

Reclaiming Calgary's Cultural Identity:

Arts Spaces Strategy and Capital Plan



Hull's Opera House circa 1893



Glenbow Archives NA-468-4



Glenbow Archives NA-4044-3

The Grand Theatre circa 1912



“When Hull’s Opera House—the first theatre in the community and the grandest on the prairies—officially opened its doors [in 1893]... the new theatre could accommodate almost 1000 people, and boasted three tiers of elegantly upholstered seating for true patrons of the art... The theatre attracted touring companies and local talent, and remained Calgary’s cultural centre for many years.”¹

“1912 saw the opening of the Grand Theatre and a visit from Forbes-Robinson to inaugurate the building. In the 20s, the Calgary Little Theatre was using the building. By 1921, the town consisted of many theatres including the Capitol, The Royal, The Princess, The Monarch, The Empire and The Lyric.”²

“Easterners will understand what we mean when we say quite conscientiously that the Sherman Grand has a shade the better of it in comparison with the Alexandra Theatre in Toronto, which, up till this week, might justly be considered the finest in Canada.”³

“By 1912 Calgary boasted five theatres featuring touring productions and vaudeville: the Sherman Grand, the Empire, the Empress, the Lyric and the Allen. Like the Sherman Grand, each was constructed as part of a commercial block, fusing entertainment with solid, money-making enterprises.”⁴

1 This week in Western Canadian History <http://www.glenbow.org/exhibitions/online/libhtm/mar19.htm#opera>

2 Canadian Theatre Encyclopedia – Alberta: <http://www.canadiantheatre.com/dict.pl?term=Alberta>

3 BOB EDWARDS Calgary Eye Opener 10 Feb 1912, p 2, quoted in “CANADA’S FINEST THEATRE”: THE SHERMAN GRAND Theatre Research in Canada Vol. 8 No. 2 (Fall 1987) JEFFREY GOFFIN http://www.lib.unb.ca/Texts/TRIC/bin/get.cgi?directory=vol8_2/&filename=Goffin.htm.

4 “CANADA’S FINEST THEATRE”: THE SHERMAN GRAND Theatre Research in Canada Vol. 8 No. 2 (Fall 1987) JEFFREY GOFFIN http://www.lib.unb.ca/Texts/TRIC/bin/get.cgi?directory=vol8_2/&filename=Goffin.htm

Table of Contents

I. Introduction: Reclaiming a Cultural Identity	4
II. The Current State: It Is Time to Reinvest	5
Community Priorities & Notable Opportunities	9
III. Vision: Great Spaces for the Arts. Great Spaces for Everyone.	9
IV. From Vision to Reality: Strategic Objectives	10
Objective 1: Develop Calgary’s Signature Cultural Cluster	10
Objective 2: Develop Arts Facilities as a Core Part of Complete Communities	11
V. Guiding Principles	11
VI. Achieving the Objectives: Four Space Archetypes	12
Archetype 1: Cultural Cluster Anchor Spaces	12
Archetype 2: Cultural Cluster Incubator Spaces	14
Archetype 3: Major Community Arts Centres	15
Archetype 4: Small Community Arts Centres	16
VII. Capital Plan (2007-2014)	17
VIII. Action Plan	18
IX. Next Steps	20
X. Risks	20
Inflationary environment	20
Competing capital projects	20
Need for Partnership	20
APPENDIX I: Cultural Spaces for the Arts: Draft Project Evaluation Criteria	21
APPENDIX II: CalgaryVenues.com	22

I. Introduction: Reclaiming a Cultural Identity

The arts are vital to the health of our city and communities. A strong arts sector restores and revitalizes communities by serving as a centerpiece for development and renewal, improves quality of life, expands the business and tax revenue, fosters civic pride, and makes the city more attractive to highly skilled and educated employees.

Calgary is at a pivotal point in its history. Having just passed 1,000,000 in population, we have entered the league of international cosmopolitan centres. Beyond size, our ethno-cultural mix makes Calgary the third most diverse city in Canada and our economic prosperity has placed us on the global radar as a business hub. Expectations for Calgary are changing as well, particularly with respect to our quality of life. Citizens are expecting diversity, innovation and excellence in areas such as recreation, arts, culture and education.

As the previous quotes and pictures show, Calgary has long been a city that leads the way. This fact is particularly true in the arts: Calgary's history is marked by several periods of time in which the city was home to significant and important arts facilities, including 1893 when Calgary had 1000 seats and only 4000 residents. However, as CADA's research⁵ shows, after the opening of the Performing Arts Centre in the mid-1980's, Calgary has slipped far behind the leading centres in North America, and now lags behind most cities in Western Canada on many measures related to arts and culture facilities. Other cities are forging ahead with innovative and iconic new spaces, while Calgary has been fighting fires: most recently by replacing spaces lost to redevelopment.⁶ In 2007, organizations in all artistic disciplines face severe

5 "The Current State of Cultural Spaces for the Arts in Calgary", Calgary Arts Development, March 2007.

6 The GRAND Theatre replaced the Dr. Betty Mitchell Theatre; Vertigo Theatres replaced Pleiades Theatre.

constraints: major arts facilities in Calgary are effectively operating at capacity,⁷ making it impossible to grow the sector despite Calgary's tremendous economic and population growth.

To meet the infrastructure demands of growth, The City of Calgary established the Culture, Parks and Recreation Infrastructure Investment Plan (CPRIIP). CADA has developed this Arts Spaces Strategy and Capital Plan to act as a complement to CPRIIP. Upon approval, this document will guide municipal investments in arts and culture infrastructure, leveraging significant additional funding from other orders of government and the private sector. The combined investments will achieve a holistic vision that transforms Calgary's skyline, provides much needed space for the growth of the arts, and enhances quality of life in communities throughout the city.

