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Research, Planning and Management Consultants
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CALGARY CULTURAL FACILITIES INVENTORY: SUPPLEMENTARY RESEARCH AND ANALYSIS REGARDING PERFORMANCE FACILITIES



By
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For the Arts Spaces Research Committee
and the Calgary Arts Development Authority
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*Cover photo: Engineered Air Theatre,
Epcor Centre for the Performing Arts*

1.0 INTRODUCTION

1.1. Purpose of the Report

In order to plan cultural programming and facility development over the next ten years or more, the cultural sector in Calgary requires research and analysis of their field and factors which will influence their future.

The focus of this report is a 2012 inventory including a survey and focus group sessions on Calgary's cultural facilities and issues undertaken by the Calgary Arts Development Authority. Previous research on the state of cultural facilities in 2007 and 2009 was based on dialogues, focus groups and existing statistical information. This custom-designed inventory provides both qualitative and quantitative information specifically about Calgary's cultural facilities gathered at the same time in mid 2012.

The goals of data collection and analyses ultimately are intended to inform and serve:

- The needs of the citizens of Calgary in relation to arts infrastructure
- A variety of cultural and public service organizations
- The specific needs of participating organizations with projects pending
- The development of a case for the value of the arts to Calgary
- The development of a vision and plan for the arts in Calgary

The participating organizations in the project came together under the acronym ASRC, Arts Space Research Consortium. Primary research partners were the Arts Spaces Research Committee comprised of representatives of participating arts organizations, as well as Calgary Arts Development Authority (CADA), The City of Calgary Culture Unit, the Calgary Stampede and Calgary Economic Development (CED). CADA developed a facility survey for distribution to art facility owners and operators, and a series of "State of the Arts" focus group sessions with a variety of representatives from the arts disciplines. These formed the core of primary research for this report.

1.2. Acknowledgements

The research inventory and facility mapping is primarily the product of a collaborative effort between the Arts Spaces Research Committee of Calgary and CADA, the Calgary Arts Development Authority. We particularly want to acknowledge the contributions of:

- Angie Gélinas, Director of Special Projects, Calgary Opera, Arts Spaces Research Committee Coordinator
- Tom McCarthy, General Manager, CADA
- Joni Carroll, Arts Spaces Consultant, CADA
- David Bynoe, Facility Mapping, Calgary Arts Resource Society (CARS) board member
- Joanne McConnell, Survey Consultant
- Michael Fotheringham, Research Manager - Research, Workforce and Strategy, CED

1.3. Background

In 2012 many of the city's cultural institutions celebrated their 100th anniversaries, including the Calgary Stampede, Theatre Junction GRAND, Pumphouse Theatre and the Calgary Public Library. One hundred years later, Calgary is proud to honour their accomplishments and to have been selected as a 2012 Cultural Capital of Canada.

Arts Spaces Research Committee

The Arts Spaces Research Committee is an ad hoc committee of representatives from eight arts and arts related organizations. It was formed in February 2012 to share concerns and interests about arts infrastructure development and take stock of Calgary's cultural facilities with special attention on performing arts facilities and galleries. It is currently comprised of:

- Alberta Ballet
- Calgary Opera
- Calgary Arts Development Authority
- Calgary Arts Resource Society
- Calgary Stampede
- City of Calgary Culture Division
- Media and Visual Arts Society
- Alberta Creative Hub

CADA Background

Calgary Arts Development (CADA) - the city's designated arts development authority - was mandated by City Council to create an integrated Arts Plan for Calgary. Calgary's Arts Plan will be the long-term strategy for arts development and investment in Calgary and a legacy of Calgary's year as a Cultural Capital of Canada. The strategy will set clear, long-term targets for the resources and partnerships necessary to support a thriving arts sector in Calgary. The Arts Plan process will be complete in June 2013.

As part of the Arts Plan work, CADA has revisited previous research into venues and other supporting infrastructure by asking organizations that own or operate space to participate in an online survey. The survey focused on the current state of arts spaces in Calgary including office, workshop, rehearsal, studios, and performance/presentation space.

The *Calgary Civic Arts Policy* (amended April 14, 2004) states that "All municipal funding to external arts organizations will go to a single arm's-length arts authority, which will have the final decision on all arts-related funding matters. City Council will refer all arts-related capital and operational funding inquiries to the arm's-length arts authority."

Calgary Arts Development (CADA) was created in response to this policy. CADA currently supports non-profit arts organizations in Calgary with arts spaces through two programs: the Operating Grant Program, which provides annual operating grants to 162 arts organizations; and the Cultural Space Investment Process (CSIP), which supports and advocates for municipal investment in arts space capital projects.

CADA and Cultural Spaces

CADA identified issues around arts spaces as a top priority for the sector. In 2007, CADA published the research report *The Current State of Cultural Spaces for the Arts in Calgary* (March 28, 2007). It was determined that major arts facilities in Calgary were effectively operating at capacity, making it impossible to grow the sector despite Calgary's tremendous economic and population growth. This report was in turn used to create a strategic plan for the development and expansion of cultural spaces in Calgary: *Reclaiming Calgary's Cultural Identity: Arts Spaces Strategy and Capital Plan*. This strategy was adopted by Council in 2007.

The Arts Spaces Strategy includes four initiatives:

1. Utilize an open and transparent process to select projects for municipal investment through The City's Culture, Parks and Recreation Infrastructure Investment Plan (CPRIP).
 - *This led to the 2008 development of the Cultural Space Investment Process (see below).*
2. Establish and monitor the link between arts facility operating costs and annual operating funding to ensure sector sustainability.
 - *This work is ongoing through CADA's Community Investment team.*
3. Consider the development of mechanisms to appropriately assist the community in bringing forward and developing viable projects.
 - *This led to the creation of cSPACE in 2011 by Calgary Arts Development in partnership with The Calgary Foundation.*
4. Use policy and bylaw mechanisms to encourage private sector development of cultural spaces.
 - *This led to density incentives research and may result in a City of Calgary density incentive bylaw in 2013.*

Lack of affordable, accessible arts spaces has been identified as an obstacle to success for the entire arts sector. In response to this need, Cultural Space Investment Process (CSIP) was developed. CSIP is an arm's length capital project evaluation process established by CADA to inform The City of Calgary of priorities for community-led, cultural infrastructure projects. As an initial assessment stage, CSIP recognizes projects that demonstrate a compelling vision, advanced readiness, strong feasibility and sustainability.

Managed through an arms-length process, CSIP positions successful project submissions for potential municipal funding consideration through The City's Cultural Municipal Sustainability Initiative (CMSI). CMSI represents 5% of the total MSI funding: approximately \$165M in 2008. Typically, CMSI will fund up to 25% of a total project budget, with provincial, federal and private funds making up the other 75%. Projects recommended by CSIP's arm's length assessors are added to The City's Culture, Parks and Recreation Infrastructure Investment Plan.

In addition to CSIP, CADA and The Calgary Foundation created the cSPACE program to develop a network of affordable, sustainable and collaborative workspaces across Calgary (such as the King Edward Arts Hub & Incubator, which is currently under development).

CADA also conducts research on the arts sector and arts spaces. The mandate for the research undertaken by the Calgary Arts Development Authority stems from The City of Calgary's *Civic Arts Policy* of April, 2004. The Purpose of the policy is "to ensure civic leadership and investment in the arts have a clear and measurable impact on the aesthetic, social, economic and cultural quality of life in Calgary."

The City's Vision is that Calgary's . . .

- Citizens have a multitude of opportunities to engage in creative pursuits as artists, students and audience members;
- Artists thrive in an open and encouraging environment that places high value on their contributions to our community; and
- Reputation as an inclusive, innovative and culturally vibrant city is broadly recognized.

The City defines Arts and Culture as:

- **Arts:** Includes all forms of creation expression, including formal and informal arts, as well as art made in for-profit and not-for-profit settings. This definition includes traditional definitions of art such as performing arts, literary arts, visual and the applied arts. The definition is also meant to capture the broad range of arts that impact the everyday lives of Calgarians.
- **Culture:** The collection of distinctive traits, spiritual and material, intellectual and affective, which characterize a society or social group. It is a broader concept than "arts," comprising modes of life, human rights, value systems, traditions and beliefs.



*Max Bell Theatre,
Epcor Centre for the Performing Arts*

1.4. Common Definitions of Culture and Cultural Institutions

Culture is one of the four pillars of community sustainability. It has become “one of the roots of development understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.” UNESCO 2001



Culture encompasses arts and heritage and all the specific and unique ways in which people in groups communicate, interact and express themselves. Practically speaking, “culture” can refer to:

- A community of people
- A sector of employment
- Physical and built heritage of a community
- The identity of a community

The primary public institutions concerned with culture are housed in the following cultural facilities:

- **Museums** contain the creations of a society
- **Archives** contain the transactions
- **Libraries** contain the thoughts
- **Galleries** exhibit the ideas
- **Theatres** share the experience of the human condition



Arts Facilities can be differentiated by:

- **Corporate and Tax Status** - Public, Private, Not-for-Profit, Charitable
- **Business Model** – Creative space, Work space, Rental, Presenting/Exhibiting, Producing
- **Resident Companies/Artists** - “Community” or Professional
- **Primary Disciplines** Presented or Exhibited
- **Facility Management** - Municipal, NFP, Commercial
- **Era** – Pre-1913, 1914-1940, 1950-1970, 1970-1985, 1985-2010
- **# of Venues/Galleries**
- **Seating Capacity/Square Footage**
- **Market Area** – depends on the program and inventory
- **Performance Venue Type** – Hall, Playhouse, Opera House, Cinema, Auditorium

1.5. Methodology

Sources of Information

The sources of information for this study were both primary and secondary. The primary research sources included:

- briefing sessions with the ASRC consultant, CADA partners and the CADA consultant to establish expectations, priorities, criteria, a work plan and survey designs
- focus groups with relevant stakeholders and opinion-makers facilitated by CADA
- CADA survey of cultural facility owners / operators
- a system of mapping cultural facilities in Calgary
- professional expertise and knowledge of the consulting team and consortium

Secondary research investigated the relevance of previous studies and reports to this line of research and fulfilling the purposes of the study. Sources of information included but were not limited to:

- existing collections of statistics on area activities, facilities and audiences
- a review of existing mapping of existing neighbourhoods and cultural facilities
- national, provincial and local research documents on the cultural sector
- selected comparable North American case studies
- StatsCan
- Calgary Economic Development
- Calgary Arts Development Authority
- Calgary Arts Partners
- City of Calgary Official Plan
- Calgary Public Libraries, Museums and Art Galleries
- Creative Cities Network
- Arts Habitat Association
- Centre of expertise on cultural and communities
- Alberta Culture (formerly Alberta Culture and Community Services)
- Research and Trend Reports by Hills Strategies Research
- Alberta Foundation for the Arts
- BFTA Report on Performing Arts Orgs, Museums and Art Galleries
- CAPACOA – Canadian Arts Presenting Organization
- Opera Canada
- The Canadian Museums Association

It should be noted that the Consultants did not undertake comprehensive tours and condition assessments of all the cultural facilities in Calgary for this inventory.

1.6. Executive Summary

1.6.1. Current Context

Calgary Market Demographics

Calgary is Canada's fastest growing major census metropolitan area (CMA). It has led the nation in year-over-year growth for more than a decade and is forecasted to continue growing at an annual rate of 1.1 to 1.2%, reaching a population of 1.5 million by the year 2019.

While Calgary has experienced significantly higher levels of growth than comparable Canadian cities, this has not been matched by growth in cultural infrastructure. There have been several purpose built arts facilities added to the City's inventory in the last 20 years, especially on University campuses, but none of the dedicated performance spaces seat more than 400 people.

The number of seats in Calgary performance venues has increased by 2,086 since 1991 for a 9% growth in capacity. This increase is only a fraction of the 61% growth in total population.

Traditionally, level of education is the most important demographic indicator of the likelihood of cultural participation. Income, urban population, physical capacity, gender and age can also be factors in developing programming and maximizing attendance.

Socio-economic researchers such as Richard Florida and Meric Gertler measure creativity in a given urban population through the following variables:

- **Talent** – as defined by the percentage of population over 18 years old holding a bachelor's degree or higher
- **Bohemian Index** – the proportion of the population employed in artistic and creative occupations
- **Mosaic Index** – the proportion of the total population that is foreign-born
- **Tech-Pole Index** – the city-region's high technology industrial output or high tech employment data

These four factors are the leading indicators of a creative and resilient economy.

The "Talent" Index

The more educated a populace, the more likely they will be patrons of traditional theatre and cultural programming.

Calgary has a highly educated population. University level education 30.1% of men and 26.7% of women hold a B.A. or higher. These percentages are both significantly higher than the national average of 20.4%,

The "Mosaic" Index

Diversity in a city population can inspire innovation and cultural exploration. A diverse population can also demand a wider range of programming that, in turn, engages a larger audience.

Calgary has a significantly higher percentage of visible minorities (22.2%), immigrants (23.6%) and non-Canadian citizens (8.1%) within its population than Alberta or Canada.

The “Bohemian” Index

There is a strong relationship between “bohemians” (people in artistic and creative occupations) technology-based economic growth. The more creative the population is, the larger the audience is likely to be for cultural experiences.

The percentage of people employed in arts and cultural sectors (4.9%) is higher than the provincial average (3.8%) but in line with the national level of 4.6%.

Audiences for the arts have traditionally come from the leadership of the various sectors, creative industries, academics, the professional service sector and the health and wellness sectors. Forecasts of labour demand for the creative and technology sectors indicate that this audience base will continue to grow through 2020.

Calgary’s artists are spread around the city, although there is some degree of concentration within a 10 km radius around the downtown core. The central neighbourhoods represent some of the highest concentrations of artists and arts workers in the City.

The “Tech-Pole” Index

A creative environment is essential to the sustainability of high technology industries and jobs.

Calgary’s core industries are service based, with more than half of the population working in some form of service delivery. This trend is expected to continue through 2020, with labour demand growth in these sectors significantly exceeding that of the manufacturing and industry sectors.

While the service sector is the best source of audience growth, Calgary’s ability to attract corporate leadership and high tech jobs is related to health and education as well as quality of life factors.

Current Cultural Participation

A national survey on arts participation in 2010 found that 47.8% of Canadians attended either a public art gallery or a museum during the year and 60.4% attended performances of theatre, pop or classical music during the year.

Calgary figures are comparable to the national trend. In Performing Arts Attendance, Calgary (2010), attendance figures for the four major performance disciplines were collected from organizations funded by CADA and can be considered representative of the demand for professional performing arts in Calgary. The Theatre sector produces the most activities and has the highest attendance for general programming, although it should be noted that Dance and Music both have much higher per activity attendance.

People who attend one kind of cultural event are quite likely to participate in various kinds of cultural activities. An environment that supports and offers a range of cultural activities is most likely to attract creative individuals who are the bedrock of a creative economy.

The best predictor of a potential arts patron may, in fact, be the quality and quantity of an individual’s exposure to cultural experiences. For this reason, participation in arts education activities are one indicator of future demand for cultural products. In Calgary, there is a high degree of participation in Children’s and Youth programming, particularly in the Visual Arts, Theatre, Dance, and through Festivals.

A review of 2008 consumer spending on art works and events by Hill Strategies Research, Inc found that Calgarians' cultural spending (per capita) was ranked second highest in the county. Of their total expenditures, 36% was spent on live performing arts.

Data on Calgary's cultural sector was reviewed from the organizations funded by CADA. The data is a representative sample of the professional arts sector in Calgary and includes live performing arts (theatre, music, dance), visual arts, film/new media, literary arts and multidisciplinary arts. Comparable data was available for the 2009, 2010 and 2011 years for most categories. It should be noted that significant fluctuations in performances presented and attendance can be normal and two or three years of comparable data is not definitive in terms of long term trend analysis. In future, per capacity attendance ratios should be utilized.

- The number of organizations funded was relatively stable over the three year period surveyed.
- 2010 saw a noticeable increase in the average number of performances in all three of the live performance disciplines. The performances per organization on average remained relatively steady from 2010 to 2011, indicating that the 2010 growth may be a sustainable increase.
- The Visual Arts and Multi-disciplinary disciplines saw a similar trend to the performance disciplines. Literary Arts experienced a more steady activity growth.
- Film/New Media activities decreased sharply in 2010 and continue to decrease in 2011, even though the number of organizations in the discipline increased from 8 to 10.
- The average attendance in 2010 and 2011 at the activities produced by arts organizations showed moderate decreases in attendance (between 2% and 10%). Film/New Media was a notable exception, experiencing a 34% increase in attendance.

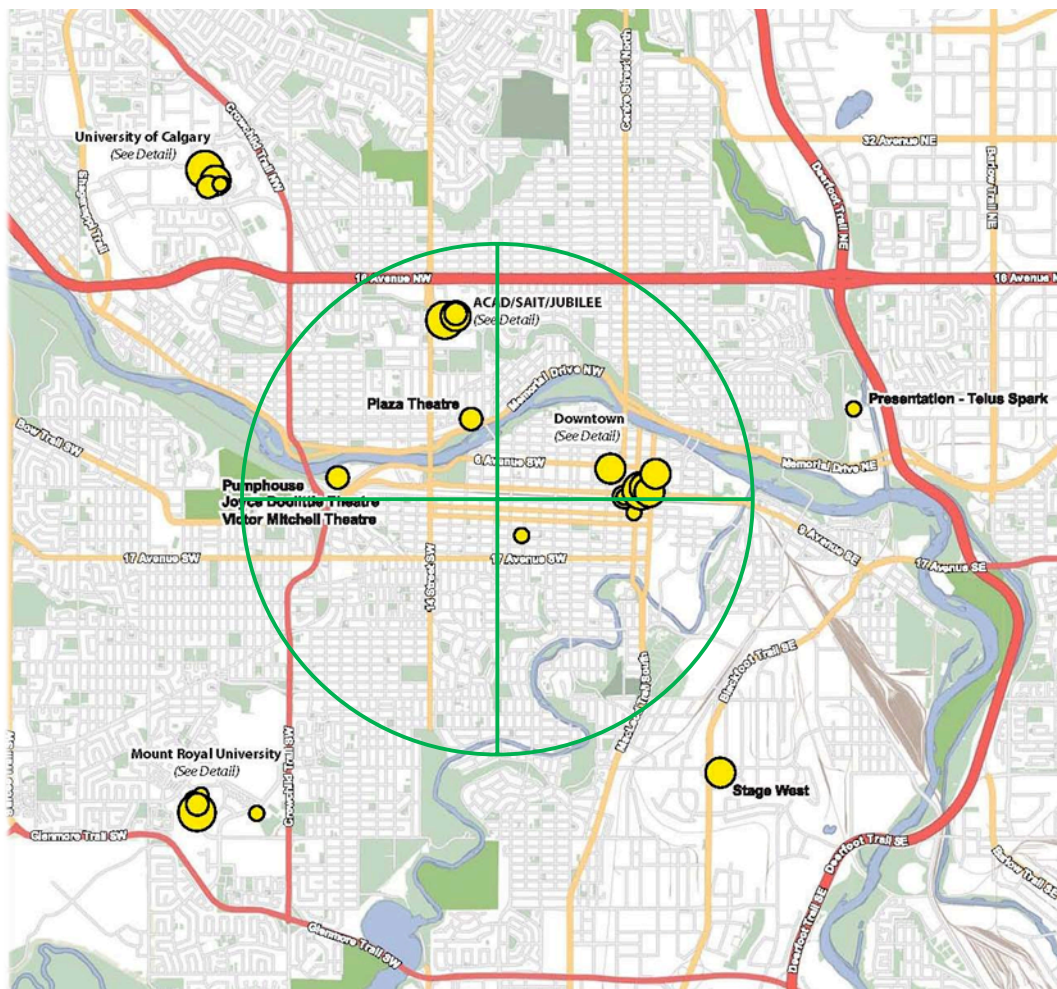
Summary of Audience Potential

Statistically, Calgary is likely to have:

- a very high loyalty audience base and frequent attendees of 3% of the population – the very high loyalty audience will attend at least 12 cultural events per year
- a high loyalty audience base of 12% - a high loyalty audience will attend at least 6-12 events per year
- a lower loyalty audience base of 25-50% of the population – a lower loyalty audience will attend less than 6 cultural events per year

Calgary CMA Population	Very High Loyalty	High Loyalty	Lower Loyalty
1.22 Million	36,600	146,400	305,000 – 610,000

The primary market area for Calgary is within a 25 kilometre radius of downtown and has 1.09 million residents. The residential population within 50 kilometres is 1.2 million people. Unique or niche programming is likely to draw from as far away as 200 kilometres.



Performance Facilities Mapping

For the most part, the performing arts facilities have evolved as creative clusters of activity in the downtown. Other than college and university campus facilities, public performing arts centres and galleries are best situated in an area close to complementary services such as, restaurants, parking garages, suppliers and other cultural institutions.

A recent report commissioned by the City of Toronto examined the value of creative clusters to the City's cultural and economic growth. The report examined where Toronto's cultural workers live and work, and where cultural facilities exist in high concentration:

What sustains cultural jobs and businesses? There is no simple answer. One piece of the puzzle, however, is place. Artists and cultural workers tend to cluster. They feed off one another's energy; they offer critical yet supportive audiences; they provide collaborators and support networks for risky endeavors. They create "scenes" that become destinations and economic engines.

Downtown Calgary Seating Capacities

Name of Venue	Seating Capacity					
	100-249	250-399	400-799	800-1,199	1,200-1,799	1,800+
The Studio (Vertigo)	130					
NMC Stage 1	130					
Arrata Opera Centre	175					
Big Secret Theatre (CPA)	190					
Engineered Air Theatre (CPA)	195					
Conoco Philips Theatre (Glenbow)	210					
The Playhouse (Vertigo)		346				
Plaza Theatre		370				
Flanagan Theatre (Theatre Junction)			400			
John Dutton Theatre (CPL)			400			
Martha Cohen (CPA)			412			
Max Bell Theatre (CPA)			777			
Jack Singer Concert Hall (CPA)						2,057

The table above shows the seating capacities of the theatres in the downtown area. While seating capacity is a very important variable for companies seeking to rent a venue, other qualities can be very important such as parking, stage size and type, acoustic design, aesthetics, backstage capacity and hospitality services available on site.

This table makes it clear there is a significant gap in the inventory of seating capacities. There are no theatres in the small or mid-sized presenting size – from 800 to 2,000 seats.

There are also no purpose-built theatres for opera and ballet in the downtown. The Jubilee Auditorium is an older civic auditorium outside of the downtown area.

Assuming the threshold of capacity is 200 to 240 days of use per year, of the 13 venues downtown only three have unused capacity. A healthy minimum threshold of use for large facilities is about 140 events per year.

1.6.2. Capacity of Calgary's Cultural Sector

The arts and culture disciplines have a variety of scales, scope and business models. The chart below captures their earned to contributed income ratios in 2011. These are consistent with organizations across Canada.

The total annual budgets for the organizations represented here range from \$4,500 to \$10,900,000.

	Earned Revenue	Contributed Income		Other Revenue
		Private	Public	
Dance	57.2%	20.8%	21.8%	0.2%
Film/New Media	10.9%	4.5%	84.6%	0.0%
Literary Arts	25.0%	10.3%	64.4%	0.3%
Multidisciplinary	44.9%	26.6%	28.2%	0.3%
Music	34.2%	35.7%	26.2%	3.9%
Theatre	51.7%	17.6%	29.4%	1.2%
Visual Arts	17.3%	10.6%	43.5%	28.5%*

* Investment Income

Facility operating costs have remained relatively stable over time with incremental increases. The cost of facilities is a major expense for many arts organizations:

Facility Costs as a percentage of Revenue (2011)

Discipline	Average Cost per organization	as % of Annual Revenue
Dance	\$70,492.75	6.5%
Film/New Media	\$14,801.40	9.2%
Literary Arts	\$10,195.78	10.9%
Multidisciplinary	\$44,939.43	18.3%
Music	\$49,662.51	10.5%
Theatre	\$89,366.59	13.9%
Visual Arts	\$89,798.67	9.8%

1.6.3. Needs – Calgary’s Community Perspectives

In 2006-07, CADA undertook a series of community consultations on the topic of Cultural Spaces for the Arts. These focus group discussions engaged stakeholders from the cultural sector, the commercial sector, and the community at large. Dominant themes that emerged from the discussion:

- Arts-infused communities throughout the city with a vibrant Centre City as an anchor
- Spaces (and programs) that are accessible and affordable
- Encourage space development to support sector growth
- Streetscapes and public spaces that are lively, visible, accessible and community-driven
- There is more to “arts infrastructure” than spaces

This report determined that major arts facilities in Calgary were effectively operating at capacity, making it impossible to grow the sector despite Calgary’s tremendous economic and population growth.

CADA research since 2010 has shown that much of the infrastructure required to nurture and sustain Calgary’s cultural and creative production, whether community-based, connected to social enterprise or commercially driven, exists in spaces and environments that are not associated with large organizations or established institutions. As a result, some of the cultural infrastructure may be at risk in the future.

Phase I of the CADA Arts Plan process in 2012 included a dialogue series involving artists, administrators, board members and online responders. These discussions, which took place in April of 2012, covered a broad range of topics, including cultural facilities, and created a picture of the arts sector’s successes and challenges, as well as the perceived opportunities and threats facing artists and arts organizations.

In summary:

- Some believe that Calgary is a place where artists thrive, but many others state that artists are struggling or have to leave Calgary to make a living. Organizations are hampered by a constant need to chase after resources. Artists are seen as disconnected from the rest of the City, and there is a need for better marketing and connections to the business community.
- Another concern repeated by many respondents is that the arts are seen as a hobby or a passion, rather than a profession that should be supported and valued.
- There is a concern about lack of long-term vision for the arts sector, affecting the funding system and consequently the planning of arts organizations. The rapid growth of the sector is seen as a potential threat – expanding faster than the resources and the audience. There is also concern that the size of the sector is leading to smaller or newer organizations growing at the expense of established groups.
- The amount of work being created has increased, but not the visibility of the sector. There are still a lot of organizations running on minimal budgets, as the workloads have increased but the financial support hasn’t matched it.
- The increase in the size of the cultural community is a positive outcome, but means that more organizations are pursuing the same grants and fundraising dollars. Connections with the corporate sector are still a challenge.
- The arts community itself is considered a “bright spot” for the level of collaboration and mutual support available. The sector is described as a welcoming community. In the performance sector, new work development (theatre) and opportunities for emerging artists were put forward as an indicator of success. However, all these successes are positioned against a lack of resources, or as one respondent wrote “the existing environment of passion overcomes the obstacles.”

