I5-Tdd6mmCdVVeI7ytCvqKj1ed219-wpyJBbwnY8NhwjYdjYX\\_hiePQBfAyBd4Zn2EkDkzqHscBYFqwWDsv7n48UI\\_OXHVN8QM3CIXH46Y](http://www.markham.ca/wps/portal/Markham/RecreationCulture/MarkhamMuseum!/ut/p/a1/jZDBboJAF_EW_hu3M1WEA3Y1jA4MaxEihs2nQUCQRMEDI90XjxkRt3-4I5-Tdd6mmCdVVeI7ytCvqKj1ed219-wpyJBbwnY8NhwjYdjYX_hiePQBfAyBd4Zn2EkDkzqHscBYFqwWDsv7n48UI_OXHVN8QM3CIXH46Y)

[Ri6w13ICa5WDJKP7sC7iDfgTQaf6mJXkn5fEhBmcbAJTAbOLJNPri-lasecnOom-8marCG\\_zVDdoetO7dSAgb7vSV7X-TEj-9TAM-NQtx1NHk6KqMExbqMnVZcAHple0Y!/dl5/d5/L2dBISEvZ0FBIS9nQSEh/?utm\\_campaign=redirects&utm\\_source=markhammuseum.ca&utm\\_medium=referralhttp://www.markham.ca/wps/portal/Markham/RecreationCulture/MarkhamMuseum!/ut/p/a1/jZDBboJAFEW\\_hu3M1WEA3Y1jA4MaxEihs2nQUCQR\\_MEDI90XjxkRt3-4I5-Tdd6mmCdVVeI7ytCvgKj1ed219-wpyJBbwnY8NhwjYdjYX\\_hiePQBfAyBd4Zn2EkDkzqHscBYFqwWDsv7n48UI\\_OXHVN8QM3CIXH46YRi6w13ICa5WDJ](http://www.markham.ca/wps/portal/Markham/RecreationCulture/MarkhamMuseum!/ut/p/a1/jZDBboJAFEW_hu3M1WEA3Y1jA4MaxEihs2nQUCQR_MEDI90XjxkRt3-4I5-Tdd6mmCdVVeI7ytCvgKj1ed219-wpyJBbwnY8NhwjYdjYX_hiePQBfAyBd4Zn2EkDkzqHscBYFqwWDsv7n48UI_OXHVN8QM3CIXH46YRi6w13ICa5WDJ)

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

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

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

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

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

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

#### e) International Museums | Examples of Mission, Vision

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

**Pacific Tsunami Museums:**  
[http://tsunami.org/1/about/04\\_mission.htmlhttp://tsunami.org/1/about/04\\_mission.html](http://tsunami.org/1/about/04_mission.htmlhttp://tsunami.org/1/about/04_mission.html)

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

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

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

**Jewish Museum of Greece:**  
[http://www.jewishmuseum.gr/en/activities\\_dynamic/news/item/105.htmlhttp://www.jewishmuseum.gr/en/activities\\_dynamic/news/item/105.html](http://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.htmlhttp://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.html)

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

**Aboriginal History Museum:**  
[http://www.historymuseum.ca/cmce/exhibitions/tresors/ethno/index\\_e.shtmlhttp://www.historymuseum.ca/cmce/exhibitions/tresors/ethno/index\\_e.shtml](http://www.historymuseum.ca/cmce/exhibitions/tresors/ethno/index_e.shtmlhttp://www.historymuseum.ca/cmce/exhibitions/tresors/ethno/index_e.shtml)

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

**The Museum of the Person:**

[http://wiki.laptop.org/go/Museum\\_of\\_the\\_Personhttp://wiki.laptop.org/go/Museum\\_of\\_the\\_Person](http://wiki.laptop.org/go/Museum_of_the_Personhttp://wiki.laptop.org/go/Museum_of_the_Person)

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

**Susquehanna Museum:**

[http://www.jewishmuseum.gr/en/activities\\_dynamic/news/item/105.htmlhttp://www.jewishmuseum.gr/en/activities\\_dynamic/news/item/105.html](http://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.htmlhttp://www.jewishmuseum.gr/en/activities_dynamic/news/item/105.html)

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

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

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

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

**Iran National Museum:**

[http://www.pbase.com/k\\_amj/tehran\\_museumhttp://www.pbase.com/k\\_amj/tehran\\_museum](http://www.pbase.com/k_amj/tehran_museumhttp://www.pbase.com/k_amj/tehran_museum)

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

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

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

#### f) Museums with an emphasis on Storytelling and Virtual Space

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

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

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

**Virtual Museum of Labrador:**

<http://www.labradorvirtualmuseum.ca/http://www.labradorvirtualmuseum.ca/>

**Canadian Black History Museum | Virtual Museum and Treasure Hunt:**

<http://www.cic.gc.ca/english/games/museum/flash/http://www.cic.gc.ca/english/games/museum/flash/>

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



**Hudson Bay Company | HBC Virtual Museum:**

<http://www.hbcheritage.ca/hbcheritage/learning/virtual-museum>  
<http://www.hbcheritage.ca/hbcheritage/learning/virtual-museum>

**Virtual Museum of Nunavut:**

<http://www.ch.gov.nu.ca/en/museum.aspx>  
<http://www.ch.gov.nu.ca/en/museum.aspx>

**Society for the Museum of the Original Costume:**

<http://www.collectionsmoc.ca/virtualmuseum/>  
<http://www.collectionsmoc.ca/virtualmuseum/>

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

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

**Rethinking Museums | ICOM emerging face of storytelling:**

[http://www.maltwood.uvic.ca/cam/publications/other\\_publications/Text\\_of\\_Rethinking\\_Museums.pdf](http://www.maltwood.uvic.ca/cam/publications/other_publications/Text_of_Rethinking_Museums.pdf)  
[http://www.maltwood.uvic.ca/cam/publications/other\\_publications/Text\\_of\\_Rethinking\\_Museums.pdf](http://www.maltwood.uvic.ca/cam/publications/other_publications/Text_of_Rethinking_Museums.pdf)

**Telling Tales – guide to developing storytelling programs for Museums:**

<http://www.museumoflondon.org.uk/files/4413/7468/3728/Telling-Tales.pdf>  
<http://www.museumoflondon.org.uk/files/4413/7468/3728/Telling-Tales.pdf>

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

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

**Storytelling and Research Protocol in Aboriginal communities:**

<http://www.ncbi.nlm.nih.gov/pubmed/19385820>  
<http://www.ncbi.nlm.nih.gov/pubmed/19385820>

**Storytelling with Digital Arts in Aboriginal Communities:**

<http://skins.abtec.org/>  
<http://skins.abtec.org/>

**Storytelling and Collaborative Authorship in Aboriginal Communities | McCall:**

[https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/canadian\\_ethnic\\_studies/v046/46.2.anderson.pdf](https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/canadian_ethnic_studies/v046/46.2.anderson.pdf)  
[https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/canadian\\_ethnic\\_studies/v046/46.2.anderson.pdf](https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/canadian_ethnic_studies/v046/46.2.anderson.pdf)

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

**Digital Storytelling | Cultural Heritage Experiences:**

[http://chessexperience.eu/j/phocadownload/chess\\_caa.pdf](http://chessexperience.eu/j/phocadownload/chess_caa.pdf)  
[http://chessexperience.eu/j/phocadownload/chess\\_caa.pdf](http://chessexperience.eu/j/phocadownload/chess_caa.pdf)

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

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

**Southeast Museums | Storytelling Campaign:** [http://www.southeastmuseums.org/2014-2015-programmes-hiow-digital-narratives#.VoaeWQrJ\\_x](http://www.southeastmuseums.org/2014-2015-programmes-hiow-digital-narratives#.VoaeWQrJ_x)  
[http://www.southeastmuseums.org/2014-2015-programmes-hiow-digital-narratives - .VoaeWQrJ\\_x](http://www.southeastmuseums.org/2014-2015-programmes-hiow-digital-narratives#.VoaeWQrJ_x)

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

**Constructing a Cultural Context through Museum Storytelling:**

[http://www.jstor.org/stable/40478567?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40478567?seq=1#page_scan_tab_contents)  
[http://www.jstor.org/stable/40478567?seq=1 - page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40478567?seq=1#page_scan_tab_contents)

**OMA Steps to Creating a Storytelling Guide in Museums:**

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

**Beuys Museum:** <http://digitalbeuysstory.net>  
[http://digitalbeuysstory.net/](http://digitalbeuysstory.net)

**Pakistan Museum of the Puppet:**

[http://rafipeer.com/cultural/?page\\_id=1435](http://rafipeer.com/cultural/?page_id=1435)  
[http://rafipeer.com/cultural/?page\\_id=1435](http://rafipeer.com/cultural/?page_id=1435)

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

**International Museum of Women:**

[http://nameaam.org/uploads/downloadables/EXH\\_spg\\_11/10%20EXH\\_spg11\\_Is%20a%20Virtual%20Museum%20still%20amuseum\\_Long\\_King.pdf](http://nameaam.org/uploads/downloadables/EXH_spg_11/10%20EXH_spg11_Is%20a%20Virtual%20Museum%20still%20amuseum_Long_King.pdf)  
[http://nameaam.org/uploads/downloadables/EXH\\_spg\\_11/10 EXH\\_spg11\\_Is a Virtual Museum still amuseum\\_Long\\_King.pdf](http://nameaam.org/uploads/downloadables/EXH_spg_11/10%20EXH_spg11_Is%20a%20Virtual%20Museum%20still%20amuseum_Long_King.pdf)

**Islamic Museum of Australia:** <https://www.islamicmuseum.org.au/about-us/about-islamic-museum>  
<https://www.islamicmuseum.org.au/about-us/about-islamic-museum>

**Ann Arbor Museum:** <http://www.aahom.org/about-us>  
<http://www.aahom.org/about-us>

**Sharman South Asian Museum:** <http://shraman.org/about-us>  
[http://shraman.org/about-us/](http://shraman.org/about-us)

**Museum of the Phallological:** <http://www.phallus.is/en>  
[http://www.phallus.is/en/](http://www.phallus.is/en)

**g) Suggested consultants familiar with storytelling and contemporary narratives and issues with museums (not a comprehensive list)**

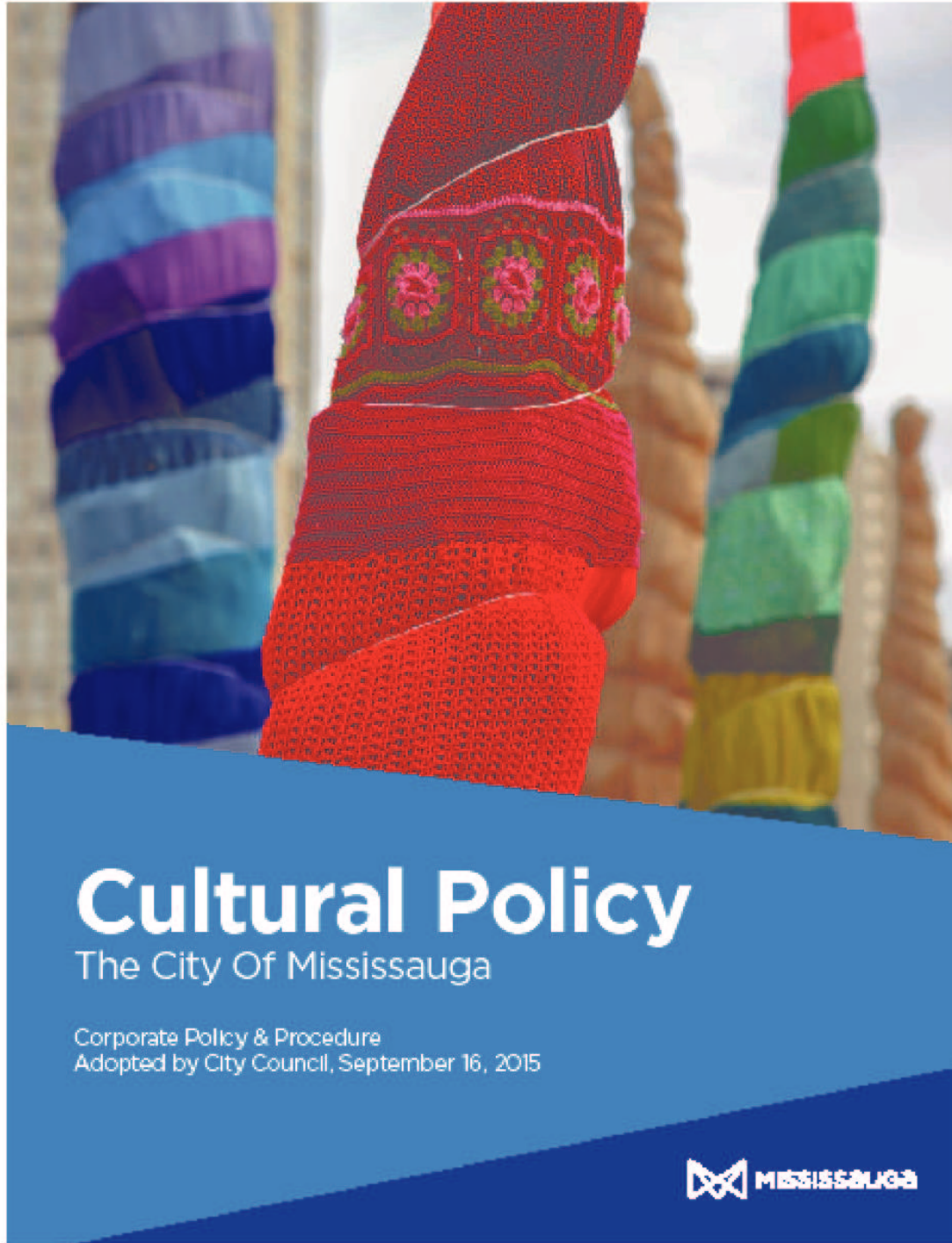
**Museum Hack:** <https://museumhack.com/digital-storytelling-top-4-lessons-from-the-museum-as-a-digital-storyteller/>  
<https://museumhack.com/digital-storytelling-top-4-lessons-from-the-museum-as-a-digital-storyteller/>

**Crick Crack:**

<http://www.crickcrackclub.com/MAIN/MUSEUM.HTM>  
<http://www.crickcrackclub.com/MAIN/MUSEUM.HTM>

**The Inluseum:** <http://inluseum.com/about/>

## Appendix N. City of Mississauga Culture Policy



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TAB: COMMUNITY SERVICES  
 SECTION: CULTURE  
 SUBJECT: CULTURE IN THE CITY OF MISSISSAUGA

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**POLICY STATEMENT** The City of Mississauga is committed to advancing Arts and Culture for the benefit of its citizens and visitors by fostering an environment conducive to creativity, public access to cultural experiences and the preservation and development of a distinct cultural identity in Mississauga.

**PURPOSE** The purpose of this policy is to create a framework which represents the value and importance that the City places on Culture, including the principles, goals and strategies needed to protect, support and foster Culture in Mississauga. This policy will provide clarity around decision making, allocation of resources and the role of Culture within the City's Strategic Plan.

**SCOPE** This policy applies to all aspects of Arts and Culture that contribute to Mississauga's economic and social growth.

**DEFINITIONS**

**Arts** "Arts" means the inventive use of talent, creativity and technique to produce an original expression of an idea with an aesthetic quality. This includes, but is not limited to, literature, dance, theatre, visual arts, crafts, performance, media arts, music and film.

**City** "City" means The Corporation of the City of Mississauga.

**Community Artist** "Community Artist" means an individual who partakes in artistic performance or creation, but does not receive a sizable portion of their livelihood from these pursuits.

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Creative Industries	“Creative Industries” means businesses and individuals that use talent, creativity and skill in order to produce tangible and intangible goods, which are usually protected by copyright and require constant adaption. Examples include, but are not limited to, advertising, architecture, arts, antiques, crafts, design, fashion, film, photography, software, computer games, electronic publishing, music, visual and performing arts, publishing, television and radio.
Cultural Industries	“Cultural Industries” means businesses which produce products with an identifiable core cultural component, such as museums, art galleries and libraries.
Cultural Product	“Cultural Product” means the consumable result of artistic or heritage undertakings as either physical or experiential goods. These consumable goods are produced by the Cultural Industries, festivals, heritage sites, performances, visual arts and crafts.
Cultural Resources	“Cultural Resources” means the tangible and intangible elements which support Culture, including cultural spaces and facilities, natural and cultural heritage, programs/activities and all other infrastructure and financial support available for the development and maintenance of Culture.
Culture	“Culture” means the ideas, customs, language, beliefs, history, traditions and social behaviour of a particular people or society, including artistic expression and natural and human heritage. Culture comprises Cultural Industries and Cultural Resources.
Emerging Artist	“Emerging Artist” means an artist who has specialized training in his or her field (not necessarily gained in an academic institution), who is at an early stage in his or her career and who has created a modest, independent body of work.
Event	“Event” means any prearranged, organized activity that will be

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	planned by or facilitated with the support and expertise of City staff.
Festival	“Festival” means an organized period of special Events which is open to the public and lasts longer than the time period usually allotted for a single performance, competition or exhibition.
Heritage	“Heritage” means social, cultural and ethnic elements which produce a layering of Culture from the past and into the future. Cultural Heritage Resources are structures, sites, environments, artifacts and traditions that are of cultural, historical, architectural or archaeological value, significance or interest.
Interculturalism	“Interculturalism” means a strategy that advocates harmonious relations between cultures based on an integration process that does not seek to eliminate differences, but to foster the development of a common identity.
Multiculturalism	“Multiculturalism” means a strategy based on respect for and the promotion of ethnic diversity in society and the co-existence of diverse cultures. Culture includes racial, religious or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking and communicative styles.
Museum	“Museum” means a non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public and/or digitally available. Museums are administered for the purpose of collecting and preserving, studying, interpreting, assembling and exhibiting to the public (for their instruction, interest and enjoyment) objects and specimens of cultural value. These include artistic, scientific (whether animate or inanimate), historical and technological material.
Professional Artist	“Professional Artist” means an individual who earns all or a

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sizable portion of their livelihood through remuneration for artistic performance or creation and is recognized by his or her peers as an artist.

### ACCOUNTABILITY

The Culture in the City of Mississauga policy is meant to apply to all departments and divisions. It is the responsibility of each department within the City to refer to the policy when drafting or creating new policies, strategies or direction. This will ensure a cultural lens has been considered in keeping with the direction of this policy and that culture is embedded in all future aspects of the City.

### GUIDING PRINCIPLES

Culture is comprised of values, expressed through identity, customs, memories and stories; vibe, in the form of the character emanating from the active Culture and Heritage of a place; and virtuosity, as the expression and appreciation of artistic excellence. Culture in Mississauga will be vibrant, accessible, sustainable and enriching. The following guiding principles will inform the actions and decisions of the City in relation to Culture and ensure cultural impacts are identified.

### Improve Livability

1. Improve Livability  
Cultural vibrancy functions to enhance the appeal of the City as a place of social, economic and intellectual life and quality. Culture makes our community stronger and more connected through artistic, creative and Heritage pursuits, making the City a desirable place to live, learn and work.

### Support Multiculturalism and Interculturalism

2. Support Multiculturalism and Interculturalism  
The City's composition of nationalities from around the world is something to be celebrated and embraced, as they not only contribute to Mississauga's diversity, but also to its distinct cultural identity. Interaction between these diverse groups offers the opportunity for understanding and the foundations of a broader, connected community.



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Foster Creative Industries	<p><b>3. Foster Creative Industries</b> Businesses which produce Cultural Products or employ creative individuals are a growing segment of Mississauga's economy. Supporting the success of Mississauga's cultural sector offers an avenue for improved economic conditions, bringing with it social benefit and attractiveness for the City.</p>
Build Connections	<p><b>4. Build Connections</b> Developing Culture in Mississauga is a joint effort requiring City leadership and facilitation, partnerships between organizations and open communication between Community and Professional Artists, Creative Industry professionals and the City. Partnerships and collaboration allow for greater communication and resource sharing, which assists in strengthening Culture in the City.</p>
Build Shared Identity	<p><b>5. Build Shared Identity</b> Mississauga's population is comprised of a diverse make-up of nationalities from around the world. Not only should this diversity be celebrated, but an authentic, shared Culture should be fostered. Authentic shared Culture is developed organically, while being fostered purposefully.</p>
Ensure Accessibility	<p><b>6. Ensure Accessibility</b> Culture should be for everyone. Access to Cultural Resources, activities, Events and Festivals should be made available to everyone to ensure that the wide ranging benefits of Culture can be experienced by the greatest number of people.</p>
Support Sustained Cultural Community Activity	<p><b>7. Support Sustained Cultural Community Activity</b> Contributions made by the cultural community are valuable. Support for organizations, businesses, educational institutions and individuals through funding, resource sharing, organizational and community development and facilitating collaboration should be undertaken to best support sustained</p>

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cultural community activity.

### GOALS AND STRATEGIES

The City's vision is to ensure the continued cultural diversity of its communities, in tandem with the development of a shared cultural identity, while supporting our growing Creative and Cultural Industries sectors to contribute to the creative atmosphere of the City for both social and economic benefits.

The following goals and strategic priorities will contribute to achieving the City's vision:

#### Vibrant Places

The vibrancy of a place contributes to personal and community development and offers a sense of belonging for everyone from the audience member to the artist. By improving the Arts and Culture environment, the City is committed to enriching the spirits of its people by infusing the cultural sector into everyday life.

Vibrant Places priorities include:

- integrating Culture into urban planning;
- offering new public art installations and their care over time;
- providing leadership for and stewardship of the Cultural Resources of Mississauga, including our Heritage assets;
- mapping Cultural Resources;
- placemaking (the planning, design, management and programming of public spaces); and
- monitoring and planning for appropriate cultural infrastructure.

#### Creative Communities

Engagement in Arts and Culture contributes greatly to economic and social vigour by assisting in building mutual understanding and respect within a community, offering enriching experiences and adding to the overall cohesiveness of a community. The City

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is committed to improving access to, and opportunities for, participation in cultural activities for the benefit of the public.

Creative Communities priorities include:

- growing and maintaining existing Events and Festivals that enhance Arts and Culture in Mississauga;
- actively engaging individuals and organizations, using traditional and creative approaches to plan cultural infrastructure;
- increasing public awareness of the importance of Culture; and
- improving access to cultural activities and opportunities.

### Creative Talent

Creative individuals drive change and are central to Arts and Culture development. The City is committed to supporting opportunities for creative talent development. An environment which allows for an open exchange of ideas, network building, innovation and risk is essential to the growth of creative talent in Mississauga.

Creative Talent priorities include:

- improving public access to information to promote cultural activities;
- developing a network of creative individuals and Cultural Resources;
- increasing support for new, Emerging and Professional Artists; and
- exploring funding models and evaluation methods that deliver support and skills enhancement for artists and cultural organizations.

### Creative Industries

The creative economy, consisting of subsidized and profit driven ventures, contributes greatly to the well-being of the City by providing experiences, ideas, research and development to the sector. The City is committed to growing Creative Industries in order to realize these benefits by increasing the sustainability of

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**2015 05 20**  
 Supersedes

the sector and improving the connections between participants in the creative economy.

Creative Industries priorities include:

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

### Adaptability

By its very nature, the creative sector undergoes change and development through the creative process. The City should foster a sense of adaptability to react and support creative individuals, organizations and industries.

Adaptive City administration priorities include:

- promotion of inclusiveness;
- fostering interest and involvement by making it easy for creativity to develop;
- being proactive and reactive to a growing cultural sector; and
- supporting intercultural activities.

### REFERENCE:

### LAST REVIEW DATE:

### CONTACT:

For more information contact the Culture Division, Community Services Department.



City of Mississauga

# Corporate Report



<p>Date: October 29, 2015</p>	<p>Originator's files:</p>
<p>To: Chair and Members of Heritage Advisory Committee</p> <p>From: Paul Mitcham, P. Eng, MBA, Commissioner of Community Services</p>	<p>Meeting date:</p> <p>2015/11/17</p>

## Subject

Proposed Heritage Designation 1130-40 Clarkson Road North (Ward 2)

## Recommendation

1. That the property at 1130-40 Clarkson Road North be designated under the *Ontario Heritage Act* for its physical/design, historical/associative and contextual value and that the appropriate City officials be authorized and directed to take the necessary action to give effect thereto.
2. That, if there are objections to the designation, City Council direct the City Clerk to refer the matter to the Conservation Review Board.

## Background

The subject property contains three structures. From north to south, these include the William Clarkson House, the former Post Office and the Clarkson store. Village namesake Warren Clarkson built the original store here in the nineteenth century. His son William built the existing mid-nineteenth century house. The general store included postal services from 1875 until 1947 when Henry Gerhardt, a subsequent owner, built the separate post office building. The village of Clarkson originated around this nucleus.

The property is currently listed on the City's Heritage Register. The Culture Division commissioned Unterman McPhail Associates to conduct a Cultural Heritage Evaluation Report to determine if the property merits designation under the *Ontario Heritage Act*. The report is attached as Appendix 1. It includes a full history of the property.

## Comments

To merit designation under the *Ontario Heritage Act*, a property must meet the criteria for determining cultural heritage value or interest, Regulation 9/06. A property must have physical/design, historical/associative and/or contextual value to merit designation. (The full regulation is included in Appendix E of the attachment.)

After a full analysis, Unterman McPhail concludes that the property meets these criteria as follows (in summary):

The property has physical/design value as the store is a rare example of rural commercial stores of its age in the municipality and the house is “representative of a vernacular style dwelling of wood frame construction with Gothic Revival characteristics.”

The property has historical/associative value because it has “direct associations with the historical theme of the settlement of the former Toronto Township and the village of Clarkson.” It yields information that “contributes to an understanding of the evolution of the cultural landscape associated with the history of the rural village of Clarkson.” It is a “physical reminder of the history and presence of the historical settlement of Clarkson.”

The property has contextual value because it is “important in maintaining the physical evidence of the historical and rural community of Clarkson in the surrounding urban landscape.” The property is “important in defining, maintaining and supporting the character of Clarkson as individual buildings and as a discrete cultural heritage landscape that is physically, functionally and historically linked to its surroundings.” The property is a landmark as it is “a visual reminder of the historical centre of the village of Clarkson.”

As such, Heritage Planning staff recommend that the property be designated under the *Ontario Heritage Act* as per the Statement of Cultural Heritage Value, which includes heritage attributes to be protected, included in the report.

## Conclusion

The subject property is the birthplace of Clarkson, one of Mississauga’s founding villages. The property has physical/design, historical/associative and contextual value. As such, it merits cultural heritage designation under the *Ontario Heritage Act*.

## Attachments

Appendix 1: Cultural Heritage Evaluation Report



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

Prepared by: P. Wubbenhorst, Senior Heritage Coordinator

**CULTURAL HERITAGE EVALUATION REPORT  
1130-1140 CLARKSON ROAD NORTH  
MISSISSAUGA, ONTARIO**



**Clarkson Road North  
[Mississauga Library System  
Historic Images Gallery, PH3490].**

**Prepared for:  
Culture Division  
City of Mississauga**

**October 2015**

**Prepared by:**





**Cultural Heritage Evaluation Report  
1130-1140 Clarkson Road North  
Mississauga, Ontario**

**Prepared for:  
Culture Division  
City of Mississauga**

**October 2015**

**Prepared by:  
Unterman McPhail Associates  
Heritage Resource Management Consultants  
540 Runnymede Road  
Toronto, ON M6S 2Z7  
Tel: 416-766-7333**

***Executive Summary***

*The subject property is located on Lot 67, Plan G-13, formerly part of Lot 28, Concession 2 SDS, Toronto Township at the municipal address of at 1130-1140 Clarkson Road North, City of Mississauga. Both the municipal addresses of 1130 and 1140 Clarkson Road North are listed on the City's Heritage Register, but not designated under the OHA.*

*The subject property, in its entirety, functions as a physical, historical and contextual reminder that clearly identifies the historical community core of the former Clarkson village.*

*This Cultural Heritage Evaluation Report (CHER) has satisfied the heritage evaluation criteria of 'Ontario Regulation 9/06.' It recommends the subject property at 1130-1140 Clarkson Road North, known as the Clarkson Property, be municipally designated, in its entirety, under Part IV the Ontario Heritage Act for its demonstrated design/physical value; its historical/associative value, and its contextual value.*

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## 1.0 INTRODUCTION

### 1.1 Purpose of Report

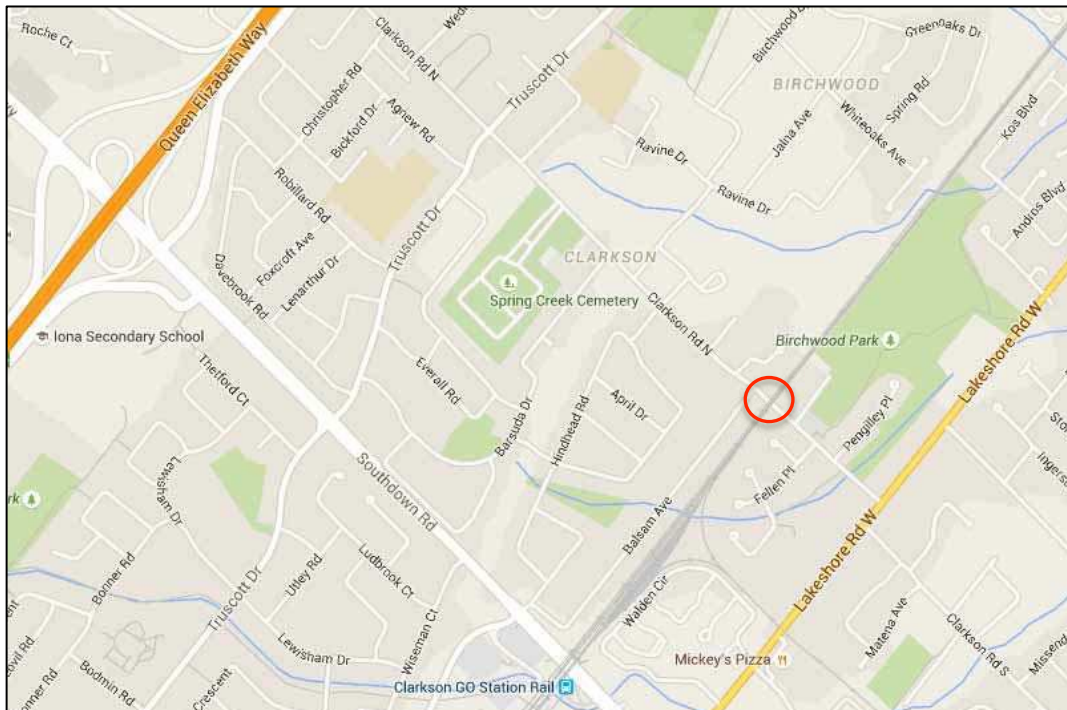
The City of Mississauga, Community Services Department, Culture Division, has requested the evaluation criteria under 'Ontario Regulation 9/06' be applied in the preparation of a Cultural Heritage Evaluation Report (CHER) for the property located at the municipal address of 1130-1140 Clarkson Street North. The CHER is to provide the City with a Statement of Cultural Heritage Value for consideration in municipally designating the subject property under Part IV of the *Ontario Heritage Act* (OHA).

Currently, the municipal addresses of 1130 and 1140 Clarkson Road North are listed on the City's Municipal Heritage Register as cultural heritage resources. Both municipal addresses include the following three buildings,

- the Clarkson Store,
- the former Post Office Building, and
- the William Clarkson House.

### 1.2 Location and Description

The legal description of the subject property is Part Lot 67, Plan G13, formerly the westerly Part of Lot 28, Concession 2 SDS (South of Dundas Street). It is located at 1130-1140 Clarkson Street North, north of Lakeshore Road West on the northwest corner of the CN/GO Transit rail corridor (**Figures 1, 2 and 3**).



**Figure 1. A map of the location of the subject property at 1130-1140 Clarkson Road North, City of Mississauga [Google Maps 2015].**

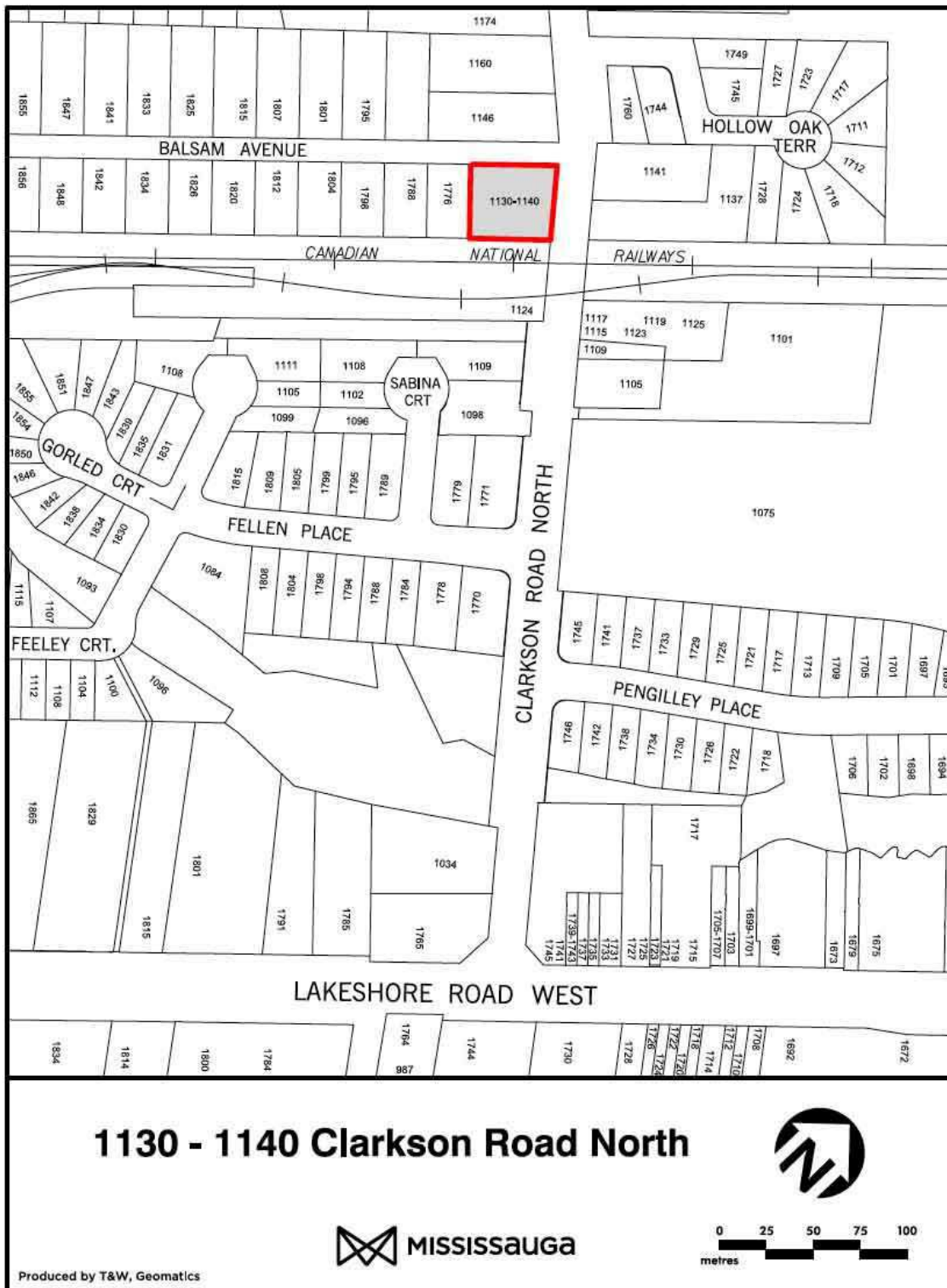


Figure 2. A plan showing the of 1130-1140 Clarkson Road North to the north of Lakeshore Road West [Culture Division, City of Mississauga].





Figure 3. An aerial view showing the location of 1130-1140 Clarkson Road North [City of Mississauga].

### 1.3 Methodology and Report Format

The “Criteria for Determining Cultural Heritage Value or Interest” set out in the ‘Ontario Regulation (O. Reg.) 9/06’ under the *Ontario Heritage Act* (OHA) has been used to determine the cultural heritage value or interest of the subject property for this CHER. The criteria are contained in *Appendix C*.

Section 1 of this CHER includes an introduction. A summary of the historical development of the subject property is found in Section 2. The cultural heritage landscape and built heritage resource descriptions are provided in Sections 3 and 4, respectively. The evaluation process is located in Section 5, while the ‘O.Reg. 9/06’ Statement of Cultural Heritage Value is contained in Section 6. Mitigation recommendations are presented in Section 7. Historical maps and photographs are included in Appendix A. Photographs of the cultural heritage landscape and the built heritage resources are found in Appendix B and Appendix C, respectively. Appendix D contains ‘O. Reg. 9/06’.

## 2.0 HISTORICAL SUMMARY

### 2.1 Toronto Township

Administratively, Toronto Township was located in the District of Nassau before becoming part of the Home District in 1791. It was formed and named on August 2, 1805, when officials from York purchased an area extending from Burlington Bay to the Etobicoke Creek from the New Credit First Nation (Mississaugas). With this “First Purchase”, the Mississaugas retained some fishing rights and one mile of land on either side of the Credit River. This area became known as the Old Survey. Samuel Wilmot completed the survey of the southern half, or the “Old Survey,” of Toronto Township in 1806. The area was opened up for Euro-Canadian settlement, principally United Empire Loyalists, who had emigrated from the United States after the American War of Independence and received land grants from the British Government for their service and loyalty. The northern area, or “New Survey”, of Toronto Township was acquired by the British government in 1818 and surveyed in 1819.

The principal transportation roads in Toronto Township were opened in the first part of the 19<sup>th</sup> century. Dundas Street, also known as the Governor’s Road, was opened in the early 19<sup>th</sup> century as a principal military route between York and London. Lakeshore Road, also opened in the early 19<sup>th</sup> century, was a principal transportation route along the northern shore of Lake Ontario providing a link between York (Toronto) and settlements to its west. Hurontario Street, which divided the township into east and west parts, was opened soon after the township survey and served as an important north to south transportation route for the settlers in Toronto Township and further north. As settlement progressed, other township roads were opened until a grid like pattern of local roads provided access to all parts of the township.

Smith's *Canadian Gazetteer* (1846) describes Toronto Township as follows:

*“This is one of the best settled townships in the Home District: it contains a large portion of very excellent land, and a number of well cultivated farms. For from two to three miles from the lake the land is light and sandy, and the timber principally pine; afterwards, it becomes rolling, and the timber the best kinds of hardwood. The Rivers, Credit and Etobicoke both run through the township... There are four grist and twenty-one saw mills in the township. Population in 1842: 5,377.”*<sup>1</sup>

*Tremaine's Map* (1859) shows the southern part of the township in the “Old Survey” had developed into an agricultural landscape with established hamlets and villages and a local road system. The Hamilton & Toronto Railway, part of the Great Western Railway, was constructed through the southern part of the Toronto Township in the mid-1850s with a station at Clarkson's store. The Grand Trunk Railway took over the line in 1882. By the 1870s, Toronto Township comprised agricultural land and fruit growing orchards outside of the numerous hamlets and villages. The south portion of the Toronto Township map in the *Illustrated Historical Atlas* (1877) shows a well-developed agricultural landscape dotted with numerous farmsteads, orchards, schools, churches, villages including Clarkson and an extensive local road system. In 1877, the township was described as follows:

*“Where were dense wildernesses and howling of the wild beasts are now beautifully cultivated farms and almost palatial residences. Toronto Township contains a large portion of arable land, the greater portion of which is rolling. The soil varies in quality, some portions of it being sandy loam, while others are stiff loam and clay... The River Credit runs through the western portion of the Township, and has proved a great source of wealth to its inhabitants, as it is not only a good watering stream, but there are endless mill privileges the whole length of the river, which has been largely utilized in this Township...”*<sup>2</sup>

At the end of the 19<sup>th</sup> century, the southern part of Toronto Township was a prosperous agricultural area specializing in fruit and vegetable gardens that supplied the more urban areas in the region.

The Grand Trunk Railway became the Canadian National Railway in 1923. Lakeshore Road remained a key route in Toronto Township, and served as the principal road from Toronto to Oakville, Burlington and Hamilton. It became the Toronto-Hamilton Highway and then Provincial Highway 2 in 1917. It continued as the main transportation route between Toronto and Hamilton until the opening of the Queen Elizabeth Way (QEW) in 1939.

<sup>1</sup> Wm. H. Smith, *Smith's Canadian Gazetteer* (Toronto: H. & W. Rowsell, 1846) 192-193.

<sup>2</sup> *Illustrated Historical Atlas of the County of Peel, Ont.* (Toronto: Walker & Miles, 1877) 60.

With the exception of the villages of Port Credit and Streetsville, the Township of Toronto was amalgamated in 1968 to form the Town of Mississauga. In 1974, when the town became a city, Port Credit and Streetsville were annexed by Mississauga. The City of Mississauga experienced its greatest growth in the 1980s and 1990s.

## 2.2 Village of Clarkson

Thomas Merigold acquired Lot 29, Concession 3 SDS, in 1809 and Lot 3, Concession 4 SDS, in 1818. The area was referred to as Merigold's Point for several years. Merigold's son-in-law Benjamin Monger bought Lot 30, Concession 2, in 1811. Monger hailed from Dutchess County, New York.

Land records indicate Peter Hess received the Crown Patent for all 200-acres of Lot 29, Concession 2 SDS, in 1815 and sold 120 acres to Malcolm Wright in the same year. His heir, Archibald Wright, sold part of Lot 29, Concession 2 SDS, to Warren Clarkson in February 1819. Clarkson built a house on the property. The Crown Patent for the 200-acres comprising Lot 28, Concession 2 SDS, was given to Frederick H. Jarvis in 1833; Jarvis sold 150 acres to Edgar Neave in the same year. Neave then sold 50 acres of land to Warren Clarkson in August 1835, on which Clarkson built his store.

From about the mid-1830s stagecoaches from Toronto travelled to Springfield, later Erindale, along Dundas Street and then south to the Lakeshore Road along a trail that became Clarkson Road. By 1835, Warren Clarkson owned land on Lots 28, 29, Concession 2 SDS, on either side of the wagon trail running north from Lakeshore Road. He had built a home c1819 on Lot 29, followed by a small store on the trail just north of his home on the westerly edge of Lot 28 c1835, providing the nucleus for the future village of Clarkson. The trail served as a stagecoach route and the store as a stagecoach stop. In 1845, Warren Clarkson and Captain James Harris donated land to open a given road along the wagon route. The road was named after Clarkson's store. Since Clarkson refused to move his store to accommodate for a straight right-of-way north from Lakeshore Road, the road jogged at the store.<sup>3</sup> Traffic increased along the road in the late 1840s and in 1850, the Toronto Township Council officially opened it as a township road, now Clarkson Road.<sup>4</sup>

The Springcreek Cemetery was established c1827 on one acre of land on the northeast corner of Lot 20, Concession 2 SDS, on the west side of the trail that became the route for Clarkson Road. Its current municipal address is 1390 Clarkson Road North. The cemetery was originally named the Chambers Springcreek Grave Ground. Most of the Clarkson settlers are buried in this cemetery. In 1849, John Chambers sold the one acre cemetery property to Warren Clarkson and the cemetery trustees. Warren Clarkson and Nathaniel Hemphill were early cemetery trustees. The original name for the cemetery was used until the early 20<sup>th</sup> century; by 1907, the property was referred to as the

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<sup>3</sup> Kathleen A. Hicks, *Clarkson and Its Many Corners* (Mississauga, Ontario: Mississauga Library System, 2003) 53.

<sup>4</sup> *Ibid.*, 52.

Clarkson Cemetery in the board records. It then became the Clarkson Springcreek Cemetery.<sup>5</sup>

In November 1853, the Hamilton & Toronto Railway Company, later the Great Western Railway, bought six acres of Warren Clarkson's property for a right-of-way, railway station and siding space. A small railway station, built on the north side of the line behind the Clarkson Store, was named Clarkson's. The first train travelled through the area in December 1855. The first train arrived at the Clarkson depot in December 1855. Tremaine's Map (1859) shows the railway corridor through the Clarkson property (*Appendix A*). In the same year, Captain Edward Sutherland started a strawberry farm and industry at Clarkson, using the train to ship his produce. Clarkson became known as the strawberry capital of Ontario.<sup>6</sup> The train service allowed the local fruit growing business to eventually expand into a packing, storing and shipping enterprise centred on the Clarkson's station in the late 19<sup>th</sup> century.

While the Clarkson family was farming and operating a store in the area, several upper-middle class homes were built in and around the village of Clarkson in the mid 19<sup>th</sup> century including Benares House.<sup>7</sup> Edgar Neave began the construction of a house at Benares in 1836 before selling the extensive property and his unfinished house to Captain James and Elizabeth Harris. Benares House suffered a fire in 1855 and was rebuilt in 1857 at the current address of 1503 Clarkson Road North. Captain Harris' youngest son, Arthur, married Mary Magrath, the granddaughter of Reverend James Magrath of Erindale. The Harris family would have been acquainted with Warren and Susan Clarkson. A noted Clarkson resident from 1924 to 1928 was author Mazo de la Roche. As a summer neighbour of the Sayers/Harris family of Benares, she resided in "Trail Cottage" where she wrote her award-winning, best-selling novel *Jalna* about the fictional Whiteoaks family.

William Clarkson, who took over the management of the Clarkson Store from his father, built a house for his family, now the William Clarkson House, beside his store. Local history has suggested a mid 1860s construction date; however, it may have been constructed later in 1870s or around 1882. The *Illustrated Atlas* (1877) shows the postal station at Clarkson, which had opened in 1875 in the Clarkson Store (*Appendix A*). William's brother Henry Shook Clarkson also built a house on Clarkson Road North near the family store and house in the 19<sup>th</sup> century. By the end of the 19<sup>th</sup> century, Clarkson's village included, but was not limited to, the Clarkson Store and post office, the William Clarkson House, the house built by Warren and Susan Clarkson and a house owned by Henry Clarkson and Clarkson's railway station.

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<sup>5</sup> Ibid. 18.

<sup>6</sup> Ibid., 61.

<sup>7</sup> Built in 1857, Benares House is associated with the early settlement of the north shore of Lake Ontario and is one of the earliest settled sites in the village of Clarkson's Corner. Municipally designated under the OHA and protected by an OHT conservation easement, the historic museum reflects the way the Harris family of Clarkson lived in 1918. Considered to be the inspiration for the *Jalna* novels written by Mazo de la Roche, it is also the site of an Ontario Heritage Trust plaque.

In 1907, a larger railway station was built on the south side of the railway tracks to replace the earlier and smaller station on the north side. Alex Durie leased property from the Henry Clarkson family on the east side of Clarkson Road North south of the railway tracks in 1908. He moved his family into the building closest to the tracks and opened a store selling meat, groceries and fruit and vegetables. Durie delivered groceries locally starting in 1909 and his store became a neighbourhood meeting place for the local farmers. In 1915, Durie took over the telephone management in the village from Edith Clarkson and the switchboard was moved to his store.<sup>8</sup> In 1923, he bought the store property from Mildred [Clarkson] Michell<sup>9</sup>, now 1119 Clarkson Road North. Durie sold the store to George Battersby in 1928; Charles Terry bought the store in 1932 from the Durie estate and the building became part of the Izatt's Basket Factory, also known as the Clarkson Basket Factory.

In 1913, Durie leased his other building to The Merchants Bank and a branch office was opened on Clarkson Road North on November 2, 1913. The bank became part of the Bank of Montreal in 1922; the branch office was closed in 1938. In 1940, Phillip Mitchell, husband of Mildred Clarkson, sold the building to James Pengilley; he sold it to Douglas Auld, who opened up Auld's Butcher Shop.<sup>10</sup> The store, located at 1109 Clarkson Road North, closed in 2015 after 68 years of operation.

In 1936, the Clarkson Fire Insurance Plan shows the nucleus of the Clarkson community on Clarkson Road North and the railway tracks. It included the Clarkson Store and William Clarkson House at 49 (1130) and 53 (1140) Clarkson Road North, respectively, and Edith Clarkson House at 25 (1060) Clarkson Road North. The Clarkson/Paisley House was noted as 52 (1141) Clarkson Road North. The plan also shows several houses on Balsam Avenue including the current residence at 1776 Balsam Avenue. The railway station and the premises of the Harold U. Hare Coal Co. (now demolished) at located at 27 Clarkson Road North south of the railway line.

The Clarkson Basket Factory was found at 32 (1119) Clarkson Road North on the east side of the street with a barbershop in 30 (1119) Clarkson Road North and the Bank of Montreal at 26 (1109) Clarkson Road North. A "gatehouse" (now demolished) is indicated on the east side of the road at the railway tracks. To the south of the railway tracks number of houses are shown at the intersection of Clarkson Road and Lakeshore Road, noted as Highway 2. As well commercial development had occurred further to the south on Lakeshore Road West. The Clarkson United Church is shown on the southeast corner of Clarkson Road South and Lakeshore Road West.

In 1936, Major John and Blanche Barnett purchased the Warren and Susan Clarkson property situated on the west side of Clarkson Road North south of the railway tracks. In 1980, the Barnett estate sold the remaining seventeen acres of land associated with the early 19<sup>th</sup> century farmstead for a residential subdivision. The Clarkson-Barnett House

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<sup>8</sup> Hicks, 111.

<sup>9</sup> Ibid., 90.

<sup>10</sup> Ibid.

was incorporated into the subdivision and still stands within the development on its original site, facing onto Clarkson Road, at 1084 Feeley Court.

After a major fire in 1941, the former Durie Store at 1119 Clarkson Road North was substantially rebuilt and converted to residential use.<sup>11</sup> Currently, the building contains apartments and commercial offices. Sometime in the late 1940s, Harold Hare constructed a new building between the Clarkson Store and the William Clarkson House to house the post office. In 1955, a new post office building was erected on the west side of Clarkson Road North at Balsam Avenue. This building served as a post office until 1962. It was then sold to Clarkson Holdings. Since 1995 it housed the Toronto Ability School.<sup>12</sup>

The Clarkson railway station was destroyed by fire in 1962.<sup>13</sup> In the same year, the railway station name was changed from Clarkson's to Clarkson.<sup>14</sup>

## **2.3 1130 to 1140 Clarkson Road North**

The following sections provide a summary history of the subject property and its three buildings.

### **2.3.1 Clarkson Family (1819-1901 and 1907-1919)**

The Clarkson family owned the subject property for about one hundred years from 1819 to 1919, with a small break between 1901-1907.

#### ***Warren Clarkson and Susan Shook***

In 1808, a 15 year-old Warren Clarkson travelled to Upper Canada with his elder brother Joshua to work for a family friend. Warren Clarkson was born in 1793 in the Town of Pegasus, Dutchess County, Thile, New York, as the son of Richard Rouse Clarkson, an immigrant from Cheshire, England. After arriving in Upper Canada, the Clarkson brothers met Benjamin Monger in 1809. Monger was the son-in-law of the early Toronto Township settler, and United Empire Loyalist, Thomas Merigold. Monger encouraged the brothers to come to Toronto Township to work for the Merigolds. Joshua Clarkson, who was 12 years older than Warren, brought his family and stayed two years before moving to Markham Township.<sup>15</sup> Warren Clarkson remained, and on August 4, 1816, he married Susan (Susannah) Shook, the daughter of Henry and Rosanna Shook of Trafalgar Township.<sup>16</sup> The Shook family had moved from Reinbeck, Dutchess County, New York to Upper Canada in 1808. Warren and Susan Clarkson's first son George was born two years later in 1818.

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<sup>11</sup> Ibid., 91.

<sup>12</sup> Ibid, 78.

<sup>13</sup> Ibid., 59.