The measures proposed in this document are backed by the research in the companion report "The Current State of Cultural Spaces for the Arts in Calgary," and are in line with the vision of the 2004 Civic Arts Policy, key sections of imagineCalgary, the Centre City Plan and the Calgary Economic Development Strategy.

II. The Current State: It Is Time to Reinvest⁸

The cultural spaces research process uncovered several general challenges facing the long term development of the arts in Calgary. A summary of the notable challenges touched on throughout the research report clearly illustrates the need for a strategic approach to long term solutions:

- Calgary's purpose-built arts spaces are operating near or at capacity (system average venue usage of 92.3%), preventing new entrants or growth of existing organizations;
- Creation/rehearsal space is more difficult to find than ever because these spaces are being returned to use as office/retail space;
- Calgary ranks poorly relative to other Canadian and US cities on the quantity and quality of our arts spaces (see graphs below);
- Most spaces in Calgary are aging and in need of reinvestment;
- Large areas of Calgary have no dedicated arts facilities, limiting accessibility to the arts, especially in areas not well-served by transit;
- The physical form of existing spaces does not contribute positively to the image of Calgary; and,
- Until now, Calgary has had no defined capital programs or facility development corporations to be the lead champion in the creation of new spaces.

⁷ Detailed capacity analysis available in "The Current State of Cultural Spaces for the Arts in Calgary," Calgary Arts Development, March 2007.

⁸ All data references and charts can be found in detail in the companion document "The Current State of Cultural Spaces for the Arts", Calgary Arts Development, March 2007.

OVERVIEW

Calgary Arts Development has developed a model to guide the analysis of how Calgary's arts and culture system drives the need for spaces. The model, shown in Figure 1, highlights the relationship between drivers and enablers of artistic activities and the activities themselves, which then generate specific venue requirements. This model also aims to capture the system impact of macro forces, such as socio-economic conditions and the strategies and interventions of major organizations in the sector. Of particular note is the dynamic nature of the model: the inventory of cultural space acts as a strong feedback loop, both enabling and constraining arts sector growth. For more information on the cultural space system, see *The Current State of Cultural Spaces for the Arts in Calgary*, March 2007.

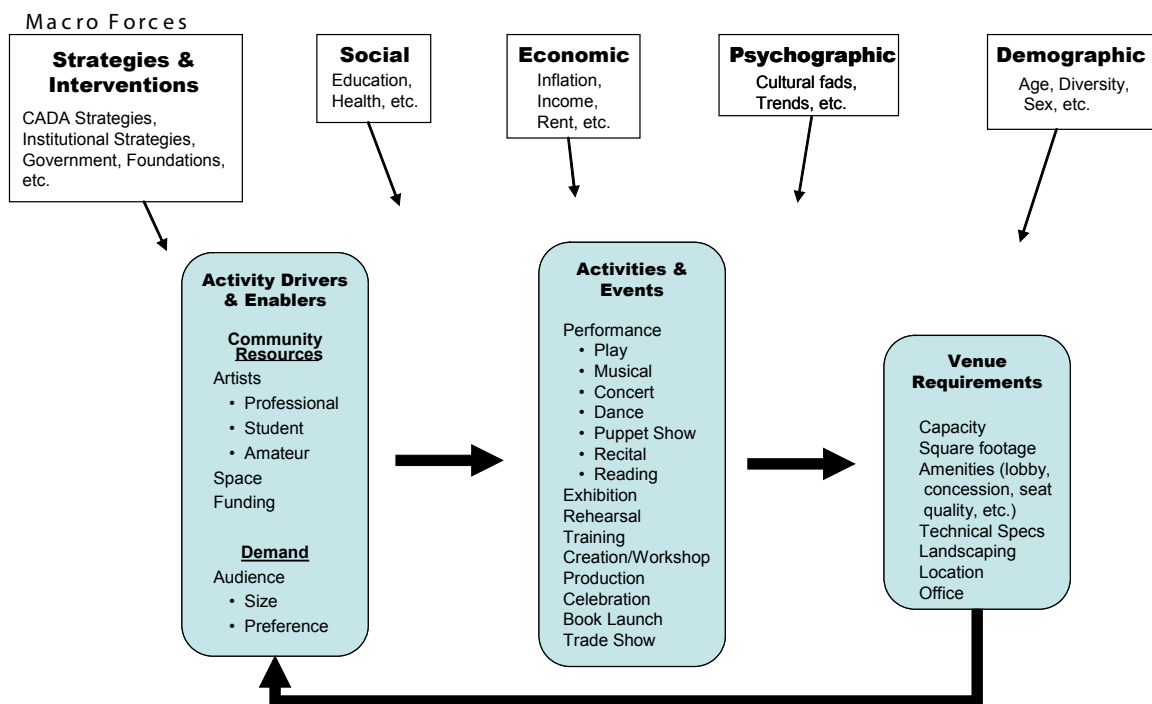


Figure 1 – Systems Model for Arts Space. (Source: *The Current State of Cultural Spaces for the Arts in Calgary*, March 2007.)