- On the operations side, the increased support from the City, both financial and political, is seen as a positive change for the arts sector. The increased integration of culture and tourism, positioning Calgary as more than just Stampede City, was also cited.
- The majority believe there are many opportunities for Calgarians to engage in creative pursuits, but that it is not always easy to find out about these activities. The need for better communication between the cultural sector and the general public is a concern, as are motivating audiences to visit the downtown core and making ticket prices affordable.
- Another major problem identified is the decrease of arts programs and arts education in schools.
- Visibility is a major concern amongst respondents. There is a belief that there may be many activities available to Calgarians, but that information is not getting to audiences.
- Engaging audiences, particularly from the suburbs, is a major concern. Public art and bringing art to the community, rather than bringing audiences to the art, are put forward as possible solutions.
- Organizations and artists also express a need for assistance with marketing skills and technologies. One frequent suggestion is a centralized source of information on the cultural activities.
- Respondents contended that “experience breeds a desire for more experience” and that Calgary needs a central information source for patrons and artists to access information on cultural activities.
- Arts facilities currently planned or under construction such as the National Music Centre, the King Edward School Arts Incubator, and Festival Hall were listed as ‘bright spots’ on the horizon.
- Within the arts community, there is a belief that Calgary is home to cultural excellence and innovation, but there is a belief that the general public is either unaware of or has not embraced the arts. One respondent suggested that the 2012 celebration year is more “eye-opening” for Calgarians than any other group.
- The general perception is that the cultural sector is a “well kept secret” in Calgary. There is a belief that the arts do not have a high profile in the city, and that the work being done in Calgary is not being recognized by the citizens.
- There is optimism that the City government is recognizing the value of the arts.
- There is concern that the Calgary’s cultural sector is not recognized outside the city. There is a need to promote and export Calgary’s art and artists nationally and internationally. Tourism partnerships are seen as necessary to continue to improve Calgary’s reputation as a cultural destination. Cultural exchanges are also offered as way to increase Calgary’s visibility.
- A few organizations are mentioned by name, such as Old Trout Puppet Workshop, but the general belief is that there is little contribution at the national level.
- Lack of facilities for the arts is a major concern, especially for visual artists, and existing facilities are too expensive for many organizations and individuals. The Pumphouse project and Seafood Market were put forward as major losses for the arts sector.
- Many respondents emphasized the need for a “home base” that consolidates all their facility needs in one place. Having offices in one location, rehearsal halls in another, and performance space in a third is inefficient and costly for these organizations. Lack of rehearsal, production and studio space was mentioned by many respondents.
- Respondents discussed the use of non-arts spaces, such as schools, community halls, stores, cafes and churches as possible work and exhibition spaces. Concern over how arts facilities – purpose built or ad hoc – were seen by audiences was discussed. The idea that “poor space inhibits the audiences’ appreciation of the work” was put forward.
- The Epcor CPA is seen as having significant “life-cycle issues” as well as being booked to capacity, so that non-resident companies have little or no access to the facilities. The need for mid-sized theatres (400 – 800 seats) was mentioned several times.
- Location is clearly a major concern for arts facilities in a city the size of Calgary. The division of the city by the Deerfoot Trail is a concern for some, as is the lack of arts facilities in the suburbs. Solutions put

forward included an arts campus or district (to increase density) and creating accessible arts facilities in each quadrant.

- The expense of upkeep of facilities was mentioned as a concern, as was the broader question of how public funding was allocated for the support of arts facilities.

Community Consultation

Phase I of the CADA Arts Plan process, completed in October 2012, utilized a public consultation methodology to pull together citizens from all walks of life to formulate a vision and set of recommendations for the arts in Calgary. Citizen recommendations broke down into seven categories, each with a vision statement, including two space-related statements:

Accessible sustainable and integrated arts spaces

Vision: Calgary is renowned for state of the art facilities that include affordable and versatile production, rehearsal and exhibition spaces. These spaces, to be located throughout the city, will promote artistic innovation and collaboration at both the community level and the professional level. Calgarians will be inspired to participate in a variety of arts-based activities;

Strengthening investment in the arts

Vision: Calgarians play a valuable role in maintaining the success and vitality of the city's arts sector. The development of this sector is guided by a popular long-term strategy that ensures a sustainable level of investments. Funding mechanisms and investment are clearly and publicly communicated.

The Calgary Foundation undertakes an annual survey of citizens that measures the vitality of our communities, identifies significant trends, and assigns grades in a range of areas critical to quality of life. In the realm of arts and culture, the three things to celebrate are wide variety of cultural activities, public art (especially downtown), and a vibrant theatre and music scene, while the three things to improve are affordable cultural activities, promotion of cultural events, and funding to arts organizations.

1.6.4. CADA Space Survey

In 2012, CADA conducted an online survey of arts spaces available in Calgary. The target respondents were owners and/or operators of facilities in Calgary.

705 invitations were sent to Calgary Area arts organizations and facility owners and operators that had hosted arts programming in the previous year. 120 surveys were deemed complete, a 17% response rate. CADA ensured that survey responses included all publicly owned art spaces, as well as all significant performance venues.

The following findings represent those facilities that are considered to be either purpose built performance venues, facilities adapted into performance venues, or facilities designed for the presentation of other art forms that can be adapted for live performance. The findings exclude a number of respondents who self-identified as performance facilities but were considered to be ad hoc venues by the analysts.

Any number of places of public assembly spaces may be used for recreational, amateur and semi-professional performing arts activities including churches, community halls, park bandshells and school auditoria. These kinds of facilities are rarely suitable for professional or professional calibre work. Professional calibre, purpose-built or renovated theatre spaces are often distinguished by their programming focus, their style of architecture and their seating capacity.

The following seating capacity categories are a starting point for evaluating the utility of a space as they provides a sense of the space's earned income potential.

100 – 249 seats Incubators

These are typically flexible studios, "black box" theatres or halls for rehearsal and small audiences where programming is experimental, audiences are being developed, or the work is best suited to an intimate environment.

250 – 399 seats Community Theatres

Amateur work is typically presented in spaces with fewer than 400 seats due to a royalty expense threshold and the performance prowess of the amateur artist.

400-799 seats Resident Company or Special Purpose

Typically, a theatre in this seating capacity is designed for a particular company or purpose or was generated by a municipality. The "multi-purpose" 500 seat theatre was a popular concept for small communities in the late 20th century.

800- 1,199 seats Small Presenting Theatre or Recital Hall

This seating capacity is generally considered optimum for intimacy of experience (every seat can be with 75 feet of the stage) and minimal for generating revenue required for touring presentations.

1,200-1,799 seats Mid-Sized Presenting Theatre or Concert Hall

Considered by presenters as a kind of "in-between" size, this seating capacity is often adequate for financing the presentation of recognizable artist or smaller bus and truck tours in smaller markets.

1,800 seats+ Large Presenting Theatre or Opera House

This is the minimum size for a Broadway tour in most secondary markets or for the presentation of a star attraction.

Name of Venue	FNUM	Seating Capacity					
		100-249	250-399	400-799	800-1,199	1,200 - 1,799	1,800+
Reeve Secondary (U of C)	103	100					
The Studio (Vertigo)	34	130					
NMC Stage 1	100	130					
Presentation (Telus Spark)	63	146					
Cardel Theatre	24	150					
Matthews Theatre (U of C)	1007	160					
Arrata Opera Centre	65	175					
Nickle Theatre (MRU)	72	183					
Big Secret Theatre (CPA)	117	190					
Engineered Air Theatre (CPA)	117	195					
La Cité des Rocheuses	31	196					
Boris Roubakine Recital Hall (U of C)	107	202					
Conoco Philips Theatre (Glenbow)	76	210					
Wright Theatre (MRU)	72		276				
Leacock Theatre (MRU)	72		310				
Victor Mitchell Theatre (Pumphouse)	75		315				
Orpheus Theatre (SAIT)	1003		341				
The Playhouse (Veritgo)	34		346				
Stage (Uptown)	29		354				
Reeve Primary (U of C)	103		360				
Plaza Theatre	91		370				
Eckhardt-Gramatte Hall (U of C)	105		384				
Flanagan Theatre (Theatre Junction)	35			400			
John Dutton Theatre (CPL)	133			400			
Martha Cohen (CPA)	117			412			
Stage West	64			450			
Gateway Lounge (SAIT) ¹	1002			464			
Screen (Uptown)	29			476			
University Theatre (U of C)	104			505			
Max Bell Theatre (CPA)	117			777			
MacEwan Hall (U of C)	83						1,800
Outdoor Venue (MRU)	72						2,000
Jack Singer Concert Hall (CPA)	117						2,057
Southern Alberta Jubilee Auditorium	82						2,504

¹ In the survey, the Gateway lounge self-identified as having a seating count of 6,413 (likely a typo). This has been corrected based revised information from CADA.

Calgary has a number of venues for acoustic and amplified music (10) and theatre (18) but only two for opera and one for dance.

Not surprisingly, many of the incubator-sized theatres have flexible seating. Many of these are available for rental by arts groups, and the flexible seating allows them to be configured for the needs of the users.

Only three venues in Calgary have the full stage support required for live performance with music (wings, fly system, and orchestra pits). Two of these spaces have resident companies that program the space 8-9 months of the year and have seating capacities below 800. The third venue, the Jubilee Auditorium, is the current home of the Calgary Opera Company and Alberta Ballet, as it is the only venue that can support these companies' performance needs.

The consultants also made observations based on their knowledge of the amenities at each facility.

- There is a shortage of rehearsal and production facilities. Not all of the performance facilities with resident companies have rehearsal studios or production workshops onsite. This increases operating costs for these companies, as they are forced to operate multiple facilities or rent space on a regular basis to support these functions.
-
- This lack of onsite rehearsal space is exacerbated by a shortage of facilities with purpose built dance, opera or theatre rehearsal studios.

The survey also found no purpose built performance production shops except for the Pumphouse and EPCOR. Unmet demand for these types of facilities was expressed in the focus group sessions, which suggests that this is an operational challenge faced by Calgary's performing arts companies.

The cultural facility campuses at Mount Royal University, SAIT, and University of Calgary are primarily used for educational purposes or in-house programming. The one venue that is frequently used by outside groups, MacEwan Hall, does not have rehearsal or production space associated with it.

Twelve of the performance facilities in Calgary have undergone renovations in the past fifteen years. This group includes educational facilities (6), venues with resident companies (3), the Jubilee Auditorium, one film theatre and one rental venue.

The EPCOR Centre for the Performing Arts and the Pumphouse Theatre are anchor facilities in Calgary's downtown that provide rental venues and house resident companies. They have not undergone major renovations since the 1980's.

There are a number of performance facility ownership models in Calgary:

- Not-for-profit (4)
- Commercial (6)
- Provincial Government (5)
- Municipal Government (4)
- Government or Quasi-government agency (5)

Five out of six facilities which are leased to operators have leases which expire in 2016 and 2017 and have not been secured for the longer term future.

Quality of Amenities?	Excellent		Acceptable		Needs work	
Type	#	%	#	%	#	%
Technical	9	36%	11	44%	5	20%
Audience, Staff, & Artist	9	36%	13	52%	3	12%

Accessible?	Completely		Partially		No	
Area	#	%	#	%	#	%
Public Spaces	16	66.7%	7	29.2%	1	4.2%
Worker/Artist Spaces	11	45.8%	6	25.0%	7	29.2%

Facility Use Levels

Certain facilities may be used for performances but are not purpose-built for professional calibre work. One can do a play in park under a tree but it shouldn't be construed as a performance venue.

There is normally little capacity for educational facilities to offer their venues for rental by outside arts groups, as they are primarily booked for educational purposes. The exception to this assumption is MacEwan Hall, which is primarily a rental venue. This has a low level of use by arts groups but does have available use days, unlike most other Calgary facilities.

The Science Centre and the Calgary Public library have performance venues that are in use more than 200 days a year, which is generally considered to be a maximum use level for rental facilities. Realistically, the John Dutton Theatre at the Glenbow Alberta Institute is the only one of these facilities with unused rental capacity.

A realistic maximum use level for a performance facility, which allows time for maintenance and upkeep, is 200 days per year. Assuming this figure for "Available Use Days," only three of these facilities have unused rental capacity – National Music Centre (seats 130), La Cité des Rocheuses (seats 190), and Theatre Junction GRAND (seats 250-400).

All but one of Calgary's facilities used by professional performing arts operate at or above 200 days a year and report having to turn away requests for use "somewhat" or "very" often. While it is not possible to truly quantify demand for performing arts spaces, the available data on requests for use and the high use percentages shown above are a strong indicator that there is unmet demand for performance space in Calgary.

Many large theatres built with public support in the 1950's and early 1960's were designed as all purpose civic auditoria. They rarely offer the stage support, acoustical properties and sightlines required for opera and ballet. The Jubilee Auditoria are the oldest such civic centres still serving opera companies in Canada.

1.6.5. Cultural Facility Development Projects

The table below shows the current status of capital arts projects in Calgary as of January 2013, including recently recommended projects and recently completed facilities that were not included in the 2012 survey. Projects recommended through CSIP are indicated.

Project	Primary Discipline	CSIP Program	Status	Scheduled Completion
Folk Festival Hall	Music	2008	Complete	Complete
Nickle Galleries, University of Calgary	Visual Arts	2008	Complete	Complete
Mount Royal Conservatory	Music	2008	Under construction	2015
National Music Centre	Music	2008	Ground-breaking February 2013	2015
Alberta Creative Hub	Film and New Media	2011	Approved by Council and Under Development	TBD
Calgary Centre for the Performing Arts	Many	2008	Approved by Council and Under Development	TBD
King Edward School Arts Incubator	Many	2011	Approved by Council and Under Development	TBD
Decidedly Jazz Dance Centre	Dance	2008	Under Development	2016
Institute of Modern & Contemporary Art (IMCA)	Visual Arts	2011	Under Development	TBD
International Avenue Arts & Culture Centre (IAACC)	Many	2008	Under Development	TBD
St Stephen's Open Doors	Many	2012	Under Development	TBD
Glenbow Museum	Visual Arts	2008	Under Development	TBD
City Community Cultural Spaces	TBD	N/A	Future project	TBD
Wildflower Arts Centre	Visual Arts	N/A	Future project	TBD
Future Arts Incubator	Many	N/A	Future project	TBD

1.6.6. Cultural Facilities Funding

Traditional sources of capital project support for not-for-profit facilities include:

- Government – Federal, Provincial and Municipal, often through economic development partnerships
- Foundations
- Corporations
- Local Businesses
- Individuals (especially arts patrons)
- Community Organizations
- Special Events or Projects

The types of contributions may include grants, gifts, endowments and donations-in-kind of services or supplies.

1.6.7. Future Funding Trends

Federal and Provincial program funding is likely to continue with intermittent opportunities related to capital upgrades and repairs. Economic cycles, for better and for worse, have the greatest impact on availability of funds. It is well understood that it is important for the diverse population of the country to develop and share perspectives on Canada. It is also understood that research and development, innovation, excellence and public access require public subsidy.

“Canada is the only country in the G8 that made a decision—not to cut, not to maintain—but to increase funding for culture during the recession,” noted Heritage Minister James Moore in an interview with CBC radio.²

According to the Alberta Foundation for the Arts

- *97% of Albertans believe it is important for every child in Alberta to learn about the culture of the province.*³
- *94% of Albertans believe that having a wide variety of cultural activities and events makes Alberta a better place to live.*¹⁰
- *88% of Albertans feel it is important that the Government of Alberta continues to fund and support the arts.*⁴

These figures should provide a reasonable degree of assurance that a responsive government is likely to maintain arts funding sources for the foreseeable future. There may also be capital programs developed in the next couple of years to celebrate Canada’s sesquicentennial. A number of halls in Canada were built with Centennial (1967) monies.

The biggest challenge is finding early money for strategic, organizational and project planning. Feasibility studies tend to be architecturally oriented and underfunded.

Although some funds are available for feasibility studies through Heritage Canada and the Canada Cultural Spaces Program, it is relatively modest for mid-sized and larger galleries and performing arts centre.

Current funding models do not provide funding for critical analysis of need, market, artistic envisioning, activity program research, architectural program development, schematic design, or an organization’s capacity to take on a capital development project, including associated project management and fundraising. Currently, funders will support projects after the schematic design phase, once the project has been scoped, budgeted and some design has been done.

The current model means that two things happen: projects are poorly scoped and budgeted – often significantly under-budgeted – and the design work is done pro bono by Calgary’s generous architectural firms. This is truly the largest hurdle to success for arts and culture projects, as almost all the successive road blocks could be avoided when the project has support upfront from qualified paid consultants who understand the regulatory framework as it applies to the highly specialized field of cultural places of public assembly.

² Q Blog, 2011

³ Source: Albertans’ Perceptions of Culture and Quality of Life Survey 2005, IPSOS-REID Corp

⁴ Source: Alberta Culture Annual Survey of Albertans on Culture, Leger Marketing, 2011

Another major roadblock is understanding that a team of many competent professionals is required to work together from the earliest stage of conception in order to deliver a successful project. They need to understand the regulatory framework:

1. Funding models
2. Building Code
3. City By-laws including LEED requirements
4. Calgary Market

The Calgary market can be more capricious than other Canadian markets – there are significant changes in the costs of labour, construction, leases, and land from one business cycle to the next. This makes it challenging to accurately predict actual project costs, particularly when developing a project plan to be executed over several years. Arts and culture organizations that have not sought professional advice during the planning phase of their project risk significantly under-budgeting their project.

1.6.8. Gap Analysis

There is a rule of thumb that a capital fundraising campaign representing one to two times an organization's annual budget is generally achievable.

The challenge with places of public assembly for the arts is that the optimum facility with economies of scale, multiple specialty venues, state-of-the-art technology, appropriate support spaces, and ancillary revenue generating capacity often costs many times the annual budget of a single or several resident companies. The not-for-profit cultural institution is public service more akin to a library than a commercial venture like a bookstore and requires significant public subsidy.

In 1992, the National Cultural Facilities Study in the United States found that:

Facilities dominate arts organizations to an extent rarely seen in any sector. Arts organizations are three times as asset intensive as the American steel industry, requiring \$2.70 in assets to generate a dollar in annual revenues. Their facilities are technically complex, expensive and time consuming to build and maintain.

While appropriate facilities are intrinsic to the health of arts organizations, we treat them as if they were peripheral. This denial means that we spend millions annually, intentionally or not, to build an enormous asset base without acknowledging or providing for it. We tend to ignore the demands facilities place on artists and arts organizations and their impact over time. The results are costly. (page 3)

Attitudes identified in the National Cultural Facilities Study persist today. Artists and arts organizations need technical, specialized assistance in project planning but if adequate financing and grants are not available they will do without.

The key gaps are currently:

Strategic Planning – a general lack of understanding of how to apply strategic planning to long term capital planning and assessing and growing capacity

Project Planning – a general lack of experience in the complexity and sequencing of arts capital development as well as the continuity of human and financial resources required. Business, architectural, fundraising, marketing and transition feasibility planning should be done.

Pre-Development - a general lack of understanding of the financing required for project management assistance, architectural, costings, project marketing and fundraising.

Project Implementation – a general lack of understanding of the scope and scheduling beyond construction

1.6.9. Initiating Successful Facilities Development

In 1991 to 1992 the Non-profit Facilities Funds of New York undertook a comprehensive exploration of the quality and quantity of capital resources available to the arts. The group identified one hundred cultural facility projects that were recently completed, underway, imminent or just beginning to coalesce. They choose from a pool twice that size and interviewed participants extensively.

Despite the recession of the time, facilities activity was evident within all sectors of each local arts community.

National Cultural Facilities Study (1994) Findings

- Facilities are central to the arts: facility risk is program risk. Program resources often support facilities.
- Most facilities investment is made without adequate planning such as:
 - Broad-based planning (with business, marketing, program specialists)
 - Underestimation of time and sophistication required
 - Mismatch of organizational and project capacity
 - Failure to study and balance mission, capacity and market – the iron triangle
 - Narrow focus on a site or real estate opportunity
 - Advisors limited to architects, capital campaign planners and board members
 - Committing to a project too early to spur fundraising
 - No use of planning and project management services with cultural facility expertise
- Resources are mistimed and mismatched to facilities development. (There are very few funders for pre-development planning.)
- Facility activity is both continual and cyclical – there are no start and end dates.
- Arts organizations and their managers often choose a difficult path:
 - Arts managers are entrepreneurial and don't consider incremental growth
 - Arts managers often work in isolation and don't always share experiences
 - Arts managers lack "early money" so they commit prematurely to start fundraising
 - Decisions are made out of context at the flush blush of fundraising success
 - Arts managers believe they can't afford Project Management so they DIY

Best Advice

- Hire a Project Manager/Executive Director in the Pre-Development stage
- Appoint the Technical Director early in the process to provide advice
- Prepare a comprehensive Strategic Profile and Building Program to instruct the architect
- Plan and execute audience engagement and development strategies
- Maintain sufficient theatre expertise among the leadership of the Project for the duration
- Establish clear criteria for evaluating architects and check references
- Plan appropriately for financial shortfalls

Pitfalls – Avoid Budget Cuts That Sabotage Projects . . .

- Cuts to theatre equipment
- Cuts to seating capacity
- Cuts that affect sight lines
- Cuts to marquee signage
- Cuts that affect the quality of the audience experience

*Poorly designed theatres will be subjected to
“the law of midnight improvements.”*

- Roger Morgan, Sachs Morgan Studio

A Good Facility Planning Process has . . .

1. An existing activity program and professional client group
2. Commitment to a strategic approach and a shared agenda
3. Respect for theatre professionalism and the collaborative spirit
4. Consideration for the audience’s safety, comfort and convenience
5. Appreciation for the communities to be engaged
6. Commitment to maintaining a balanced, collegial and committed team leadership

2.0 CURRENT CONTEXT

2.1. Calgary's Market for Culture

2.1.1. Population & Growth

Calgary is Canada's fastest growing major census metropolitan area (CMA). It has led the nation in year-over-year growth for more than a decade and is forecasted to continue growing at an annual rate of 1.1 to 1.2%, reaching a population of 1.5 million by the year 2019.

The following charts compare Calgary's growth over the past two decades with two CMA's of comparable size: Edmonton and the Ottawa/Gatineau Region.

Pop. - Calgary		Growth Over Past			
Year	Census Metro. Area	5 Years	10 Years	15 Years	20 Years
2011	1,214,839	12.6%	27.7%	47.9%	61.1%
2006	1,079,310	13.4%	31.4%	43.1%	
2001	951,494	15.8%	26.2%		
1996	821,628	9.0%			
1991	754,033				

Comparable Canadian Metropolitan Areas					
Pop. - Edmonton		Growth Over Past			
Year	Census Metro. Area	5 Years	10 Years	15 Years	20 Years
2011	1,159,869	12.1%	23.7%	34.5%	37.9%
2006	1,034,945	10.4%	20.0%	23.0%	
2001	937,840	8.7%	11.5%		
1996	862,597	2.6%			
1991	841,132				

Pop. – Ottawa/Gatineau		Growth Over Past			
Year	Census Metro. Area	5 Years	10 Years	15 Years	20 Years
2011	1,236,324	9.1%	16.2%	22.3%	31.3%
2006	1,133,633	6.6%	12.2%	20.4%	
2001	1,063,665	5.3%	12.9%		
1996	1,010,498	7.3%			
1991	941,814				

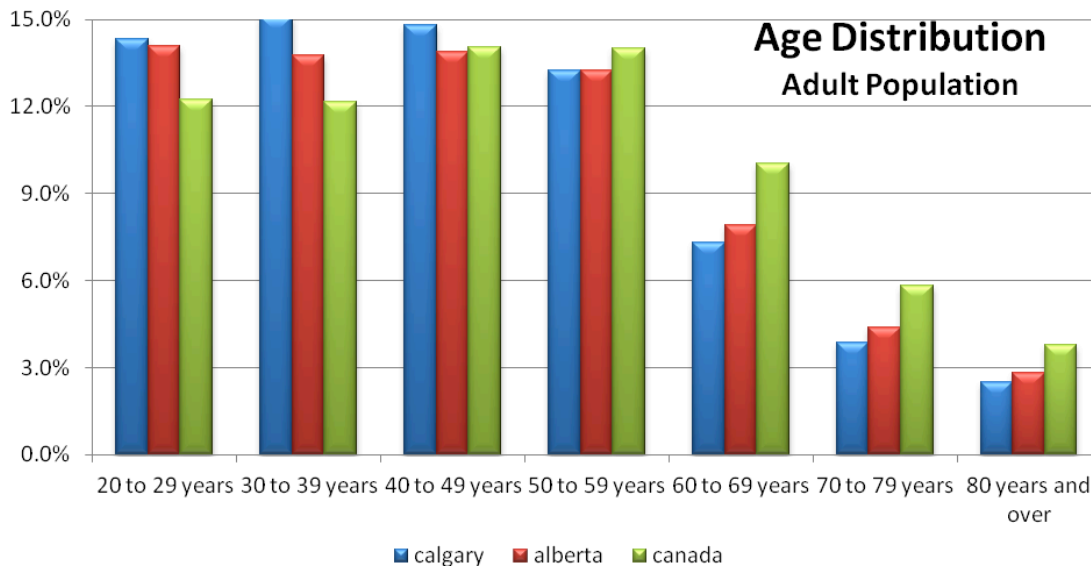
2.1.1.1. Population Growth & Cultural Infrastructure

It is clear from these tables that Calgary has experienced significantly higher levels of growth than comparable Canadian cities, but this has not been matched by growth in cultural infrastructure. There have been several purpose built arts facilities added to the City's inventory in the last 20 years, especially on University campuses, but none of the dedicated performance spaces seat more than 400 people.

The number of seats in Calgary performance venues has increased by 2,086 since 1991 for a 9% growth in capacity. This increase is only a fraction of the 61% growth in total population.