<sup>14</sup> *A History of Peel County: To Mark Its Centenary 1867-1967* (The Corporation of the County of Peel November 1967) 273.

<sup>15</sup> Hicks, xv.

<sup>16</sup> Hicks, xv and 80.

Clarkson bought land from Archibald Wright in 1819 and proceeded to build a four-room timber house on Lot 29, Concession 2 SDS.<sup>17</sup> A daughter Charlotte was born in 1822. In 1825, with the assistance of his brother Joshua, Warren built a second family house on his property. A second daughter, Lovina, was born in 1827, followed by two sons, William Warren in 1830, and Henry in 1834. A third daughter Isabella, born in 1837, died at three years of age.

Warren Clarkson immersed himself in his local community. He was instrumental in the establishment of the Chamber Springcreek Grave Ground, later Springcreek Cemetery, and remained as a trustee and chairman of the board for 50 years until 1873. In 1835, Clarkson built the first store in the area. It served as a waiting area for stagecoach travellers on Dundas Street south from Erindale. In 1837, two years after establishing the store at Clarkson's Corner, history recounts Clarkson built a trading post in the Port Credit harbour area on Lake Ontario. He sold the Port Credit store in 1852.<sup>18</sup>

The Census Return (1851) records 57-year old William [Warren] Clarkson as a farmer living with his wife Susan, their children George, William, Henry and Charlotte, and a servant, Elizabeth Shook in a single household. William Clarkson, age 22-years, was noted as a "clark" [clerk], possibly he was working in the family store. The same census does not record a shop/store on Clarkson's 140-acre property on Lot 29, Concession 2.

Susan Clarkson died in 1853 and is buried in Springcreek Cemetery. On November 20, 1855, Warren Clarkson married Mary Ann Kirkus, a widow from Richmond Hill. The Census Return (1871) notes Warren and Mary Clarkson lived together in a household without others. At that time, Clarkson owned a total of 102 acres of land including four village lots and two houses. In 1873, Warren and Mary Clarkson moved to Oakville, Ontario. Warren Clarkson died at 89 years of age on September 11, 1882.<sup>19</sup> He is buried in Springcreek Cemetery at 1390 Clarkson Road North, Mississauga.

As well as other bequests, the last will and testament of Warren Clarkson stipulated his land holdings in the Clarkson area were to be divided between his two surviving sons, Henry and William. Henry Shook Clarkson received 100 acres of land comprising the southerly halves of the southerly halves of Lots 28, 29 and 30, Concession 2 SDS, except for that property already sold to the railway and for a public highway and a portion of Lot 28 already received by Henry, and the 25 acres of Lots 28, 29 and 30, Concession 2 SDS Inherited by his brother William Clarkson.<sup>20</sup> An annuity paid from Warren Clarkson's estate to his wife Mary Ann. it was released upon her death.<sup>21</sup>

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<sup>17</sup> The Clarkson-Barnett House property was developed as a residential subdivision and the house remains on its original site, facing Clarkson Road within the modern subdivision at 1084 Feeley Court. This house is one of the oldest structures still standing in Mississauga.

<sup>18</sup> Hicks, xvi.

<sup>19</sup> AO, Ontario, Canada, Deaths, 1869-1938 and Deaths Overseas, 1939-1947, MS 935, Schedule C, County of Halton, Division of Oakville, #006410, Warren Clarkson, Date of Death September 11, 1882.

<sup>20</sup> Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014). Peel Land Registry Office, Instrument 3712, Warren Clarkson's Last Will & Testament, 15 May 1877, dated 25 September 1882.

<sup>21</sup> Ibid.



The land inherited by William Clarkson was described in the last will and testament of Warren Clarkson as follows:

*All and singular that certain parcel or tract of land and premises situate in the township of Toronto in the county of Peel and the province of Ontario and being composed of parts of Lots numbers 28, 29, and 30 in the 2<sup>nd</sup> concession South of Dundas Street in the said Township of Toronto containing by admeasurement 25 acres more or less and situated in the North Westerly side of the Toronto and Hamilton Railway (now the Grand Trunk Railway and known as Clarkson's Flag Station and said 25 acres bounded on the North by the lands of one William Summerset Bowbeer [sic], on the South by the said Railway, on the East by the Public highway and extending westerly to another public highway, being all the lands on the north westerly side of the said railway formerly owned by the said Warren Clarkson.<sup>22</sup>*

### ***William Warren Clarkson and Lorenda Hemphill***

William Warren Clarkson, son of Warren and Susan Clarkson, was born in 1830. Local history states he moved to Ohio for a few years to avoid legal problems and debt charges in the mid 1850s.<sup>23</sup> William married Lorenda Hemphill, the daughter of Nathaniel and Hannah Hemphill before 1857/58 when their daughter Helene Bertha was born in Toronto Township, Ontario.<sup>24</sup> Bertha was followed by siblings Warren Frank Clarkson, born in the United States in 1861 and Edith Maud in 1868 and Cora Vale in 1874, both born in Toronto Township.

*Tremaine's Map* (1859) shows one building on the subject property, presumably the store. (**Appendix B**). Local history recounts William Clarkson took over the management of his father's Clarkson store in the mid-1860s and then built a family home beside it.

The Census Return (1861) does not have a record of William and Lorenda Clarkson as a household in Toronto Township because they were living in the United States at that time. Local history suggests the William Clarkson House was built soon after William took over the management of the family store in the mid 1860s; however, this construction date has not been verified.<sup>25</sup> Certainly, the Clarksons were living in Toronto Township by March 1868 when their daughter Edith was born.

<sup>22</sup> Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014); and, Peel Land Registry Office, Instrument #7439, 28 January 1891, between William Warren Clarkson et ux and The Bristol and West of England Canadian Land Mortgage and Investment Company Ltd.

<sup>23</sup> Heritage Mississauga. "Recommendation for Designation on the Heritage Registry, 1130-1132 and 1140 Clarkson Road North (Clarkson Store and William Clarkson House", built 1865-1894 ( July 15, 2005) 1.

<sup>24</sup> AO. Ontario, Canada, Marriages, 1801-1928, County of Peel, Division of Toronto, #009131, Helena Bertha Clarkson, March 6, 1888.

<sup>25</sup> Toronto Township Assessment Rolls for 1860s are not available as a source for a building date.

The Census Return (1871) notes William Clarkson as a trader by profession. He lived with his wife Lorenda and their three children, Bertha, Frank and Edith. No further information on William's real estate holdings and a family dwelling are noted in other census schedules. The Toronto Township map in the *Illustrated Historical Atlas* (1878) shows the initials WWC for William Warren Clarkson and one building, believed to be the store, on the subject property at that time (**Appendix B**). The William Clarkson House may have been built later in the late 1870s, or around 1882 when Clarkson inherited the property from his father. The architectural style of the William Clarkson House supports a construction date from the 1860s to the early 1880s.

In 1874, William Clarkson's profession was noted as "peddler" on the birth certificate of his daughter Cora.<sup>26</sup> By 1875, he was the first postmaster for the Clarkson's post office opened in June 1875.<sup>27</sup> The Census Return (1881) notes the 51 year-old Clarkson as a postmaster and store owner. He lived with his wife Lorenda and their three daughters, Helena Bertha, Edith Maud and Cora Vale Clarkson, possibly in the William Clarkson House. In 1882, he inherited the 25 acres of Lot 28, Concession 2 SDS, which included the Clarkson Store with the post office, from his father's estate.

The Census Return (1891) indicates William and Lorenda Clarkson and three of their children, Frank, Edith and Cora, lived in a two storey, eight room wood construction house, the existing William Clarkson House. William's occupation was noted as "farmer," perhaps indicating his son had taken on duties at the family store. In the same year, land records indicate William Clarkson mortgaged the property to The Bristol and West of England Canadian Land Mortgage and Investment Company Ltd., (hereinafter The Bristol and West of England Mortgage Co.). The mortgage instrument references "buildings" on the property.<sup>28</sup>

William W. Clarkson died at his home on Clarkson Road North in 1894. He served as local postmaster until his death, with his official resignation date recorded as March 15, 1894.<sup>29</sup> He is buried in the Springcreek Cemetery at 1390 Clarkson Road North, Mississauga. It seems reasonable to assume Lorenda Clarkson continued to live in the family home on Clarkson Road North with her two daughters, Edith and Cora, and her son Frank until she died on March 24, 1897, at 61 years of age. She is buried with her husband in Springcreek Cemetery.<sup>30</sup>

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<sup>26</sup> AO. Registrations of Births and Stillbirths – 1869-1913. MS 929. Schedule A – Births, County of Peel, Toronto Township, #016369, Cora Vale Clarkson, November 13, 1874.

<sup>27</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario). Access: --<<http://www.bac-lac.gc.ca/eng/discover/postal-heritage-philately/post-offices-postmasters/Pages/item.aspx?IdNumber=15501&>> (July 2015).

<sup>28</sup> Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014) 9.

<sup>29</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>30</sup> Ontario CanadianHeadstones.com. Springcreek Cemetery, Mississauga. Lorenda Clarkson and William W. Clarkson. Access: <<http://www.canadianheadstones.com/on/cemetery.php?cemID=532&pg=7>> (July 2015).

***Helena Bertha Clarkson***

Helena Bertha Clarkson was born in Toronto Township in c1857/58. She probably lived with her parents and siblings in the William Clarkson House until her marriage to Amos Shearer in 1888. She then moved to Alnwick Township, Northumberland County. She died in 1898.<sup>31</sup>

***Warren “Frank” Clarkson***

Warren “Frank” Clarkson, the son of William and Lorenda Hemphill, was born in Wilson, New York, in 1861.<sup>32</sup> He returned to the village of Clarkson as a young child when his father moved back from the United States to take over the operation of the family store, sometime in the mid-1860s. In 1891, the Census Return indicates he lived in the family home on Clarkson Road North. A local directory for 1896 notes W.F. Clarkson operated a retail business in Clarkson, Ontario, and that he was the owner of property on Lot 28, Concession 2 SDS.<sup>33</sup>

Frank Clarkson took over the postmaster duties for the Clarkson’s Post Office in May 1894 after the resignation of his father.<sup>34</sup> Three years later, on August 11, 1897, at age 36 years, he married Emma Chamberlain (1864-1939).<sup>35</sup> The Clarksons had one daughter, Marie (1900-1922). It is reasonable to suggest Frank and his wife lived in the William Clarkson House after their marriage until they moved away in 1901.

Land records indicate George Gooderham Sr., assumed the Bristol and West of England Company mortgage on the Clarkson property, which had been taken out in 1891.<sup>36</sup> In December 1900, George Gooderham Sr., acquired ownership of the subject property from Warren F. Clarkson.<sup>37</sup>

Frank Clarkson resigned as postmaster on March 25, 1901.<sup>38</sup> The Census Return (1901) indicates Frank Clarkson and his family moved to Norfolk County soon after his resignation as postmaster. Frank Clarkson died in Norfolk County on February 15, 1904,

<sup>31</sup> Ancestry.ca. Clarkson Family Tree. Helena Bertha Clarkson.

Access: --<<http://trees.ancestry.ca/tree/73661735/person/40279600310>> (July 2015).

<sup>32</sup> AO, Ontario, Canada, Marriages, 1801-1928, Schedule B- Marriages, County of York, Toronto. #002239, Warren Frank Clarkson, August 11, 1897.

<sup>33</sup> *The Union Publishing Co.’s (of Ingersoll) Farmer’s and Business Directory for the Counties of Dufferin, Peel and York, 1896*, Vol. X (Ingersoll, Ontario: Union Publishing Co.’s of Ingersoll, 1896) 82 and A189.

<sup>34</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>35</sup> AO, Ontario, Canada, Marriages, 1801-1928, Schedule B- Marriages, County of York, Toronto. #002239, Warren Frank Clarkson, August 11, 1897.

<sup>36</sup> Peel Land Registry Office. Toronto Township, Lot 28, Concession 2 SDS, Instrument #10358, between The Bristol and West of England Canadian Land Mortgage and Investment Company Ltd. and George Gooderham, dated 31 October 1900; and, and Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014).

<sup>37</sup> Ibid, Instrument #10366, dated 10 Dec 1900, between Warren F. Clarkson et ux and George Gooderham.

<sup>38</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

at 42 years of age<sup>39</sup> and is buried in the Springcreek Cemetery at 1390 Clarkson Road North, Mississauga.<sup>40</sup>

### ***Edith Maud Clarkson***

Edith Maud Clarkson, the daughter of William Clarkson and Lorenda Hemphill, was born in Toronto Township on March 29, 1868. She was educated locally and probably worked in the family store as a young adult. After the death of her parents, she continued to live in the William Clarkson House on the subject property until about 1910. She became the Clarkson postmistress in 1901 and operated the store and post office until just before her death in 1919. Edith Maud Clarkson is buried in Springcreek Cemetery at 1390 Clarkson Road North, Mississauga.<sup>41</sup> (*See Section 2.3.3*).

### ***Cora Clarkson***

Cora Clarkson, the daughter of William Clarkson and Lorenda Hemphill, was born in Toronto Township on November 13, 1874.<sup>42</sup> She lived in the William Clarkson House with her family, and may have worked in the family business prior to her marriage to Robert C. Shook in December 1903.<sup>43</sup> The couple operated the Shook family farmstead in Toronto Township for many years. Cora Vale Clarkson Shook died on June 18, 1923, and is buried in the Springcreek Cemetery at 1390 Clarkson Road North, Mississauga.

## **2.3.2 George Gooderham Sr. (1900-1907)**

George Horace Gooderham Sr., was the son of William Gooderham and Harriet Herring of Toronto. In the early 1830s, William Gooderham had co-founded with his brother-in-law James Worts a business that eventually became Gooderham and Worts, the largest distiller of alcoholic beverages in Canada.<sup>44</sup>

George H. Gooderham acquired 360 acres of land in Toronto Township, Lots 31 and 32, Concessions 3 and 4 SDS, in 1893. He established the Gooderham Estate, a farm that produced large amounts of fruits and vegetables, which were shipped to the Toronto markets from the Clarkson train station.<sup>45</sup> Land records indicate Gooderham acquired

<sup>39</sup> AO, Ontario, Canada, Deaths, 1869-1938 and Deaths Overseas, 1939-1947, MS 935, Schedule C, County of Norfolk, #019208, Frank Clarkson, Date of Death February 15, 1904.

<sup>40</sup> Ontario CanadianHeadstones.com. Springcreek Cemetery, Mississauga. Warren F. Clarkson. Access: <<http://www.canadianheadstones.com/on/cemetery.php?cemID=532&pg=7>> (July 2015).

<sup>41</sup> Ontario CanadianHeadstones.com. Springcreek Cemetery, Mississauga. Edith Maud Clarkson. Access: <<http://www.canadianheadstones.com/on/cemetery.php?cemID=532&pg=7>> (July 2015).

<sup>42</sup> AO. Registrations of Births and Stillbirths – 1869-1913. MS 929. Schedule A – Births, County of Peel, Toronto Township, #016369, Cora Vale Clarkson, November 13, 1874

<sup>43</sup> Hicks, 71.

<sup>44</sup> The former Gooderham and Worts manufacturing facilities in the City of Toronto form part of the historic area known as the Distillery District.

<sup>45</sup> Hicks, 87.

ownership of the subject property in December 1900.<sup>46</sup> Edith Clarkson operated the store and post office during the Gooderham ownership years. George H. Gooderham died in 1905, and his son William took over the family farm. The Gooderham estate sold the subject property to Edith Clarkson in 1907.

### 2.3.3 Edith Maud Clarkson (1901-1919)

After her brother's resignation as postmaster in March 1901, Edith M. Clarkson was appointed as postmistress of the Clarkson's post office on May 1, 1901.<sup>47</sup> As the centre of the community, the Clarkson Store housed the first telephone in the village in 1905. It was connected to the Cooksville Exchange and Edith Clarkson served as the first telephone manager. In the following year, the first long distance line through the Toronto-Hamilton Exchange was installed in the Clarkson Store.<sup>48</sup> The *Ontario commercial yearbook and gazetteer* (1906) notes Miss Edith Clarkson's profession as both a postmistress and a grocer.<sup>49</sup> Land records indicate Edith Clarkson bought the family property back from the Gooderham estate in 1907.

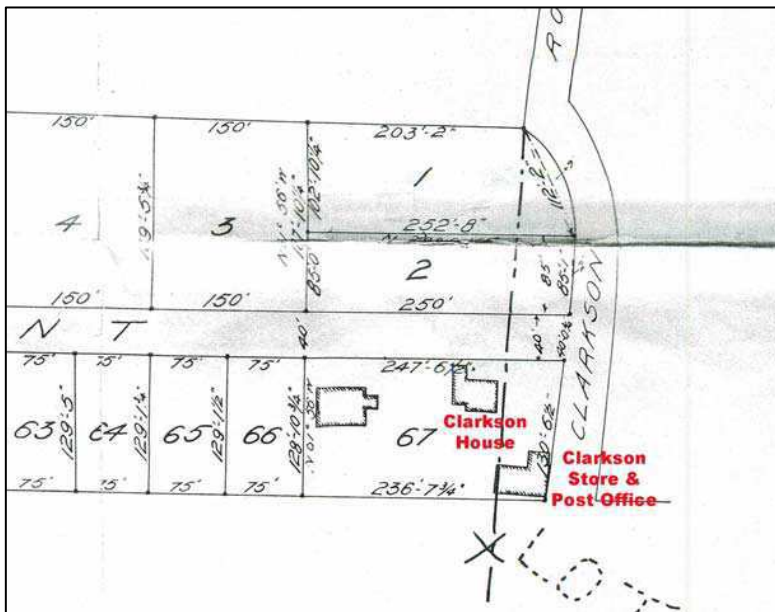


Figure 4. A portion of Plan G-13, shows the outline of the Clarkson Store and the William Clarkson House in 1913 [Peel Land Registry Office, Plan of Subdivision of Part Lots 28, 29 and 30, Con. II, S.D.S., Twp. of Toronto, Co. Peel, Speights and van Nostrand, O.L. Surveyors, Toronto, May 15, 1913].

Sometime between 1906 and 1910, the 19<sup>th</sup> century Clarkson Store (**Figures 6, 16 and 18**) was significantly altered. A second floor and a north addition for the post office were added transforming the original storey-and-a-half front gable store into a two-and-a-half

<sup>46</sup> Peel Land Registry Office. Toronto Township, Lot 28, Concession 2 SDS, Instrument #10358, between The Bristol and West of England Canadian Land Mortgage and Investment Company Ltd. and George Gooderham, dated 31 October 1900; and, Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014).

<sup>47</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>48</sup> Hicks, 111.

<sup>49</sup> *Ontario commercial yearbook and gazetteer for 1906*, 420.

storey, “L-shaped” structure (**Figure 19**). Plan G-13 shows the altered form of the store. Edith Clarkson probably carried out the store renovations (**Figure 4**).

The Census Return (1911) notes Edith Clarkson, a single woman, was employed as a general merchant, lived with a housekeeper and a labourer on Lot 29, Concession 2 SDS. Edith built a new house at 1060 Clarkson Road North beside the William Clarkson House around 1910. After moving to her new house, Edith appears to have rented the house to tenants.

The official resignation of Edith Clarkson as Clarkson’s postmaster was registered on November 30, 1919, a day after her death.<sup>50</sup> Shed had served in the position for twenty-nine years. Land records indicate the estate of Edith M. Clarkson sold the subject property with the store, post office and house to Harold U. Hare in August of 1921.

### 2.3.4 Harold U. Hare (1921-1925) and Jessie Jamieson (1925-1944)

Harold “Harry” Urquhart Hare was born on November 19, 1884, the son of William J. Hare and Louisa Grafton of Port Credit.<sup>51</sup> He married Margaret Ellen Hedge on December 8, 1909.<sup>52</sup> Hare became Clarkson’s postmaster on January 1, 1920.<sup>53</sup> It is likely Hare had leased the Clarkson Store and William Clarkson House prior to his purchase of the store, its contents and surrounding lands from the Clarkson estate on August 15, 1921.<sup>54</sup>

The Census Return (1921) indicates merchant Harry Hare, his wife Margaret Hare and their two sons Harold and Gerald, along with his niece Margaret Hammand who was noted as a clerk by occupation, lived together, and presumably in the William Clarkson House. Hare and his family occupied the William Clarkson House from about 1920 to 1925.

Land records indicate Jessie Jamieson purchased the subject property from Harold Hare on August 10, 1925. In exchange Hare acquired Jessie Jamieson’s existing house and property at 1191 Stavebank Road.<sup>55</sup> Hare was operating the Harold U. Hare Coal Co., on the west south side of Clarkson Road North just south of the railway tracks on Clarkson

<sup>50</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>51</sup> AO. Registrations of Births and Stillbirths – 1869-1913. *MS 929, Schedule A- Births, County of Peel, Division of Toronto Township, #028646, Harold U. Hare*, November 19, 1884.

<sup>52</sup> Ibid. Ontario, Canada, Marriages, 1801-1928, County of Peel, Division of Toronto, #016673, Harold U. Hare and Margaret Ellen Hedge, December 8, 1909.

<sup>53</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>54</sup> Peel Land Registry Office. Toronto Township, Lot 28, Concession 2 SDS, Instrument #21213, registered September 12, 1921, between Edith Clarkson Estate and Harold U. Hare; and, Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014).

<sup>55</sup> Ibid., Township of Toronto, Plan G-13, Lot 67, Lots 28, 29, Concession 2 SDS, Instrument #26512, registered August 17, 1925 exchange of lands between Harold U. Hare and Jessie Jamieson.

Road North.<sup>56</sup> Harold U. Hare died on February 7, 1958,<sup>57</sup> and is buried in the Springcreek Cemetery at 1390 Clarkson Road North.

Jesse Jamieson was the owner of the subject property from 1925 to 1944. During this period, Jamieson appears to have leased the Clarkson Store as well as the William Clarkson House.

### 2.3.5 W.T. McCord and Carload Groceteria (1926-1937)

William Thomas McCord was born in Antrim, Ireland, in 1899, the son of William James McCord and Martha Blackadder.<sup>58</sup> It appears the 21 year-old McCord emigrated to Canada in May 1920, travelling on the ship *Megantic*.<sup>59</sup> He married Amanda G. Quin in Toronto on May 27, 1925.<sup>60</sup> The McCords probably moved to Clarkson soon after their marriage. He was appointed the Clarkson Postmaster on February 1926<sup>61</sup> and appears to have leased the Clarkson Store from Jesse Jamieson. The McCord family may have lived in the William Clarkson House at this time. The Clarkson Store was a “Red & White” before being named the McCord Bros. By May 1934, it was known as W.T. McCord. In August 1 of 934, McCord had transformed the store to the “Carload Groceteria.”

On August 22, 1934, the *Port Credit Weekly* announced in a Clarkson news item that Mr. W.T. McCord intended to open a new Carload Groceteria at Clarkson in the store, which has operated for some years.<sup>62</sup> The grand opening of the Carload Groceteria in Clarkson was held on August 30, 1934. An advertisement for the opening (**Figure 4**) on August 29, 1934, noted,

*The increasing popularity of the “groceteria type” store and the economies affected by this system of merchandising have resulted in changing our store (W.T. McCord) from a service grocery to a CARLOAD GROCETERIA. We are confident that the residents of Clarkson and district will approve of this change and find both pleasure and profit in shopping at our new Groceteria.*<sup>63</sup>

A report of the store opening in the local newspaper a week after the opening event described the day.

<sup>56</sup> Clarkson Fire Insurance Plan (1936).

<sup>57</sup> *Find A Grave*. Find A Grave. Harold Urquart Hare, Springcreek Cemetery, Mississauga, Ontario. Access: --<<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=124600996&ref=acom>> (July 2015).

<sup>58</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>59</sup> LAC. *Passenger Lists, 1865–1935*. May 23, 1920 and *Form 30A Ocean Arrivals (Individual Manifests), 1919-1924, William Thomas McCord*.

<sup>60</sup> AO. Ontario, Canada, Marriages, 1801-1928, Toronto, Ontario, #003304, William Thomas McCord, May 27, 1925.

<sup>61</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>62</sup> “Clarkson”, *The Port Credit News*, August 22, 1934, 2

<sup>63</sup> *Clarkson’s Newest Shopping Centre Opens Thursday, August 30<sup>th</sup>*. *The Port Credit News*, August 29, 1934.

*The opening of the new Carload Groceteria in Clarkson last week was a big affair. In fact, one of the big events in the history of Clarkson. From the time that Mr. McCord opened the door at 2 p.m. on Thursday, there was a constant stream of customers, and this continued throughout the entire day and also on Friday and Saturday. The values were outstanding and the customers were delighted with the new service. Wednesday will also be a big day in Clarkson when a Weiner Roast and Dance is to be staged by the enterprising proprietor of the Carload Groceteria.*<sup>64</sup>

The Clarkson Fire Insurance Plan (1936) shows the Clarkson Store as a rectangular shaped, two storey building of wood frame construction with an exterior cladding.<sup>65</sup> The roof was clad in metal at the front and wood shingles at the rear. A one storey wood frame addition was located on the northwest corner of the building. Three outbuilding are located to the west (rear) of the store. The William Clarkson House was shown as a two storey wood frame building with a one storey rear addition, both the front and the addition had wood shingle roofs.

William T. McCord resigned as Clarkson's postmaster in October 1937.<sup>66</sup> He moved away from Clarkson, and after a lingering illness, died on August 6, 1955, in Barrie, Ontario.<sup>67</sup>

### 2.3.6 1937 to 1978

Henry "Harry" W. Gerhardt assumed the store's management in 1937, leasing it for a number of years from Jesse Jamieson. Gerhardt served as the Acting Postmaster of the Clarkson's Post Office for a short period of time in 1937. David Terry was appointed the postmaster on November 10, 1937<sup>68</sup> while Gerhardt managed the Clarkson Store. The *Port Credit Weekly* noted in 1941 that the Carload Groceteria supplied coffee and sandwiches for the firemen who had worked on the basket factory fire across the street.<sup>69</sup> Land records indicate Gerhardt bought the subject property on Lot 67 from Jessie Jamieson in April 1944.<sup>70</sup> David Terry left his position as postmaster in July 1945 and Harry Gerhardt resumed the duties.<sup>71</sup> Sometime c1947, it appears Gerhardt built a two-

<sup>64</sup> "Clarkson", *Port Credit News* (September 4, 1934) 2.

<sup>65</sup> The Fire Insurance Plan (1936) indicates the store was of wood frame construction with a veneer of either stone, concrete or concrete blocks. This may be a reference to the metal cladding on the building.

<sup>66</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>67</sup> Parkin, Mrs. O., "From Toronto Township's West End, Clarkson Comments", *Port Credit News* (August 6, 1955).

<sup>68</sup> *Port Credit Weekly* Dec 31, 1939. Although Jessie Jamieson still owned the store at this time Harry W. Gerhardt is listed as the store proprietor of the Carload Groceteria.

<sup>69</sup> Hicks, 76.

<sup>70</sup> Peel Land Registry Office, Township of Toronto, Plan G-13, Lot 67, Lots 28, 29, Concession 2 SDS.; and, Culture Division, *Draft Clarkson General Store, Post Office and William Clarkson House, 1130-1140 Clarkson Road North, Cultural Heritage Assessment* (October 2014). The first reference to the Carload Groceteria was on Land Registry abstracts in 1944 when Gerhardt purchased the store.

<sup>71</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).



storey flat roof building between the Clarkson Store and William Clarkson House as a separate post office building.<sup>72</sup>

According to local history, John Bodley took over the operation of the Carload Groceteria in 1947. It appears Gerhardt managed the post office operations. Bodley changed the nature of the Clarkson Store to strictly a grocery business and as a result, the business declined. Bodley left the store in 1952 and James Tait took over the store management.<sup>73</sup>

In 1955, the postal service constructed a new post office building at 1146 Clarkson Road North on the west side to the north side of Balsam Avenue to replace the building on the subject property between the Clarkson store and house. This ended the 80 years of postal service on the subject property. Gerhardt resigned as postmaster in 1957.<sup>74</sup>

### 2.3.7 1978 to Present

Land records indicated the executors of the estate of Harry W. Gerhardt's sold the property at 1130-1140 Clarkson Road North to Leo Jablonski and Douglas A. Elliott on February 9, 1978.<sup>75</sup> The property was resold a year later in 1979 to William and Dora Jung and Arnold and Laura Mark. Under the Jung and Mark ownership, the Clarkson Pet Food and Supplies was located in the south part of the store and the Normandy House Canadian Crafts in the north part of the Clarkson Store (*Figure 23*). In 1986, Naseem and Shahida Kaukab bought the subject property.

## 3.0 DESCRIPTION OF THE CULTURAL HERITAGE LANDSCAPE

### 3.1 Introduction

Unterman McPhail Associates completed a survey from the public roadway area in the vicinity of the subject property of 1130-1140 Clarkson Road North in July 2015. Digital images of the site and buildings presented in this report were completed at that time unless otherwise stated and are included in *Appendix C*.

### 3.2 Area Context

Warren Clarkson, one of the original settlers of the area, and after whom Clarkson village is named, built the first general store on this site circa 1835. It was around this nucleus that the village developed. Forty years later, in 1875, the first Clarkson's Post Office was opened on the Clarkson Property. This significant event meant the local residents no longer had to travel to Erindale to retrieve their mail.

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<sup>72</sup> Hicks, 78.

<sup>73</sup> Hicks, 78.

<sup>74</sup> LAC. Postal Heritage and Philately, Post Offices and Postmasters, Clarkson, Peel (Ontario).

<sup>75</sup> Land Abstract, Peel County, Toronto Township, Plan G-13, Lots 28, 29, Concession 2 SDS.

Today, Clarkson Road North is a two lane paved road that runs north of the intersection at Lakeshore Road West. From Lakeshore Road West to the railway tracks the road exhibits urban characteristics such as curbs and sidewalks. There is on-street parking on the east and west sides. The CN/GO rail line runs east to west across Clarkson Road North (*Figure 7*) on the southern boundary of the subject property at 1130-1140 Clarkson Road North. There is an at-grade railway crossing on the street. The railway line was built through the property of Warren Clarkson in 1855. GO Transit trains regularly travel on this line providing access to Toronto to the east and Hamilton to the west.



Figure 5. An aerial view of the subject property at 1130-1140 Clarkson Road North and nearby properties listed on the City's Municipal Heritage Inventory [Google Maps 2015].

On the east side of Clarkson Road North south of the railway tracks, Birchwood Park is located at 1101 Clarkson Road North. An entrance off Clarkson Road North provides access to a large parking lot. Storage buildings associated with the former Clarkson Basket Factory (*Photo: Appendix C*) shown on the Fire Insurance Plan of 1936 also have the municipal address of 1101 Clarkson Road North. Located behind the Durie building property access is from a driveway on the east side of Clarkson Road North along the north side of Birchwood Park. Currently, the building is in various commercial use, including a fitness centre, a yoga and Pilates studio and a bicycle business. Currently, the properties located at 1101 to 1125 Clarkson Road North are a subject of redevelopment discussions with the City.

The property at 1105 Clarkson Road North, currently vacant, was the site of a service station. The building located at 1109 Clarkson Road North is currently vacant (*Photo: Appendix C*). The Merchant Bank branch office occupied this building from 1913-1922,

a Bank of Montreal branch office from 1922-1938 and the Auld Butcher Shop from 1947-2015. It is a listed heritage property on the City's Municipal Heritage Register.

The neighbouring building at 1119-1125 Clarkson Road North was the Alex Durie general store from 1908 to 1932 (**Photo: Appendix C**). It was then used as a basket factory before becoming apartments in 1941. The first Clarkson Village library once occupied the second floor of the building. It is a listed heritage property on the City's Municipal Heritage Register.

To the south of the railway tracks on the west side, mid-to-late 20<sup>th</sup> century redevelopment, including the Clarkson Village Dental Clinic at 1098 Clarkson Road North, has occurred from Lakeshore Road West to the vacant lot at the tracks that once held the Clarkson Railway Station. This redevelopment on the west side includes Feeley Court, which was once the Warren Clarkson property. The Clarkson/Barnett House, built c1819, is located within the development at 1084 Feeley Court. It is a municipally listed property.

North of the railway tracks Clarkson Road North continues as a two lane paved road, but has a paved brick area in its centre (**Figures 9 and 11**). There is on-street parking on the east and west sides immediately north of the railway tracks. The angle parking area in front of the subject property at 1130 and 1140 Clarkson Road North is still apparent in the roadscape (**Figures 12 and 13**). There is a sidewalk on the west side of the road.

William's daughter Edith Clarkson subdivided the family property in the early 20<sup>th</sup> century as shown on Plan G-13, Lot 67 (**Figure 5**). Part of the subdivision plan was the creation of Balsam Avenue running westward from Clarkson Road North immediately north of the William Clarkson House (**Photo: Appendix C**). The Cox House was built in 1920 at 1776 Balsam Avenue adjacent to the William Clarkson House (**Photo: Appendix C**). It is still in residential use and a listed heritage property on the City's Municipal Heritage Register. Edith Clarkson built a new home at 1160 Clarkson Road North (**Photo: Appendix C**). It is still in residential use and is a listed heritage property on the City's Municipal Heritage Register. In 1955, a new post office building was erected at 1146 Clarkson Road North. The site is currently used by a private school and day care centre.

To the north of the Edith Clarkson House, there is twentieth century residential development. Low stone walls, identified on the City's Cultural Heritage Inventory (F-SLF-1), are located in front of the properties found at 1182, 1188, and 1190 Clarkson Road North. These stonewalls are identified as significant cultural feature on Clarkson Road North with respect to its contribution to the visual diversity and the character of the streetscape. Further to the north is the Springcreek Cemetery at 1390 Clarkson Road North, one of the oldest active cemeteries in the Region of Peel. Many early settlers of the Clarkson area, including members of the Clarkson family, are buried in this cemetery.



Figure 6. A pre-1906 view northwest to the Clarkson Store showing the former railway station on the north side of the tracks [MLS, Historic Images Gallery, BA0155, undated].



Figure 7. A view northwest from the railway tracks to the Clarkson Store to the Clarkson Store and the former Post Office Building [July 2015].



Figure 8. A streetscape view looking south on Clarkson Road North to the Clarkson Store (right), the railway crossing, and the former Alex Durie Store and Clarkson Basket Factory site to the south of the railway tracks (left) [MLS, Historic Images Gallery, HA0039, 1910].



Figure 9. A streetscape view south on Clarkson Road North to the William Clarkson House, the former Post Office Building and the store (right) and the railway crossing [July 2015].



Figure 10. A streetscape view to the Clarkson Store (left) located immediately north of the railway line with the former Alex Durie store and Clarkson Basket Factory site (right) located at 1119 Clarkson Road North [MLS, Historic Images Gallery, PH3490, undated].



Figure 11. A streetscape view north on Clarkson Road North with the Clarkson Store (left) north of the railway line and (right) the former Alex Durie Store and Clarkson Basket Factory at 1119 and Auld Butchers at 1109 Clarkson Road North to the south of the railway [July 2015].



**Figure 12.** A streetscape view southwest on Clarkson Road North to Carload's Groceteria [Clarkson Store] showing the former Post Office Building with a flat roof building to the north angled parking in front [MLS, Historic Images Gallery, BA0075, undated].



**Figure 13.** A view southwest on Clarkson Road North showing the addition of a gable roof to the former Post Office Building and the angle parking area in front of the store and post office [July 2015].

Across from the subject property and immediately north of the railway tracks on the east side of Clarkson Road North, there is a vacant lot and then the Clarkson Paisley House located at 1141 Clarkson Street North, (*Photo: Appendix C*). Now in commercial and residential use, The Clarkson-Paisley House, once the location of the Henry Clarkson residence, is a listed heritage property on the City's Municipal Heritage Register. In the public right-of-way in front of the property, there is a commemorative stone dedicated to "Clarkson Village 1808-2008". It was erected by the Clarkson 1808 Celebration Committee as a lasting commemoration of the Committee's celebration of Clarkson's 200<sup>th</sup> anniversary (*Photo: Appendix C*). The commemoration specifically mentions Warren Clarkson and his general store and the post office. Oak Tree Park is located within a small fenced area on the east side of the road immediately north of the Clarkson Paisley House. It contains one of the oldest trees in Mississauga. Access to the park is on Hollow Oak Terrace. St. Christopher's Catholic Church and School is located to the north of Hollow Oak Terrace. Much further to the north on Clarkson Street North is Benares House, a provincially significant and municipally designated property.

Although the commercial core of Clarkson had begun to shift south to Lakeshore Road West and Clarkson Road in the mid 20<sup>th</sup> century, the historic heart of the community is still represented on Clarkson Road North by the a distinct collection of 19<sup>th</sup> and early 20<sup>th</sup> century buildings such as the Clarkson Store, the William Clarkson House, the post office buildings, the former Durie Store, the former Clarkson Basket Factory buildings and the Auld Butcher Shop, the Edith Clarkson House, the Clarkson Paisley House and the Cox Property on Balsam Avenue.

### 3.2.2 Adjacent Heritage Properties

The following properties located in the vicinity of the subject property are included on the City's Municipal Heritage Register as listed heritage resources:

- 1109 Clarkson Road North (former Merchant Bank/Auld Butcher Shop) (*Photo: Appendix C*);

- 1115, 1117, 1119, 1123, 1125 Clarkson Road North (former Alex Durie Store) **(Photo: Appendix C)**;
- 1141 Clarkson Road North (Clarkson Paisley House) **(Photo: Appendix C)**;
- 1160 Clarkson Road North (Edith Clarkson House) **(Photo: Appendix C)**;
- 1182, 1188, 1190 Clarkson Road North (Low Stone Walls), and included in the City's *Cultural Heritage Inventory* as item F-SLF-1;
- 1176 Balsam Avenue (Cox Residence) **(Photo: Appendix C)**; and
- 1084 Feeley Court (Clarkson-Barnett House).

The Clarkson Paisley House at 1141 Clarkson Road North on the former Henry Clarkson property, the Edith Clarkson House at 1160 Clarkson Road North and the Clarkson-Barnett House at 1084 Feeley Court, which is the c1819 home of Warren Clarkson, all have historical associations with the Clarkson family, and therefore, the subject property at 1130-1140 Clarkson Road North.

Furthermore, Heritage Mississauga has produced the pamphlet *A Heritage Tour Clarkson est. 1808* that features all of the above noted properties as being landmark properties of Clarkson.

### 3.3 Site Description

The subject property at 1130-140 Clarkson Road North is bound by the CN/GO Rail line on the south, Balsam Avenue to the north, Clarkson Road North on the east and the property boundary with 1176 Balsam Avenue on the west **(Figure 14)**.

The subject property and its three buildings, the store, the post office and the house, are physically, functionally and historically linked to their surroundings. The subject property, in its entirety, serves as a visual reminder that this was once the location of the commercial core of Clarkson's village.

Warren Clarkson acquired the subject property in the early 19<sup>th</sup> century. Clarkson was one of the original settlers of the area and after whom Clarkson village was named. The grouping of buildings on the property includes the mid 19<sup>th</sup> century Clarkson Store **(Figure 15)**, the former Post Office Building **(Figure 24)** built in the late 1940s, and the 19<sup>th</sup> century William Clarkson House **(Figure 25)**.

The CN/GO Transit rail line is located on the south boundary of the property. The Clarkson Store, which is the southernmost building on the subject site, is located beside the rail line. It faces onto Clarkson Road North. In 1875, the first post office in Clarkson was opened inside the store. Historical photographs indicate the Clarkson Store was situated close to the front of the lot adjacent to the road **(Figures 16 and 18)**. In the 20<sup>th</sup> century, angle parking was installed in front of the Clarkson Store for customers. The extra road width, which now accommodates parallel parking, is still evident **(Figures 13 and 14)**. A sidewalk runs north to south between the road and the subject property.



**Figure 14.** An aerial view shows the subject property at 1130-1140 Clarkson Road North [GoogleMaps, 2015].

The former Post Office Building located between the Clarkson Store and William Clarkson House was built in the late 1940s. It faces onto Clarkson Road North. The William Clarkson House located on the north side of the former Post Office Building also faces onto Clarkson Road North at Balsam Avenue. Unlike the Clarkson Store and the former Post Office Building, the William Clarkson House is set back from the road to provide front and side yard space. To the rear of the buildings there is a yard that extends westward to the property line with 1176 Balsam Avenue.

#### **4.0 DESCRIPTION OF THE BUILT HERITAGE RESOURCES**

##### **4.1 Introduction**

Unterman McPhail Associates completed a survey of the subject property at 1130-1140 Clarkson Road North and its three buildings, the Clarkson Store, the former Post Office Building and the William Clarkson House, in July 2015 from the public roadway. There was no permission to enter the subject property. Exterior renovation work was ongoing during the site visit. Digital images of the site and buildings presented in this report were completed at that time, unless otherwise stated and are included in *Appendix D*.

## 4.2 Clarkson Store, Exterior



Figure 15. A view showing the front (east) elevation of the Clarkson Store [July 2015].

Warren Clarkson built a general store on the subject property at 1130-1140 Clarkson Road North in 1835. It was probably a log building. No known physical evidence of this building exists on-site today. A simply designed, one-and-a-half storey, wood frame building with a front gable roof appears to have replaced the 1835 structure, possibly in the 1860s (*Figures 6, 16 and 17*). This store was probably clad in horizontal wood siding, likely clapboard, when built. Its front gable roof design was similar to many small rural enterprises of its time period.

Before 1906-1910, historical photographs indicate the exterior walls of the Clarkson Store had been clad in a metal sheet siding with an embossed pattern. A front porch, typical of 19<sup>th</sup> century commercial buildings, with shed roof supported on wood posts and brackets, spanned the full width of the front elevation. At some point wood lattice had been added to the north and south ends of the porch roof on the store. The ground floor of the front elevation was divided into three bays, two storefront windows flanking a centre store entrance. A wooden step provided access to the wood plank floor of the porch on the south side. The upper gable has a single window opening. The south elevation of the building facing the railway tracks had a single window opening on ground floor in the southeast corner.



The Clarkson Store was significantly altered c1906-1910 (*See Section 4.2.1*).

Currently, as of July 2015, the front (east) elevation of the Clarkson Store has a gable roof with a wide overhang and a pediment on the south end and a side gable roof extending to the north. The ground floor, which originally had two storefronts, now has three entrances and two modern store entrances with associated flanking modern store windows and a middle entrance to the second floor, within the storefront area. An area for signage has been left above the door and window openings. The area below the windows has been refaced with applied sheets of a stone facing material. The second floor has three evenly spaced window openings with modern window units and a modern facsimile of a board and batten siding. The former round-headed window opening in the gable has been removed.

The adjacent building obscures the north elevation. The rear (west) elevation has a two storey addition. A vehicle obscured the ground floor during the site visit; the second floor has two window openings while the end gable has a single round head window opening. The south elevation is two and-a-half storeys high with a gable roof and end pediment. The exterior cladding on the front (east) elevation is a modern facsimile of a board and batten siding.

The south elevation of the store has a door opening and a new single window unit in an existing opening on the southwest corner. There are four new window openings on the second floor. The exterior cladding is a modern facsimile of a board and batten siding.

#### **4.2.1 Modifications**

The Clarkson Store is located on its original site. The first one and-a-half storey wood frame store on the property, as shown in historical photographs (*Figures 16 and 17*), had a front gable with a rectangular window opening. It was significantly altered from its original modest design sometime between 1906 and 1910. A second floor was added to the building as well as an addition on the north side transforming it in to a two-and-a-half storey, “L-shaped” structure with a front gable roof and a storefront (*Figure 18*). The design of the early 20<sup>th</sup> century renovations is still evident today despite more recent renovations in 2015 (*Figure 15*).

In 2005, a Heritage Mississauga report described the Clarkson Store as follows,

*The store is “L” shaped in plan and is 2 ½ storeys with a low pitch gable roof, Classical Revival in style. There are pediments on the east-front, west-rear and north façades. The store has been boarded up but according an architectural assessment done on the property in 1989, the: first floor is divided into two stores, each having a central door flanked by display windows. The door on the left stands in a recess decorated by two thin Corinthian pillars. The second storey is defined by a moulded wooden entablature over the store windows. There are three over the store windows. There are three rectangular sash windows on the second floor, and a small rectangular window in a round-headed opening in the gable. The south façade has a*

*door on the first floor and three sash windows on the second. At the rear are a door on the first floor, two sash windows on the second and a small round-headed window in the gable. There is also a rectangular sash window on the north side inside the "L". The building is covered with a brick pattern pressed metal, exposed on the northern façade and otherwise covered with asphalt siding. The cornice is decorated throughout with patterned moulding. The wide soffits are panelled.*

*The pressed metal brick pattern siding was popular in the early 20<sup>th</sup> century, it is believed that the siding was applied between 1900-1920, after the building was constructed, covering 1x10 –inch horizontal boards.<sup>76</sup>*

Although currently undergoing extensive exterior renovations, the Clarkson Store retains the height, scale, shape, form and massing and commercial storefront of the earlier c1906-1910 renovations. The overhanging eaves have been reclad and the patterned moulding described in 2005 has been removed. The pressed metal siding has been either removed or covered with new siding.

On the front elevation, the round-headed window in the front gable added in the c1906-10 renovations and (**Figures 18, 21 and 23**) has been removed and a new entrance has been inserted between the two storefronts. The south elevation has modern horizontal siding, and new double window units on the second floor and a new double window on the southwest corner of the ground floor beside an entrance door. A view of the ground floor of the west (rear) elevation was hidden by a parked vehicle during the site visit. There is no information on the interior alterations to the building.



**Figure 16.** A view of the Clarkson Store and Post Office prior to the 1906-1910 renovations, [MLS, Historic Images Gallery, HA0040, undated].



**Figure 17.** A view of northwest to the Clarkson store in 1904 showing its proximity to the railway station platform [MLS, Historic Images Gallery].

<sup>76</sup> Heritage Mississauga. "Recommendation for Designation on the Heritage Registry, 1130-1132 and 1140 Clarkson Road North, (Clarkson Store and William Clarkson House", built 1865-1894 (July 15, 2005) 3.



Figure 18. Edith Clarkson and Cora Clarkson in front of the Clarkson Store [MLS, Historic Images Gallery, HA0041, undated].



Figure 19. A view of the E.M. Clarkson Store including the post office after the 1906-1910 renovations [Frost Postcard collection, 1991.028.315, PAMA, photo PN2014\_04299].



Figure 20. A view of the interior of the E.M. Clarkson Store and Post Office circa 1910 [MLS, Historic Images Gallery, BA0062, 1910].



Figure 21. A view of the interior of the Clarkson Store and post office [MLS, Historic Images Gallery, BA0061, 1910].



Figure 22. The front elevation of the Carload Groceterias [Clarkson Store] on Clarkson Road North [MLS, Historic Gallery, BA0074, undated].



Figure 23. The front (east) elevation of the Clarkson Store [Culture Division, Heritage Services Files, 1980s].

### 4.3 Former Post Office Building, Exterior



**Figure 24.** A view of the front (east) elevation of the former Post Office Building located between the Clarkson Store and the William Clarkson House [July 2015].

The former Post Office Building appears to have been built in the late 1940s. When built, it was two-storeys high with a flat roof (**Figure 24**). Commercial windows, a centre door and a signboard above distinguished the ground floor. The second floor had two single window openings.

In 2005, a Heritage Mississauga report described the former Post Office Building as,

*The brick building situated between the Clarkson store and William Clarkson's house is not included in the request for designation. The building lacks a definitive style, however, the absence of decoration and the simple utilitarian nature of the building would likely date the structure in the early 20<sup>th</sup> century. The building was used as a post office beginning in 1947.<sup>77</sup>*

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<sup>77</sup> Ibid., 4.

### 4.3.1 Modifications

Heritage Mississauga (2005) described the building as a brick structure.<sup>78</sup> Currently, the building has been re-clad. The recent renovations have altered the storefront windows and entrance and the second floor window units. The flat roofline has been replaced by a gable front roof with large side dormers. A two and-a-half storey rear addition with a gable roof has been added. There is no information on interior alterations to the building.

### 4.4 William Clarkson House, Exterior



Figure 25. The front (east) elevation of the William Clarkson House [July 2015].

The exact construction date of the William Clarkson House has not been determined. It may be as early as the mid-1860s, as suggested by local history, or possibly from the end of the 1870s or around 1882 (**Figure 25**). Plan G-13 (1913) shows the building with what may be a wraparound verandah on the south as well as a larger rear (west) extension than currently exists (**Figure 4**). A third building, now demolished, is shown to the rear (west) part of the property behind the house, perhaps a small barn or a driveshed, which may have been accessed by Balsam Avenue.

The William Clarkson House is a representative example of a vernacular style dwelling of wood frame construction with Gothic Revival characteristics. It has a steeply pitched cross, one and-a-half story, gable roof, a rectangular floor plan, symmetrical arrangement

<sup>78</sup> Ibid., 2.

of openings on the principal elevations and a front verandah, which may have wrapped around the south side when built. There is a one-storey rear wing. Original detailing included clapboard siding with cornerboards and door and window openings with triangular shaped heads on the front elevation facing the road.



Figure 26. An early 20<sup>th</sup> century view of the front (east) elevation of the William Clarkson House [MLS, Historic Image Gallery, BA0154, undated].



Figure 27. The front (east) elevation of the William Clarkson House [MLS, Historic Images Gallery, J771, William Clarkson House, Clarkson, 1980].



Figure 28. The front (east) elevation of the William Clarkson House [Heritage Mississauga, 2005].



Figure 29. A view to the north elevation of the William Clarkson House [September 2014].

#### 4.4.1 Modifications

The William Clarkson House is located on its original site. Although it has undergone some exterior alterations since constructed, and change to the exterior trim and cladding is currently in progress, it retains the original height, scale, shape, form and massing of its 19<sup>th</sup> century design (*Figures 26 and 27*).

In 2005, Heritage Mississauga report described the exterior of the house (*Figures 28 and 29*) as follows,

*The Clarkson House is a one-and-a-half storey Victorian Gothic with an “L-shaped” floor plan. A single storey later addition was built on the rear, with a hipped roof. The*

*original house was a cross gable roof, the front gable of the house faces Clarkson Road North. The peak has a hammer beam fretwork decoration. This is new as it is not present in the older picture. The front veranda extends beyond the south wall indicating that it may have been a wraparound veranda, however, the side portion is gone. This may also specify that the two sets of bay windows on the south facade are an addition. A wide reed moulding surrounds the front door. The original exterior covering is unknown as it was covered by pressed steel siding in a brick pattern, which was also present on the store, this siding was available in the late 19<sup>th</sup> century but became popular in the early 20<sup>th</sup> century. The new plywood covering conceals the majority of the pressed metal sheathing.*

and,

*Recent renovations to the house include dark yellow plywood siding with vertical laths, resembling board and batten, as well as blue window trim. The window trim is respectful of the heritage of the home. The trim detail at the top of the windows comes to a slight point in the centre. This feature looks similar to a picture of the Clarkson house in the Barnett Scrapbook. Two chimneys visible in the older photograph are no longer present from the exterior.<sup>79</sup>*

There is no information on interior alterations to the building.

#### **4.5 Comparative Analysis**

The Clarkson Store is one of a limited number of examples of rural commercial buildings remaining from the 19<sup>th</sup> century in the City of Mississauga. Therefore, although altered on the exterior, the Clarkson Store is of heritage interest and value.

A limited number of purpose-built post office buildings were constructed in Toronto Township, now the City of Mississauga. There will be even fewer in the future. Therefore, although altered on the exterior, the former Post Office Building is of heritage interest and value as an example of a heritage resource that will diminish over time.

The William Clarkson House is a representative example of a 19<sup>th</sup> century vernacular style dwelling of wood frame construction with Gothic Revival characteristics. Examples of rural houses from this time period remaining in the City of Mississauga are a limited heritage resource. Therefore, although there have been some alterations to the exterior of the building, the William Clarkson House is of heritage interest and value.