The following charts highlight some key results from the research benchmarking:

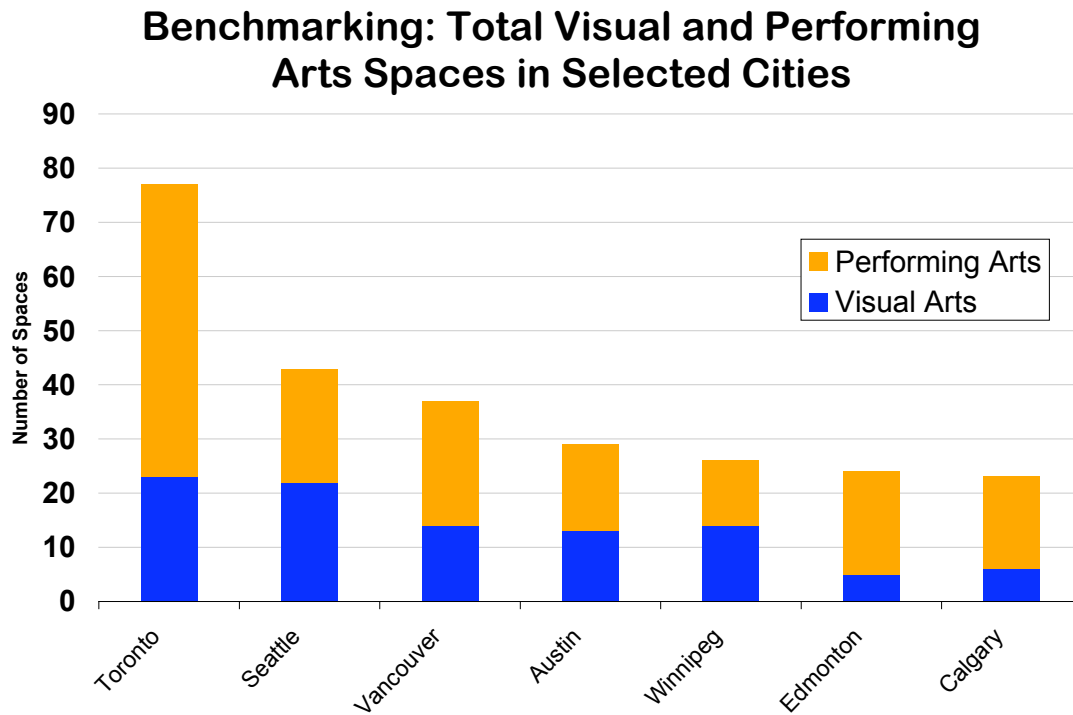


Figure 2: Seven City Benchmarking (Source: *The Current State of Cultural Spaces for the Arts in Calgary, March 2007*)

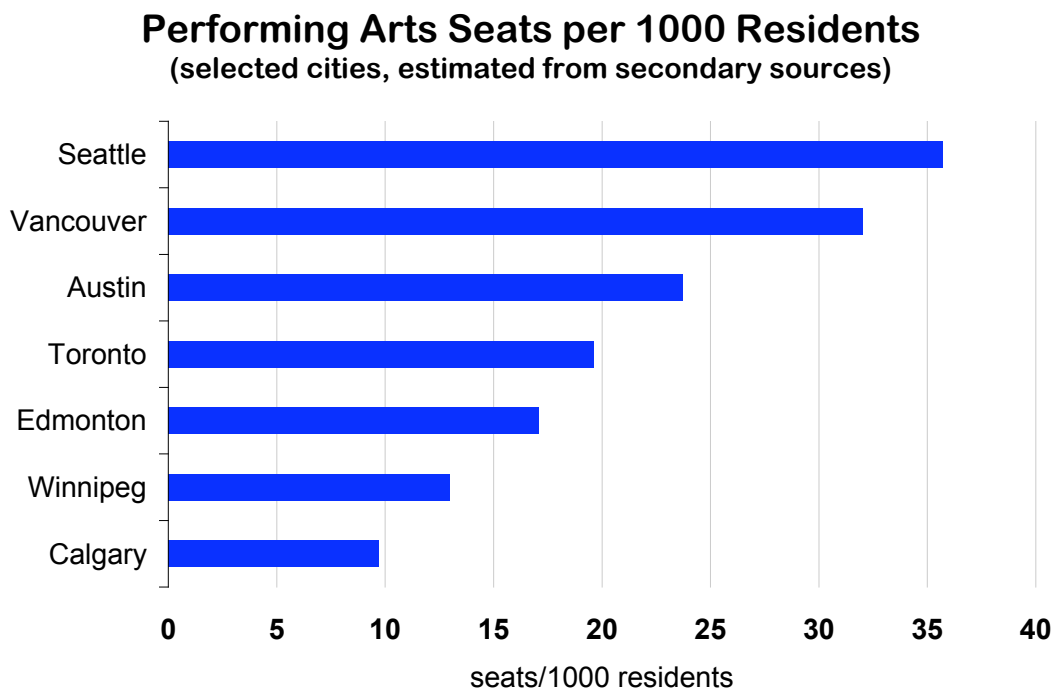


Figure 3: Seats Per Capita Benchmarking (Source: *The Current State of Cultural Spaces for the Arts in Calgary, March 2007*)

Reclaiming Calgary's Cultural Identity:

Building upon the seven-city facility benchmarking which captures the current state of facilities, key trends and patterns in cultural space development were examined over time in Calgary and the Greater Vancouver Regional District (GVRD). (See Appendix D of The Current State of Cultural Spaces for the Arts in Calgary Report)

Highlights from Vancouver – Calgary comparison:

- In 1986, Calgary and Vancouver's Cultural Infrastructure was similar with performing arts facilities generally centralized in the centre city and anchored by major facilities (EPCOR CENTRE for the Performing Arts in Calgary; the Civic Theatres in Vancouver).
- Calgary and Vancouver have both had population growth of approximately 50% since 1986.
- Vancouver has had rapid growth in arts facilities since 1990 that coincided with the adoption of the Vancouver Cultural Facilities Strategic Plan 1990-2005. The assistance and intervention of local government was a key driver in developing partnerships for proactive cultural space development. (See Figure 4)

Percentage Change in Seats per Capita (Calgary compared to Greater Vancouver, 1987 base)