2.1.1.2. Population by Age & Sex

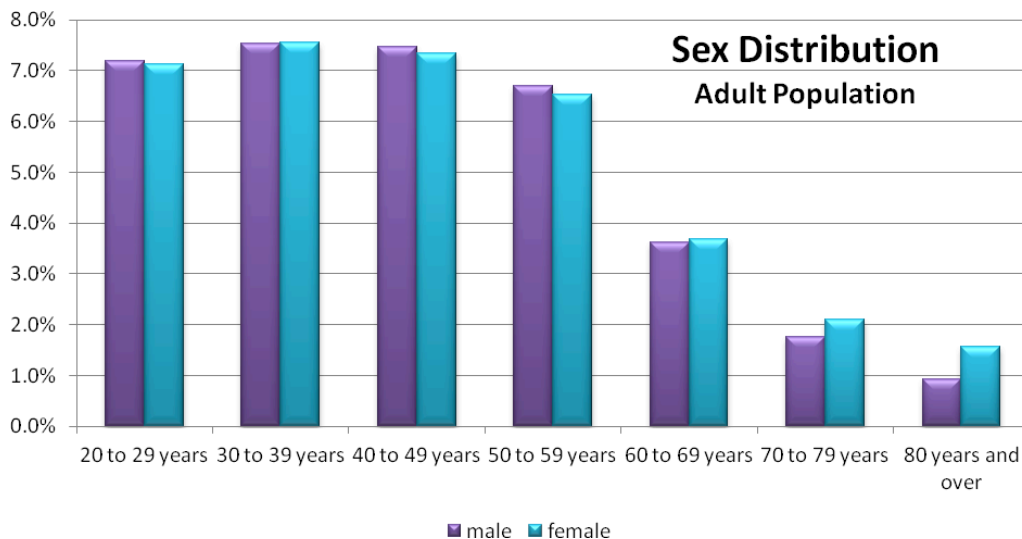
Calgary is a comparatively young city with a more youthful population than other Canadian cities, in part because of its universities and colleges but also as a result of the high tech requirements of the industries that drive its economy. This youthfulness positively affects the demand for specific cultural products and types of programming.



The population's sex ratio (men: women) is almost 50:50, more equal than the national ratio of 49:51. This balance is seen in the younger age groups, but distorts with age (as is the norm). Women are slightly more likely to be patrons of the arts and this marginal differential is positive but unlikely to significantly affect the overall demand for cultural products.

2.1.2. Demographic Indicators of Cultural Participation and a Creative Population

Demographic factors can be important in predicting cultural attendance. Traditionally, level of education is the most important demographic indicator of the likelihood of cultural participation. Income, urban residence, physical capacity, gender and age can also be indicators and, with respect to theatre attendance, language spoken can also be an important socio-demographic indicator.



Socio-economic researchers such as Richard Florida and Meric Gertler measure creativity in a given urban population through the following variables:

- **Talent** – as defined by the percentage of population over 18 years old holding a bachelor’s degree or higher
- **Bohemian Index** – the proportion of the population employed in artistic and creative occupations
- **Mosaic Index** – the proportion of the total population that is foreign-born
- **Tech-Pole Index** – the city-region’s high technology industrial output or high tech employment data

These four factors are the leading indicators of a creative and resilient economy.

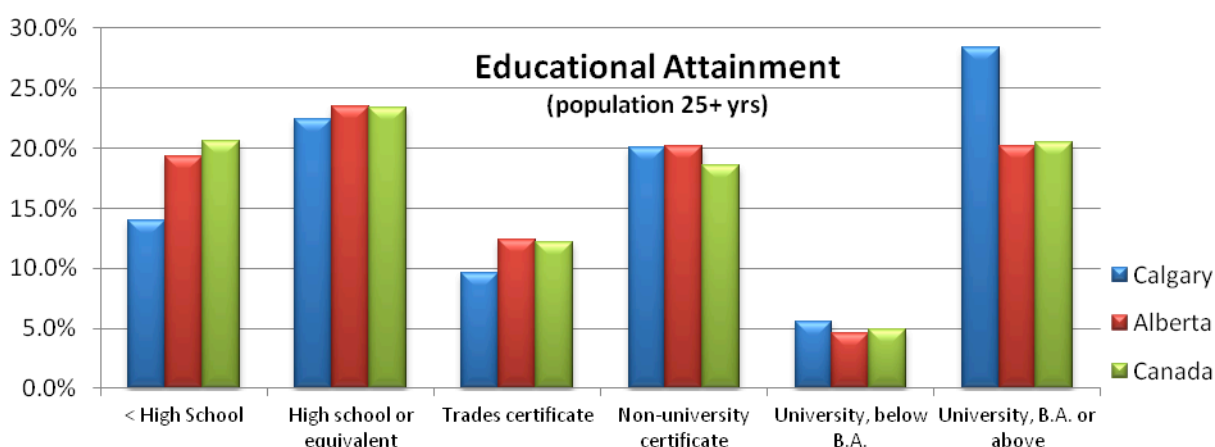
2.1.2.1. Education

The “Talent” Index

The more educated a populace, the more likely they will be patrons of traditional theatre and cultural programming.

Educational attainment is one of the major drivers of cultural consumption. It has been proven to affect patronage of the performing arts (music, theatre, dance, and opera) as well as the visual arts (gallery attendance) and heritage activities (museum attendance). A 2008 study found that the attendance rate at art galleries by Canadians with Bachelor’s degrees was 3.6 times that of people with only a high school education. For the performing arts, attendance rates were 2.4 times higher among the university educated. Calgary has a much higher proportion of university educated citizens than the province or country as a whole. This indicates the potential for a strong market for cultural products.

It should be noted that the difference in university level education differs between the sexes: 30.1% of men and 26.7% of women hold a B.A. or higher. While these percentages are both significantly higher than the national average of 20.4%, the difference in educational attainment between the sexes is much wider than in either the provincial or national populations. As women are known to be the initiators of many cultural consumption decisions, this difference may affect the influence of the highly educated population on market demand.



2.1.2.2. Diversity

The “Mosaic” Index

Diversity in a city population can inspire innovation and cultural exploration. A diverse population can also demand a wider range of programming that, in turn, engages a larger audience.

A relatively homogenous population is more likely to attend culturally specific arts activities, which presents a challenge to artists and arts organizations attempting to attract diverse audiences. Fortunately for these artists, Calgary is an ethnically diverse city, when compared to the rest of the province and the country:

	Calgary	Alberta	Canada
Visible minority citizens	22.2%	13.9%	16.2%
Immigrants	23.6%	16.2%	19.8%
Non-Canadian citizens	8.1%	5.2%	5.6%

Even with this level of racial diversity, Calgary has a lower percentage of Aboriginal peoples (2.5%) than the province as a whole (5.8%). The city’s population also has a low rate of English/French bilingualism (7.9%) compared to the rest of Canada (17.4%).

2.1.2.3. Employment & Occupations

The “Bohemian” Index

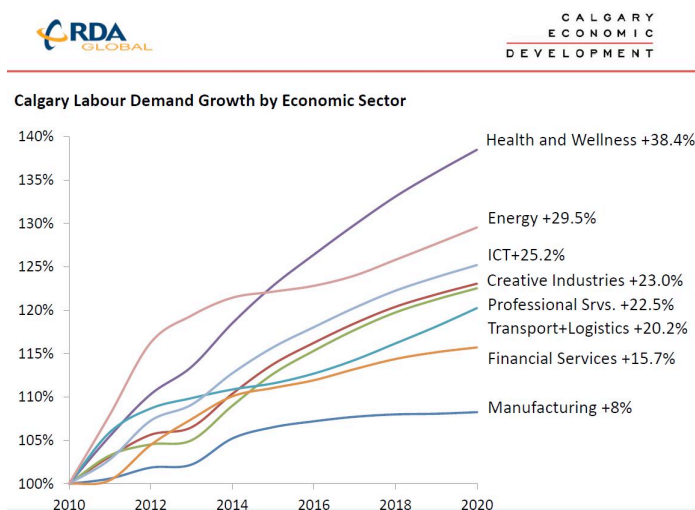
There is a strong relationship between bohemians and technology-based economic growth. The more creative the population is, the larger the audience is likely to be for cultural experiences.

The percentage of people employed in arts and cultural sectors (4.9%) is higher than the provincial average (3.8%) but in line with the national level of 4.6%.

Audiences for the arts have traditionally come from the leadership of the various sectors, creative industries, academics, the professional service sector and the health and wellness sectors.

Forecasts of labour demand for the creative and technology sectors indicate that this audience base will continue to grow through 2020.

A survey of cultural workers in five Canadian cities based 2006 census data found that Calgary’s cultural workers have the lowest median earning level (mid-point of all earnings) in Canada. The city also had the lowest concentration of cultural workers of the five municipalities, although it had the highest percentage of female cultural workers.



The five municipalities studied were Montreal, Ottawa, Toronto, Calgary and Vancouver. Calgary and Ottawa were relatively close in terms of the concentration of artists living in those cities (almost 1% of the population). They shared the same earnings gap and female dominance in the work force.

Vancouver, Toronto and Montreal all had higher concentrations of artists than Calgary and Ottawa.

Table 1: Key statistics on artists in Montreal, Ottawa, Toronto, Calgary and Vancouver, 2006

City	Population	Overall labour force	Artists	Concentration of artists	Artists' median earnings	Earnings gap	Artists with bachelor's degree or higher (%)	Female artists (%)
Montreal	1,620,700	877,500	13,400	1.5%	\$15,000	-37%	49%	44%
Ottawa	812,100	480,500	4,600	0.9%	\$15,800	-54%	55%	61%
Toronto	2,503,300	1,395,200	22,300	1.6%	\$18,300	-36%	50%	46%
Calgary	988,200	639,100	5,100	0.8%	\$14,500	-54%	42%	60%
Vancouver	578,000	347,100	8,200	2.3%	\$17,400	-36%	48%	47%
Canada	31,612,900	18,201,300	140,000	0.8%	\$12,900	-52%	48%	47%

Source: Analysis by Hill Strategies Research based on a 2006 census custom data request.

Notes: The earnings gap is the difference between the median earnings of artists and the overall labour force.

All earnings figures captured in the 2006 census relate to the 2005 calendar year.

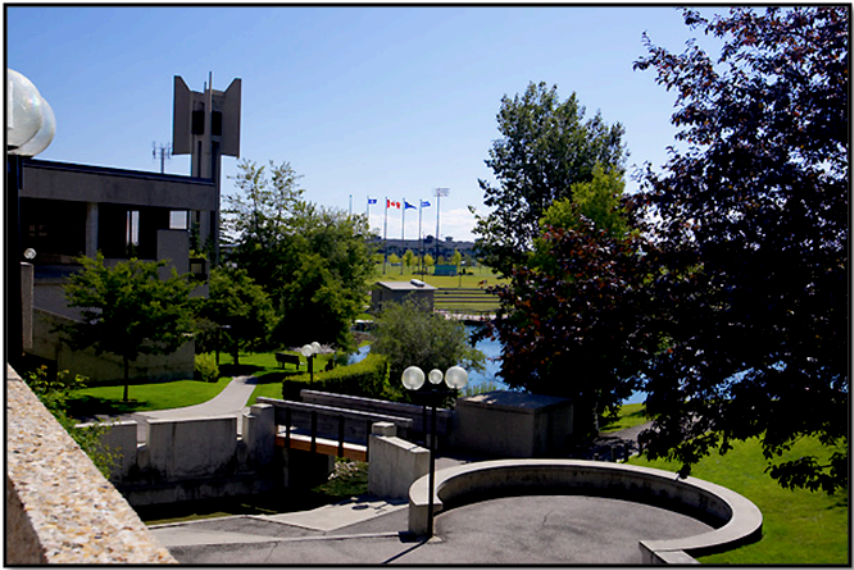
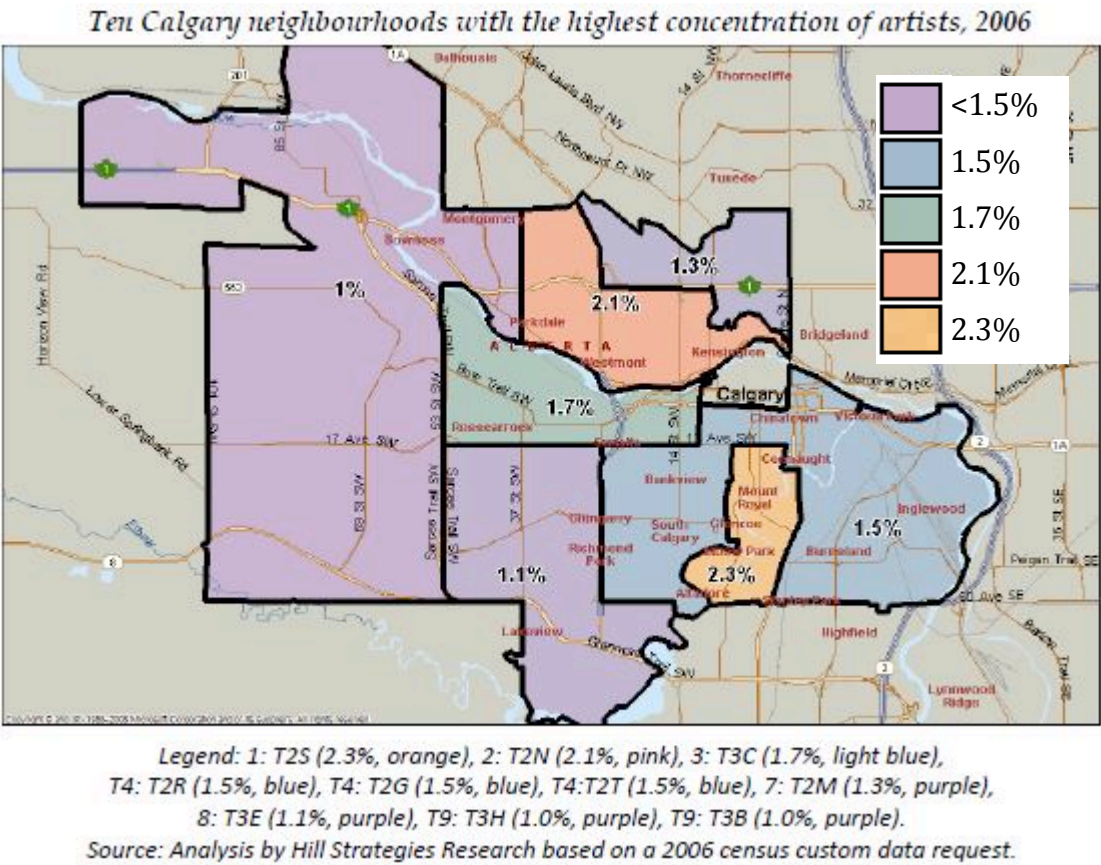
This data shows there is no correlation between the size of the city and the number of artists living within it or their median earnings. Cost of living does not appear to be a significant factor either.

A 2012 study by Hill Strategies of municipal per capita investment in the arts would indicate there may be little correlation between municipal investment and the artistic labour force:

- Montreal: \$55
- Vancouver: \$47
- Calgary: \$42
- Ottawa: \$28
- Toronto: \$19

More comparative research might be useful to help determine the barriers to nurturing, retaining and sustaining artistic talent in Calgary.

Calgary’s artists are spread around the city, although there is some degree of concentration within a 10 km radius around the downtown core. The central neighbourhoods – determined by postal code - shown on the map below represent some of the highest concentrations of artists and arts workers in the City.



Mount Royal University, Calgary

The “Tech-Pole” Index

A creative environment is essential to the sustainability of high technology industries and jobs.

Calgary’s core industries are service based, with more than half of the population working in some form of service delivery. This trend is expected to continue through 2020, with labour demand growth in these sectors significantly exceeding that of the manufacturing and industry sectors.

One industrial sector where this trend does not hold true is in oil and gas extraction and processing. This sector employs a relatively small proportion of the city’s population, but Calgary’s oil and gas workers represent 18% of all Canadians, and 31% of all Albertans, employed in the industry. Employment in this sector, and particularly the skilled workers associated with it, will continue to grow in Calgary.

While the service sector is the best source of audience growth, Calgary’s ability to attract corporate leadership and high tech jobs is related to health and education as well as quality of life factors.

Service Sectors		Manufacturing, Trade, & Related Sectors	
Professional, scientific & technical services	11.6%	Retail trade	10.5%
Health care & social assistance	8.5%	Construction	8.2%
Accommodation & food services	6.5%	Manufacturing	7.4%
Educational services	5.8%	Mining, oil & gas extraction	6.5%
Finance & insurance	3.8%	Transportation & warehousing	5.7%
Public administration	3.0%	Wholesale trade	4.8%
Information & cultural industries	2.7%	Utilities	1.0%
Arts, entertainment & recreation	2.2%	Agriculture, forestry, fishing & hunting	0.6%
Other services	11.1%		
Total Employment	55.20%	Total Employment	44.70%



CALGARY
ECONOMIC
DEVELOPMENT

Calgary Labour Demand by Occupational Group

Occupation Category	Employment in the Calgary Region				Jobs Created 2010-2020	Compound Annual Growth 2010-2020
	2010	2011	2012	2020		
Sales and service	171,069	183,451	189,364	210,288	39,219	2.1%
Business, finance and administrative	152,445	158,968	164,885	190,554	38,109	2.3%
Trades, Transport and equipment operators	119,112	123,303	126,171	151,919	32,807	2.5%
Natural and applied sciences	85,580	91,012	95,567	115,755	30,175	3.1%
Health	43,783	47,025	49,843	70,330	26,547	4.9%
Social science, education government and religion	59,740	62,451	66,508	76,038	16,297	2.4%
Unique to primary industry	19,724	15,059	16,446	24,584	4,860	2.2%
Management	62,898	65,770	66,431	65,707	2,809	0.4%
Art, culture, recreation and sport	19,233	19,916	20,165	19,580	348	0.2%
Unique to processing, manufacturing and utilities	21,516	22,393	22,332	18,258	(3,257)	-1.6%

Growth in the arts, culture, recreation and sport sector is among the lowest of the occupation categories in Calgary.

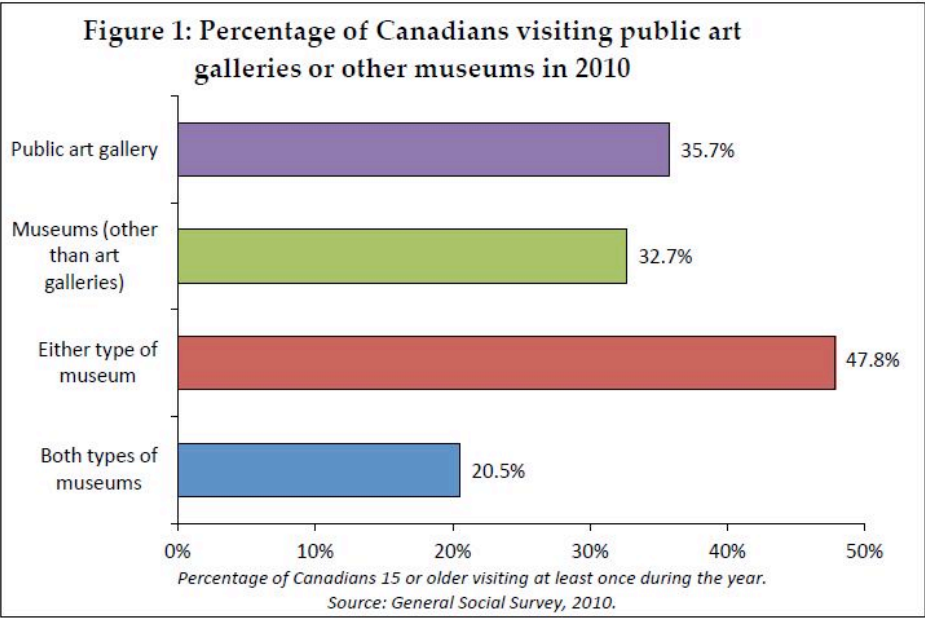
Again, barriers to growth should be investigated.

2.1.3. Cultural Participation, Calgary

2.1.3.1. General Trends in Cultural Consumers

While demographic statistics are a readily accessible measure of a community’s likelihood of cultural activity participation, recent research demonstrates that a key indicator of cultural attendance and frequency of attendance is an individual’s previous cultural experiences.

A national survey on arts participation found the following trends in attendance at galleries, museums, and live performance⁵:

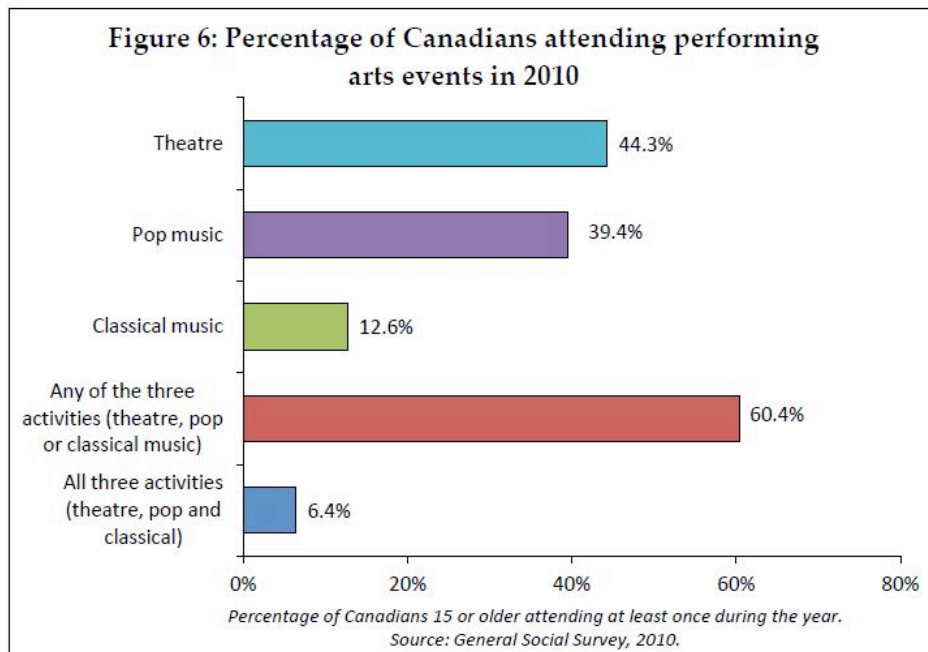


⁵ *Canadians’ Arts, Culture and Heritage Activities in 2010*. Hill Strategies Research, Inc: Statistical insights on the arts, Vol. 10 No. 2. February 2012.

2.1.3.2. Performing Arts Activities and Attendance, Calgary

The following data on Calgary's cultural sector was gathered from the arts organizations funded by CADA as part of those organizations' funding reporting requirements. The data is a representative sample of the professional arts sector in Calgary. Comparable data was only available for the 2009, 2010 and 2011 years for most categories.

Seven artistic disciplines are represented in the following tables:



Live Performing Arts:

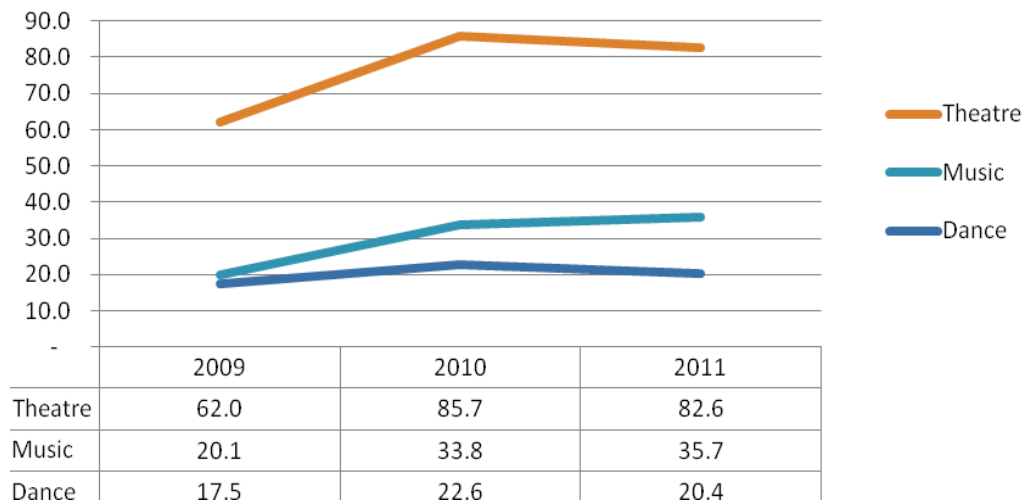
- Theatre
- Music
- Dance

- Visual Arts
- Film/New Media
- Literary Arts
- Multidisciplinary

The number of organizations funded was very consistent over the three year period surveyed. Most disciplines saw increases or decreases of only one or two organizations from year to year. To compensate for these changes, the comparisons made below are based on "average per organization" figures (i.e. the total number for a given variable divided by the number of organizations active in that year).

Activities

Number of Performances

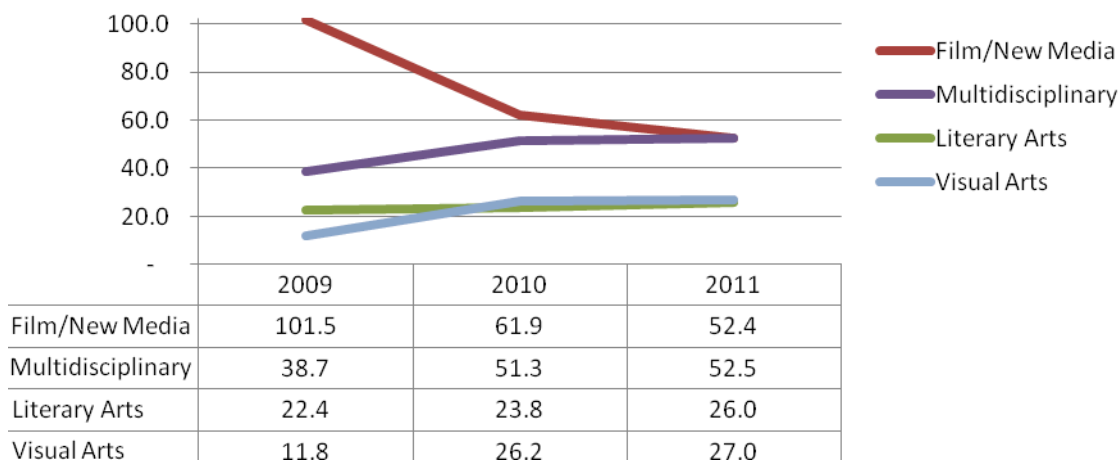


2010 saw a noticeable increase in the average number of performances in all three of the live performance disciplines. The performances per organization average remained relatively steady from 2010 to 2011, indicating that the 2010 growth may be a sustainable increase.