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<sup>79</sup> Ibid., 3-4.

## 5.0 EVALUATION OF UNDER “CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST”, ‘ONTARIO REGULATION 9/06’

### 5.1 Introduction

The municipal addresses of 1130 and 1140 Clarkson Road North are listed on the City’s Heritage Register, but not designated under the OHA.

The “Criteria for Determining Cultural Heritage Value or Interest” set out in the ‘O. Reg 9/06,’ has been applied to the subject property to determine its cultural heritage value or interest for municipal designation under the OHA.

### 5.2 Design/Physical Value

Design or Physical Value of Property	
i. Rare, unique, representative or early example of a style, type, expression, material or construction method.	Yes
ii. Displays a high degree of craftsmanship or artistic merit.	No
iii. Demonstrates a high degree of technical or scientific achievement.	No

#### i. Representative of a style, type, expression, material or construction method

The physical/design value of the property relates specifically to the Clarkson Store and the William Clarkson House (*See comments below for each individual building on-site*).

##### ***Clarkson Store***

This building started as a mid-19<sup>th</sup> century, one and-a-half storey, wood frame building. It was substantially altered c1906-1910 with the addition of a second storey. The early 20<sup>th</sup> century alterations are considered to be of sufficient age as to form an integral part of the history of the building. Although more recent exterior alterations have been completed, the store building retains its 1906-1910 height, scale, shape, form and massing and a commercial storefront. Dating to the mid-1860s, the Clarkson store on the subject property is considered to be a representative example of a vernacular rural commercial building of frame construction. Few examples of rural commercial stores of this age remain in the municipality.

##### ***Former Post Office Building***

This modestly designed building dates to the late 1940s. Originally, it was designed as a two-storey flat roof, brick veneer structure with a commercial storefront. It has been significantly altered from its original appearance with the addition of a gable roof and rear additions.



***William Clarkson House***

This modest mid 19<sup>th</sup> century house is a vernacular example of the Gothic Revival architectural style that was popular in Ontario in the mid to late 19<sup>th</sup> century. It is one and-a-half storeys with a front/cross gable roof, rectangular floor plan, symmetrical arrangement of openings on the principal facades and a entry verandah. Originally, it had clapboard siding with cornerboards and door and window openings with triangular shaped heads on the front elevation. Although the house has undergone numerous exterior alterations, including, but not limited to, the installation of new siding, the addition of two roof dormers, the removal of the original chimneys and modifications to the door and window openings, it retains its dominant form and elements of its original design character.

Dating to the mid-to-latter part of the 19<sup>th</sup> century, the William Clarkson House is considered to be a representative example of a vernacular style dwelling of wood frame construction with Gothic Revival characteristics.

**ii. Displays a high degree of craftsmanship or artistic merit*****Clarkson Store***

The residence is not considered to display a high degree of craftsmanship or artistic merit. However, its longevity attests to some degree of craftsmanship.

***Former Post Office Building***

The building is not considered to display a high degree of craftsmanship or artistic merit.

***William Clarkson House***

The residence is not considered to display a high degree of craftsmanship or artistic merit. However, its longevity attests to some degree of craftsmanship.

**iii. Demonstrates technical or scientific achievement*****Clarkson Store***

No aspects of technical or scientific merit were identified for the building.

***Former Post Office Building***

Same comment as Clarkson Store above.

***William Clarkson House***

Same comment as Clarkson Store above.

### 5.3 Historical/Associative Value

Historical or Associative Value of Property	
i. Has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.	<b>Yes</b>
ii. Yields, or has the potential to yield, information that contributes to an understanding of a community or culture.	<b>Yes</b>
iii. Demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.	<b>No</b>

#### i. Direct associations with a theme

The subject property is concluded to have direct associations with the historical theme of the settlement of the former Toronto Township and the village of Clarkson, which now lies within the boundaries of the City of Mississauga, and the Clarkson family, a significant family associated with the historical development of the area and village (*See comments below for the individual buildings on-site*).

#### ***Clarkson Store***

The property at 1130-1140 Clarkson Road North is associated with the historical theme of the early 19<sup>th</sup> century settlement of the former Toronto Township in Peel County and the rural village of Clarkson. The store is illustrative of the typical subdivision in the early 19<sup>th</sup> century of land located along important roadways for commercial development. Located on Clarkson Road north of Lakeshore Road, the land was particularly attractive for development in the early history of the township. Warren Clarkson acquired ownership in 1835 and built a store on the site. Members of the Clarkson family were associated with the store ownership/management until 1919. The subject property has been the site of a store serving the area and village from 1835 to the present, over 180 years of business. The building also housed the Clarkson's Post Office from 1875 to the late 1950s, over 75 years of postal service.

Heritage Mississauga has recognized the historical importance of the history of Clarkson and the associative history of the Clarkson Store through its inclusion in its pamphlet *A Heritage Tour Clarkson est. 1808* that features all of the above noted properties as being landmark properties of Clarkson.

#### ***Former Post Office Building***

The property at 1130-1140 Clarkson Road North is associated with the historical theme of the early 19<sup>th</sup> century settlement of the former Toronto Township in Peel County and the rural village of Clarkson. The Clarkson store became the site of the first Clarkson's Post Office in 1875. Early post offices were typically housed in stores since they were the centre of a community and the store owner/manager was typically appointed the postmaster/mistress like the Clarkson family members. Members of the Clarkson family were associated with the post office from 1875 to 1919. The post office remained in the Clarkson Store until the late 1940s when a new post office building was erected between

the store and residence. Clarkson's post office was located on the subject property from 1875 to the late 1950s, over 75 years of postal service.

### ***William Clarkson House***

The property at 1130-1140 Clarkson Road North is associated with the historical theme of the early 19<sup>th</sup> century settlement of the former Toronto Township in Peel County and the rural village of Clarkson. Warren Clarkson acquired ownership of the subject property in 1835 and built a store. His son William W. Clarkson took over the management of the family business in the mid 1860s and then built a residence beside the family store and post office, possibly in the late 1870s/early 1880s. Members of the Clarkson family resided in the house for over thirty years.

Heritage Mississauga has recognized the historical importance of the history of Clarkson and the associative history of the William Clarkson House through its inclusion in its pamphlet *A Heritage Tour Clarkson est. 1808* that features all of the above noted properties as being landmark properties of Clarkson.

## **ii. Understanding of a community or culture**

The subject property at 1130-1140 Clarkson Road North contributes to an understanding of the evolution of the cultural landscape associated with the history of the rural village of Clarkson in the geographic Township of Toronto. Clarkson Road was named after the Clarkson family, who were early Toronto Township and area settlers. Various members of the Clarkson family lived near the subject property, including the original owners, Warren and Susannah Clarkson, to the south and their son Henry Clarkson in a house across the road from the family store, and a daughter, Edith Clarkson, who built a house just north of the subject property in 1913 at 1160 Clarkson Road North. Other early and prominent area settlers/residents to use the Clarkson store and railway station included the Harris family of Benares fame.

As the Clarkson's station developed into a busy shipping point for local fruit and produce, particularly strawberries, other businesses were established in the area of the store in the early 20<sup>th</sup> century, including, but not limited to, Alex Durie's store, the Merchants Bank, a basket factory and a coal Company. A post office for Clarkson remained open on Clarkson Road North until the late 1950s.

The subject property, located at 1130-1140 Clarkson Road North, set on a subdivided lot close to the roadway, remains as a physical reminder of the history and presence of the historical settlement of Clarkson within the current City of Mississauga and demonstrates the important contribution and service of the Clarkson family to the community (*See comments below for the individual buildings on-site*).

### ***Clarkson Store***

Warren Clarkson built a house in 1819 on Lot 29, Concession SDS. The north to south running Clarkson Road was a significant early transportation route in the township and county. It was a well-travelled roadway regularly used for stagecoach conveyance by the

mid 1830s, attracted by the presence of the Clarkson store just north of Lakeshore Road as a stopping point. The Clarkson store formed the nucleus of the burgeoning small rural community in the mid 19<sup>th</sup> century. The railway station and post office were established as a result of the importance of the store in the area. In 1853, Warren Clarkson sold part of his land for a railway and Clarkson's Station was opened adjacent to the store. The Clarkson's Post Office was opened in the store in 1875. William W. Clarkson built a house beside his store in the late 1870s/early 1880s. A store has been located at this site since 1835.

### ***Former Post Office Building***

The Clarkson's Post Office was opened in the Clarkson store on the subject property in 1875. A new post office for Clarkson was built beside the store on the subject property in the late 1940s. It remained open on Clarkson Road North until the late 1950s. The Clarkson Store and the former Post Office Building on the subject property, together with the post office building constructed off-site at 1146 Clarkson Road, just north of the subject property, clearly illustrate the evolution of the postal history of Clarkson's village.

### ***William Clarkson House***

William W. Clarkson built a house beside his store in the late 1870s/early 1880s. Edith Clarkson subdivided her property into Plan G-13 in 1913 resulting in further residential development in Clarkson's village including her house at 1160 Clarkson Road North, just north of the family store and house on the subject property, and houses on Balsam Avenue.

### **iii. Designer/Builder**

The designer/builders of the Clarkson Store, the former Post Office Building and the William Clarkson Store do not reflect the work of a builder of significance to the community (*See comments below for the individual buildings on-site*).

### ***Clarkson Store***

Warren Clarkson, an early settler in the area and Toronto Township, built the store and the post office. His son William Clarkson, a general store owner and postmaster for Clarkson, is believed to be the builder of the house beside his store and post office building.

### ***Former Post Office Building***

This building is believed to have been built for Harry Hare in the late 1940s by an undetermined builder.

### ***William Clarkson House***

William W. Clarkson, son of Warren Clarkson, and the manager of the Clarkson store from the mid-1860s to 1894 is credited with being the builder of this house. As the son of an early settler in the area and Toronto Township, William Clarkson served as the local

postmaster from 1875 to 1894 and as an important contributor and figure in the community a general store owner and postmaster for Clarkson.

#### 5.4 Contextual Value

Contextual Value of Property	
i. Is important in defining, maintaining, or supporting the character of an area.	Yes
ii. Is physically, functionally, visually or historically linked to its surroundings.	Yes
iii. Is a landmark.	Yes

##### i. Character

Rural hamlets or villages on main roads, such as Clarkson, were once common in Ontario's landscape and provided important services that supported the local population. The rural hamlet supported, at a minimum, a nucleus of a general store, a few residences, perhaps a church, and occasionally a postal station for the area. The urban development of the latter part of the 20<sup>th</sup> century in Toronto Township has surrounded and incorporated the 19<sup>th</sup> century rural village of Clarkson and contributed to the diminishment of its earlier bucolic surroundings and associated historical fabric.

The subject property at 1130-1140 Clarkson Road North contains three buildings that are important in maintaining the physical evidence of the historical and rural community of Clarkson in the surrounding urban landscape (*See comments below for the individual buildings on-site*).

##### *Clarkson Store*

The Clarkson Store demonstrates the historical fabric of the former rural village of Clarkson.

##### *Former Post Office Building*

Same comments as the Clarkson Store as above.

##### *William Clarkson House*

Same comments as the Clarkson Store as above.

##### ii. Linkages

The Clarkson Store forms an important part of the narrative of the history of Clarkson. The buildings on the subject property at 1130-1140 Clarkson Road North are located on land subdivided in 1913 from the original farm lot acquired by Warren Clarkson in the early 1800s. The original location of the Clarkson Store close to the edge of Clarkson Road North has been retained. Clarkson Road North was an historically important north to south transportation route in Toronto Township. The early 20<sup>th</sup> century size and configuration of Lot 67, Plan G-13, on which the subject property is located, has been

maintained between railway line and Balsam Avenue. Located beside the railway line, the history of the subject property is closely linked to its history, which is important to 19<sup>th</sup> century development of Clarkson's village. The Clarkson Store has been in commercial use throughout its history. The former Post Office Building has been in either public or commercial use since built in the late 1940s and the William Clarkson House has been used for residential purposes for most of its history.

The subject property is the focal point in the former village of Clarkson that connects together historically and visually the adjacent railway track and other associated village properties including Edith Clarkson House at 1160 Clarkson Road, the former Post Office Building at 1146 Clarkson Road, the former Merchant's Bank/Bank of Montreal building at 1109 Clarkson Road North, the Alex Durie Store and Clarkson Basket Factory at 1119 Clarkson Road North, the Clarkson-Paisley House at 1141 Clarkson Road North, the Clarkson Barnett House at 1084 Feely Court and the Springcreek Cemetery at 1390 Clarkson Road North. As such, the subject property, with its three buildings, has contextual value because it is physically, functionally, visually or historically linked to its surroundings and it maintains and supports the character of Clarkson and it is a landmark.

In recognition of the Clarkson family, the road passing in front of the general store and post office, the train station, and the village itself were all named Clarkson. The local GO Transit station still bears the family name. Furthermore, together the Clarkson Store, the former Post Office Building and the William Clarkson House have contextual value as significant elements in a discrete group of buildings that form a cultural heritage landscape on the subject property.

It is concluded the Clarkson Store, former Post Office Building and the William Clarkson House on the subject property at 1130-1140 Clarkson Road North are important in defining, maintaining and supporting the character of Clarkson as individual buildings and as a discrete cultural heritage landscape that is physically, functionally, visually and historically linked to its surroundings, and which form a local landmark (*See comments below for the individual buildings on-site*).

### ***Clarkson Store***

The Clarkson Store served as a community-meeting place and serves as an anchor building and a focal point for the three on-site buildings at 1130-1140 Clarkson Road North. It is located prominently on the south end of the property beside the railway track. The store is intricately linked with the history of the Clarkson family, the former Post Office Building and the William Clarkson House, the history of the adjacent railway and Clarkson's village.

### ***Former Post Office Building***

The subject property served as a community-meeting place as the location of Clarkson's post office from 1875 to the late 1940s, first in the family store, and then in the late 1940s to the late 1950s in the former Post Office Building. The building is historically linked with the Clarkson Store and the William Clarkson House and Clarkson.

***William Clarkson House***

The William Clarkson House is closely linked with the history of the Clarkson family, the Clarkson Store and Clarkson's village. It served as the residence for the store owner/manger and, at times, the postmaster.

**iii. Landmark**

Rural hamlets on main roads, such as Clarkson, were once common in Ontario's landscape and provided important services that supported the local population.

It is concluded the subject property at 1130-1140 Clarkson Road North, including the Clarkson Store, the former Post Office Building and the William Clarkson House, is of landmark value to residents and travellers, as a visual reminder of the historical centre of the village of Clarkson. *(See comments below for the individual buildings on-site).*

***Clarkson Store***

Views to the subject property and associated buildings are afforded from Clarkson Road North from the north and south. The wood frame store, with the former post office and the one and-a-half storey frame house, is located in proximity to the roadway and is an important visual element in the roadscape. The built form is considered to be visually prominent and distinctive in the context of the area. The roadway is well-travelled and the building is well-known in the area. Heritage Mississauga has included the Clarkson Store in a pamphlet profiling significant heritage buildings in the Clarkson area, thus recognizing its landmark status.

***Former Post Office Building***

Views to the subject property and the associated buildings are afforded from Clarkson Road North from the north and south. The former Post Office Building, located between the Clarkson Store and the William Clarkson House, forms an integral part of the important historical and visual element, i.e., the Clarkson Store, the former Post Office Building and the William Clarkson House, in the roadscape. The built form is considered to be visually prominent in the context of the subject property and the area. The roadway is well-travelled and the former Post Office Building is well-known in the area.

***William Clarkson House***

Views to the subject property and associated buildings are afforded from Clarkson Road North from the north and south. The wood frame house, with the former Post Office Building and the Clarkson Store, is located in proximity to the roadway and is an important visual element in the roadscape. The built form is considered to be visually prominent and distinctive in the context of the area. The roadway is well-travelled and the building is well-known in the area. Heritage Mississauga has included the Clarkson Store in a pamphlet profiling significant heritage buildings in the Clarkson area, thus recognizing its landmark status.

## 5.5 Summary

It has been determined through the application of the “Criteria for Determining Cultural Heritage Value or Interest” under ‘O. Reg 9/06,’ that the subject property at 1130-1140 Clarkson Road North, including the three buildings referred to as the Clarkson Store, the former Post Office Building and the William Clarkson House, is of cultural heritage value or interest due to its physical or design value, historical or associative value and contextual value.

## 6.0 STATEMENT OF CULTURAL HERITAGE VALUE UNDER ‘ONTARIO REGULATION 9/06’

The subject property is located on Lot 67, Plan G-13, formerly part of Lot 28, Concession 2 SDS, Toronto Township at the municipal address of at 1130-1140 Clarkson Road North, City of Mississauga. Both the municipal addresses of 1130 and 1140 Clarkson Road North are listed on the City’s Heritage Register, but not designated under the OHA.

The subject property, in its entirety, functions as a physical, historical and contextual reminder this was once the principal location of the Clarkson’s village commercial core from the 19<sup>th</sup> century onwards.

### *Statement of Cultural Heritage Values*

#### *Design/Physical Value*

The subject property located at 1130-1140 Clarkson Road North in the City of Mississauga is an important and significant cultural heritage property that has design, associative and contextual values.

The design/physical value of the property relates specifically to the Clarkson Store and the William Clarkson House.

The Clarkson Store was substantially from its 19<sup>th</sup> century form c1906-1910. These early 20<sup>th</sup> century alterations are considered to be of sufficient age as to form an integral part of the history of the building. Although more recent exterior alterations have been completed, the store building still retains its 1906-1910 height, scale, shape, form and massing and a commercial storefront of an early 20<sup>th</sup> century rural store. Examples of rural commercial stores of this age are considered to be a diminished resource in the City.

The William Clarkson House is a vernacular, mid 19<sup>th</sup> century, wood frame residence with characteristics of the Gothic Revival style. When built, it was one and one-half storeys high with a front/cross gable roof, rectangular floor plan, symmetrical arrangement of openings on the principal facades and a wrap-around verandah. Exterior details included clapboard siding with cornerboards and door and window openings with triangular shaped heads on the front elevation. Despite later alterations to the exterior



including the installation of new siding, the addition of two roof dormers, removal of the original chimneys and some modifications to the door and window openings, the building retains its dominant form and exterior elements of its original design character.

#### *Historical/Associative Value*

The property has historical value for its associations with an important settlement family that contributed significantly to the settlement of Clarkson and Toronto Township in the 19th century. In recognition of the significance of the Clarkson store to the community, the road passing in front of the general store, and later post office, the train station, and the village were all named Clarkson. The local GO Transit train station still bears the family name.

The Clarkson family was fundamental to the development of the local community. Warren Clarkson was one of the first settlers in this area of Toronto Township. His decision to locate the first general store in the area, the construction of the railway beside the store, which ensured the community's economic viability, and the location of the first postal service in the store represent and illustrate important social and development periods of the community's history.

The property was the site of the first post office in Clarkson, an event that meant local residents no longer had to travel to Erindale to retrieve their mail. The post office was located in the Clarkson Store, the focal point of the community. It was located on the subject property for 80 years from 1875 to 1955. A new, separate post office building was constructed in the late 1940s beside the store and house.

#### *Contextual Value*

The subject property, in its entirety, has been identified as having contextual value relating to the historical, visual, physical and functional links between the property, its buildings and the surrounding neighbourhood that once formed the nucleus of Clarkson's Corners, later Clarkson, people and activities that were significant to the community and its ability to yield information that contributes to an understanding of the community. The property was the site of Warren Clarkson's store in 1835. The store became the nucleus of the historic settlement community and in 1875, the location of the first post office to serve Clarkson.

The three buildings on the subject property are positioned on the north side of the railway tracks facing onto and set close to Clarkson Road North, an important transportation north to south route both historically and currently. This setting of the subject property is valued for maintaining the 19<sup>th</sup> and early 20<sup>th</sup> century character of the historic village core of Clarkson village. The original Clarkson land holdings were subdivided as Plan G-13 in 1913 and the buildings were placed on Lot 67. The configuration of Lot 67 has not been subdivided since 1913 and is clearly delineated in the environment between the railway tracks to the south and Balsam Avenue to the north.

The property with its buildings is the pivot point for historically, visually and contextually linking the adjacent properties associated with the Clarkson family and the village. The Clarkson Store on the south end beside the railway track and the William Clarkson House on the north end of the property at Balsam Avenue are clearly visible in the streetscape. The subject property at 1130-1140 Clarkson Road North is considered to be a physical landmark in the community.

The heritage attributes of the subject property located at 1130-1140 Clarkson Road North include, but are not limited to the following listed.

### ***Heritage Attributes***

- The placement and orientation of the buildings, the Clarkson Store, the former Post Office Building and the William Clarkson House, in their original positions on the west side of Clarkson Road North to the north at the railway tracks with the principal elevations facing onto the said road.
- The integrity of Lot 67, Plan G-13 on which the three buildings are located.
- Its pivotal position in the historic core of Clarkson as an historical, visual and contextual link adjacent to the neighbourhood properties associated with the Clarkson family, former commercial, industrial and residential buildings that were clustered around the store and the location of the former Clarkson's railway station.
- The wood frame construction, the scale, height, form, massing, gable roofline, original window and door openings and the commercial storefront of the Clarkson Store.
- The wood frame construction, the scale, height, form, massing, gable roofline, original window and door openings, and verandah of the William Clarkson House.
- The north and south views to the subject property and its three buildings from Clarkson Road North.

## **7.0 RECOMMENDATIONS**

The subject property at No. 1130-1140 Clarkson Road North, which includes the three buildings known as the Clarkson Store, the former Post Office Building and the William Clarkson House, meets the evaluation criteria of under 'O. Reg. 9/06,' for design/physical value, historical/associative value and contextual value.

Therefore, it is recommended the municipal property known as 1130-1140 Clarkson Road North in the City of Mississauga, in its entirety, should be designated under Part IV of the OHA for its design, historical/associative and contextual value.

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and Post Office, undated.

Image HA0041, Clarkson Store, Clarkson, undated.

Image HA0042, Clarkson Railway Station, undated.

Image J771, William Clarkson House, Clarkson, 1980.

Image MC0414, McCord Store, Clarkson, undated.

Image PH3490, Clarkson's Corners, undated.

Image PH3491, Clarkson Post Office, undated.

National Topographic Series, Canada.

Brampton 30 M/12, 1909, 1922, 1931, 1942, 1951, 1960, 1964, 1979 and 1994.

Peel Art Gallery, Museum and Archives (PAMA).

Image tPN2009\_91315, undated. E.M. Clarkson General Store and post office.

Image PN2014—04299, Frost Postcard Collection 1991.028.319.

Peel Land Registry Office, Plan G-13, Plan of Subdivision of Parts Lot 28, 29 and 30,  
Con. II, S.D.S., Twp. Of Toronto, Co. Peel, Speights and van Nostrand, O.L.  
Surveyors, Toronto, May 15, 1913.

Tremaine's Map of the County of Peel, Canada West. Toronto: George C. Tremaine,  
1859.

**Contact**

Paula Wubbenhorst, Senior Heritage Coordinator, City of Mississauga.

Elaine Eigl, Heritage Coordinator Research, City of Mississauga.

**Appendix A:  
Building Chronology:  
Clarkson Store,  
Former Post Office Building &  
William Clarkson House**



<b>1130 Clarkson Road North – Clarkson Store</b>	
1835	Construction of first store on Clarkson Road North, then a trail, by Warren Clarkson on his property.
1859	<i>Tremaine Map</i> does not show a building in the location of the store; however, this map did not always represent all buildings.
Mid-to-late 1860s	Possible construction date by William Warren Clarkson of the 1 ½ storey, front gable roof, wood frame store as shown in historical photographs.
1871	William Warren Clarkson referred to as a trader in the Census Return, presumably a reference to the store.
1873-74	Lynch Directory notes William Clarkson as a “peddler”.
June 1875	Clarkson’s post office opened in the store; William Warren Clarkson appointed as first postmaster.
1877	The Toronto Township map in the <i>Illustrated Historical Atlas (1877)</i> shows one building on the subject property, believed to be the store.
1906-1910	Substantial alterations to the 19 <sup>th</sup> century building with the addition of a 2 <sup>nd</sup> floor on the original building, a north addition creating an “L” Plan and a separate interior area for the post office. Edith Clarkson probably carried out the work.
1913	Plan G-13 shows the store with its current “L” shape plan.
1934	Renovations to the storefront and interior completed for the opening of the Carload Groceteria; completed by W.T. McCord.
1951	Post office removed from the store when a separate building constructed on north side of the store; believed to have been completed by Harry U. Hare.
1980s	Two separate businesses operating in the building.
2014-15	Substantial renovations to the exterior and interior of the building by present owner.

<b>1132 Clarkson Road North – Former Post Office Building</b>	
Late 1940’s	Separate post office building constructed on north side of the store.
Circa 2014	Substantial renovations to the exterior and interior of the building by present owner.

<b>1140 Clarkson Road North – William Clarkson House</b>	
Mid-to-late 19 <sup>th</sup> century	Construction of the 1 ½ storey, front gable roof, wood frame house, believed to have undertaken by William Warren Clarkson. The house may have been built after William W. Clarkson inherited the store property from his father in 1882.
1877	The Toronto Township map in the <i>Illustrated Historical Atlas (1877)</i> shows one building on the subject property, believed to be the store, not the house.
1913	Plan G-13 shows the house with a larger rear addition and possibly a wrap-around verandah on the south side and now demolished building to the west of the house.
2014	Substantial renovations to the exterior and interior of the building by present owner.

**Appendix B:  
Historical Maps  
Photographs  
and Plan**



Warren Clarkson's property in the Clarkson area in the late 1850s [Tremaine's Map of the County of Peel, Canada West. Toronto: George C. Tremaine, 1859].



The William Clarkson property on Lots 28, 29, and 30, Concession 2 SDS, and the village of Clarkson in the late 1870s as shown in 1877. Note the building is shown in the location of the current Clarkson Store and marked as the property of W.W.C. for William Warren Clarkson [Illustrated Historical Atlas, 1877].



Early 20<sup>th</sup> century topographic map showing the community of Clarkson [NTS, Brampton, 30 M/12 1909].



An early 20<sup>th</sup> century topographic map shows the community of Clarkson [NTS, Brampton, 30 M/12, 1922].



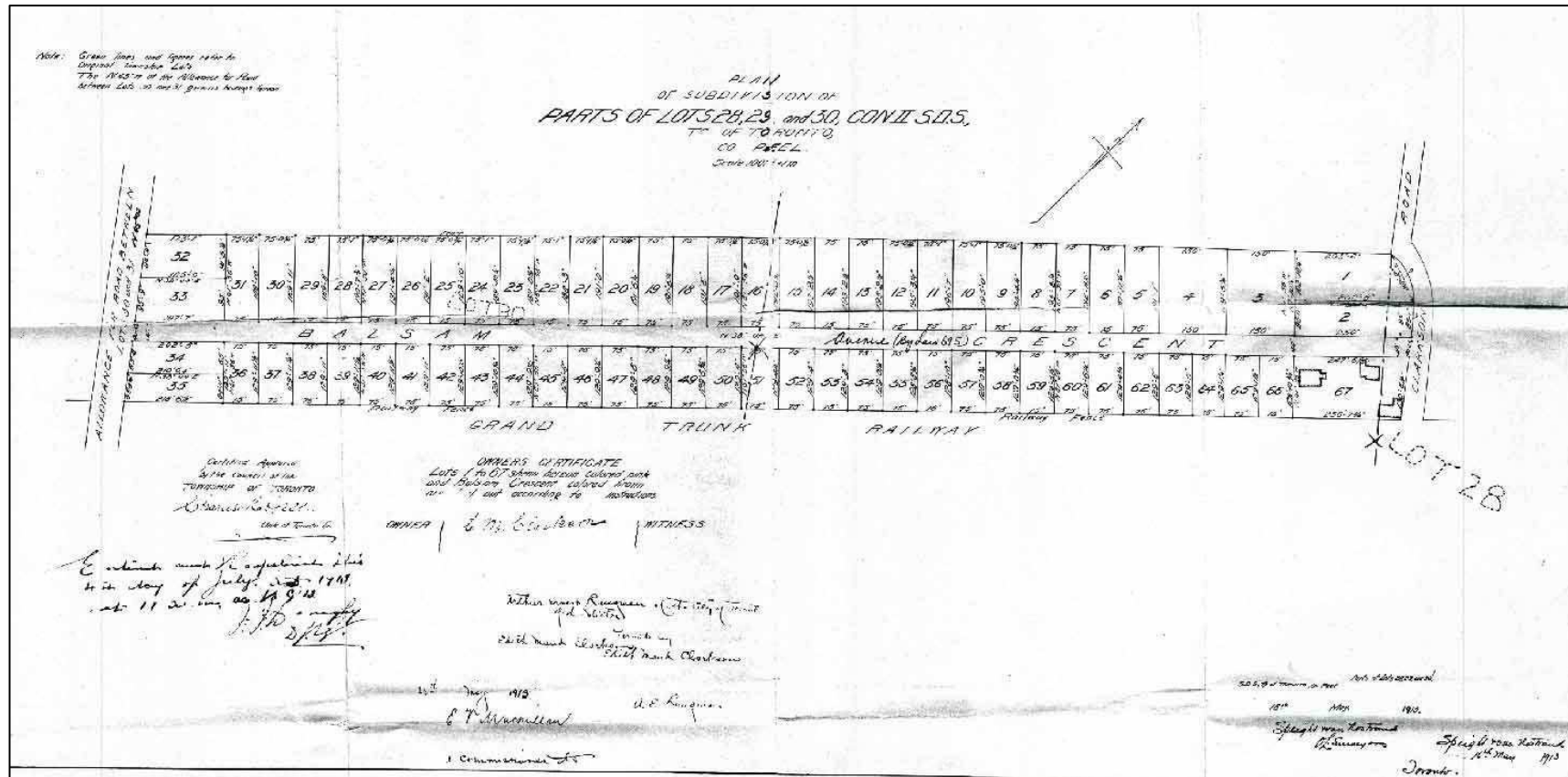
Late 20<sup>th</sup> century topographic map shows the urban environment of the community of Clarkson within the City of Mississauga [NTS, Brampton, 30 M/12, 1994].



**This photograph shows Edith Clarkson and her sister Cora Clarkson, undated [Image BA0156, Mississauga Library System, Historic Images Gallery].**



**Clarkson's Railway station on the north side of the tracks [MLS, Historic Images Gallery, HA0414, undated].**



Plan G-13, Plan of Subdivision of Parts Lot 28, 29 and 30, Con. II, S.D.S., Twp. Of Toronto, Co. Peel, Speights and van Nostrand, O.L. Surveyors, Toronto, May 15, 1913.



This photograph shows the storefront of the McCord Store in Clarkson [MLS, Historic Images Gallery, MC0414, undated].

THE PORT CREDIT NEWS  
WEDNESDAY, AUGUST 29, 1934

## Clarkson's Newest Shopping Centre OPENS THURSDAY, AUGUST 30TH AT 2 P.M.

The increasing popularity of the "grocery type" store and the economies effected by this system of merchandising have resulted in changing our store (W. T. McCord) from a service grocery to a CARLOAD GROCERIA. We are confident that the residents of Clarkson and district will approve of this change and find both pleasure and profit in shopping at our new Groceria.

### Community Weiner Roast & Dance Sept. 5th

To celebrate the opening of this new CARLOAD GROCERIA a community Weiner Roast and Dance is to be held on WEDNESDAY EVENING, SEPTEMBER 5th. Come and bring your friends.

### TICKETS FREE TO OPENING DAY CUSTOMERS AUGUST 30th

Tickets for dancing and refreshments will be given to all opening day customers. Be on hand early, THURSDAY, August 30th, and secure your tickets. Store opens at 2 p.m.

**DELIVERY SERVICE:** Delivery is available on all orders for the sum of 5c per order.

#### SHOPPING BAGS — FREE SAMPLES and GIFTS

<h4 style="text-align: center;">Some of Our Many GROCERY SPECIALS</h4> <table border="0"> <tr><td>Sugar, 10 lbs. ....</td><td>53c</td></tr> <tr><td>Lard, per lb. ....</td><td>11c</td></tr> <tr><td>White Sponge Flour, 7 1/2 lbs. ....</td><td>23c</td></tr> <tr><td>Pure Light Honey, 2 1/2 lbs. ....</td><td>25c</td></tr> <tr><td>Hillcrest Peas, No. 4s. ....</td><td>2 for 19c</td></tr> <tr><td>C. &amp; B. Banded Chicken ....</td><td>23c</td></tr> <tr><td>Chef Ready Meals. ....</td><td>2 for 21c</td></tr> <tr><td>Maxwell House Coffee, 1/2 lb. ....</td><td>35c</td></tr> <tr><td>Vinegar, Speltz or Cider, per gal. ....</td><td>35c</td></tr> <tr><td>Kipper Sausage ....</td><td>6 for 25c</td></tr> <tr><td>Waxed Paper, 15 sheet roll. ....</td><td>2 for 5c</td></tr> <tr><td>Waxed Paper, 40 ft. roll. ....</td><td>10c</td></tr> </table>	Sugar, 10 lbs. ....	53c	Lard, per lb. ....	11c	White Sponge Flour, 7 1/2 lbs. ....	23c	Pure Light Honey, 2 1/2 lbs. ....	25c	Hillcrest Peas, No. 4s. ....	2 for 19c	C. & B. Banded Chicken ....	23c	Chef Ready Meals. ....	2 for 21c	Maxwell House Coffee, 1/2 lb. ....	35c	Vinegar, Speltz or Cider, per gal. ....	35c	Kipper Sausage ....	6 for 25c	Waxed Paper, 15 sheet roll. ....	2 for 5c	Waxed Paper, 40 ft. roll. ....	10c	<h4 style="text-align: center;">MEAT PRICES MEATS AT CARLOAD PRICES PRICES CUT BUT QUALITY MAINTAINED</h4> <table border="0"> <tr><td colspan="2"><b>BEEF</b></td></tr> <tr><td>Rump Roast of Beef. .... lb.</td><td>11c</td></tr> <tr><td>Round Steak Roast or Sliced. .... lb.</td><td>14c</td></tr> <tr><td>Prime Rib Roast of Beef. .... lb.</td><td>12c</td></tr> <tr><td>Shoulder Roast of Beef. .... lb.</td><td>10c</td></tr> <tr><td>Pa. Roast. .... lb.</td><td>8c</td></tr> <tr><td>Brisket. .... lb.</td><td>5c</td></tr> <tr><td>Lean Hamburg Steak. .... 3 lbs.</td><td>19c</td></tr> <tr><td>Stewing Beef. .... 3 lbs.</td><td>19c</td></tr> <tr><td colspan="2"><b>LAMB</b></td></tr> <tr><td>Choice Spring Lamb Legs. .... lb.</td><td>18c</td></tr> <tr><td>Short Loin. .... lb.</td><td>19c</td></tr> <tr><td>Fronks. .... lb.</td><td>12c</td></tr> <tr><td>Stewing Lamb. .... lb.</td><td>10c</td></tr> <tr><td colspan="2"><b>VEAL</b></td></tr> <tr><td>Leg of Veal. .... lb.</td><td>19c</td></tr> <tr><td>Veal Chops. .... lb.</td><td>17c</td></tr> <tr><td>Roll Filet of Veal. .... lb.</td><td>13c</td></tr> <tr><td>Home-made Sausage. .... 3 lbs.</td><td>25c</td></tr> </table>	<b>BEEF</b>		Rump Roast of Beef. .... lb.	11c	Round Steak Roast or Sliced. .... lb.	14c	Prime Rib Roast of Beef. .... lb.	12c	Shoulder Roast of Beef. .... lb.	10c	Pa. Roast. .... lb.	8c	Brisket. .... lb.	5c	Lean Hamburg Steak. .... 3 lbs.	19c	Stewing Beef. .... 3 lbs.	19c	<b>LAMB</b>		Choice Spring Lamb Legs. .... lb.	18c	Short Loin. .... lb.	19c	Fronks. .... lb.	12c	Stewing Lamb. .... lb.	10c	<b>VEAL</b>		Leg of Veal. .... lb.	19c	Veal Chops. .... lb.	17c	Roll Filet of Veal. .... lb.	13c	Home-made Sausage. .... 3 lbs.	25c
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**WATCH THURSDAY'S PAPER FOR BUTTER PRICES**

An opening announcement of the Carload Groceria in the local newspaper [*Port Credit News*, August 29, 1934].





Clarkson Store, front (east) elevation [Heritage Mississauga, 2005].



Clarkson Store, front (east) elevation [Heritage Mississauga, 2005].



**William Clarkson House, front (east) elevation [Heritage Mississauga, 2005].**



**William Clarkson House, northeast corner [Heritage Mississauga, 2005].**

**Appendix C:  
Cultural Heritage Landscape Photographs**



**View north on Clarkson Road North from Birchwood Park. Note the William Clarkson Store is visible in the streetscape.**



**View north on Clarkson Road North from Auld's Butchers at 1109, a municipally listed property. Note the Clarkson Store and former Post Office Building are visible in the streetscape.**



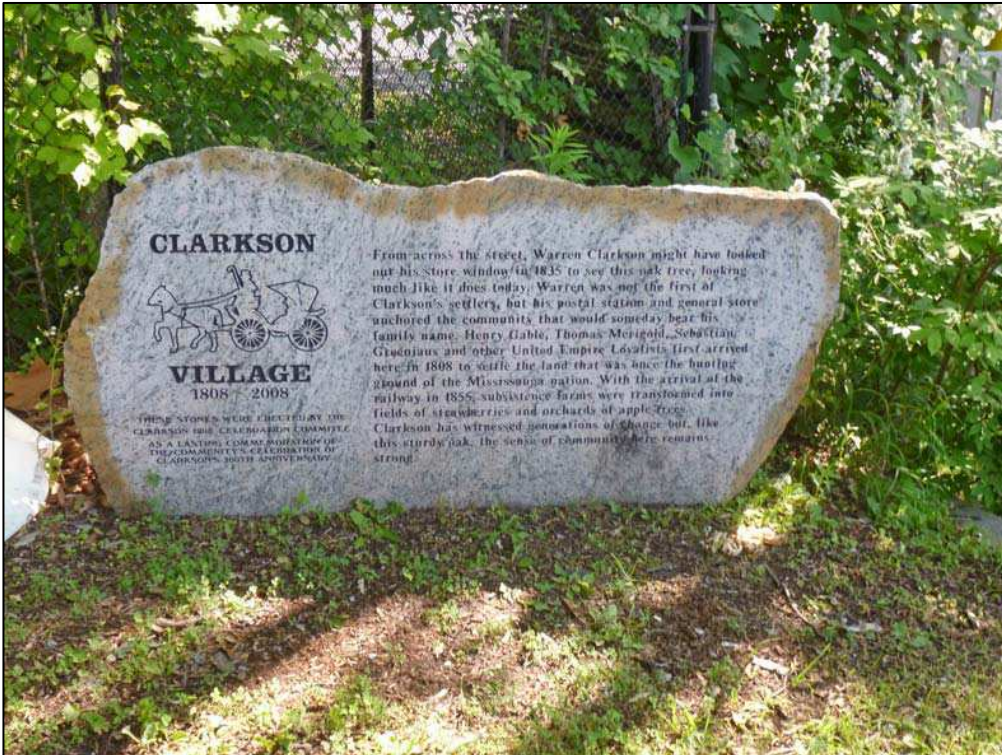
**1119 Clarkson Road North, a municipally listed property.**



**Former Clarkson Basket Factory buildings behind 1119 Clarkson Road North.**



1141 Clarkson Road North, Clarkson-Paisley House, a municipally listed property.



Commemorative stone located in front of 1141 Clarkson Road North.



**View west from Clarkson Road North to Balsam Avenue with the William Clarkson House on the left and a former Post Office Building, now in educational use, on the right.**



**Cox House, 1176 Balsam Avenue, a municipally listed property.**



**Edith Clarkson House at 1160 Road North, a municipally listed property.**



**View south on Clarkson Road North to 1130-1140 at Balsam Avenue.**



**Appendix D:  
Built Heritage Resource Photographs**



East elevation (east) of the Clarkson Store (left) and former Post Office Building (right) [July 2015].



North elevation of the former Post Office Building with additions to rear [July 2015].



**Rear (west) elevation s of the William Clarkson House (left), former Post Office Building and Clarkson Store (right) [July 2015].**



**South elevation (east) of the Clarkson Store [July 2015].**



**Front (east) elevation of the William Clarkson House [July 2015].**



**Front (east) elevation of the William Clarkson House [July 2015].**



**North and east elevations of the William Clarkson House [July 2015].**



**Rear (east) elevations of the William Clarkson House [July 2015].**

**Appendix E:  
“Criteria for Determining Cultural Heritage Value or  
Interest”  
Ontario Heritage Act, ‘Ontario Regulation 9/06’**

**Criteria for Determining Cultural Heritage Value or Interest****Ontario Heritage Act  
ONTARIO REGULATION 9/06****CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR  
INTEREST**

## Criteria

1. (1) The criteria set out in subsection (2) are prescribed for the purposes of clause 29 (1) (a) of the Act. O. Reg. 9/06, s. 1 (1).

(2) A property may be designated under section 29 of the Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

1. The property has design value or physical value because it,
  - i. is a rare, unique, representative or early example of a style, type, expression, material or construction method,
  - ii. displays a high degree of craftsmanship or artistic merit, or
  - iii. demonstrates a high degree of technical or scientific achievement.
2. The property has historical value or associative value because it,
  - i. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,
  - ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or
  - iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.
3. The property has contextual value because it,
  - i. is important in defining, maintaining or supporting the character of an area,
  - ii. is physically, functionally, visually or historically linked to its surroundings, or
  - iii. is a landmark. O. Reg. 9/06, s. 1 (2).

## Transition

2. This Regulation does not apply in respect of a property if notice of intention to designate it was given under subsection 29 (1.1) of the Act on or before January 24, 2006. O. Reg. 9/06, s. 2.

City of Mississauga  
**Corporate Report**



<p>Date: 2016/03/17</p> <p>To: Chair and Members of the Heritage Advisory Committee</p>	<p>Originator's files:</p>
<p>From: Paul Mitcham, P. Eng, MBA, Commissioner of Community Services</p>	<p>Meeting date: April 12, 2016</p>

## Subject

**Request to alter a Heritage Designated Property within a Heritage Conservation District:  
1074 Old Derry Road (Ward 11)**

## Recommendation

That the proposed driveway width remedial work as shown in Appendix 1 of the Corporate Report dated March 17, 2016 from the Commissioner of Community Services, be approved for the property at 1074 Old Derry Road.

## Background

Section 42 of the Ontario Heritage Act states that "No owner of property situated in a heritage conservation district that has been designated by a municipality under this Part shall do any of the following, unless the owner obtains a permit from the municipality to do so:

1. Alter, or permit the alteration of, any part of the property, other than the interior of any structure or building on the property.
2. Erect, demolish or remove any building or structure on the property or permit the erection, demolition or removal of such a building or structure."

The subject property is designated under Part V of the Ontario Heritage Act as part of the Meadowvale Village Heritage Conservation District, therefore subject to the said district's Plan (HCD Plan). The updated Meadowvale Village Heritage Conservation District was designated in 2014 by By-law No. 0078-2014.

Section 3.2.2 of the HCD Plan lists "increases in driveway width" as a substantive alteration requiring a Heritage Permit. Section 3.2.1 of the HCD Plan lists driveways, landscaping and planting as non-substantive alterations requiring a "Clearance to Alter" signed by the Director, if the proposal complies with sections 3 and 4 of the HCD Plan.



The heritage permit applications for properties within the Meadowvale Heritage Conservation District are required to be reviewed by the Meadowvale Village Heritage Conservation District Sub-committee prior to proceeding to the Heritage Advisory Committee. The subject proposal was circulated on March 4, 2016 to the Chair and members of said subcommittee who recommended that the matter can be dealt with by the Heritage Advisory Committee (HAC).

The previous owner had obtained Site Plan approval in 2014 for a driveway width of 5.79 metres on the property. The application was reviewed under the purview of a preceding zoning by-law and the preceding Meadowvale Heritage District Plan (now repealed by-law 453-80).

Subsequently, changes to the driveway width and surface material were made at the site. Interlocking was installed and the driveway width was modified to exceed the approved width of 5.79 metres. The changes also included an alteration to the landscaping along the interface between the house and the previously existing eastern driveway edge, changing the area from soft landscaping with a walkway to pavers. As a result, by-law enforcement advised the owner that the driveway width must comply with the approved site plan drawing of 2014 (max. 5.79 m).

Changes to driveway width constitute a substantial alteration under the current Meadowvale Village HCD Plan and requires HAC review, as mentioned above. Therefore, a Heritage Permit application is required for the driveway width remedial work. The Owner has submitted a Heritage Permit application to correct the driveway width to the permitted 5.79 m. The attached site plan drawing and red markups reflect the proposed change.

## Comments

The owners of the subject property have requested permission to have a driveway surface as shown on Appendix 1, to remediate an uncompliant driveway width and address heritage, zoning and by-law enforcement concerns. The change in driveway surface to new interlocking does not detract from the heritage district character and will be addressed via the Clearance to Alter process outlined in the Heritage District Plan. To address the driveway width issue, the proposed changes restore the driveway width to the maximum allowable width for the subject property, consistent with the Site Plan approval in place for the property. By providing a soft landscaped area between the house and the driveway, the property maintains the longstanding separate relationship between driveway and built form. This is a characteristic feature of the property which contributes to the heritage district's character.

## Financial Impact

There is no financial impact.

## Conclusion

The proposed changes to the driveway, as shown in Appendix 1, restore the driveway to the allowable width approved by the City for that property in 2014. The proposal maintains a soft landscaped area between the driveway surface and the heritage house on the property (which is a characteristic feature of the property that contributes to the heritage district's character).

Heritage Advisory Committee

2016/03/17

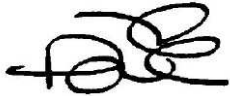
3

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The proposed remedial work to the driveway shown in Appendix 1 satisfactorily mitigates the impact on the heritage character of the property and the heritage district and addresses by-law requirements. Therefore it should be approved.

## **Attachments**

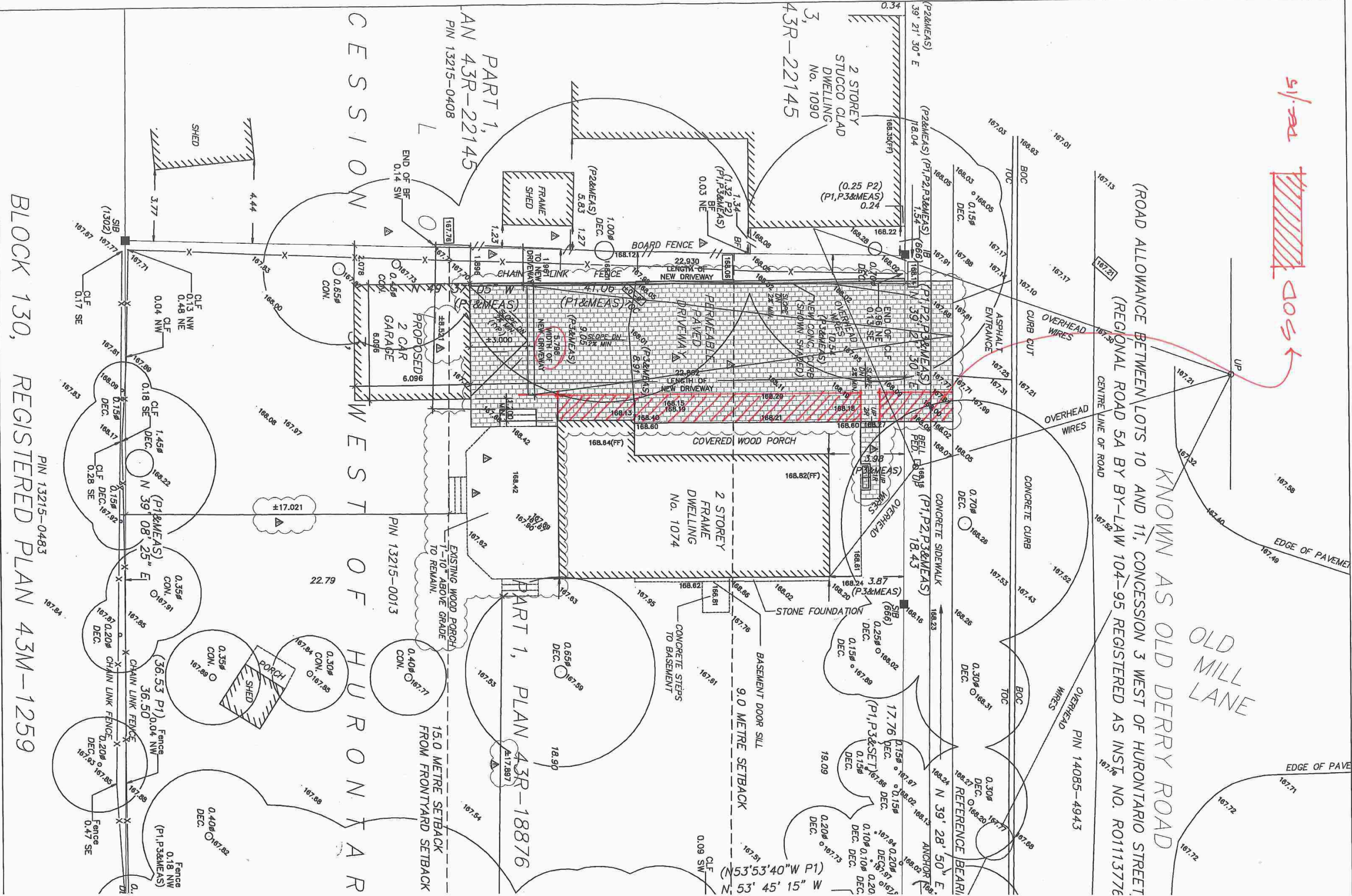
**Appendix 1:** December 2015 site plan drawing mark up



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

Prepared by: C. Nin Hernandez, Heritage Coordinator



BLOCK 130, REGISTERED PLAN 43M-1259  
 PIN 13215-0483

PART 1, PLAN 43R-22145  
 PIN 13215-0408

PART 1, PLAN 43R-18876  
 PIN 13215-0483

WEST OF HURON TARI

KNOWN AS OLD DERRY ROAD  
 (ROAD ALLOWANCE BETWEEN LOTS 10 AND 11, CONCESSION 3 WEST OF HURONTARIO STREET,  
 (REGIONAL ROAD 5A BY BY-LAW 104-95 REGISTERED AS INST. NO. R01113776

OLD MILL LANE

51/2" →



DOSS ←

PIN 14085-4943

N 53°53'40" W P1  
 S 53°45'15" W

City of Mississauga  
**Corporate Report**



<p>Date: 2016/03/17</p> <p>To: Chair and Members of Heritage Advisory Committee</p> <p>From: Paul Mitcham, P. Eng, MBA, Commissioner of Community Services</p>	<p>Originator's files:</p>
	<p>Meeting date:</p> <p>April 12, 2016</p>

## Subject

**Request to Demolish a Detached Garage Structure within a Heritage Listed Property: 20 Ben Machree Drive (Ward 1)**

## Recommendation

That the garage structure at 20 Ben Machree 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 the garage structure proceed through the applicable process.

## Background

Section 27.3 of the Ontario Heritage Act states that structures or buildings on property listed on the City's Heritage Register cannot be removed or demolished without at least 60 days' notice to Council. This legislation allows time for Council to review the property's cultural heritage value to determine if the property merits designation.