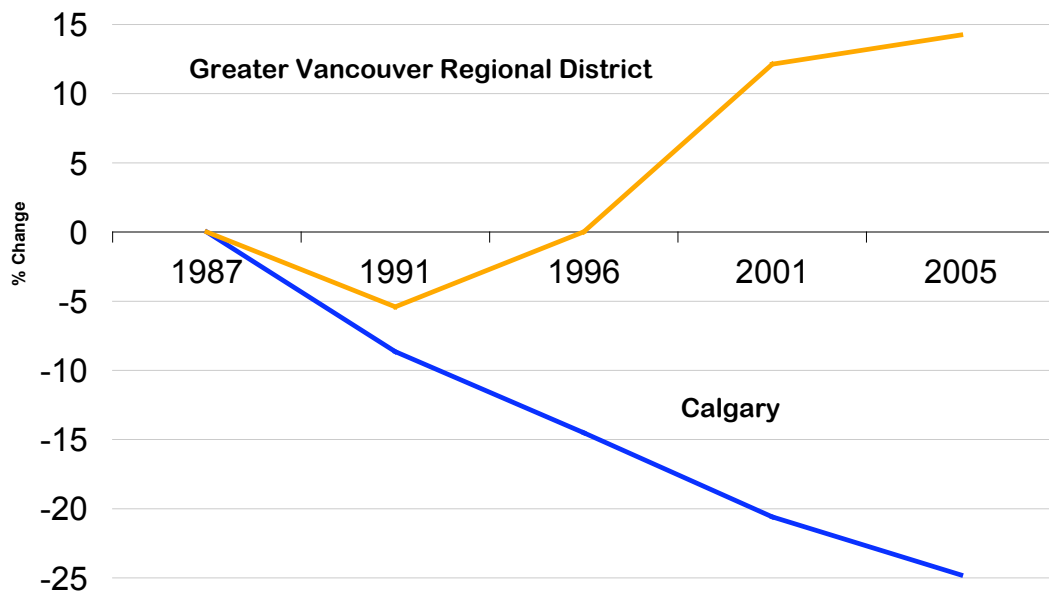


Figure 4: Vancouver – Calgary Benchmarking 1987 to Present (Source: The Current State of Cultural Spaces for the Arts in Calgary, March 2007)

COMMUNITY PRIORITIES & NOTABLE OPPORTUNITIES

CADA's ongoing research, particularly the community engagement process, brought forward a clear message: **Calgarians want visionary thinking with a vibrant Centre City featuring iconic anchor facilities and incubator spaces, supported by arts infused communities throughout Calgary.**

Other community priorities and opportunities arising from the research include an emphasis on the following:

- **Public Space:** There is a high need for Calgary to promote the use of streets and public areas (parks and plazas) as cultural spaces through policy changes and intensive programming.
- **Adaptive re-use and heritage space:** Efforts should be made to employ heritage buildings adapted to arts uses; similarly, the creation, repurposing, or expansion of community hubs can ensure that high quality cultural spaces are available to Calgarians throughout the city.
- **Live and Work space:** With rising rents and the current demand for real estate, there are fewer affordable buildings and/or neighborhoods (particularly near the city core) for artists to occupy. Creating live and/or work space will make it easier for artists, especially emerging artists to put down roots in Calgary, decreasing the likelihood that they will take their artistic human capital to other destinations.
- **Signature/Iconic arts space:** There is an opportunity to develop architecturally inspiring spaces for all arts disciplines, most clustered in inner city regions, but with a clear desire for quality spaces in strategic locations throughout the city.
- **Incubator space:** To increase the robustness of the sector, a priority should be the development of incubator spaces to promote collaboration and encourage career development for emerging artists, including those graduating from our educational institutions.

III. Vision: Great Spaces for the Arts. Great Spaces for Everyone.

Arts and culture play a central role in Calgarians' view of what it means to have a high quality of life. ImagineCalgary, the Centre City Plan, the Calgary Economic Development Strategy and the Civic Arts Policy are all aligned in calling for substantial new investment in Calgary's arts infrastructure. The 2004 Civic Arts Policy called for opportunities for all Calgarians to engage creatively through the arts. It also spoke directly to making Calgary an environment where artists thrive, and of a city with a growing reputation as a vibrant, inclusive and culturally dynamic urban centre. Without great spaces for the arts, the Arts Policy vision is impossible to achieve.

Arts spaces are great when they facilitate a strong connection between artists, their audiences and the communities in which they work.

For national and international notoriety, a great art spaces will feature exacting technical specifications, exemplary architecture and stunning interior design.

Reclaiming Calgary's Cultural Identity:

The spaces will appeal to audiences with high expectations of the best quality of presentation and will host accomplished local artists while attracting the best in the world. In Calgary, the Southern Alberta Jubilee Auditorium, the Jack Singer Concert Hall, The GRAND Culturehouse and the Rozsa Centre are our closest examples of this type of space.

For amateur and emerging artists, a great arts venue could be an incubator space; shared, affordable facilities in which they can experiment and develop their craft. The Pumphouse Theatres and EMMEDIA are examples of spaces that serve an incubation role.

For many citizens, a great arts space might simply be the local community centre that hosts everything from monthly singer-songwriter performances to dance lessons for the neighborhood children. Privately-owned pubs and studios also serve these kinds of roles.

It is time for Calgary to once again be a city known for its great arts spaces. Our downtown should become Calgary's signature "cultural cluster," boasting anchor facilities with iconic architecture that bring the best of the world to Calgary. The Centre City and surrounding neighborhoods should be reinforced as the main location of incubator spaces for young and emerging artists. At the same time as the downtown region becomes a cultural cluster, communities throughout the city should be encouraged to spearhead the development of spaces built specifically for high quality arts experiences. In this holistic and integrated vision, great arts spaces become a key aspect of Calgary's civic identity, and are also a vital part of what it means to live in a complete Calgary community.