The Theatre sector produces the most activities and has the highest attendance for general programming, although it should be noted that Dance and Music both have much higher per activity attendance. It is not possible to predict demand trends based on three years' data; however, even given the assumption that many cultural consumers attend more than one activity per year, Calgary has a high rate of participation in cultural and arts education activities.

Number of Presentations & Exhibitions

The Visual Arts and Multi-disciplinary disciplines saw a similar trend to the performance disciplines.

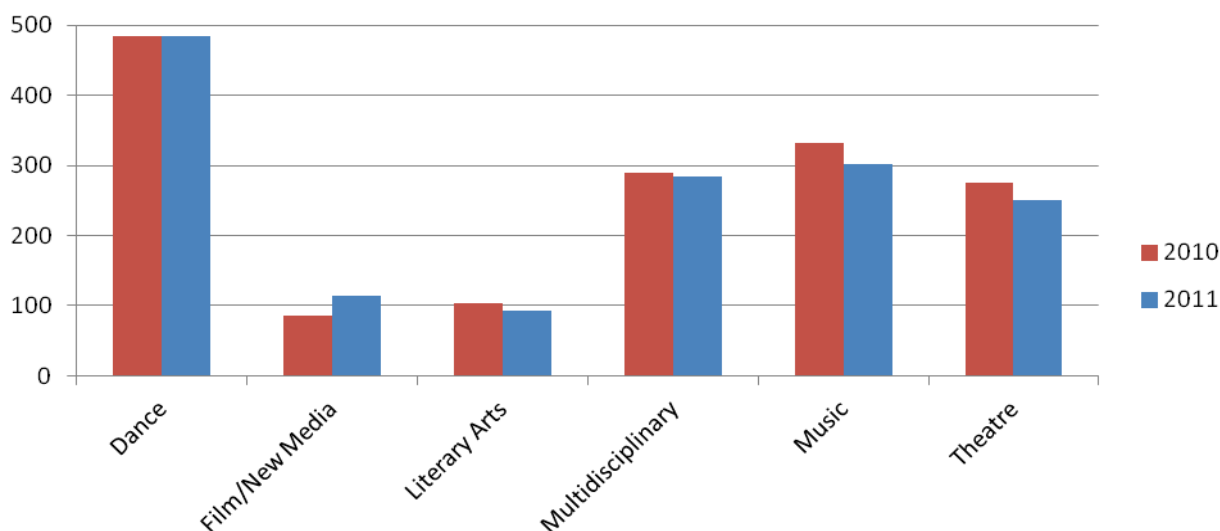


Literary Arts experienced a more steady activity growth. Interestingly, Film/New Media activities decreased sharply in 2010 and continue to decrease in 2011, even though the number of organizations in the discipline increased from 8 to 10 during that period.

Attendance

Average Attendance per Activity

Comparable attendance figures for activities taking place in Calgary only exist for 2010 and 2011, as previous years' data included touring activities. Visual Arts attendance per activity is not included in the table below, as it is measured on an entirely different scale: 1,688 people per exhibit in 2011 and 1,559 per exhibit in 2010.



The average attendance at the activities produced by arts organizations showed moderate decreases in attendance (between 2% and 10%). Film/New Media was a notable exception, experiencing a 34% increase in attendance.

Average Annual Attendance per Organization

The drop in attendance seen above combined with a lower number of programmed activities on offer explains the overall decrease in attendance per organization seen in the table here.

Discipline	2010	2011	% change
Dance	10,979.8	9,890.2	-9.9%
Film/New Media	5,271.3	6,008.6	14.0%
Literary Arts	2,478.7	2,431.7	-1.9%
Multidisciplinary	14,848.2	14,899.3	0.3%
Music	11,228.6	10,799.3	-3.8%
Theatre	23,529.6	20,727.2	-11.9%
Visual Arts	40,821.8	45,657.7	11.8%

It should be noted that a two year comparison offers limited insight. When multi-year data is available, long-term trend analysis should be performed to determine the significance of the 2010-2011 differences.

2.1.3.3. Arts Education Activities, Calgary

The best predictor of a potential arts patron may, in fact, be the quality and quantity of an individual's exposure to cultural experiences. For this reason, participation in arts education activities are one indicator of future demand for cultural products. In Calgary, there is a high degree of participant in Children's and Youth programming, particularly in the Visual Arts, Theatre, Dance, and through Festivals.

Arts Education Attendance (2010)

	Theatre	Dance	Music	Festivals
Number of Organizations	35	14	48	27
# of Education Activities -Children & Youth	2,804	181	1,030	476
# of Participants -Children & Youth	277,552	18,732	57,021	87,421
Average # of Attendees per Activity	99	103	55	184

	Visual Arts	Film/ New Media	Multi- disciplinary	Literary
Number of Organizations	15	5	8	8
# of Education Activities - Children & Youth	267	12	205	8
# of Participants - Children & Youth	86,427	118	2,617	163
Average # of Attendees per Activity	324	10	13	20

2.1.3.4. Summary Audience Potential, Calgary

Potential Level of Cultural Participation

Over the years prominent arts oriented foundations in the United States such as the Ford Foundation, the Wallace Foundation and the Pew Charitable Trusts have undertaken research to determine the size and composition of audiences for cultural products. Stats Canada has also done a number of analyses over the years which have been tested by major arts institutions for accuracy. All this research has lead to the development of a model that can be used to estimate Calgary's cultural participation level.

Statistically, Calgary is likely to have:

- a very high loyalty audience base and frequent attendees of 3% of the population – the very high loyalty audience will attend at least 12 cultural events per year
- a high loyalty audience base of 12% - a high loyalty audience will attend at least 6-12 events per year
- a lower loyalty audience base of 25-50% of the population – a lower loyalty audience will attend less than 6 cultural events per year

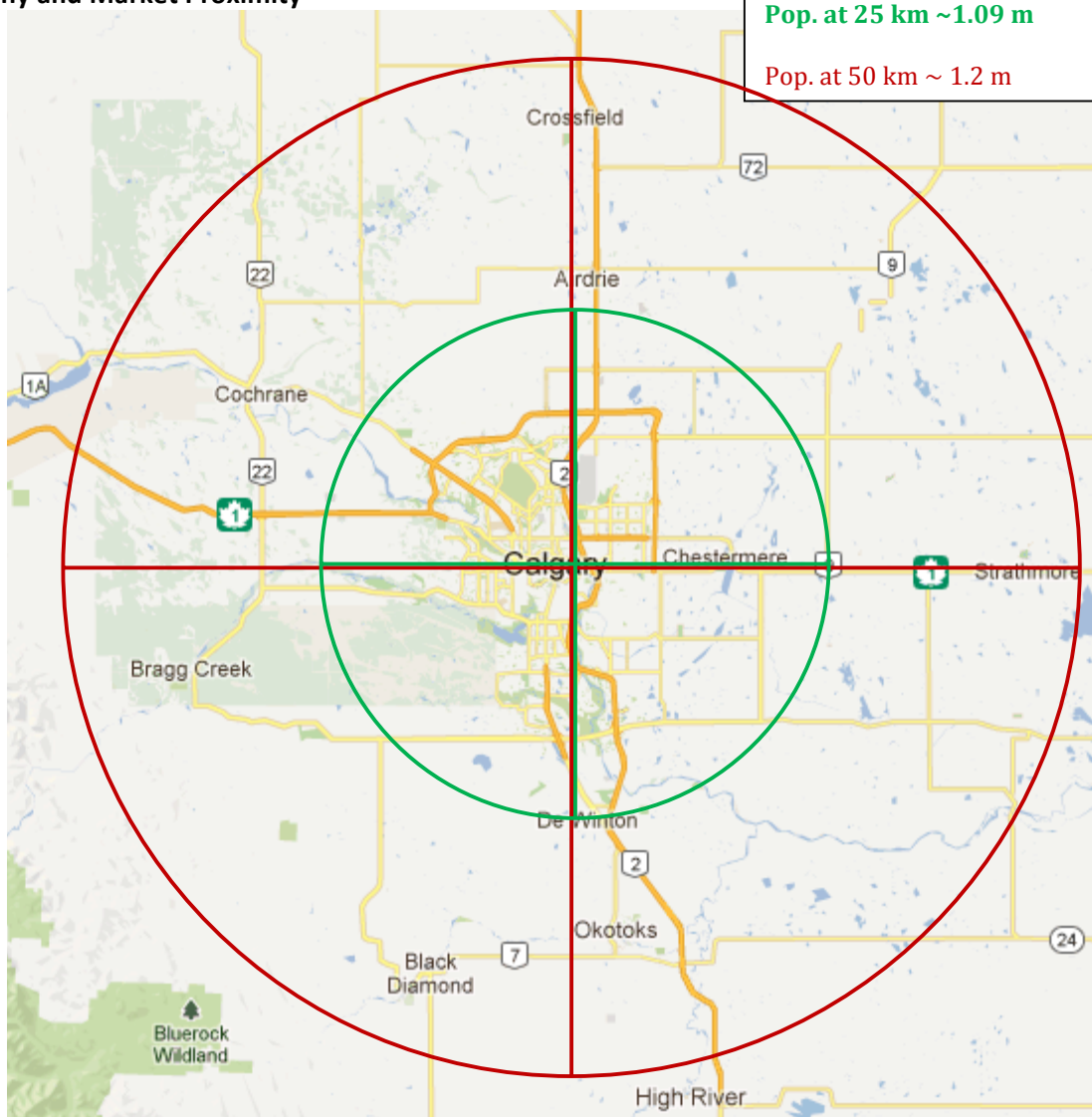
Calgary CMA Population	Very High Loyalty	High Loyalty	Low Loyalty
1.22 Million	36,600	146,400	305,000 – 610,000

In light of the annual attendance figures in the table below, this estimate of the audience for culture is entirely realistic.

Total Annual Attendance ⁶		
Discipline	2010	2011
Dance	153,717	128,572
Film/New Media	52,713	60,086
Literary Arts	22,308	21,885
Multidisciplinary	282,116	283,087
Music	617,573	583,162
Theatre	800,006	704,726
Visual Arts	857,258	958,811
Total	2,785,691	2,740,329

⁶ Does not include touring activities

Geography and Market Proximity



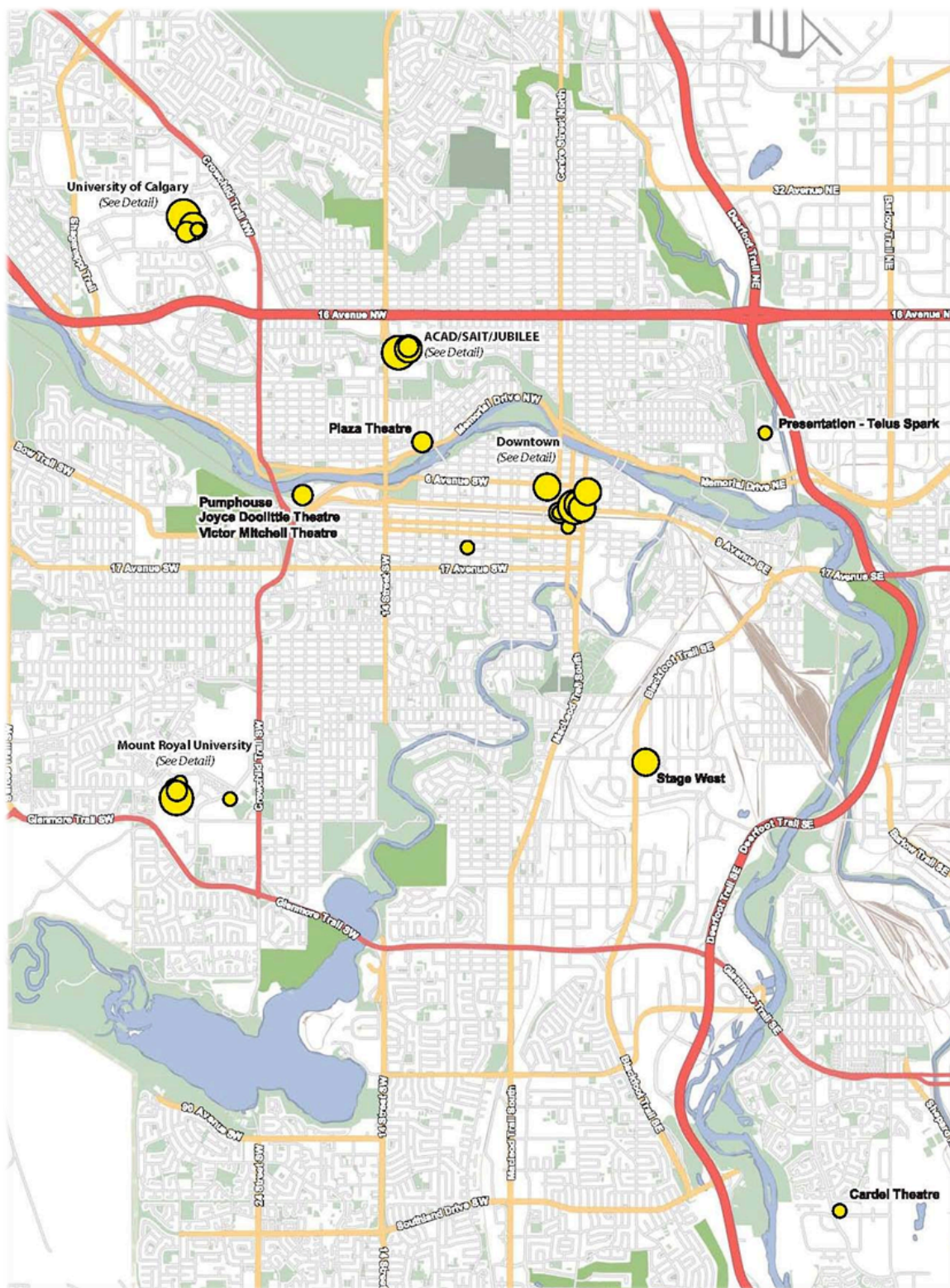
Transportation

Calgary is located on the Trans-Canada Highway and Alberta Hwy 2, connecting the city to the provincial capital, Edmonton. The city has regular passenger bus service, but limited passenger rail service. The Calgary International Airport is a major hub, offering non-stop service within the continent and also to Europe and Asia.

Proximate Markets

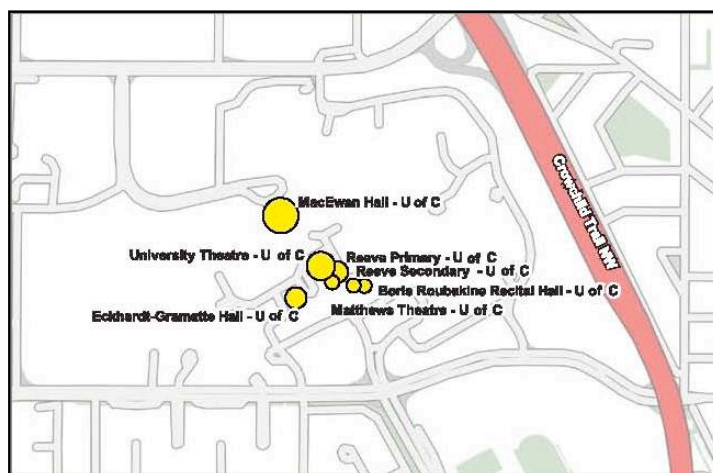
City or CMA	Population	Distance (driving)
Banff / Canmore	19,872	129 km
Red Deer	90,564	147 km
Lethbridge	83,517	205 km
Medicine Hat	60,005	295 km
Edmonton	812,201	299 km

2.1.3.5. Performance Facilities Mapping



University of Calgary Detail

Venue Name	Seating Capacity
Reeve Secondary	100
Matthews Theatre	160
Boris Roubakine Recital Hall	202
Reeve Primary	360
Eckhardt-Gramatte Hall	384
University Theatre	505
MacEwan Hall	1,800



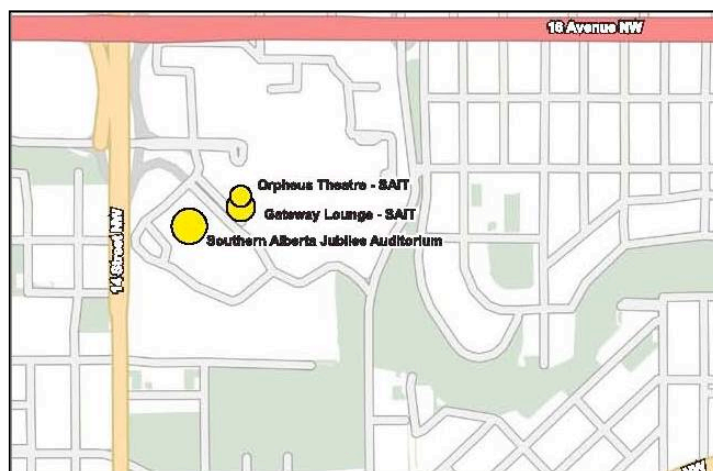
Mount Royal University Detail

Venue Name	Seating Capacity
Nickle Theatre	183
La Cité des Rocheuses	196
Wright Theatre	276
Leacock Theatre	310
Outdoor Venue	2,000



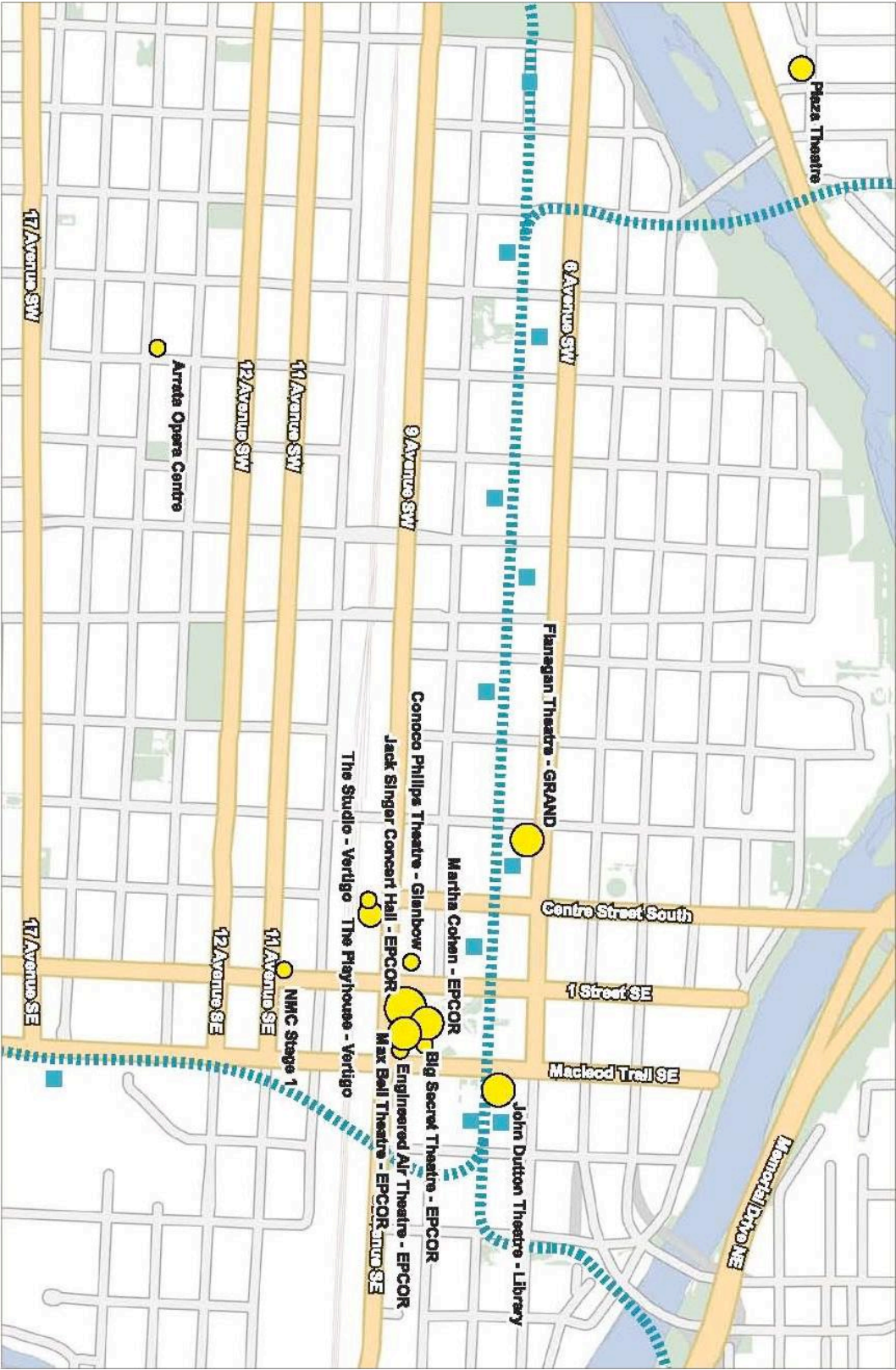
ACAD/SAIT/Jubilee Detail

Venue Name	Seating Capacity
Orpheus Theatre	341
Gateway Lounge ⁷	464
Southern Alberta Jubilee Auditorium	2,504



⁷ In the survey, the Gateway lounge self-identified as having a seating count of 6,413. This has been corrected based on information from CADA.

Downtown Detail



For the most part, the performing arts facilities have evolved as creative clusters of activity in the downtown. Other than college and university campus facilities, public performing arts centres and galleries are best situated in an area close to complementary services such as parking garages, restaurants, suppliers and other cultural institutions.

According to the World Intellectual Property Organization,

*The term "**Creative Cluster**" refers to the geographic concentration of a creative industry (craft, film, music, publishing, interactive software, design, etc.) that pools together its resources in order to optimize the creation, production, dissemination and exploitation of creative works. Such clustering activity eventually leads to the formation of a network and the establishment of partnerships.*

However, due to the nature of these industries, the formation of creative clusters tends to not follow the conventional process of "cluster formation", which generally speaking, tend to be attracted to an area by its market potential (enhanced cluster-based competitiveness) or to the existence of a technology institution or university. In the case of the creative industries, enterprise clustering occurs organically, given that many creative projects are done on a collaborative and project-based basis.

Creative clusters play a vital role in the social and economic development of a region and nation. As a result many countries consciously embark on implementing policies to create an encouraging environment for the prosperity of the creative industries. Such policies include those related to the strengthening of national intellectual property regimes.

A recent report commissioned by the City of Toronto examined the value of creative clusters to the City's cultural and economic growth. The report examined where Toronto's cultural workers live and work, and where cultural facilities exist in high concentration:

What sustains cultural jobs and businesses? There is no simple answer. One piece of the puzzle, however, is place. Artists and cultural workers tend to cluster. They feed off one another's energy; they offer critical yet supportive audiences; they provide collaborators and support networks for risky endeavors. They create "scenes" that become destinations and economic engines.



*Jack Singer Rehearsal Hall,
Epcor Centre for the Performing Arts*

Downtown Calgary Seating Capacities

Name of Venue	FNUM	Seating Capacity					
		100-249	250-399	400-799	800-1,199	1,200-1,799	1,800+
The Studio (Vertigo)	34	130					
NMC Stage 1	100	130					
Arrata Opera Centre	65	175					
Big Secret Theatre (CPA)	117	190					
Engineered Air Theatre (CPA)	117	195					
Conoco Philips Theatre (Glenbow)	76	210					
The Playhouse (Veritgo)	34		346				
Plaza Theatre	91		370				
Flanagan Theatre (Theatre Junction)	35			400			
John Dutton Theatre (CPL)	133			400			
Martha Cohen (CPA)	117			412			
Max Bell Theatre (CPA)	117			777			
Jack Singer Concert Hall (CPA)	117						2,057

The table above shows the seating capacities of the theatres in the downtown area. While seating capacity is a very important variable for companies seeking to rent a venue, other qualities can be important such as parking, stage size and type, acoustic design, aesthetics and hospitality services available on site.

This table makes it clear there is a significant gap in the inventory of seating capacities. There are no theatres in the small or mid-sized presenting size – from 800 to 2,000 seats.

There are also no purpose-built theatres for opera and ballet in the downtown. The Jubilee Auditorium is an older civic auditorium outside of the downtown area.

Of the 13 venues downtown:

- 6 have resident companies that program full seasons
- 1 is primarily a presentation venue with year-round programming
- 2 are primarily for educational use (Glenbow and Library)
- 1 is primarily a film theatre
- 1 is primarily a music venue
- Only 2 are available on a regular basis for rental (both have under 200 seats)

Many of the theatres report availability for rental at 300 days per year. A realistic maximum use level for a small or mid-sized performance facility is 200 - 240 days per year to minimize overtime and undertake upgrades and maintenance. Assuming this figure for “Available Use Days,” only three of these facilities have unused rental capacity – National Music Centre (seats 130), La Cité des Rocheuses (seats 190), and Theatre Junction GRAND (seats 250-400). Larger facilities traditionally have established 140 use days as a healthy threshold.

2.2. Calgary's Cultural Sector

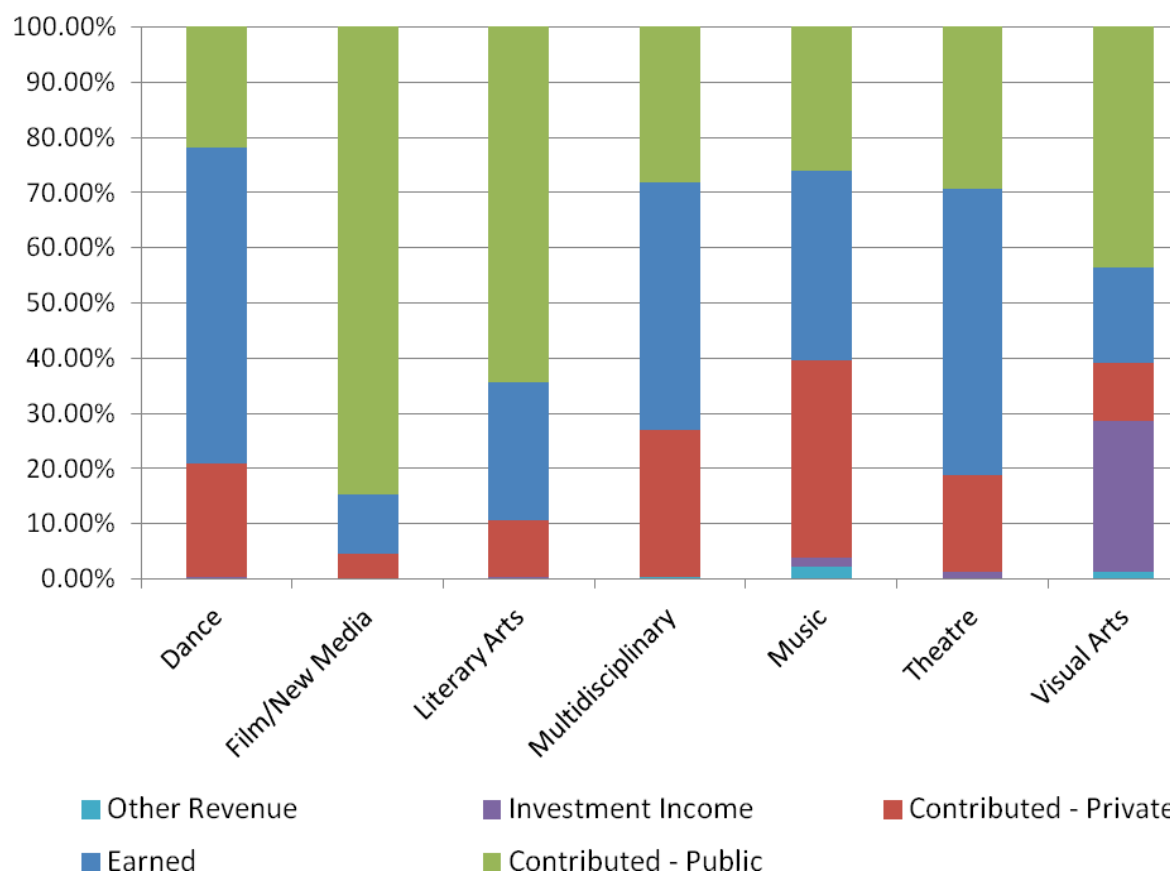
2.2.1. Cultural Spending Trends

A review of 2008 consumer spending on art works and events by Hill Strategies Research, Inc found that Calgarians' spending (per capita) was ranked second highest in the country. Of that 36% was spent on live performing arts. In comparison, Edmonton's per capita spending on art works and events was ranked third in Canada, and 45% of that spending was on live performing arts. At the national level, consumption of art works and events declined between 2006 and 2008, but Alberta saw double-digit growth in spending for the same period.

2.2.2. Revenue Sources

The chart below illustrates the sharp differences between the revenue streams for different arts disciplines. This data, from the 2011 financial years of organizations funded by CADA, shows the relative levels of earned, contributed, and other income that makes up the revenues of Calgary's arts organizations.

The reliance on earned (admissions and concessions) revenue in the performing arts, and the higher percentage of public revenue sources for visual, film/new media and literary arts are trends seen across Canada. However, these ratios should be tracked year over year to determine each discipline's dependence on the different income sources available.



2.2.3. Earned Revenue

The charts on this page show the level of consumer spending on the arts, based on information provided to CADA by Calgary-based non-profit organizations who receive grants from CADA. It must be noted that consumer spending can be deceptive for certain disciplines, such as galleries and museums that do not charge admission or literary artists who offer readings free of charge.

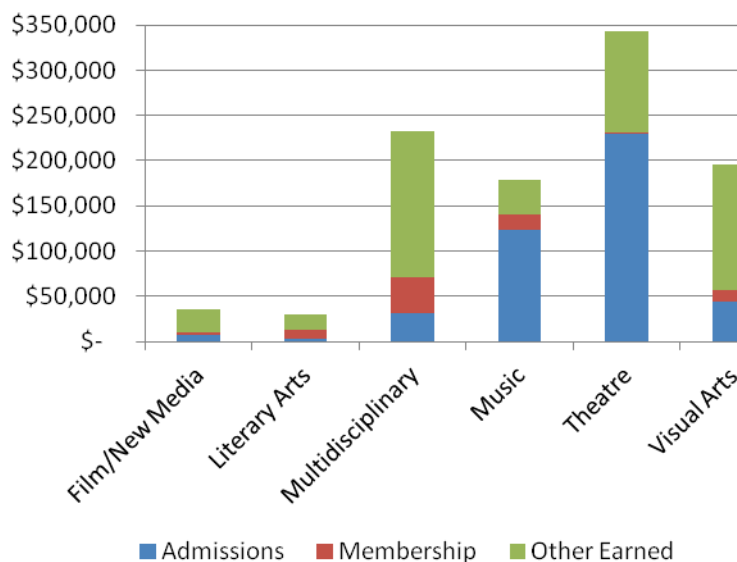
The Dance organizations (n=13) have been omitted from these tables due to their average earned revenue figures being significantly higher than the other disciplines:

- Admissions = \$370,380
- Membership = \$9,867
- Other = \$242,832

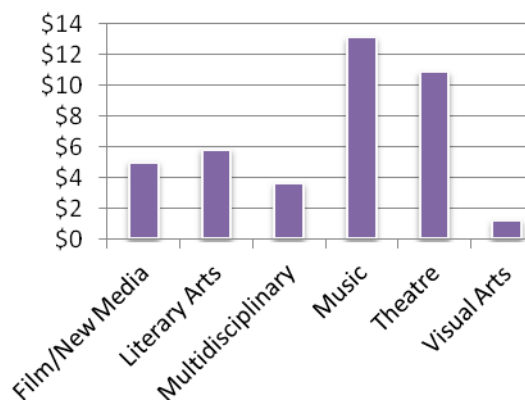
The relative size and financial strengths of the different discipline sectors should be tracked over time to determine how each discipline is responding to exiting demand for activities. Without longitudinal data, no definitive conclusions can be drawn about the financial sustainability of Calgary's cultural organizations.

Valuable conclusions can be drawn about the connection between attendance, number of activities and earned revenue. The table above shows that the different disciplines operate at very different price points. Tracking data trends will help to determine whether these price points affect market demand.

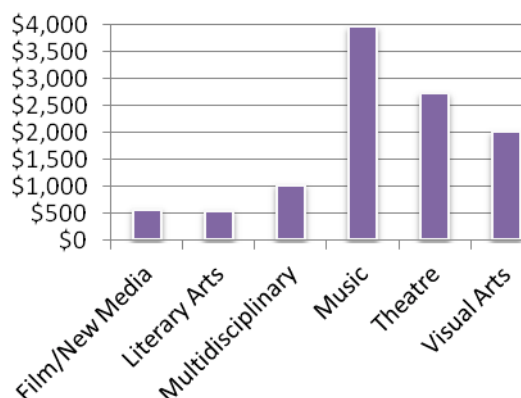
It should be noted that revenue per activity is not always related to average overall admissions revenue in some sectors. The Music organizations (n=54) have the highest revenue per attendee and per activity, but rank third in overall admissions revenue while Literary Arts organizations (n=9) have the lowest average organizational revenue, but the fourth highest admissions revenue per attendee.



Average Admissions Revenue Per Attendee



Average Admissions Revenue Per Activity



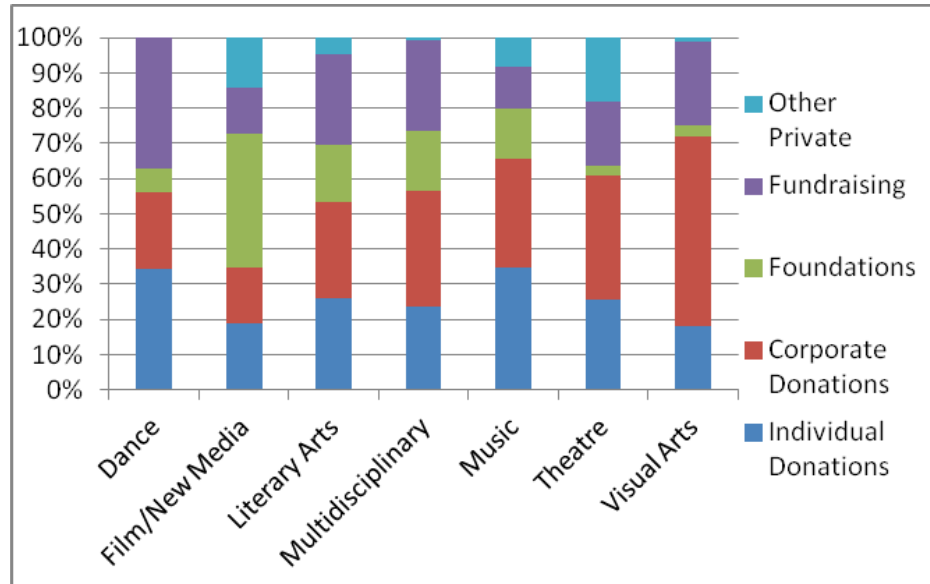
2.2.4. Contributed Income – Private Sector

Private (non-governmental) contributed income in the arts sector traditionally comes from four sources:

- donations from individuals
- donations from corporations
- foundation grants
- fundraising

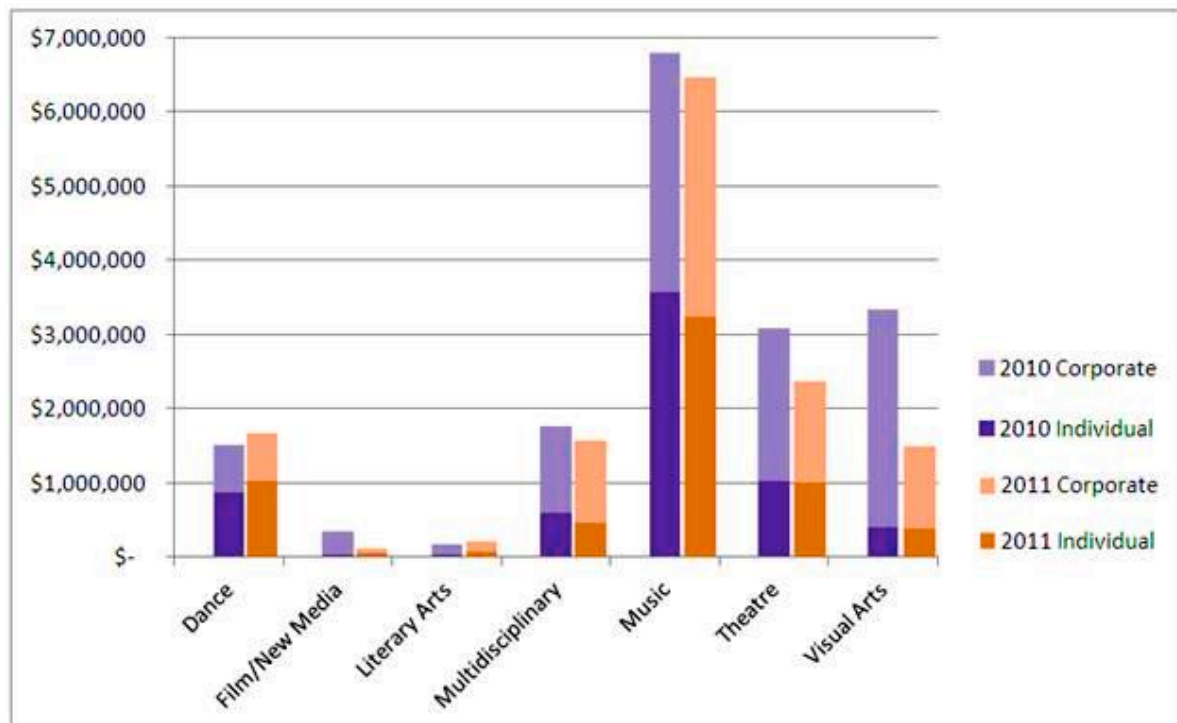
The chart to the right shows the relative percentages of private contributed income types in 2011.

The actual average dollar amounts per organization ranged from \$12,371 (Literary Arts) and \$14,359 (Film/New Media) to \$226,103 (Dance), with the other disciplines generating an between \$116,000 and \$186,000 per organization.



Donated Income

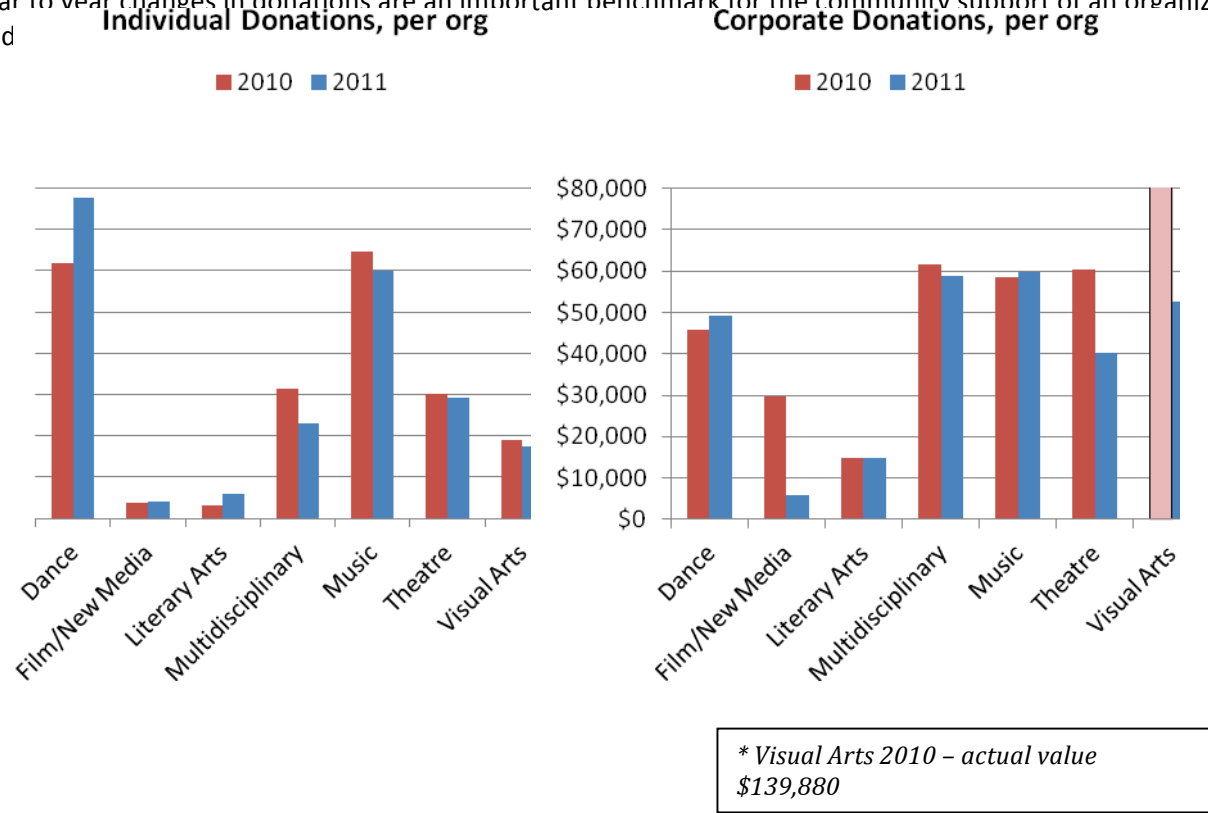
Donated Income levels for Calgary's arts organizations vary greatly from discipline to discipline:



Individual support of arts organizations is a matter of personal commitment to the art form, as well as the disposable income levels of the patrons of any given organization. The total donations in a discipline averaged over all the organizations in the discipline, seen below, can vary widely as a result.

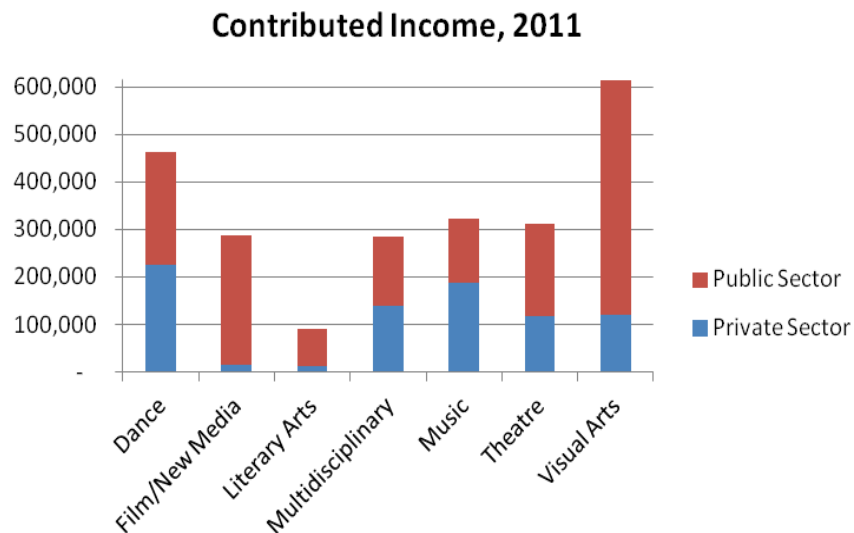
Private sector donations include specific, one-time sponsorships of programs or projects, as well as general donations and partnerships that may be part of multi-year agreements. Discounting the extreme differences caused by one-time donations, such as those seen below in the Visual Arts and Film/New Media disciplines, reveals that the level of corporate support in Calgary is remarkably uniform across the major disciplines, with Film/New Media and Literary Arts drawing a much lower level of support.

Year to year changes in donations are an important benchmark for the community support of an organization or discipline



2.2.5. Contributed Income – Public Sector

The other major source of contributed income is the public sector, in the form of government or government agency grants. The public sector is often the primary source of funds for capital projects.



The Visual Arts, Film/New Media and Literary Arts disciplines are much more dependent on public contributed income than the performing arts disciplines:

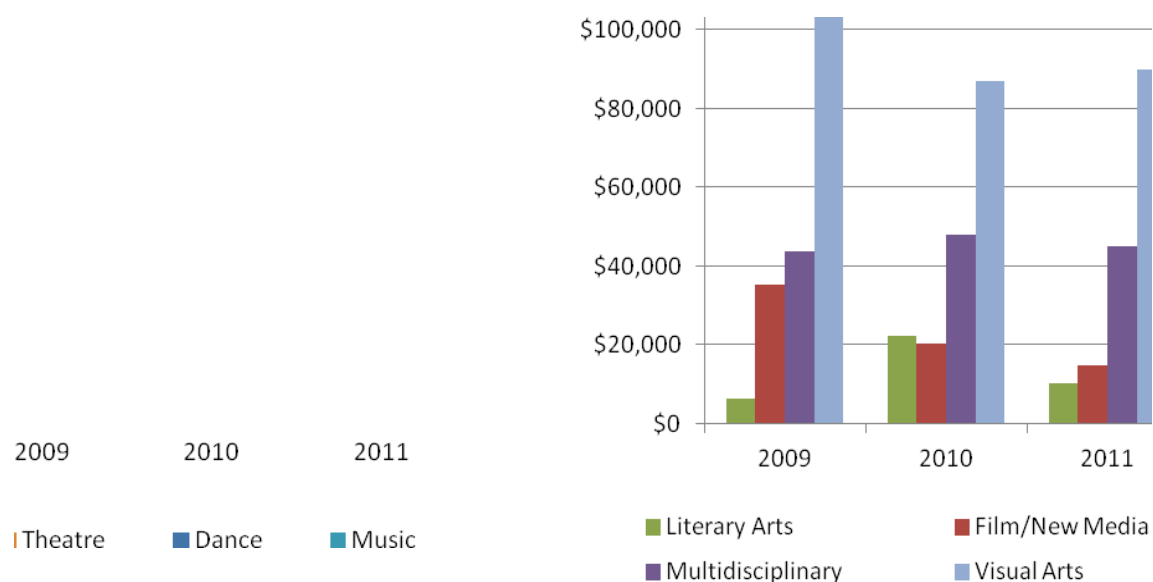
	Earned Revenue	Contributed Income		Other Revenue
		Private	Public	
Dance	57.2%	20.8%	21.8%	0.2%
Film/New Media	10.9%	4.5%	84.6%	0.0%
Literary Arts	25.0%	10.3%	64.4%	0.3%
Multidisciplinary	44.9%	26.6%	28.2%	0.3%
Music	34.2%	35.7%	26.2%	3.9%
Theatre	51.7%	17.6%	29.4%	1.2%
Visual Arts	17.3%	10.6%	43.5%	28.5%*

**Investment Income*

2.2.6. Cost of Facilities

The following tables are somewhat deceptive, as they average the cost of facility operations across all organizations in each discipline. Many of Calgary's arts organizations do not own or operate their own facilities, but this averaging allows for comparison between the operating costs for different disciplines. From the tables below, it can be seen that operating costs remain relatively steady year over year. The most costly facilities are those for the Visual Arts and Theatre, with other performance spaces (Dance and Multidisciplinary) ranking next.

Average Annual Facility Cost



The cost of facilities is a major expense for many arts organizations:

Facility Costs as a percentage of Revenue (2011)		
Discipline	Average Cost per organization	as % of Annual Revenue
Dance	\$70,492.75	6.5%
Film/New Media	\$14,801.40	9.2%
Literary Arts	\$10,195.78	10.9%
Multidisciplinary	\$44,939.43	18.3%
Music	\$49,662.51	10.5%
Theatre	\$89,366.59	13.9%
Visual Arts	\$89,798.67	9.8%

The optimum scenario would be facilities costing about 6 to 10% of organizational operating budgets.

2.3. Needs – Calgary’s Community Perspectives

In many ways, a “needs assessment” is to a not-for-profit organization what a market study is to a commercial business. The needs assessment should help to articulate the perceived public need for a given service, program or resource. Needs assessments attempt to identify perceived needs and quantifiable needs.

Many not-for-profit organizations engaged in fund raising and development will use the needs assessment to build their case for support. The needs assessment is undertaken to provide research that can translate into a compelling answer to the question, “why should I support cultural facility development?”

A “needs assessment” can range from the general to the specific and examine “need” in several ways:

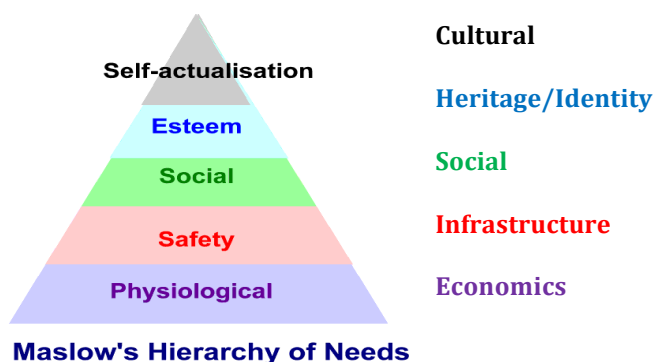
- the ways in which real and political needs are perceived by a community or society
- the ways in which facility and organizational needs are perceived by a sector
- the ways in which a particular resource is seen to be needed by its sub-sector
- the ways in which “customer” or “client” (or audience or user group) needs are perceived by those parties

Central Questions in a Needs Assessment Study

- What is the compelling community need for the culture providers? What is the case for support?
- What do the culture providers need in order to continue to deliver vital community services?
- What are the culture providers’ best options for the future delivery of programs and services?

Perceptions of need can include demographic, historical, cultural, social and economic measures.

In many ways these parallel Maslow’s simple hierarchy of individual needs.



It is necessary to work with audiences and community leadership to articulate the needs and benefits of a robust cultural infrastructure. Regular re-assessment of the community’s perception of needs is required for arts organizations and policy makers to ensure that programming and planning remains relevant. Publication and dissemination of the findings of this consultation is also important, to ensure that residents are aware of the needs that exist in their community and understand the policies and plans created to address them.

In Calgary, community consultation is being undertaken at the moment by CADA through the Arts Plan Process, and by the Calgary Foundation as part of its *Vital Signs* Reports.

2.3.1. Previous CADA Research

The Current State of Cultural Spaces for the Arts in Calgary (2007)

In 2006-07, CADA undertook a series of community consultations on the topic of Cultural Spaces for the Arts. These focus group discussions engaged stakeholders from the cultural sector, the commercial sector, and the community at large. The key findings are excerpted here:

Participants were asked

- What does Calgary need to be an artistically vibrant city?
- What are your ideas for making the arts more visible, accessible, meaningful and sustainable in Calgary?
- What considerations should be taken into account when creating and locating art space in Calgary?

Dominant themes that emerged from the discussion:

- Arts-infused communities throughout the city with a vibrant Centre City as an anchor
- Spaces (and programs) that are accessible and affordable
- Encourage space development to support sector growth
- Streetscapes and public spaces that are lively, visible, accessible and community-driven
- There is more to “arts infrastructure” than spaces

The outcomes of these consultations are summarized in a report entitled *The Current State of Cultural Spaces for the Arts in Calgary Community Engagement Dialogue Series: Cultural Space for the Arts* (March 15, 2007). This report determined that major arts facilities in Calgary were effectively operating at capacity, making it impossible to grow the sector despite Calgary’s tremendous economic and population growth.

Space Market Survey (2010)

CADA research had shown that much of the infrastructure required to nurture and sustain Calgary’s cultural and creative production, whether community-based, connected to social enterprise or commercially driven, exists in spaces and environments that are not associated with large organizations or established institutions. From October to November 2010, CADA undertook a detailed market analysis of artists and arts organizations focused on their space needs and preferences. Copies of the final report can be obtained from CADA.

2.3.2. Current CADA Research

Arts Plan Process (2012)

Phase I of the Arts Plan process included a dialogue series involving artists, administrators, board members and online responders. These discussions, which took place in April of 2012, were entitled *Dialogue Series: Current State of the Arts*. The sessions covered a broad range of topics, including cultural facilities, and created a picture of the arts sector’s successes and challenges, as well as the perceived opportunities and threats facing artists and arts organizations.

The following pages summarize the focus groups' responses regarding the status of the arts sector in Calgary. The questions posed are set out in italics. Background information on the dialogue series and a detailed list of its findings can be found in Appendix 5.1.

Calgary's artists thrive in an open and encouraging environment that places high value on their contributions to our community. To what extent is this true?

"Artists stay in Calgary because the arts community supports itself"

Some believe that Calgary is a place where artists thrive, but many others state that artists are struggling or have to leave Calgary to make a living. Organizations are hampered by a constant need to chase after resources. Artists are seen as disconnected from the rest of the City, and there is a need for better marketing and connections to the business community.

Another concern repeated by many respondents is that the arts are seen as a hobby or a passion, rather than a profession that should be supported and valued.

There is a concern about lack of long-term vision for the arts sector, affecting the funding system and consequently the planning of arts organizations. The rapid growth of the sector is seen as a potential threat – expanding faster than the resources and the audience. There is also concern that the size of the sector is leading to smaller or newer organizations growing at the expense of established groups.

What changes have you noticed in Calgary since the adoption of the 2004 Civic Arts Policy? How have these changes impacted your operations or practice?

The amount of work being created has increased, but not the visibility of the sector. There are still a lot of organizations running on minimal budgets, as the workloads have increased but the financial support hasn't matched it.

The increase in the size of the cultural community is a positive outcome, but means that more organizations are pursuing the same grants and fundraising dollars. Connections with the corporate sector are still a challenge.

What have been your biggest successes and bright spots in the last eight years?

The arts community itself is considered a "bright spot" for the level of collaboration and mutual support available. The sector is described as a welcoming community. In the performance sector, new work development (theatre) and opportunities for emerging artists were put forward as an indicator of success. However, all these successes are positioned against a lack of resources, or as one respondent wrote "the existing environment of passion overcomes the obstacles."

On the operations side, the increased support from the City, both financial and political, is seen as a positive change for the arts sector. The increased integration of culture and tourism, positioning Calgary as more than just Stampede City, was also cited.

Calgary's citizen's have a multitude of opportunities to engage in creative pursuits as artists, students and audience members. To what extent is this true?

The majority believe there are many opportunities for Calgarians to engage in creative pursuits, but that it is not always easy to find out about these activities. The need for better communication between the cultural sector and the general public is a concern, as are motivating audiences to visit the downtown core and making ticket prices affordable. Another major problem identified is the decrease of arts programs and arts education in schools.

Are Calgarians generally aware of the opportunities they have to engage in creative pursuits? How has the level of engagement and awareness of Calgarians changed over the past eight years?

Visibility is a major concern amongst respondents. There is a belief that there may be many activities available to Calgarians, but that information is not getting to audiences.

Engaging audiences, particularly from the suburbs, is a major concern. Public art and bringing art to the community, rather than bringing audiences to the art, are put forward as possible solutions.

Organizations and artists also express a need for assistance with marketing skills and technologies. One frequent suggestion is a centralized source of information on the cultural activities.

What are the examples of bright spots where there is a particularly high or notable level of engagement by Calgarians as artists, students or audience members? What are the important contributing factors to situations in Calgary where there is a high or notable level of engagement in or with the arts?

There were few responses to these questions, but key elements mentioned were that “experience breeds a desire for more experience” and that Calgary needs a central information source for patrons and artists to access information on cultural activities.

Arts facilities currently planned or under construction such as the National Music Centre, the King Edward School Arts Incubator, and Festival Hall were listed as ‘bright spots’ on the horizon.

Calgary's reputation as an inclusive, innovative and culturally vibrant city is broadly recognized. To what extent is this true? Does Calgary have a reputation as a culturally vibrant city? How has our reputation changed over the past eight years?

Within the arts community, there is a belief that Calgary is home to cultural excellence and innovation, but there is a belief that the general public is either unaware of or has not embraced the arts. One respondent suggested that the 2012 celebration year is more “eye-opening” for Calgarians than any other group.

The general perception is that the cultural sector is a “well kept secret” in Calgary. There is a belief that the arts do not have a high profile in the city, and that the work being done in Calgary is not being recognized by the citizens. This lack of visibility may have its roots in a lack of engagement on the part of potential audiences as well as a failure on the part of cultural sector to celebrate its successes.

There is optimism that the City government is recognizing the value of the arts. There is concern that the Calgary’s cultural sector is not recognized outside the city. There is a need to promote and export Calgary’s art and artists nationally and internationally. Tourism partnerships are seen as necessary to continue to improve Calgary’s reputation as a cultural destination. Cultural exchanges are also offered as way to increase Calgary’s visibility.

How have Calgary artists and arts organizations contributed to the national context?

A few organizations are mentioned by name, such as Old Trout Puppet Workshop, but the general belief is that there is little contribution at the national level.

How have the physical space requirements for your group or discipline evolved over the last five years? What is the discipline doing to meet space needs now?

Responses to these questions addressed the current challenges facing Calgary's arts sector. Lack of facilities for the arts is a major concern, especially for visual artists, and existing facilities are too expensive for many organizations and individuals. The Pumphouse project and Seafood Market were put forward as major losses for the arts sector.

Many respondents emphasized the need for a "home base" that consolidates all their facility needs in one place. Having offices in one location, rehearsal halls in another, and performance space in a third is inefficient and costly for these organizations. Lack of rehearsal, production and studio space was mentioned by many respondents.

Respondents discussed the use of non-arts spaces, such as schools, community halls, stores, cafes and churches as possible work and exhibition spaces. Concern over how arts facilities – purpose built or ad hoc – were seen by audiences was discussed. The idea that "poor space inhibits the audiences' appreciation of the work" was put forward.

The Epcor CPA is seen as having significant "life-cycle issues" as well as being booked to capacity, so that non-resident companies have little or no access to the facilities. The need for mid-sized theatres (400 – 800 seats) was mentioned several times.

Location is clearly a major concern for arts facilities in a city the size of Calgary. The division of the city by the Deerfoot Trail is a concern for some, as is the lack of arts facilities in the suburbs. Solutions put forward included an arts campus or district (to increase density) and creating accessible arts facilities in each quadrant. The expense of upkeep of facilities was mentioned as a concern, as was the broader question of how public funding was allocated for the support of arts facilities.

Community Consultation

Phase II of the Arts Plan process, completed in October 2012, utilized a public consultation methodology to pull together citizens from all walks of life to formulate a vision and set of recommendations for the arts in Calgary. Citizen recommendations broke down into seven categories, each with a vision statement, including two space-related statements:

Accessible sustainable and integrated arts spaces

Vision: Calgary is renowned for state of the art facilities that include affordable and versatile production, rehearsal and exhibition spaces. These spaces, to be located throughout the city, will promote artistic innovation and collaboration at both the community level and the professional level. Calgarians will be inspired to participate in a variety of arts-based activities; and

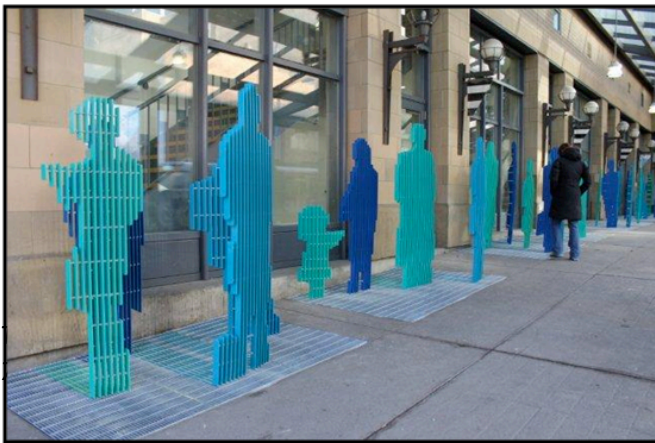
Strengthening investment in the arts

Vision: Calgarians play a valuable role in maintaining the success and vitality of the city's arts sector. The development of this sector is guided by a popular long-term strategy that ensures a sustainable level of investments. Funding mechanisms and investment are clearly and publicly communicated.

2.3.3. Calgary Foundation Research

Other organizations have focussed on the general citizenry's perception of needs. The Calgary Foundation undertakes an annual survey and publishes the results widely. *Vital Signs* is an annual community check-up conducted by community foundations across Canada that measures the vitality of our communities, identifies significant trends, and assigns grades in a range of areas critical to quality of life. *Vital Signs* is coordinated nationally by Community Foundations of Canada.

The 2012 *Calgary's Vital Signs' Vital Actions* include recommendations regarding arts and culture. Survey respondents indicate how citizens can make Calgary even greater, by suggesting things to improve and celebrate in the key issue areas. For Arts & Culture, the three things to celebrate are wide variety of cultural activities, public art (especially downtown), and a vibrant theatre and music scene, while the three things to improve are affordable cultural activities, promotion of cultural events, and funding to arts organizations.



*Transit Story by Jill Anholt, 7 Ave and
Centre St LRT Platform
Herald*



*Scene from Calgary Opera's La Bohème
photo by Leah Hennel, Calgary*

3.0 CADA SPACE SURVEY QUESTIONNAIRE

3.1. Background

2012 was a busy year for arts organizations in Calgary. In addition to regular programming, many organizations committed to additional activities related to Calgary's role as Canada's Cultural Capital. CADA had also identified 2012/2013 as the time to renew Calgary's arts plan, requiring participation by all Calgary arts organizations in dialogue and symposium events.

Against this background, it was recognized that participating in a survey was yet another 'ask' of Calgary's arts facility owners and operators. CADA made the decision to limit the amount of time it would take a facility manager to complete the questionnaire.

3.2. Purpose

The survey was developed with two intentions:

- To influence the development of policy for the arts facilities in Calgary as part of Arts Plan 2013
- To sow the seeds for the creation of a complete inventory of spaces available for arts use in Calgary

3.3. Methodology

Survey Design

The survey was designed by Joanne O'Connell of O'Connell Enterprises, Applied Marketing & Communication Research in Calgary. For thirty years, Joanne has been a professional and research project manager and has directed hundreds of projects. Her clients have ranged from corporate to small business, and across industries including health, petroleum, the arts, post-secondary education, government services and others. Since 2010, Joanne has been a sessional lecturer for the University of Lethbridge (Calgary campus), teaching Business Research Methods to Bachelor of Management students.

The survey had to fit a wide range of arts facilities, reaching from large theatres to small performing venues to home-based production studios. The solution chosen to accommodate the breadth of facilities was to focus on a set of 30 types of arts spaces. The typology was derived from standards used by Calgary's cSPACE Projects. No one facility includes all 30 space types, but in combination, the 30 types allow classification of virtually all spaces within all facilities. The list of arts space types can be found in Appendix 5.2.

Resources to conduct the survey were limited, requiring that priorities be set to maximize returns on the investment of time on the part of CADA and the respondents. CADA chose to gather hard numbers on actual square footage by type of arts space and on actual total number of days each type of arts space was available for and actually used for the arts. It was felt that other data, such as the quality of the technical amenities, could be based on the respondents' opinions.

The survey questions were developed in consultation with CADA. CADA and members of the Arts Spaces Consortium tested the survey in March 2012.

Survey Implementation

The survey was conducted using an online survey engine. Online survey hosting and report tabulation services were provided by Calgary's ResearchWorks. Respondents were offered assistance from CADA in completing the survey.

Scope of Solicitation

The survey was intended to encompass "arts spaces available in Calgary" and so the target respondents were owners and/or operators of facilities in Calgary. Managers of arts organizations were included in the survey if they owned and/or operated the spaces used by their organizations. Facilities still under construction in April 2012 were not included in the survey (e.g. Folk Festival Hall and Nickle Arts Centre).

Most of the facilities surveyed are completely distinct locations. For a few very complex organizations such as universities, buildings or venues are classified as 'facilities'.

The sample population was selected from five major sources:

- A. Recipients of and applicants for CADA grants, a group that is comprised of the majority of the arts organizations in Calgary
- B. Alberta Hotel Association members who rent space to arts organizations
- C. Community Associations who rent space to arts organizations
- D. City-owned facilities that were listed as performing arts venues in the calgaryculture.com website of event listings
- E. Calgary members of the Alberta Craft Council with home-based studios

The initial intention was to pre-screen the organizations/individuals in category A so that only those who owned or operated facilities were included. Because of the fluidity of cultural space tenancy, the pre-screening did not remove some arts organizations that do not operate their own space. These respondents were screened out after the response collection period.

Questionnaire

The structure of the survey was as follows:

Step 1: Describe the facility and the person providing the information

This section asked for description of the facility. For example, ownership, status of the operator, details of the lease (if any), age of the facility, transit access, and access to persons with disabilities were questioned. The contact coordinates of the person replying were obtained in case CADA needed to clarify data later.

Step 2: One by one, identify which arts spaces the facility contains

Respondents completing the questionnaire were asked to identify, "yes" or "no", which of 30 arts space types the facility contained.

Step 3: For each arts space type, provide detailed information

These sections asked various questions about capacity, demand and condition of each arts space within the facility

Step 4: Summary questions

Because the rigid structure of the questions might not fit some facilities, respondents were asked to comment on how well the questionnaire structure fit their particular facility. This step was used to gather extra data for assisting in the interpretation the data collected in step 3, especially for respondents indicating multiple uses for an arts space or multiple arts spaces of the same type within a facility.

A copy of the survey can be found in Appendix 5.3. Due to the complexity of the survey, respondents were encouraged to print out a 'road map' to refer to while completing the survey.

Survey Responses

CADA contacted the majority of the respondents during the first week of April 2012 to introduce the survey and ask for cooperation. Between April 11 and 13, the research firm hosting the survey sent invitations containing a password-protected private link to the survey. Survey respondents were offered the chance to enter their name into a draw for an incentive of an arts performance and night out in a downtown Calgary hotel.

The initial email set a preliminary deadline of April 30. A reminder was emailed on April 24- 25. Slow respondents were given a final deadline of May 31 2012, with a reminder emails sent May 15-16. CADA provided assistance to some organizations to complete their data (including Alberta College of Art and Design, Calgary Opera, Southern Alberta Institute of Technology, and University of Calgary). All this data was collected by July 4, 2012.

705 invitations were sent to Calgary Area arts organizations and facility owners and operators that had hosted arts programming in the previous year. Respondents were encouraged to fill out as much of the survey as possible, but few of the questions were mandatory. 120 surveys were deemed complete, a 17% response rate. CADA ensured that survey responses included all publicly owned art spaces, as well as all significant performance venues.



*The Playhouse,
Vertigo Theatre Centre*



*The Studio Theatre,
Vertigo Theatre Centre*

3.4. Key Survey Results – Performance Venues

3.4.1. Facilities with Performance Venues

The following tables represent those facilities that are considered to be either purpose built performance venues, facilities adapted into performance venues, or facilities designed for the presentation of other art forms that can be adapted for live performance. The tables exclude a number of respondents who self-identified as performance facilities but were considered to be ad hoc venues by the analyst.

Name of Respondent	FNUM	Name of Venue(s)
Cardel Theatre	24	Cardel Theatre
Uptown Stage and Screen	29	Screen Stage
La Cité des Rocheuses	31	La Cité des Rocheuses
Vertigo Theatre Society	34	The Playhouse The Studio
Theatre Junction GRAND	35	Flanagan Theatre
TELUS Spark (Science Centre)	63	Presentation
Stage West Dinner Theatre	64	Stage West
Arrata Opera Centre	65	Arrata Opera Centre
Mount Royal University	72	Leacock Theatre Nickle Theatre Outdoor Venue Wright Theatre
The Pumphouse Theatre	75	Joyce Doolittle Theatre Victor Mitchell Theatre
Glenbow Alberta Institute	76	Conoco Philips Theatre
Southern Alberta Jubilee Auditorium	82	Southern Alberta Jubilee Auditorium
MacEwan Hall (U of C)	83	MacEwan Hall
Plaza Theatre	91	Plaza Theatre
National Music Centre (existing)	100	NMC Stage 1
Reeve Theatre (U of C)	103	Reeve Primary Reeve Secondary
University Theatre (U of C)	104	University Theatre
Rozsa Centre (U of C)	105	Eckhardt-Gramatte Hall
Boris Roubakine Recital Hall (U of C)	107	Boris Roubakine Recital Hall
EPCOR Center for the Performing Arts (CPA)	117	Big Secret Theatre Engineered Air Theatre Jack Singer Concert Hall Martha Cohen Max Bell Theatre
Calgary Public Library	133	John Dutton Theatre
Gateway Lounge (SAIT)	1002	Gateway Lounge
Orpheus Theatre (SAIT)	1003	Orpheus Theatre
University of Calgary Drama Facilities (U of C)	1007	Matthews Theatre

3.4.2. Venues by Seating Capacity

Any number of places of public assembly spaces may be used for recreational, amateur and semi-professional performing arts activities including churches, community halls, park bandshells and school auditoria. These kinds of facilities are rarely suitable for professional or professional calibre work. Professional caliber, purpose-built or renovated theatre spaces are often distinguished by their programming focus, their style of architecture and their seating capacity.

The following seating capacity categories may be a starting point for evaluating the utility of a space as they provides a sense of the space's earned income potential.

100 – 249 seats Incubators

These are typically flexible studios, “black box” theatres or halls for rehearsal and small audiences where programming is experimental, audiences are being developed, or the work is best suited to an intimate environment.

250 – 399 seats Community Theatres

Amateur work is typically presented in spaces with fewer than 400 seats due to a royalty expense threshold and the performance prowess of the amateur artist.

400-799 seats Resident Company or Special Purpose

Typically, a theatre in this seating capacity is designed for a particular company or purpose or was generated by a municipality. The “multi-purpose” 500 seat theatre was a popular concept for small communities in the late 20th century.

800- 1,199 seats Small Presenting Theatre or Recital Hall

This seating capacity is generally considered optimum for intimacy of experience (every seat can be with 75 feet of the stage) and minimal for generating revenue required for touring presentations.

1,200-1,799 seats Mid-Sized Presenting Theatre or Concert Hall

Considered by presenters as a kind of “in-between” size, this seating capacity is often adequate for financing the presentation of recognizable artist or smaller bus and truck tours in smaller markets.

1,800 seats+ Large Presenting Theatre or Opera House

This is the minimum size for a Broadway tour in most secondary markets or for the presentation of a star attraction.

Name of Venue	FNUM	Seating Capacity					
		100-249	250-399	400-799	800-1,199	1,200 - 1,799	1,800+
Reeve Secondary (U of C)	103	100					
The Studio (Vertigo)	34	130					
NMC Stage 1	100	130					
Presentation (Telus Spark)	63	146					
Cardel Theatre	24	150					
Matthews Theatre (U of C)	1007	160					
Arrata Opera Centre	65	175					
Nickle Theatre (MRU)	72	183					
Big Secret Theatre (CPA)	117	190					
Engineered Air Theatre (CPA)	117	195					
La Cité des Rocheuses	31	196					
Boris Roubakine Recital Hall (U of C)	107	202					
Conoco Philips Theatre (Glenbow)	76	210					
Wright Theatre (MRU)	72		276				
Leacock Theatre (MRU)	72		310				
Victor Mitchell Theatre (Pumphouse)	75		315				
Orpheus Theatre (SAIT)	1003		341				
The Playhouse (Veritgo)	34		346				
Stage (Uptown)	29		354				
Reeve Primary (U of C)	103		360				
Plaza Theatre	91		370				
Eckhardt-Gramatte Hall (U of C)	105		384				
Flanagan Theatre (Theatre Junction)	35			400			
John Dutton Theatre (CPL)	133			400			
Martha Cohen (CPA)	117			412			
Stage West	64			450			
Gateway Lounge (SAIT) ⁸	1002			464			
Screen (Uptown)	29			476			
University Theatre (U of C)	104			505			
Max Bell Theatre (CPA)	117			777			
MacEwan Hall (U of C)	83						1,800
Outdoor Venue (MRU)	72						2,000
Jack Singer Concert Hall (CPA)	117						2,057
Southern Alberta Jubilee Auditorium	82						2,504

⁸ In the survey, the Gateway lounge self-identified as having a seating count of 6,413 (likely a typo). This has been corrected based revised information from CADA.

3.4.3. Primary Disciplines served by Facilities

Single Performance Venue Facilities

Name of Respondent	FNUM	Music Acoustic	Music Amplified	Opera Acoustic	Opera Amplified	Theatre	Dance	Film	Other
Cardel Theatre	24								❖
La Cité des Rocheuses	31					❖			
TELUS Spark (Science Centre)	63								❖
Stage West Dinner Theatre	64					❖			
Arrata Opera Centre	65			❖					
Glenbow Alberta Institute	76								❖
Jubilee Auditorium	82		❖		❖		❖		
MacEwan Hall	83		❖						
Plaza Theatre	91							❖	
University Theatre (U of C)	104					❖			
Rozsa Centre (U of C)	105	❖							
Boris Roubakine Recital Hall (U of C)	107	❖							
Calgary Public Library	133								❖
Gateway Lounge (SAIT)	1002		❖						
Orpheus Theatre (SAIT)	1003								❖
University of Calgary Drama Facilities	1007					❖			

Multiple Performance Venue Facilities

Name of Respondent	FNUM	Music Acoustic	Music Amplified	Opera Acoustic	Opera Amplified	Theatre	Dance	Film	Other
Uptown Stage and Screen	29							2 venues	
Vertigo Theatre Society	34					2 venues			
Theatre Junction GRAND	35					2 venues			
Mount Royal University	72	1 venue	1 venue			2 venues			
The Pumphouse Theatre	75					2 venues			
National Music Centre	100		2 venues						
Reeve Theatre (U of C)	103					2 venues			
EPCOR CPA	117	1 venue				4 venues			

Calgary has many venues for music (10) and theatre (18) but only two for opera and one for dance.

3.4.4. Venues with Flexible Seating

Name of Respondent	FNUM	Seating Capacity	Name of Venue
Reeve Theatre (U of C)	103	100	Reeve Secondary
Vertigo Theatre Society	34	130	The Studio
National Music Centre	100	130	NMC Stage 1
University of Calgary Drama Facilities	1007	160	Matthews Theatre
Arrata Opera Centre	65	175	Arrata Opera Centre
EPCOR CPA	117	190	Big Secret Theatre
EPCOR CPA	117	195	Engineered Air Theatre
La Cité des Rocheuses	31	196	La Cité des Rocheuses
Reeve Theatre (U of C)	103	360	Reeve Primary
Theatre Junction GRAND	35	400	Flanagan Theatre
Stage West Dinner Theatre	64	450	Stage West
Gateway Lounge (SAIT)	1002	464	Gateway Lounge
MacEwan Hall (U of C)	83	1800	MacEwan Hall
Mount Royal University	72	2000	Outdoor Venue

Not surprisingly, many of the incubator-sized theatres have flexible seating. Many of these are available for rental by arts groups, and the flexible seating allows them to be configured for the needs of the users.

3.4.5. Venues with Fixed Seating

Name of Respondent	FNUM	Seating Capacity	Name of Venue
TELUS Spark (Science Centre)	63	146	Presentation
Cardel Theatre	24	150	Cardel Theatre
Mount Royal University	72	183	Nickle Theatre
Boris Roubakine Recital Hall (U of C)	107	202	Boris Roubakine Recital Hall
Glenbow Alberta Institute	76	210	Conoco Philips Theatre
Mount Royal University	72	276	Wright Theatre
Mount Royal University	72	310	Leacock Theatre
The Pumphouse Theatre	75	315	Victor Mitchell Theatre
Orpheus Theatre (SAIT)	1003	341	Orpheus Theatre
Vertigo Theatre Society	34	346	The Playhouse
Uptown Stage and Screen	29	354	Stage
Plaza Theatre	91	370	Plaza Theatre
Rozsa Centre (U of C)	105	384	Eckhardt-Gramatte Hall
Calgary Public Library	133	400	John Dutton Theatre
EPCOR CPA	117	412	Martha Cohen
Uptown Stage and Screen	29	476	Screen
University Theatre (U of C)	104	505	University Theatre
EPCOR CPA	117	777	Max Bell Theatre
EPCOR CPA	117	2057	Jack Singer Concert Hall
Southern Alberta Jubilee Auditorium	82	2504	Jubilee Auditorium

3.4.6. Venues with Stage Wings

Name of Respondent	<i>FNUM</i>	Seating Capacity	Name of Venue
Cardel Theatre	24	150	Cardel Theatre
La Cité des Rocheuses	31	196	La Cité des Rocheuses
Mount Royal University	72	276	Wright Theatre
Vertigo Theatre Society	34	346	The Playhouse
Reeve Theatre (U of C)	103	360	Reeve Primary
Plaza Theatre	91	370	Plaza Theatre
Theatre Junction GRAND	35	400	Flanagan Theatre
EPCOR CPA	117	412	Martha Cohen
Stage West Dinner Theatre	64	450	Stage West
University Theatre (U of C)	104	505	University Theatre
EPCOR CPA	117	777	Max Bell Theatre
MacEwan Hall (U of C)	83	1800	MacEwan Hall
EPCOR CPA	117	2057	Jack Singer Concert Hall
Southern Alberta Jubilee Auditorium	82	2504	Jubilee Auditorium

3.4.7. Venues with Fly Systems

Name of Respondent	<i>FNUM</i>	Seating Capacity	Name of Venue
Mount Royal University	72	276	Wright Theatre
Reeve Theatre (U of C)	103	360	Reeve Primary
Plaza Theatre	91	370	Plaza Theatre
Theatre Junction GRAND	35	400	Flanagan Theatre
EPCOR CPA	117	412	Martha Cohen
EPCOR CPA	117	777	Max Bell Theatre
Southern Alberta Jubilee Auditorium	82	2504	Jubilee Auditorium

3.4.8. Venues with Orchestra Pits

Name of Respondent	<i>FNUM</i>	Seating Capacity	Name of Venue
EPCOR CPA	117	412	Martha Cohen
Uptown Stage and Screen	29	476	Screen
EPCOR CPA	117	777	Max Bell Theatre
EPCOR CPA	117	2057	Jack Singer Concert Hall
Southern Alberta Jubilee Auditorium	82	2504	Jubilee Auditorium

Only three venues in Calgary have the full stage support required for live performance with music (wings, fly system, and orchestra pits). Two of these spaces have resident companies that program the space 8-9 months of the year and have seating capacities below 800. The third venue, the Jubilee Auditorium, is the current home of the Calgary Opera Company and Alberta Ballet, as it is the only venue that can support these companies' performance needs.

3.4.9. Other Functional Spaces in Facility

These tables do not reflect the survey data, as many respondents did not indicate all the functional spaces available in their facilities. The consultants have added to the data based on their knowledge of the amenities at each facility.

Single Performance Venue Facilities

Name of Respondent	FNUM	Indoor Public Space	Box Office	Retail	Food/ Bar	Office Space	Rehearsal Space	Production Space	Storage
TELUS Spark (Science Centre)	63	❖	❖	❖	❖	❖	❖	for exhibits	other
Cardel Theatre	24	❖					1 hall 2,200 ft ²		
Arrata Opera Centre	65	❖	❖			❖	1 hall 3,400 ft ²	1,800 ft ²	other
La Cité des Rocheuses	31	❖				❖	1 hall ? ft ²	❖	
Glenbow Alberta Institute	76	❖	❖	❖	❖	❖		for exhibits	large
Plaza Theatre	91	❖	❖		❖	❖			
Stage West Dinner Theatre	64	❖	❖		❖	❖	1 hall 800 ft ²	900 ft ²	other
Southern Alberta Jubilee Auditorium	82	❖	❖		❖	❖	1 hall 2,000 ft ²	❖	large & other

Multiple Performance Venue Facilities

Name of Respondent	FNUM	Indoor Public Space	Box Office	Retail	Food/ Bar	Office Space	Rehearsal Space	Production Space	Storage
National Music Centre	100					❖			
The Pumphouse Theatre	75	❖	❖		❖	❖		1,350 ft ²	other
Vertigo Theatre Society	34	❖	❖		❖	❖		❖	other
Theatre Junction GRAND	35		❖		❖	❖	1 hall 1,200 ft ²	❖	other
Uptown Stage & Screen	29	❖	❖	❖	❖	❖			other
EPCOR CPA	117	❖	❖	❖	❖	❖	3 halls 8,000 ft ²	14,792	other

There is a shortage of rehearsal and production facilities. Not all of the performance facilities with resident companies have rehearsal studios or production workshops onsite. This increases operating costs for these companies, as they are forced to operate multiple facilities or rent space on a regular basis to support these functions.

This lack of onsite rehearsal space is exacerbated by a shortage of facilities with purpose built dance, opera or theatre rehearsal studios (see next page).

The survey also found no purpose built performance production shops outside of those listed above. Unmet demand for these types of facilities was expressed in the focus group sessions, which suggests that this is an operational challenge faced by Calgary's performing arts companies.

Rehearsal/Production Only Facilities - Purpose Built Arts Spaces

	<i>FNUM</i>	Square Footage	Details	Days Used	Use by Arts Professionals
Alberta Ballet Dance Centre	70	3,000	2 large dance studios	313	100%
Decidedly Jazz Danceworks	113	~5,700	3 dance studios	340	74%
Morpheus Rehearsal Centre	77	2,600	2 studios (1400 and 1200 ft ²)	232	13%
Evergreen Studios	94	3,260	4 studios @ 1000 ft ² or less	7	100%
Tryzub Ukrainian Dance Studio	8	3,900	3 dance studios	150	67%
Summit School of Dance & Music	93	3,500		300	33%

Rehearsal/Production Only Facilities - Gymnasiums, Churches, and Community Halls

	<i>FNUM</i>	Square Footage	Details	Days Used	Use by Arts Professionals
Parkdale Community Association	19	1,200	2 meeting/event halls	200	0%
Lakeview Community Association Hall	21	1,500	1 hall, divisible into 2 rooms: 1000 and 500 ft ²	18	67%
Hope Lutheran Church	39	3,000	Fellowship hall, 6 other rooms	240	29%
Shagannappi Community Hall	42	1,000	1 meeting/event hall	50	0%
Marlborough Park Community Centre	47	7,000	3 rooms - gym, 2 meeting/event halls	50	0%
Hellenic Community of Calgary Hall	52	5,000		125	0%
Scarboro United Church	78	2,500	Gym with choral risers 2 smaller rooms with pianos	235	26%

The cultural facility campuses at Mount Royal University, SAIT, and University of Calgary have been separated from the analysis above, as they are primarily used for educational purposes or in-house programming. The one venue that is frequently used by outside groups, MacEwan Hall, does not have rehearsal or production space associated with it.

Multiple Performance Venue Facilities – Educational Institutions

Name of Respondent	<i>FNUM</i>	Indoor Public Space	Box Office	Retail	Food/ Bar	Office Space	Rehearsal Space	Production Space	Storage
Mount Royal University	72	❖	❖			❖	❖	❖	other
Boris Roubakine Recital Hall (U of C)	107		❖				❖	❖	other
Rozsa Centre (U of C)	105	❖	❖		❖	❖	❖	❖	other
Reeve Theatre (U of C)	103					❖	❖	❖	large & other
University Theatre (U of C)	104	❖	❖			❖	❖	2,492 ft ²	large & other

MacEwan Hall (U of C)	83	❖	❖
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3.4.10. Building Age

Name of Respondent	<i>FNU M</i>	Seating Capacity ⁹	Age of Buildin g	Date of Last Renovatio n	Historic Designation ?	Future Renovatio ns Planned?
National Music Centre	100	130	1912		Yes	
TELUS Spark (Science Centre)	63	146	2011	2012		
Cardel Theatre	24	150	2010	2010	No	
University of Calgary Facilities	1007	160		2011		
Arrata Opera Centre	65	175	1912		Yes	
La Cité des Rocheuses	31	196	1996		No	
Boris Roubakine Recital Hall (U of C)	107	202	1965	2002		
Glenbow Alberta Institute	76	210	1976	1990		Yes
The Pumphouse Theatre	75	315	1912	1984	Yes	
Orpheus Theatre (SAIT)	1003	341				
Vertigo Theatre Society	34	346		2003	No	
Reeve Theatre (U of C)	103	360		2012		
Plaza Theatre	91	370	1935	1985	Yes	
Rozsa Centre (U of C)	105	384	1997			Yes
Theatre Junction GRAND	35	400	1912	2005		
Calgary Public Library	133	400	1963		No	
Stage West Dinner Theatre	64	450	1982	2009	No	
Gateway Lounge (SAIT)	1002	464				Yes
Uptown Stage and Screen	29	476	1951	2000	Yes	
University Theatre (U of C)	104	505	1965	2003		
MacEwan Hall (U of C)	83	1,800	2003		No	Yes
Mount Royal University	72	2,000	1972		No	
EPCOR CPA	117	2,057	1985			
Jubilee Auditorium	82	2,504	1957	2005	Yes	

Twelve of the performance facilities in Calgary have undergone renovations in the past fifteen years. This group includes educational facilities (6), venues with resident companies (3), the Jubilee Auditorium, one film theatre and one rental venue.

⁹ For multiple venue facilities, the seating capacity listed is for the largest venue in the facility

The EPCOR Centre for the Performing Arts and the Pumphouse Theatre, anchor facilities in Calgary's downtown that provide rental venues and house resident companies, have not undergone major renovations since the 1980's.

3.4.11. Facility Ownership & Operation

Owned by not-for-profit enterprise

Name of Respondent	<i>FNUM</i>	Seating Capacity	Ownership Model
National Music Centre	100	130	Operator Owned
La Cité des Rocheuses	31	196	Operator Owned
Theatre Junction GRAND	35	400	Operator Owned
MacEwan Hall (U of C)	83	1,800	Operator leases - non-commercial

Owned by for-profit enterprise

Name of Respondent	<i>FNUM</i>	Seating Capacity	Ownership Model
Cardel Theatre	24	150	Operator Owned
Arrata Opera Centre	65	175	Operator leases - non-commercial
Vertigo Theatre Society	34	346	Operator leases - commercial
Plaza Theatre	91	370	Operator Owned
Stage West Dinner Theatre	64	450	Operator Owned
Uptown Stage and Screen	29	476	Operator leases - commercial

Owned by Provincial Government

Name of Respondent	<i>FNUM</i>	Seating Capacity	Ownership Model
University of Calgary Drama Facilities	1007	160	Operator Owned
Glenbow Alberta Institute	76	210	Operator leases - non-commercial
Orpheus Theatre (SAIT)	1003	341	Operator Owned
Gateway Lounge (SAIT)	1002	464	Operator leases - non-commercial
Southern Alberta Jubilee Auditorium	82	2,504	Operator Owned

Owned by Municipal Government

Name of Respondent	<i>FNUM</i>	Seating Capacity	Ownership Model
TELUS Spark (Science Centre)	63	146	Operator leases - commercial
The Pumphouse Theatre	75	315	Operator leases - non-commercial
Calgary Public Library	133	400	Operator leases - non-commercial
EPCOR CPA	117	2,057	Operator leases - commercial

Owned by other governmental or quasi-governmental body

Name of Respondent	<i>FNUM</i>	Seating Capacity	Ownership Model
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Boris Roubakine Recital Hall (U of C)	<i>107</i>	202	Operator Owned
Reeve Theatre (U of C)	<i>103</i>	360	Operator Owned
Rozsa Centre (U of C)	<i>105</i>	384	Operator Owned
University Theatre (U of C)	<i>104</i>	505	Operator Owned
Mount Royal University	<i>72</i>	2,000	Operator Owned

3.4.12. Lease Status

Name of Respondent	FNUM	Lease End Date	New Facility Secured?
MacEwan Hall (U of C)	<i>83</i>	2014	Yes
Arrata Opera Centre	<i>65</i>	2016	No
Uptown Stage and Screen	<i>29</i>	2017+	No
TELUS Spark (Science Centre)	<i>63</i>	2017+	No
Glenbow Alberta Institute	<i>76</i>	2017+	No
Calgary Public Library	<i>133</i>	2017+	No

3.4.13. Original Facility Purpose

Educational Institution

- TELUS Spark (Science Centre) - FNUM 63
- Mount Royal University - FNUM 72
- University Theatre - FNUM 104
- Rozsa Centre - FNUM 105
- Boris Roubakine Recital Hall - FNUM 107
- Gateway Lounge - FNUM 1002
- Orpheus Theatre - FNUM 1003
- University of Calgary Drama Facilities - FNUM 1007
- Reeve Theatre - FNUM 103

Public Library

- Calgary Public Library - FNUM 133 - FNUM

Multi - use Not for Profit Centre

- Cardel Theatre - FNUM 24
- La Cité des Rocheuses - FNUM 31
- National Music Centre - FNUM 100

Converted Heritage Building

- Arrata Opera Centre - FNUM 65
- The Pumphouse Theatre - FNUM 75

Purpose Built Art Space

- Theatre Junction GRAND - FNUM 35
- Glenbow Alberta Institute - FNUM 76
- Southern Alberta Jubilee Auditorium - FNUM 82
- MacEwan Hall - FNUM 83
- Plaza Theatre - FNUM 91
- EPCOR Centre for the Performing Arts - FNUM 117

Purpose Built Art Space in a Commercial Facility

- Vertigo Theatre Society - FNUM 34

Commercial Facility

- Stage West Dinner Theatre - FNUM 64
- Uptown Stage and Screen - FNUM 29

3.4.14. Quality of Facility Amenities

Name of Respondent	FNUM	Technical Amenities	Audience, Staff, & Artist Amenities
Cardel Theatre	24	Excellent	Excellent
Uptown Stage and Screen	29	Acceptable ¹⁰	Acceptable
La Cité des Rocheuses	31	Acceptable	Acceptable
Vertigo Theatre Society	34	Acceptable	Acceptable
Theatre Junction GRAND	35	Excellent	Excellent
TELUS Spark (Science Centre)	63	Acceptable	Excellent
Stage West Dinner Theatre	64	Excellent	Excellent
Arrata Opera Centre	65	Needs work	Needs work
Alberta Ballet Dance Centre	70	Acceptable	Acceptable
Mount Royal University	72	Excellent	Acceptable
The Pumphouse Theatre	75	Needs work	Acceptable
Glenbow Alberta Institute	76	Needs work	Needs work
Southern Alberta Jubilee Auditorium	82	Excellent	Excellent
MacEwan Hall (U of C)	83	Excellent	Excellent
Plaza Theatre	91	Needs work	Needs work
National Music Centre	100	Excellent	Acceptable
Reeve Theatre (U of C)	103	Excellent	Excellent
University Theatre (U of C)	104	Acceptable	Acceptable
Rozsa Centre	105	Acceptable	Excellent
Boris Roubakine Recital Hall (U of C)	107	Acceptable	Acceptable
EPCOR CPA	117	Acceptable	Acceptable
Calgary Public Library	133	Needs work	Acceptable
Gateway Lounge (SAIT)	1002	Acceptable	Acceptable
Orpheus Theatre (SAIT)	1003	Acceptable	Acceptable
University of Calgary Drama Facilities	1007	Excellent	Excellent

Quality of Amenities?	Excellent		Acceptable		Needs work	
Type	#	%	#	%	#	%
Technical	9	36%	11	44%	5	20%
Audience, Staff, & Artist	9	36%	13	52%	3	12%

¹⁰ Full Answer: Acceptable but could benefit from upgrades

3.4.15. Facility Accessibility

Name of Respondent	FNUM	Transit ¹¹	Public Spaces	Worker/Artist Spaces
Cardel Theatre	24	Yes	Completely	Completely
Uptown Stage and Screen	29	Yes	Partially	Partially
La Cité des Rocheuses	31	Yes	Completely	Completely
Vertigo Theatre Society	34	Yes	Completely	Completely
Theatre Junction GRAND	35	Yes	Completely	Completely
TELUS Spark (Science Centre)	63	Yes	Completely	Completely
Stage West Dinner Theatre	64	Yes	Completely	No
Arrata Opera Centre	65	Yes	No	No
Alberta Ballet Dance Centre	70	Yes	Completely	No
Mount Royal University	72	Yes	Partially	No
The Pumphouse Theatre	75	No	Partially	Partially
Glenbow Alberta Institute	76	Yes	Completely	Partially
Southern Alberta Jubilee Auditorium	82	Yes	Partially	No
MacEwan Hall (U of C)	83	Yes	Completely	Completely
Plaza Theatre	91	Yes	Completely	Completely
National Music Centre	100	Yes	Completely	Completely
Reeve Theatre (U of C)	103	Yes	Completely	No
University Theatre (U of C)	104	Yes	Completely	Completely
Rozsa Centre	105	Yes	Completely	Completely
Boris Roubakine Recital Hall (U of C)	107	Yes	Partially	No
EPCOR CPA	117	Yes	Completely	Partially
Calgary Public Library	133	Yes	Completely	Completely
Gateway Lounge (SAIT)	1002	Yes	Partially	Partially
Orpheus Theatre (SAIT)	1003	Yes	Partially	Partially
University of Calgary Drama Facilities	1007	Yes	-	-

Accessible?	Completely		Partially		No	
Area	#	%	#	%	#	%
Public Spaces	16	66.7%	7	29.2%	1	4.2%
Worker/Artist Spaces	11	45.8%	6	25.0%	7	29.2%

¹¹ LRT station within 3 blocks

3.4.16. Use Levels

Educational Facilities

It is assumed for the purposes of this study that the primary user of the performance spaces associated with educational facilities is the operator of the facility. This use could be for student training and performance or for presentations programmed by the operator.

It is assumed that there is little capacity for these facilities to offer their venues for rental by outside arts groups, given the nature of the facility use. The exception to this assumption is MacEwan Hall, which is primarily a rental venue. This has a low level of use by arts groups but does have available use days, unlike the other facilities.

Name of Respondent	FNUM	Available Use Days	% of Available Days Used	% of Use by Professional Arts Groups ¹²
University of Calgary Drama Facilities	1007	300	81.3%	100.0%
Boris Roubakine Recital Hall (U of C)	107	330	50.9%	100.0%
Reeve Theatre (U of C)	103	300	81.3%	100.0%
Rozsa Centre (U of C)	105	330	89.1%	94.9%
University Theatre (U of C)	104	330	87.0%	94.8%
Mount Royal University	72	348	89.7%	92.9%
Orpheus Theatre (SAIT)	1003	300	50.0%	36.7%
Gateway Lounge (SAIT)	1002	245	100.0%	0.0%
MacEwan Hall (U of C)	83	180	41.7%	20.0%

Non-performance Facilities

These three facilities do contain a performance venue but are not professional performance facilities. Due to the facilities' programming priorities, the use of these venues by arts groups is understandably low.

It should be noted that both the Science Centre and the Calgary Public library venues are in use more than 200 days a year, which is generally considered to be a maximum use level for rental facilities. Realistically, the John Dutton Theatre at the Glenbow Alberta Institute is the only one of these facilities with unused rental capacity.

¹² Calculated as: Number of Days Used by Professional Arts Groups as a Percentage of Total Days Used

Name of Respondent	<i>FNUM</i>	Available Use Days	% of Available Days Used	% of Use by Professional Arts Groups ⁷
TELUS Spark (Science Centre)	63	364	100.0%	2.7%
Calgary Public Library	133	355	60.0%	23.5%
Glenbow Alberta Institute	76	364	27.5%	50.0%
Purpose-built or Adapted Performance Facilities				
Name of Respondent	<i>FNUM</i>	Available Use Days	% of Available Days Used	% of Use by Professional Arts Groups ¹³
National Music Centre	100	365	28.5%	50.0%
Plaza Theatre	91	10	300.0%	100.0%
Uptown Stage and Screen	29	365	100.0%	11.0%
Cardel Theatre	24	335	89.6%	100.0%
La Cité des Rocheuses	31	300	53.7%	88.2%
The Pumphouse Theatre	75	355	100.0%	96.1%
Vertigo Theatre Society	34	323	100.0%	19.5%
Arrata Opera Centre	65	250	100.0%	8.0%
Theatre Junction GRAND	35	300	40.0%	33.3%
Stage West Dinner Theatre	64	365	88.2%	0.0%
Southern Alberta Jubilee Auditorium	82	365	72.1%	14.4%

A realistic maximum use level for a performance facility, which allows time for maintenance and upkeep, is 200 days per year. Assuming this figure for “Available Use Days,” only three of these facilities have unused rental capacity – National Music Centre (seats 130), La Cité des Rocheuses (seats 190), and Theatre Junction GRAND (seats 250-400).

All but one of the facilities in the chart above that operate at or above 200 days a year report having to turn away requests for use “somewhat” or “very” often. While it is not possible to truly quantify demand for performing arts spaces (see Appendix 5.4: Restrictions on Survey Data) the available data on requests for use and the high use percentages shown above are a strong indicator that there is unmet demand for performance space in Calgary.

¹³ Calculated as: Number of Days Used by Professional Arts Groups as a Percentage of Total Days Used

3.4.17. Comparison of Canadian Opera/Ballet Houses

Many large theatres built with public support in the 1950's and early 1960's were designed as all purpose civic auditoria. They rarely offer the acoustical properties and sightlines required for opera and ballet. The Jubilee Auditoria are the oldest such civic centres still serving opera companies in Canada.

Theatres Used by Opera & Ballet Companies

City	CMA Population	Theatre	Seating Capacity	Year Built	Resident Companies
St John	127,761	Imperial Theatre	900	1913	Opera New Brunswick
Calgary	1,214,839	Southern Alberta Jubilee Auditorium	2,538	1955	Calgary Opera, Alberta Ballet
Edmonton	1,159,869	Northern Alberta Jubilee Auditorium	2,538	1955	Edmonton Opera, Alberta Ballet
Vancouver	2,313,328	Queen Elizabeth Theatre	2,765	1959	Vancouver Opera, Ballet BC
Montreal	3,824,221	Place des Arts - Salle Wilfrid-Pelletier	2,982	1963	Opera de Montreal, Les Grandes Ballets
Banff	7,584	Eric Harvie Theatre	959	1967	Summer Festival
Winnipeg	730,018	Centennial Concert Hall	2,305	1968	Manitoba Opera, Royal Winnipeg
Ottawa	1,236,324	National Arts Centre - Southam Hall	2,323	1969	Opera Lyra
Quebec City	765,706	Grand Théâtre de Québec	506	1971	Opera de Quebec, Ballet de Quebec
Hamilton	519,949	Hamilton Place	2,193	1972	Opera Hamilton
Kitchener-Waterloo	477,160	Centre in the Square - Raffi Armenian Theatre	2,047	1980	n/a
Vancouver	2,313,328	Chan Centre for the Performing Arts - Chan Shun Concert Hall	1,200	1997	n/a
Toronto	5,583,064	Elgin Theatre	1,563	1913/1989	Opera Atelier
Toronto	5,583,064	Four Seasons Centre	2,071	2006	Canadian Opera Company, National Ballet
Toronto	5,583,064	Sony Centre	3,200	1961	n/a

4.0 CULTURAL FACILITY DEVELOPMENT IN CALGARY

4.1. Cultural Facility Development Projects

The table below shows the current status of large capital arts projects in Calgary as of January 2013, including recently recommended projects and recently completed facilities that were not included in the 2012 survey. Projects recommended through CSIP are indicated.

Project	Primary Discipline	CSIP Program	Status	Scheduled Completion
Folk Festival Hall	Music	2008	Complete	Complete
Nickle Galleries, University of Calgary	Visual Arts	2008	Complete	Complete
Mount Royal Conservatory	Music	2008	Under construction	2015
National Music Centre	Music	2008	Groundbreaking February 2013	2015
Alberta Creative Hub	Film and New Media	2011	Approved by Council and Under Development	TBD
Calgary Centre for the Performing Arts	Many	2008	Approved by Council and Under Development	TBD
King Edward School Arts Incubator	Many	2011	Approved by Council and Under Development	TBD
Decidedly Jazz Dance Centre	Dance	2008	Under Development	2016
Institute of Modern & Contemporary Art (IMCA)	Visual Arts	2011	Under Development	TBD
International Avenue Arts & Culture Centre (IAACC)	Many	2008	Under Development	TBD
St Stephen's Open Doors	Many	2012	Under Development	TBD
Glenbow Museum	Visual Arts	2008	Under Development	TBD
City Community Cultural Spaces	TBD	N/A	Future project	TBD
Wildflower Arts Centre	Visual Arts	N/A	Future project	TBD
Future Arts Incubator	Many	N/A	Future project	TBD

4.1.1. Recently Completed Projects

Seafood Market – temporary arts facility

Calgary Arts Development, cSPACE and Calgary Municipal Land Corporation worked together on a pilot project in 2010 to utilize the space within the old Seafood Market. The 24,000 square foot building is located in East Village and is slated for eventual demolition. From 2010-2012, the market was turned into a workspace for 51 Calgary artists. The artists re-adapted the building into working, creative or rehearsal space in 14 studios within the building.

The Seafood Market closed July 2012.

Folk Festival Hall

The Folk Festival Hall is a new facility in Inglewood with a 200 seat hall for concerts, workshops, lectures, contests, and film-making year-round; affordable venue for rehearsal space; adequate space for volunteer operations for the annual Calgary Folk Music Festival; and administrative offices for the Folk Festival Society of Calgary.

The Festival Hall opened in the summer of 2012.

The Nickle Galleries:

The Nickle Galleries, located within the Taylor Family Digital Library at the University of Calgary, consists of approximately 66,000 square feet of exhibition, storage, public events and administrative space. Its purpose is to provide an inviting public gathering space for exhibition, curatorial, collection and storage space for nearly 6,000 pieces of Calgary and region art. The Nickle also features coin, carpet, Canadian architectural records, and decorative art collections.

The Nickle Galleries opened in the fall of 2012.

4.1.2. Current Projects

The following projects have been approved by Council and are either under construction or still in development.

Mount Royal Conservatory

The Conservatory, which has played a pivotal role in developing the arts in Calgary, reached capacity in the late 1990s. The new Bella Conservatory is intended to meet teaching and performance needs. It will enable the Conservatory to:

- accommodate an additional 4,800 people from the community who are seeking performing arts instruction;
- expand community programs to meet current and future demand;
- work in partnership with University colleagues such as Continuing Education and Extension;
- grow outreach programs and expand technology use to reach people in distant communities;
- give local performing arts and community groups access to a professional performance and rehearsal venue through the creation of a 700 seat theatre; and
- create a hub of performing arts education and performance in southwest Calgary and strengthen the Conservatory's position as a performing arts education leader.
-

Under construction. Project completion is targeted for Fall 2015.

National Music Centre

This project will transform the existing Cantos operations, its programs and the collection into the “National Music Centre” of Canada at the King Eddy Hotel: an interactive national destination for live music, music education and musical heritage. The proposed facility will encompass

- Collections and exhibits that tell Canada’s national music story including the Canadian Country Music Hall of Fame
- Seven-days-a-week live music venue featuring established and emerging artists of all genres
- The King Eddy, revitalized as a dynamic restaurant and bar featuring live music every day
- Two vintage recording studios including the Rolling Stones Mobile Recording Studio
- Educational programs for school children, youth, adults and seniors using our collections, space and expertise
- Recreation programs that provide fun, creative and educational musical experiences for people of all ages
- Music and Wellness Research and Programming that demonstrates the strong connection between music and healing
- CKUA studio
- Community space in which arts organizations have access to affordable meeting and presentation space
- Artist in Residence programs to help develop emerging artists

Under construction. Project completion is targeted for Summer 2015.

Alberta Creative Hub

The Alberta Creative Hub (ACH) is seeking support from The City of Calgary in the form of a donation of land and/or \$5M cash for a ‘creative hub’ comprised of an office building (33,000 ft² office and 28,000 ft² warehouse) and two sound stages (20,000 ft² and 30,000 ft²). The project also includes Supernet, microwave and satellite capacity, and a 50 seat theatre.

The ACH aims to be a world-class film, television and digital media facility. It will house soundstages with state-of-the-art technology and equipment, allowing for conventional through to 3D filmmaking. The facilities will also provide opportunity for the production community to enhance its capacity in the digital and post production sectors of the industry, while providing indigenous performing and visual arts and collaboration space.

The project site is the current gymnastics studio building at Canada Olympic park. This project was approved for MSI funding at the June 29th committee meeting.

Calgary Centre for the Performing Arts

There has been a fundamental re-envisioning of the EPCOR Centre, proposing a renewed and expanded facility blended into Olympic Plaza, upgraded with theatres and concert hall, expanded arts learning and incubator facilities and welcoming public gathering spaces. This project has received approval in principle from Council to further develop a viable plan with the intent of:

- developing a new 900 -1000 seat, a new 250 seat, and a new 60 seat theatre complex on the NW corner of Olympic Plaza;
- extensively renovating the existing facility to provide an open and inviting lobby and pedestrian plaza on 2 levels;
- developing retail, service and community gathering spaces linking the new complex to the existing building and the Olympic Plaza;
- addressing critical lifecycle issues; and
- renovating and adding public space.

King Edward School

The historic school building will be renovated as an “arts incubator”, an integrated, mixed-use hub that provides a dynamic and collaborative environment focused on the incubation and advancement of professional arts practice, social innovation and community development in South Calgary.

The multi-tenant arts incubator will be housed in the original 1912 sandstone school building and subsequent phased additions. The intent is that the remainder of the site will be developed as mixed-income residential, amenities and public spaces that reinforce the purpose and enhance the sustainability of the arts incubator in the heritage building.

4.1.3. Future Projects

The following projects are in development by have not been approved by Council at this time.

Decidedly Jazz Dance Centre

This facility will house a residency, studio, and classroom facility to support the continued growth of the nationally and internationally recognized Decidedly Jazz Danceworks and the School of Decidedly Jazz in the Beltline.

The Decidedly Jazz Danceworks Centre project aspires to create a hub of inspiration, energy and creativity in the heart of the city through a proposed 35,000 square foot jazz dance centre. The DJD plan is to build a facility that will:

- be home base for DJD’s professional touring dance company, and its administration, with an aim to attract world-class performers to Calgary;
- house the School of Decidedly Jazz to nurture the development of talent in Calgary;
- provide a small performance space for Calgarians to experience live performance by DJD and other companies; and
- maintain seven dance studios, one of which will be made available to other arts groups in support of local artists and arts companies seeking studio, rehearsal, and performance space

Institute of Modern & Contemporary Art (IMCA)

The Institute for Modern and Contemporary Art Society (IMCAS) is seeking support from The City of Calgary in the form of a donation of \$8M in land or cash for a renovation to the former Centennial Planetarium/Calgary Science Centre building to house a non-collecting institute of modern and contemporary art.

International Avenue Arts & Culture Centre (IAACC)

The IAACC will be a visible city landmark and a gateway to Calgary's east side, drawing a range of users to its theatre, public gallery and multi-use theatre on land from The City of Calgary. Current program includes a mid-sized theatre, art gallery, rehearsal and training space, heritage object storage and display (195,000 ft²).

Glenbow Museum

The Museum intends to create the Visual Art Pavilion, a major contemporary art gallery for Calgary. Through its impressive collection, one of the largest in Canada, and consistent support of the visual arts, the Glenbow will bring the world's greatest art to Calgary in a flagship contemporary arts facility.

St Stephen's Open Doors

St Stephen's Anglican Church is looking to renovate and expand their Beltline area church's associated buildings for its Open Doors Project. Open Door Project is an inner city Cultural Centre for the Arts which will provide a performance, creation and administrative spaces for arts and culture organizations. Also planned are amenity spaces such as a courtyard cafe and banquet facility, as well as an outdoor public space. A governing model for the Art space has been submitted. This project if funded would require an Agreement to ensure ongoing public access.

4.2. Cultural Facilities Funding

4.2.1. Funder Profiles

Traditional sources of capital project support for not-for-profit facilities include:

- Government
- Foundations
- Corporations and Local Businesses
- Individuals (especially arts patrons)
- Community Organizations
- Special Events or Projects

Contributions may include grants, gifts, endowments and donations-in-kind of services or supplies.

Potential leading and major individual donors should be the first group to be cultivated and solicited for their participation in the project. Several major individual donors can comprise the core of an advisory committee or building steering committee. These stakeholders are essential to the planning or “quiet” stage of fundraising. This stage includes confirming public sector funding, foundation commitments and major private donors. The “public” fundraising stage begins once the majority (70-75%) of the project funds have been confirmed.

4.2.2. Government Funding

4.2.2.1. Federal

Federal and provincial government capital funding programs are evolving – the Building Canada program (a bilateral Federal-Provincial program established in 2007) was extended and expanded in the 2013 federal budget. The federal Cultural Spaces program is confirmed until 2015. There is hope but no confirmation that the program will continue. There currently is no sign of another Infrastructure Stimulus Funding program specifically for not-for-profit community, historic sites and cultural centres. These programs are typically introduced when economic stimulus is required.

None of the party platforms in the most recent elections specified funding for cultural capital but funds have been released through line item requests or the Building Canada program for projects in the last four years. The rationale has been more in line with economic stimulus than culture.

The Federal Department of Canadian Heritage’s Cultural Spaces Canada funding program has been the most significant long-term federal program supporting the construction or rehabilitation of buildings serving arts, heritage and cultural purposes. The program was renewed in July of 2009 and its current incarnation will expire in 2015.

Organizations are required to contact a Canada Cultural Spaces Fund officer before submitting an application. The following granting criteria currently apply:

- Eligibility: Granting recipients must be a not-for-profit organization who own or have a long term lease on a cultural or heritage property and have been actively programming and/or presenting for over one year.
- Priorities: Priority will be for arts and heritage spaces that improve access for the public to professionally performed or curated cultural activities.

- Budget: Applicants must have 70% of their financing in place for construction before Cultural Spaces will consider a grant for the balance, to a maximum of \$10 million.

Spending on cultural infrastructure is highly political and a concerted advocacy effort will be required at the municipal, provincial and federal level to ensure that political decision makers and program staff are familiar with and supportive of the project well before an application is filed.

4.2.2.2. Provincial

- *Major Community Facilities Program*
- *Alberta Culture's 'Other Initiatives Program'*
- *Alberta Culture's "Community Facility Enhancement Program"*
- *The Canada/Alberta joint CAMRIF fund <http://www.camrif.ca/en/>*
- *The Alberta Foundation for the Arts*
- *Alberta Heritage Fund*

4.2.2.3. Municipal

- *Capital Conservation Grant http://www.calgaryinfrastructure.ca/Project_Details/Project_Details_507-004.html*
- *Municipal Sustainability Fund for Cultural projects; this fund began at \$165M in 2008; contact The City of Calgary's Recreation Department to determine remaining available funds.*

CADA

CADA distributes approximately \$4.273 M in Operating Grants to arts organizations in Calgary annually. Operating Grants are assessed solely on the arts organization's artistic impact and public impact; that is, the arts organization is given the Operating Grant to support their programs that deliver these impacts. The arts organizations can use the Operating Grant for any costs they have associated with their program. Some organizations chose to use the Operating Grant for facility related costs.

4.2.2.4. Private/Corporate Capital Resources

While it may be true that one tends to look first to the public sector for funding support for capital projects, and *public* funds lever *private* funds, it is often the private sector that, over the longer term, provides the leadership and stamina required for any capital campaign.

Typically, more funds come from individuals who head or once headed a corporation, rather than from their corporations. The higher-end corporate contributions tend to be tied to sponsorships or high profile naming gifts. The state of the economy will definitely affect donor capacity. It can be less difficult to develop corporate partnerships in a growing market, but a stagnant or worsening economy may also encourage philanthropic investment in creative economic development.

4.2.2.5. Foundations

Foundations are non-government, not-for-profit organizations with funds established to maintain or assist various types of social, educational, cultural or charitable agencies. Some foundations are family run, with no professional staff, and others have quite sophisticated structures. Some corporations also create foundations through which they make charitable donations; of those, some of the more sophisticated ones will fund planning studies.

Many foundations provide grants only to their specific areas of interest or to institutions located within a certain geographic area. Therefore, before seeking foundation funding, it will be necessary to research and contact potential sources to determine special policies and restrictions. Directories of Canadian foundations are available through Imagine Canada.

As with other potential funding sources, foundations have experienced a large increase in the number of requests for funds, and low interest rates are currently affecting their ability to respond to requests. Competition for grants from larger foundations in particular has been growing. Smaller foundations are generally more oriented to giving in their own geographic area and often support a wider range of activities. They are also more likely to continue their support over longer periods of time. The Calgary Foundation, with its municipally-focused mandate, is an example of the type of organization arts organizations should consider applying to for funding aspects of a capital development project.

4.2.2.6. Community Organizations, Businesses and Special Event Fundraising

Community organizations and local businesses tend to be capable of more modest gifts, but they can play a significant role through donations of goods and services-in-kind and as advocates for the project.

Special events are almost always part of the fundraising campaign. They are notoriously labor intensive and every consideration should be given to minimizing their numbers and maximizing their impact. On its own, a special event is rarely a cost-effective way to raise significant funds for a major project, but it can serve other important purposes. It can be used to reward or acknowledge donors, to raise awareness of the project to targeted groups and to cultivate audiences for the future re-opening of the facility.

4.2.3. Future Funding Trends

Federal and Provincial program funding is likely to continue with intermittent opportunities related to capital upgrades and repairs. Economic cycles, for better and for worse, have the greatest impact on availability of funds. It is well understood that it is important for the diverse population of the country to develop and share perspectives on Canada. It is also understood that research and development, innovation, excellence and public access require public subsidy. "Canada is the only country in the G8 that made a decision—not to cut, not to maintain—but to increase funding for culture during the recession," noted Heritage Minister James Moore in an interview with CBC radio.¹⁴

According to the Alberta Foundation for the Arts

- 97% of Albertans believe it is important for every child in Alberta to learn about the culture of the province.¹⁵

¹⁴ Q Blog, 2011

¹⁵ Source: Albertans' Perceptions of Culture and Quality of Life Survey 2005, IPSOS-REID Corp

- 94% of Albertans believe that having a wide variety of cultural activities and events makes Alberta a better place to live.¹⁵
- 88% of Albertans feel it is important that the Government of Alberta continues to fund and support the arts.¹⁶

These figures should provide a reasonable degree of assurance that a responsive government is likely to maintain arts funding sources for the foreseeable future. There may also be capital programs developed in the next couple of years to celebrate Canada's sesquicentennial. A number of halls in Canada were built with Centennial (1967) monies.

The leader in municipal cultural funding in North America is New York City. Their Department of Cultural Affairs is the largest cultural funding agency in the nation, starting Fiscal Year 2013 with an expense budget of \$150.1 million and a capital budget of \$685 million over the next four years. The Department extends support to the cultural community in three major ways: through funding for specific cultural organizations in exchange for cultural services offered to the citizens of New York City, through direct subsidies to 33 City-owned Cultural Institutions (most of which are operated by not-for-profit corporations) and through capital spending for construction and renovation at designated institutions. While serving New Yorkers is the priority, it is widely recognized that the cultural institutions of New York are a tourism draw and culture, in fact, subsidizes New York. New York handles asset management and the not-for-profit provides the programming.

A new model of community support for capital projects, called Mission Aligned Investment, is gaining momentum in Canada. Most Mission Aligned Investment in Canada is performed by foundations and is concerned with developing capital assets for organizations that fall within the foundations' giving mandate. This can take several forms, including loans, bridge financing and mortgage guarantees; a recent example is the Calgary Foundation's involvement in the King Edward School project. More information and resources are available through the Community Foundations of Canada.¹⁷

Another funding model which is gaining traction in the condominium-crazy City of Toronto is development bonuses to commercial developers who include community services in their building. Section 37 of the Planning Act permits the City to authorize increases in permitted height and/or density through the zoning bylaw in return for community benefits, such as the creation of affordable facilities for not-for-profit organizations. Section 37 allows the City to leverage support from developers while appropriately minimizing the risks facing not-for-profit corporations registered as charitable organizations under Canada Revenue.

Arts organizations rely on specialized facilities they cannot normally afford, so if a Municipality can't build spaces for artists and their activities, the Section 37 provision is an effective approach.

Recent projects that have benefited from Section 37

- Toronto Media Arts Cluster – 40,000 ft² of administrative, production, and gallery space, as well as a shared screening room and other public spaces.
- Crow's Theatre – 10,000 ft² for a theatre, rehearsal hall, and public spaces.
- Museum of Contemporary Canadian Art – 40,000 ft² is being negotiated.
- Theatre Museum of Canada –negotiating a 100 year lease on 9,000 ft².

¹⁶ Source: Alberta Culture Annual Survey of Albertans on Culture, Leger Marketing, 2011

¹⁷ <http://www.cfc-fcc.ca/programs/mri.html>

4.3. Regulatory Framework for Cultural Facilities

There are four key issues that pertain to the specific cultural facility regulatory framework in Calgary:

1. Funding models
2. Building Code
3. City By-laws including LEED requirements
4. Calgary Market

4.3.1. Funding Models

Although some funds are available for feasibility studies through Heritage Canada and the Canada Cultural Spaces Program, it is relatively modest for mid-sized and larger galleries and performing arts centre. Current funding models do not provide funding for critical analysis of need, architectural program development, schematic design, or an organization's capacity to take on a capital development project, including associated project management and fundraising. Currently funders will support projects after the schematic design phase, once the project has been scoped, budgeted and some design has been done.

The current model means that two things happen: projects are poorly scoped and budgeted – often significantly under-budgeted – and the design work is done pro bono by Calgary's generous architectural firms.

This is truly the largest hurdle to success for arts and culture projects, as almost all of the successive road blocks could be avoided when the project has support upfront from qualified paid consultants who understand the regulatory framework.

4.3.2. Building Code

The building code is the set of rules that all buildings in Alberta need to meet. It is primarily concerned with egress (exiting) from buildings during a life threatening event (e.g. fire) and other issues that affect life safety (e.g. number of occupants permitted in a particular space). It also addresses other requirements such as numbers of restrooms and handicapped accessibility. Arts and culture organizations that did not have good professional advice in the planning phase of their project are often surprised to learn how much upgrading is required to bring their space up to code when undertaking renovation projects.

4.3.3. City of Calgary By-laws and Regulations

4.3.3.1. New Land Use Bylaw

The City of Calgary Land Use Bylaw 1P2007 came into effect in 2007 and changed the names of land use designation types in the city. Some designations were changes in name only, others were more substantive. The city also re-designated some parcels of land in a way that completely changed the kinds of uses that are possible on that property. Arts and culture organizations that did not have good professional advice in the planning phase of their project may be surprised to learn that the permitted or discretionary uses on a piece of property they own might have changed significantly.

4.3.3.2. Land Use Re-designation

If a property that an organization owns or wishes to purchase does not accommodate the planned use, it may be possible to re-designate the parcel. The re-designation process can be onerous and very expensive and requires adequate support from consultants. Again, arts and culture organizations that did not have good professional advice in the planning phase of their project may be surprised to learn that re-designation is required on a piece of property they own or wish to purchase.

4.3.3.3. Approvals Process

Even for a project that meets every City requirement, the approvals process can be long and contain unexpected hindrances. If additional relaxations or variances are required, the approvals process can be more cumbersome and unpredictable: the process may become politicized and projects can be subject to appeals. Again, arts and culture organizations require good professional advice in the planning phase of their project to anticipate these potential road blocks.

4.3.3.4. LEED

LEED stands for Leadership in Energy and Environmental Design. To receive City of Calgary funding, new-build projects must meet a minimum LEED Gold standard and renovations must meet a minimum LEED Certified standard. Meeting the requirements of this program often increases capital construction costs but may reduce operating and maintenance costs. The LEED process must begin at the planning stage of a project and it may significantly impact the accuracy of the project budget and operating pro-forma. Incorporating LEED compliance into a development or renovation requires professional advice throughout the planning and implementation of a project.

4.3.3.5. Parking

Bylaw 1P2007 includes parking requirements, which are tied to zoning type and to geographic location (e.g. typically less parking is required in the city centre). Renovation and changes of use to existing buildings may trigger new parking requirements. Arts and culture organizations need professional advice during the planning phase of their project to understand parking implications of a project type on a particular site, as this can significantly impact the ability of a parcel to accommodate their proposed use and may impact the accuracy of the project budget and operating pro-forma.

4.3.3.6. Community Associations

The Development Permit Application on a project may include review by a Community Association depending on location of the development parcel. Community Associations comment on proposed developments and can request changes to the proposed project. For example, Community Associations can recommend that parking requirements be relaxed and support project proponents in their negotiations with the City. The responses differ from one Association to another and even within a Community Association the response to projects may vary. Arts and culture organizations need to engage early and carefully with the Community Association, preferably as part of a professionally-facilitated community consultation process.

4.3.4. Calgary Market

The Calgary market can be more capricious than other Canadian markets – there are significant changes in the costs of labour, construction, leases, and land from one business cycle to the next. This makes it challenging to accurately predict actual project costs, particularly when developing a project plan to be executed over several years. Arts and culture organizations that have not sought professional advice during the planning phase of their project risk significantly under-budgeting their project.

4.3.5. Gap Analysis

There is a rule of thumb that a capital campaign representing one to two times the organizations' annual budget is generally achievable.

The challenge with places of public assembly for the arts is that the optimum facility with economies of scale, multiple specialty venues, state-of-the-art technology, appropriate support spaces, and ancillary revenue generating capacity often costs many times the annual budget of a single or several resident companies. The not-for-profit cultural institution is public service more akin to a library than a commercial venture like a bookstore and requires significant public subsidy.

In 1992, the National Cultural Facilities Study in the United States found that:

Facilities dominate arts organizations to an extent rarely seen in any sector. Arts organizations are three times as asset intensive as the American steel industry, requiring \$2.70 in assets to generate a dollar in annual revenues. Their facilities are technically complex, expensive and time consuming to build and maintain.

While appropriate facilities are intrinsic to the health of arts organizations, we treat them as if they were peripheral. This denial means that we spend millions annually, intentionally or not, to build an enormous asset base without acknowledging or providing for it. We tend to ignore the demands facilities place on artists and arts organizations and their impact over time. The results are costly. (page 3)

Attitudes identified in the National Cultural Facilities Study persist today. Artists and arts organizations need technical, specialized assistance in project planning but if adequate financing and grants are not available they will do without. The key gaps are currently:

Strategic Planning – a general lack of understanding of how to apply strategic planning to long term capital planning and assessing and growing capacity

Project Planning – a general lack of experience in the complexity and sequencing of arts capital development as well as the continuity of human and financial resources required. Business, architectural, fundraising and transition feasibility planning should be done

Pre-Development – a general lack of understanding of the financing required for project management assistance, architectural, costings, project marketing and fundraising

Project Implementation – a general lack of understanding of the scope and scheduling beyond construction

4.4. Initiating Successful Facilities Development

In 1991 to 1992 the Nonprofit Facilities Funds of New York undertook a comprehensive exploration of the quality and quantity of capital resources available to the arts. The group identified one hundred cultural facility projects that were recently completed, underway, imminent or just beginning to coalesce. They choose from a pool twice that size and interviewed participants extensively.

Despite the recession of the time, facilities activity was evident within all sectors of each local arts community.

National Cultural Facilities Study (1994) Findings

- Facilities are central to the arts: facility risk is program risk. Program resources often support facilities.
- Most facilities investment is made without adequate planning such as:
 - Broad-based planning (with business, marketing, program specialists)
 - Underestimation of time and sophistication required
 - Mismatch of organizational and project capacity
 - Failure to study and balance mission, capacity and market – the iron triangle
 - Narrow focus on a site or real estate opportunity
 - Advisors limited to architects, capital campaign planners and board members
 - Committing to a project too early to spur fundraising
 - No use of planning and project management services with cultural facility expertise
- Resources are mistimed and mismatched to facilities development. (There are very few funders for pre-development planning.)
- Facility activity is both continual and cyclical – there are no start and end dates.
- Arts organizations and their managers often choose a difficult path:
 - Arts managers are entrepreneurial and don't consider incremental growth
 - Arts managers often work in isolation and don't always share experiences
 - Arts managers lack "early money" so they commit prematurely to start fundraising
 - Decisions are made out of context at the flush blush of fundraising success
 - Arts managers believe they can't afford Project Management so they DIY

Best Advice

- Hire a Project Manager/Executive Director in the Pre-Development stage
- Appoint the Technical Director early in the process to provide advice
- Prepare a comprehensive Strategic Profile and Building Program to instruct the architect
- Plan and execute audience engagement and development strategies
- Maintain sufficient theatre expertise among the leadership of the Project for the duration
- Establish clear criteria for evaluating architects and check references
- Plan appropriately for financial shortfalls

Pitfalls – Avoid Budget Cuts That Sabotage Projects . . .

- Cuts to theatre equipment
- Cuts to seating capacity
- Cuts that affect sight lines
- Cuts to marquee signage
- Cuts that affect the quality of the audience experience

*Poorly designed theatres will be subjected to
“the law of midnight improvements.”*

- Roger Morgan, Sachs Morgan Studio

A Good Facility Planning Process has . . .

- An existing activity program and professional client group
- Commitment to a strategic approach and a shared agenda
- Respect for theatre professionalism and the collaborative spirit
- Consideration for the audience’s safety, comfort and convenience
- Appreciation for the communities to be engaged
- Commitment to maintaining a balanced, collegial and committed team leadership

5.0 APPENDICES

5.1. Current State of the Arts Sessions – Background and Response Summary Available Separately

5.2. Arts Space Types

Used For Creation / Production

- Artist Studio - Low Impact (e.g. visual, media, literary, music)
- Artist Studio - High Impact (e.g. amplified / industrial)
- Rehearsal space (not used primarily for public performance or training)
- Production Workshop (e.g., staging, scene shop)
- Sound Stage
- Media Production Studio / Production Laboratory

Used For Education / Training

- Training Studio / Rehearsal Space (e.g., visual art, dance or music schools)
- Technical Training Lab (e.g., media editing suites, CAD labs)
- Classroom

Office and Public Areas

- Office and Administration Space
- Public Service Space - Box Office
- Public Service Space - Retail
- Public Service Space - Food / Bar Service
- Meeting / Conference Space
- Indoor Public Gathering Space (e.g., lobby, events)
- Outdoor Public Gathering Space (e.g., gardens, patios)

Used For Storage

- Art Storage (climate-controlled)
- Art Storage (not climate-controlled)
- Archives
- Preservation Laboratory (i.e., for preservation of cultural objects)
- Large Format Theatre Storage (e.g., set, artifacts)
- Other Theatre Storage (e.g. props, equipment, costumes)
- Exhibition Property Storage

Used For Performance

- Arena / Stadium Performance Space
- Indoor Performance Space - Theatre
- Indoor Performance Space - Black Box or Other
- Outdoor Performance Space
- Screening Room / Art House Cinema (non-commercial movie theatre)
- Indoor Exhibit and Gallery Space
- Outdoor Exhibit Space

5.3. Survey Available Separately

5.4. Restrictions on Survey Data

The survey data was analysed to answer as many of the initial research questions as possible (please see Requested Preliminary Reports below). This analysis found a number of restrictions on the use of the available data for the purposes of ASRC.

The CADA survey is primarily designed to be an inventory. The data from the survey produced counts or ranges, rather than predictive statistics, so few generalizations (percentages, averages) could be made about the state of Calgary's arts facilities. Also, so many arts facilities are adaptive reuses so certain initial research questions could not be answered (e.g. it is possible to list the ages of the buildings, but not how long they've been used for arts purposes).

Functional Use

- The functional space categorization was self-selected by the respondents and there were no definitions provided as to what the functional uses entailed. There is some evidence of a lack of understanding of the terminology on the part of some respondents.
- Respondents were not required to say how many days a year their facility was used for specific disciplines. Some groups have indicated that they can or have been used for every discipline possible but provide little or no information on actual use by those disciplines, so it is not possible to determine the demand by discipline.
- Duplication problems exist within functional use – several groups indicate that they have studios and rehearsal halls and training spaces – but then provide identical information about each of these space types. It might be assumed that they have one space to fill three functions or they are unusually blessed with an abundance of space

Multi-function Facilities

- Another challenge is connecting the dots on what is contained in each multi-function facility. By inventorying facilities by type, the survey has isolated parts of the normal arts facility campus. It could be assumed that every space listed by a given respondent is within their own campus. Unfortunately, this isn't true in some cases. The Ballet is prime example of this, with three or four actual buildings encompassing its various functions.

Multi-venue Facilities

- The multi-venue facilities like the EPCOR centre were unable to indicate which of their venues served which arts disciplines, leading to blanket responses that skew the results.

Amenities and Quality of Space

- Respondents were asked about two elements – technical and 'people' amenities – which were not precisely defined in the survey, and which lump artist spaces, audience spaces, and staff spaces into one category. As well, the answer set, 'could benefit from upgrades' and 'needs work' are posed as separate answers but the difference isn't clear. The working assumption for this report is that the difference is in terms of urgency, which presumes the respondents interpreted the answer set in the same manner.
- Another challenge of the survey method is that respondents may not be qualified to judge the condition of their space or are likely biased to think better of their space if they are not able to make the repairs needed. The working assumption for this report is to view positive responses cautiously and compare them to the facility age.

Facility Usage

- Respondents were asked to say how many days a year they were available for arts programming – not their total availability for use. There is also no estimate provided of the actual threshold of availability. Many respondents estimated available use at 365 days per year, which is highly unlikely. Different facilities and different uses will have use thresholds related to staffing budgets and maintenance cycles, but an industry standard for rental/presenting facilities is between 200-250 days per year for all use types (professional arts, community arts, in-house programming, rentals to non-arts users).
- Respondents were asked to calculate total arts use and professional versus community arts use in days but not # of users. Some facilities did not count use by their resident companies in this figure, masking their true use as an arts venue. Some multi-venue facilities did not answer this question at all, as it was not possible to answer for individual venues, depriving the survey of data about some of Calgary's major performance venues.
- Respondents were asked how often they have to turn away arts groups that asked to use the space – but not how many days of use or how many groups were turned away. The answer scale was subjective, which is problematic as the concept of "often" probably varies by venue. The lack of quantifiable units here that means the responses for use and demand cannot be compared, so it is not possible to determine with any reliability how much demand is going unsatisfied.

5.4.1. Requested Preliminary Reports (*Drafted May 28, 2012*)

Introduction

CADA's Purpose for this survey. Total canvassed, total responses to the survey.

Types and Location

Name of facility, mapping of facilities colour-coded to type throughout Calgary, with size and/or seating capacity listed.

Stability of Facility

Name of facility, type, (years of operation), public versus private ownership, lease termination date, new facility secured?

Accessibility

Name of facility, type, distance from LRT, public accessibility, worker accessibility, historically designated

Equipment

Name of facility by major category, size and/or seating capacity, fixed seats, flexible seats, flies, wings, orchestra pit

Quality of Facility

Name of facility by major category, size and/or seating capacity, quality of technical amenities, quality of audience, staff or artist amenities, last renovation date, future renovation date

Disciplines

Name of facility, single discipline spaces, 2 or 3 discipline spaces, four or more discipline spaces

Demand

By major category or discipline (A) and by size or seating capacity (B):
threshold of available use time, percentage of use, demand beyond capacity