The owner of the subject property has submitted a heritage permit application to demolish and replace the existing garage structure with a Heritage Impact Assessment (HIA) attached as Appendix 1, prepared by Megan Hobson, dated March 2016. The subject property is listed on the City's Heritage Register for its architectural and historical merit. The main house on the subject property was designed by architect E.J. Lennox (1854-1933), a significant Toronto architect, for A.M. Hobberlin, a successful Toronto clothing manufacturer who was a seasonal resident of Port Credit from c. 1910 to 1922. The house is a fine example of the Edwardian era design, materials and craftsmanship, influenced by the English Arts and Crafts movement. The HIA report further states that "The property has contextual value as it is a remnant of an earlier pattern of development, characterized by large weekend estates on the south side of Lakeshore Road West built by Toronto's business and professional elite in the early 20th century. It is a landmark within the Cranberry Cove neighbourhood and the original name of the estate, Ben Machree, is reflected in the current street name."(Hobson HIA, p 14-15).

Heritage Advisory Committee

2016/03/17

2

The HIA also finds that the existing garage structure does not hold cultural value as it was constructed in the period between 1962 and 1974, which was well after the period that the property was owned by Hobberlin. Architecturally, the garage it is not of any particular merit.

## Comments

The owner of the subject property has requested permission to demolish the existing garage structure. The applicant has provided a Heritage Impact Assessment compiled by Megan Hobson, heritage consultant. The consultant has concluded that the existing garage structure does not hold cultural value and therefore it may be demolished and replaced by the proposed new garage structure. The HIA also finds that the main house at 20 Ben Machree Drive does meet the criteria under regulation 9/06 of the Ontario Heritage Act for designation under Part IV. The report finds that the proposed new garage does not impact the main house on the property, which has cultural value, as it is set back and completely detached from the same. Staff concurs with this finding. The garage should be allowed to be replaced at this time and a future designation of the property under Part IV may be considered.

## Financial Impact

There is no financial impact.

## Conclusion

The owner of 20 Ben Machree Drive has requested permission to demolish the existing garage structure on a property that is listed on the City's Heritage Register. The applicant has submitted a documentation report which provides information which does not support the existing garage building's merit for designation under the Ontario Heritage Act. The existing garage should be allowed to be demolished and replaced as proposed.

## Attachments

Appendix 1: Heritage Impact Assessment



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

Prepared by: Cecilia Nin Hernandez, Heritage Coordinator

## HERITAGE IMPACT ASSESSMENT



**20 BEN MACHREE DRIVE**  
**Port Credit, Mississauga**

**FINAL REPORT**  
**MARCH 2016**

Megan Hobson, M.A., Dipl. Heritage Conservation

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APPENDIX C: ARCHITECTURAL DRAWINGS	ATTACHED

## BACKGROUND & METHODOLOGY

This report was prepared by heritage consultant Megan Hobson for the property owner of 20 Ben Machree Drive as a requirement for obtaining a heritage permit for demolition of an existing non-historic garage and construction of a new garage. The subject property is Listed on the City of Mississauga's Heritage Inventory. This assessment fulfills the requirements of the City of Mississauga's Terms of Reference for Heritage Impact Assessments.<sup>1</sup>

A site visit was undertaken by in February 2016 to assess and document the current condition of the property and its relationship to the surrounding built environment. Historical research was carried out, including a review of relevant primary and secondary sources and a title search to determine past ownership of the property. Various stakeholders were consulted, including; the property owner, heritage planning staff at the City of Mississauga and Matthew Wilkinson at Heritage Mississauga.

## SITE DESCRIPTION (SEE APPENDIX A; ILLUSTRATIONS)

The property at 20 Ben Machree Drive is located south of Lakeshore Road West between Ben Machree Drive and Godfrey's Lane. It is part of a stable residential neighbourhood known as Cranberry Cove adjacent to the former refinery lands that lie to the west of the historic core of Port Credit.

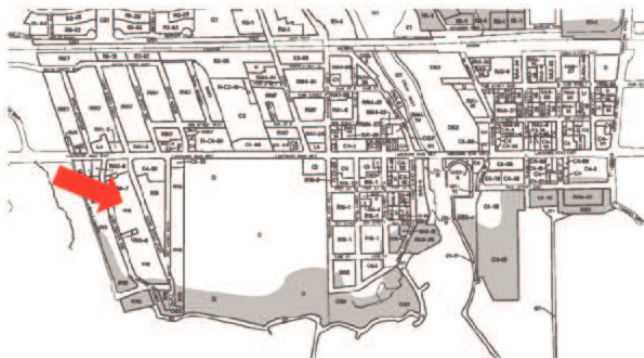


Figure 1: Cranberry Cove residential neighbourhood, south of Lakeshore Road West and west of the refinery lands.

The subject property contains a two-storey brick dwelling and a one-storey detached frame garage. The lot size and the orientation of the structures on the site are not typical of the neighbourhood. The neighbourhood is characterized by smaller houses on smaller lots. The subject property is approximately 1.4 acres in extent and the house and garage are oriented at right angles to the street.

<sup>1</sup> Culture Division, *City of Mississauga Heritage Impact Assessment Terms of Reference* (October 2015).





Figure 2: The garage is located at the rear of the property on Godfrey's Lane.

Although the street address is 20 Ben Machree Drive, the main entrance to the site is from a driveway on Godfrey's Lane. There is a pedestrian path from Ben Machree Drive. Godfrey's Lane is a narrow laneway with no pedestrian footpaths. There is parkland on the west side of Godfrey's Lane across from the subject property and one single detached dwelling.



Figure 3: Entrance from Godfrey's Lane.

The garage is located at the rear of the property and is approximately 4.5 m from the house and approximately 9.0 m from the rear property line on Godfrey's Lane. The garage is 8.0 x 8.0 m in plan with a gable roof that is approximately 4.0 m high at the ridge. The garage has wood siding, an asphalt shingle roof and two metal paneled garage doors. The garage has wood siding, an asphalt shingle roof and two metal paneled garage doors.



Figure 4: Existing garage.

Landscape features on the site include lawns and planting beds with hedging along the Ben Machree Drive frontage and a row of mature trees and wooden fence along the Godfrey's Lane frontage.



Figure 5: View looking south along Godfrey's Lane. Subject property is on the left.

## PLANNING CONTEXT

The subject property is located in a neighbourhood known as Cranberry Cove located to the west of the vacant refinery lands and south of Lakeshore Road West. It is a stable residential neighbourhood characterized by low building heights, small building masses on small lots. Under the Official Plan this area is zoned R6-15.<sup>2</sup> The proposed garage is consistent with zoning regulations in this area and no variances are required.

The subject property contains an historic residence that is Listed on the municipal heritage register. In 2004 the Commissioner of Community Services recommended to the heritage committee that this property be Designated under Part IV of the Ontario Heritage Act for its historical, architectural and contextual significance. The recommendation was undertaken in response to a 4-storey condominium development on Lakeshore Road West. The subject property is buffered from this property by a residential lot but it was felt that Designation would provide added protection. Due to objections from the owner, the Designation was not approved.



Figure 6: Two-storey brick dwelling that is Listed on the heritage register. Oriented at right angles to the existing street pattern. The main façade is visible from the entrance on Godfrey's Lane.



Figure 7: Views of the house from Ben Machree drive are blocked by hedging.

<sup>2</sup> *Mississauga Official Plan Amendment 19; Port Credit Local Area Plan (9 March 2015).*

### SITE HISTORY (SEE APPENDIX B; LAND RECORDS)

The subject property is located on Lot 12, Concession 3, SDS and was once part of the Mississauga tract along the Credit River.<sup>3</sup> Following negotiations with Mississaugas, the land was secured by the Crown and in 1855 a 400 acres parcel that included the subject property was granted to Frederick C. Capreol.



Figure 8: 1859 Tremaine Map showing that Lot 12 was owned by F.C. Capreol. [University of Toronto Map Library]

Capreol was the owner of the Peel General Manufacturing Company and his large land holdings extended down to the lake and along either side of the Credit River. Capreol had a grand scheme to make Port Credit the industrial Capital of Ontario. His plan did not succeed and his land holdings were sold off.<sup>4</sup>

The subject property was part of a parcel sold by Capreol in 1903 Capreol to Ida Cunningham that she then sold to George H. Carveth in 1905. In 1910, Toronto clothing manufacturer Andrew M. Hobberlin purchased 2.29 acres from Carveth to build a summer residence.

According to a 1985 interview with Andrew Hobberlin's son Paul Hobberlin, the house was designed by the well-known Toronto architect Edward J. Lennox (1855-1933) who was a family friend.<sup>5</sup> Lennox is known to have designed the Hobberlin store,

<sup>3</sup> Kevin Plummer, "The Credit Village; The Mississaugas' thriving agricultural village on the Credit River, 1826-1847." *Torontoist* (June 13, 2015).

<sup>4</sup> Richard Collins, "Rhododendron Gardens", *Heritage News* 5 (Fall Vol. 20/Issue 3); 13.

<sup>5</sup> I was unable to locate a transcript of this interview but other evidence supports this claim.

warehouses and offices in Toronto in 1907 and an addition in 1910.<sup>6</sup> The Hobberlin House in Port Credit was built between 1910 and 1914.<sup>7</sup>



Figure 9: 1919 photo of the house designed by E.J. Lennox for A.M. Hobberlin (1910-14). [Heritage Mississauga]

A.M Hobberlin was a merchant tailor who owned a successful Toronto-based men's clothing chain that made fashionable dress wear at affordable prices. The company was founded in 1884 by A.M and his brothers Edward and Mark and was called Hobberlin and Brothers Co. and later the House of Hobberlin. The company slogan was "*Tailors to the Canadian Gentleman*" and they made tailored suits from the finest wool exported from West Yorkshire in England, where the brothers were raised. Their father had a tailor shop in Huddersfield, UK in the 1850s.<sup>8</sup>

An entry in the *Industries of Canada* published in 1886 states that Mr. Hobberlin had 30 employees and his cutter was considered "among the best in the city";

*Mr. Hobberlin keeps in stock a full line of English woolens and French cloths, and foreign and domestic tweeds, comprising all the new and seasonable patterns.*<sup>9</sup>

The Hobberlin store and offices were located on the southeast corner of Yonge and Richmond Streets in Toronto.<sup>10</sup>

<sup>6</sup> Entry for "E.J. Lennox" in the *Biographical Dictionary of Architects in Canada 1800-1950* edited by Robert Hill. Drawings for the Hobberlin Bros. warehouse, located on the corner of Richmond and Yonge Streets, are located in the Archives of Ontario (C43-74 E.J. Lennox fonds).

<sup>7</sup> Op. Cit.

<sup>8</sup> Richard Collins, "A Khaki Affair", 2014. Article provided by Matthew Wilkinson, archivist at Heritage Mississauga.

<sup>9</sup> *Industries of Canada*, 1886; p. 117.

<sup>10</sup> Hobberlin Building, southeast corner of Richmond and Yonge Streets. City of Toronto Archives (James Salmon Collection; Fonds 1231, Item 2038) – demolished.



Figure 10: Hobberlin Building, southeast corner of Richmond and Yonge Streets, Toronto, 1913. [City of Toronto Archives]

The House of Hobberlin catalogues advertised men's made-to-measure suits; the frock coat for formal occasions, the sack suit for informal day wear, and the Norfolk coat for outdoor activities like hunting and golf.<sup>11</sup>



Figure 11: House of Hobberlin advertisement, 1911. 'Tailors to the Canadian Gentleman'. Toronto Public Library]

The Hobberlin's were well known for their support of the war effort. Part of the Toronto factory was converted to manufacture uniforms for the Canadian forces. Mrs. Hobberlin was one of the founders of the Peel Memorial Hospital in Brampton and the house on Ben Machree was always open to wounded soldiers. Fundraisers were held at Ben Machree to purchase soap and tea to be shipped out to Canadian soldiers

<sup>11</sup> "The Gilded Age of Fashion; 1890-1914", online exhibit, Toronto Public Library.

stationed overseas and to raise money to support the Navy League's efforts to recruit sailors.<sup>12</sup>

After the war ended the Hobberlin's arranged a parade so local residents could express their gratitude as the local veterans marched through town. The parade started at the Port Credit bandstand (located where the cenotaph is now on Stavebank Road) and ended at the Hobberlin Estate on Ben Machree where a garden party was held for all the veterans and their families. The Honourable Arthur Meighen, future Prime Minister, gave a speech at this event about government support for returning soldiers and A.M. Hobberlin announced a personal policy to hire returning soldiers in his textile factory in Toronto.<sup>13</sup>

An aerial photo of the Victory Day celebration on the Hobberlin Estate shows the grounds and the original horseshoe driveway and long approach from Lakeshore Road. The grounds contained an extensive lawn and formal flowerbeds in front of the house and hedging along the side property lines. There was a dwelling on the property to the west and agricultural fields to the east.



Figure 12: Victory Day celebration on the Hobberlin estate, 1919. [Heritage Mississauga]

Andrew Hobberlin sold the property in 1922 to William Bradshaw. A 1922 survey in the possession of the current owners indicates that Hobberlin planned to sever the grounds for a residential development. This survey also shows a structure that is

<sup>12</sup> Richard Collins, "A Khaki Affair", 2014.

<sup>13</sup> Ibid.

identified as a garage that is no longer extant.<sup>14</sup> (note: The lines indicating the current extent of the property have been drawn over this survey in another hand.)



Figure 13: 1922 Plan of Subdivision. The street between Ben Machree and Godfrey's Lane was never built. The small structure identified as a garage was demolished when the rear portion of the property was severed. [Private Collection]

Development of adjacent lands did not occur until after World War II when the Hobberlin property was purchased by Walter W. Davison. Davison purchased the 2.29 acre estate in 1944 and transferred a portion to his son William who sold it to Curran & Hall a Toronto development company in 1949. Approximately 1.4 acres were retained around the house that reflects the current extent of the property. It is likely that the loss of the frontage on Lakeshore Road, the removal of the original driveway and the construction of the current access from Godfrey's Lane occurred during the ownership of the Davison family between 1944 and 1962.

A 1962 survey in the possession of the current owners indicates that there was no garage on the property at that time. The current owners purchased the property in 1974 and the garage was there by that time. The garage was therefore built between 1962 and 1974 by Peter Berndt who owned the property from 1962-67, Marie Bogart who owned it from 1967-73, or Robert Kellet who owned it from 1973-74.

<sup>14</sup> The small garage on Ben Machree Drive, indicated on the 1922 survey, does not appear to correspond to the dimensions of the garage that is currently located on Godfrey's Lane. Both structures have a square plan but the earlier structure appears to be somewhat smaller.



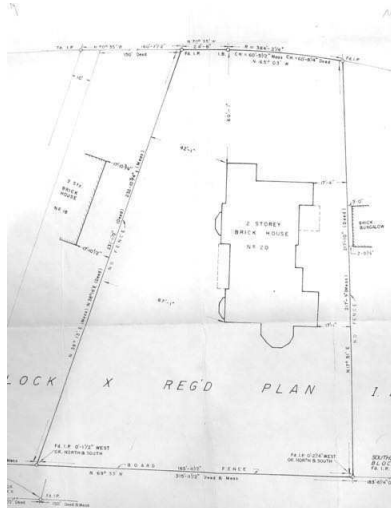


Figure 14: 1962 Survey showing the current boundaries of the 1.4 acre lot. This survey shows that the existing garage was constructed after 1962. [Private Collection]

The remnant estate is now part of a mid-20<sup>th</sup> century housing subdivision. The large size of the lot and the orientation of the house at right angles to the street pattern reflect its history as a large summer estate originally fronting on Lakeshore Road West. The streetname bears the name of the Hobberlin estate "Ben Machree".

### **HERITAGE VALUES**

The subject property has historical, architectural and contextual value for the Village of Port Credit that is associated with its ownership by Andrew M. Hobberlin in the period from 1910 to 1922. The residence is well maintained and has been altered very little. The grounds have seen considerable change and many of the original features, including the original garage and the entrance from Lakeshore Road have not survived. The garage currently located at the rear of the property was built after 1962 and does not have heritage value.

Table 1.0 **Period of Significance: 1910-22**

DATE	EVENT
1855	Crown Grant of 400 acres in Lot 12 Conc. 3 SDS to Frederick C. Capreol, owner of the Peel Manufacturing Co., Port Credit.
1910	Purchase of 2.29 acres in Lot 12 by Andrew M. Hobberlin
1910-14	Construction of a summer residence for Andrew M. Hobberlin to designs by E.J. Lennox
1919	Victory Day celebration for service men and their families on the Hobberlin estate.
1922	Sale of the Hobberlin estate by Andrew M. Hobberlin
1962-1974	Construction of the detached 2-car frame garage

Under Ontario Regulation 9/06 the subject property warrants designation for its architectural, historical and contextual values. The garage currently located on the site was not designed by E.J Lennox and was added to the site after the period of significance and does not contribute to the heritage value of the property.

### Evaluation according to Ontario Regulation 9/06: Criteria for Determining Cultural Heritage Value or Interest

1. The property has design value or physical value because it,
  - i. is a rare, unique, representative or early example of a style, type, expression, material or construction method,
  - ii. displays a high degree of craftsmanship or artistic merit, or
  - iii. demonstrates a high degree of technical or scientific achievement.

***20 Ben Machree Drive is a good example of an Edwardian home in its fine design, materials and craftsmanship. The house and grounds are representative of the weekend estates built by Toronto's business and professional elite, although it is now a remnant estate due to later residential development that have reduced the grounds and altered the road pattern and access to the site. It is a good example of the late residential work of E.J. Lennox (1854-1933), a significant Toronto architect who designed important public buildings in Toronto such as the Old City Hall and residences for a number of prominent Toronto businessmen including Sir Henry Pellatt for whom he designed Casa Loma. The building shows a high degree of craftsmanship, particularly in its complex roofline and wood paneled interiors.***

2. The property has historical value or associative value because it,
  - i. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,
  - ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or
  - iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.

***20 Ben Machree has historical value due to its associations with A.M. Hobberlin, a successful Toronto clothing manufacturer who was a seasonal resident of Port Credit between 1910 and 1922. It is associated with the leisure activities and philanthropic endeavours of the Hobberlin family. The grounds were used to hold fundraising events to support the war effort and was the site of a Victory Day celebration in 1919 for local veterans that was attended by Arthur Meighen the future Prime Minister of Canada. The house is constructed of brick produced at the Port Credit Brickworks, an industry that is significant to the industrial history of the community. Its design demonstrates the work of the well-known Toronto architect Edward J. Lennox (1854-1933) and is a good example of his late residential work influenced by the English Arts & Crafts movement, specifically the work of C.F. Voysey (1857-1941).***

3. The property has contextual value because it,
  - i. is important in defining, maintaining or supporting the character of an area,
  - ii. is physically, functionally, visually or historically linked to its surroundings, or
  - iii. is a landmark.

***20 Ben Machree has contextual value because it is a remnant of an earlier pattern of development, characterized by large weekend estates on the south side of Lakeshore Road West built by Toronto's business and professional elite in the early 20<sup>th</sup> century. It is a landmark within the Cranberry Cove neighbourhood and the original name of the estate, Ben Machree, is reflected in the current street name.***

#### **PROPOSED DEVELOPMENT (SEE APPENDIX C: ARCHITECTURAL DRAWINGS)**

The applicant proposes to demolish the existing non-historic garage and construct a new 3-car garage. The design being proposed for the new garage has been developed in consultation with the architect and heritage consultant so that the scale, massing, silhouette, materials and design details are compatible with the historic house.

The applicant proposes to build a one-storey brick structure with three bays, two for parking and one for additional storage space. The new garage being proposed is 0.6 m higher than the existing garage and approximately 2.0 m wider. The site proposed for the new garage is currently an open grassed area in the southeast corner of the lot.



Figure 15: Proposed location of the new garage in the southeast corner of the lot. Existing garage to be demolished.

The orientation and site proposed for the new garage is very similar to the existing garage but it will be set back approximately 4.0 m from the location of the existing garage. This additional space will allow cars to turn before exiting the property.

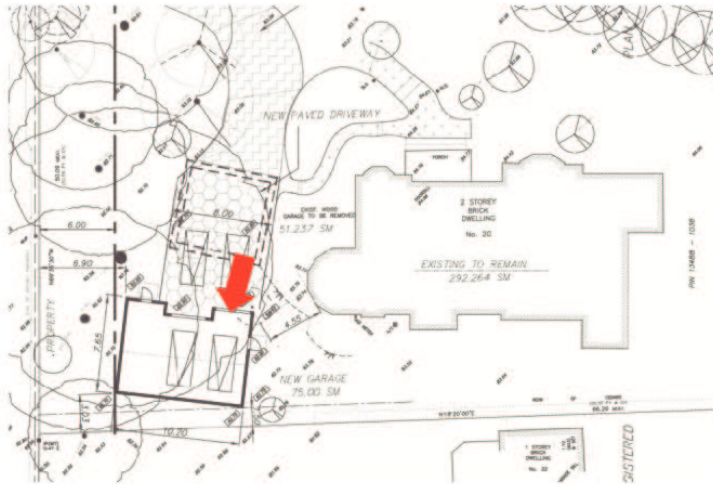


Figure 16: Site plan showing the location of the new garage. [Richard Min Architect]

The new garage will be slightly larger but the increase will be offset by a number of factors including its placement further back in the corner of the lot, the buffering provide by an existing row of mature trees along Godfrey's Lane, and the use of dark red brick to match the existing house, rather than the white wood siding of the existing garage. In addition, the articulation of the front façade and the use of small roof dormers will help to break up the massing.

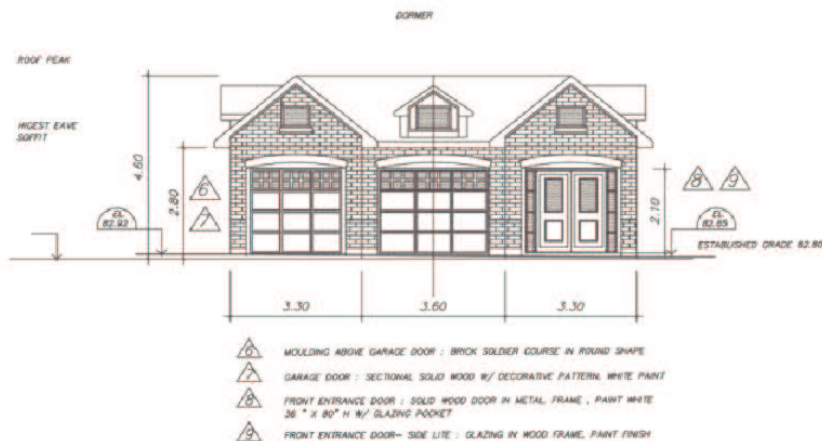


Figure 17: Main elevation of the proposed 3-car brick garage. [Richard Min Architect]

The main elevation is symmetrical and the massing has been broken up by recessing the central bay. The end bays have front facing gables and there is a dormer window above the central bay.

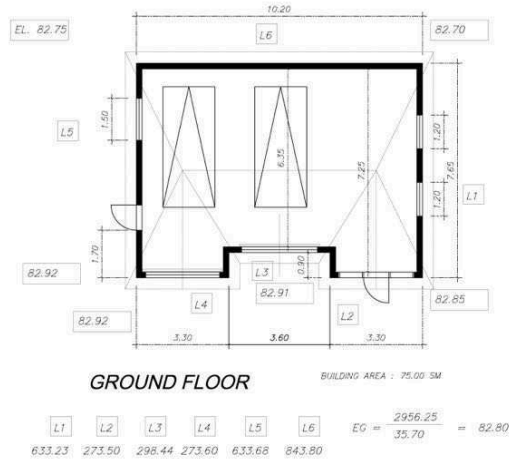


Figure 18: Plan of the proposed 3-car garage. [Richard Min Architect]

The side elevations have a dormer window to match the dormer on the front elevation. The elevation facing the house contains a window and a door. The elevation facing Godfrey's Lane has two windows. Views of the garage from Godfrey Lane and from the neighbor across the street will be somewhat screened by an existing wood fence and row of mature trees.



Figure 19: Proposed site of the new garage screened by a row of mature trees from the house across Godfrey's Lane.

The rear elevation has no windows or doors and there is no dormer in the roof. The garage is set on a slight angle to the property line to allow easier access from Godfrey's lane and accommodate a 3-point turn. The rear wall will back onto the rear yard of the adjacent property. It will be approximately 1.5 m from the property line at the west corner and 3.0 m at the east corner and will not be highly visible from the neighbour's house.

There will be no changes to the grade or the existing driveway other than extending it slightly to the garage entrance.



Figure 20: Existing driveway will be retained and extended.

Table 2.0 Site Statistics &amp; Design Elements

ELEMENT	PROPOSED DEVELOPMENT
Location	<ul style="list-style-type: none"> <li>Rear yard fronting on Godfrey's Lane in the southwest corner of the lot.</li> </ul>
Height	<ul style="list-style-type: none"> <li>4.6 m</li> </ul>
Rear yard set back (Godfrey's Lane frontage)	<ul style="list-style-type: none"> <li>6.0 m min.</li> </ul>
Side yard set back	<ul style="list-style-type: none"> <li>1.5 m min.</li> </ul>
Distance from rear wall of existing residential dwelling	<ul style="list-style-type: none"> <li>4.55 m</li> </ul>
Size	<ul style="list-style-type: none"> <li>Approx. 10.2 m x 7.65 m (=75.0 sq. m).</li> </ul>
Roof form	<ul style="list-style-type: none"> <li>Hipped roof with two front facing gables on the front elevation and a gabled dormer on front and side elevations.</li> </ul>
Roof material	<ul style="list-style-type: none"> <li>Asphalt shingle.</li> </ul>
Side door	<ul style="list-style-type: none"> <li>Wood doors painted white.</li> </ul>
Garage doors	<ul style="list-style-type: none"> <li>Wood paneled door painted white with glazing in upper portion.</li> </ul>
Front door	<ul style="list-style-type: none"> <li>Double wood door with sidelights painted white.</li> </ul>
Windows	<ul style="list-style-type: none"> <li>Wood windows painted white.</li> </ul>
Door & window arches on main elevation	<ul style="list-style-type: none"> <li>Segmental arch with brick soldier course.</li> </ul>
Door and window lintels on side elevations	<ul style="list-style-type: none"> <li>Square arch with brick soldier course.</li> </ul>
Wall cladding	<ul style="list-style-type: none"> <li>Red brick to match colour of historic house brick.</li> <li>Aluminum siding on side wall of dormers painted white.</li> </ul>
Trim	<ul style="list-style-type: none"> <li>Wood trim painted white.</li> </ul>
Paving	<ul style="list-style-type: none"> <li>Extension of the existing interlock paving to the entrance of the proposed garage.</li> </ul>
Landscape	<ul style="list-style-type: none"> <li>Existing grade will be maintained.</li> <li>Excavation required for new footings.</li> <li>No new landscape features proposed.</li> <li>Existing paving will be extended to entrance.</li> <li>No tree removals required.</li> </ul>



### IMPACT ON HERITAGE VALUES & MITIGATION MEASURES

There will be no direct impacts to the historic house and the garage that will be removed does not have heritage value. The proposed garage will not be attached to the historic house and will be located in the rear of the property 4.5 m from the rear wall of the historic house.

Table 3.0 **Assessment of Impacts**

PROPOSED INTERVENTION	DIRECT IMPACTS	INDIRECT IMPACTS	MITIGATION MEASURES
Removal of an existing detached 2-car garage	No	No	None required.
Construction of a new detached 3-car garage	Alteration to the landscape setting of the historic house.	Alteration of views to and from the historic house.	Mitigation measures to include selection of an appropriate location for new garage and design features that are compatible with the historic house.

Mitigation measures to reduce indirect impacts such as alterations to views to and from the historic house include the following:

- Select a site that will minimize any impacts on views to and from the historic house.
- Maintain an appropriate scale and building height in relation to the historic house.
- Incorporate design features that will be compatible with the historic house.

The proposed site for the garage near where the existing garage is located is appropriate and will not have a significant impact on the landscape setting since the proposed site does not contain any historic landscape features and is an open grassed area in the back corner of the lot.

The proposed scale and building height of the new garage represents a slight increase from the existing garage but the large scale of historic house and the fact that it is elevated from the rear yard means that this increase will not have a significant impact on views to and from the historic house.



Figure 21: View of the existing garage from the front entrance of the house. The house is elevated above the rear yard by approx. 1.5 m.

A number of design features have been proposed that will ensure that the new garage is compatible with the historic house, including:

- Hipped and gable roofline
- Gabled dormers
- Symmetrical façade with recessed central bay
- Segmentally arched openings on the main façade and square headed openings on the side elevations with brick soldier courses
- Red brick exterior to match historic house
- Wood windows
- Wood garage doors



Figure 22: Main entrance of the historic house. The proposed garage will be constructed of brick to match the dark variegated colouring of the Port Credit brick used to construct the house.

## **ALTERNATIVE DEVELOPMENT OPTIONS**

### **ALTERNATIVE OPTION 1: RETAIN EXISTING GARAGE**

The existing garage is not big enough for 2 cars and storage. This is the only outbuilding currently on the property so it serves as both garage and garden shed. Construction of a separate garden shed for storage would have greater impacts on the landscape setting of the historic house.

An addition to the rear of the existing garage could provide additional storage space. However, the existing garage is a very utilitarian structure that is not compatible with the historic house in its materials and lack of architectural character. An addition to this structure in a similar manner is not recommended.

The location of the existing garage does not allow cars parked in the driveway to turn before exiting to Godfrey's Lane. Due to the curve of the driveway and the brick pillars at the entrance, backing out is difficult. Enlarging the turning area of the current driveway would impact primary views to and from the front of the historic house.

Option 1 is NOT RECOMMENDED.

### **ALTERNATIVE OPTION 2: BUILD NEW GARAGE IN A DIFFERENT LOCATION**

Vehicular entrance to the property is from Godfrey's Lane so the most appropriate location for a new garage is in the rear yard. There is currently no driveway access from Ben Machree Drive and due to the smaller size of the front yard, a garage constructed in that area would have a greater impact on the historic house.

There are a number of mature trees along the Godfrey's Lane property line that cannot be removed without impacting the streetscape. The location proposed for the new garage is the most appropriate given the existing landscape components, the existing street pattern, the lot configuration, the grading of the site, and the orientation of the historic house.

Option 2 is NOT RECOMMENDED.

## **CONCLUSIONS & RECOMMENDATIONS**

There will be no direct impacts to the historic house and the garage that will be removed does not have heritage value. The proposed garage has a slightly larger footprint than the existing garage but the increase is not significant. The proposed garage will not be attached to the historic house and will be located in the rear of the property 4.5 m from the rear wall of the historic house.

Indirect impacts to the property have been assessed and it has been determined that these impacts are minimal and will not impact any of the identified heritage values. There will be minimal disruptions to the landscape but no heritage features will be removed or altered and no mature trees will be removed.

Appropriate mitigation measures have already been taken into consideration in the form of design features such as brick construction, appropriate scale, massing, roof forms, window and door shapes. No further mitigation measures are proposed.

The location of the proposed garage is very near to the location of the existing garage but will be set further back toward the side property line which will increase its set-back from the front plane of the historic house. The proposed re-location of the garage will therefore enhance views from the house to the rear yard. In addition, views of the historic house from Godfrey's Lane entrance will be enhanced and the garage will be well buffered from public views by an existing row of mature trees along the Godfrey's Lane frontage.

### **Recommendation:**

- That the removal of the existing 2-car garage and construction of the proposed 3-car garage be approved.

## **QUALIFICATIONS OF THE AUTHOR**

The author of this report is a member in good standing of the *Canadian Association of Heritage Professionals*. Formal education includes a *Master of Arts* in Architectural History from the University of Toronto and a *Diploma in Heritage Conservation* from the Willowbank School of Restoration Arts. Professional experience includes an internship at the Ontario Heritage Trust, three years as Architectural Historian and Conservation Specialist at Taylor Hazell Architects in Toronto, and 5 years in private practice in Ontario as a heritage consultant. Other relevant experience includes teaching Art & Architectural History at the University of Toronto and McMaster University and teaching Research Methods and Conservation Planning at the Willowbank School for Restoration Arts in Queenston. In addition to numerous heritage

reports, the author has published work in academic journals such as the *Journal of the Society of Architectural Historians* and the *Canadian Historical Review*.

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**Appendix A: Illustrations**



Figure 1: Location map (Google Earth)



Figure 3: Existing 2-car detached frame garage constructed c. 1970.



Figure 4: Side view of existing garage.





Figure 5: Rear view of existing garage; one fixed wood window with 3 over 1 configuration.



Figure 6: Side view of existing garage.



**Figure 7: Garage cladding; wood shingle and siding.**







Figure 13: Vehicular entrance from Godfrey's Lane. Existing garage visible on right.



Figure 14: Rear corner of the lot where the proposed garage will be located.



Figure 15: View from Godfrey's Lane. The proposed garage will be set further back, closer to the side property line (right).



Figure 16: No. 1 Godfrey's Lane, located directly opposite from the site of the proposed garage.



Figure 17: Existing driving has interlock paving.



Figure 18: View of the historic house from the driveway.



**Figure 19:** The house is elevated from the driveway and approached by a flight of six stone steps.



**Figure 20:** View down the driveway to Godfrey's Lane.





Figure 21: View along Godfrey's Lane towards Lakeshore Road West. A new condominium at the corner of Lakeshore Road and Godfrey's Lane is currently under construction (right).



Figure 22: View along Godfrey's Lane towards Lake Ontario. Subject property is on the left.



Figure 23: Parkland on the west side of Godfrey's Lane opposite the subject property.



Figure 24: North-east corner of the house and front lawn on Ben Machree Drive.



Figure 25: East elevation of the house fronting on Ben Machree Drive.



Figure 26: Dutch gable and bay window on the north elevation.



Figure 27: Tower on the north elevation.



Figure 28: Round arched window and wood shingle on the north elevation.



Figure 29: Front entrance on the North elevation.



Figure 30: Variegated red brick from the Port Credit brickworks. Common bond with sixth course headers.



Figure 31: Victory Day celebration on the grounds in 1919. [Heritage Mississauga] Original driveway from Lakeshore Road West.



Figure 32: North elevation c. 1919. Open porch on the left has since been enclosed. [Heritage Mississauga]



Figure 33: Port Credit Brick Co. Ltd. [Heritage Mississauga]



Figure 34: Hobberlin House, Toronto (demolished) [City of Toronto Archives]

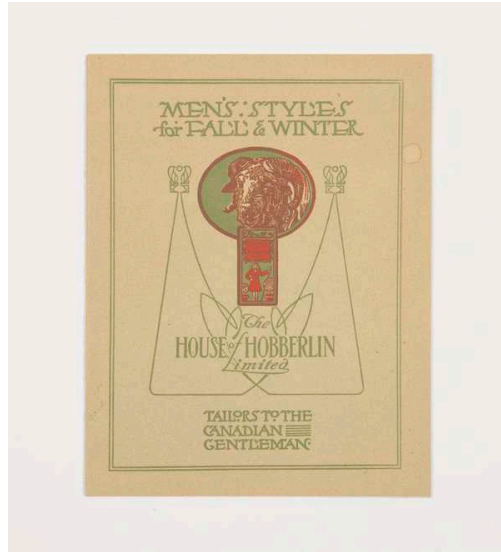


Figure 35: Hoberlin House catalogue, 1919. [Toronto Public Library]



Figure 36: Hoberlin House catalogue, 1913. [Toronto Public Library]



## Appendix B: Land Records

ADDRESS: 20 Ben Machree Drive, Mississauga

LEGAL DESCRIPTION: PT BLK X Registered Plan I22, Town of Port Credit, County of Peel

INST. NO.	DATE	TYPE	GRANTOR	GRANTEE	LANDS
	1855	Patent	CROWN	Frederick C. CAPREOL	400 acres
	1903	Grant	Peel Manufacturing Co. (Frederick C. CAPREOL)	Ida CUNNINGHAM	-
	1905		Ida CUNNINGHAM	George H. CARVETH	-
	1910	Grant	George H. CARVETH	Andrew M. HOBBERLIN	2.29 acres
22482	1922	Grant	Andrew M. HOBBERLIN	William BRADSHAW	"
29059	1927	Grant	William BRADSHAW	Edward NEWELL	"
245 By-law	1929	Expropriation			(public roadway)
1425	1944	Grant	Edward NEWELL	Walter W. DAVISON	2.29 acres
7859	1955	Grant	Walter W. DAVISON	William E. DAVISON	0.6 acres
12699	1962	Grant	Emma DAVISON	Peter BERNDT	"
30223	1967	Grant	Peter BERNDT	Marie R. BOGART	"
270436	1973	Grant	Marie R. BOGART	Robert KELLET	"
324633	1974	Grant	Robert KELLET	CURRENT OWNERS	"

Appendix C: Architectural Drawings (provided by Richard Min & Associates Architect)

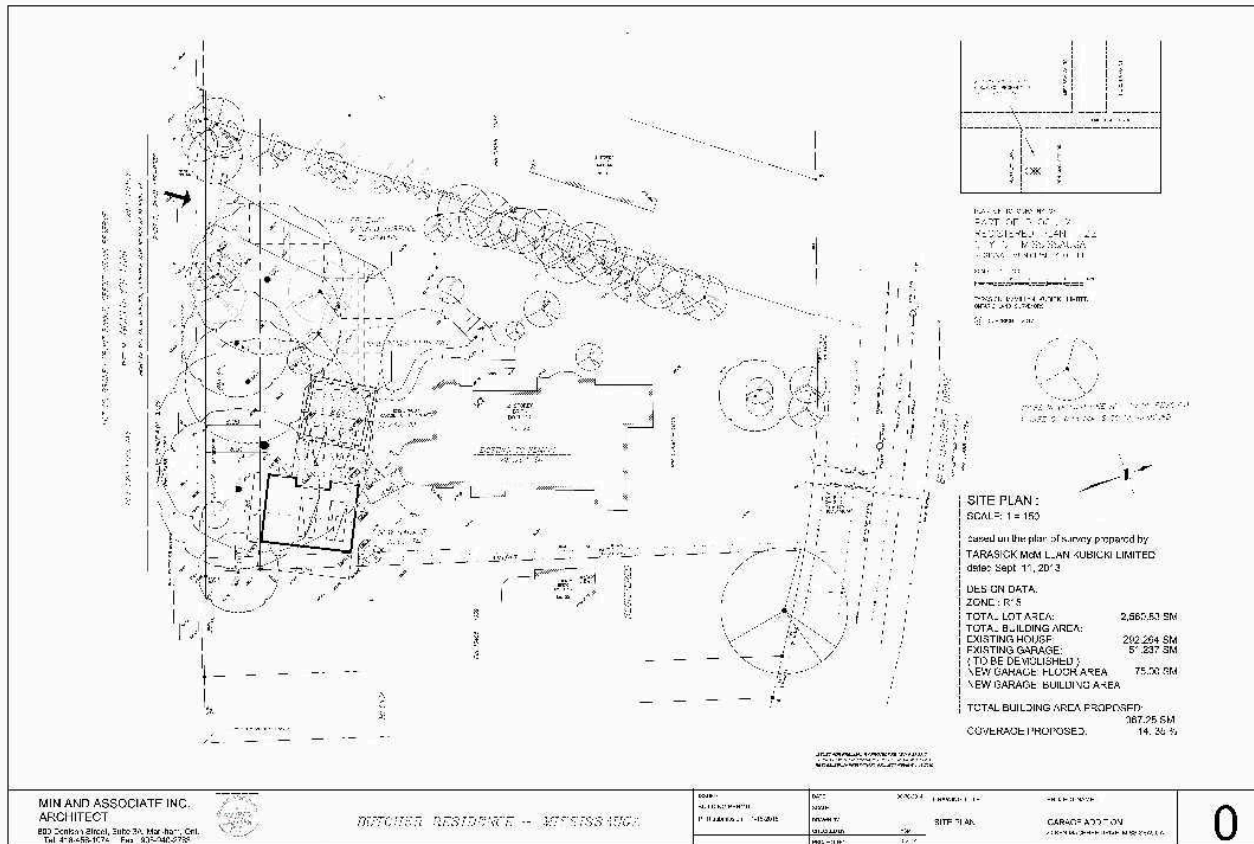


Figure 1: Site plan.

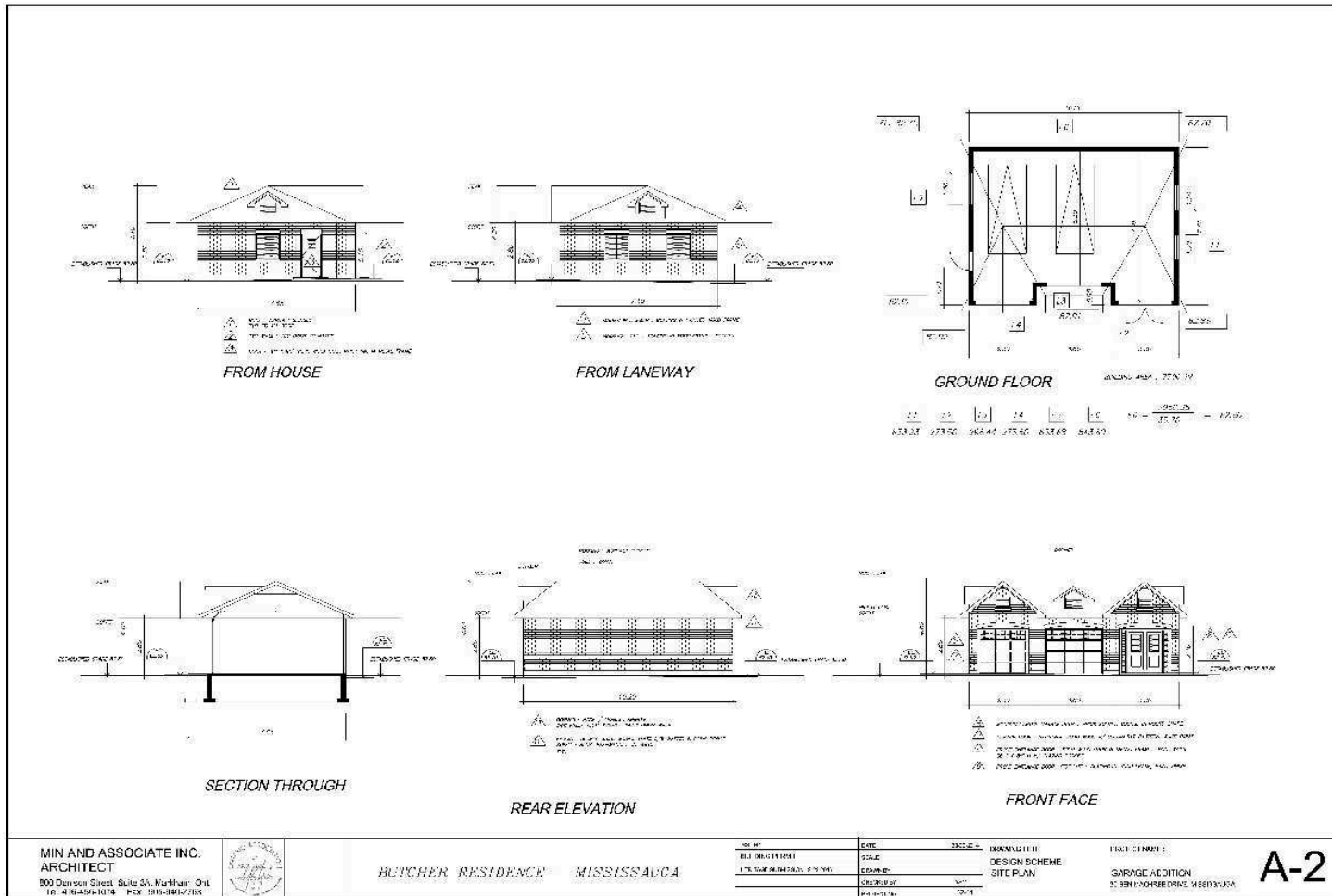


Figure 2: Plan, elevations and section.



Figure 3: Main elevation.

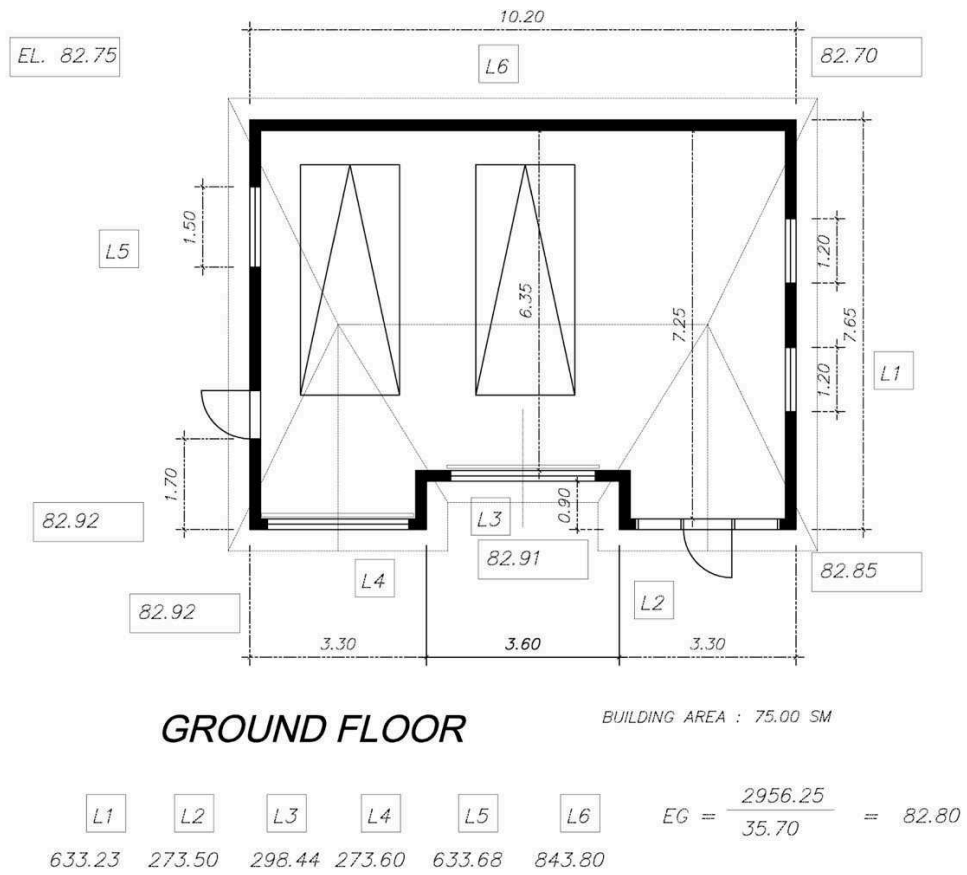


Figure 4: Plan

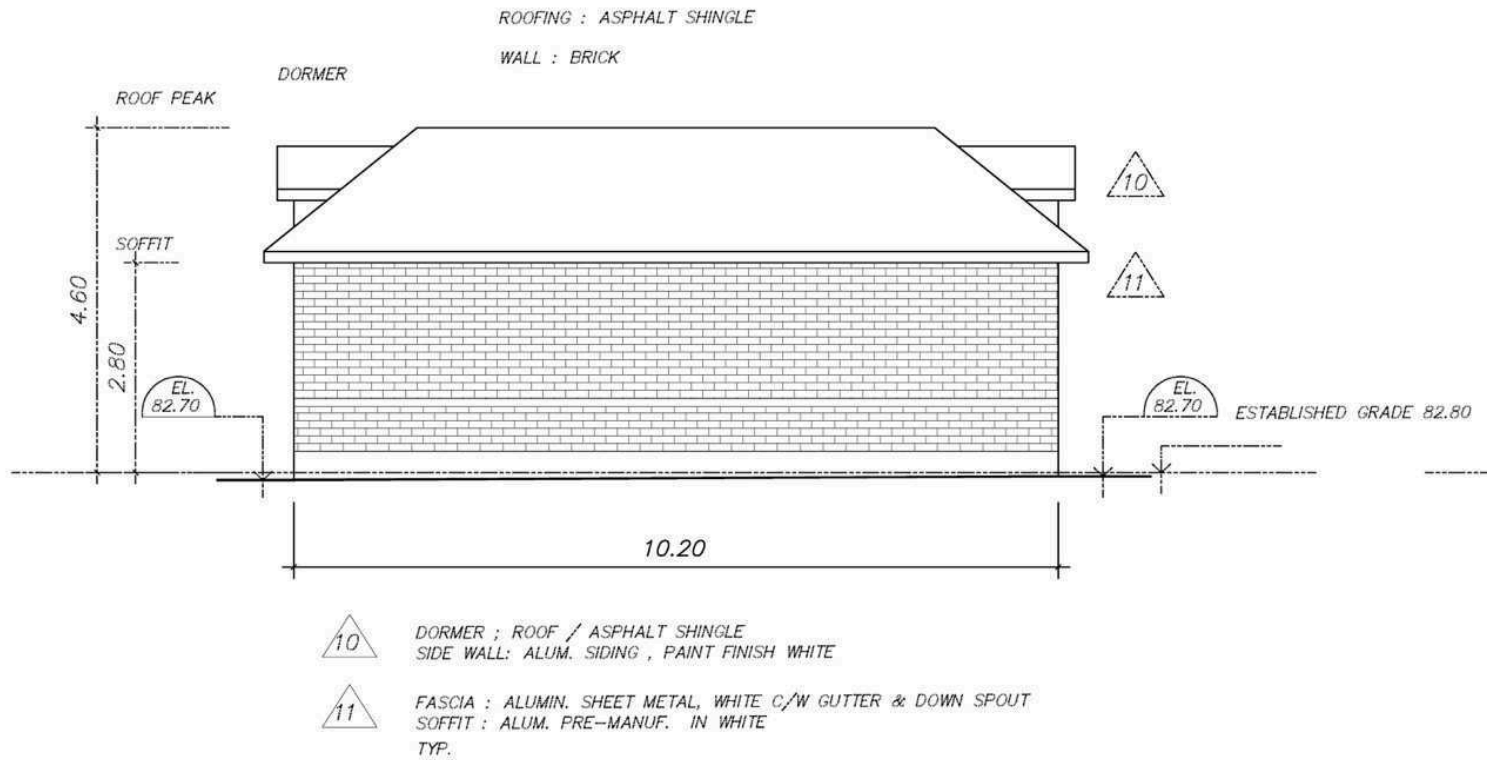


Figure 5: Rear elevation.

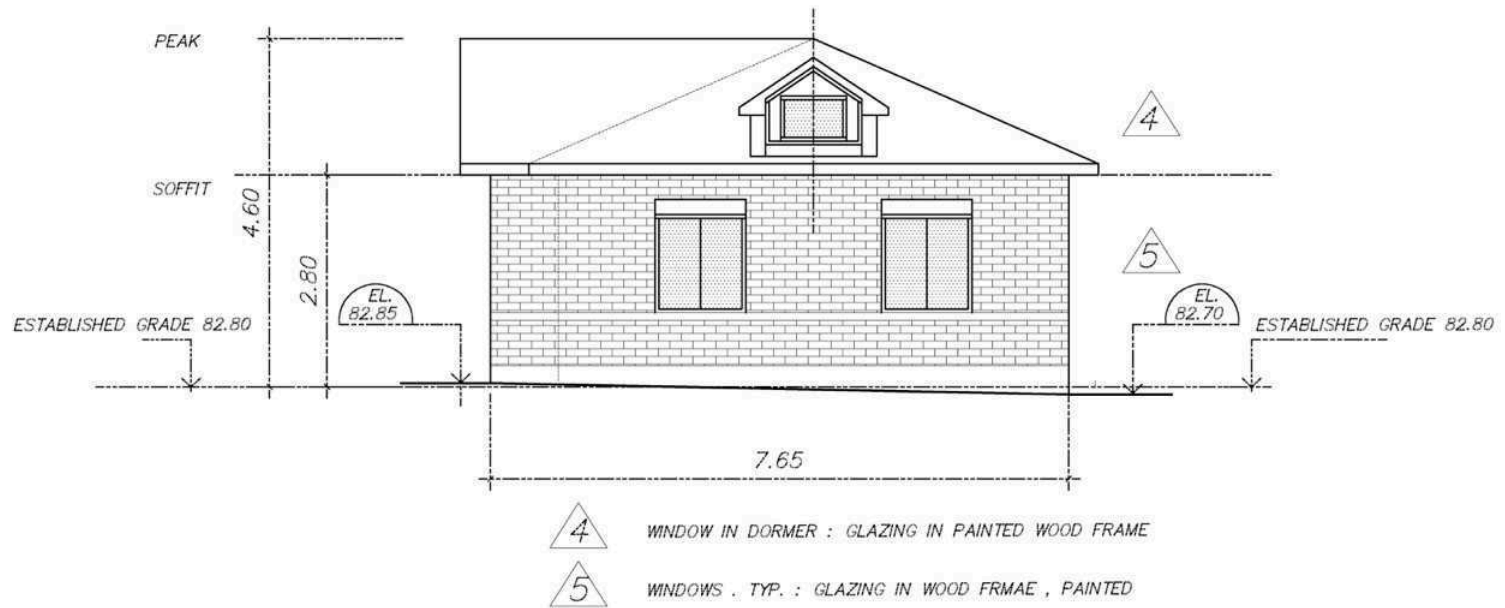


Figure 6: Side elevation facing Godfrey's Lane.