IV. From Vision to Reality: Strategic Objectives

Realizing the vision of Calgary as a city of great arts spaces requires a commitment to strategic investment over the long term, ensuring that the arts are accessible and a point of civic pride for all Calgarians in all communities and of all financial means. The investment will be directed to achieving two overarching strategic objectives that are critical to a holistic view of arts spaces as a key part of a complete community:

OBJECTIVE 1: DEVELOP CALGARY'S SIGNATURE CULTURAL CLUSTER

The long-term transformation of Calgary's Centre City region⁹ is widely seen as one of Calgary's greatest opportunities. In every aspect of the process of developing this strategy there was support for a commitment to significant investment in cultural spaces as the keystone of the transformational effort. The potential for improved social, economic and cultural outcomes of these strategies has been demonstrated in cities the world over.

Clustering the spaces in the Centre City region will create an area of the city that all Calgarians will identify with and cherish. It will become Calgary's signature attraction, an affordable place to visit as a citizen, but also a favorite place to bring

⁹ "Centre City region" is intended to be an inclusive term that includes the formal Centre City planning zone and adjacent areas, denoting centrality as opposed to rigid limitations on locations.

visitors. Aspects of Calgary’s heritage will mix with contemporary arts of the highest international quality. The spaces in the Cultural Cluster will serve as infrastructure for the full range of the professional arts: from students and emerging artists through to the city’s most accomplished international masters. Streets and public spaces will be as important to the vitality of the area as the buildings; it will be a truly “walkable” and “browsable” area of Calgary.

OBJECTIVE 2: DEVELOP ARTS FACILITIES AS A CORE PART OF COMPLETE COMMUNITIES

The 2004 Civic Arts Policy states that opportunities for creative engagement should be provided to all Calgarians. The research report shows¹⁰ that these opportunities are not distributed throughout the city, with almost all purpose-built arts spaces located in the downtown. A lack of transit connections was often cited as a fact that hinders access to the facilities that should otherwise be widely enjoyed.

Under this strategic plan, great arts spaces will become a defining feature of all geographic areas in the city. Regardless of where you are located, high quality arts presentation and creation experiences will be a regular part of life in Calgary.

V. Guiding Principles

Four “A’s” serve as guiding principles for the process of achieving the objectives outlined above:

- **Aesthetics:** Arts spaces are hubs of innovation and inspiration. Aesthetic considerations should be weighed highly in the design of physical buildings, but there should also be a major effort to ensure that shared and public spaces are equally aesthetically inspiring and engaging.
- **Accessibility:** Geographic location of arts spaces and the resulting availability of amenities such as parking, restaurants and public transit is a key factor in the success of the space, particularly for galleries and performance spaces. Ideally, these spaces are also “browsable” from the street level, inviting unplanned interactions.
- **Availability:** To foster system growth, there is a need for space capacity in excess of current usage patterns. In addition, high and growing demand for office, commercial, and residential spaces, which are also needed for the arts, leads to lower availability of these spaces for the arts.
- **Affordability:** In part due to the funding environment, but also because of the nature of the work, individual artists and non-profit arts organizations engaged in creating and presenting work in Calgary require low rents in order to sustain their activities, especially when centrally located in a large urban centre.

10 “The Current State of Cultural Spaces for the Arts in Calgary,” Calgary Arts Development, March 2007

VI. Achieving the Objectives: Four Space Archetypes

To lower the complexity of the capital planning process, four space archetypes were developed. A balance of all four archetypes is necessary for a healthy system, but the specific order in which these spaces are developed will be based in large part on community readiness. A commitment to maintaining, upgrading and revitalizing existing facilities that currently serve the community will also be a key feature of this capital plan.

ARCHETYPE 1: CULTURAL CLUSTER ANCHOR SPACES

Targeted at Objective 1, this archetype comprises large scale projects that are our flagships—landmarks and destinations for locals and tourists alike. They incorporate:

- strong functional design that fills significant gaps in the system of arts spaces or takes advantage of unique opportunities to enhance areas of particular strength;
- iconic architecture; and,
- significant (majority) involvement of other orders of government and the private sector.

Capital cost for one project, including endowments: \$75M to \$250M and above.¹¹

Rationale: As noted in the benchmarking research, Calgary is conspicuous among its peers by the absence of major cultural facilities with iconic architecture. This fact was noted often during the community engagement series, and though not a barrier to the creation of excellent artistic work, significant facilities and open spaces present a compelling opportunity to give all Calgarians a reason to spend more time in the Centre City area as a means of enhancing social, economic and cultural outcomes.

When fully realized, the Cultural Cluster will include many different types of spaces, all built with special attention to architectural design and the public realm. These spaces would serve as the flagships of the area and as icons for the city.

Projects that could fit this archetype include (but are not limited to):

- Projects already underway:
 - > The main branch of the Calgary Public Library as a literary arts and culture hub
 - > The Calgary Exhibition and Stampede Park as a year-round festival hub and community gathering place
 - > Other festival hubs to be actively promoted and programmed include Prince's Island Park, Shaw Millenium Park and Olympic Plaza

¹¹ All dollars figures are estimates based on 2007 dollars.

- Projects proposed or suggested through the research process:
 - > A significantly renovated Performing Arts Centre
 - > The Glenbow Museum with a rejuvenated physical form
 - > A major collecting contemporary art gallery that could accommodate international touring exhibitions
 - > A music/performance hall that seats 700 to 1000
 - > Major educational institutions with an arts and culture programming component

Example: Toronto's downtown is rapidly becoming a Cultural Cluster of global scale and significance.¹²

Toronto is undergoing a cultural renaissance with the unprecedented building and architectural transformation of close to a dozen major arts and cultural institutions [note: total capital cost, over \$1.1 Billion].

This remarkable surge of dynamic cultural landmarks will dramatically change the landscape of Toronto, and will position it as a distinctive and competitive presence on the world stage.

Watch for the opening of these buildings, designed by internationally renowned architects:

- Roy Thomson Hall (\$24M)
- National Ballet School (\$90M)
- Ontario Science Centre (\$40M)
- Gardiner Museum (\$18M)
- Royal Conservatory of Music (\$110M)
- Toronto International Film Festival (\$196M)
- Ontario College of Art and Design (\$42.5M)
- Soulpepper Theatre Company (\$14M)
- Canadian Opera Company (\$181M)
- Royal Ontario Museum (\$211M)
- Art Gallery of Ontario (\$207M)
- York University Accolade Project (\$107.5M)

¹² (SOURCE: <http://www.livewithculture.ca>)

ARCHETYPE 2: CULTURAL CLUSTER INCUBATOR SPACES

Also targeted at Objective 1, this archetype comprises small-to-medium scale projects that are stable, affordable and accessible for the non-profit arts. They incorporate:

- strong functional design that fills significant gaps in the system of arts spaces or takes advantage of unique opportunities to enhance areas of particular strength;
- affordability for non-profit arts activities of all kinds;
- affordable administrative space;
- involvement of other orders of government and the private sector; and,
- accessibility for more than one organization or group of individuals.

Capital cost for one project, including endowments: \$5M and above

Rationale: Non-profit galleries, rehearsal/creation space and offices are all high-overhead/low revenue uses of space. They are necessary to the success of the sector and the objective of having high levels of activity in the area. However, the economics of Centre City real estate are making them difficult, if not impossible, to operate, especially if they are not connected to a use (such as presentation/performance or retail) that generates revenue. Assisting in achieving ownership (for non-profits) or long-term stable leases at low costs are solutions that are proven to alleviate these challenges in Calgary and other Canadian cities.

The Cultural Cluster could comfortably accommodate the following kinds of spaces (alone or in combination with other uses):

- The completion of the Pumphouse Theatre renovation project;
- Non-profit/cooperative art galleries (“artist-run galleries”);
- Media production/creation spaces;
- Small “black box” theatre spaces (under 400 seats);
- Multi-tenant non-profit office spaces with shared back office services;
- High density residential space that include live/work/retail space for visual artists and craftspeople;
- Production studios for intensive/industrial uses (such as glasswork, sculpture, etc.); and,
- Formal “incubator spaces” that include some or all of the above in one facility, encouraging cross-fertilization and the building of community.

Example: *The Distillery District in Toronto was a project conceived and facilitated by Toronto Artscape.¹³*

Founded in 1832, the Gooderham & Worts Distillery is a national heritage site comprised of 44 buildings that represent the best-preserved collection of Victorian industrial architecture in North America.

More than a decade after its demise as a distillery, Cityscape Development purchased the Gooderham & Worts site in late 2001. Previous attempts to redevelop the place had failed to attract enough commercial tenants and financing to be viable. Aware of the value and excitement that the arts could bring to the cause, Cityscape created a vision for The Distillery's revival as an arts and entertainment district.

Artscape was the first call made by the new owners and within months a deal on a belowmarket, 20-year lease was in the works for two buildings on the site. The initial skepticism in the arts community and media faded quickly and in little more than a year virtually all of 440,000 square feet had been leased.

Following a \$3 million renovation, Artscape moved 60 new tenants into The Case Goods Warehouse and Cannery Building in March 2003. The tenant mix includes artist and designer/maker retail studios, non-profit, theatre, dance, music, and arts-in-education organizations and artist work studios.

ARCHETYPE 3: MAJOR COMMUNITY ARTS CENTRES

Targeted at Objective 2, this archetype comprises large scale dedicated arts spaces in suburban regions that become leading community symbols. They incorporate:

- responsiveness to community/regional needs & preferences;
- strong functional design to facilitate high quality experiences (such as built-in soft-seating, lighting grids and sound systems, or dedicated gallery space as opposed to multi-purpose rooms with low or no technical amenities);
- a regeneration mandate (in areas that are economically disadvantaged); and,
- accessibility for more than one organization or group of individuals.

Capital cost for one project, including endowments: \$12M and above

Rationale: These types of spaces would provide access to citizens in parts of the city that are not easily served by centrally located spaces. Spaces at the University of Calgary and the Mount Royal College are the only non-Centre City spaces of any scale in Calgary. The actual form and operating model of the spaces would be developed in a manner similar to the design of community leisure centres, with deep analysis of community needs and preferences driving the final design and programming. The proposed International Avenue Arts & Culture Centre is an example of a project that has the potential to fit this archetype.

¹³ Toronto Artscape is a non-profit enterprise that builds creative communities and expands knowledge about the dynamics of creative places. <http://www.torontoartscape.on.ca>

Example: The Edmonton metropolitan region is home to two large, professional performing arts venues. Festival Place in Sherwood Park and the Arden Theatre in St. Albert are both 500 seat spaces that support a wide variety of professional arts activities. These venues, if in Calgary, would be in the northwest and the east of the city. In the Edmonton metropolitan region, they provide access to many citizens not otherwise served by Edmonton's centralized facilities.