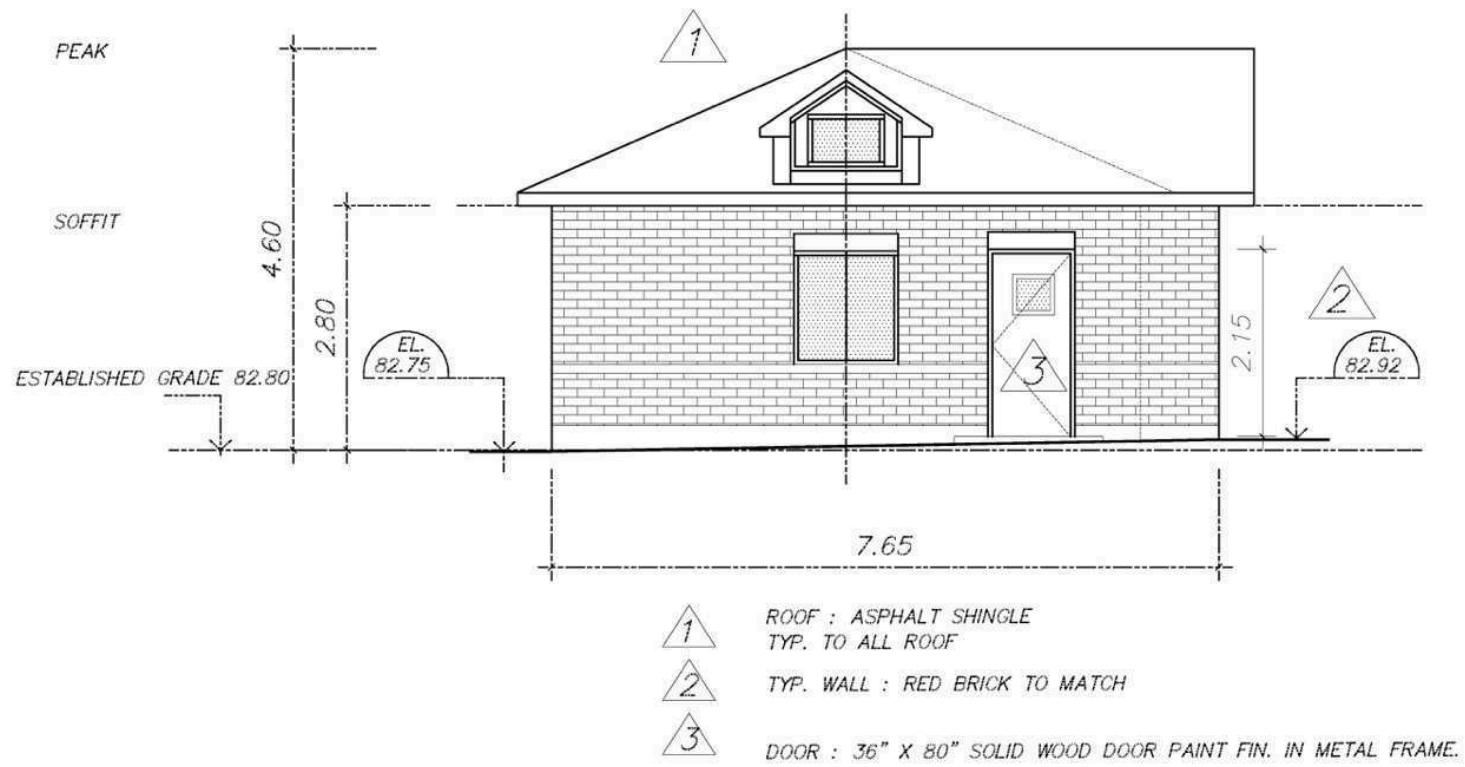


Figure 7: Side elevation facing Hobberlin House.



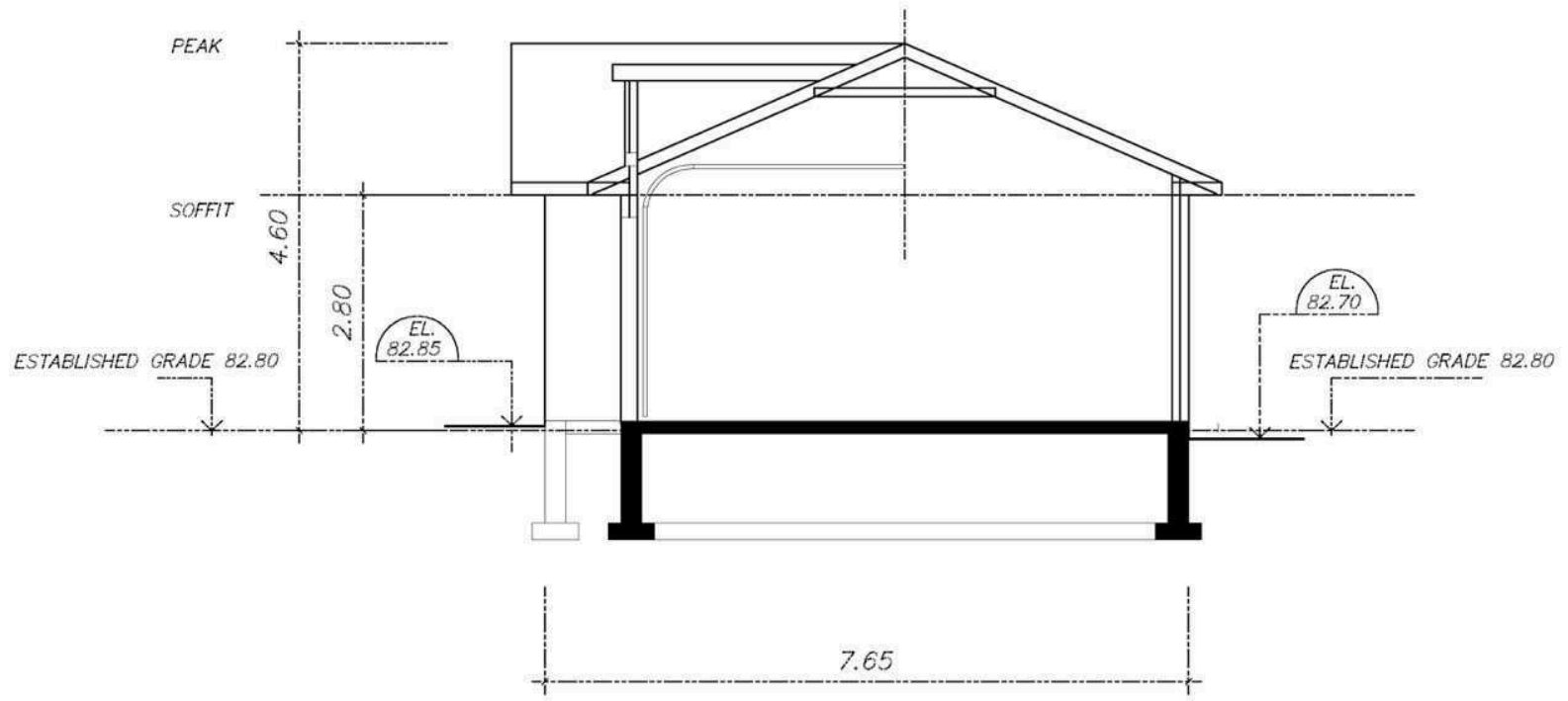


Figure 8: Section through side elevation.

City of Mississauga  
**Corporate Report**



Date: 2016/03/17

To: Chair and Members of the Heritage Advisory Committee

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

Originator's files:

Meeting date:

April 12, 2016

## Subject

**Request to Demolish a Heritage Listed Property: 3020 Victory Crescent (Ward 5)**

## Recommendation

That the property at 3020 Victory Crescent, 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.

## Background

Section 27.3 of the Ontario Heritage Act states that structures or buildings on property listed on the City's Heritage Register cannot be removed or demolished without at least 60 days' notice to Council. This legislation allows time for Council to review the property's cultural heritage value to determine if the property merits designation.

The owner of the subject property has submitted a heritage permit application to demolish and replace the existing detached dwelling. The subject property is listed on the City's Heritage Register as it forms part of the Malton Wartime Housing cultural landscape. This cultural landscape is noted for being a planned subdivision of the WWII and post-war era government efforts to provide mass produced housing to workers, in industry related to the war effort, and to veterans within the City of Mississauga.

The Heritage Impact Assessment report recommends that the property at 3020 Victory Crescent, "does not merit individual designation under Part IV of the Act...Nevertheless, it is one of a group of similar wartime dwellings, which collectively possess historic value as part of a subdivision planned by the Crown Corporation Wartime Housing Ltd." (Gillespie HIA, Section 6 Conclusions and Recommendations). The recommendation goes on to state that, "...despite the still gradual intrusion of the newer replacement dwellings"; the area "may still be eligible for designation under Part V of the Act". Section 6.3 includes a number of General Recommendations for the area of the Malton Victory Village Cultural Landscape. The sixth bulleted recommendation suggests that, "...a public meeting be organized...to provide

background information, to answer questions and distribute surveys to gauge the interest of property owners/residents in protecting the Malton Victory Village Cultural Landscape as a heritage conservation district under Part V of the Ontario Heritage Act, using as an example Kitchener's post-war planned subdivision, now recognized and protected as the St. Mary's Heritage Conservation District".

## Comments

The owner of the subject property has requested permission to demolish the existing structure. The applicant has provided a Heritage Impact Assessment compiled by Gillespie Heritage Consulting (attached as Appendix 1). The consultant has concluded that the house at 3020 Victory Crescent is not worthy of designation. Given the evidence provided in the report, staff concurs with this finding. In addition staff notes the recommendations in Section 6 of the HIA report by Gillespie Heritage Consulting that recommend further exploration of ways to engage the community and utilize the tools in the Ontario Heritage Act to protect the collective historic cultural value of the Malton War Time Housing Cultural Landscape, also known as Victory Village.

## Financial Impact

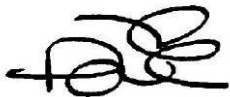
There is no financial impact.

## Conclusion

The owner of 3020 Victory Crescent has requested permission to demolish a structure on a property that is listed on the City's Heritage Register. The applicant has submitted a documentation report which provides information, which does not support the building's merit for individual designation under the Ontario Heritage Act. Staff concur with this finding.

## Attachments

Appendix: Heritage Impact Assessment



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

Prepared by: Cecilia Nin Hernandez, Heritage Coordinator

# Heritage Impact Assessment

3020 Victory Crescent

*Malton Victory Village Cultural Landscape, City of Mississauga*

2016 February 29



**Gillespie Heritage Consulting**

2 Mayfair Court, Dundas, ON L9H 3P2 905 627 8607

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# 1 INTRODUCTION

## 1.1 Intent of Heritage Impact Assessment for 3032 Victory Crescent

Figure 1; Figure 2; Figure 3

In December 2015, the property at 3020 Victory Crescent was purchased by [redacted] the primary contact for this Heritage Impact Assessment. It is situated in a planned wartime subdivision located in the community of Malton in the north-east corner of the City of Mississauga. The lot is occupied by a small wartime bungalow which is currently vacant. [redacted] intent is to demolish the existing dwelling and replace it with a larger two-storey residence, similar to other recently built replacement houses in Malton's wartime residential neighbourhood, known as Victory Village.

The property is located in an area identified as a significant "cultural landscape" (residential category) in the *Cultural Landscape Inventory for the City of Mississauga*. In that report, the area is referred to as War Time Housing (Malton) in the Residential Landscape category, which includes 13 residential areas.<sup>1</sup> It is also referred to as the Malton Victory Housing Cultural Landscape but the term preferred by the author of this report and used henceforth is the *Malton Victory Village Cultural Landscape*, given that the entire planned subdivision incorporating parkland and community facilities comprises the cultural landscape. All properties located within its boundaries (similarly to other cultural landscapes throughout Mississauga) were subsequently added to the City's Heritage Register. Accordingly, Heritage Planning staff requires that a Heritage Impact Assessment be prepared by a qualified heritage consultant for the substantial alteration / enlargement of an existing dwelling or its total replacement.<sup>2</sup>

This Heritage Impact Assessment adheres to the current *Cultural Landscape Heritage Impact Assessment Terms of Reference* prepared by the Community Services Department of the City of Mississauga. Its completion and acceptance by Heritage Planning staff, the Heritage Advisory Committee and City Council is a condition of obtaining a Demolition and Building Permit. In contrast to other residential cultural landscapes, such as Mineola West and Lorne Park, this area is not subject to Site Plan Control. For properties located in designated Site Plan Control areas, Site Plan approval must be obtained before a Building Permit is issued and designs for

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<sup>1</sup> Landplan Collaborative Ltd., *Cultural Landscape Inventory* (January 2005); available on the CM website: [www5.mississauga.ca/pdfs/Cultural\\_Landscape\\_Inventory\\_Jan05.pdf](http://www5.mississauga.ca/pdfs/Cultural_Landscape_Inventory_Jan05.pdf) > L-RES-5 War Time Housing (Malton). All properties located in one of the approximately 60 *cultural landscapes* are listed on the City's Heritage Register regardless of individual architectural / historic interest. Cultural landscapes and features include historic settlements; agricultural, industrial, urban, residential, civic and natural areas; parks; scenic views; scenic roadways; bridges; and wall formations.

<sup>2</sup> Under the provisions of Section 27 (1.2) of the Ontario Heritage Act, "the owner of the property shall not demolish or remove a building or structure on the property or permit the demolition or removal of the building or structure unless the owner gives the council of the municipality at least 60 days notice in writing of the owner's intention to demolish or remove the building or structure or to permit the demolition or removal of the building or structure". In the case of the City of Mississauga, a 60-day delay of demolition is imposed once the Heritage Impact Assessment has been approved by Heritage Planning staff, subject to approval by the Heritage Advisory Committee and City Council within this 60-day period.

replacement dwellings are evaluated in accordance with the City's *Design Guidelines and Site Plan Requirements [for] New Dwellings, Replacement Housing and Additions* (April 2007). While these guidelines would be applicable to properties within the Malton Victory Village Cultural Landscape, they cannot technically be enforced through any planning process. Moreover, the Malton District Policies of Mississauga Plan (Section 4.19) provide no policies that specifically address the *Malton Victory Village Cultural Landscape*.

## 1.2 Background on the Malton Victory Village Cultural Landscape

The Malton Victory Village Cultural Landscape is located on the east side of Airport Road north of Derry Road. The original subdivision, which became known as "Victory Village", and the present-day cultural landscape with the same boundaries, encompasses all or sections of Victory Crescent, McNaughton Avenue, Churchill Avenue, Merritt Avenue, Etude Drive and Lancaster Avenue. It comprises a fairly homogeneous residential subdivision of wartime and post-war housing consisting largely of 1 to 1 ½ storey frame houses with medium to steep-pitched, side-gabled roofs and central doorways. However, this character has been increasingly threatened by the incremental intrusion of larger two-storey suburban dwellings into the area, which can be discouraged but not prevented without imposing additional planning controls.

As described in the *Cultural Landscape Inventory*, Section L-RES-5:

This planned subdivision is located opposite the north-east corner of Pearson International Airport. The neighbourhood is close to where the original Malton Terminal was located and remains close to the present airplane manufacturing and service industry. Although some of the original houses have been altered with newer porches, dormers, raised basements and garages, many retain characteristics typical of the period with 1 to 1 roof pitches, central front doors, picture windowed living rooms to one side, kitchen and eating areas on the opposite side and bedrooms and bathrooms to the rear. According to local sources, one in four of the houses was moved from Bramalea Road when the airport was expanded in 1950. The relocated houses and lots sold for \$2,500.00 each. The street names in the area, including Churchill Avenue and Victory Crescent, act as reminders that this area was developed during the post-war period [and also the war period as later described]. Its significance lies in the fact that it retains a number of post-war houses which represent some of the first mass-produced housing in the GTA.

## 2 HISTORICAL AND ARCHITECTURAL BACKGROUND

### 2.1 Malton, its Airport and Related Industries

**Figure 4; Figure 5**

Malton originated as a small farming community, centred on the north-south boundary between Toronto Gore and Toronto Townships (now Airport Road). Malton was ceded to Toronto Township in 1952, and then incorporated into the Town of Mississauga in 1967, and finally the City of Mississauga in 1974.

One of the earliest and most influential settlers was Richard Halliday, a native of Malton in Yorkshire, England, and blacksmith who arrived in 1819. The village of Malton developed around the "four corners" of what is now the intersection of Derry and Airport roads, and by 1850 the village consisted of a general store, a cobbler's shop, a small hotel and blacksmith's shop. The arrival of the Grand Trunk Railway in 1854 provided local farmers with easier access



to markets and contributed significantly to the development of Malton as a major grain handling and export centre. Malton was awarded the county seat in 1859, which it held for one year, and was incorporated as a police village in 1914.

In 1937 Malton was chosen as the site for a new international airport for the Trans-Canada Airlines (the precursor of Air Canada). 13 farms south of Derry Road were purchased in 1937-8 by the City of Toronto and farm buildings were levelled for the construction of runways and a terminal building. With the outbreak of WWII, the new airport also became the base for the Commonwealth Air Training Plan where aviation bombing practices were held. In 1938, the National Steel Car Company of Montreal opened an aircraft factory on lands to the east of the airport and south of Derry Road. The factory, which first manufactured the Avro Anson and Westland Lysander, brought hundreds of employees to Malton. In 1941 or 42, the plant was taken over by the federal government as part of the war effort for use as a centre for allied aircraft production and the company was then renamed Victory Aircraft Ltd. With a workforce of 10,000, housing was immediately needed for many of its workers and families. This resulted in the construction of a nearby subdivision to the east of Airport Road and north of the plant, known as Victory Village.

At the end of the war, the assets of Victory Aircraft Ltd. were sold to A.V. Roe Canada Ltd., a subsidiary of the British Hawker Siddely Group, the largest conglomerate of aeronautical manufacturers in the world. In 1949, this company began manufacturing the C-102 "Jetliner", North America's first jet passenger plane and CF100 "Canuck" fighter jets for the Royal Canadian Air Force. A.V. Roe is best known for the development of the CF105 Arrow fighter jet, the "Avro Arrow", which was to have been the most advanced of its kind in the world. By the end of the 1950s an extensive industrial area had developed east of the airport and south of Derry Road, which included A.V. Roe Canada and Orenda Engines Ltd. (originally a division of A.V. Roe but now owned by Magellan Aerospace Corporation). Unfortunately for Malton, the production of this supersonic fighter jet, unveiled in October 1957, was short-lived.<sup>3</sup> Production was abruptly terminated in February 1959 by Prime Minister John Diefenbaker, largely as a cost-saving measure, and the company was sold in the 1960s to the American company, McDonnell-Douglas. This company, in turn, was taken over by Boeing, which demolished most of the original Victory Aircraft buildings between 2003 and 2004. A major expansion of Malton Airport in 1963 resulted in its reopening by Prime Minister Lester B. Pearson in 1964 and its renaming as Lester B. Pearson International Airport.<sup>4</sup>

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<sup>3</sup> Although the Arrows manufactured in Malton were production models rather than prototypes, the Arrow program was terminated before the aircraft entered service with the RCAF.

<sup>4</sup> The research for this section was undertaken for the Heritage Impact Statement for 7157 Lancaster Avenue and re-used in this report: sources included: Kathleen Hicks, *Malton: Farms to Flying*, Part 3, 1900-1950; Heritage Mississauga's website ([www.heritagemississauga.com/page/Malton](http://www.heritagemississauga.com/page/Malton)) and other sources cited in that report (footnote 5).

## 2.2 Wartime Housing in Canada

### 2.2.1 History

The first national housing legislation was introduced during the Great Depression, beginning with the Dominion Housing Act of 1935, which provided \$20 million in loans and helped finance 4,900 housing units over 3 years. The Government of Canada continued to be involved in housing during the Second World War. By 1940, a war-related industrial boom had created overcrowded conditions and serious housing shortages, which in turn, disrupted industrial production. In 1940 some defence industries, such as Small Arms Ltd. in Long Branch, responded by constructing temporary housing for employees close to their plants.

On January 1st, 1940, Wartime Housing Ltd. was established as a Crown corporation by the Department of Munitions and Supply to address this crisis. Its mission was to acquire tracts of land in many communities and build non-profit, subsidized rental housing for workers employed in industries supporting the war effort. Between 1941 and 1947, approximately 32,000 rental units (mostly single-family dwellings) were erected across the country to accommodate munitions workers, servicemen's families and, after the war, returning veterans.

In 1944, Wartime Housing Ltd. moved beyond its original strict mandate to providing accommodation for defence-industry workers because of the threat of evictions and homelessness for the families of soldiers fighting overseas. To address this problem, a Veterans' Housing Program was created to provide affordable housing for returning veterans. The National Housing Act of 1946 created Central Mortgage and Housing Corporation (CMHC) and the following year a large proportion of the housing built for Wartime Housing Ltd. was transferred to CMHC.

In 1949 the remaining assets of Wartime Housing Ltd. were taken over by CMHC, which then proceeded to register all wartime and post-war surveys as legal plans of subdivision with the intent of selling off the individual lots and houses. Once a plan of subdivision was registered in the local registry office, lots could be sold to private owners but this occurred gradually over time, depending on the tenants' circumstances. Existing tenants would be offered the first right of purchase but if a tenant turned down the offer, then the lot with house was advertised on the free market. Gradually divested of its initial role as landowner and landlord, CMHC evolved a mandate which now includes the provision of mortgage loan insurance and mortgage-backed securities and the development of housing policy and programs.<sup>5</sup>

### 2.2.2 Character of the Wartime Subdivisions

The wartime subdivisions were originally intended to provide temporary housing, with the federal government pledging to remove them soon after the war. However, it was soon realized that these new planned residential neighbourhoods could provide permanent, low-cost housing for working class families as well as communal amenities. The establishment of a tenant relations department encouraged the development of community centres, which served a wide range of civic functions. Typically, they provided space for prenatal clinics, libraries,

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<sup>5</sup> The research for this section was also undertaken for the Heritage Impact Statement for 7157 Lancaster Avenue (with sources cited in footnote 6) and re-used for this report.

garden clubs, cooking and sewing classes, first aid courses, supervised children's play, youth organizations, home improvement associations, and community councils.

The uniqueness of wartime housing subdivisions stems not from the style or construction of the individual houses but their *raison d'être*, as a response to the unique housing needs created during WWII and their planned nature based on City Beautiful principles. Characteristic features included interesting street layouts with boulevards, crescents, cul-de-sacs, and curved roadways. Streetscapes were homogenous but not uniform with a mix of house forms based on standard Wartime Housing Ltd. plans for modest 1 and 1 ½ storey dwellings. Roadways were surfaced with gravel, wood board sidewalks and walkways were laid, and trees were planted. These subdivisions typically also included park reserves for outdoor recreational use and community centres, and possibly also an elementary school. The lots were relatively large compared to the size of the houses which combined with the boulevards and park spaces created an overall feeling of spaciousness.

As these wartime subdivisions evolved into their present-day form, alterations and additions were progressively made to the original dwellings, roadways were paved, concrete sidewalks were laid and trees matured. Compared to the barren character of the new subdivisions, today these neighborhoods are often enhanced by an abundance of mature deciduous and coniferous trees on boulevards and in public parks, an asset worthy of preservation for future generations of residents.

### 2.2.3 House Design and Construction

#### Figure 6 to Figure 13

For the first time in Canada, during World War II dwellings were constructed on a large scale using prefabricated components that could be quickly assembled on site by relatively unskilled labourers, thereby adopting the mass-production techniques of wartime industries.<sup>6</sup>

Two sources provide detailed information on the construction of wartime dwellings: "Wartime Housing", a short documentary produced by the National Film Board in 1943 and an article entitled "Wartime Housing and Architectural Change, 1942-1992," published in 1995.<sup>7</sup> The documentary, which promotes the work of Wartime Housing Ltd, provides valuable insight into the standardized, prefabrication techniques employed to expedite construction of urgently needed housing for industry workers. Blueprints of standard designs were prepared by architects employed by the company and distributed to local contractors. Built house forms represented many variations of two basic models of frame construction: a single storey and a 1 ½ storey: H1 (24' square with a living room, two bedrooms, kitchen and bathroom on one floor); H2 (same plan reversed); H22 (a slightly larger version of H1: 24' x 28') and H12 with

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<sup>6</sup> A general overview of Canadian wartime housing and its significance is provided by John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms, 1784 to the Present* (Fitzhenry & Whiteside: 1990), Chapter 24: Victory Housing (1940-50), pp. 219-223; and Thomas Wicks, "Wartime Housing", blog posted on the Spacing Toronto website, October 2007: <http://spacing.ca/toronto/2007/12/12/wartime-housing>

<sup>7</sup> "Wartime Housing", National Film Board documentary by Graham McInnes, 1943; available online at [www.nfb.ca/film/wartime\\_housing](http://www.nfb.ca/film/wartime_housing); Annmarie Adams and Pieter Sijpkens, "Wartime Housing and Architectural Change, 1942-1992." (see SOURCES: Section 7.1.2.)

same footprint as H22 but with an additional two bedrooms in an attic area beneath the steep-pitched roof. Roofs took the following forms: hipped with a low pitch, side or front gabled with medium or steep pitches, all with very shallow eaves. The different floor plans generated both symmetrical and asymmetrical facades. The 1 ½ storey models had steeply pitched gable roofs with attic space for two additional bedrooms but dormers were omitted as a cost and labour saving measure. Overall both the one and 1 ½ storey designs represent simplified interpretations of the Colonial Revival style, with the 1 ½ storey model often referred to by historians as Cape Cod Colonial. The characteristic multi-paned vertical sash window design chosen for wartime housing was a typical feature of this style.

According to the NFB documentary, teams of specialized tradesmen (carpenters, plumbers, electricians, etc.) worked in an assembly like manner in three shifts, enabling an entire dwelling to be erected in less than 36 hours. However, it is known that there was a problem then as today with “jerry builders”; hence, many wartime subdivisions may have been built up to speed but not to the standards expected by Wartime Housing Ltd.

As the dwellings were intended to be temporary and dismantled after the war, the first plans did not include basements, except where necessitated by harsh winter conditions, as was the case in central Canada (**Figure 9**). As documented in the NFB film, the first site work was the erection of a temporary structure to mill the lumber and prefabricate floor, wall and roof sections, and doors and windows, etc. The first step in the construction of an individual dwelling was to bore holes several feet deep to insert creosoted cedar posts or less commonly concrete posts poured on site. Floor beams (sills) were then attached to the row of levelled posts (two or three rows depending on the depth of the house). A typical floor, wall, ceiling or roof section consisted of framing with a backing of wood planks or possibly plywood. Floor sections with outer boards covered with tar paper were first attached to the sills. Wall sections were then erected nailed to the sills and bolted together. Next the ceiling sections were hoisted up and into place on the wall sections and bolted together and to the wall sections. Finally, two triangular sections were erected at each of the two gable ends and then the rectangular sections were raised into place and attached to the gable sections. At this stage, the exterior house framing was complete and work could proceed on the exterior finishes and the installation of window units and doorways. Rolls of tar paper were nailed to the wood sheathing and the outer cladding nailed on. The most common siding materials were clapboard, wood shingles, or composite shingles.<sup>8</sup> Window units comprising a wood frame with a multi-paned vertical sash window were entirely prefabricated in several standard sizes (including painting). It is assumed that, given the extremes of Canadian climate, the wartime dwellings were provided with storm windows. Doorway frames were similarly prefabricated and installed without the doors, which were subsequently hinged to the frames. Door designs typically featured panelling with multi-paned glazing in the upper panes. The 1943 NFB documentary also shows that storm doors may also have been provided for extra weather protection. Once the roof sheathing was covered with asphalt shingles the dwelling was now weather tight. A prefabricated “fuel box” was added to the rear facade to provide wood or coal

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<sup>8</sup> It is assumed that the term “composite shingles” refers to ones made of asbestos-cement, a mixture of portland cement reinforced with asbestos fibers. It was commonly used as a siding material on wartime and post-war housing for economical and practical reasons.

storage for a centrally-located heating stove, vented by a pipe through the roof. A final finishing task was painting the exterior cladding, shown in the NFB film to be done with a spray gun.

Interior work began by insulating the floor sections with rock wool, laying the subfloor and the installation of electric outlets and wiring. Interior wall sections were similarly insulated with rock wool stuffed into the spaces between the studs; tar paper was then stapled to the studs and the finish material consisting sheets of pressed wood or gypsum boards nailed to the framing. These prefabricated panels, the precursor of modern drywall, were much more time and cost effective than traditional lath and plaster.<sup>9</sup> Flooring typically consisted of narrow strip tongue-and-groove hardwood in the living and bedroom areas and linoleum or asphalt tile in the kitchen and bathroom. Baseboards and trim were cut to size on site from specially milled dimensioned lumber. Interior doors in wartime and early post-war housing were a solid panelled type.<sup>10</sup> Wartime dwellings were all provided with interior plumbing: every plan included a bathroom, with a toilet, sink and bathtub and a kitchen counter with a sink. By the 1940s, electric stoves were widely available for cooking. Dwellings with no basements were equipped with a heating stove, also referred to as a “space heater”, which was located centrally on the main floor as indicated by a central chimney or metal vent pipe.<sup>11</sup>

#### 2.2.4 Alterations and Additions since the 1940s

Alterations, upgrades, and additions often began soon after the tenants or prospective buyers took possession of the previously rented dwellings. Some documentation indicates that CMHC was supposed to construct basements under the wartime dwellings prior to their sale but it is not clear to what extent that happened. It is known that many were sold without this amenity. According to the article “Wartime Housing and Architectural Change”, CMHC installed partial basements in the houses in the Montreal’s St. Laurent wartime neighbourhood prior to their sale from 1964 on.<sup>12</sup> As most residents would have preferred full basements to provide additional living space, the task fell upon each new owner with help from neighbours to jack up and support the dwelling, while the ground below was excavated deeper. A full basement, in both wartime and postwar dwellings, was built of poured concrete or concrete block walls resting on concrete footings, with a poured concrete floor. With a full basement, the ground floor heating stoves could be replaced with a coal-fired boiler distributing heat through radiators and greatly improving comfort levels in winter. During the 1950s home heating systems underwent more improvements with the installation of oil-burning furnaces and additional insulation. Aluminum storm doors and windows were also commonly added to further improve insulation value. A very common alteration was the enlargement of the street-facing living room window to create a picture window consisting of a square fixed pane with

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<sup>9</sup> According to a 2000 CMHC publication on post-war 1 ½ storey houses, early post-war models had interior walls finished in lath and plaster, which was gradually replaced by drywall in the 1950s. (CMHC, *Renovating Distinctive Homes – 1 ½ Storey Post-War Homes*, p. 8)

<sup>10</sup> CMHC, op. cit., pp. 8-9.

<sup>11</sup> According to the previously cited article “Wartime Housing and Architectural Change”, these space heaters were found to be inadequate by most residents of wartime houses in the St. Laurent neighbourhood of Montreal. (p. 18)

<sup>12</sup> Ibid. p. 23.

narrow vertical sash units on either side, as illustrated by a number of examples in a Dundas enclave (City of Hamilton), including one at 101 Head Street with its original 1950s window preserved intact.<sup>13</sup> (Figure 13) Original asphalt shingles were replaced or covered with new asphalt-shingles; and roofs were extended with wider soffits and the installation of eaves troughs and downspouts to better drain water away from the foundation walls. During this decade, when car ownership became increasingly common, owners built free-standing garages in the rear yards or added a carport or garage to the side of the house.

In the course of the next few decades, common alterations included rear additions, new front and back porches, covering of original siding with aluminum and later vinyl siding, replacement of original windows with vinyl-clad, thermopane units; and replacement of original wood doors with insulated doors made of steel or fibreglass. These changes have invariably altered the exterior appearance of the original dwellings, to a lesser or greater degree and sometimes almost beyond recognition. However, unless the house has been substantially enlarged and renovated, the original interior wall partitions and doorways are usually still largely intact. Common alterations include layers added to wall and floor surfaces, such as wallpaper, wood panelling, vinyl tile, laminate flooring, acoustic ceiling tile, etc. Kitchen and bathroom plumbing fixtures have been replaced, and in some cases, more than once. Small energy-efficient gas furnaces have replaced older furnaces in basements. If there is no basement, a furnace may be installed on the main floor or in a crawl space. Alternatively, heating is provided by a wood-burning stove and supplementary electric space heaters.

## 2.3 Wartime Housing Ltd. Land Acquisition and Victory Village

### Figure 14 to Figure 16

In the course of 1942, Wartime Housing Ltd. proceeded to purchase or expropriate parcels of farmland owned by Fred Codlin, on the east side of 6<sup>th</sup> line (now Airport Road) north of the Malton Side Road (Derry Road). In 1939, Fred Codlin had partnered with a developer (Egvin Kay Ltd.) to register a land subdivision agreement for the construction of 41 dwellings, but with the outbreak of WWII, this plan was abandoned. The final boundaries of the property acquired by Wartime Housing Ltd. are shown on Plan H-20-A, registered with the Deed of Land as Instrument 3431 on October 29, 1942. Excluded was a 50' wide strip of land in the south-east corner conveyed to the National Steel Car Company<sup>14</sup> and a truncated L-shaped parcel owned by E. Johnson (according to the Deed of Land). In the end, Wartime Housing Ltd. acquired all of Codlin's property in Lot 11 except the excluded strip, which in total comprised 91.4 acres.<sup>15</sup> It is speculated that the Victory Village subdivision was surveyed immediately following the

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<sup>13</sup> According to the owner of 101 Head Street, a number of wartime bungalows had been relocated to this area from West Hamilton in 1954, put on full basements, and then sold as subsidized housing to low income families. He and his wife had wanted to purchase the property at that time but were not eligible. However, they were able to acquire it in 1965 and made some modest alterations, including the wood clapboard siding, installed over the original asbestos-cement shingles.

<sup>14</sup> See Section 2.1 for background on the National Steel Car Company. The purpose of the 50' strip is not known.

<sup>15</sup> The title search undertaken by Paul Dilse for his Heritage Impact Statement for the property at 7181 Lancaster Avenue (August 2013) yielded a survey plan dated April 1942 which shows three parcels of land acquired by Wartime Housing Ltd. (H-20) but not the final boundaries shown on Plan H-20-A.

registration of the Deed of Land and plans for the subdivision drawn up by Wartime Housing Ltd. as quickly as possible, given the urgency of the housing situation in Malton. A small subdivision for the construction of 200 dwellings, surveyed by H.C. Sewell, OLS, was intended to provide rental housing for workers at the Victory Aircraft plant and their families. It became known as Victory Village. All of the rectangular lots were a standard size: 40' wide and 100' deep. After the war, these houses continued to accommodate families of workers engaged in aircraft production and related aeronautical manufacturing, a primary industry providing employment for up to 12,000 men and women through the 1950s. The industrial complex, concentrated around Airport Road and Derry Road East was demolished in recent history, leaving only the housing subdivision as a visible reminder of this important aspect of Malton's history.<sup>16</sup>

The Plan of Subdivision shows the layout of the streets, the number and shape of the building lots and two plots set aside for park space and a public school. The irregularly shaped Block A became Victory Park. A public school (now Malton Bible Chapel) was built on the rectangular Block B at the corner of Churchill Avenue and Victory Crescent and a community centre, known as Victory Hall was built on parkland to the north of the school site facing Victory Crescent. The informal street layout included one curvilinear roadway: Victory Crescent. The park and streets were given war-related names. For example, Churchill Avenue was named after England's prime minister, Winston Churchill; Lancaster Avenue after the Lancaster Bomber, and McNaughton after Lieutenant-General Andrew McNaughton, Commanding Officer of the Canadian Army during WWII. As was typical of wartime housing, the dwellings were all modelled on a few standard plans and partially prefabricated off-site to expedite construction.

## 2.4 Victory Village since WWII

**Figure 3; Figure 17; Photo 14; Photo 15**

Central Mortgage and Housing Corporation had the Plan of Subdivision registered in the County of Peel Registry Office in February 1952, after which individual lots and houses were first offered for sale to existing tenants. Unfortunately, there is no known dated plan showing the number of lots developed by 1952. It might be assumed that houses were built on all 200 lots during the war, given the critical need, but according to local sources cited in the Site Description for the *Malton Victory Housing Cultural Landscape*, one in four of the houses were moved from Bramalea Road when the airport was expanded in 1950. According to a 2008 CM Corporate Report, the subdivision then contained only 192 dwellings, 21 of which had been replaced or substantially altered, but the number since demolished and replaced has not been enumerated.<sup>17</sup>

The original Victory Village subdivision is now surrounded by more recent residential development. All of the original streets except Churchill and McNaughton have since been extended. To the west of the original subdivision, on the west side of Airport Road (now a busy

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<sup>16</sup> Previously cited CM report, "Proposed Zoning and Design Guidelines for Malton Victory Housing Cultural Landscape", p. 2.

<sup>17</sup> Previously cited CM report, "Proposed Zoning and Design Guidelines ...", pp. 2-3.

multi-lane street), appear to be typical 1960s two-storey mixed commercial / residential buildings with retail space on the ground floor and apartments above.

Victory Hall and Victory Public School are still standing but have not continuously served their original functions. In 1948 Victory Hall became an annex to Victory Public School. The school remained open until the 1960s and has since been converted to a place of worship, known as the Malton Bible Chapel.<sup>18</sup> With the opening of the Malton Community Complex in 1977, Victory Hall was used by the Malton Community Service group and remains a community centre at 3091 Victory Crescent. Victory Park must have been extended northward and westward when this area was developed post 1966.<sup>19</sup>

Prior to the turn of this century, changes to the housing stock within wartime/ early post-war subdivisions were mainly limited to alterations (e.g. new doors, windows, siding and porches) and additions to the houses as well as the construction of carports and garages. This is still the case in Kitchener's St. Mary's postwar neighbourhood of veterans' housing, now recognized and protected as the *St. Mary's Heritage Conservation District*, where there are tighter restrictions on the demolition and replacement of the original dwellings, as well as alterations and additions.<sup>20</sup> (Figure 18) In contrast, the wartime dwellings in the Malton Victory Village Cultural Landscape may be altered, enlarged and demolished without any such restrictions. Moreover, due to relatively high land prices in the Malton area, there is an escalating trend towards the demolition and replacement of the original housing, which threatens to undermine the special wartime character of this area.

The addition of second stories to original wartime dwellings, which started in the later decades of the last century, was a precursor of the current trend towards demolition and replacement by considerably larger residences with one or two-car built-in garages. Their design is typical of new subdivision housing, which stylistically falls into the general category identified as *Neoeclectic*,<sup>21</sup> as are cladding materials – typically brick and manufactured stone veneer. Their depth is greater than the original housing stock and with their increased height, these new houses have a considerably larger mass and footprint to yard ratio. In sum, they stand out rather than fit in sympathetically with the original wartime housing. Moreover, the design quality is typically low, compared to the replacement residences in more affluent residential areas, such as Mineola West and Lorne Park. If this trend is allowed to continue unfettered, the former Victory Village will lose its wartime heritage and increasingly take on the character of a typical middle-class suburban subdivision. The construction of new replacement dwellings almost inevitably results in the loss of semi-mature and mature trees which are a visual and

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<sup>18</sup> Kathleen Hicks, *Malton: Farms to Flying*, "Victory Village–1942", pp. 138–40.

<sup>19</sup> Research for this paragraph was undertaken for the *Heritage Impact Statement for 7157 Lancaster Avenue...*, which also includes photographs of Victory Park, Victory Hall and the Malton Bible Chapel.

<sup>20</sup> The St. Mary's Heritage Conservation District was described in the *Heritage Impact Statement for 7157 Lancaster Avenue...*, completed by the author of this report in 2011 and recently explored through Google Street View. In February 2016 Jeremy Parsons also conducted a telephone interview with the City of Kitchener Heritage Planner to gauge the success of this heritage conservation district. It should also be noted that, in this area, there is less development pressure than in Malton, due to its location and demographics.

<sup>21</sup> Term borrowed from *A Field Guide to American Houses: "Neoeclectic, ca. 1965 to present"*, pp. 486–95.



environmental asset, especially in front yards, where deciduous trees contribute to the tree canopy providing shade over the sidewalks and roadways in the heat of summer.

### **3 3020 VICTORY CRESCENT: SETTING AND SITE DESCRIPTION**

#### **3.1 Present Setting and Cultural Background**

Figure 1 to **Figure 3**; **Photo 1** to **Photo 15**

The Malton Victory Village Cultural Landscape is located within the planning district known as Malton, whose boundaries are shown on the Malton District Land Use Map. To the north is the City of Brampton and to the east the City of Toronto. The oldest part of Malton, the former Police Village of Malton, is located west of Airport Road and north of Derry Road and was originally settled by immigrants of British descent.

After WWII, the demography of Malton changed significantly, beginning with an influx of Italian and Polish immigrants from the immediate post-war period through the 1960s. Since then, Malton's proximity to an international airport has attracted many immigrants from India (including a large Sikh community) and in recent years an increasing number from Pakistan, Sri Lanka, and Trinidad and Tobago. Malton's current population of over 40,000 consists largely of immigrants from these countries and seniors of Italian-Canadian descent.<sup>22</sup>

The broader setting for the subject property consists of the area defined as the Malton Victory Village Cultural Landscape, located on the east side of Airport Road north of Derry. Its immediate setting comprises Victory Crescent, the only curved street within the boundaries of the original subdivision, which extends from Airport Road to Churchill Avenue. This section comprises 33 residential lots and the original school site at the corner of Churchill, which now accommodates the Malton Bible Chapel. The roadway of Victory Crescent has only one sidewalk on the north side (odd-numbered properties), and similarly to other parts of the Malton Victory Village Cultural Landscape, is lined by trees of varying maturity. It should be noted that on the original Plan of Subdivision, Lot 26 (#3020) was five in from the roadway but the first two lots were removed (and any existing houses demolished) in recent history for the widening corner of Airport Road. Likewise, the north side of Victory Crescent has two fewer lots due to road widening. On the north side of the curved roadway there is a public open space with a pathway leading to Victory Park, which was shown on the original plan of subdivision as a very short roadway called Codlin Crescent.

To date, out of a total of 32 residential lots, there only 7 two-storey houses on the section of Victory Crescent within the boundaries of the original subdivision, four of which are enlarged wartime dwellings and three total replacements. However, it is anticipated that the trend towards larger new houses on Victory Crescent will continue, especially given the desirability of the lots backing onto Victoria Park. The lots throughout the original subdivision are all similar in size and depth (and rectangular in shape, except for some on the curved section of Victory Crescent). All of the rectangular lots retain their original sizes of 40' wide by 100' deep. The lots on the south side of Victory Crescent, including #3020, all back onto the rear yards of properties on the north side of McNaughton Avenue. Two-storey additions to existing

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<sup>22</sup> Website sources: [www.malton.org/maltonhistory/intro.htm](http://www.malton.org/maltonhistory/intro.htm); <http://en.wikipedia.org/wiki/Malton,Ontario>

dwellings were a precursor to the present trend towards total replacement in the Victory Village area.

## 3.2 Site Description

**Figure 3; Figure 19; Photo 1; Photo 16 to Photo 23**

The subject property comprises a long, narrow 40' x 100' lot occupied by a wartime bungalow and a relatively large wood shed/ garage in the rear yard on the west side. A single-width asphalt driveway wraps around the rear of the house where it has a width of about 8', terminating at the deck. The rear yard is entirely enclosed by chain link fencing. A worn concrete paver walkway abuts the concrete stoop. Soft landscaping is minimal and informal, consisting of grass cover, in the front and rear yards, and two mature maple trees in the front yard on the City's road allowance.

## 4 3020 VICTORY CRESCENT: HISTORY, ARCHITECTURE, AND CULTURAL HERITAGE VALUE

### 4.1 Chain of Ownership and Building History

**Figure 4; Figure 14 to Figure 16; Appendix A: Chain of Ownership**

The Crown grantee for the 200-acre parcel of land, identified as Lot 11, Concession 7 was King's College, founded in 1827. This grant was part of an endowment by Royal Charter of 225,000 acres of unsettled land to King's College in 1828, much of which was located in Toronto Township (now part of the City of Mississauga).<sup>23</sup> The entire lot 11 was sold in two 100 acre parcels respectively to Hugh Cook in 1841 and to Alexander McDonald in 1842. That same year, McDonald's property was willed to his wife Mary then passed on to his son Alex in 1853. Upon Alex's death it was willed to Eliza McDonald (wife or sister). The farm property stayed in the McDonald family until her death in 1890, when the west half of lot 11 north of the Grand Trunk Railway tracks, was sold by the Executor of her estate to Thomas Codlin (95 acres). Codlin retained ownership of most of this parcel until 1942, prior to which he partnered with a building company, Egvin Kay Ltd. to plan the small subdivision described in Section 2.3.<sup>24</sup> Through three transactions listed in Appendix A, the parcel of land shown in a survey plan registered with Deed of Land #3431 (**Figure 15**) was sold to or expropriated by Wartime Housing Ltd. in 1942. This deed also indicates that an odd-shaped parcel north of the G.T.R. tracks belonged to E. Johnston. Soon after Wartime Housing Ltd. acquired the property, the lands designated for a wartime housing subdivision were surveyed and developed. However, the Plan of Subdivision (#436) was not registered until 1952, by which time the Central Mortgage and Housing Corporation (CMHC) had acquired the assets of Wartime Housing Ltd. with the intent of selling the lots and dwellings, previously occupied by tenants of Wartime Housing Ltd.

<sup>23</sup> Matthew Wilkinson, Heritage Mississauga. Founded by Royal Charter in 1827 as the first institution of higher learning in Upper Canada, King's College expanded to become the present-day University of Toronto.

<sup>24</sup> The title search did not reveal any transaction between Fred Codlin for the transfer of a parcel of land north of the CNR right-of-way to E. Johnston.

The subject property comprising Lot 26, Plan 436 was first sold by Central Mortgage and Housing Corporation in January 1957 to Walter and Rillia Sheppard (husband and wife as joint tenants), who in turn, sold it in September 1960 to Ulysse and Marjorie Amirault (husband and wife as joint tenants). The length of their ownership is not clear from the property transactions but it possible that in 1964 the family had reached financial insolvency and turned the property over to the Don Finance Company (**Appendix A**). By March of 1966, Rillia Davine had acquired the property and sold it to Frank Kokely, who in December 1971 sold it to Sandra Kokely.<sup>25</sup> She, in turn, sold the property in December 1972 to Frederick and Monica Hayes (husband and wife as joint tenants). This couple only remained owners until July 1977, when the property was sold to Wesley and Linda Hamilton (husband and wife as joint tenants). During the 1980s and 1990s, the property changed hands four more times until being sold in October 2014 to

(as joint tenants). explained at our site visit with the husband of the current owner, that he had tried to rent the house but was unsuccessful due to water penetration and mould problems, and subsequently sold the property in December 2015 to intent from the time of purchase was to apply for the necessary permits to demolish the existing wartime dwelling and replace it with a new two-storey residence for occupancy by his own family. In sum, from the time that the existing lot 26 was sold by CMHC in 1957, there has been a succession of 12 property owners. It is reasonable to assume that until the last two owners acquired this property respectively in 2014 and 2015 that the dwelling was owner-occupied, and that a number of these owners made minor upgrades in accordance with their own needs, preferences and financial means.

## 4.2 Historical Associations

Given the humble nature of the existing wartime dwelling, it would not be expected to have any important historical associations with respect to the original tenants and succession of owners. Victory Village, as a whole, was built on farmland owned by the McDonald family from 1842 to 1890 and subsequently by the Codlin family up to 1942. Fred Codlin appears to have been a prosperous farmer and prominent member of the Malton community. Moreover, his intent to build a small subdivision on part of his property indicates that he had ambitions beyond farming. Kathleen Hicks, in her history of Malton, includes the following interesting facts about Fred Codlin. When the first telephone exchange was opened in Malton during WWI, Fred Codlin became the first resident to receive a telephone. It is also believed that the Codlins were the first family in Malton to own an automobile: the Ford Model T.<sup>26</sup>

Collectively, all of the residential properties in the former Victory Village subdivision have an important historical association with the whole phenomenon of wartime industry and the need for expediently built temporary housing to accommodate the multitude of employees needed to meet the production demands of the war.

### 4.2.1 Dwelling Exterior

**Photo 1; Photo 16 to Photo 23**

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<sup>25</sup> Sandra could have been Frank's wife but their relationship is not specified in the title search documents.

<sup>26</sup> Kathleen Hicks, *Malton: Farms to Flying*, p. 97 (telephone); p. 103 (automobile).

The existing one-storey dwelling is a variation of the standard H22 design, with a rectangular 24' x 28' floor plan. At some point, the house was raised onto a concrete block foundation but has no basement. It has a side-gabled medium-pitch roof and originally would have had a symmetrical facade with two identical sash windows flanking a central doorway. The frame structure would have likely just been supported by timber posts and sat lower to the ground. The original exterior cladding, which one could see behind a corner of aluminum siding and added insulation, was revealed to be asbestos-cement shingles. Fenestration would have consisted of the standard prefabricated multi-paned wood sash units (two sizes: six-over-six and four-over-four) and the front facade would have been symmetrical with two identical vertical sash windows. It is not known if this dwelling originally had a front porch. If so, it would have been based on one of the designs illustrated in historic plans and photos. The existing small porch consists of a concrete stoop with an aluminum canopy supported by metal supports. The roof still largely maintains its original form, with very shallow eaves on the gable ends.

Since sold by CMHC, presumably in its original condition, a number of minor alterations have been made. The entire exterior has been clad in aluminum siding with insulation added to the original asbestos-cement shingle siding. Three of the original windows have been replaced; the remaining five are still intact on the exterior with added aluminum storm windows. The living room window has been enlarged, a typical alteration first made in the 1950s. The window frame, similar to that of the surviving original windows, suggests that a picture window could have been put in by the first or second owners and later replaced by the existing window with two horizontal sliders when the two windows on the easterly façade were also replaced. The small rear extension was added, likely in the 1970s.

#### 4.2.2 Dwelling Interior

Figure 20; **Photo 24** to **Photo 36**

This wartime dwelling had the standard rectangular floor plan with interior dimensions of 24' by 28'. The interior was divided into six rooms: living room, two bedrooms (front and back), bathroom, kitchen and entrance vestibule. The room configuration is very similar to the standard plan for a bungalow illustrated in **Figure 7**, in which a small bathroom is sandwiched between a rear kitchen and bedroom. Like this plan, #3020 has a small entrance vestibule. The original hardwood flooring is still exposed in both bedrooms but has been covered with linoleum in the living room and kitchen. All of the original wall construction is intact. The two-panelled wood doors are assumed to be original. The water heater was originally located in a small closet in the kitchen but has been replaced with a larger one installed in the laundry room addition. Only minor alterations have been made to the original design, including new wall, ceiling and floor finishes as well as the hatch opening between the kitchen and living room, new door frames in the kitchen, and new closet doors in the two bedrooms.

#### 4.2.3 Condition and Integrity

The architectural integrity of the original bungalow has been typically compromised on the exterior by the replacement of original doors and some windows, the enlargement of the living room window, and the addition in the 1970s/ 80s of new siding with a layer of insulation. On the interior, similar incremental changes have been made in terms of finishes and a hatch

opening but the original layout of the rooms has been preserved intact. Unfortunately, as the exterior and interior photos show, the current condition of the dwelling is now very poor, due to a lack of any recent maintenance.

## 4.3 Cultural Heritage Value

### 4.3.1 Evaluation based on the Heritage Designation Criteria, Regulation 9/06 of the Ontario Heritage Act

The following evaluation of the property is based on the *Criteria for Determining Cultural Heritage Value or Interest, O. Reg. 9/06*, of the Ontario Heritage Act (abbreviated as OHA). A property may be designated under Section 29 if it meets one or more of 9 criteria (3 in each category).

#### 1. DESIGN OR PHYSICAL VALUE:

The existing dwelling at 3020 Victory Crescent is typical in design of temporary housing built across Canada by Wartime Housing Ltd. between 1941 and 1945 based on standardized plans and built quickly and cheaply using prefabrication techniques. The existing dwelling largely retains its original form and original features such as door and window openings, except for the enlarged living room window. The original asbestos shingle cladding is likely intact beneath the added insulation and aluminum siding. Individually, the dwelling is not a rare, unique, or early example of a style, type, expression, material or construction method; it does not display a high degree of craftsmanship or artistic merit; nor does it demonstrate a high degree of technical or scientific achievement. Hence, the existing dwelling does not have sufficient design or physical value to meet this criterion.

#### 2. HISTORICAL OR ASSOCIATIVE VALUE:

Similarly to all of the properties in Victory Village, 3020 Victory Crescent has distant historical associations with one of the early settlers of Toronto Gore Township, Alexander McDonald and family and subsequently the family of Fred Codlin, a well-known member of the Malton community in early 20<sup>th</sup> century. Given that all of the Victory Village housing was conceived as modest rental units for single families whose income was derived from employment in the nearby aircraft industries, it would not be expected that any of these dwellings would have a strong ranking in the three criteria under item 2: The Victory Village subdivision as a whole has significance with respect to an organization/ institution, namely Wartime Housing Ltd. that had a huge impact on communities across Canada, including Malton, by providing the necessary housing for industry workers. However, individually, the subject property is not known to have any significance relating to a theme, event, belief, person, activity, organization or institution in the community; it is not known to possess any characteristics that contribute to an enhanced understanding of the community or culture; nor does it represent the work of a well-known architect, artist, designer or theorist in the community. Hence, it does not meet this criterion.

#### 3. CONTEXTUAL VALUE

The subject property does have some contextual value with respect to criterion 3ii, in

that it is physically, functionally, visually and historically linked to its surroundings, as are all the Victory Village properties with original dwellings of modest size on relatively large lots. The existing dwelling is certainly not a landmark (3iii) but the house and lot together, similarly to other properties retaining original housing stock, collectively define, maintain and support the character of the Malton Victory Village Cultural Landscape, defined by its surviving wartime dwellings, combination of straight and curvilinear streets with boulevards, central public park, original community hall and school building, all laid out and built according to plans developed by Wartime Housing Ltd. However, the contextual value of the neighbourhood is being increasingly compromised by the replacement of existing house stock with new larger residences. Hence, it does not meet this criterion.

As per the nine criteria set out in Regulation 9/06 of the Ontario Heritage Act, the subject property is not considered to be worthy of designation under Part IV of the Act. This conclusion supports its listing on the Heritage Register only as part of the Malton Victory Village Cultural Landscape and not for its individual architectural or historical significance or contextual value. However, the Malton Victory Village Cultural Landscape is now approaching a threshold, beyond which it may no longer meet the criteria for designation as a heritage conservation district under Part V of the Act, as was the case with the St. Mary's post-war housing subdivision in Kitchener.

#### **4.3.2 Evaluation for Conservation according to the Provincial Policy Statement Definition**

Part 2.6 of the *Ontario Provincial Policy Statement (Cultural Heritage and Archeology)* states that "Significant built heritage resources and significant cultural heritage landscapes shall be preserved."<sup>27</sup> As there is no definition of *significant*, it must be assumed in the case of built heritage resources, to mean properties designated or eligible for designation under the Ontario Heritage Act. As concluded above, the subject property does not merit such designation on an individual basis (Part IV), only as part of a potential heritage conservation district (Part V).

## **5 PROPOSED NEW RESIDENCE**

### **5.1 Replacement Dwellings in the Malton Victory Village Cultural Landscape**

Photos interspersed with SETTING photos: **Photo 1** to **Photo 13**

As with other residential cultural landscapes in the City of Mississauga, current R4 zoning regulations work against the preservation of the defining character of the Malton Victory Village Cultural Landscape. They allow a maximum lot coverage of 40%, a maximum building height of 10.7 m (35') and minimum sideyard setbacks of 1.2 m, which permits the construction of full two-storey houses with considerably larger footprints than the existing wartime dwellings. It has been observed that in most cases, the frontyard setbacks are the same as or slightly shallower than the existing wartime dwellings, thereby substantially reducing the depth

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<sup>27</sup> *Ontario Provincial Policy Statement*, p. 21 (see SOURCES: Section 7.1.3).

of the backyards. Given that the lots are relatively narrow the largest discrepancy is in the depth of the new houses. Viewed out of context, they cannot be distinguished in appearance from typical new subdivision housing, in terms of their massing, built-in garages, design and materials. However, within the context of the Malton Victory Village Cultural Landscape, they stand out in stark contrast to the wartime housing. Unfortunately, there is little community interest in preserving the original wartime dwellings and given the zoning provisions, lack of site plan control and absence of any design guidelines for new construction, little can be done to prevent the intrusion of these larger-scale residences and any suggested façade improvements cannot be enforced.

## 5.2 Description of Proposed New Residence and Landscaping

### Figure 21 to Figure 25

At the time that the author of this report was retained to undertake the required Heritage Impact Statement, a site plan and set of architectural drawings had already been completed for building permit purposes by the project engineer, Reza Sekhavarti, Recon Consulting, Markham. With a proposed lot coverage of 39.92% (just under the 40% maximum) and two-storey height of 31' (short of the 35' maximum allowed), the proposed new dwelling is comparable in size to the typical replacement residences built to date in this neighbourhood. Typically, its depth is much greater than its width, reflecting the long narrow shape of the lots. The proposed new dwelling is a two-storey frame structure with a truncated hipped roof and a built-in two-car garage which projects about 2' beyond the east side wall and about 4' beyond the front façade. The front entrance, featuring double glazed doors is protected by a porch, which in turn, supports a roofed balcony. The porch and balcony are approximately 6' in depth and 10' 6" wide. The balcony has a front-gabled roof projecting from the main hipped/ flat roof. Cladding is brick veneer with a wrap-around section of manufactured stone veneer around the garage and front entrance. The projecting front and side walls of the garage mimic the design and slope of the sloping portions of the main roof. Fenestration on the front façade consists of a sliding door to the balcony and two small horizontal sliding windows accentuated with gables. Since receiving the original set of plans, the author of this report made some suggested modifications to the front façade, some of which were accepted by the property owner and changes accordingly made to the original façade elevation. These negotiated changes are further discussed in Section 5.3.2: Mitigation Measures.

The engineer's site plan did not show any landscape features but he has indicated that the proposed driveway will be asphalt and the short section of path from steps up to the front porch will be concrete, approximately as shown on the modified site plan, with overlays by the author of this report. One of the two maple trees on the City's road allowance will have to be removed for the driveway construction, as proposed. Tree issues are further discussed in Section 5.3.2: Mitigation Measures. However, given the intent to remove one or both trees, a permit will be needed from the City. If the second tree is determined to be in healthy condition, it will have to remain and be protected from construction damage.

## 5.3 Design Evaluation

### 5.3.1 Cultural Landscape Criteria

The following checklist of criteria to be addressed for the Mineola West Cultural Landscape is found in the *City of Mississauga Cultural Landscape Inventory*, Section: L-RES-6. This Heritage Impact Assessment must demonstrate how the proposed development will conserve the following criteria that define the character of Victory Village as a cultural landscape.

#### LANDSCAPE ENVIRONMENT

**Scenic and Visual Quality:** The scenic/ visual quality of the site of the subject property, with respect to the proposed dwelling, will be adversely affected to the same extent as other properties where original bungalows and 1 ½ storey dwellings have been replaced by considerably larger and deeper two-storey dwellings. In the context of the mediocre, if not poor, design of these new houses, the design for the subject property, with the recommended modifications to the front façade is considered to be acceptable. Trees contribute to the scenic and visual quality both of individual lots and the streetscape as a whole.

**Natural Environment:** The natural environment will be adversely affected by the loss of one or both maple trees and every effort should be made to preserve and protect from construction damage the maple tree that will not be affected by the new driveway. Preserving and enhancing the urban forest has many environmental benefits. Trees produce oxygen and remove carbon dioxide and contaminants from the atmosphere, collectively helping to reduce greenhouse gas emissions. Trees also help to reduce ozone levels in urban areas and provide shade in summer, mitigating the heat of summer and reducing the need for air conditioning. Trees provide habitat for birds and wildlife; they reduce urban runoff and erosion; and they also absorb sound and reduce noise pollution.<sup>28</sup> Each and every healthy native tree is an important component of the urban forest. The numerous mature trees within the former Victory Village collectively comprise a significant attribute of the area now identified as a cultural landscape. With the removal of individual trees for new construction, this asset is gradually being undermined.

**Landscape Design, Type and Technological Interest:** There are currently no landscape or technological features of interest on the subject property and no proposed landscaping that will in any way enhance the site.

#### HISTORICAL ASSOCIATIONS

**Illustrates Style, Trend, or Pattern:** Similarly to other larger replacement dwellings already approved and built in the Malton Victory Village Cultural Landscape, the size, design and construction of the proposed dwelling does not support the character of the neighbourhood as built, with its small 1 to 1 ½ storey wartime dwellings.

**Illustrates Important Phase in Mississauga's Social or Physical Development:** Victory Village represents a unique and historically significant component of Mississauga's WWII history and heritage and part of the important legacy of Wartime Housing Ltd, which played a vital role in

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<sup>28</sup> Article entitled "Trees and the Environment" posted online at [www.cleanairgardening.com/plantingtrees.html](http://www.cleanairgardening.com/plantingtrees.html)



the provision of adequate housing for industrial workers and their families across the country. However, the historical integrity of this wartime residential neighbourhood is slowly being eroded by the lack of protective measures such as tighter zoning regulations or district designation under Part V of the Ontario Heritage Act, as exemplified by the area of wartime housing in Kitchener, protected as the St. Mary's Heritage Conservation District.

## BUILT ENVIRONMENT

**Aesthetic/ Visual Quality and Consistent Scale of Built Features:** The visual quality of existing wartime dwellings has inevitably been compromised to some extent by alterations and additions but the overall character of the Malton Victory Village Cultural Landscape will be much more seriously compromised by the current trend towards the construction of considerably larger and stylistically incompatible two-storey replacement houses with brick/stone cladding that differs from the clapboard or shingle siding of the original dwellings. This trend will also create a neighbourhood with housing of increasingly inconsistent scale. In this context, the design of the proposed new residence is considered to be generally acceptable, except for the size of the bedroom window addressed in the following section.

### 5.3.2 Mitigation Measures

**Landscaping:** In terms of changes to the landscaping, the two semi-mature maple trees on the City's road allowance will need to be inspected by Forestry staff to determine their species and assess their condition. It could be technically possible to preserve both trees if the driveway was narrowed closer to the curb, as was recommended in the Heritage Impact Statement for 3031 Churchill Avenue to protect a mature Catalpa tree.<sup>29</sup> The project designer and engineer has indicated that, the owner will likely only be requesting a permit to remove the westerly tree, which is located in within the proposed driveway area. If the one not affected by the driveway construction passes the inspection, it is assumed that the City's Forestry staff would insist on its retention and the protection of both the tree trunk and root system from any damage that could be caused by heavy construction vehicles.<sup>30</sup> If not, then two replacement trees should be planted, either both in the front yard or one at the front and one at the back.<sup>31</sup> There are two considerations in choosing a driveway material: visual appeal and permeability (to mitigate storm water run-off). While porous asphalt is available, more attractive permeable materials include concrete paver stone, brick, and bordered gravel. If asphalt is chosen as the

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<sup>29</sup> See Photo 1 and Figure 25 of *Heritage Impact Statement: 3031 Churchill Avenue* (May 2014). It should be noted that the recommended driveway treatment was not implemented and the Catalpa tree, located on the privately-owned portion of the front yard was taken down.

<sup>30</sup> The City of Mississauga allows property owners to remove two trees on their own property within a calendar year. Any more requires a permit to be obtained. However, this by-law is not applicable to 3020 Victory Crescent. For more information, visit the CM website: [www.mississauga.ca/portal/residents/urbanforestry](http://www.mississauga.ca/portal/residents/urbanforestry) > Private Tree Protection By-law.

<sup>31</sup> Property owners may request the City of Mississauga to plant a street tree on the boulevard/ road allowance. Urban forestry staff will review the request, approve or deny it. If approved, the resident can choose from a list of suitable native species. For more information, visit the Urban Forestry page of the CM website: [www.mississauga.ca/portal/residents/urbanforestry](http://www.mississauga.ca/portal/residents/urbanforestry) > Street Tree Planting.

least expensive and more practical option than gravel, then then it should be enhanced by brick or concrete borders.<sup>32</sup>

**Façade Design:** The author of this report was originally under the impression that the design of the window the horizontal sliding type, which are rare in house construction today. However, the project designer had indicated that they will more likely be casement windows. Some suggestions were made to simplify the façade design, improve its stylistic consistency, and ratio of window to wall area (at least on the front façade), as shown and described in **Figure 23**: Recommended façade improvements. These modifications were discussed by the project designer/ engineer and property owner, and as a result some elements were incorporated into the revised front elevation (**Figure 24**). Although the transom light over the garage door was rejected, the bulk of the height of the garage roof extension has been reduced to line up with the top of the balcony fascia board. The owner was firm about retaining the gables over the two bedroom windows, whose size in the end remained unchanged at least on the final drawing received for this Heritage Impact Assessment but the design of the gables was altered. The owner also remained firm about using manufactured stone veneer on the lower façade. However, as evidenced by what happened at 3031 Churchill Avenue, there is no guarantee that the implementation during construction will exactly reflect the drawings included in the Heritage Impact Assessment and could deviate considerably in a negative manner (**Figure 27**; **Photo 10**).

**Site Plan Control:** As the Malton Victory Village Cultural Landscape is *not* under Site Plan Control, property owners are *not* required to provide detailed plans for the site landscaping for a new replacement dwelling. This contrasts with residential cultural landscapes under Site Plan Control, such as Mineola West, where property owners must provide:

- A tree inventory, location and protection plan prepared by a certified arborist.
- A detailed landscaping plan, showing the location of hard surface areas, fencing, plant beds, trees and shrubs, and identifying building hard surface materials and plant and tree species, etc. prepared by a certified landscape architect.

Overall, the mitigation of the visual impact of the new replacement dwellings could only be fully achieved by zoning that further restricts the lot coverage, the implementation of Site Plan Control in this cultural residential landscape, and design guidelines, which address massing, height, setbacks, materials, window configuration, garages, porches, driveways, etc. that can be enforced by a regulatory process.

## 6 CONCLUSIONS AND RECOMMENDATIONS

### 6.1 Existing Dwelling

The evaluation of the existing wartime dwelling under the Ontario Heritage Act criteria for designation concluded that the subject property does not merit individual designation under Part IV of the Act. It is therefore recommended that the City approve the owner's application for a Demolition Permit. Nevertheless, it is one of a group of similar wartime dwellings, which collectively possess historic value as part of a subdivision planned by the Crown Corporation,

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<sup>32</sup> For more information on permeable paving, go to [http://en.wikipedia.org/wiki/Permeable\\_paving](http://en.wikipedia.org/wiki/Permeable_paving)

Wartime Housing Ltd. This subdivision known as Victory Village has been recognized as the Malton Victory Village Cultural Landscape, which despite the still gradual intrusion of the newer replacement dwellings, may still be eligible for designation under Part V of the Act. District designation provides tools for better preserving the layout of the original 1941 Plan of Subdivision and the original housing stock. However, it is not known whether there would be any community or political support for a City initiative to undertake a heritage conservation district study. It seems unlikely, given the cultural transformation of the Malton area over the past 25 years.

## 6.2 Proposed New Residence and Landscaping

The design of the proposed new residence with the revised front facade elevation is considered to be more or less acceptable in the context of the new larger and taller replacement residences already approved by the City and other examples either already built, under construction or in the planning stage. Frontyard landscaping recommendations have been addressed in the previous section.

## 6.3 General Recommendations

The author of this report has previously supported the general recommendations made by Heritage Planning Consultant Paul Dilse in his Heritage Impact Statement for 7181 Lancaster Avenue, as presented in the section, "Conclusions and Recommendations". However, after completing a number of Heritage Impact Assessments in this area, the following recommendations (which incorporate and expand upon those made by Paul Dilse) were presented in the author's previous HIA for 3031 Churchill Avenue and are re-iterated here.<sup>33</sup>

- That property owners and heritage consultants retained to prepare Heritage Impact Assessments be provided with an information sheet or brochure outlining the steps and timelines involved in obtaining a Heritage Permit, a Demolition Permit and a Building Permit.<sup>34</sup>
- That the appropriate division of the City's Planning and Building Department be requested to investigate the possibility of imposing Site Plan Control on the Malton Victory Village Cultural Landscape, as is the case in other residential cultural landscapes in the City of Mississauga, such as Mineola West and Lorne Park. This would include the development of design guidelines for massing, cladding materials, built-in garages, setbacks, hard-surface materials, etc. It would also oblige property owners to retain certified arborists and landscape designers, to address tree preservation issues and provide more detailed landscaping plans.

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<sup>33</sup> Paul Dilse, *Heritage Impact Statement on the Property at 7181 Lancaster Avenue, Mississauga (Malton Community) Lot 193, Plan 436*, 12 August 2013, pp. 10-11.

<sup>34</sup> For both consultants and property owners there needs to be more clarity on procedure and deadlines. For example, the 60-day waiting period commences from the date that a Heritage Impact Assessment is accepted by Heritage Planning staff but within this period, the report still needs to be approved by the Heritage Advisory Committee and City Council, implying that the HAC and/or Council could still turn down a staff recommendation for approval.

- That City staff follow up with a site visit to each property in the Malton Victory Village Cultural Landscape for which a Heritage Permit, Demolition Permit, and Building Permit have been issued to determine whether all or any of the consultant's recommendations have been addressed.<sup>35</sup>
- Given the desirability of maintaining the configuration of the original plan of subdivision and original lot sizes (intended for modest single-family dwellings), that any applications for severances in the Malton Victory Village Cultural Landscape be closely monitored to determine if restrictions need to be imposed to prevent even larger replacement residences being built on widened lots.
- That a study be undertaken either by Heritage Planning staff, summer students (if any are hired) or a heritage consultant to assess the degree of architectural integrity that remains in the Malton Victory Village Cultural Landscape.<sup>36</sup>
- That a public meeting be organized by City staff (most likely Heritage Planning) to provide background information, to answer questions and distribute surveys to gauge the interest of property owners/ residents in protecting the Malton Victory Village Cultural Landscape as a heritage conservation district under Part V of the Ontario Heritage Act, using as an example Kitchener's post-war planned subdivision, now recognized and protected as the St. Mary's Heritage Conservation District.<sup>37</sup>
- That the feasibility of the following proposal be investigated by the City: to salvage a well-preserved wartime bungalow destined for demolition, relocate it to Victory Park and restore its exterior, as described in more detail in the two reports completed by the author of this report in 2014 for 7161 Lancaster Avenue and 3110 Merritt Avenue (see section 7.4 of either of these two reports).
- To raise public awareness of the wartime heritage of the former Victory Village, it is recommended that an interpretive plaque for the *Malton Victory Village Cultural Landscape*, similar to the one for St. Mary's Heritage Conservation District in Kitchener

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<sup>35</sup> The author of this report has been successful in persuading the property owners of 7161 Lancaster Avenue and 3110 Merritt Avenue and the owner/developer for 3031 Churchill Avenue to have their designers make the recommended changes to proposed facade elevations (incorporated into the set of drawings assumed to be the ones submitted for a Building Permit). Convincing owners/ designers to modify rudimentary site plans with any recommended landscaping enhancements has been more difficult and there is no guarantee that the recommendations will be implemented given the absence of Site Plan Control. For example, in the case of 3031 Churchill Avenue, the prospective and now legal owner agreed only via a brief email message that he supported the recommended frontyard landscaping improvements and tree preservation/ replacement measures. This was not implemented and neither were the recommended façade enhancements (**Figure 27; Photo 10**).

<sup>36</sup> This could be achieved by identifying the best-preserved dwellings and streetscape sections and identifying by address the dwellings which have been enlarged with second storey additions, or totally replaced by two-storey residences, and sites under construction. This documentation could then be presented graphically on a map. The lists and map should be updated on an annual basis.

<sup>37</sup> As previously noted, it is highly unlikely that there would be much or any public support for a City-initiated study with this purpose in mind but at least the door could then be opened or firmly closed on the option of district designation.

(Figure 18), be designed and fabricated for mounting at a suitable location in Victory Park –in front of a restored wartime dwelling (if implemented) or the community centre.

## 7 SOURCES, CONTACTS, SITE VISITS AND QUALIFICATIONS

NOTE: A number of the sources cited below are online resources provided by the City of Mississauga on its website (abbreviated as CM). Navigation links are provided for documents available online.

### 7.1 Sources

#### 7.1.1 City of Mississauga and Heritage Mississauga Documents

Landplan Collaborative Ltd., *Cultural Landscape Inventory* (January 2005)

Property Information for 3031 Churchill Avenue and other nearby properties: CM > Services Online > Plan & Build eServices > Property Information

City of Mississauga Zoning By-law and Index Map: CM > Residents > Planning & Building > Official Plans & Zoning By-laws > Zoning By-Law

City of Mississauga, Cultural Landscape Heritage Impact Assessment Terms of Reference, date?

CM> Aerial Photos, 1952 to 2010: CM > eMaps > Map Layers > Aerial Photography

Heritage Mississauga website: [www.heritagemississauga.com/page/History](http://www.heritagemississauga.com/page/History)

#### 7.1.2 Secondary Sources

Annmarie Adams and Pieter Sijpkens, "Wartime Housing and Architectural Change, 1942-1992." PDF version found online:

<http://people.mcgill.ca/files/annmarie.adams/1995AdamsASijpkensPWartimeHousingandArchitectualChange.pdf>; original source cited by Paul Dilse as *Vernacular Architecture*, V. 17 N. 2 (1995)

Donald Wetherell and Irene Kmet, *Homes in Alberta: Building, Trends, and Design 1870 – 1967* (University of Alberta Press: 1991)

Kathleen A. Hicks, *Malton: Farms to Flying* (Mississauga Library System: 2006)

*Mississauga's Heritage: The Formative Years, 1798-1879* (City of Mississauga: 1983)

John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms, 1784 to the Present* (Fitzhenry & Whiteside: 1990), Chapter 24: Victory Housing (1940-50), pp. 219-223

Central Mortgage and Housing Corporation, *Renovating Distinctive Homes—1 ½ Storey Post-War Homes*

*Ontario Architecture* website created by Shannon Kyles, Mohawk College, City of Hamilton: [www.ontarioarchitecture.com/Victory.htm](http://www.ontarioarchitecture.com/Victory.htm)

#### 7.1.3 Miscellaneous

Ontario Ministry of Municipal Affairs and Housing, *Provincial Policy Statement*, 2005: PDF version available online at [www.mah.gov.on.ca/Asset1421.aspx](http://www.mah.gov.on.ca/Asset1421.aspx)

Former reports by Gillespie Heritage Consulting: see Section 7.4

Survey Plan, Site Plan, Architectural Drawings as cited in Section 8: Illustrations

Peel –Land Registry Office #43: title search documents referenced in APPENDIX ‘A’

Paul Dilse, *Heritage Impact Statement on the Property at 7181 Lancaster Avenue, Mississauga (Malton Community) Lot 193, Plan 436 .....August 12, 2013*

## 7.2 Contacts

Reza Sekhavarti, Recon Consulting, Markham (project designer/ engineer)

Elaine Eigl and Paula Wubbenhorst, Heritage Co-ordinators, Community Services, City of Mississauga

Chris Aplin, M.C.A. Paralegal Services, Brampton (title search)

## 7.3 Site Visits

One site visit was made on January 8<sup>th</sup> with Stewart Patch (spouse) and research assistant Jeremy Parsons when we met on site with \_\_\_\_\_ and the previous owner

. Photos were then taken of the site, setting and the house exterior and interior and measurements taken of the existing dwelling in order to provide the required sketch floor plan.

## 7.4 Qualifications of the Research Team

### **Ann Gillespie, Principal, Gillespie Heritage Consulting**

The author of this Heritage Impact Statement, Ann Gillespie, graduated in 1985 from the Institute of Canadian Studies, Carleton University, Ottawa with an M.A. (1985) specializing in the history of Canadian architecture and building technology. Her thesis topic focused on the manufacture and use of decorative sheet-metal building components in Canada from 1870 to 1930 (galvanized iron cornices, pressed-metal ceilings, etc.).

She worked with the City of Hamilton in the position of Heritage Researcher/ Planner for 16 years. During this time, she researched and prepared numerous designation reports for buildings to be designated under Part IV the Ontario Heritage Act and contributed to the research for and preparation of feasibility studies and plans for several heritage conservation districts in the former City of Hamilton, notably the *St. Boulevard Heritage Conservation District and Plan* (April 1992) for which she was the principal author. After taking early retirement at the end of 2001, she became a part-time heritage consultant and has been a member of CAHP (Canadian Association of Heritage Professionals) since 2002.

Most relevant to this report are the following Heritage Impact Statements (now called Assessments) previously undertaken for properties in the City of Mississauga by Gillespie Heritage Consulting:

*Heritage Impact Statement for 3031 Churchill Avenue, Malton Victory Village Cultural Landscape, City of Mississauga (May 2014)*

*Heritage Impact Statement for 3110 Merritt Avenue, Malton Victory Village Cultural Landscape, City of Mississauga (March 2014)*

*Heritage Impact Statement for 7161 Lancaster Avenue, Malton Victory Village Cultural Landscape, City of Mississauga (February 2014)*

*Heritage Impact Statement for 3170 Milton Avenue, in the Mineola West Cultural Landscape, City of Mississauga (October 2013)*

*Heritage Impact Statement for 1171 Stavebank Road, in the Mineola West Cultural Landscape, City of Mississauga (April 2013)*

*Heritage Impact Statement for 350 Indian Valley Road, in the Mineola West Cultural Landscape, City of Mississauga (October 2011)*

*Heritage Impact Statement for 7157 Lancaster Avenue, Malton, City of Mississauga (May 2011)*

*Heritage Impact Statement for 60 Inglewood Drive, in the Mineola West Cultural Landscape, City of Mississauga (March 2009)*

*Heritage Impact Statement for 1525 Glenburnie Road, in the Mineola West Cultural Landscape, City of Mississauga (February 2008)*

*Heritage Impact Statement for 14 Princess Street, Streetsville, City of Mississauga (December 2007)*

*Heritage Impact Statement for 16 Front Street, Old Port Credit Heritage Conservation District, City of Mississauga (November 2006)*

### **Jeremy Parsons**

Jeremy Parsons is a junior consultant presently working with Gillespie Heritage Consulting, a member of the ACO and subscriber member of CAHP. In 2015 he completed his Master's degree in Geography at McMaster University, specializing in urban historical geography and is now pursuing his interests in local history and heritage preservation, both through consulting and volunteer work. Most recently, he collaborated with the author of this report on an article submitted for publication in the Spring issue of ACORN about the conversion of a former curling and skating rink in Dundas to a craft brewery: Shed Brewing Co., in keeping with the theme "An Appetite for Heritage".

### **Stewart Patch**

The author of this report would like to acknowledge the much appreciated volunteer support and assistance of her spouse for site visit driving and photography, and for proofreading the final draft of this report.

## 8 ILLUSTRATIONS

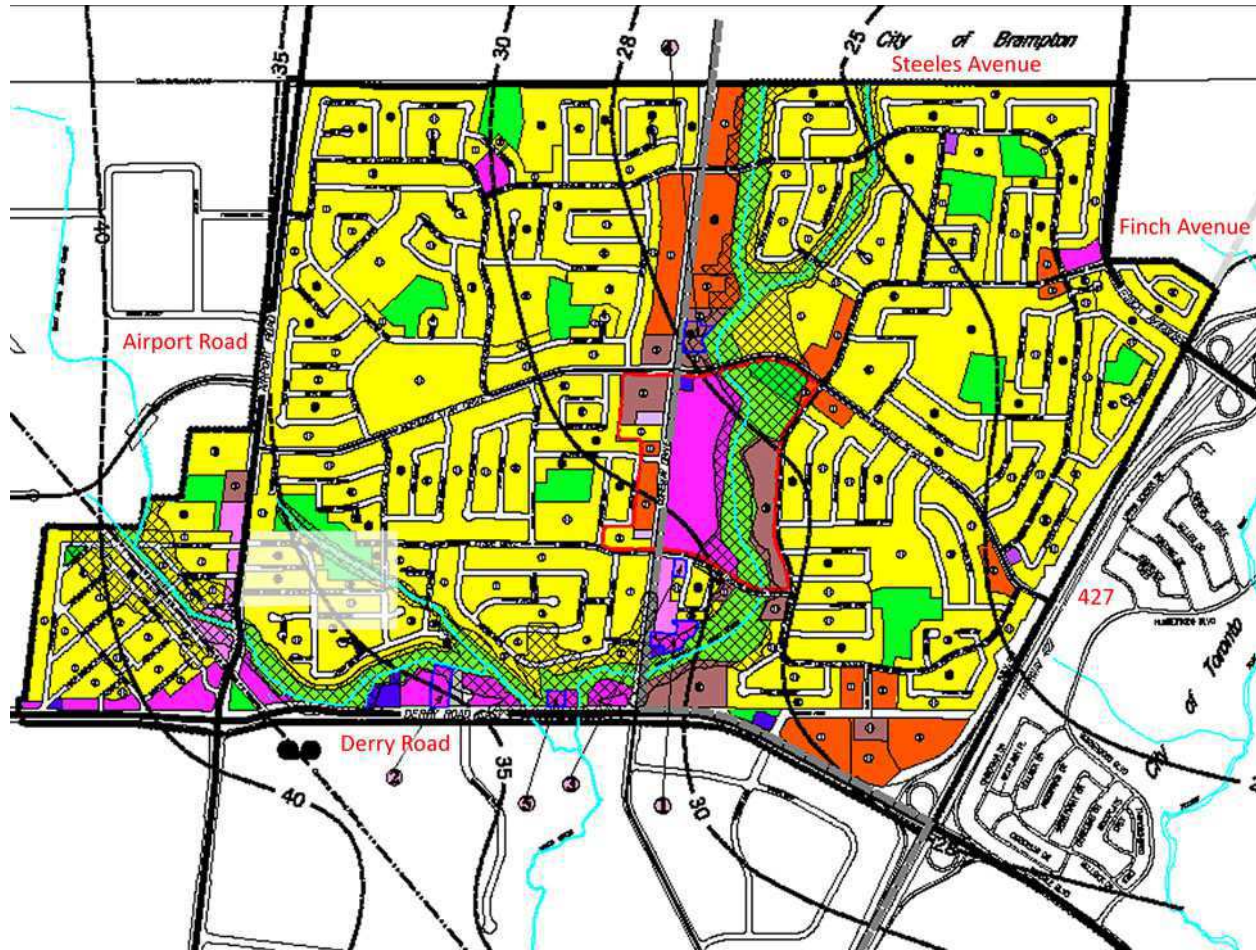
The following illustrations, identified as **Figure 1, 2**, etc., include maps, aerial photos, site plans and floor plans of the existing property and dwelling and for the proposed replacement residence. References to links from City of Mississauga website are abbreviated as CM > [specific page].



**Figure 1:** Section of the MapArt page showing the south-west part of Malton, City of Mississauga and the approximate area within which the Malton Victory Village Cultural Landscape is located.

SOURCE: MapArt Publishing, Ontario Atlas Series, *Book 2: Golden Horseshoe* (2002), p. 459; annotated by the author of this report to show the area encompassing the cultural landscape.





**Figure 2:** Section of the Malton District Land Use Map showing the shape and boundaries of the present-day neighbourhood and planning district of Malton at the northern and eastern borders of the City of Mississauga, with the City of Brampton to the north and the City of Toronto to the east. Semi-transparent white shaded area shows the location and approximate shape of the Malton Victory Village Cultural Landscape.

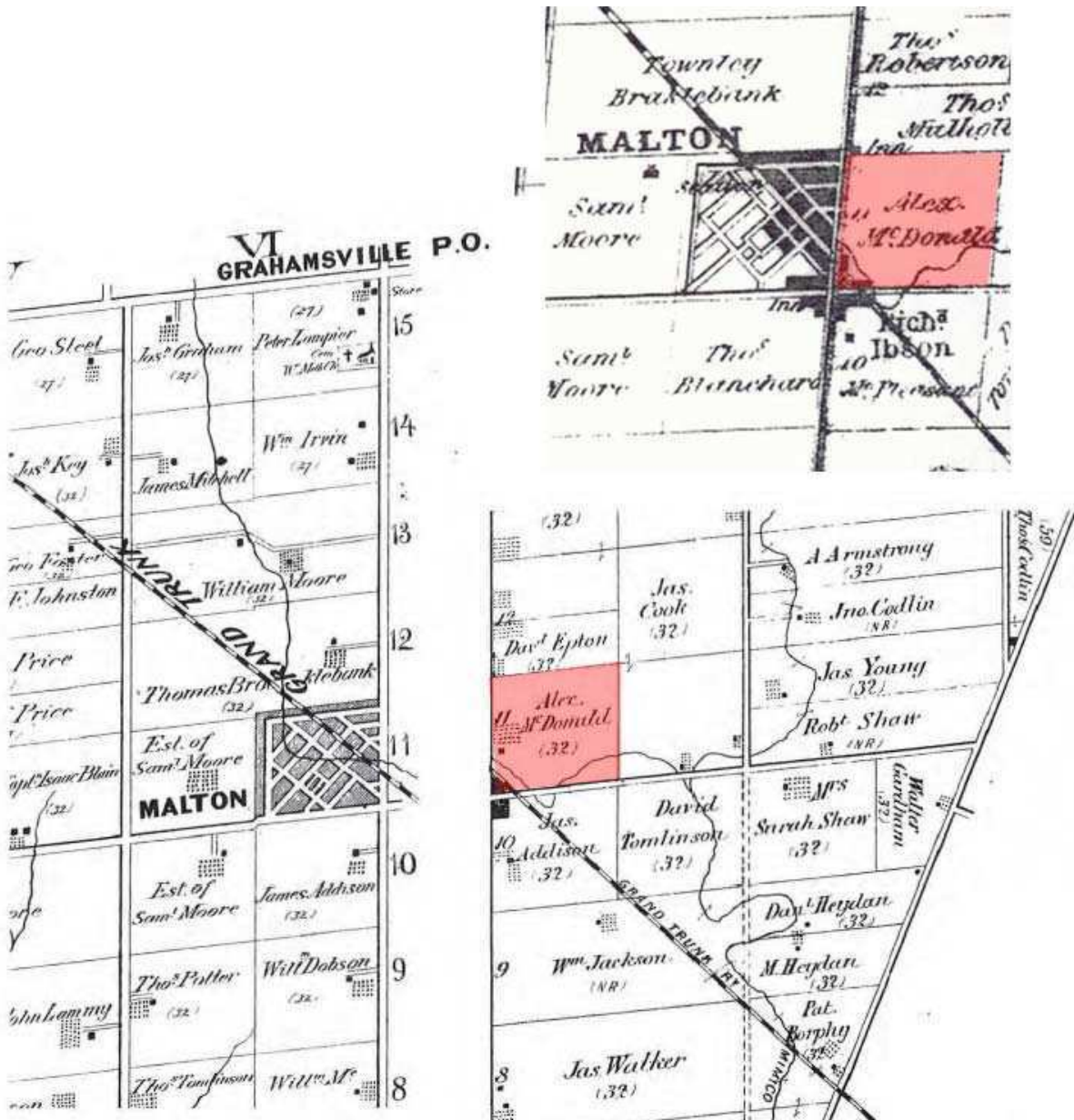
SOURCE: Mississauga Plan, Malton District Land Use Map, April 2010

([www6.mississauga.ca/onlinemaps/planbldg/cityplan/malton.pdf](http://www6.mississauga.ca/onlinemaps/planbldg/cityplan/malton.pdf)), with white shading and text annotations by the author of this report.



**Figure 3:** Map showing the boundaries of the Malton Victory Village Cultural Heritage Landscape, which corresponds to the boundaries of the original Victory Village subdivision, as shown on the 1952 Plan of Subdivision (see *Figure 16*). Subject property highlighted by red rectangle.

SOURCE: Digital copy provided by CM Heritage Planning staff and annotated by the author of this report (boundary line, north arrow and superimposed text).



**Figure 4:** Section of the 1859 Tremain map (top) showing the layout of the village of Malton which evolved around and to the north-west of the “four corners”, where 6<sup>th</sup> line (now Airport Road) intersected with the Malton Side Road (now Derry Road). Below are two contiguous sections of the 1877 County of Peel Atlas. The diagonal railway line was built by the Grand Trunk Railway in 1854. Highlighted areas show the farmland owned by Alex McDonald north of the railway line directly east of the village, where land was expropriated for the Victory Village subdivision.

SOURCES: 1859 map segment from the Heritage Mississauga website:

[www.heritagemississauga.com/photo/Malton](http://www.heritagemississauga.com/photo/Malton)

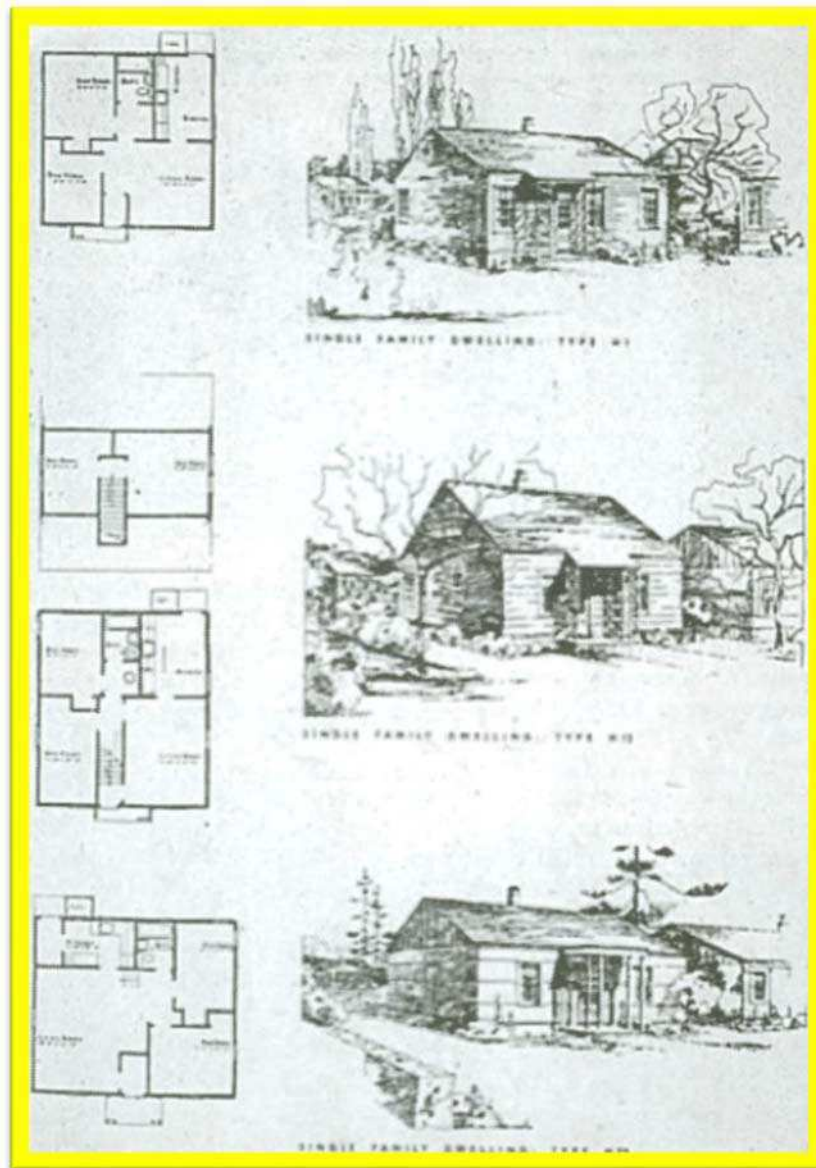
1877 map segments: cropped and annotated version of Figure 13 of the Heritage Impact Statement for 7181 Lancaster Avenue completed by Heritage Planning Consultant Paul Dilse, August 2013 and credited as follows: “North Part of Toronto” and “Gore of Toronto” in J.H. Pope, Illustrated Historical Atlas of the County of Peel, Ont. (Toronto: Walker & Miles, 1877), pp.21 and 33.



**Figure 5:** Historic photos of Malton: view of Malton’s “four corners” intersection shown in the maps above, circa 1940; (below) terminal building for Malton Airport around the time of its opening in 1937.

SOURCE (top photo): Cropped version of photo from the Heritage Mississauga website: [www.heritagemississauga.com/photo/Malton](http://www.heritagemississauga.com/photo/Malton); source of original unknown.

SOURCE (bottom photo): Cropped version of a real photo postcard posted on the website: [www.malton.org/maltonhistory/maltonairport.htm](http://www.malton.org/maltonhistory/maltonairport.htm)



**Figure 6:** Typical designs for wartime housing: three standard plans for one and 1 ½ storey dwellings with no basements.

SOURCE: Annmarie Adams and Pieter Sijkkes, "Wartime Housing and Architectural Change, 1942-1992," *Vernacular Architecture* V. 17 N. 2 (1995), p. 17; found online: <http://people.mcgill.ca/files/annmarie.adams/1995AdamsASijkkesPWartimeHousingandArchitectualChange.pdf>

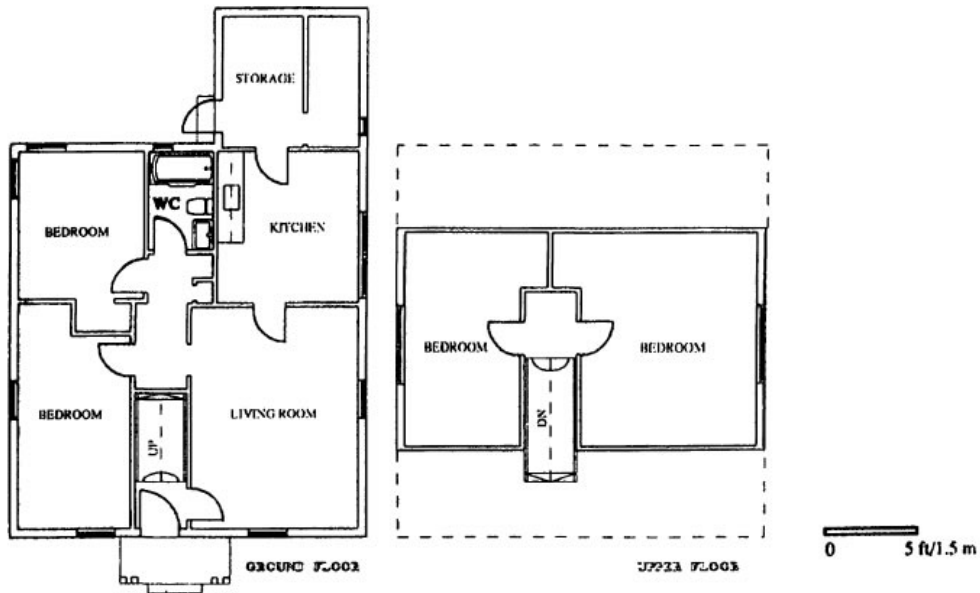


Figure 1a. Original layout of wartime homes: One-and-a-half-story, 24-x-28-foot (Cape Cod) unit.

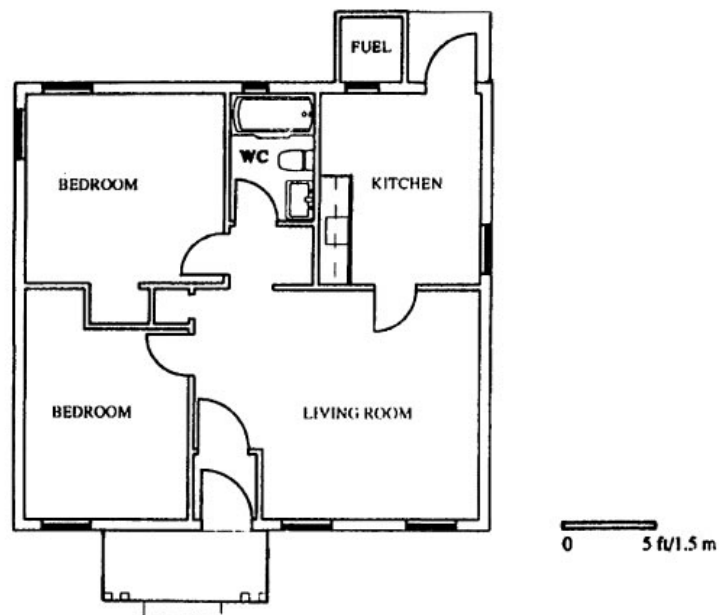


Figure 1b. Original layout of wartime homes: 24-x-24-foot bungalow.

**Figure 7:** More legible floor plans for a 24' x 24' bungalow and a 24' x 28' 1 ½ storey dwelling, showing the location of the fuel box beside the rear doorway (1b) and a larger divided storage room at the back of the 1 ½ storey dwelling which must have included the fuel box (1a).

SOURCE: Avi Friedman and Maria D. Pantelopoulou, *Space Management in Montreal's Wartime Housing*, *History and Society*, Vol. 23 No. 2; found online: [www.housingeducators.org/Journals/H&S\\_Vol\\_23\\_No\\_2\\_Space\\_Management\\_in\\_Montreal's\\_Wartime\\_Homes.pdf](http://www.housingeducators.org/Journals/H&S_Vol_23_No_2_Space_Management_in_Montreal's_Wartime_Homes.pdf)



**Figure 8:** A typical streetscape of wartime housing in Peterborough, photographed shortly after completion in 1943. The houses shown were based on the same plan for a 1 ½ storey house with a steep-pitched, tight-eaved gable roof and projecting canopy over the front entrance with trellis-like supports; six-over-six paned sash windows. These dwellings had clapboard siding and the standard asphalt-shingled roofing. As was the case in many parts of Canada, these wartime dwellings had no basements and were supported on cedar or concrete posts. Heating was provided by a single stove on the main floor vented through a stove pipe (partially visible on the backside of the roofs).

SOURCE: John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms, 1784 to the Present*, figure 24-3, p. 221.



**Figure 9:** View of part of a streetscape of dwellings built by Wartime Housing Inc. in Edmonton in 1944, shortly after construction. In contrast to most wartime houses in Canada, these dwellings had full basements, a necessity for climatic reasons, with side chimneys suggesting that they were equipped with coal-burning furnaces in their basements.

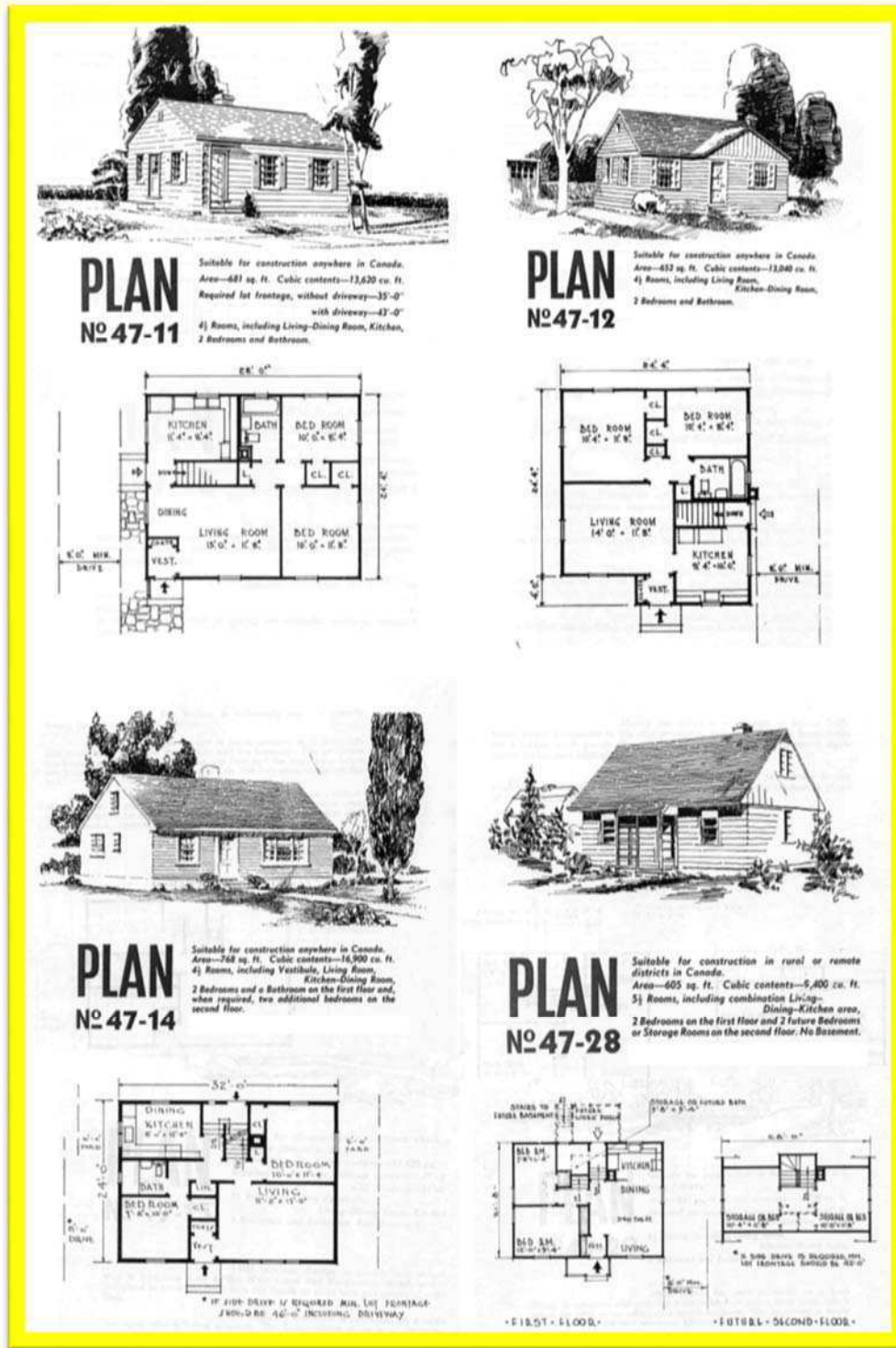
SOURCE: Donald Wetherell and Irene Kmet, *Homes in Alberta: Building, Trends, and Design*, p. 178; original source of photograph: Public Archives of Alberta BL720.



**Figure 10:** A recently completed streetscape in the St. Mary's post-war neighbourhood in Kitchener, Ontario, circa 1948, which shows the wood board sidewalks and walkways to the front doorways. There appears to be a strip of land between the roadway and sidewalk.

SOURCE: Kitchener-Waterloo Record Photographic Record Collection, Dana Porter Library, University of Waterloo; used on the interpretive plaque for the St. Mary's Heritage Conservation District in Kitchener (*Figure 18*).





**Figure 11:** Renderings and floor plans for some standard post-war dwellings published by CMHC in 1947: “67 Homes for Canadians”, some with basements and some without (e.g. Plan 47-28 specifies no basement). These houses are similar in size and design to the wartime dwellings shown above.

SOURCE: Posted on the website: *Home from the War: St. Catherines' Wartime Neighbourhoods*:  
<http://wartimehouses.com/the-homes/the-designs>



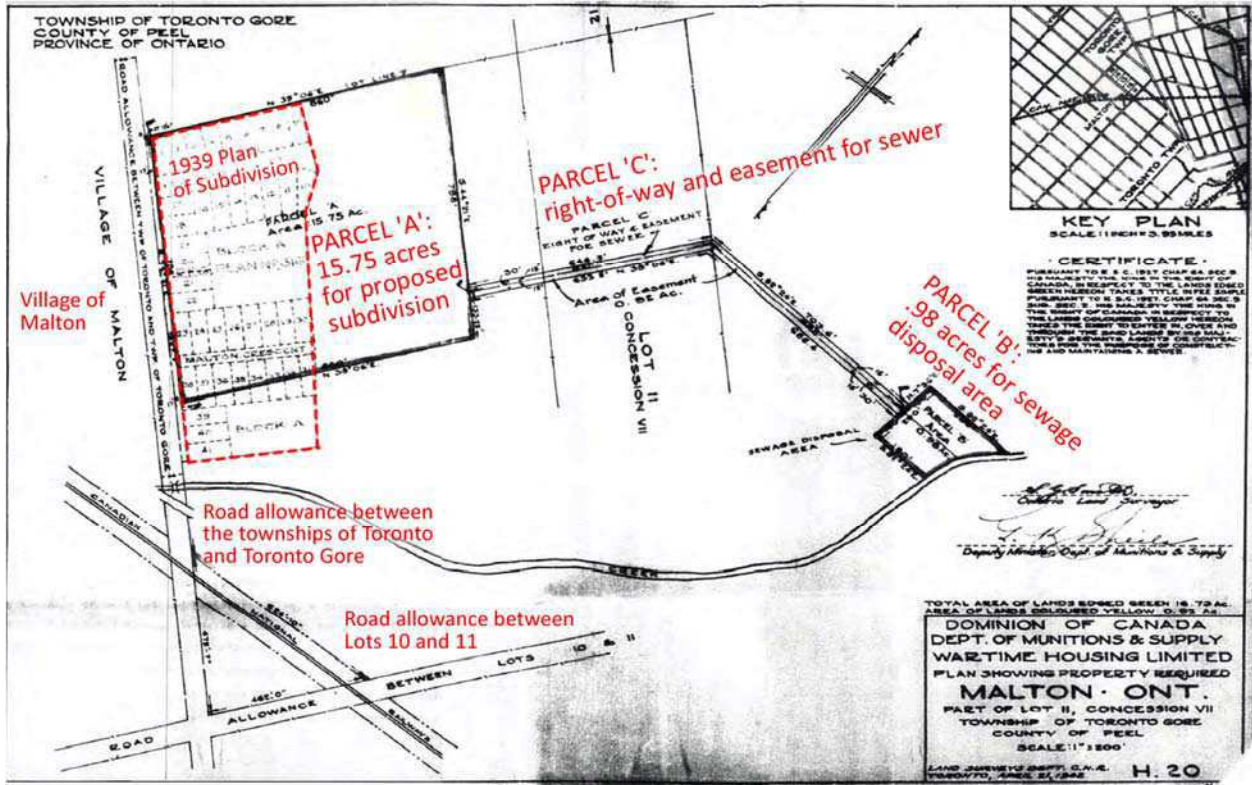
**Figure 12:** Similar streetscape view of north Toronto's Winston Park shortly after the houses were built but before completion of the road (with gravel surface) or any sidewalks and front walkways. This post-war subdivision, now located just north of the 401, was clearly built with permanence in mind. It mainly consisted of 1 ½ dwellings, which appear to have been constructed with full basements and heated with coal boilers as indicated by the chimneys. A number of these houses are still standing with the usual alterations and additions made over time. The Winston Park area with its wide roadways and generous setbacks still retains its sense of spaciousness (as observed on Google street view).

SOURCE: August 1945 photograph accompanying an article by Thomas Wicks posted on the Toronto Spacing website: <http://spacing.ca/wire/2007/12/12/wartime-housing> Original source: City of Toronto Archives. *Globe and Mail* collection, SC 266, Item 98646.



**Figure 13:** Collage of photos of wartime dwellings relocated to an enclave in Dundas in 1954 and set on full concrete block basements, where furnaces were installed and exterior brick chimneys added. They illustrate a common 1950s modification of dwellings based on a 24' X 28' plan: the enlargement of the frame of the living room window to accommodate a fixed centre pane with two narrow vertical sash windows on either side. (Top) 101 Head Street: a 1½ storey dwelling with an added garage, all sided with clapboard, and a detail of its original living room window with a near square centre pane and two narrow four-over-four sash windows. (Below) 99 Head Street: a 1-storey, vinyl clad dwelling with a similarly enlarged window (which appears to be a replacement for an earlier one but with the same configuration) and 91 Head Street: a 1½ storey dwelling, notable for the survival of its original asbestos shingle siding. Both dwellings have decorative roof gables; the one at #91 was clearly added at the same time as the projecting bay with a picture window.

SOURCE: Photos and photo collage by the author of this report, April 2014.



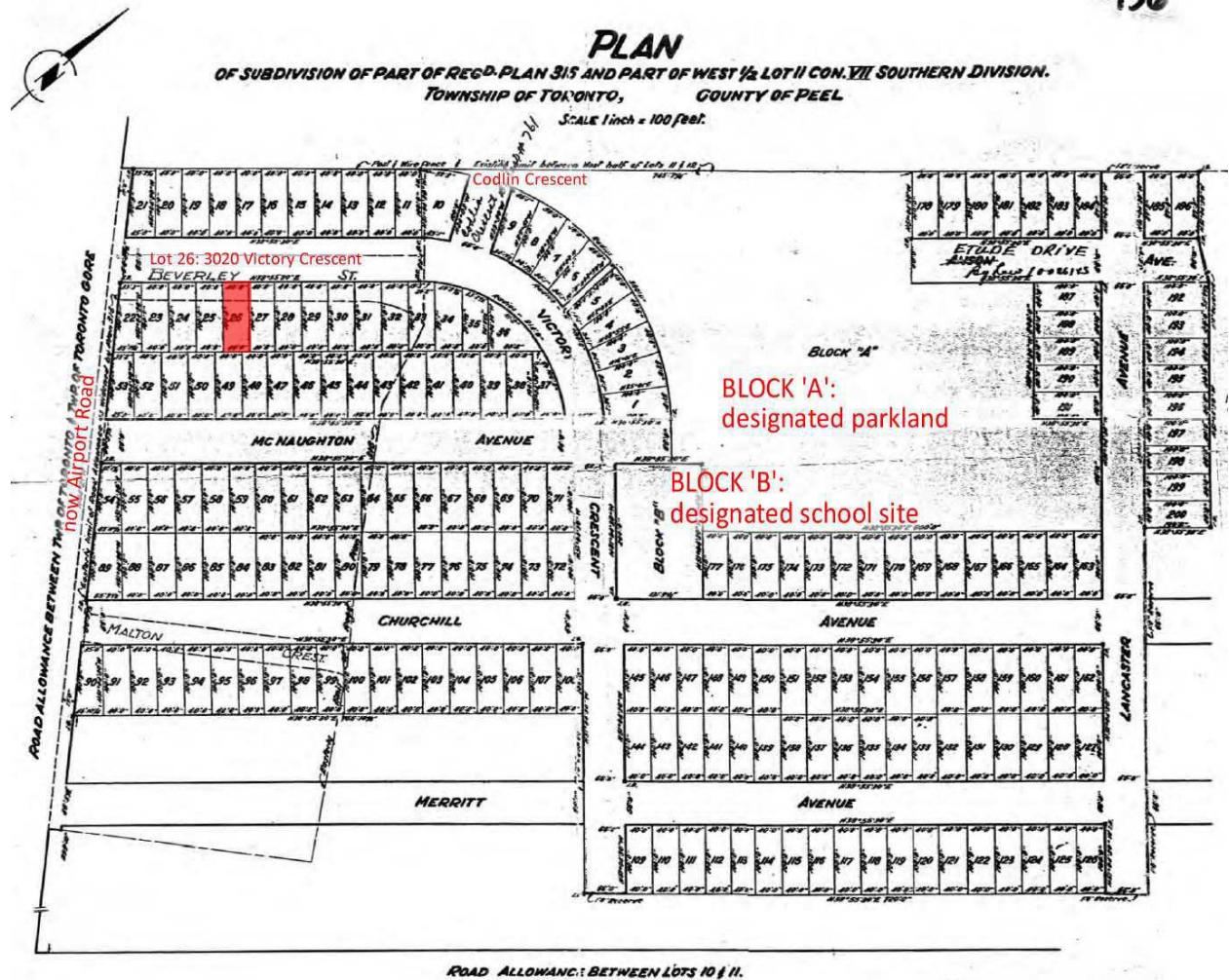
**Figure 14:** 1942 Survey Plan showing the three parcels to be expropriated for the proposed Victory Housing subdivision and the smaller area previously surveyed for property owner Fred Codlin in 1939, with boundaries and lots shown with dotted lines.

SOURCE: Original hard copy found by Heritage Planning Consultant Paul Dilse at the Peel Land Registry Office: S.G. Smith, "Dominion of Canada Dept. Of Munitions & Supply, Wartime Housing Limited, Plan Showing Property Required, Malton, Ont., Part of Lot 11, Concession VII, Township of Toronto Gore, County of Peel," Plan H 20, 21 April 1942, Toronto Gore Instrument #3412; digital copy from his Heritage Impact Statement for 7181 Lancaster Avenue (Figure 15) annotated by the author of this report.



**Figure 15:** The final plan of lands acquired by Wartime Housing Ltd. (H-20-A), dated [?] October 1942.

SOURCE: Scanned version of two photocopies made by Chris Aplin as part of the Deed of Land from Fred Codlin to “His Majesty the King in the Right of Canada”, dated 15 October 1942; highlighting and annotations by the author of this report.



**Figure 16:** Plan of Subdivision of part of Registered Plan 315 and Part of West ½ Lot 11 Conc. VII Southern Division, Township of Toronto, County of Peel; registered February 1952 by the Central Housing and Mortgage Corporation, now registered Plan 436, showing Lot 26. However, there is a discrepancy with the actual location of 3020 Victory Crescent, which is three houses from the corner. The irregular corner lot may never have been built on but that still does not explain the actual location of the house.

SOURCE: Full-size photocopy obtained by Chris Aplin from the Region of Peel Registry Office in 2011; digitized and annotated by the author of this report.



**Figure 17:** Sections of the 1954 (top) and 1966 aerial photographs, showing the layout of the streets and the approximate location of 3020 Victory Crescent (red circle on 1954 photo).

SOURCE: CM website > E-maps ([www.mississauga.ca/portal/services/maps](http://www.mississauga.ca/portal/services/maps)); annotated by the author of this report.

# St. Mary's

## Heritage conservation district

St. Mary's Heritage Conservation District Interpretive Area



Aerial view of the St. Mary's neighbourhood under construction, circa 1947. Kitchener-Waterloo Board of Geographic Names Collections, Data Point Library, University of Waterloo



St. Mary's Heritage Conservation District boundaries

### Wartime Housing in Kitchener

With the return of its veterans in 1945, Kitchener experienced a severe housing shortage and initiated the federal wartime housing construction program in 1946. The St. Mary's neighbourhood constitutes an important form of development and planning that had not been seen before in the City of Kitchener.

Two housing companies, Wartime Housing Limited and Housing Enterprises of Canada Limited had been created by the federal government in response to this housing crisis. The homes built by these companies represent a partnership between the public and private housing sectors, who provided funds, and the municipal government, who provided land. This joint venture produced low-cost rental housing in a time of considerable need.

### What is a 'Heritage Conservation District'?

Heritage Conservation Districts form an integral part of our cultural heritage. They contribute to an understanding and appreciation of the cultural identity of the local community, region, province or nation. Heritage conservation district designation protects and enhances groups of properties that collectively give an area its special character. This character derives not only from individual properties that may be of architectural significance but also from the overall historic, natural, scenic, aesthetic, cultural, social or spiritual values of buildings, streets and open spaces seen together.

### Why is St. Mary's a Heritage Conservation District?

The St. Mary's neighbourhood represents an important aspect of post-World War II construction, planning and development. In many respects, what would later become common features in the evolving Canadian suburban landscape are apparent in this neighbourhood. On May 15, 2002, the Ontario Municipal Board approved City of Kitchener By-law 2001-216 designating the St. Mary's heritage conservation district under the Ontario Heritage Act. Approximately 220 properties are included in this designation.

The establishment of a heritage conservation district in the St. Mary's neighbourhood serves to address the visible history of the community and helps to protect and enhance those features that contribute to its post-war housing character.


### Characteristic Design Features

The homes in the St. Mary's neighbourhood are small 1 or 1½-story dwellings built at 480, 570 and 700 square feet (44.6, 53 and 65 square meters) before any additions. These were then known as "Wartime Housing", "Veterans' Housing" or "Victory Housing". Generally, these square frame houses were based on a simplified version of the Cape Cod style, but without dormers or much ornamentation. While in other Canadian cities, Veterans' Housing was built during wartime as temporary shelters without basements or furnaces;

Veterans' Housing in Kitchener was built after the war and the homes were of better quality since they were designed to be more permanent structures.

### Modern Planning

The St. Mary's neighbourhood represents some of the earliest local examples of suburban planning design, with its curved tree-lined streets, crescents and cul-de-sacs linked by pedestrian walkways. The landscape character of the St. Mary's neighbourhood is rich and varied with generous public open spaces and substantial tree plantings. These character-defining elements and significant landscape features provide a considerable physical asset and community amenity.



New home construction in the St. Mary's neighbourhood, circa 1946. Kitchener-Waterloo Board of Geographic Names Collections, Data Point Library, University of Waterloo



Newly finished home in the St. Mary's neighbourhood, circa 1948. Kitchener-Waterloo Board of Geographic Names Collections, Data Point Library, University of Waterloo



Wartime Housing, 45 cents, 23 September 1998. © Canada Post Corporation, 1998. Reproduced with permission.

### Shelter from the Storm

In 1998, Canada Post issued a nine-stamp series titled "Housing in Canada." Each stamp represented one of Canada's celebrated structures or styles. Veterans' Housing was one of the housing styles featured in this collection.

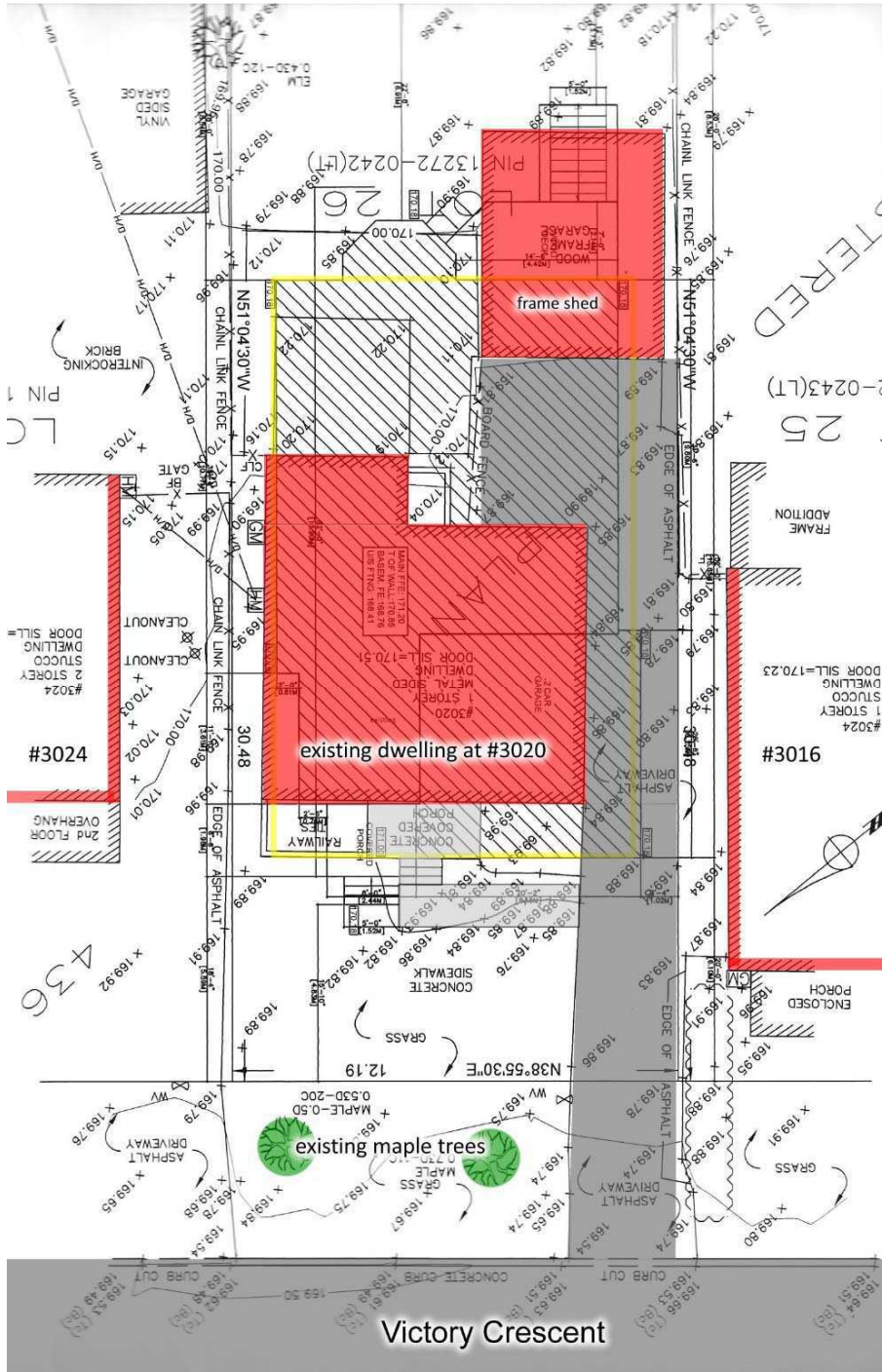
The distinctive nature of veterans' housing is generated not just from its design but from the history that was an important factor to their existence and from the welcoming neighbourhoods they created. They remain a significant reminder of the post-war era.



**Figure 18:** Interpretive plaque for the St. Mary's Heritage Conservation District in Kitchener, showing the boundaries of the district, typical house designs and historic photos.

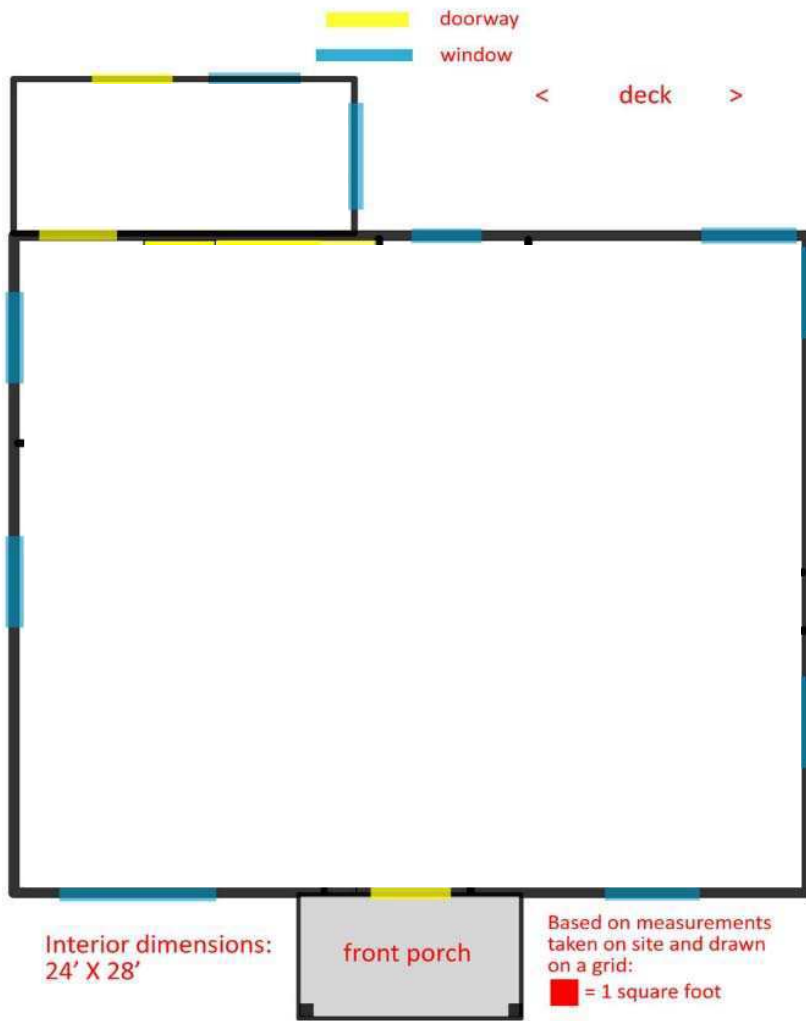
SOURCE: PDF provided by City of Kitchener Heritage Planner Leon Bensason in 2011.





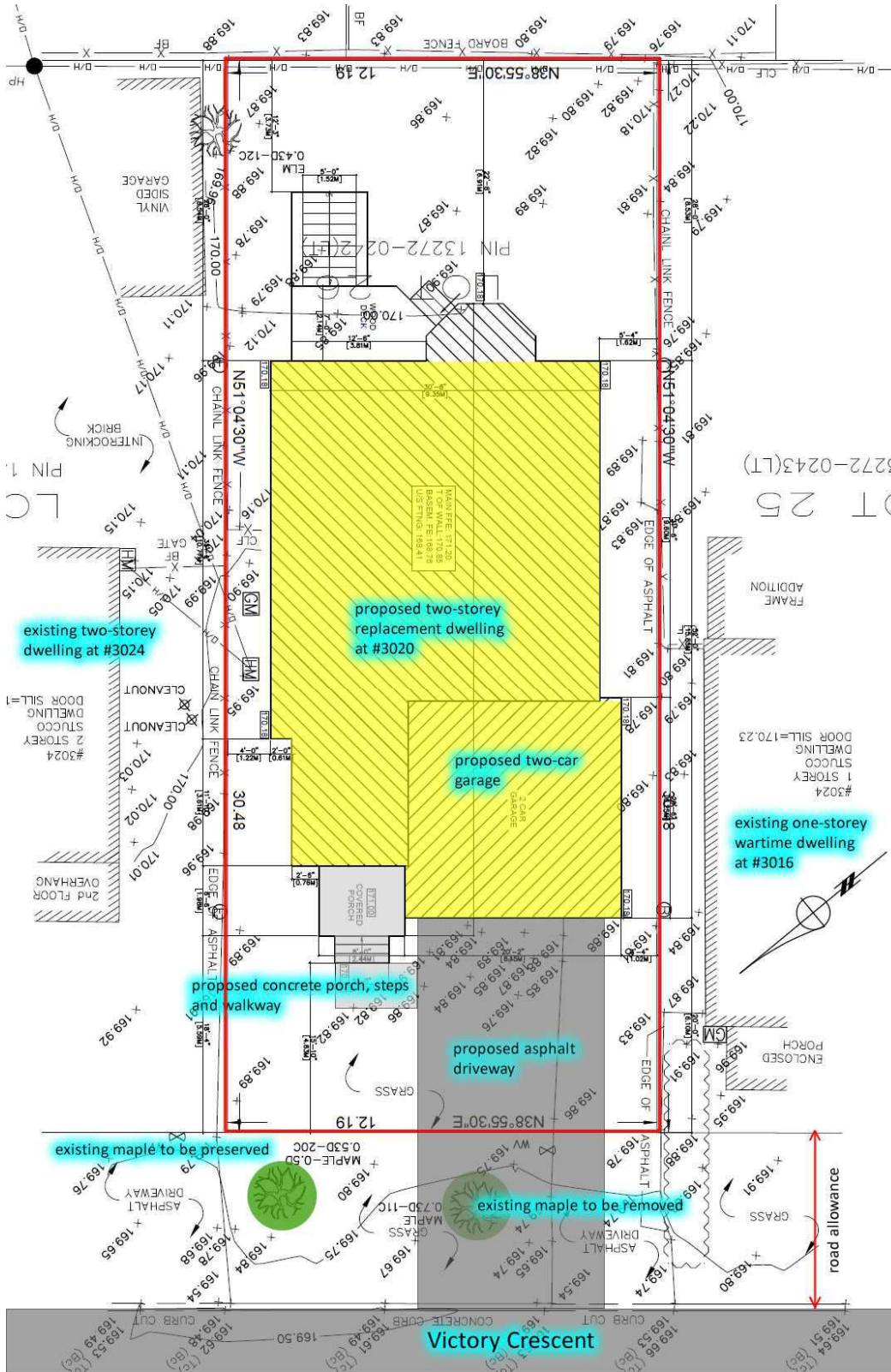
**Figure 19:** Site Plan showing the footprint of the existing wartime dwelling, shed/garage and driveway (transparent red), with the approximate shape and size of the proposed new dwelling shown in the yellow outline and the existing setbacks of the adjacent houses shown with a red outline.

SOURCE: Cropped version of drawing A-1 (Site Plan) of the set of architectural drawings prepared by project engineer Reza Sekhavarti, Recon Consulting, Mississauga, December 2015, with annotations and highlighting by the author of this report.



**Figure 20:** Approximate floor plan of the existing dwelling showing the original rooms and rear addition. The water heater was originally located in the small closet in the kitchen but was replaced by one located in the laundry room in the rear addition.

SOURCE: Drawing prepared by the author of this report based on measurements taken on site with Jeremy Parsons.



**Figure 21:** Proposed site plan, showing the location and footprint of the proposed new residence (yellow areas), with concrete porch, steps and walkway highlighted in light grey and asphalt surfaces in dark grey (driveway and roadway).

SOURCE: Cropped version of Site Plan forming part of a set of drawings prepared by Recon Consulting, dated December 2016 and provided in a PDF format. Highlighting and annotations by the author of this report.



**Figure 22:** Proposed front elevation (original version)

SOURCE: The front façade and side elevations were cropped from the above set of drawings and highlighted by the author of this report.

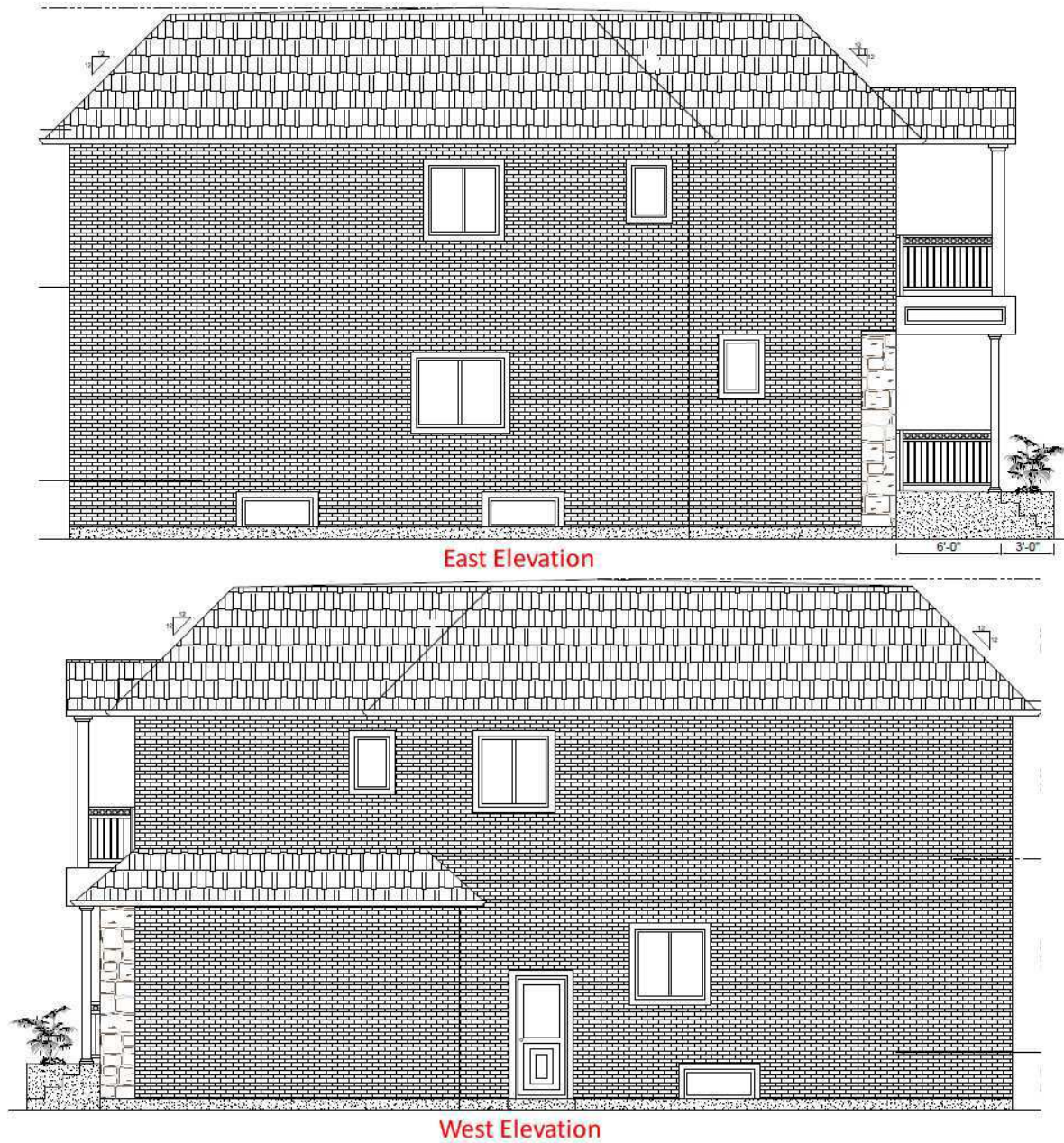


**Figure 23:** Recommended façade improvements shown by new or modified elements, including square columns with metal railings attached as shown, wider windows, a simplified double entrance doorway design, and a transom light over the garage door.



**Figure 24:** Negotiated façade improvements included wider windows (with arched hoods proposed by the project engineer), square porch and balcony posts, single panes in the glazed double doors, the alignment of the top of the garage roof with the top of the porch fascia panel (giving it a shallower pitch), and a street number panel to fill the space between the top of the garage door and the roofline.

SOURCE: Cropped from the latest set of drawings, dated February 2016, with glazed areas highlighted by the author of this report.



**Figure 25:** Proposed side elevations, with minor modifications from original (same window and door sizes and locations).

SOURCE: Cropped from the latest set of drawings, dated February 2016, with text annotations by the author of this report.



**Figure 26:** Streetscape elevation showing the proposed façade (original version) of #3020 and the facades of the existing adjacent dwellings.

SOURCE: Drawing dated January 2016, provided at the request of the author of this report; cropped version with house numbers added.



**Figure 27:** Recommended and accepted façade improvements for 3031 Churchill Avenue. See **Photo 10** as evidence of changes subsequently made, noting in particular the unsatisfactory design of the master bedroom window, as compared to the above design B.

SOURCE: Figure 28 of Heritage Impact Statement for 3031 Churchill Avenue.



## 9 SITE VISIT PHOTOGRAPHS

### 9.1 Setting



**Photo 1:** View of the subject property looking north-east with an original bungalow to the right and an original dwelling enlarged by a second storey to the left. Also shows two mature maple trees at #3020. There is no sidewalk on this side of the street but there is one on the opposite side.



**Photo 2:** View of the two houses to the right, with a relatively recent two-storey residence closest to the Airport Road intersection, which typically has a built-in garage (only single in this case).



**Photo 3:** View looking north across the intersection of Victory Crescent and Airport Road.



**Photo 4:** Last two houses on the north side of Victory Crescent at the Airport Road end: an original one-storey side-gabled wartime bungalow with altered windows and added aluminum siding and to the east a two-storey stucco-clad house with a colonnaded verandah and shallow-pitched hipped roof, that appears to be an original dwelling enlarged by a second storey.



**Photo 5:** This two-storey dwelling at #3024 is definitely an original wartime bungalow, enlarged by the addition of a projecting second storey in 2000, when the entire exterior was stuccoed. (CM Property Information) The oriel-like second storey windows projecting over the colonnaded verandah border on the bizarre.



**Photo 6:** View further along the south side of Victory Crescent showing an original 1 1/2 wartime dwelling and beside it a two-storey hipped-roof residence with a gable-roofed projecting extension housing a two-door double garage. Casement windows with round-arched transoms are a common feature of recent replacement dwellings.



**Photo 7:** Continuing along the south side, two more wartime dwellings and another two-storey house, an original bungalow with a porch and second storey addition completed in 1995. ( CM Property Information)



**Photo 8:** Two 1 ½ storey wartime dwellings at the easterly end of the south side of Victory Crescent, where the roadway starts to curve. Typical alterations include added siding and replacement windows.



**Photo 9:** Continuing along the north side of Victory Crescent towards Churchill Avenue.



**Photo 10:** Replacement residence with completed exterior at 3031 Churchill Avenue, January 2016. A comparison of the façade elevation accepted as part of a Heritage Impact Statement has been compromised by the substantially reduced size of the bedroom window.

The following photos were taken in the spring of 2011 for the first Heritage Impact Statement undertaken by the author of this report in the Victory Village area (7157 Lancaster Avenue).



**Photo 11:** View looking north-east with the two-storey dwelling at 3043 Victory Crescent in the foreground. This was not a total replacement as building permit documentation indicates that a second storey was added in 2006, at which time the enlarged house would have been reclad with stone veneer and stucco. The adjacent house at #3047 was a full replacement completed with a single built-in garage in 2006.



**Photo 12:** This relatively large residence at #3051, under construction at the time, features a steep-pitched hipped roof and two turreted two-storey circular bays. The garage is a separate structure to the rear for which a building permit was issued in 2008. To the right is the pedestrian pathway leading to Victory Park, a space identified on the original plan of subdivision as Codlin Crescent.



**Photo 13:** View of the curved section of Victory Crescent, looking west with four original wartime dwellings to the east of the public open space and walkway.



**Photo 14:** View looking north of the Malton Victory Hall at 3091 Victory Crescent with the adjacent pathway through Victory Park. This building, originally known as Victory Community Hall, was erected in 1940 soon after the houses were built. It has been extensively renovated and is now operated as a supplementary rental hall by the Malton Community Centre, which opened in 1977.



**Photo 15:** This building, now the Malton Bible Chapel, was erected in the 1940s as a four-room elementary school called the Victory Public School (of which no historic photographs have yet been found). View looking north on Victory Crescent, close to the intersection of Churchill Avenue.



## 9.2 Subject Property – Exterior



**Photo 16:** Existing dwelling on the subject property, looking south-east. Shows its dilapidated condition with sagging roof, concrete porch, a metal canopy, and rickety metal supports. The bedroom window to the right of the front entrance is original but the living room window has been replaced with a picture window, as better shown in the photo below. Aluminum storms were added to any original windows, probably by the first or second owners (late 50s to early 60s). Barely visible is a concrete walkway running parallel to the front façade.



**Photo 17:** Front façade shows the aluminum siding with a flagstone-like synthetic cladding material added to the lower half of the wall.



**Photo 18:** View of the easterly façade with two vinyl replacement windows, similar in configuration to the larger living room window. Wood window frames appear to be original.



**Photo 19:** Rear façade looking north, showing two original corner windows in the rear bedroom, the original bathroom window (blocked up from inside) and a horizontal sliding window (covered on the inside). Also shows section of siding lifted to determine the original cladding material: asbestos-cement shingles, as illustrated in detail below.



**Photo 20:** Close-up view of the original asbestos-cement tile of a wartime dwelling at 3143 Churchill Avenue (photographed in 2011, when a first site visit was made to Victory Village to undertake the Heritage Impact Statement for 7157 Lancaster Avenue).



**Photo 21:** East facade showing the concrete foundation wall and looking south-east towards the rear yard and the front façade with double wood doors of a dilapidated wood-frame shed.



**Photo 22:** Westerly façade of the wood-frame shed showing the shiplap siding, a small window (recently boarded up) and an original slab wood door.



**Photo 23:** Rear facade looking north-west, showing with a direct view of the kitchen window and window and door of the shed-roofed addition (laundry room). Also shows the easterly façade of the garage, as well as a wood deck: an original section partially enclosed by a wood railing and a later wrap-around section.

















**Photo 32:** The bathroom looking from the doorway to the rear wall. When remodelled with a built-in shower and bathtub unit, a small original window, still intact on the exterior wall, was blocked up from the inside.



**Photo 33:** Front bedroom looking towards its side (west-facing) wall and window, with a slatted wood bi-fold closet door partially visible on the left.



**Photo 34:** Front bedroom looking towards its original panelled wood door. View of the front of the room. The original hardwood floors remain exposed but the walls have been covered with wood panelling and the ceiling with acoustic tile.



**Photo 35:** Rear bedroom looking almost directly north towards the original wood sash windows facing the rear and westerly side yard. The corner configuration of two windows was a common feature of wartime dwellings. Photo taken from inside the closet, with bi-fold doors identical to the ones in the front bedroom but painted white.



**Photo 36:** Close-up view of the side window, showing the wood frame and six-over-six-pane configuration of its two sashes.

## APPENDIX A: Chain of Ownership

### LEGAL DESCRIPTION

Original crown grant: Lot 11, Concession 7, Township of Toronto Gore (South Division), County of Peel

Subject property: Lot 198, Plan of Subdivision 436.

NOTE: Legal terms for the sale of property evolved over time from B & S (Bargain and Sale); Grant to Transfer.

Reg. Num.	Date Yr/mth/day	Instrument Type	Grantor	Grantee	Lands
	1828/01/3	Patent	Crown	King's College	200 acres (Lot 11)
21187	1841/11/11	B & S	King's College	Hugh Cook	100 acres (NE half)
22051	1842/07/01	B & S	King's College	Alexander McDonald	100 acres (NW half)
30556	1842/07/31	Will	Alexander McDonald	[Mary McDonald, wife]	W ½ Lot 11
50805	1853/07/18	Indenture	Mary McDonald (widow)	Alex McDonald (son)	"
1808	1863/07/31	Will	Alex. McDonald	Eliza McDonald [relationship not specified]	"
1218	1890/12/03	B.&S.	Executor of the Estate of Eliza McDonald	Thomas Codlin	All W ½, north of the G.T.R.
2518	1913/09/08	Will	Thomas Codlin	Fred Codlin	"
2518	1918/11/02	B. & S.	James Codlin et al., executors of the will	Fred Codlin	"
3306 (see note below)	1939/05/03	Agreement	Fred Codlin	Egvin Kay Ltd. i	Land subdivision
3379	1941/06/25	Grant	Frederick Codlin et ux.	National Steel Car Corporation Ltd.	Pt W ½ [50' wide strip in SE. corner]



3412	1942/04/21	Expropriation Plan	Wartime Housing Ltd.	for easement and sewer	Pt.
341[?]	1942/06/05	Expropriation Plan	Wartime Housing Ltd.	for sewer, etc.	Pt.
3431 (see note below)	1942/10/15	Grant	Fred Codlin et ux. [wife]	His Majesty the King in the Right of Canada *	Pt W ½ and O.L. [other lands]
436	1952/01/28	Plan [of subdivision]	Central Mortgage and Housing Corporation		Pt W ½ and O.L.
<b>TRANSACTIONS FOR LOT 26 OF PLAN 436</b>					
102418	1957/01/29	Grant	Central Mortgage and Housing Corporation	Walter E. Sheppard and Rillia Sheppard (wife) as joint tenants.	LT 26, PL 436
129101	1960/09/01	Agreement for sale	Walter E. Sheppard and Rillia Sheppard	Ulysse Amirault and Marjorie Amirault (wife), as joint tenants	All of property
768?29	1964/05/26	Mortgage	Ulysse Amirault and Marjorie Amirault	Don Finance Company Limited	All of property
5591JS	1966/03/04	Grant	Rillia J. Davine	Frank Kokely	All of property
165486VS	1971/03/16	Grant	Frank Kokely	Sandra Kokely	All of property
243348	1972/12/06	Grant	Sandra Kokely	Frederick Hayes and Monica Hayes (wife), as joint tenants	All of property
442514	1977/07/19	Grant	Frederick Hayes and Monica Hayes	Wesley A. Hamilton and Linda A. Hamilton (wife), as joint tenants	All of property

685402	1984/06/28	Grant	Wesley A. Hamilton and Linda A. Hamilton	Leslie Moore and Debbie Moore, as joint tenants	All of property
805233	1987/06/25	Grant	Leslie Moore and Debbie Moore	Carlo Bigelli and Frank Consentino, as join tenants	All of property
829080	1987/12/15	Grant	Carlo Bigelli and Frank Consentino	Douglas James McCamley	All of property
R0 1120365	1996/07/30	Transfer	Douglas James McCamley	Peter Szikszai and Lori Anne Letourneau, as joint tenants	All of property
PR 2623838	2014/10/30	Transfer	Peter Szikszai and Lori Anne Letourneau		All of property
PR 2832897	2015/12/02	Transfer			All of property

City of Mississauga  
**Corporate Report**



Date: 2016/03/23

To: Chair and Members of Heritage Advisory Committee

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

Originator's files:

Meeting date:  
 2016/04/12

## Subject

**Name Change of Holcim Waterfront Estate (Ward 2)**

## Recommendation

That the Corporate Report dated March 23, 2016 from the Commissioner of Community Services entitled "Name Change of Holcim Waterfront Estate", be received for information.

### Report Highlights

- On July 3, 2016, Council authorized the Commissioner of Community Services and the City Clerk to execute a letter of intent with Holcim (Canada) Inc. ("Holcim"), granting Holcim title naming rights to the Bell-Gairdner Estate.
- On April 7, 2014, Holcim Ltd. and Lafarge SA ("Lafarge") publicly announced a global merger. The merger underwent heavy scrutiny from several competition authorities which resulted in Holcim Ltd. selling all of its shares in Holcim (Canada) Inc. ("Holcim Canada") to CRH PLC. The Canadian entity's name was subsequently changed to "CRH Canada Group Inc. ("CRH Canada").
- As a result of the sale and subsequent name change, CRH Canada has requested that the property be renamed. The proposed name is "Harding Waterfront Estate". All related signage and promotion will include "Proudly supported by CRH Canada" beneath the name.
- As a result of the use of Harding in the name of the property, staff proposes Bell-Gairdner House for the name of the main building (Currently Harding House).
- CRH Canada has agreed to cover all costs incurred by the City related to changes in signage at the facility including the main facility sign, way-finding street signage and promotional signage.

- Staff will pursue the recommended naming changes, and amendment to the sponsorship agreement, through a corporate report to General Committee.

## Background

On July 3, 2013, Council, through Resolution 0142-2013, authorized the Commissioner of Community Services and the City Clerk to execute a letter of intent with Holcim regarding the offer of cash and materials to the City for construction at the facilities located at 2700 Lakeshore Road West, Mississauga, while a sponsorship agreement was finalized. This resolution also directed staff to finalize an agreement which was executed on July 26, 2013 and authorized by By-law 0183-2013 (“Sponsorship Agreement”).

On April 7, 2014, Holcim Ltd. and Lafarge publicly announced a global merger. The merger underwent heavy scrutiny from several competition authorities which resulted in the requirement of both Holcim Ltd. and Lafarge to divest assets in several countries in order to obtain regulatory approval. As significant manufacturers of cement and related products, Holcim Ltd. and Lafarge had overlapping operations in the cement, ready-mix concrete, and aggregates businesses in Canada. On July 31, 2015, Holcim Ltd. sold all of its shares in Holcim Canada to CRH PLC. On the same date, Holcim Canada changed its name to CRH Canada Group Inc. (“CRH Canada”).

## History of the Estate

This 44-acre property is buried in the extreme southwest corner of Mississauga, just east of Winston Churchill Boulevard. Though set back from Lakeshore Road, the mansion faces this street and backs onto Lake Ontario.

Charles Powell Bell (1908-1938) commissioned Bank of Canada architect Marani Lawson and Morris to design the Modern Classical house and garage, which were constructed from 1937 to 1938. Unfortunately Bell died of rheumatic fever shortly after taking up residency therein. His widow (Ethel) Kathleen Harding (1908-1991), daughter of Harding Carpets President, C. Victor Harding, remarried at the house on September 27, 1941. She wed millionaire financier James Arthur Gairdner (1893-1971). With her daughter Daphne (b. 1937), Kathleen and James Gairdner began full-time residency at the estate after World War II. Gairdner dubbed it “Gairloch,” a Gaelic word meaning “short lake.”

Gairdner added a studio to the property, west of the house, after taking up painting in the late 1940s. He enrolled in classes at the Art Gallery of Toronto, where he befriended artists York Wilson, Jack Bush and Cleeve Horne. Horne laid the cornerstone of the studio, which included a “well-stocked” bar, kitchen and bedroom. According to York Wilson’s wife Lela, the facility was “perfect, the envy of every artist.”

Gairloch also served the local community, hosting the St. John's Women's Auxiliary Bazaar and fundraising garden tours for Oakville-Trafalgar Memorial Hospital. In addition to this charity work, Kathleen served on the board of Women's College Hospital and the Oakville Welfare Bureau; she was also President of the Wimodausis Club.

Gairdner's grandson William D. Gairdner has fond memories of the "lovely mansion." He writes that: "Audacious flowered hats on smiling women and portly men in blue suits or white ducks, puffing post-World War II cigars give the flavour of it. To us children it was a grand place, so manicured and well-kept, with sweet-smelling lawns that rolled down to the lake."

He goes on to reminisce about eating lunch in the "immaculate leather-furnished library to talk as he [James Arthur Gairdner] and Kay [Kathleen] enjoyed an aperitif. This ceremony was often preceded by the impressive sounds of his lovely step-daughter Daphne, practicing on the grand piano in their austere formal drawing room with its floor-to-ceiling French windows overlooking the bay. It was like a scene from a Jane Austin novel. He, with his always watery eyes, would wait like an old bear for something to laugh at as he sipped his Scotch; Aunt Kay, perched daintily on the edge of a leather chair, her cigarette in a long black holder would steer the conversation away from shoals. They were a portrait of good life in the country."

This romanticism concluded in 1960 when James divorced Kathleen and moved to another waterfront property in Oakville proper. Upon his death, Gairdner bequeathed this estate, which he also named "Gairloch," to the Town for a public garden and contemporary art gallery. This is now Oakville Galleries and Gairloch Gardens. The Gallery Shop occupies Gairdner's old studio, which he wheeled from the subject Mississauga property. Kathleen sold the Mississauga estate to Ontario Hydro in 1961 and returned to Toronto.

Ontario Hydro employed the Mississauga "Gairloch" estate for its Canadian Fusion Fuels Technology Centre beginning in 1961. The City of Mississauga purchased the property in 1999.

## Comments

Under the Sponsorship Agreement between the City and Holcim Canada, the property known as 2700 Lakeshore Road West in Mississauga (the "Property") was named the "Holcim Waterfront Estate". Since Holcim Canada has changed its name to CRH Canada, a renaming of the Property will need to occur. City staff, along with Councillor Ras, met with senior leadership from CRH Canada to discuss potential naming options. Staff from CRH Canada were gracious and thankful for the opportunity to meet, and supportive of the proposed new name of "Harding Waterfront Estate". The proposed name is intended to honour Kathleen Harding, who lived on the estate from 1938 to 1960. CRH Canada's contribution to the property will be recognized through the inclusion of "Proudly supported by CRH Canada" on all signage and promotional marketing material.

As a result of the use of “Harding” in the name of the property, staff proposes “Bell-Gairdner House” for the name of the main building (Currently “Harding House”). The proposed name of “Bell-Gairdner House” is intended to recognize Charles Bell and James Gairdner; Kathleen Harding’s first and second husbands, respectively.


Staff will pursue the recommended naming changes, and amendment to the sponsorship agreement, through a corporate report to General Committee.

## Financial Impact

CRH Canada has agreed to cover all costs incurred by the City related to changes in signage at the facility including the main facility sign, way-finding street signage, and promotional signage.

## Conclusion

CRH Canada has committed to carrying on the long-standing and strong, relationship with the City that began with St. Lawrence Cement and was carried forward by Holcim. This relationship represents strong value for the City as the material contribution are and will continue to be utilized to enhance and augment the facility, and the cash contribution is and will continue to be utilized to help market and promote the venue to the public.



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

Prepared by: Michael Campbell, Manager, Sponsorship & Corporate Development

City of Mississauga  
**Memorandum**



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Date: 2016/03/15  
To: Chair and Members of Heritage Advisory Committee  
From: P. Wubbenhorst, Senior Heritage Coordinator  
Meeting Date: 2016/04/12  
Subject: Heritage Impact Assessment  
1538 Adamson Street

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The subject property is listed on the City's Heritage Register as it forms part of the Erindale Village Cultural Landscape. No demolition is proposed. As such, the attached Heritage Impact Assessment, by W.E. Oughtred & Associates Inc. is provided for your information only.

Attachement: Heritage Impact Assessment

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Prepared by: P. Wubbenhorst, Senior Heritage Coordinator



**Heritage Impact Assessment**

1538 Adamson Street  
Mississauga, Ontario

January, 2015

W.E. Oughtred & Associates Inc.  
2140 Winston Park Drive, Suite 28  
Oakville, ON L6H 5V59



## **INTRODUCTION**

It is a requirement for the City of Mississauga to request “Heritage Impact Assessments” to determine the impacts to known and potential heritage resources within a defined area proposed for future development. In this case, it is the development of the vacant land at 1538 Adamson Street, next door to 1532 Adamson Street, the Bannan-Rainville Residence. This report will review the subject property in relation to the Erindale Village Residential Landscape.

The property owners are proposing to construct a new dwelling on the subject property.

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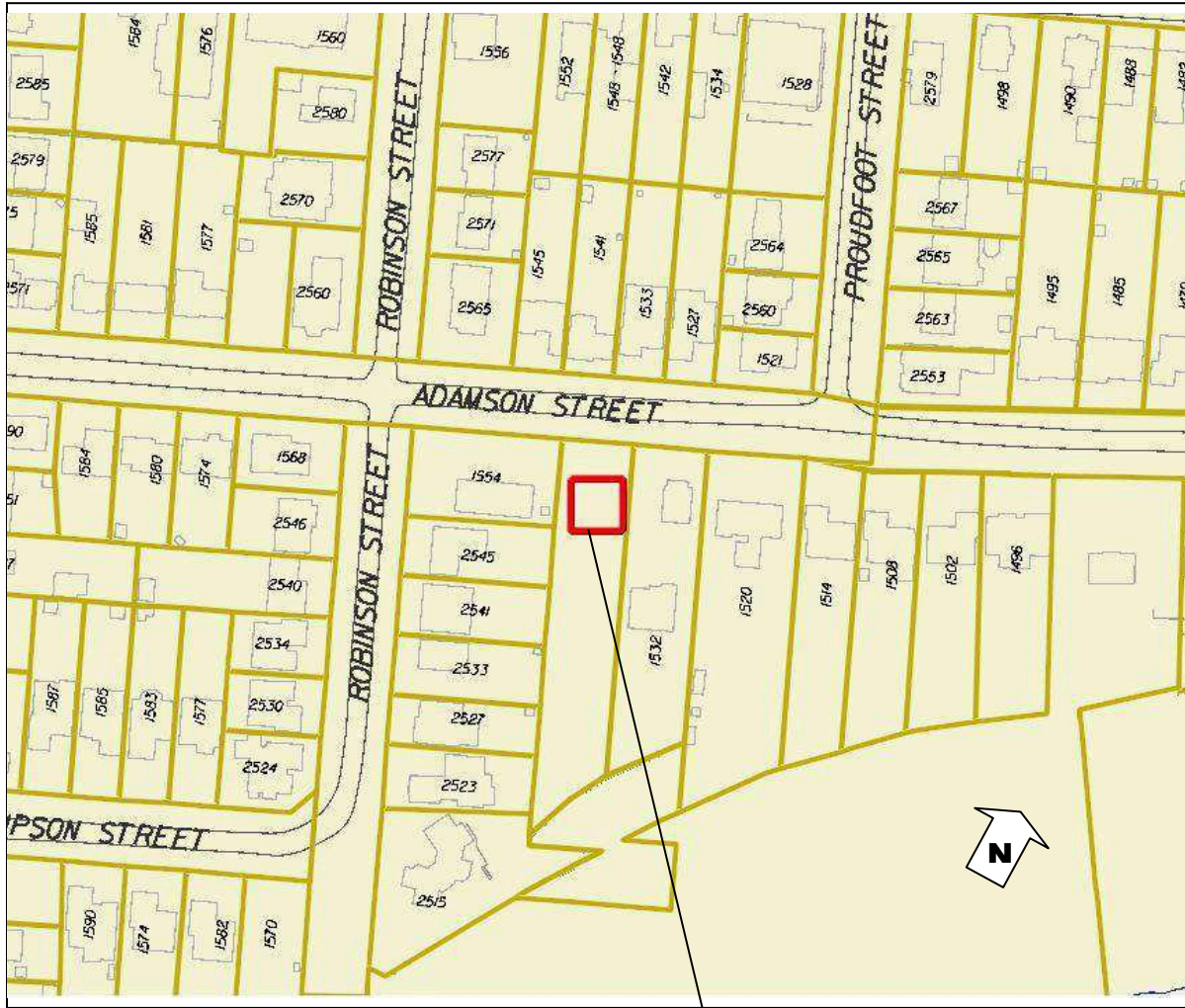
**1. Context Map**



The property is located on the south side of Adamson Street, south of the Dundas Street West and east of Mississauga Road in the village of Erindale.

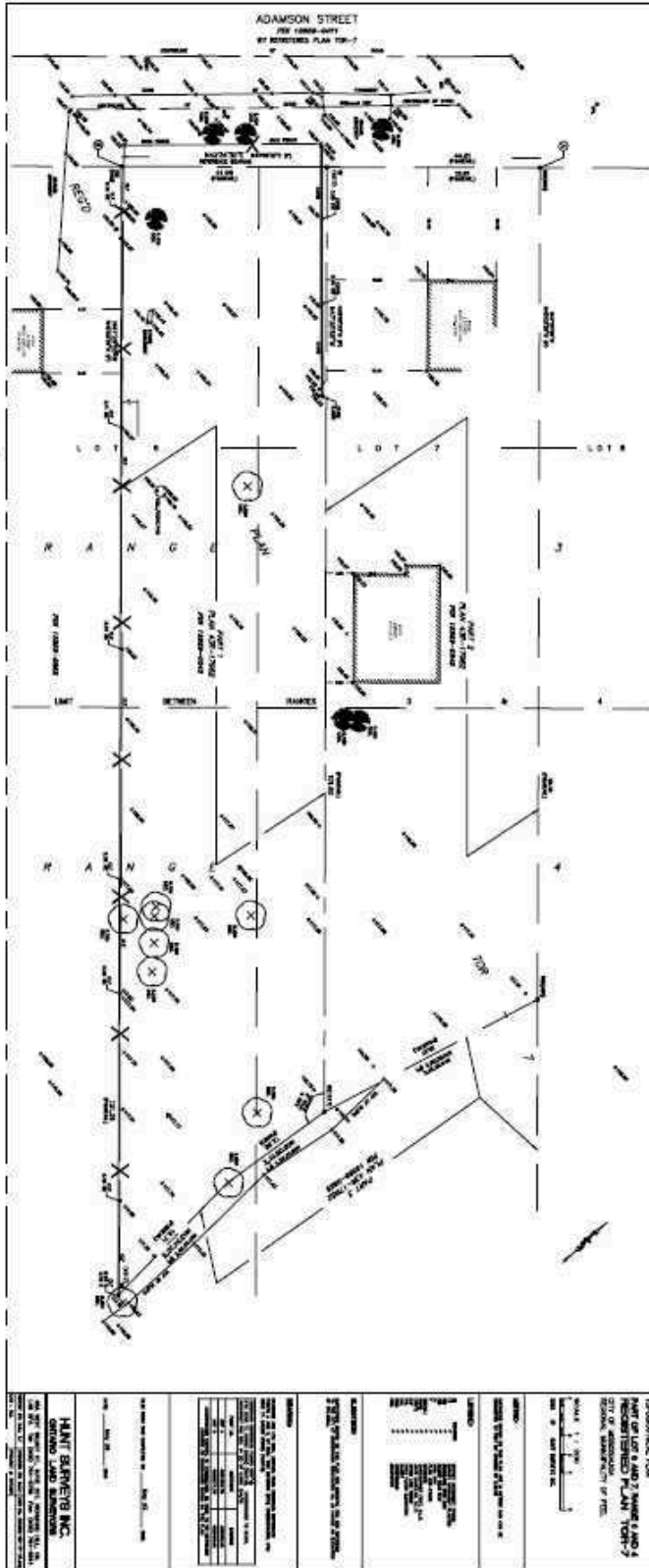
## 2. Location Map

The subject property is located on the south side of Adamson Street, east of Robinson Street and north of the Credit River.

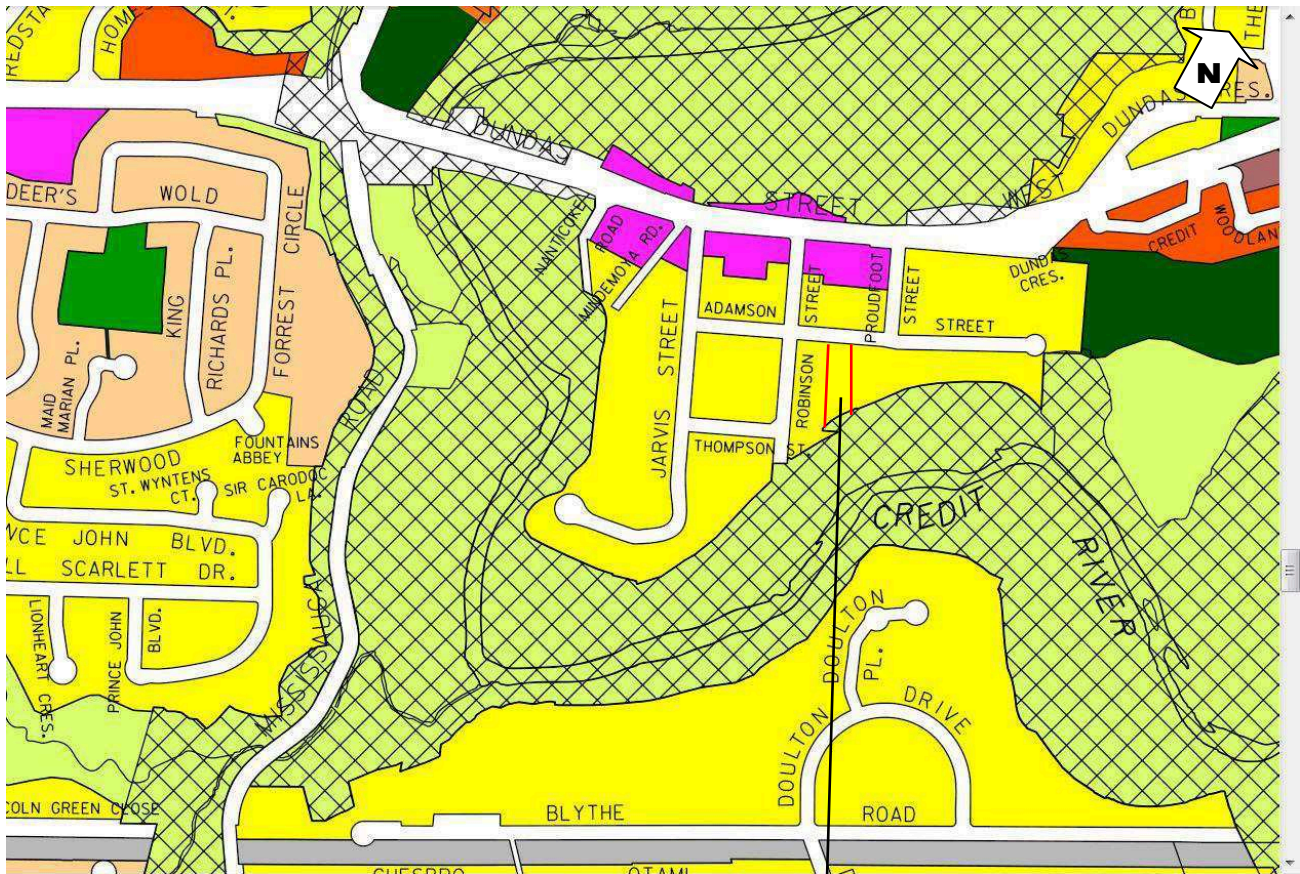


Subject Property

### 3. Plan of Survey



**4. Mississauga Plan (Official Plan)**

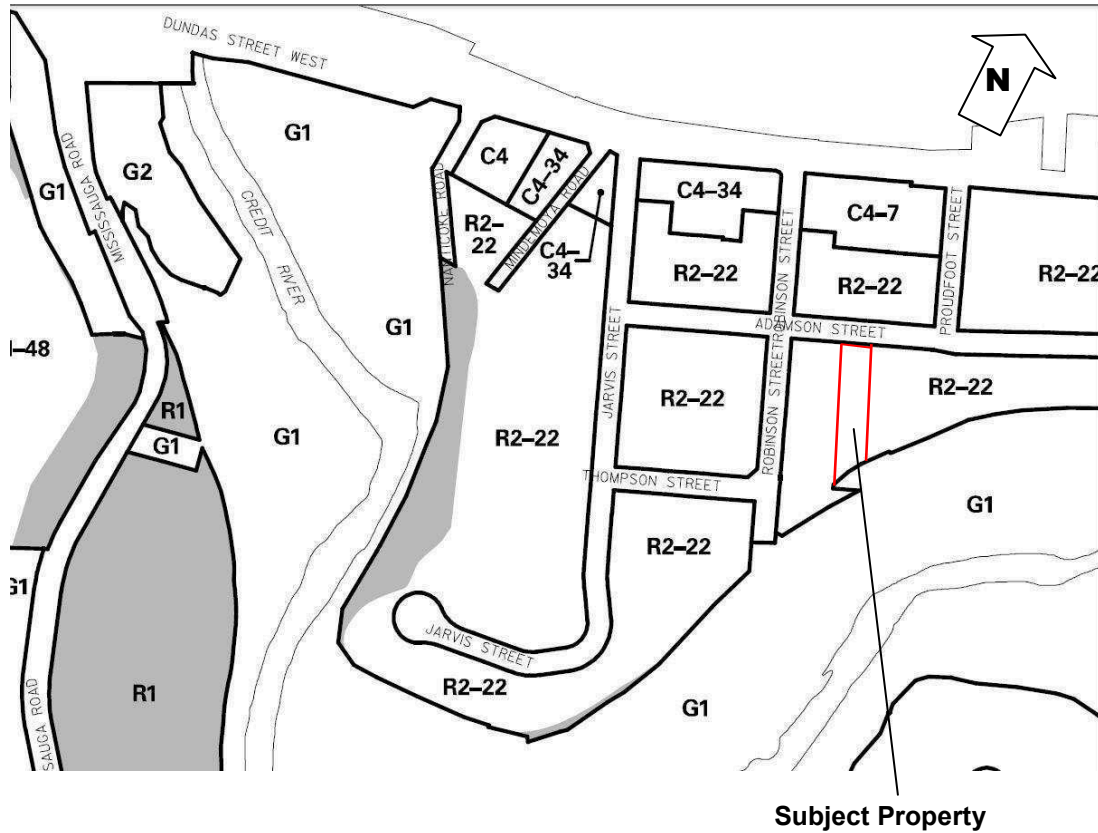


**Subject Property**

The subject property is designated Residential Low Density 1 in the Erindale District Policies of the Mississauga Plan.

The Residential Low Density 1 policies provide for single detached residential dwellings.

## 5. Zoning Map



The subject property is zoned R2-22 under the City of Mississauga Zoning By-law 225-2007, as amended.

The provisions of the R2-22 zoning permit single detached residential dwellings. The site specific exception limits the lot coverage to a maximum of 35%, requires a minimum front yard of 7.5 metres, and requires minimum interior side yards of 1.2 metres for the first storey of the dwelling plus 0.61 metres for each additional storey or part thereof.

**6. Aerial Photos**

The aerial photos demonstrate the development of the neighbourhood. The subject property is outlined in red in all of the photos.

1954 Aerial Photo



Source: City of Mississauga Property Online Information

The home on the subject property is indecipherable in this 1955 aerial photo.



1989 Aerial Photo



Source: City of Mississauga Online Property Information

It is difficult to see the home on the property in this aerial photo.

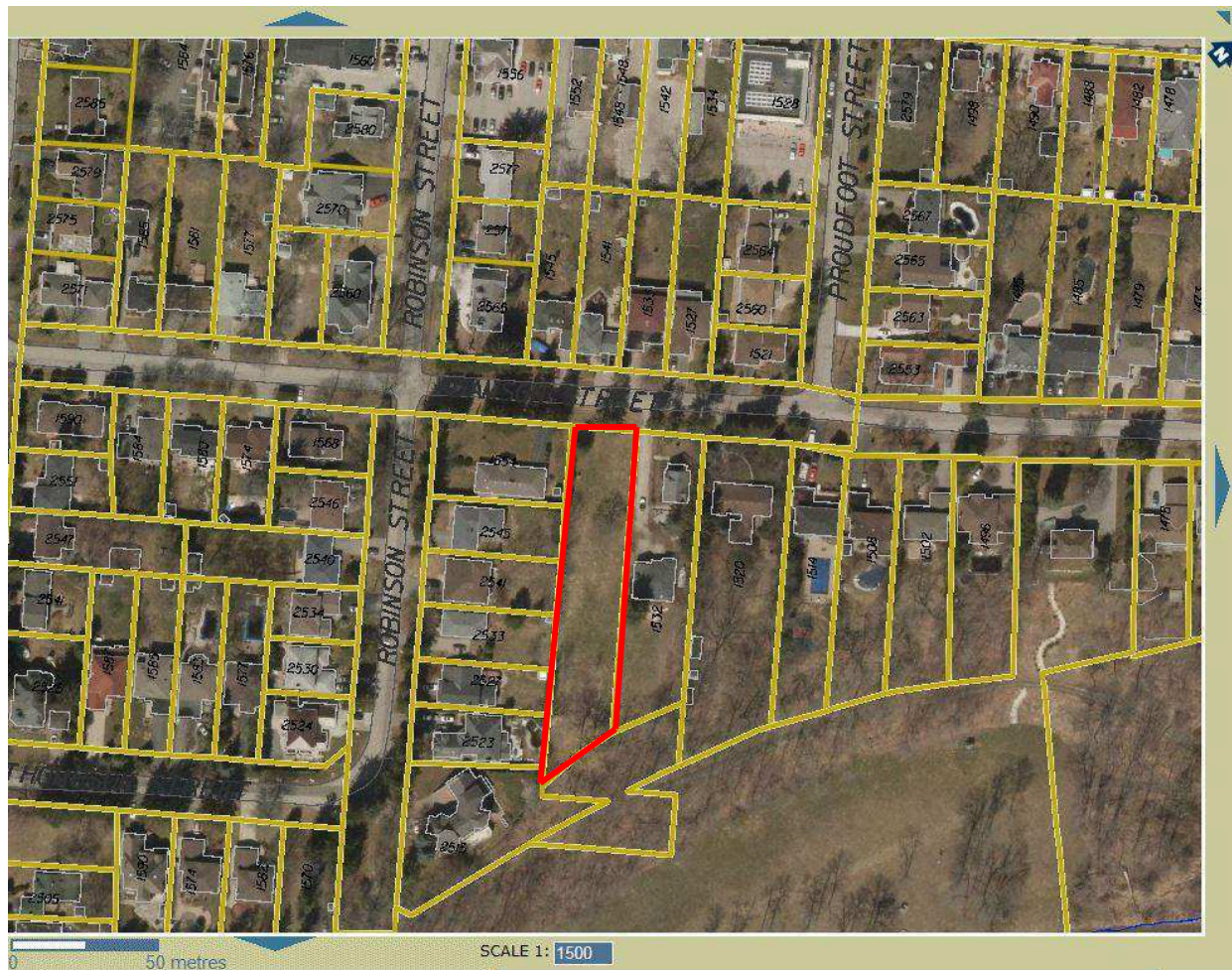
1995 Aerial Photo



Source: City of Mississauga Online Property Information

The subject lot is clearly vacant in this 1995 aerial photo.

2015 Aerial Photo



Source: City of Mississauga Online Property Information

As this aerial photo above clearly demonstrates, the neighbourhood is well established with a mix of both older homes and new custom built ones.

## **7. Significant Cultural Landscape Designation**

Erindale Village Residential Landscape: This small residential enclave has a wonderful visual appearance and special landscape character defined by mature trees and a common scale of structures. Most prominent are the rows of Norway spruce, remnants of the former agricultural fields, which predate the housing development. The preservation of these trees through the sensitive siting of houses and roads has created a unique and wonderful residential environment similar to other neighbourhoods straddling the Credit River Valley. The street pattern and scattered heritage properties are the remnants of this nineteenth century village.

\*City of Mississauga Cultural Landscape Inventory.

## 8. Property History (Title Chain)

This chain of title search was provided by Stephen Shaw Conveyancing.

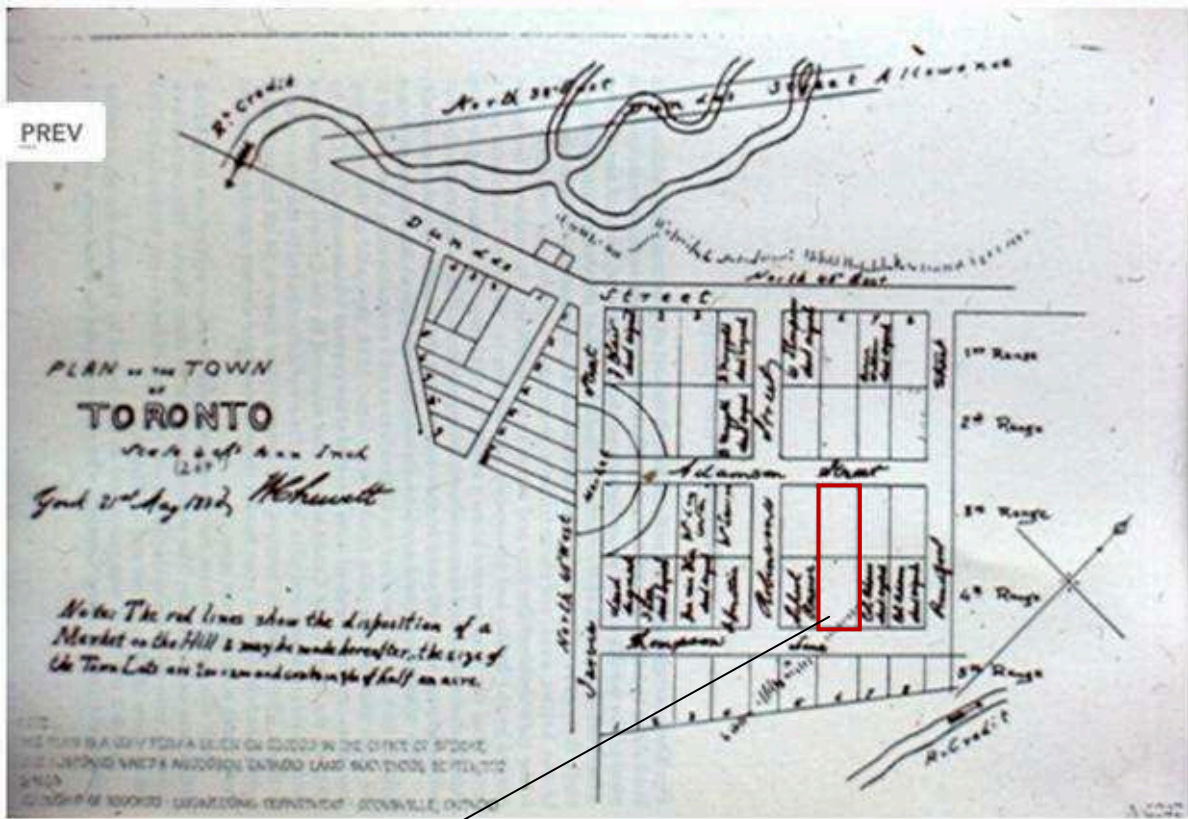
### **Part Lot 6 & 7 Tor-7, Range 3 and Part Lot 6 & 7, TOR-7, Range 4**

- James Bannan owns the property until October 1, 1885 at which time it is transferred. This is the farthest back we could find records for the property.
- October 1895 - James Bannan to James Wilson
- November 1926 James Wilson to William E. Wilcox
- March 1941 - William Wilcox to William & Dollie Skilnick
- October 1941 - William & Dollie Skilnick to Frank & Jean Macomb
- June 1944 - Frank & Jean Macomb to Eric & Kathleen Olsen
- June 1955 - Eric & Kathleen Olsen to Kathleen Olsen
- April 1961 - Kathleen Olsen to Thomas & Delia O'Dwyer
- May 1981 - Thomas & Delia O'Dwyer to Parthian Investments Limited
- June 1983 - Parthian Investments Limited to Aldage & Doris Rainville

In 1991 the parcel was severed and the vacant lot was transferred to Aldage Rainville. This parcel of land was given the municipal address of 1538 Adamson Street and is the subject of this report.

- March 1991 - Aldage Rainville
- April 2015 - Aldage Rainville & Estate to Eddy & Matthew Marin

### 9. 1830 Survey Plan



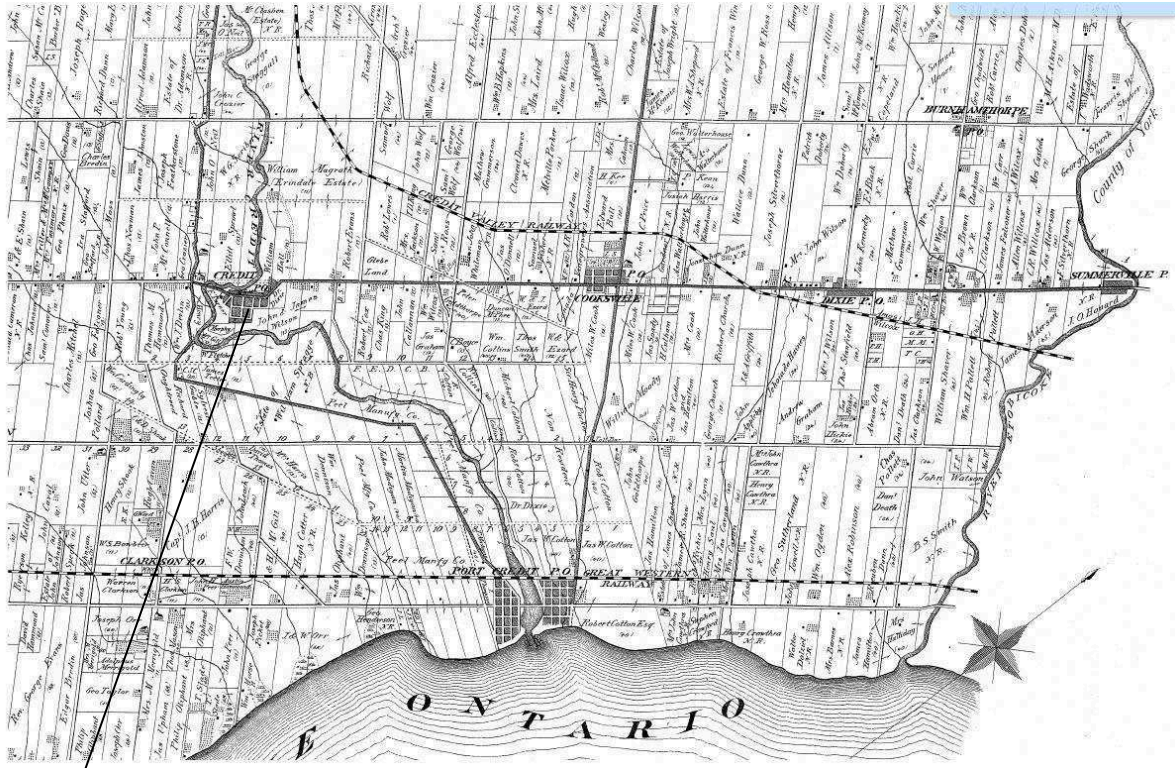
c1830 Survey Plan for Toronto, now Etindale Village  
Image 4 of 8

CLOSE X

#### Subject Property

The portion of Thompson Lane, east of Robinson Street was closed in 1968/69 and sold to adjoining properties.

10. Peel Historical Atlas 1877



Approximate location of subject property.

## 11. History of Erindale Village

The story of Erindale Village begins in 1822 when a block of land, known as the Racey Tract, was opened for settlement under the direction of Thomas Racey, a crown agent. In 1825 village lots were auctioned off, with the village first being known as "Toronto", and later as "Credit", "Springfield, and "Springfield-on-the-Credit". The founding fathers of nearby St. Peter's Anglican Church and the surrounding community are recognized as being General Peter Adamson, Doctor Joseph Adamson, Alexander Proudfoot, Colonel William Thompson, Fredrick Starr Jarvis, and Henry Carpenter, most of whom are commemorated with street names. Other prominent early residents included Sir John Beverley Robinson, hotel owner Emerson Taylor, miller John McGill, and brewer Samuel Conover, amongst many others. It was not until 1900 that the village of "Erindale" got its name, after the estate of Reverend James Magrath. Erindale served as a stopping place for those travelling between Hamilton and York (Toronto). The village contained the renowned Royal Exchange Hotel, a number of general stores, mills, and churches. The village began to decline when it was bypassed by the Great Western Railway in 1855. The Credit Valley Railway arrived in 1879 and built a station nearby, on Erindale Station Road. In 1919 Erindale suffered a fire, and little of what was lost was rebuilt. Erindale amalgamated with other villages in Toronto Township in 1968 to form the Town of Mississauga. (Heritage Mississauga).

The house located at 1532 Adamson Street (and immediately to the east of the proposed new dwelling), is identified as the Bannan-Rainville house on the Erindale Village Heritage Brochure. Ostensibly because it was built by James Bannan and owned lastly by the Rainvilles. Name searches for both of the Rainvilles - Aldage and Doris, provided no results; not even death notices in the local Mississauga papers.

Relatively little is known about the history of this early farmhouse. It is believed to have been built Circa 1855 by James Bannan, and later was owned by the Wilson, Wilcox, Hopkins and Rainville families. In 1990 the house was relocated slightly east of its original location onto a new basement foundation. (Heritage Mississauga). None of these families have any significance in the development of Mississauga.



## 12. Existing Site Conditions

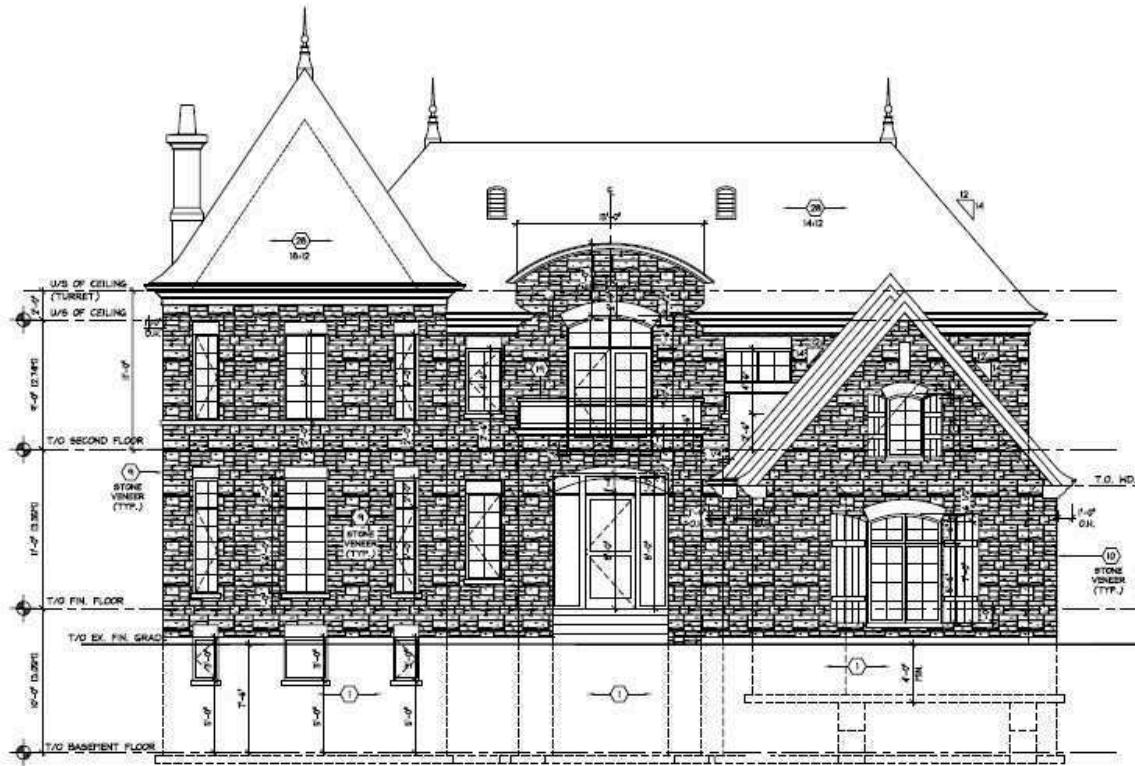
The subject property is an interior lot. The lot was created by way of a severance in 1990 (Decision and certificate attached). There are no structures on the property. The house (now located at 1532 Adamson Street) originally stood on the vacant parcel (subject property) and was relocated to its present condition on a new basement and foundation around 1990. (Heritage Mississauga).

The tree in the centre of the lot will be removed for construction of the proposed new dwelling.



### 13. Proposed House

The proposed home is a country styled French home with the garage modeling an attached stable to the main house. The proposed home conforms to all requirements of the zoning by-law R2-22 for the property.



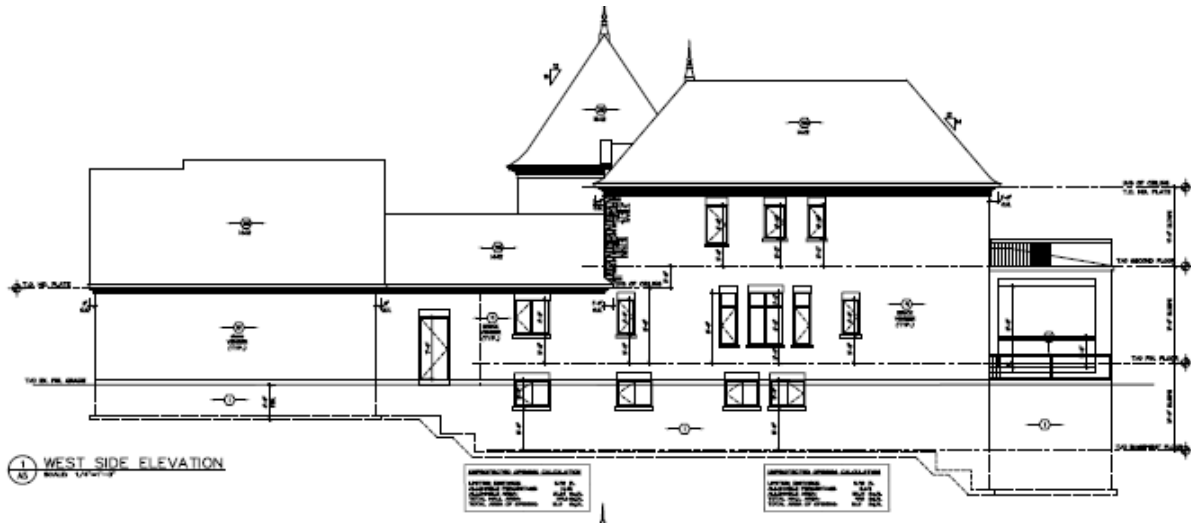
1 NORTH ELEVATION  
SCALE: 3/16"=1'-0"

Front (North) Elevation



2 EAST SIDE ELEVATION  
SCALE: 3/16"=1'-0"

East Side Elevation



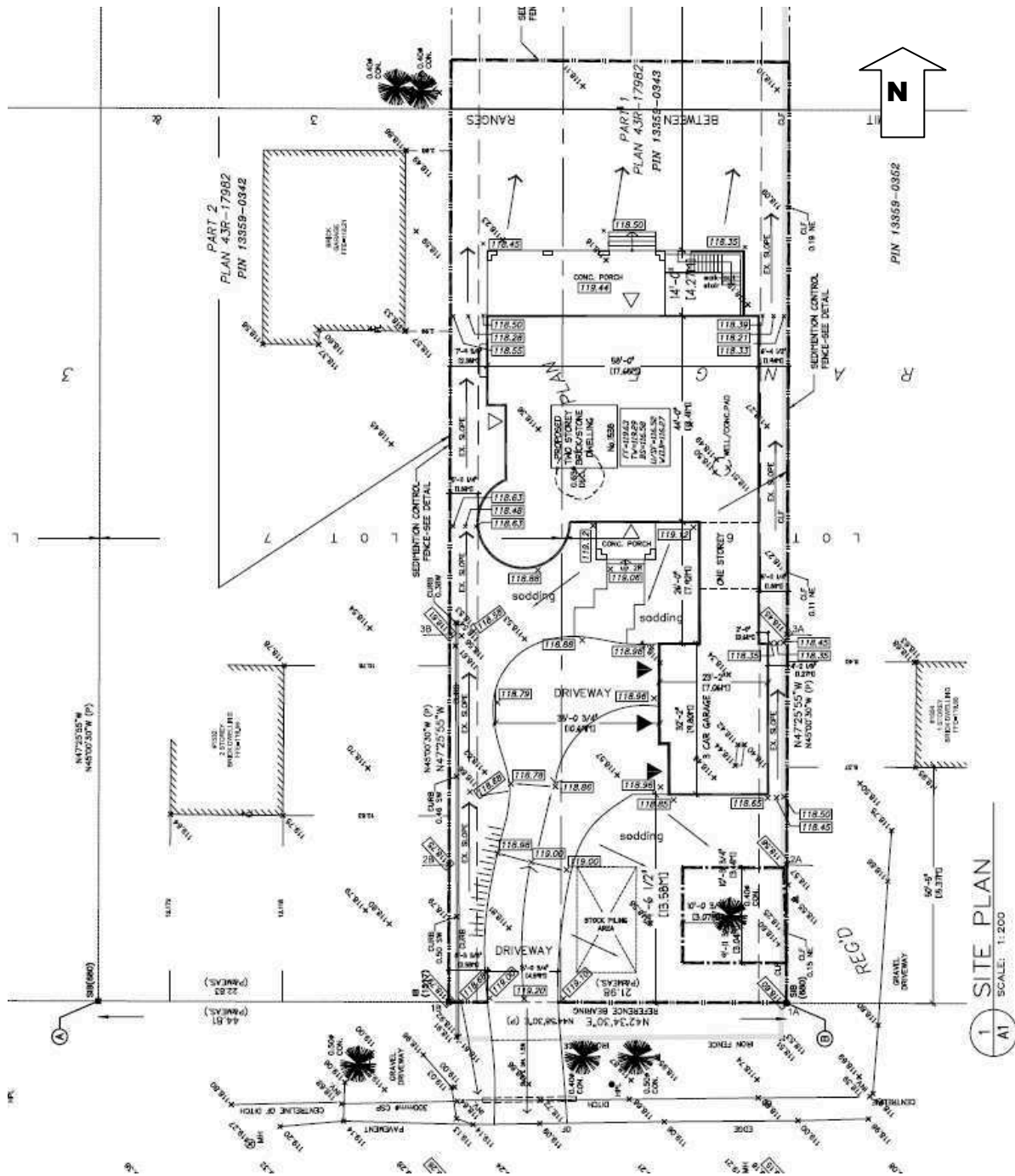
West Side Elevation



Rear (South) Side Elevation

### 14. Proposed Site Plan

A full size copy of the site plan is enclosed in the appendices.



## 15. Cultural Heritage Landscape Inventory

The subject property is located within an area of Mississauga known as Erindale Village that has the following features identified under the “Cultural Landscape Inventory”:

### Landscape Environment

- Scenic and Visual Quality
- Horticultural Interest

### Historical Association

- Illustrates important phase in Mississauga’s Social or physical development

### Built Environment

- Consistent Scale of built features

### Other

- Historical or Archaeological Interest

The proposed demolition of the existing house will not have any negative impacts on its status within the cultural landscape.

We offer the following information to expand on each of the areas identified;

### Landscape Environment

- Scenic and Visual Quality
  - *Erindale Village is a small neighbourhood spatially defined by Dundas Street to the north and the bending Credit River. The proposed dwelling is in keeping with the size and scale of the existing newer homes constructed in the neighbourhood. The proposed new home will be situated similarly to the adjacent homes retaining the existing generous front yard setback.*
- Horticultural Interest
  - *The Norway spruce at the front of the lot that contribute to the character of the neighbourhood will be retained.*

### Historical Association

- Illustrates important phase in Mississauga’s Social or physical development
  - *We contacted Matthew Wilkinson from Heritage Mississauga with regards to the subject property. Not much is known about the house, called the Bannan-Rainville Residence. The subject property was severed into two parcels in 1990, and the house relocated on the easterly lot. The subject property is a vacant lot.*

### Built Environment

- Consistent Scale of built features
  - *The Erindale Village Neighbourhood is undergoing minor redevelopment. The neighbourhood is characterized by older design styles including Bungalow and Suburban Ranch Style homes. Peppered in amongst these homes are custom built homes by owners who want to live in a quiet, centrally located neighbourhood on larger lots with mature trees.*

**Other**

- Historical or Archaeological Interest
  - *Erindale Village was established in the 1800's. It was an agricultural town as well as a convenient stopping place for those travelling between York and Dundas along Dundas Street. Most development occurred along Dundas Street. The house adjacent to the subject property is thought to have been built around 1855, most likely as a farm house. This home located at 1532 Adamson Street will maintain its cultural heritage attributes even with the construction of the new home beside it.*

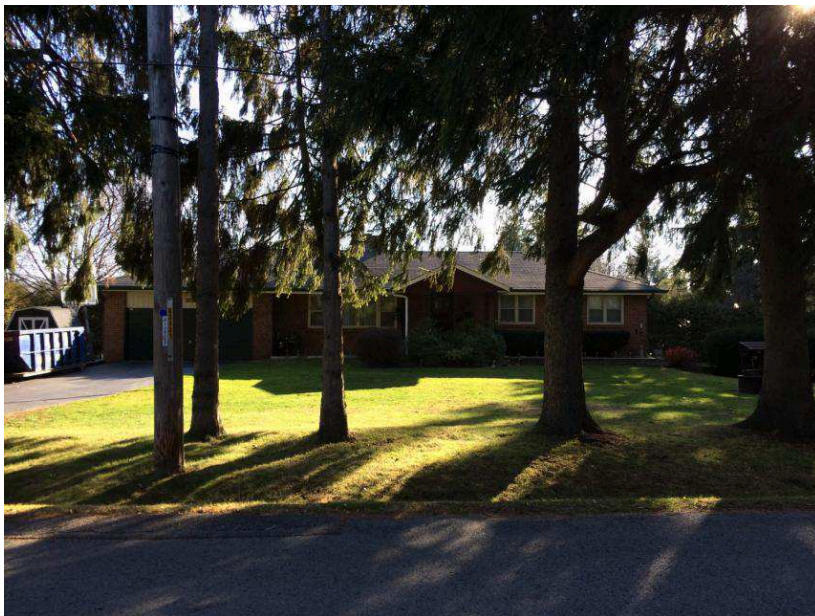
**16. Streetscape - Existing**



These images are from Google streetscape and provide an accurate representation of the street today.



The image below is 1554 Adamson Street. It is well screened from the street by the mature pine trees in front.



**Streetscape – Proposed**



**1532**

**1538  
ADAMSON STREET**

**1554**

The existing neighbourhood is a mix of housing stock. Examples of homes in the area are found below. Most notable in these pictures are the variety of homes and the mature trees.



**2515 Robinson Street**





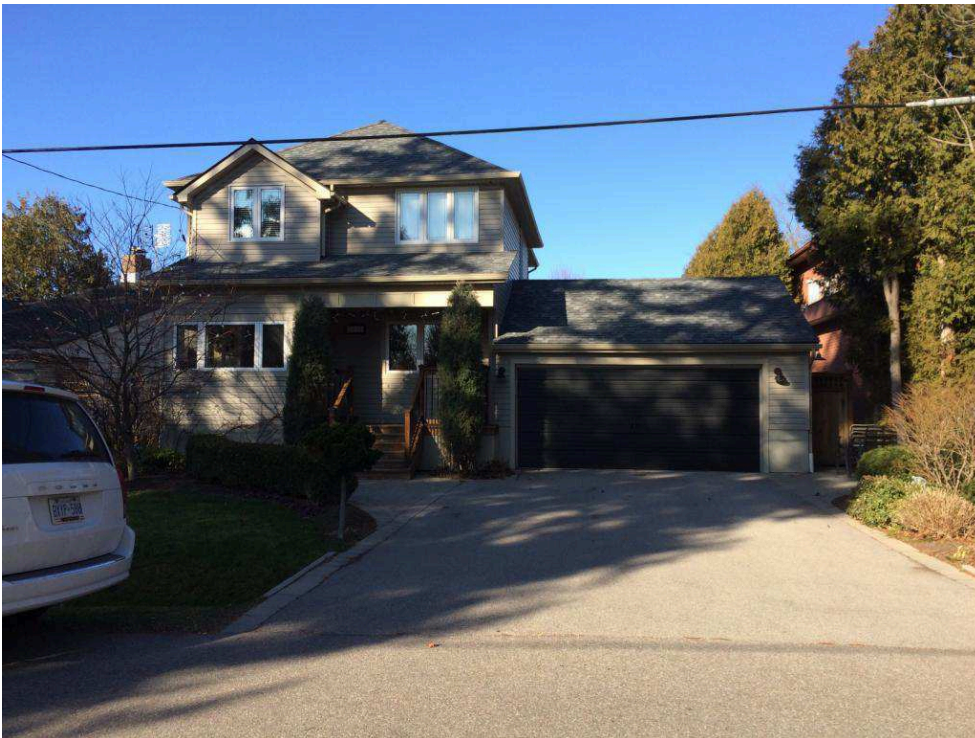
**2570 Robinson Street**



**2560 Robinson Street**



**2565 Robinson Street**



**1541 Adamson Street**



**1527 Adamson Street**



**1533 Adamson Street**

## **17. Impact of development or site alteration**

Potential impacts and an assessment of the proposed development in relation to the cultural heritage is outlined below.

### **Destruction of any, or part of any, significant heritage attributes or features**

- The Erindale Village Residential Landscape is characterized as having "*a wonderful visual appearance and special landscape character defined by mature trees and a common scale of structures. Most prominent are the rows of Norway spruce, remnants of the former agricultural fields, which predate the housing development*". The existing mature Norway spruce, along the front of the property will be retained.

### **Removal of natural heritage features, including trees**

- One tree is proposed to be removed from the site. The tree to be removed is a 65cm DBH deciduous tree situated approximately 33m from the front property line in centre of the property. Its removal will have no impact on the adjacent properties or cultural landscape.

### **Alteration that is not sympathetic, or is incompatible, with the historic fabric and appearance**

- The proposed home is to be constructed on a lot created by way of a severance in 1990. The proposed home conforms to the by-law requirements (R2-22) for the subject property. The home's design can be described as a French Country. The garages model stables attached to the main house.

### **Shadows created that alter the appearance of a heritage attribute or change the viability of an associated natural feature, or plantings, such as a garden**

- The proposed home is to be constructed on a vacant lot. There will be no change to natural features.

### **Isolation of a heritage attribute from its surrounding environment, context or a significant relationship**

- The character of the neighbourhood will be maintained with the construction of the new dwelling. Over time, older homes in the neighbourhood have been demolished and newer homes constructed. This construction is a natural progression of the re-vitalization and development of the neighbourhood.

### **Direct or indirect obstruction of significant views or vistas within, from, or of built and natural features**

- The character of the neighbourhood is characterized in part by the mature Norway spruce that line the street. These trees in front of the new home will be maintained.

### **A change in land use where the change in use negates the property's cultural heritage value**

- The property is zoned residential and will remain residential. There is no negative impact.

### **Land disturbances such as change in grade that alter soils, and drainage patterns that adversely affect cultural heritage resources**

- The existing grading and drainage will remain unaltered. The existing lot is relatively flat, sloping only at the rear of the property towards the valley below.

## **18. Conclusions**

The redevelopment of the subject property will have no negative impacts on the historic character or the scenic qualities of the Erindale Village Residential landscape. The streetscape will change slightly, but the underlying character of the neighbourhood remains the same. The existing mature Norway spruce at the front of the property, that contribute to the character of Erindale Village will be maintained. Character homes are dotted throughout Erindale Village, interspersed with newer homes and those constructed with the development of the neighbourhood in the 1950s and 60s. The addition of this home will not have any adverse effects on the character of Erindale Village.

### **19. Mandatory Recommendation**

The subject property does not meet the criteria for heritage designation under Ontario Regulation 9/06 of the Ontario Heritage Act.

Subsection (2) sets out the criteria by which consideration is given in determining whether a property is of cultural heritage value or interest. It is our opinion that the property does not have cultural heritage value or interest as supported by the following points:

1. The property has no design value or physical value as it is a vacant lot.
2. The property does not have historical value or associative value. This lot was created by way of a severance in 1990 and the historic dwelling was relocated to the retained lot to facilitate retaining the home.
3. The property does not have contextual value. The vacant lot in and of itself does not define the character of the area.

## 20. About the Author

William Oughtred of W.E. Oughtred & Associates Inc. is a development and land use consultant who has been practicing in the Mississauga and GTA area for over twenty-five years. Mr. Oughtred has worked in the land use planning field for over 20 years, specializing in the City of Mississauga. He is well versed in both Planning and Building procedures and the City of Mississauga Zoning By-law and The City of Mississauga Official Plan.

William was born, raised and attended school in Mississauga. He is a lifelong resident and has been very active in the Mississauga community through his other interests and pursuits including volunteering on the Spring Creek Cemetery Board.

William specializes in infill type development projects which typically require attendance before the Committee of Adjustment in connection with Applications for Consent or Minor Variance. His twenty years of experience has afforded him the opportunity to see the City evolve and be at the forefront of evolving trends and patterns in land development in Mississauga. William has been involved in the City of Mississauga's challenge in dealing with the pressures created by the infill housing that has occurred in the south part of Mississauga. His experience in shepherding development applications through the approval process and dealing with the community, City staff and the Members of Council provides an insight into the market for redevelopment that has focused its attention on this community.

Heritage Impact Statements have been completed for the following properties located in Mississauga:

- 1445 Glenburnie Road
- 1320 Minaki Road
- 169 Donnelly Drive
- 276 Arrowhead Road
- 1510 Stavebank Road
- 1267 Mississauga Road
- 2701 Mississauga Road
- 123 Kenollie Avenue
- 1168 Mississauga Road
- 4077 Mississauga Road
- 92 Pinetree Way

Heritage Impact Statement  
1538 Adamson Street, Mississauga, Ontario  
pg. 33

## **21. References**

<http://www.mississauga.ca>

Matthew Wilkinson, Heritage Mississauga

Canadiana Room, Mississauga Central Library

Google Maps



City of Mississauga  
**Memorandum**



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Date: 2016/03/28  
To: Chair and Members of Heritage Advisory Committee  
From: Mumtaz Alikhan x 5425  
Meeting Date: 2016/04/12  
Subject: 2016 Ontario Heritage Conference – May 12-14, 2016

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On February 26, 2016, details of the 2016 Ontario Heritage Conference were sent by email to HAC Committee Members. This year, it is being held in Stratford – St. Marys from May 12 to 14, 2016. Matthew Wilkinson has expressed interest in attending. Funding for this will be required to be approved by the Heritage Advisory Committee to cover approximately \$300 for registration fees, approximately \$200 for mileage costs, approximately \$400 for accommodation, and \$225 per diem costs (\$75 per day), for an approximate total of \$1,125.00.

The expenditure will subsequently require approval by General Committee and adoption by Council.

**Attachments**

Appendix: 1 – Conference Announcement



Mumtaz Alikhan,  
Legislative Coordinator  
Office of the City Clerk

2016 Ontario Heritage Conference  
**MAY 12-14, 2016 ~ Stratford - St. Marys**



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Click on logo for more information



**STRATFORD**  
 Annual Ontario  
 Heritage Conference  
 May 12-14, 2016  
**ST. MARYS**

*PRESERVATION in a changing world*

## Welcome

*Preservation in a changing world.* Certainly, a daunting challenge. But the place to assess, argue and address that challenge is not at all daunting. In fact, it's welcoming.

Join us May 12-14 in Stratford and St. Marys, where as many as 300 professionals and advocates, young and old, will zero in on the future of our rich Ontario heritage.

It's an ideal setting, the Festival City and the Stonetown, with their tree-lined streets, their walking trails, their rivers and parkland, and their assortment of history-soaked buildings, the styles of which run from Queen Anne Revival to Gothic Revival to Romanesque Revival, from Georgian to Italianate to late Victorian.

In addition to built heritage, the two centres are richly steeped in the history of sports and culture. On Morenz Drive along the Avon River in Stratford is the oldest working arena in the world. On the Thames River flats in St. Marys is Milt Dunnell Field, and not far away, the Canadian Baseball Hall of Fame.

Then, of course, there's live theatre, for which the trump card belongs to Stratford and its long-running and internationally recognized Festival, whose 2016 offerings, beginning in April, include *Macbeth*, *A Little Night Music*, and *A Chorus Line*. It's quite a backdrop for the 2016 Ontario Heritage Conference, and a program that will examine the impact of climate change on preserving our heritage, new approaches to building our communities while preserving our heritage and cultural values, the effect of new technologies on the adaptive re-use of heritage properties, and the use of social media to more effectively organize heritage activism initiatives.

Among those taking part in that examination will be David Prosser, communications director for the Stratford Festival; Ken Greenberg, an urban planner, writer, teacher, and former director of urban design and architecture for the City of Toronto; Christopher Hume, the architecture critic and urban issues columnist for the *Toronto Star*, and Jim Young, an engineer, and air-quality and weather specialist.

As well, we invite you to play a role. Register early, registration to open in February.

As the Bard of Avon put it, *"It's not in the stars to hold our destiny, but in ourselves."*