ARCHETYPE 4: SMALL COMMUNITY ARTS CENTRES

Also targeted at Objective 2, this archetype envisions a network of small scale dedicated arts spaces to support arts activities in suburban regions. They incorporate:

- responsiveness to community needs & preferences;
- strong functional design to facilitate high quality experiences (such as built-in soft-seating, lighting grids and sound systems as opposed to multi-purpose rooms with low or no technical amenities);
- accessibility to more than one organization or group of individuals; and
- retrofits or additions to existing facilities, enhancing their viability (where possible).

Capital cost for one project, including endowments: under \$1M and above

Rationale: Calgary has many community centres, unused schools and regional libraries located throughout the city. These spaces, however, are not purpose-built to support arts (aside from literary arts) uses, nor are they intensively programmed with arts uses. Many of the community centres are struggling to attract users. A City-led program of retrofitting and adding on to existing sites could lead to the development of a branded network of spaces ("CultureHub") that would provide everyone in Calgary with access to high quality arts programming.

Example: Montreal's 12 "Maisons de la Culture"¹⁴ provide free access to high quality performance and exhibitions in regions throughout the city.

Our Maisons de la culture... Gateways to Montréal and the World! The two maisons de la culture in Côte-des-Neiges–Notre-Dame-de-Grâce were among the first to open in Montréal, in the 1980s. Each of them offers some 80 shows of all kinds and about 20 exhibitions every year, ranging from concerts to films, dance, song, theatre, variety shows, lectures and visual arts.

¹⁴ <http://ville.montreal.qc.ca>

VII. Capital Plan (2007-2014)

This plan calls for up to \$150M¹⁵ of municipal investment (possibly including land) to be committed over the next 7 years through the CPRIIP process, after prioritization is completed by CADA. These funds have the potential to leverage between \$500M and \$750M in additional investment (in 2007 dollars) from other orders of government and the private sector. The expected CPRIIP allocation is as follows:

- Cultural Cluster Anchor Facilities require commitments valued at up to \$75M. This would be The City's contribution to projects that could total \$500M or more in capital costs (including endowments). These projects would be championed by established arts facilities or community-based non-profits, educational institutions willing to include public spaces in the project or a non-profit arts facility developer.
- Cultural Cluster Incubator Facilities require commitments valued at up to \$30M. This would be The City's contribution to projects that could total \$150M or more in capital costs (including endowments). These projects would be championed by established arts facilities or community-based non-profits or a non-profit arts facility developer.
- Major Community Arts Centres require commitments valued at up to \$35M. This would be the City's contribution to projects that could total \$100M or more in capital costs (including endowments). These projects would be championed by community associations, partnerships with community serving agencies, or a non-profit arts facility developer.
- Small Community Arts Centres require commitments valued at up to \$10M. This would be The City's contribution to projects that could total \$30M or more in capital costs (including endowments). These projects would be championed by community associations and/or partnerships with community serving agencies. As with community leisure and recreation centres, The City of Calgary's Recreation Business Unit could be expected to play a catalytic role in the development of these spaces.

15 Based on benchmarking of similar projects in Austin, TX; Vancouver, BC; Montreal, QC; Edmonton, AB; Seattle, WA and Toronto, ON and recent activity in Calgary. See "The Current State of Cultural Spaces for the Arts in Calgary," Calgary Arts Development, March 2007.

VIII. Action Plan

There is a clear window of opportunity, enabling quick action to implement this strategy:

- We have a long-term vision, focused policies and strategic priorities;
- We have a new agency capable of seeing the work through to completion;
- We have high levels of prosperity and new provincial initiatives that have unlocked needed resources; and,
- The community has consistently expressed a strong desire for increased attention to and investment in Calgary's arts and culture system.

The following initiatives are designed to take advantage of the established momentum, moving quickly into the action phase of this process.

INITIATIVE 1: UTILIZE AN OPEN AND TRANSPARENT PROCESS TO SELECT PROJECTS FOR MUNICIPAL INVESTMENT THROUGH CPRIIP

The cornerstone of this strategic plan is a process that establishes a clear entry point for access to municipal capital investment. CADA will engage a project evaluation panel to regularly examine and prioritize project proposals for submission to CPRIIP; to ensure that the projects are a good fit with the needs of the community, are highly likely to succeed, and meet the growing expectation of design excellence. Draft project prioritization criteria are attached as Appendix I.

INITIATIVE 2: ESTABLISH AND MONITOR THE LINK BETWEEN ARTS FACILITY OPERATING COSTS AND ANNUAL OPERATING FUNDING TO ENSURE SECTOR SUSTAINABILITY

As the agency responsible for the distribution of municipal arts funding, CADA is acutely aware of the impact of costs of operating an arts facility. A larger and larger percent of municipal arts funding given in operating grants is being directed by organizations towards supporting their ever increasing facility rental and upkeep costs. Future advice to City Council regarding annual arts funding programs will include analysis of the impact of facility costs on operating stability.

**INITIATIVE 3:
CONSIDER THE DEVELOPMENT OF MECHANISMS TO APPROPRIATELY ASSIST THE
COMMUNITY IN BRINGING FORWARD AND DEVELOPING VIABLE PROJECTS**

The complexities of conceiving, financing, building and managing cultural spaces call for specialized expertise. Other cities (such as Toronto and Minneapolis) have shown that dedicated resources result in more efficient and successful projects with increased opportunity for public-private partnerships.

Example: Toronto Artscape, formed in 1986 out of the Toronto Arts Council, is an international leader in the field.¹⁶

Artscape is a non-profit enterprise that builds creative communities and expands knowledge about the dynamics of creative places. Artscape's work encompasses building creative places, developing creative districts & clusters, and cultivating creative cities.

Areas of specialized expertise include: property management, master planning, development of arts districts, creation and management of multi-tenant arts centres, engagement of stakeholders in creative cluster projects, and research on monitoring the impact of arts-driven revitalization projects.

Artscape enjoys a unique relationship with the City of Toronto and has been a player in a wide range of major revitalization projects including: Queen Street West (Toronto), Liberty Village (Toronto), The Distillery Historic District (Toronto), and Governors Island (New York).

**INITIATIVE 4:
USE POLICY AND BYLAW MECHANISMS TO ENCOURAGE PRIVATE SECTOR
DEVELOPMENT OF CULTURAL SPACES**

CADA and City Administration will jointly examine other North American cities that have proactively developed policy that has resulted in significant participation of the private sector in the development of culturally vibrant neighborhoods, active and artistically infused streetscapes and public spaces, and a generally healthier arts sector.

¹⁶ Toronto Artscape is a non-profit enterprise that builds creative communities and expands knowledge about the dynamics of creative places. <http://www.torontoartscape.on.ca>

VIII. Next Steps

1. **April 2007 through May 2007:** CADA will work with City Administration to refine an application process and criteria for best fit with CPRIIP for each of the four facility archetypes.
2. **June 2007 through January 2008:** CADA opens a proposal submission process for proponents of projects with anticipated start dates prior to the end of 2011. CADA, with the assistance of community partners, provides expertise to smaller groups wishing to develop project proposals.
3. **Prior to December 2007:** CADA strikes an independent project evaluation committee composed of community members, technical experts, City Administration, and artists to evaluate projects submitted to the process.
4. **February 2008 through March 2008:** Independent committee ranks proposals. CADA submits a ranked list of specific projects to City Council through Community and Protective Services Committee.
5. **March 2008 and beyond:** City Council allocates capital to projects on the CPRIIP list through the regular decision process. CADA provides regular status updates to CPRIIP list and operates CalgaryVenues.com to monitor the use of arts spaces in Calgary (see Appendix II).

IX. Risks

INFLATIONARY ENVIRONMENT

The fast-growing Alberta economy has put a major strain on capital project completion in both the private and public sectors. The Alberta Government has recently decided to halt or significantly slow several capital projects, as has the oil and gas industry. This environment adds significant complexity to the capital development process.

COMPETING CAPITAL PROJECTS

Several major capital campaigns are currently underway in Calgary, Alberta and in other provinces. Some of these projects are in the arts (such as the Banff Centre, the Royal Alberta Museum and the Art Gallery of Alberta), while others are in sectors such as sports, health and social services. The largest capital projects in this plan will require a high level of scrutiny and planning prior to launch. However, the experience in other cities suggests that a coordinated campaign united under a compelling vision may enable all of the projects to have a higher degree of success.

NEED FOR PARTNERSHIP

All of the proposed municipal contributions presented in this report assume the ability to establish a major partnership with the private sector and other orders of government. At this time, the capacity of other orders of government to participate at the necessary level, especially over time, is not clear. The private sector's willingness to participate in these projects will be determined on a project-by-project basis, and feasibility studies will be required.

APPENDIX I

Cultural Spaces for the Arts: Draft Project Evaluation Criteria

1. OPPORTUNITY: WHAT IS THE POTENTIAL OF THIS PROJECT TO HELP CALGARY REALIZE THE VISION AND OBJECTIVES OF THE ARTS SPACES STRATEGY AND CAPITAL PLAN?

- Must demonstrate fit with the vision of the plan
- Must demonstrate alignment with imagineCalgary, the Civic Arts Policy, Economic Development Strategy and, if applicable, the Centre City Plan
- Must demonstrate how Calgarians will benefit and the fairness of the distribution of the benefit (geographic and interest limitations may be acceptable if other opportunity criteria are met)

2. CAPITAL PROJECT SUCCESS LIKELIHOOD: WHAT IS THE LIKELIHOOD THAT THIS PROJECT WILL BE COMPLETED ON TIME AND ON BUDGET?

- What is the state of project readiness?
- What is the track record of the project sponsor?
- What are the results of the capital fundraising feasibility study evaluation?

3. OPERATING MODEL SUSTAINABILITY: WHAT IS THE LIKELIHOOD THAT THIS PROJECT, WHEN COMPLETED, WILL BE FINANCIALLY VIABLE AND ADD VALUE TO THE COMMUNITY?

- What is the extent of public interest and support for this project?
- What is the extent of potential user/future clients interest and support?
- What is the probability of meeting pro-forma assumptions?
- What is the projected capital and operating endowment for this project?

4. VALUE FOR DOLLAR: DOES THE PROJECT ENVISION AN APPROPRIATE AND REALISTIC AMOUNT OF LEVERAGE OF THE MUNICIPAL CONTRIBUTION RELATIVE TO THE COMMUNITY BENEFIT?

- Does the percentage of municipal funds meet (or better) program guidelines?
- Does the project fill a gap that is not or would not otherwise be filled in the community?

5. PROJECT URGENCY: IF THIS PROJECT WERE POSTPONED DUE TO A COMPETING PRIORITY, WHAT WOULD BE THE CONSEQUENCE?

- What is the impact of time on project costs?
- What windows of opportunity will close?
- What qualitative, but difficult to measure, impacts are likely?

APPENDIX II CalgaryVenues.com

Establishing a connection between arts space users and managers

Early on in the development of this project, Calgary Arts Development identified several information brokering opportunities. The provision of information on space will serve an immediate need of the community, and will enable more accurate tracking of space usage in the future. CalgaryVenues.com is expected to be made available to the public by May 15, 2007.

Example: Spacefinder is an online database of performing arts facilities in Seattle, WA. NYCspaces.org is an online music, dance and performing arts facility database serving New York City. A similar service serves Massachusetts, and The City of Vancouver operates an online performing arts facility database through the Office of Cultural Affairs.

CalgaryVenues.com conceptual design:

