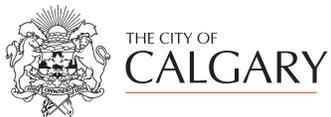


The Current State of Cultural Spaces for the Arts in Calgary Research Report

MARCH 28, 2007



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We extend our heartfelt thanks to the volunteer Steering Committee who dedicated more than 2000 hours of time fleshing out ideas, building knowledge and challenging results of the research. (See Appendix A for list of members.)

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Executive Summary

I. Introduction

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

We are at a pivotal point in Calgary's history. Having just passed 1,000,000 in population, we are now compared to international cosmopolitan centres. Beyond size, our ethno-cultural mix makes Calgary the third most diverse city in Canada¹ and our economic prosperity has placed us on the global radar as a business hub. Expectations for Calgary are changing as well, particularly with respect to our quality of life. Visitors to our city are seeking out a world-class experience made up of diverse arts and culture offerings along with top-notch dining and accommodation. Citizens are expecting diversity, innovation and excellence in areas such as recreation, arts, culture and education. The conditions are right to deliver on these expectations.

This study was conducted under Calgary Arts Development's mandate from City Council to develop and implement strategic plans for the long term development of the arts. A key concern during the 2004 Civic Arts Policy work, space constraints have become more critical as Calgary's growth continues at a rapid pace. Two community

¹ Statistics Canada, "Canada's ethnocultural portrait: The changing mosaic", <http://www12.statcan.ca/english/census01/products/analytic/companion/etoimm/contents.cfm>

partners (the University of Calgary through the Urban Campus Partnership and The Calgary Foundation) participated in funding the research, each having first hand experience with the challenges growth brings to the cultural sector. The research reported in this document serves as the underlying rationale for the strategic recommendations made in the companion document entitled “Reclaiming a Cultural Identity: Arts Spaces Strategy and Capital Plan.”

The study uses several different methodologies to ensure a comprehensive understanding of the opportunities and challenges facing the sector. Research initiatives include: inventory and capacity analysis, benchmarking other cities in North America, case studies of specific projects in other cities, and extensive community engagement and sector consultation.

II. Background and Methodology

The research process was based on an appreciative approach that involved:

- The consolidation of existing knowledge and resources and the development of a system model (See Appendix C for list of source material);
- The construction of an inventory of cultural spaces and the implementation of an online resource to match spaces with users, and in order to enable active monitoring of the use of the space inventory;
- Analysis of the space use of Calgary Arts Development’s granting clients;
- Extensive stakeholder engagement and consultation (the Community Engagement Series took place over 11 events and consulted over 350 citizens, Appendix B);
- Benchmarking the current state and the dynamics of cultural spaces in selected North American cities (See Appendix D);
- The collection and analysis of case studies of particular spaces in cities around the world; and, (Appendix E)
- Two research projects Calgary Arts Development conducted in 2006 (the Current State of Festivals and the Current State of Municipal Arts Granting).

A community-based steering committee comprised of a diverse group of volunteer experts was integral in shaping and reviewing all research and recommendations. (Appendix A)

III. Key Findings

(A) ALL OF CALGARY'S ARTS AND CULTURE FACILITIES ARE OPERATING AT OR NEAR CAPACITY, CONSTRAINING THE GROWTH OF THE SECTOR

Rapidly rising capital costs and rental values combined with a relatively low level municipal investment in spaces over the past 20 years have led to a system that is without growth options. (See Appendix G) This report shows that:

- Calgary's performing arts venues are operating at or near capacity (93% of total days are in use in the performing arts season from September through May).
- Calgary's 119 municipally funded arts organizations mounted over 6,200 activity days in the 2005-2006 season.

(B) CALGARY'S CULTURAL SPACE INVENTORY IS BEHIND, AND SLIDING FURTHER, RELATIVE TO OTHER CITIES

While other cities have been forging ahead with major new cultural space projects, Calgary has been reacting to replace spaces lost to closures or critical maintenance issues. This report shows that:

- An absolute count of 23; Calgary has the lowest combined total of visual and performing arts spaces (lower than Edmonton, Winnipeg, Vancouver, Toronto, Austin, and Seattle) (Appendix D)
- Since 1987, the number of performing arts seats per capita in Calgary has declined by 25%, compared to Vancouver, which has seen an increase of 15% in seats per capita. (Appendix D)

(C) CULTURAL SPACES ARE INTEGRAL TO CALGARIANS' VIEWS OF QUALITY OF LIFE

Calgarians place a great deal of importance on the spaces where art is produced and presented when it comes to quality of life. In 11 stakeholder consultations and engagements, Calgarians expressed that:

- Calgary's future cultural development will benefit from the creation of a strong central cultural cluster for the arts balanced by arts-infused communities across Calgary
- There is a strong need for affordable and aesthetically attractive facilities and public spaces that are accessible to all Calgarians.
- Recent surveys reported by the Calgary Herald support our community engagement findings that the majority of Calgarians support increased arts investment (Calgarians want more arts funding, Calgary Herald, March 16, 2007 page A1).

See Appendix B for Community Engagement Final Report.



Section 1: Introduction

I. Project Objectives and Context

Spaces where artists create and present their work for Calgarian's to experience, appreciate and learn about the arts, are critical elements of an infrastructure that generates a high quality of life in a city. Recognizing this fact, The City established Calgary Arts Development Authority (Calgary Arts Development) in 2004 with the mandate to develop and oversee the implementation of strategic plans for the long term development of the arts. Included in this mandate is the responsibility to provide advice related to arts-related capital development.

(A) RECENT INITIATIVES

The need for space has been a top-of-mind concern for artists and arts organizations in Calgary for at least the past 10 years:

- In 1996, the Calgary Region Arts Foundation (CRAF) conducted a study of spaces for theatre in response to challenges faced by the clients they funded.
- In 2001, several arts agencies held a forum and workshop to address facility-related difficulties for the arts generally.
- In 2003 and 2004, arts facility inventories were compiled independently by the Calgary Professional Arts Alliance and the local office of the Federal Department of Canadian Heritage.
- In the research leading up to the 2004 Civic Arts Policy, challenges and missed opportunities related to arts spaces were a common priority for community stakeholders.

(B) CURRENT CONTEXT

Calgary's 2004 Civic Arts Policy's stated purpose is "To ensure civic leadership and investment in the arts has a clear and measurable impact on the aesthetic, social, economic and cultural quality of life in Calgary." The policy's vision focuses on providing opportunities for all Calgarians, creating an environment where artists thrive, and positively contributing to Calgary's reputation as a vibrant urban centre. Guiding principles in the policy include "The Arts Play a Leadership Role in the Future of Calgary" and "The Arts Are Accessible and Engage As Many Calgarians as Possible."

In 2006, The City of Calgary led the development of imagineCalgary, a long-term vision with 30-year targets for the sustainable development of the city. The need for and role of arts and cultural spaces, and specifically the creative engagement and sense of community they foster, were a common theme of the built environment & infrastructure, economic and social systems (see Appendix F).

In 2007, City Council will consider the Centre City Plan, an initiative that supports the role of cultural space as an integral component of Calgary's developing geography. This plan includes many clear opportunities, and some imperatives, for the inclusion of spaces discussed in this report in the Centre City's long term evolution. As well, Calgary Economic Development will launch an economic development strategy that acknowledges the strategic importance of the arts sector to the long term success of Calgary.

II. Research Limitations

The results reported in this document are to inform the development of an overarching strategy for future growth of cultural space; it does not reflect detailed needs and preferences of the community for the development of specific facilities. This approach acknowledges the changing dynamics of the environment, allowing responsiveness to emerging demands and opportunities identified by the community, but still having the capacity to evaluate specific projects when they come forward based on their contribution to achieving the long term vision.

Other specific limitations include:

- Most of the data regarding arts organizations comes directly from 119 Calgary Arts Development granting clients who received operating funding in 2006. This limits most of the analysis of the disciplines to this group, however, the report does touch on the current state for individual artists and observes private sector development, as well.
- General industry standards were used in the place of individual organizations' specific needs or requirements.
- The dynamic nature of real estate economics and arts development in Calgary limits the "shelf life" of the conclusions noted in the study; and
- The research process makes substantial use of secondary data sources and correspondence that was referenced whenever possible.

Section 2: Current State Assessment

I. Overview

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

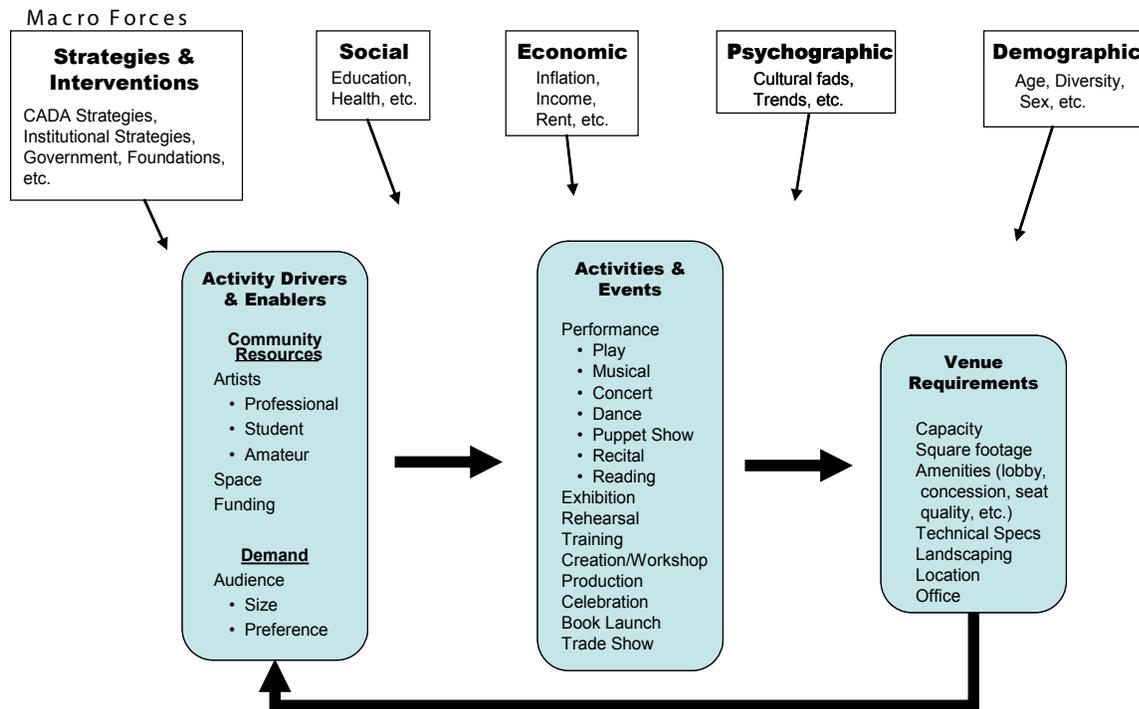


Figure 1 – Systems Model for Arts Space

II. Macro Forces

(A) SOCIOECONOMIC TRENDS

Having reached a population of over 1,000,000 people, Calgary faces many “big city” challenges, including a rapidly growing and increasingly diverse population, inflationary pressures, low vacancy rates, homelessness and other social problems.

Calgary’s socio-economic environment is both a blessing and curse for the arts. Private and corporate donations have risen 39% in the past five years providing arts organizations with financial sustainability². However the demand for real estate is creating fewer affordable buildings and/or neighborhoods (particularly near the city core) for artists to occupy, and rents are rising quickly. Housing costs are making it very difficult for artists, especially emerging artists, to put down roots in Calgary, increasing the likelihood that artists will take their artistic human capital to other cities.

(B) STRATEGIES AND INTERVENTIONS

In the past five years, the strategies and interventions of institutions, governments, and foundations increasingly prove the value they place on arts and cultural industries as a fundamental driver of quality of life and the economic success of cities.

The City of Calgary’s Civic Arts Policy, imagineCALGARY, Calgary’s Centre City Plan, the Calgary Stampede Master Plan, the Encana tower development; as well as the downtown-oriented plans of the Urban Campus Partnership, Alberta College of Art & Design, the Calgary Public Library and the EPCOR CENTRE for the Performing Arts are intent to tap into the transformative potential of the arts for the benefit of Calgary. Although the sheer scale of the capital investment required to see these projects through to completion is likely to add a level of complexity and difficulty to individual projects, in the long term these projects will be more likely to succeed because of the critical mass that will exist in downtown Calgary.

(C) GEOGRAPHIC DISTRIBUTION OF CULTURAL SPACE

It is common for the arts to be centralized primarily in a city’s core, as is the case in Calgary (see Figure 2). Calgary’s large geographic footprint (702 sq. km)³ poses both challenges and opportunities for the arts. There are large areas with little or no access to cultural spaces.

The current distribution of arts spaces, heavily weighted in downtown Calgary, creates a critical mass that will attract an influx of artistic activity. At the same time, there is an opportunity to enable the arts through spaces in communities across Calgary. The analysis following exemplifies the lack of cultural space development in the eastern quadrants, in particular (See Figures 2 and 3).

² Calgary Arts Development, *Current State of Municipal Arts Granting Study*, 2006.

³ Statistics Canada, *Calgary Community Profile*, 2001.

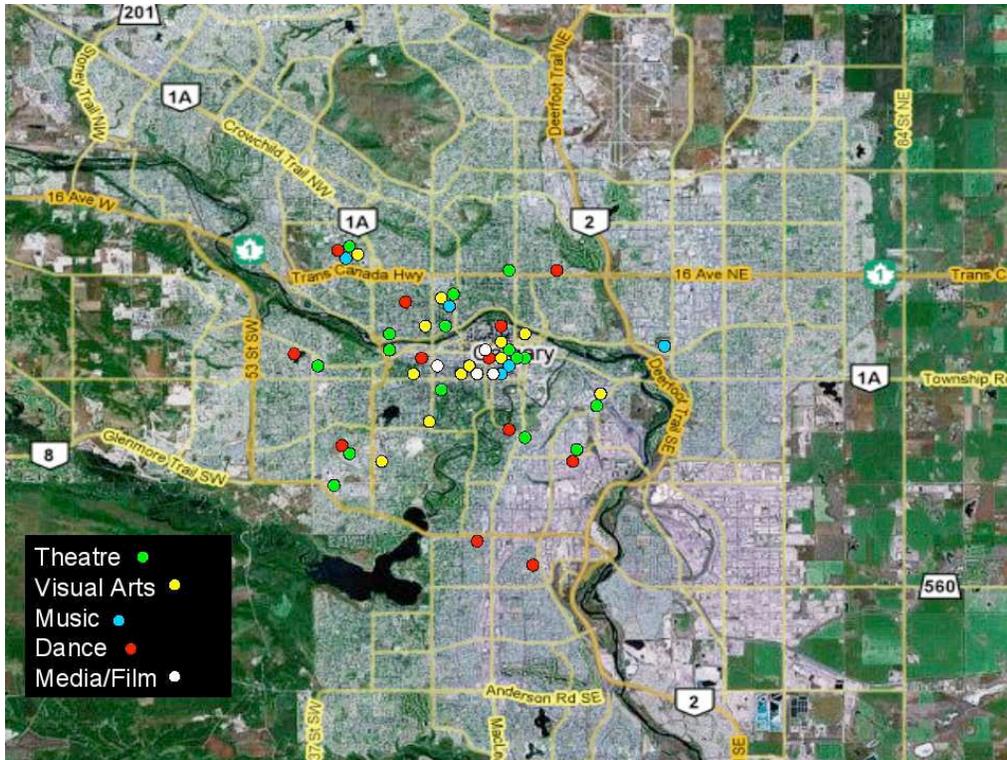


Figure 2 – Geographic Distribution of Clusters of Cultural Spaces

The graph below shows the distribution of cultural spaces in Calgary by percentage. The Centre City area is home to 42% of Calgary’s cultural spaces with a population of 30,000 residents⁴, The east Quadrants have 19% of the city’s total cultural spaces, while the west quadrants have 39%.⁵

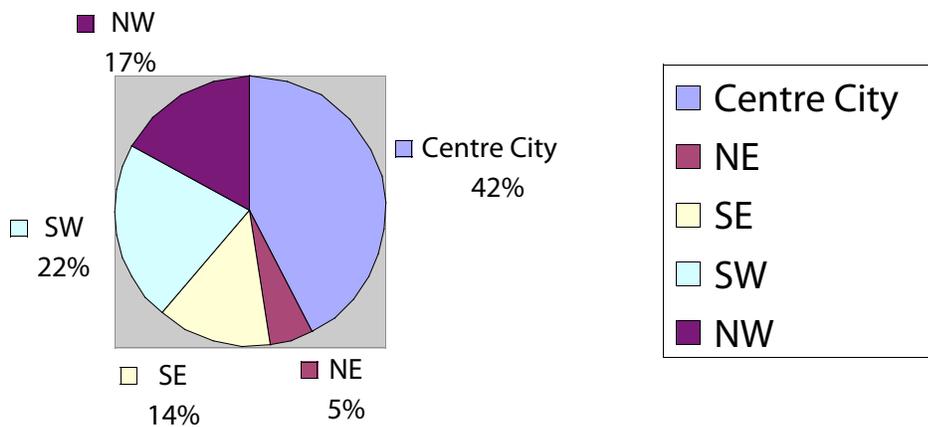


Figure 3 – Geographic Distribution of Cultural Spaces by Quadrant, Source: Calgary Arts Development

⁴ Centre City Draft Plan

⁵ Based on a list of 242 Cultural Spaces in Calgary. Source: Calgary Arts Development

III. Activity Drivers and Enablers

(A) HIGH GROWTH IN VOLUME OF ARTISTIC TALENT

Calgary is poised for a significant increases in human capital as arts institutions continue to attract and graduate students. From 1991-2001 the arts labor force in Calgary grew 46%, compared to 27% for the workforce as a whole.⁶ Calgary postsecondary institutions produce nearly 3,000 graduates annually educated in creative industries like media, communications, architecture, fine arts, design, and software development.⁷ The Alberta College of Art & Design, located in Calgary, is one of only four degree-granting art and design colleges in Canada. Likewise, Mount Royal Music Conservatory is the second largest music conservatory in Canada, instructing 10,500 students a year.⁸ The University of Calgary boasts the only four year post-secondary degree program in dance between Toronto and Vancouver, and the beginnings of a new M.F.A. program in choreography and performance.

Calgary Arts Development's festivals research found that from 2003 to 2005, the number of festivals increased by 39%, audiences increased by 81%, volunteer hours increased by 72%, and budgets increased by 41%.⁹ Major cultural events drew 3.4 million in attendance to downtown Calgary in 2005.¹⁰

This growth illustrate the increasing demand for space and the opportunity we have as a city in realizing the potential for and from the arts.

Calgary's environment presents major challenges for individual artists and emerging community arts organizations. Calgary has a strong "emerging scene" characteristic of a young population, driven, in part, by the new artists graduating from the post-secondary institutions, resulting in increasing demands on low cost, informal, creative spaces.

(B) THE LACK OF AFFORDABLE HOUSING STRONGLY AFFECTS THE SECTOR

Some very basic concerns have come up for every artistic discipline we have looked at; however, the most acute challenge is the lack of affordable residential and mixed live/work space. In the past, affordable living has kept artists in Calgary. In 2001, Calgary artists earned approximately \$21,000 per year, compared to \$36,000 for artists in Toronto. That year the gap between artists' earnings and average earnings of Calgarians was ranked 36th in Canada (nearly the lowest). The city lost 2.2% of its residential apartment stock in 2004 for the ninth time in ten years that the city has lost net residential apartment spaces.¹¹

6 Hill Strategies, Artists in Large Canadian Cities, 2006.

7 Calgary Economic Development and Calgary Arts Development, Creative Industries Sector Profile, 2006.

8 Calgary Education: <http://www.calgaryeducation.org/schools.htm>

9 Calgary Arts Development, The State of Festivals in the City of Calgary, February 2006.

10 Calgary Downtown Association, 2005 Vitality Indicators.

11 Canada Mortgage and Housing Corporation, Calgary Rental Market Report, October 2005.

(C) SPENDING AND ATTENDANCE IN THE ARTS IS HIGH

A recent Globe and Mail article commented on Alberta's cultural spending by stating, "Albertans spend the most money per capita of all Canadians on cultural goods, services and activities." The study of cultural spending has been conducted every two years since 2001 by Hill Strategies Research, and in each instance Alberta has been at the top among Canada's 10 provinces."¹²

There has been an increase in overall arts consumption. At \$114 million, Albertans spends more than any other province on art works and events, with Calgarians spending an average of \$139 per capita on art works and events, the highest level of any of Canada's major metropolitan centres.¹³

In 2005, Albertans had the highest per capita spending on live performing arts, museum admissions and heritage-related activities, books (excluding school books), magazines and periodicals.¹⁴ Albertans spent 75% more on performing arts in 2005 (\$140 million) than on live sports events (\$81 Million).¹⁵ Further, Alberta has Canada's second highest performing arts attendance rate for its citizens 60 years and older, and under 30.¹⁶

Attendance rates are affected by various factors including population, age, income, education, and location. Attendance rates generally decrease with age but Calgary is a young city with a large potential audience base. Calgary has a mean age of 34.9 years, making it the youngest city in the country.¹⁷ A 2006 study by Ipsos Reid¹⁸ highlights the real potential to increase Calgary's arts attendance: two-thirds of Calgarians say they enjoy the arts and six-in-ten have attended at least one art event in the past year.

12 "Albertans open up their wallets for arts" by James Adams, 21/02/07 <http://www.theglobeandmail.com>

13 Hill Strategies, Performing Arts Attendance in Canada and the Provinces, January 2003.

14 Hill Strategies, Consumer spending on Culture in Canada, February 2007.

15 Hill Strategies, Consumer spending on Culture in Canada, February 2007.

16 Hill Strategies, Performing Arts Attendance in Canada and the Provinces, January 2003.

17 Statistics Canada, Calgary Community Profile, 2001.

18 Ipsos Reid, Calgary Arts Partners Market Segmentation Study, July 2006.

IV. Supply and Usage of Arts Spaces

(A) OVERVIEW - PERFORMING ARTS SPACES

The following chart illustrates the current inventory of purpose-built performing arts spaces in Calgary, categorized by size and by suitability for performance. In a city the size of Calgary, there are some obvious gaps in built space, and in the ability of the existing facilities to absorb growth. Calgary’s performing arts spaces are operating at capacity, on average 93% of all available days. (See Appendix G for more information.) This doesn’t include rehearsal spaces which are also in short supply.

	Seat Capacity and Venue				
	Very Large	Large	Medium	Small	Very Small
	> 1500	> 700	> 250	> 100	< 100
High Technical & Performance Capacity and High Audience Amenities	Jubilee Auditorium (2535)	Max Bell (750)	Eckhardt-Gramatte - Rozsa Centre (384)	Vertigo Studio (130)	
	Jack Singer (2021)		Jubilations Dinner Theatre (388)		
			Martha Cohen (480)		
			University Theatre - U of C (500)		
			The GRAND - Flanagan Theatre (400)		
			Vertigo Playhouse (350)		
	> 1500	> 700	> 250	> 100	< 100
High Technical & Performance Capacity and Need Improved Audience Amenities		MacEwan Hall (1800)	Irene Besse Steinway Hall (320)	Big Secret Theatre (245)	Motel Theatre (60)
			Leacock - Mount Royal College (297)	Engineered Air Theatre (185)	Studio at the GRAND (90)
			Pumphouse Victor Mitchell (270)	Lunch Box Theatre (191)	
			Wright - Mount Royal College (270)	Easterbrook (175)	Vault Theatre (40)©
				Loose Moose (200)	
				Reeve - U of C (200)	
				Boris Roubakine Hall - UofC (200)	
				Stage West (132)	
				Nickel - Mount Royal College (183)	
				La Cite des Rocheuses (200)	
	> 1500	> 700	> 250	> 100	< 100
Need Improved Technical/ Performance and Audience Amenities				Uptown Stage and Screen (384)	Dancer’s Studio West (75)
				The Plaza (370)	Pumphouse Joyce - Dolittle (100)
				Orpheus Theatre - SAIT (290)	Deane House - Fort Calgary(40)©
				Burns West - Fort Calgary (140)	

(B) OVERVIEW - DAYS OF PUBLIC ACTIVITY

This analysis (for detailed analysis, see Appendix G) illustrates a high-level overview of the activities and events occurring in Calgary by publicly-funded arts organizations. Activities are categorized based on the size and type of space that they occurred in; their numbers are the activity’s duration in days. For example, dance organizations spent 16 days in very large venues during the 2005/2006 season.

Days of Public Activity in Venues by Calgary Arts Development Granting Clients 2005 - 2006									Totals
Dance	16	9	32	23	24	28	1	3	136
Music	86	0	54	3	45	108	6	155	457
Theatre	16	153	608	514	131	225	0	1	1649
Visual Arts	440	714	210	791	300	12	0	0	2467
Festivals	15	24	71	39	30	235	44	1	460
Literary Arts	4	0	0	8	54	66	2	0	135
Media Arts	1	0	33	1125	1	97	0	0	1257
	Very Large	Large	Medium	Small	Very Small	Adapted Spaces	Outdoor	Church	
Totals	578	900	1008	2503	585	771	53	160	6561

Figure 4 – Days of Public Activity in Venues. Source: Appendix F)

As a snapshot of the overall system, this chart shows very clearly that certain areas, particularly medium and smaller spaces, are highly utilized. Due to the limited numbers of purpose-built (for arts use) venues more and more arts organizations are using adapted (not built for arts use) spaces – a total of 775 events in adapted community spaces and 160 in churches in the 05/06 season.

The analysis (above) shows hot spots of activity. For example, the 578 days of public activity that took place in very large spaces happened in only three venues; the Southern Alberta Jubilee Auditorium; the Jack Singer Concert Hall; and the Glenbow Museum. Appendix A presents a detailed, discipline-by-discipline, analysis of spaces that support the creation and presentation of the arts in Calgary.

(C) SAMPLE USAGE DATA

Based on interviews with venue operators, there exists strong evidence that current performing arts facilities in Calgary are operating at capacity, making it increasingly difficult for arts organizations to find appropriate space, especially for new organizations.. This section of the report intends to capture specific quantitative figures on the usage of performing arts spaces.

A comparison of performing arts spaces that are purpose-built¹⁹ for arts presentation

¹⁹ “Purpose-built arts spaces” are those with specific technical requirements for creation and presentation and amenities for audiences. An example of a purpose-built space would be the Jack Singer Concert Hall, designed as a

The Current State of Cultural Spaces for the Arts In Calgary

shows that Calgary's spaces are on average at 92.3% capacity, or in use for an average of 229 days during in the performing arts season from September through May. System-wide usage rates at this level severely limit opportunities for organizations that do not already have a foothold on space as a resident tenant or owner.

An examination of the spaces enables the analysis to take into account the broader range of organizations that use the spaces beyond publicly-funded arts organizations. (For more information, see Appendix G.)

KEY FINDINGS:

- On average, 92.3% of total available days of these venues in the performing arts season are occupied.
- Rehearsal space is tight. As an example, the Calgary Opera Centre's usage has grown 17.5% from 2006-2008 and the Centre is already 80% booked through June 30, 2008; likewise, the rehearsal rooms operated by Alberta Theatre Projects were 92.2% booked during the 2005/2006 season.
- Five of the venues have multiple activities occurring on the same day, incurring additional costs in time for set-up and strike (or take-down). Conversations with these facility operators confirms that these multiple bookings often result in the facility being used for 16-hour days.
- High-usage requires more days booked off for maintenance activities: Mount Royal College theatres require on average 27 days of maintenance annually. Over the last five years, the Max Bell Theatre used an average of 23 full days for maintenance.
- While all venues can be rented by emerging and publicly-funded arts organizations, most venues are consistently booked by their respective resident companies, occupying, on average, more than two-thirds (67.8%) of total available time.
- In addition to regular bookings by local arts organizations, many spaces such as the Southern Alberta Jubilee Auditorium, are heavily used by external touring groups.
- The Mount Royal College Conservatory, holds significant space inventory outside the Centre City region which is effectively used full time for their internal uses, limiting the days used by publicly-funded arts organizations to well under 10%.
- Even during the off-season (summer), 64.4% of available days are used.

space for music presentation. Alternatively, an adapted space could be a community centre adapted for theatre.

The following chart compares selected space utilization during the performing arts season:

PERFORMING ARTS SEASON September 1 2005 - May 31 2006							SUMMER OVERFLOW June 1 - August 31 2006				
		Days Possible**	Days Used	% used	% Resident Company Usage	% Granting Client Usage	Add. Days	Add. Program Days	Add. Maint. Days	Add. Total Days	% Used
ECPA	Max Bell	252	224	88.9	79.4	95.5	92	18	17	35	38.0
ECPA	Jack Singer	252	202	80.2	48.0	62.9	92	65		65	70.7
ECPA	Eng. Air	252	199	79.0	N/A	37.2	92	48	7	55	59.8
ECPA	Martha Cohen	252	254*	100.8	94.5	96.9	92	15	17	32	34.8
ECPA	Big Secret	252	213	84.5	75.1	88.7	92	43		43	46.7
Pumphouse	JDT	252	244	96.8	N/A	60.7	92	50	0	50	54.3
	VMT	252	244	96.8	N/A	58.6	92	46	0	46	50.0
Mt. Royal	Leacock	252	232	92.1		9.0	92	60	12	72	78.3
	Wright	252	236	93.7	82.9	1.8	92	55	35	90	97.8
	Nickle	252	265*	105.2	65.1	2.0	92	60	21	81	88.0
Jubilee		252	211	83.7	N/A	37.9	61*	55			90.2
The Grand		87	77	88.5	54.5	84.4					
Vertigo	Playhouse	252	273*	108.3	72.9	97.4					
	Studio	252	226	89.7	37.6	81.0					
365 DAY SCHEDULE											
Eckhardt-Gramatte Hall		344	330	95.9							
AVERAGE (excluding The Grand)			233	92.3	67.8	58.1	47	14	57	64.4	

Figure 5 – Venue Usage (See Appendix G)

* The venues are used during the holiday season accounting for the average.

**Excludes three weeks over the holiday season.

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Facility operators expressed several additional challenges:

- Human and physical resources are strained by excessive bookings and resulting maintenance needs.
- With the shortage of rehearsal spaces, some companies are forced to take up excessive time in prime rental performance space, inhibiting revenue generation.
- Facility operators express difficulty in keeping rental rates low for non-profit arts organizations at the risk of incurring a financial deficit. As a result organizations with smaller budgets can't afford many of Calgary's prime small to mid-sized spaces.

"In addition to an insufficient number of performance venues in Calgary, there is an insufficient number of rehearsal spaces as well. This past year, two productions needed to be rehearsed in The Studio whereas a year ago, we only had to rehearse one play in The Studio. This has already created a problem for One Yellow Rabbit's High Performance Rodeo in January. For next year, 49 additional days (7 weeks) will be used for rehearsals that, in past, have been available for rentals. We are having to turn away renters that have been with us from the beginning because of this."

- Suzanne Mott, GM & Y Stage Artistic Director, Vertigo Theatre



V. Benchmarking

(A) OVERVIEW

As the following four charts show, Calgary’s inventory of significant arts facilities compares poorly to other Canadian and US cities, many of which have lower populations than Calgary.

- At an absolute count, of 23, Calgary’s combined total of visual and performing arts spaces is the lowest.
- On a per capita basis, Calgary’s performing arts seat inventory is significantly lower than any of the benchmarked cities, and less than half the inventory of Austin, Vancouver or Seattle.
- In both performing arts and visual arts spaces, Calgary has the second lowest total number of spaces, and is conspicuous by its lack of any spaces with signature architecture.
- Toronto, with the most spaces, at an absolute count, is the only city that has an organization (Toronto Artscape) dedicated to developing spaces to support the arts.

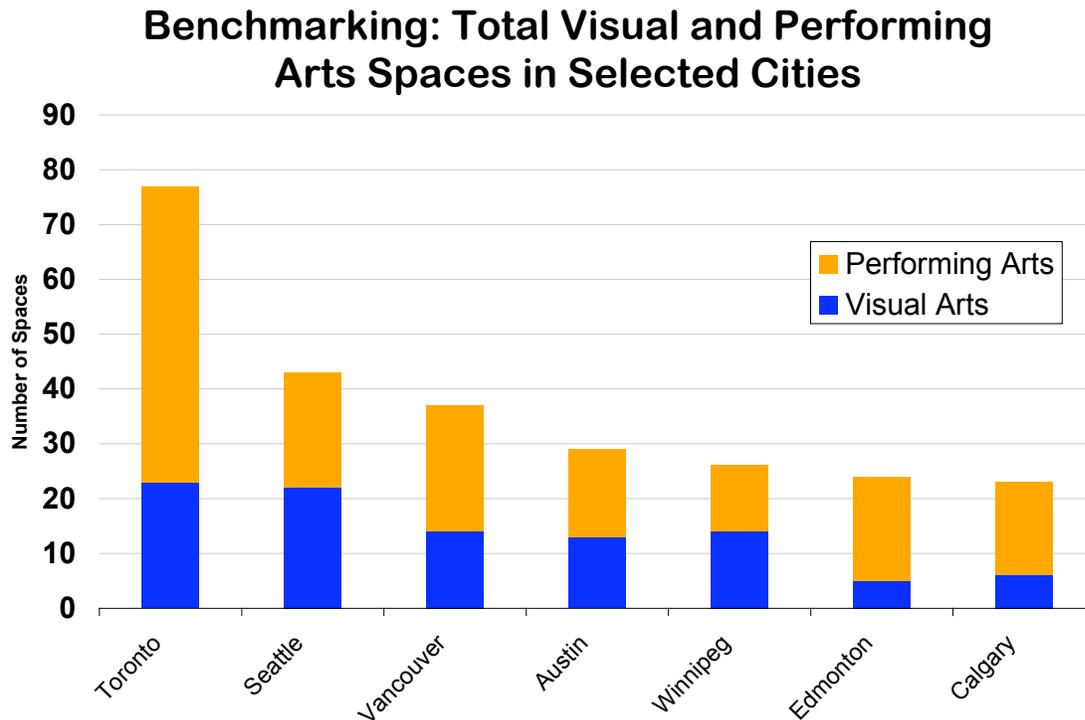


Figure 6: Seven City Benchmarking (Source: Appendix D)

Performing Arts Seats per 1000 Residents (selected cities, estimated from secondary sources)

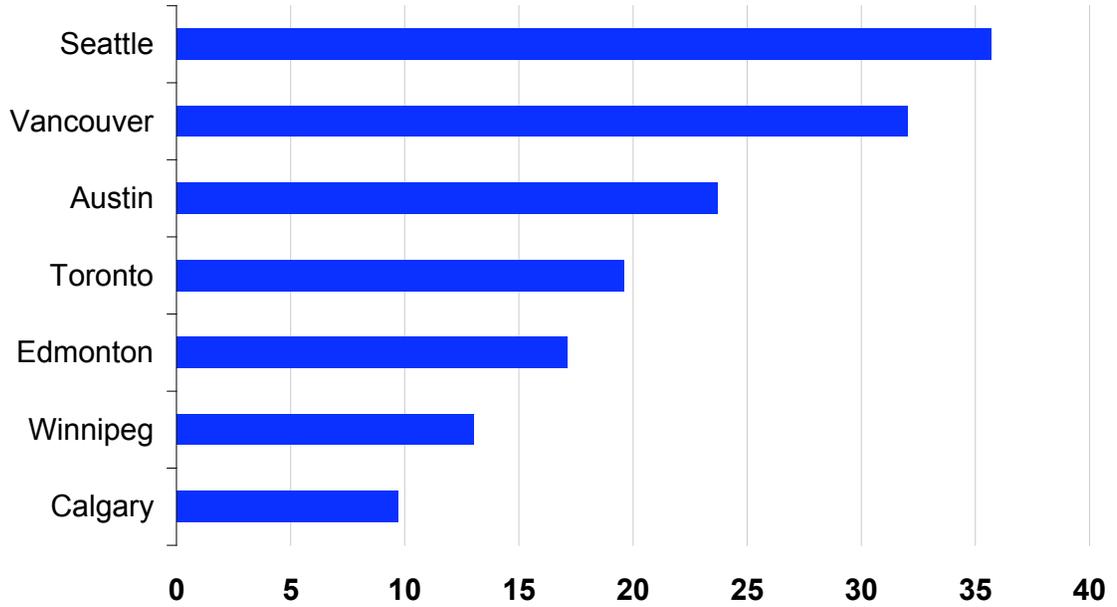


Figure 7: Seats Per Capita Benchmarking (Source: Appendix D)

Number of Performing Arts Spaces (selected cities, estimated from secondary sources)

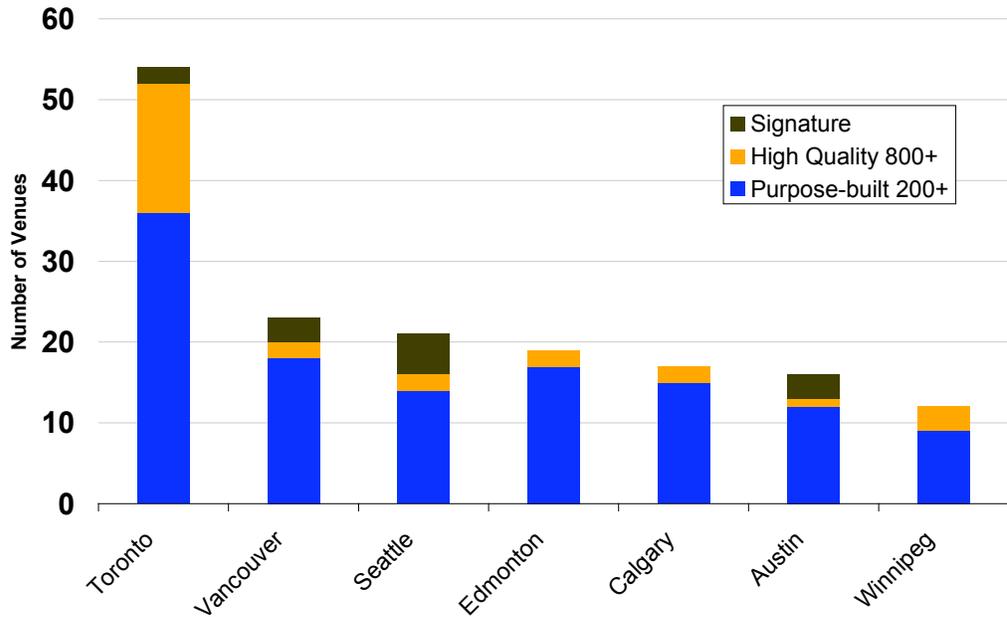


Figure 8: Number of Performing Arts Spaces Benchmarking (Source: Appendix D)

Note: Signature spaces are essential markers to a city’s identity, providing high-profile visibility for the arts in general, creating significant tourism and economic leveraging opportunities, and putting a city ‘on the map’.

Number of Visual Art Spaces (selected cities, estimated from secondary sources)

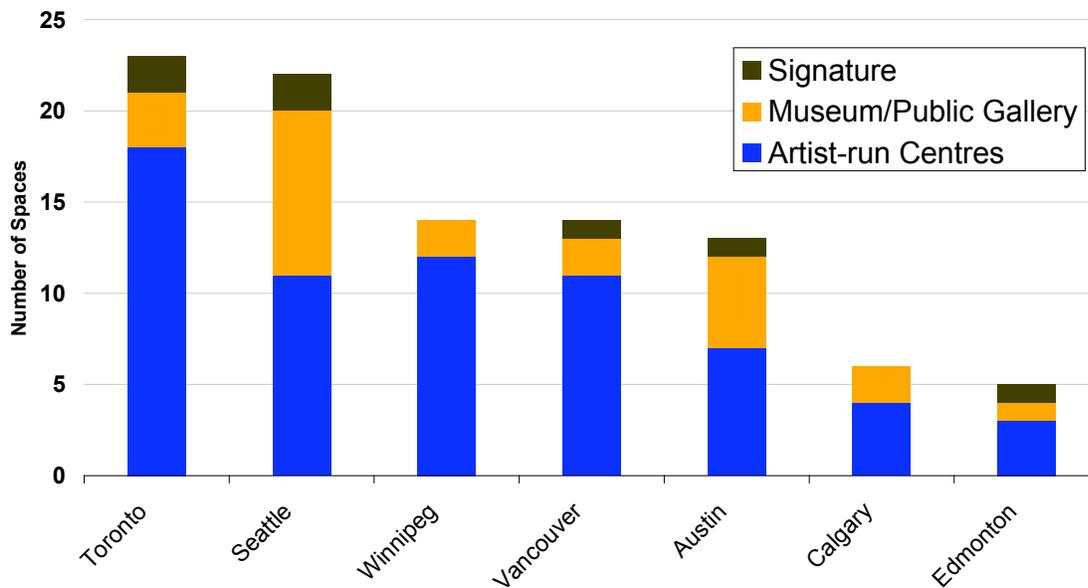


Figure 9: Number of Visual Arts Spaces Benchmarking (Source: Appendix D)

(B) HISTORICAL ANALYSIS 1987 TO PRESENT - CALGARY COMPARED TO VANCOUVER

Building upon the seven-city facility benchmarking (see Appendix D) which captures the current state of facilities, key trends and patterns in cultural space development were examined over time in Calgary and Vancouver. The benchmarking analysis was expanded to include the Greater Vancouver Regional District (GVRD) to better capture trends in creating a holistic cultural space system.

The City of Calgary and the Greater Vancouver Regional District illustrate two distinct scenarios.

- In 1987, the performing arts facilities in Vancouver and Calgary were generally centralized in the centre city region and anchored by major facilities (EPCOR CENTRE for the Performing Arts in Calgary; the Civic Theatres in Vancouver)
- Both cities experienced rapid population growth from 1986-2005. (See Figure 10) Due to geographical constraints and rising property values, rapid population growth occurred in Calgary and the GVRD primarily in the outlying suburban areas as residents sought more affordable space. The population of GVRD grew 56.7% from 1,380,729 (1986) to 2,162,000 (2005); concurrently, the population of Calgary grew 49.2% from 640,645 (1986) to 991,759 (2005).

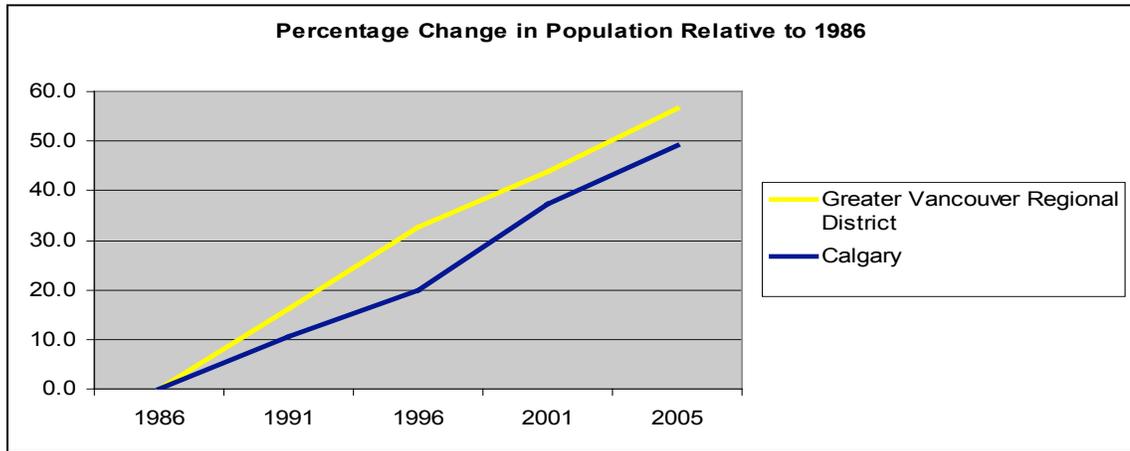


Figure 10: Vancouver – Calgary Comparison, Population Percentage Change (Source: Appendix D)

- These demographic patterns created the need for additional cultural facilities and for a diverse distribution of arts spaces to serve growing communities. While the anchor facilities in the city centres remained hallmarks of the civic cultural facility system, population trends re-enforced the need for both large-scale community arts spaces and a network of small purpose-built arts spaces throughout the city.
- In the GVRD, from 1987-2007, arts center's in the surrounding suburban municipalities were built rapidly. On an absolute count, the GVRD added 16,438 performing arts seats, with 10,965 seats (66.7%) built in the suburban municipalities. In total, 35 new facilities were built in this time period throughout the metropolitan area.

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

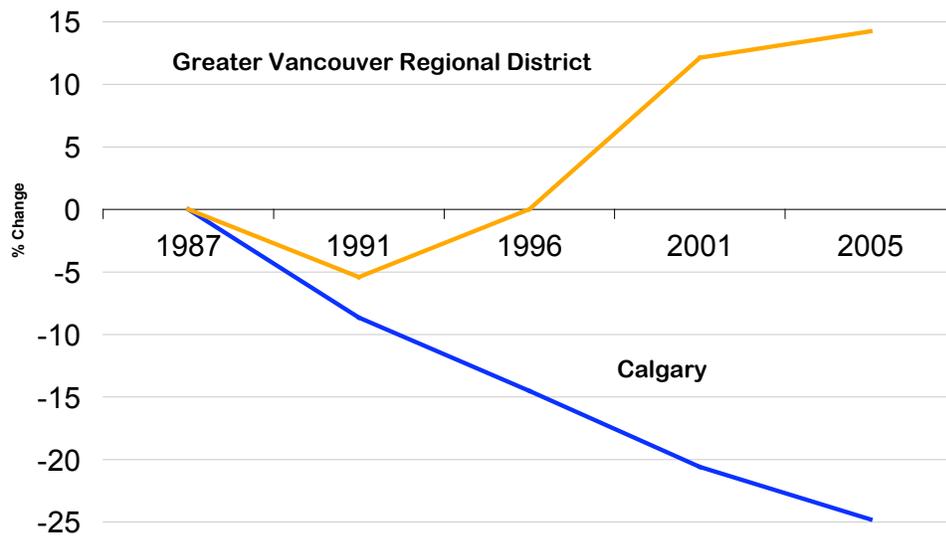


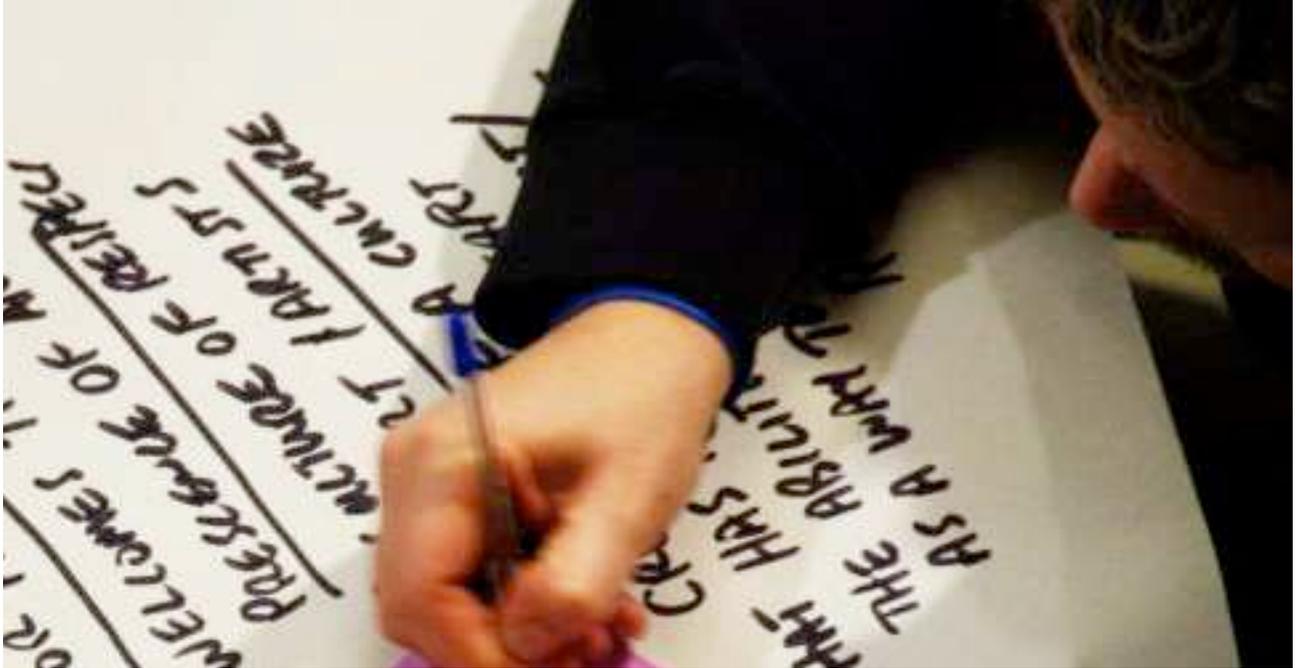
Figure 11: Vancouver – Calgary Comparison, Seats per Capita Percentage Change (Source: Appendix D)

- In Calgary, from 1987-2007, despite significant population growth, the parallel and complementary growth of cultural facilities did not occur. On an absolute count, Calgary added only 1,439 seats (15.4%) and lost the Garry Theatre and the Betty Mitchell Theatre. Only one facility built during this period (Eckhardt-Gramatte Hall at the University of Calgary) is considered to be outside the centre city region.
- Compared on a seat-per-capita basis, the results are significantly different. The GVRD increased their seats per capita from 13.87 to 15.78 (representing a 14.24% increase). In the same time period, Calgary’s seats per capita declined from 14.5 to 10.9, representing a 24.7% decrease.
- While no new facilities were built in the suburban regions of Calgary, the suburban regions of the GVRD witnessed particular growth. The absolute number of performing arts seats rose from 3,374 in 1987 to 12,593 in 2005 (an increase of 9,219 seats; roughly the equivalent of the entire performing arts seat count in Calgary).
- The rapid growth in arts facilities coincided in 1990 with the adoption of the Vancouver Cultural Facilities Strategic Plan 1990-2005. The assistance and intervention of local government was a key driver in developing partnerships for proactive cultural space development.

(C) COMPARISON OF FACILITY DEVELOPMENT FUNDING APPROACHES

As shown in Appendix D, there are many pathways to the strategic development of cultural facilities in cities across North America. A recurring theme amongst all projects is the involvement of civic leadership and leveraging this civic investment against the private, corporate, and other orders of government.

Total project costs ranged from \$1 million USD to over \$250 million CAN. Though municipal investment is not always a feature of cultural facility development, the municipal contribution can be as high as 40%.



VI. Community Engagement

(A) OVERVIEW

This section highlights key emerging themes from the stakeholder conversations hosted by Calgary Arts Development with over 350 citizens in 11 locations around the city. (See Appendix B.) Many communities participated, including ethno-cultural and First Nations communities, business leaders, youth, media, civic leaders, policy makers and urban planners, artists, arts administrators, students, academic faculty, non-profit organizations and citizens who value the arts.

(B) METHODOLOGY

Participants were asked to share their ideas using an engagement method called the World Café. The World Café²⁰ (see Appendix B) is a creative process for leading collaborative dialogue around questions that matter, with operating principles that reflect the cornerstones of accountability, inclusiveness, commitment, responsiveness and transparency. This method is used within the City of Calgary's Engage! Framework, and has been successful in stimulating ideas within business, government and community-based organizations around the world.

Discussion questions to facilitate the community engagement events were formulated by Calgary Arts Development's Cultural Space Steering Committee. (Appendix A). This volunteer group of local experts representing a cross-section of stakeholders has provided guidance and public participation at each phase of this research project.

²⁰ <http://www.theworldcafe.com>

The Current State of Cultural Spaces for the Arts In Calgary

Each engagement event was structured around three key discussion questions:

- What does Calgary need to be an artistically vibrant city? Describe your dream of what an artistically vibrant city looks like.
- What are your ideas for making the arts more visible, accessible, meaningful and sustainable in Calgary? Tell us about your most inspiring experience with the arts and artists.
- What considerations should be taken into account when creating and locating art space in Calgary? What resources, policies and support are needed from government, corporate and other stakeholders to make Calgary artistically vibrant?

(C) COMMUNITY PRIORITIES ON CULTURAL SPACE FOR THE ARTS

Clear patterns began to emerge early in the dialogue series, with a consistent set of themes, priorities and desires. Participants' needs and priorities about cultural space fell into the following categories:

- Bricks and Mortar: Increase the amount of space available to enable growth of the arts
- Streetscape: Vibrant public spaces
- Arts-infused Communities: Many sites of activity located throughout the city
- Vibrant Centre City: An anchor for cultural space
- Access and Affordability: Spaces available and welcoming to all
- Perceptions and Awareness: The mindset of cultural space

(D) FOCUS: ARTS-INFUSED COMMUNITIES ANCHORED BY A VIBRANT CENTRE CITY

It should be noted that the number of comments on both vibrant city centre and arts-infused community were both prominent in each dialogue event and nearly equal. The idea of a central hub for the arts and the need for artistic opportunities in the suburbs represents one of the strongest priorities for community stakeholders. In order to foster long-term stability, the arts need the broadest base of support possible. Both of these needs must be equal priorities - citizens should be engaged in the arts where they live but also have the opportunity for further exploration elsewhere in the city.

(E) FOCUS: THE LINK BETWEEN CREATION SPACE AND ARTIST RETENTION

Retaining human capital - artists and cultural workers - in Calgary was a concern throughout the discussions. Participants suggested that artists who choose to leave Calgary do so because of its high cost of living. Affordable housing and studio space was a priority for many participants.

Citizens suggested that municipal bylaws and policies should encourage live – work space development. More artists' cooperatives should also be facilitated wherever possible. Places like ArtCentral, where studios and retail businesses enjoy a mutually beneficial relationship within the same building, were cited as models to be followed in future.

Mixed use space such as a multi-disciplinary incubator model for the creation of new works was suggested multiple times. (See Appendix E for examples of Incubator spaces.)

VII. Cultural Space Case Studies

(A) OVERVIEW

Following the community engagement series, several key themes emerged in particular as top concerns and aspirations among the wider public. These themes define high-level principles and space requirements needed within any diverse cultural space system. Appendix E contains note-worthy cultural space projects from around Canada and the US that include examples of successful and innovative spaces that address priorities that have emerged from consultations with the communities.

(B) KEY THEMES

1. PUBLIC SPACE

- Public spaces are the essential gathering places that foster social inclusion, encourage spontaneous activity, and contribute to a healthy urban environment.

Examples: Olympic Sculpture Park, (Seattle Washington)²¹ and City Repair²² (Portland, Oregon)

2. INCUBATOR SPACE

- Incubators provide low-cost space and access to shared services essential for encouraging multi-disciplinary collaboration and nurturing young and emerging artists and arts organizations.

Examples: Flashpoint,²³ (Washington, DC) and The Banff Centre²⁴

3. ADAPTIVE RE-USE AND HERITAGE SPACE

- A young city like Calgary must preserve and value its architectural heritage, which similar to iconic buildings, act as cultural markers to the civic identity.

Examples: P.S.1 Contemporary Art Centre.²⁵ (New York City, NY) and The Green/ Arts Barns²⁶ (Toronto, ON)

21 Seattle Art Museum, Olympic Sculpture Park, <http://www.seattleartmuseum.org/visit/OSP/default.asp>

22 <http://www.cityrepair.com>

23 <http://www.flashpointdc.org>

24 <http://www.banffcentre.ca>

25 <http://www.ps1.org>

26 http://www.torontoartscape.on.ca/components_of_the_green_arts_barns/

4. LIVE and WORK SPACE

- Affordable mixed-use zoning for studios and live/work studios are essential to the planning of vibrant, creative cities.

Examples: Arts Habitat²⁷ (Edmonton, AB) and Liberty Village²⁸ (Toronto, ON)

5. SIGNATURE / ICONIC ARTS SPACE

- Signature spaces are essential markers to a city's identity, providing high-profile visibility for the arts in general, creating significant tourism and economic leveraging opportunities, and putting a city 'on the map.'

Examples: Sydney Opera House²⁹ (Sydney, Australia)

Note on Signature / Iconic Spaces:

The following new and planned signature arts spaces may someday have the iconic power of the Sydney Opera house:

- Daniel Liebeskind's Royal Ontario Museum (Toronto, ON)
- Frank Gehry's Art Gallery of Ontario (Toronto, ON)
- Jack Diamond's Canadian Opera Centre (Toronto, ON)
- Anton Predock's Human Rights Museum (Winnipeg, MB)
- Randall Stout's Art Gallery of Alberta (Edmonton, AB)
- Frank Gehry's Music Experience (Seattle, Washington)
- Rem Koolhaas's Seattle Public Library (Seattle, Washington)

27 <http://www.artshab.com/home.html>

28 http://www.toronto.ca/bia/liberty_village.htm

29 <http://www.sydneyoperahouse.com/>

VIII. Discipline Summaries

(A) OVERVIEW

To fully understand the complexity of the cultural space system it is important to examine the unique characteristics of each discipline. Calgary has a varied range of experimental, emerging practices to community arts to world class professional artistic excellence with varied space requirements. For a deeper look at each discipline, see Appendix A.

(B) FESTIVALS

Festivals and community celebrations cover all artistic disciplines and have grown in number and significance to Calgarians over the past several years. They require a range of specific indoor and outdoor infrastructure needs in order to meet this growth.

FAST FACTS on FESTIVALS in 2006:³⁰

- 19 Festivals attracted 394,109 in attendance
- Combined revenue of Festivals was \$18,333,510
- Festivals leveraged municipal investment 60 times (from \$301,250)

Activity Trends over the last three years:³¹

- Audience increase of 81%
- Volunteer hours increase of 71%
- Volunteer participation increase of 39%
- Budget increase of 39%
- Number of festivals increase of 39%

The Current State for Festivals Space:

- Primarily indoor festivals add to the spaces constraints of all disciplines
 - Support needed from the City of Calgary for programming City-owned outdoor venues
 - Additional costs exist to outfit outdoor venues for audiences and performance
 - Popularity exceeds capacity of certain outdoor venues
- Flexible-term administration and production staff needed

³⁰ Data from 2006 CADA Operating Grant Clients

³¹ Festivals Report, CADA 2006

(C) DANCE

Dance has unique requirements for rehearsal and performance venues (such as sprung floors, wing space, specialized lighting, mirrors, good ventilation and change rooms), to accommodate the physical nature of this art form.

FAST FACTS on DANCE in 2006:³²

- 12 Dance organizations attracted 109,429 in attendance
- Combined revenue of Dance organizations was \$10,933,474
- Dance leveraged municipal investment 45 times (from \$243,000)

Activity Trends over the last three years:³³

- The number of dance organizations funded by Calgary Arts Development has grown by 33%.
- Municipal investment in the discipline has grown by 14%
- Revenue has increased by 7%
- Total attendance has increased by 14%.

The Current State for Dance Space:

- Lack of affordable rehearsal and performance space
- Specific venue requirements for dance results in a lack of appropriate spaces
- Professional organizations compete with recreational and amateur organizations for performance space
- More organizations than permanent homes
- On average, dance organizations spend 29% of their annual budget on facility-related costs. When human capital costs are removed, facility costs rise to 36% of the programming and production budget.

(D) MUSIC

Music is one of the most wide-ranging presentation forms. Musicians and music presenting organizations require a range of presentation and rehearsal spaces, each with varying acoustic and space requirements. Music in Calgary is created and presented in the formal settings of concert halls, churches, and studios as well as more informal settings such as restaurants, pubs/bars, parks and lobbies.

FAST FACTS on MUSIC in 2006:³⁴

- 45 Music organizations attracted 109,429 in attendance
- Combined revenue of Music organizations was \$20,949,535
- Music leveraged municipal investment 36 times (from \$583,550)

32 Data from 2006 CADA Operating Grant Clients

33 Organizations that receive CADA operating grants

34 Data from 2006 CADA Operating Grant Clients

Activity Trends over the last three years:³⁵

- remained stable in numbers of organizations (approximately 45)
- Revenue has increased by 23% and total attendance by 28%
- Municipal investment as a portion of total revenue has decreased by almost 10%

The Current State for Music Space:

- More access needed for large and medium presentation space
- More organizations exist than permanent homes
- Lack of dedicated music presentation space
- Few spaces dedicated for small music organizations

(E) THEATRE

Theatre is one of the most demanding presentation forms for space. It tends to require a wide range of technically equipped presentation spaces, and in addition to space, theatre requires a full team of theatre craft artists to support the creation of sets, lighting, costumes, and effects that make up a theatrical production.

FAST FACTS on THEATRE in 2006:³⁶

- 29 Theatre organizations attracted 410,543 in attendance
- Combined revenue of Theatre organizations was \$20,846,788
- Theatre leveraged municipal investment 21 times (from \$987,100)

Activity Trends over the last three years:³⁷

- remained stable in numbers of organizations (approximately 30)
- revenue has increased by 20% and total attendance by 2%
- Municipal investment as a portion of total revenue has decreased by 13%

The Current State for Theatre Space:

- More organizations exist than permanent homes
- Need for rejuvenation of existing spaces
- Lack of supporting creation space for rehearsal and shop space for set/prop building

35 Organizations that receive CADA operating grants

36 Data from 2006 CADA Operating Grant Clients

37 Organizations that receive CADA operating grants

(F) LITERARY ARTS

Literary arts include fiction; non-fiction; poetry; and support for libraries, booksellers and publishing organizations (including small presses, magazines and commercial publishing). Spaces for literary arts range from studio and office space to library or reference storage space; to public and performance spaces for readings and spoken word performances.

FAST FACTS on LITERARY ARTS in 2006:³⁸

- 7 Literary Arts organizations attracted 74,356 in attendance
- Combined revenue of Literary Arts organizations was \$674,100
- Literary Arts leveraged municipal investment 23 times (from \$29,700)

Activity Trends over the last three years:³⁹

- Remained stable at 8 organizations until the loss of Artichoke Magazine in 2006.
- Despite the loss of an organization, total revenue increased by 5%
- Attendance dropped by 4% and municipal investment as a percentage of revenue dropped by almost 10%

The Current State for Literary Arts Space:

- Lack of supporting administrative and archive / storage space

(G) MEDIA ARTS

Media arts practitioners include independent filmmakers and producers, video artists, animators, sound artists, Internet artists and web designers, as well as artists exploring virtual, cybernetic and interactive sites and environments, or engaged in on-line exchanges and multidisciplinary collaborations. Artists and organizations in this discipline require a wide range of spaces including production and recording studios, productions centres, screening rooms or cinematheques and educational training space.

FAST FACTS on MEDIA ARTS in 2006:⁴⁰

- 6 Media Arts organizations attracted 240,622 in attendance
- Combined revenue of Media Arts organizations was \$2,404,018
- Media Arts leveraged municipal investment 27 times (from \$90,500)

38 Data from 2006 CADA Operating Grant Clients

39 Organizations that receive CADA operating grants

40 Data from 2006 CADA Operating Grant Clients

Activity Trends over the last three years:⁴¹

- Have steadily increased from four to six municipally funded organizations
- Total revenue has therefore increased by 45%
- Attendance dropped by 60% and municipal investment as a percentage of revenue dropped by almost 17%

The Current State for Media Arts Space:

- Lack of affordable exhibition space
- Reliance on privately owned leased space
- Access to shared technical facilities

(H) VISUAL ARTS

The visual arts encompass the traditional disciplines of painting, drawing, print making, photography, and sculpture, craft disciplines including jewellery, ceramics, textiles and glass, as well as new media which may include film, digital investigations, performance and installation art.

Visual art is exhibited in traditional public and private galleries and museums as well as non-traditional spaces such as coffee shops, hotels, +15s and other spaces, and artists maintain a range of studio spaces, which vary according to artistic practice.

FAST FACTS on VISUAL ARTS in 2006:⁴²

- 15 Visual Arts organizations attracted 767,778 in attendance
- Combined revenue of Visual Arts organizations was \$18,894,804
- Visual Arts leveraged municipal investment 56 times (from \$336,000)

Activity Trends over the last three years:⁴³

- Have steadily increased from 13 to 15 municipally funded organizations
- Total revenue has therefore increased by 50%
- Attendance increased by 100% and municipal investment as a percentage of revenue dropped by 32%

41 Organizations that receive CADA operating grants

42 Data from 2006 CADA Operating Grant Clients

43 Organizations that receive CADA operating grants

The Current State for Visual Arts Space:

- Heavy reliance on privately owned leased space
- Limited access to shared technical facilities
- A growing need for presentation technology such as data projectors and LCD monitors (for new media work)
- Lacks comparable iconic gallery/museum with other national and international cities of scale

IX. City Snapshots - How Space Impacts Operations

(A) OVERVIEW

There is a consistent picture of space acting as a constraint on sector growth. The result is frustration for artists and organizations unable to consistently access appropriate spaces when needed. These challenges are compounded by Calgary's relatively low per-capita annual operating funding, making some available spaces unaffordable at times. What follows are a number of snapshots from conversations with a sample of Calgary Arts Development's Granting Clients. The clients were asked how space impacts operations.

(B) DECIDEDLY JAZZ DANCEWORKS

Decidedly Jazz Danceworks (DJD) was founded in 1984 with the objective of creating concert jazz dance that sustains the spirit and traditions of jazz. After more than two decades of work, a distinct and eclectic style (that mixes groove, African roots, rhythm, improvisation, interplay with musicians, and deeply human soul), has distinguished DJD on the international jazz dance stage.⁴⁴

The company rents 9500 sq.ft. on Fourth Street SW as its home base of mixed administrative, educational and creation space and rents performance spaces locally and on tour to other Canadian cities. DJD does not have its own performance venue and must work around the schedules of other major organizations to access prime venues. They have a high emphasis on the development of new work and, therefore, only present two to three new works per season. In Calgary, DJD rents primarily from the EPCOR CENTRE and Theatre Junction at The Grand. For their major production and tour this June, DJD will open its show in Banff and close it in Calgary as a result of limited local space availability. For the same reason in April 2005, DJD opened their show in Edmonton at The Arden Theatre.

Since 1993, DJD has seen their annual rent for their home space on Fourth Street increase from \$35,000 to \$147,000 (a 420% increase). While these and other operating costs have increased, public funding levels have remained at about 17% of total revenue. DJD has had to reduce expenses through staff and programming in order to maintain a balanced budget over the years.⁴⁵

⁴⁴ <http://www.decidedlyjazz.com/>

⁴⁵ Based on a conversation with Kathi Sundstrom, General Manager, Decidedly Jazz Danceworks

(C) THEATREBOOM

Theatreboom is an emerging theatre company (incorporated in 2002) that promotes the collective artistic experience through the production, and public sharing of theatrical events that are stirring and relevant to the modern imagination.⁴⁶ They do not yet run a full season and perform in various spaces of varying quality and cost. Co-Artistic Director Joel Smith explains that there are distinct limitations to finding small to mid-sized affordable performance spaces in Calgary. The company is proactively pursuing collaborative solutions for future space opportunities.⁴⁷

The complexity of the issues facing Theatreboom stems in part from the diversity of spaces and the cost that high technical amenities create. The Studio at Vertigo Theatre is an example of a high quality technical space that is a strong resource for Calgary, but in the current funding environment, is relatively expensive for a small company because of rental rate required for Vertigo to operate the space. In contrast, a “low tech” space such as Motel in The EPCOR CENTRE is more affordable but lacks technical capabilities, so a company “has to invent a theatre in the space.” Theatreboom is stuck in the middle: they have developed to the point where they are ready to use high tech spaces, but are either unable to find available dates, or are unable to afford those they can find.

(D) THE NEW GALLERY

The New Gallery (TNG) was one of the first artist-run centres in Canada, founded in 1975. It is committed to providing a forum for a wide spectrum of critical discourse and multidisciplinary practices within the contemporary visual arts. TNG fosters the growth of the arts community, and the community at large, through the creation of local, national and international networks of understanding, collaboration and cooperation. Members of The New Gallery later created several notable Calgary arts organizations such as EMMEDIA and One Yellow Rabbit.⁴⁸

The New Gallery has changed locations 4 times in 32 years. They were in their 3,060 sq ft. space on 9th Avenue SW from 1975 – 1980, returned there in 1995 and have remained there since. As of the time of this publication, the gallery is slated for demolition and they are on a month to month rental agreement.

The logistics of moving the gallery is time consuming and expensive requiring significant numbers of volunteers and costs incurred in moving a considerable archive and building materials. While a gallery has low technical requirements to run on an ongoing basis, it is considerable work to create a “pristine” gallery environment with high ceilings and proper lighting/wiring in an adapted space. The Gallery staff is concerned that the impending move will significantly disrupt upcoming programming and risk losing public funds as a result of reduced or altered programs.⁴⁹

46 <http://theatreboom.com/>

47 Based on a conversation with Joel Smith, Co-Artistic Director, Theatreboom.

48 <http://www.thenewgallery.org>

49 Based on a conversation with Sigrid Mahr, Programming Director for The New Gallery

Section 3: Conclusions

I. OVERVIEW

As noted in the introduction, this research report was intended to inform the development of a long term strategy for arts and cultural facility development. This section highlights key principles and themes that will be carried over into the strategy development process.

II. GUIDING PRINCIPLES - THE FOUR A'S

Four guiding principles that address some of the top concerns for Calgarians regarding cultural space for the arts have emerged:

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

III. COMMUNITY PRIORITIES & NOTABLE OPPORTUNITIES

The community engagement process brought forward a clear message:

Calgarians want visionary thinking with arts-infused communities across Calgary connected to a vibrant Centre City featuring anchor facilities and incubator spaces.

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

- **Public Space:** There is a high need for Calgary to promote the use of streets and public areas (parks and plazas) as cultural spaces through policy changes and intensive programming.
- **Adaptive re-use and heritage space:** Efforts should be made to employ heritage buildings adapted to arts uses; similarly, the creation, repurposing, or expansion of community hubs can ensure that high quality cultural spaces are available to Calgarians throughout the city.

- **Live and Work space:** With rising rents and the current demand for real estate, there are fewer affordable buildings and/or neighborhoods (particularly near the city core) for artists to occupy. Creating live and work space will make it easier for artists, especially emerging artists, to put down roots in Calgary, decreasing the likelihood that they will take their artistic human capital to other cities.
- **Signature/Iconic arts space:** There is an opportunity to develop architecturally inspiring spaces for all arts disciplines, most clustered in the centre city and surrounding neighborhoods, but with a clear desire for quality spaces in strategic locations throughout the city.
- **Incubator space:** To increase the robustness of the sector, a priority should be put on the development of incubator spaces to promote collaboration and provide the next level of career development for emerging artists, including those graduating from our educational institutions.

IV. NOTABLE CHALLENGES

A summary of the notable challenges touched on throughout this report clearly illustrates the need for a strategic approach to long term solutions:

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

The Current State of Cultural Spaces for the Arts In Calgary

Appendix A - Steering Committee



Appendix A – Steering Committee

Introduction

Calgary Arts Development recruited a Steering Committee to provide guidance and public participation in each phase of the project. The committee is comprised of local experts representing a cross section of stakeholders dedicated more than 2000 hours of time fleshing out ideas, building knowledge and challenging results of the research.

Members and Affiliation

Ken Cameron, Alberta Playwrights Network

Joni Carroll, graduate of University of Toronto’s School of Architecture, 15 years project management expertise on large capital design and construction projects, most recently for Cornell University.

Anne Flynn, Urban Dance Project (nominated by University of Calgary)

Bill Kilbourne, Kelman Technologies Inc., Calgary Music Hall Foundation (nominated by University of Calgary)

Gerry Kretzel, Canadian Heritage

Sigrid Mahr, The New Gallery, Visual Artist

Jane McCullough, CJSW radio

Andrew Mosker, Cantos Music Foundation, Calgary Professional Arts Alliance (nominated by Calgary Professional Arts Alliance)

Anne-Marie Pham / Chris Dovey, Ethno-Cultural Council

Grant Poier, practicing visual /media artist, active member of artist-run culture, one of the EMMEDIA founders

Bill Rathwell, Arts and Culture Division, The City of Calgary Recreation, Events Services

Stephen Schroeder, One Yellow Rabbit

Sharon Stevens, practicing video artist, Folk Festival board member, Arusha Centre

Graziella Terracciano, Artcity Festival board member, Flamenco dance producer

Matt Wilson, Fiasco Gelato, Entrepreneur

Cultural Facilities Trends and Needs Analysis for Calgary and Area: 2006-2016

Steering Committee - Terms of Reference

Calgary Arts Development requires a steering committee to over-see comprehensive Cultural Facilities Trends and Needs Analysis for Calgary and Area. This three-phase study will take place throughout 2006, with public release scheduled for the final quarter of the year.

ABOUT THE CULTURAL FACILITIES TRENDS AND NEEDS ANALYSIS:

- A study to support effective investment in cultural facilities over the next decade
- Phases include: Inventory, Trends and Needs Analysis and Master Planning
- Requires direct community input from Calgary's vibrant and diverse artistic community
- Includes examination of what space and venue signify for artistic creation
- Includes the creation of an inventory of existing facilities and an examination of needs and trends, locally, and in the broader global context
- Enables Calgary Arts Development to champion broad areas of opportunity for existing, new and redefined cultural facilities.
- Enables Calgary Arts Development to provide specific advice to City Council on the impact and benefits of proposed projects
- Is part of Calgary Arts Development's on-going, long-term strategic planning to enhance the environment for the arts in Calgary.

PROJECT SPONSORS:

- Lead sponsor is the University of Calgary
- We are seeking further project sponsors from Government, institutions, the Private sector and foundations

STEERING COMMITTEE ROLES:

- Provide strategic advice to ensure that the goals of the project, as outlined, are maintained throughout the three phases
- Ensure open communication and transparency through all courses of action of the project
- Ensure that the research and planning process is effective for the purpose of the project
- Ensure the quality of the information gathered
- Provide feedback on documentation and issues arising from the project

- Identify individuals locally, nationally or internationally who might assist in the project
- Act as advocates for issues and recommendations arising from the project

STEERING COMMITTEE COMPOSITION:

- 10 – 12 stakeholders, from Calgary and Area, who will oversee the process. Participation in the Steering Committee is voluntary except for the Project Manager and other Calgary Arts Development staff.
- Up to 5 - 6 committee members will be recommended by project sponsors
- Additional committee members will be appointed by Calgary Arts Development Authority based on the selection criteria below

SELECTION CRITERIA:

We will create a committee comprised of various local experts representing a balanced cross section of stakeholders, potentially including: artists, arts administrators, architects, business community and the general public. Members will be selected based on their complementary expertise, demonstrated skills that can assist in the process, and their dedication to making Calgary a vibrant cultural centre. Project sponsors will have the option to appoint committee members of their choosing.

COMMUNICATION GUIDELINES:

- Each member will receive a copy of relevant communication and information via email
- Agendas and minutes will be distributed three working days before meetings
- All formal communications to a member of the steering committee should be copied to other members.

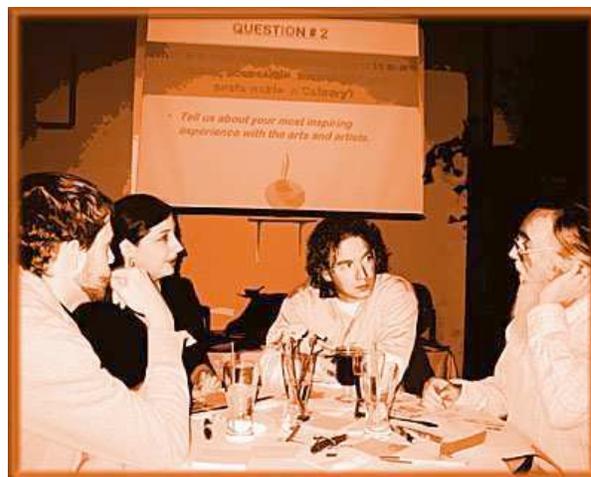
MEETING SCHEDULE:

The Steering Committee will meet one or two times a month for two to three hours. The term will be 10-12 months commencing in February 2006, with the possibility of an extension, if need and interest arises. Meeting times and dates will be determined based on the availability of committee members whenever possible.

The Current State of Cultural Spaces for the Arts in Calgary

Appendix B - Community Engagement Dialogue Series: Cultural Space for the Arts

FINAL REPORT / MARCH 15, 2007



Calgary Arts Development gratefully acknowledges the contribution of the The City of Calgary, The Calgary Foundation and The University of Calgary through the Urban Campus Partnership



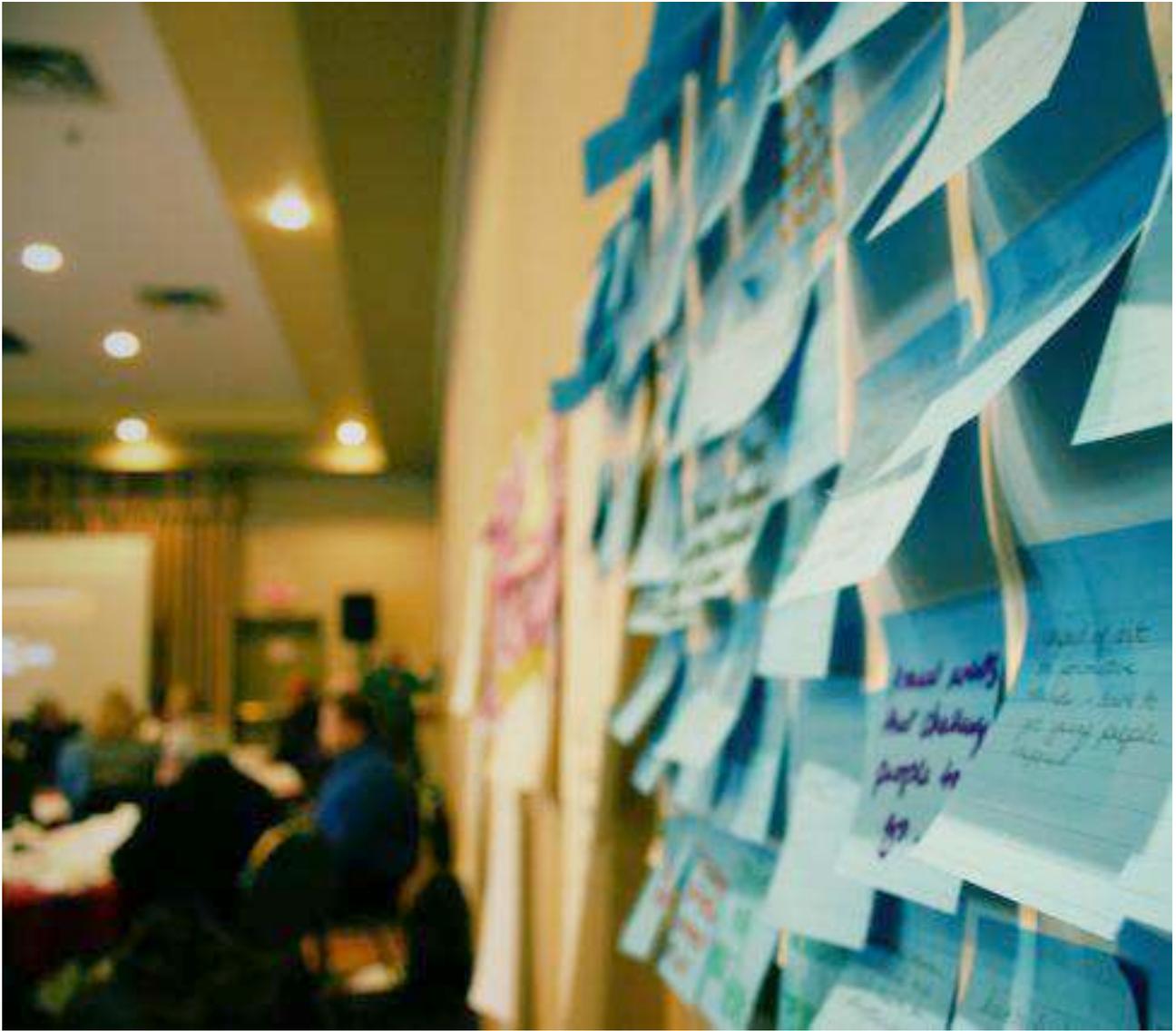


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Executive Summary

Arts and culture forms a complex system of interrelationships among diverse stakeholders, artistic disciplines, history and heritage. From June 2006 through February 2007, Calgary Arts Development Authority (CADA) hosted a series of 11 community dialogue sessions, using the World Café method, as one stream of research into the current state, opportunities and challenges associated with cultural space for the arts, and the benefits of arts and culture in general to Calgary.

The purpose of these events was to engage in a meaningful conversation with the city's residents about cultural space. These discussions provided valuable insight into our citizens experiences with and aspirations for cultural space in Calgary. Each event deepened our understanding of the community's needs and wants in terms of facilities for the arts, bringing forward a clear set of themes and priorities that have informed the ongoing research process.

METHODOLOGY

Participants were asked to share their ideas using an engagement method called the World Café. The World Café¹ (see Appendix B.5) is a creative process for leading collaborative dialogue around questions that matter, with operating principles that reflect the cornerstones of accountability, inclusiveness, commitment, responsiveness and transparency. This method is used within the City of Calgary's Engage! Framework, and it has been successful in stimulating ideas within business, government and community-based organizations around the world.

Stakeholder groups engaged through this process included business, media, Aboriginal youth, civic leaders and policy makers, arts administrators, artists, students, academic faculty, non-profit organizations, and many other citizens who value the arts.

Discussion questions to facilitate the community engagement events were formulated by Calgary Arts Development's Cultural Space Steering Committee². This group of local experts representing a cross-section of stakeholders has provided guidance and public participation at each phase of the research project.

Each engagement event was structured around three key discussion questions:

- What does Calgary need to be an artistically vibrant city? Describe your dream of what an artistically vibrant city looks like.
- What are your ideas for making the arts more visible, accessible, meaningful and sustainable in Calgary? Tell us about your most inspiring experience with the arts and artists.
- What considerations should be taken into account when creating and locating art space in Calgary? What resources, policies and support are needed from government, corporate and other stakeholders to make Calgary artistically vibrant?

1 www.theworldcafe.com

2 List of committee members and biographies: <http://www.calgaryartsdevelopment.com/node/339>

COMMUNITY PRIORITIES ON CULTURAL SPACE FOR THE ARTS

Clear patterns began to emerge early in the dialogue series, with a consistent set of themes, priorities and desires. At each of the 11 events, participants' needs and priorities about cultural space fell into the following categories:

- Bricks and Mortar: Increase the amount of space available to enable growth of the arts
- Streetscape: Vibrant public spaces
- Arts-infused Communities: Many sites of activity located throughout the city
- Vibrant Centre City: An anchor for cultural space
- Access and Affordability: Spaces available and welcoming to all
- Perceptions and Awareness: The mindset for cultural space

THE PARTICIPANTS - STAKEHOLDERS & CITIZENS

Engaging key stakeholders in a conversation about cultural spaces for the arts in Calgary involved bringing together a diverse group of participants. By listening to their stories and learning from their conversations, a great deal of knowledge and insight was generated to guide research and action for cultural space in Calgary. There were several goals for community engagement:

1. To involve Calgary's diverse population in determining priorities for arts and cultural space and to establish solid relations with a broad cross-section of stakeholders;
2. To learn about the stakeholders' ideas, understand their interrelation with the resources and capacity of Calgary Arts Development, and to create an action plan to benefit all Calgarians;
3. To allow for the necessary depth, the focus was on the quality of our conversations rather than sheer quantity, with an attempt to harness the passion, ideas and commitment of the participants.

Participants varied widely for each event in the series. Stakeholder groups engaged through the process included:

Business	Students
Civic Leaders	Ethno-Cultural Communities
Artists	Media
Non-Profit Organizations	Arts Administrators
Youth	Academic Faculty
Policy Makers and Urban Planners	Citizens who value the arts

Stakeholders were informed of the sessions through a variety of methods:

- Email invitations sent to arts and cultural organizations;
- Personal invitations issued through Steering Committee and Calgary Arts Development's networks;
- Invitations posted on CADA website;
- Email sent through ArtsMART, CADA's weekly email providing arts and culture information to over 6000 Calgarians;
- Press releases were issued to the media; and,
- Posters, PSAs and event listings.

Approximately 3000 invitations to the Dialogue Series were sent out to the stakeholders at the inform level of the City of Calgary Engage! spectrum.

COMMUNITY ENGAGEMENT SESSIONS

THE EVENTS

The community engagement process – Dialogue Series: Cultural Space and the Arts – consisted of 10 events over 5 months designed to reach a diverse range of Calgarians (an additional event in June of 2006 helped to design the process and guide other research activities). Locations for each event were chosen to attract and accommodate a diverse range of participants. Some were located in the downtown core, close to public transportation links, while other venues were chosen because of ample free parking. Students in the arts and other disciplines had access through events held at the University of Calgary and Alberta College of Art and Design. Other events were held in conjunction with community organizations in order to involve their members. Events were also held at different times in order to accommodate a variety of schedules – early morning, lunchtime, afternoon and evening.



The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX B

DATE	LOCATION	STAKEHOLDERS
June 22, 2006	The Studio at The GRAND 608, 1st Street SW, 5:15pm - 8:00pm	Artists, business, arts administrators, urban planners, and citizens who value the arts
October 18, 2006	Cantos Music Foundation 134-11th Avenue SE 11:45am - 1:00pm	Artists, civic leaders, business, arts administrators, aboriginal and citizens who value the arts
November 14, 2006	Artspace 1235 - 26 Avenue SE 5:15pm - 8:00pm	Artists, business, ethno-cultural, City of Calgary employees, and citizens who value the arts
November 15, 2006	The Arusha Centre Old Y Building #106, 223 - 12 Avenue SW 12:00pm - 1:00pm	Non-profit, Youth, Ethno-Cultural and Artists.
November 18, 2006	Art Central 100 - 7th Ave. SW 5:15pm - 8:00pm	Artists, business, ethno-cultural, and citizens who value the arts
November 20, 2006	Calgary Arts Development Grants Committee Workshop Canmore, Alberta 11:30 am - 1:00 p.m	Business, non-profit and citizens who value the arts
December 18, 2006	Calgary Culture Club at the Uptown Stage and Screen's Marquee Room 612 8th Avenue SW 7:30pm - 9:00pm	Citizens who value the arts
January 5, 2007	Ghost River Rediscovery Society Suite #164, 3359 - 27th Street NE, 6:00 pm- 7:00pm	Aboriginal youth
January 10, 2007	University of Calgary, Rosza Centre 2500 University Drive NW 8:00am - 10:00am	Art Students, Art Faculty, Arts Administrators and Youth
January 15, 2007	Alberta College of Art + Design, Room 371 1407-14 Ave NW 12:00pm - 1:30pm	Art Students, Arts Faculty, Arts Administrators and Youth
February 1, 2007	Olympic Plaza Cultural District Inter-Cultural Committee and Public at the Glenbow Museum 130 9 Avenue SE, T2G 0P3 7:00pm - 9:00pm	Art students, Ethno-cultural, and citizens who value the arts

THE QUESTIONS

Good questions were intended to be catalytic. The Steering Committee was instrumental in designing and developing questions that they believed would stimulate a rich conversation about cultural space in Calgary. The three questions that led the community engagement were:

1. What does Calgary need to be an artistically vibrant city? Describe your dream of what an artistically vibrant city looks like.
2. What are your ideas for making the arts more visible, accessible, meaningful and sustainable in Calgary? Tell us about your most inspiring experience with the arts and artists?
3. What considerations should be taken into account when creating and locating art space in Calgary? What resources, policies and support are needed from government, corporate and other stakeholders to make Calgary artistically vibrant?

Key Findings: What We Learned From the Community

Comments on cultural space were made for each of the three questions, especially the final question: What considerations should be taken into account when creating and locating art space in Calgary? What resources, policies and support are needed from government, corporate and other stakeholders to make Calgary artistically vibrant?

Five dominant themes ran throughout each discussion with stakeholder groups:

- Arts-infused communities throughout the city
- Vibrant Centre City as an anchor
- Spaces 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

ARTS-INFUSED COMMUNITIES: MANY SITES OF ACTIVITY

Calgary covers a large geographical area, and participants told us that the arts must be accessible in every neighborhood, in every part of the city. Many told us that the best way to facilitate arts activity in the suburbs would be to encourage mixed use of existing spaces. Partnerships between arts organizations and churches, schools and community centres need to be fostered so that permanent venues are created, as well as opportunities for touring performances and exhibitions. Many also suggested that developers of new communities include public art spaces in their plans. Artist and citizen juries could be established to ensure these facilities are as effective as possible.

VIBRANT CENTRE CITY: AN ANCHOR FOR CULTURAL SPACE

A central anchor/cluster for the arts would encourage artists and arts organizations to better communicate and share resources, with increased generation of new works formed by cross-fertilization of artistic disciplines. This area would draw people in from around the city and facilitate cultural tourism, allowing artists to connect to the public and allowing citizens to access the arts more easily. A lively downtown arts district would also foster better awareness of the arts in Calgary.

NOTE: Arts-infused communities anchored by a vibrant Centre City

It should be noted that the number of comments on both vibrant city centre and arts-infused community are nearly equal. Both were prominent and recurring themes in each dialogue event. The idea of a central hub for the arts and the need for artistic opportunities in the suburbs is represents one of the strongest priorities for community stakeholders. In order to foster long-term stability, the arts needs the broadest base of support possible. Both of these needs must be equal priorities - citizens should be engaged in the arts where they live, but also have the opportunity for further exploration elsewhere in the city.

ACCESS AND AFFORDABILITY: SPACES THAT ARE WELCOMING TO ALL

Many participants stated that a successful arts sector doesn't have a boundary that stops at the general public, but rather is a part of daily life for all citizens, adding that a true artistic community is one that is accessible to the "non-artistic" public. Community involvement in the arts should be "built in" order for a city to flourish. Cultural events need to be affordable and accessible to all facets of the community, including First Nations and ethno-cultural groups.

Physical and financial accessibility were also major concerns. New cultural spaces should be located near public transit and be physically accessible to all ability levels (wheel chair access, for example). Subsidized tickets and reduced prices for low-income Calgarians came up as a priority many times in the process.

ENCOURAGE SPACE DEVELOPMENT TO SUPPORT GROWTH OF THE ARTS

Participants identified the need for a whole ecosystem of spaces in Calgary – many different sizes and functions – in order to sustain a culturally healthy city. One concern that many participants at each event shared was the desire for a large visual art institution of international standing, on par with other Canadian cities. Another gap identified was the lack of small and medium sized theatres, especially a 500 - 1000 seat performance space. Storage and rehearsal space for the performing arts are also in very short supply. In addition, more venues to show film are needed and it was suggested that a world-class stone sculpture park would put Calgary on the map.

Also, it was noted that not all cultural spaces need to be permanent, and touring could be expanded. Corporate partnerships were also mentioned as a way to create and re-purpose space for cultural use.

NOTE: Creation Space and Artist Retention

Retaining human capital - artists and cultural workers - in Calgary was a concern throughout the discussions. Many artists choose to leave the city because of its high cost of living, so affordable housing and studio space was a priority for many participants.

It was suggested that city bylaws could be relaxed to allow artists to build or renovate their own studios. More artists cooperatives should also be facilitated wherever possible. Places like ArtCentral, where studios and retail businesses enjoy a mutually beneficial relationship within the same building, were cited as models to be followed in future.

Mixed use space such as a multi-disciplinary incubator model was suggested 57 times.

STREETSCAPE: VIBRANT PUBLIC SPACES

Throughout the dialogue series, participants made the point that a culturally vibrant city is one where all citizens are surrounded by the arts on a daily basis. This means many different sites of artistic energy and activity spread across the whole city - including areas accessible by public transit, suburbs, as well as corporate spaces and heritage buildings.

Calgarians also need more true public spaces—places to gather—where accessible, participatory events could take place. In addition, public art should play a bigger role in the city. Iconic, monumental works could be commissioned and the r% for Art program expanded. Participants suggested that architecture and aesthetics could be encouraged through tax incentives, and development should be planned to include cultural space.

CULTURAL SPACE IS THE KEystone, BUT IS ONLY ONE PART OF THE “ARTS INFRASTRUCTURE” IN A VIBRANT CITY

The first two questions at each world café event were focused broadly on Calgary as an artistically and culturally vibrant city. (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?) This resulted in many comprehensive discussions on space as part of a larger arts infrastructure for a vibrant city including: access and awareness, financial resources, human capital development and partnerships.

It is clear that while the discussions were heavily focused on cultural space (half of all comments), the community sees the importance of other aspects of a healthy arts infrastructure. The smallest number of comments were regarding financial resources which were considered a means to fulfill the ideas and solutions that arose in the discussions.

Notably, 32% of all comments were focused on the importance of access and awareness, which have been analyzed further below.

Highlights from the access and awareness section include suggestions for:

- **Media** – more media attention and advertising especially to promote local artists (114 comments)

- **Children and Youth** – better engagement of our children and youth including increased arts education opportunities. (79 comments)
- **Shared knowledge** –Need for a publicly accessible “Clearing House or Knowledge Centre” for spaces, opportunities and events. (53 comments)

In each discussion, participants emphasized that cultural vibrancy is made up of more than just physical space – it is a mindset. It was felt that Calgary’s cultural identity has not grown at the same rate as its population and that the city is poised to celebrate the arts as one of its core values. Every Calgarian has a stake in the arts and should feel they make a contribution to cultural life. Also, civic leaders can be proud of Calgary’s artistic accomplishments, acknowledging their economic value to the city and continuing to investment in this work.

Participants suggested that the best way to continue to develop this mindset is through better awareness of arts and culture in Calgary. Citizens should be aware of what is happening in their city. A central “clearinghouse connector” of all cultural events and organizations in the city was an idea that came up often. This would facilitate better publicity and act as a resource for local and national media.

An opportunity for more visible champions of arts and culture and advocates was also identified. This would strengthen the link for the arts among all levels of government. It is important to begin building awareness early - more and better art education was discussed as a key to lifelong involvement in, and appreciation for culture. Other ideas for more effective publicity were: advertising on public transit; a city-wide “Day for Art”; 2 for 1 ticket deals to expand audiences; funding to enable arts workers to do better promotion; and more lecture series.

Conclusion

Calgary Arts Development has used the results of this community engagement process to inform the development of a long term strategic approach to investing in cultural spaces for the arts. Though not all of the community’s valuable ideas could be incorporated in the spaces strategy, this document is now in the public domain and will be used to guide the development of specific projects, and continues to influence the development of strategies in other areas of the arts, including establishing performance measures to evaluate system success and health.

Calgary Arts Development is committed to establishing an ongoing dialogue with the community, and sees the results of this work as the first step in a long journey.

Acknowledgements

Our sincere thanks go out to the 350+ citizens of Calgary that spent their valuable time contributing to this process. In addition, the project would not have been able to proceed without the generous support of two financial contributors: The City of Calgary, The Calgary Foundation and the University of Calgary through Urban Campus Partnership.



As noted throughout the report, much of the work was directly influenced by the Cultural Spaces Steering Committee: Ken Cameron, Joni Carroll, Chris Dovey, Anne Flynn, Bill Kilbourne, Gerry Kretzel, Sigrid Mahr, Jane McCullough, Andrew Mosker, Anne-Marie Pham, Grant Poier, Bill Rathwell, Stephen Schroeder, Sharon Stevens, Graziella Terracciano, and Matt Wilson.

The City of Calgary
Cantos Music Foundation
Artspace
ArtCentral
Arusha Centre
Ethno-Cultural Council of Calgary
Calgary Arts Development Grants Committee
The Marquee Room at The Uptown Stage and Screen
Calgary Culture Club
Ghost River Rediscovery
University of Calgary / Rozsa Centre / Faculty of Dance
Alberta College of Art and Design
Glenbow Museum
Olympic Plaza Cultural District
Station Studios
EMMEDIA

Appendix B.1: Stakeholder Reach and Involvement: The City of Calgary Engage! Framework

STAKEHOLDER	To Reach and Involve				
	 Inform	 Listen & Learn	 Consult	 Collaborate	 Empower
Cultural Space Steering Committee	Understanding of venue constraints facing the arts and cultural community	Participated in World Cafes and listened to stakeholder ideas	Developed World Café Questions	Actively engaged in strategy development for cultural space for the arts. Feedback from the World Cafes was incorporated into policy recommendations after the steering committee thoughtfully identified preferred solutions	Participated in City Council presentation and policy development. Steering Committee members are empowered to assist in working with CADA to implement the policy recommendations
Citizens that value the arts	Informed about the cultural space and limited venues in Calgary	Actively engaged in the World Café to share ideas and perspectives	Shared ideas from each round of the World Café	(represented on Steering Committee)	(represented on Steering Committee)
Business	Informed about the cultural space and limited venues in Calgary	Actively engaged in the World Café to share ideas and perspectives	Provided feedback to analyze the issue and build alternatives	(represented on Steering Committee)	(represented on Steering Committee)
Aboriginal Youth	Informed about the cultural space and limited venues in Calgary	Actively engaged in the World Café to share ideas and perspectives	Provided feedback to analyze the issue and build alternatives		
Arts Administrators	Understanding of venue constraints facing the arts and cultural community	Actively engaged in the World Café to share ideas and perspectives	Participated and provided contributions towards the decision making process.	(represented on Steering Committee)	(represented on Steering Committee)

Appendix B.1: Stakeholder Reach and Involvement: The City of Calgary Engage! Framework (Continued)

STAKEHOLDER	To Reach and Involve				
	 Inform	 Listen & Learn	 Consult	 Collaborate	 Empower
NGO-Non-Profit	Informed about the cultural space and limited venues in Calgary	Actively engaged in the World Café to share ideas and perspectives	Provided feedback to analyze the issue and build alternatives	(represented on Steering Committee)	(represented on Steering Committee)
Artists	Understanding of venue constraints facing the arts and cultural community	Actively engaged in the World Café to share ideas and perspectives	Participated and provided contributions towards the decision making process.	(represented on Steering Committee)	(represented on Steering Committee)
Art Students	Understanding of venue constraints facing the arts and cultural community	Actively engaged in the World Café to share ideas and perspectives	Participated and provided contributions towards the decision making process.		
General Public	Informed via the CADA website. All ideas from the World Café's were posted for on-line discussion	(represented on Steering Committee)	(represented on Steering Committee)	(represented on Steering Committee)	(represented on Steering Committee)

Appendix B.2: Community Engagement Timeline

Activity	Timeline	Results
Preliminary Community Meeting to Orient Research	June 2006	<ul style="list-style-type: none"> About 100 participants provided comments and ideas used to define the remaining components of the research, including the World Café approach.
Define the “questions that matter” with Cultural Space for the Arts Steering Committee	August 2006	<ul style="list-style-type: none"> Providing information for stakeholders to understand the issue. Listening to committee members ideas, views and concerns. Feedback from stakeholders was incorporated to maximum extent possible.
Develop World Café Dialogue Strategy & Organise dialogue sessions Cantos Foundation - October 18, 2006 Artspace - November 14, 2006 Arusha Centre - November 15, 2006 Granting Committee - November 18, 2006 Art Central - November 20m 2006 Calgary Culture Club - December 18, 2006 Ghost River Rediscovery - January 5, 2007 University of Calgary - January 10, 2007 ACAD - January 15, 2007 First Thurs Committee - February 1, 2007	August 2006 - February 2007	<ul style="list-style-type: none"> The nature of the World Café process is to create conversations where participants can express their views and ideas. The World Café process is designed to analyze questions that matter around important issues so that participants may express their viewpoints and contribute to the decision making process.
Cultural Space Trends and Needs Analysis	October 2006 - February 2007	<ul style="list-style-type: none"> Calgary Arts Development undertook extensive research to create an inventory of existing cultural space. The information gathered on existing cultural space in Calgary will be used in an interactive website which will allow users to contribute further to the conversation around cultural space. It will also enable them to connect with proprietors of cultural space.

Appendix B.3: Comments Divided Into Themes

PILLAR / THEME	Artspace / Arusha	Grant Allocations Committee	Art Central	Culture Club	U of C	ACAD	Glenbow	TOTAL
Cultural Space								
Space: Need for Central Coordination of Venues	9	1	4	1	1	2	0	18
Space: Subsidized Rents / Affordable Spaces	13	5	17	12	6	3	1	57
Bring Art into Everyday Life / Public Space / Art more visible	24	13	25	2	9	6	12	91
Relax City Bylaws for Artists to Build/Renovate Themselves	4	1	1	0	1	0	0	7
City-owned Buildings Dedicated to the Arts	4	1	3	1	6	3	2	20
Total Access and Affordability Comments								193
Need Art in Suburbs / Dispersed Geographically	15	9	19	9	5	19	4	80
Need Art in Concentrated Cultural Districts Dispersed Throughout City	5	2	3	5	0	2	0	17
Total Arts-Infused Communities Comments								97
Space: Live/Work Space, Studios	15	2	19	4	5	7	2	54
Central Incubator that Connects Artists, Networks, Crosses Disciplines, Encourage Risks, Gathering Space	15	15	13	5	0	3	6	57
Total Creation Space and Artist Retention Comments								111
Space: Need for More Venues	6	4	12	14	0	10	3	49
Incentives for new Developers/Business space to host Art Space	3	8	13	6	2	3	5	40
Create Space in East Village Development	6	0	0	0	0	1	1	8
Jury Space	0	2	0	0	0	0	0	2
General comments on needs for Cultural Space	1	0	0	0	0	0	8	9
Total Space Crunch Comments								108
Education: Use School Space for Rehearsal/Performance	4	2	0	4	3	4	0	17
Space: Use existing Community Centres/Churches	0	0	0	3	3	1	0	7
Adaptive Re-use Space	0	0	0	3	0	0	4	7
Total Adapted Re-Use Comments								31
Need for more Aesthetics in Urban Planning, Architecture, Iconic Art	4	22	7	3	5	2	5	48
Total Aesthetics Comments								48
Create a Western National Gallery	0	6	0	0	0	2	2	10
Total Bricks and Mortar Comments								308
Streetlife / Buskers (similar to bringing art into everyday life) (Pedestrian-friendly)	8	18	9	0	4	2	8	49
Need for Public, shared, space	10	4	5	1	3	0	7	30
Promote Festivals	2	2	3	1	0	4	4	16

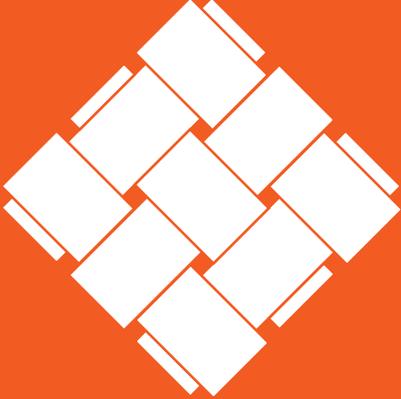
Appendix B.3: Comments Divided Into Themes (Continued)

PILLAR / THEME	Artspace / Arusha	Grant Allocations Committee	Art Central	Culture Club	U of C	ACAD	Glenbow	TOTAL
Cultural Spaces (continued)								
	Total Public Art / Street Life Comments							95
Central Hub for the Arts, True Arts Centre	5	9	10	4	0	0	0	28
Need Art Downtown / Concentrate the Arts / Cultural District	12	10	15	11	1	4	1	54
Need More Urban Density	2	0	1	0	0	0	2	5
	Total Vibrant Centre City Comment							87
Cultural Space Comments Subtotal								780
Access and Awareness								
Education: Engage Children / More Art Curriculum	16	20	13	6	7	11	2	75
Art should Stimulate Participation, engage the public	8	6	13	1	7	2	0	37
Make Arts More Accessible: Pricing	1	2	6	2	0	2	5	18
Make Arts More Accessible: Public Transit	3	4	10	11	2	5	3	38
Arts that engages multi-cultural, ethnic, and visible minority populations (Brings Groups Together)	4	4	6	3	2	1	16	36
More Media Attention/Advertising / esp. Local Artists (Encourage Local Artists)	21	20	19	28	5	15	6	114
Expose the Artistic Process	4	2	3	0	0	0	0	9
Awareness of Arts in Calgary: Cultivate the Cultural Mindset	6	2	7	4	3	5	3	30
Subsidized Tickets / Broaden Audience	0	4	4	1	2	2	1	14
Re-Brand Calgary, Re-Think City Image	3	5	8	4	0	0	3	23
Need for ClearingHouse/Knowledge Centre on advertising, venues, events (FOR PUBLIC)	7	10	17	12	3	4	0	53
General comment on need for Access and Awareness	11	15	9	9	1	6	10	61
Access and Awareness Subtotal								508
Financial								
Need for more Arts Funding from Government:	3	1	9	4	2	4	3	26
Funding Distribution Needs to Change	0	1	1	1	3	2	0	8
Grants that Award Success	1	0	0	0	0	0	3	4
General comment on need for Financial Resources	0	0	0	0	0	0	3	3
Financial Subtotal								41

Appendix B.3: Comments Divided Into Themes (Continued)

PILLAR / THEME	Artspace / Arusha	Grant Allocations Committee	Art Central	Culture Club	U of C	ACAD	Glenbow	TOTAL
Partnerships								
Arts-Corporate Partnerships (shopping malls) (funding, corporate-art space collaboration)	14	13	16	9	4	7	3	66
Arts-Corporate-Government Partnerships	9	1	11	2	2	2	0	27
Cross-Promote, Coordinate the Arts with Sports, Stampede	0	10	1	1	0	1	4	17
General comment on need for Partnerships	0	0	0	0	0	0	1	1
Partnerships Subtotal								111
Human Capital Development								
Need for Civic Leadership, Arts Advocates	8	4	7	4	3	9	5	40
Need for ClearingHouse/Knowledge Centre on information, skills, training (FOR ARTISTS)	24	4	14	0	1	3	3	49
More Collaboration, Communication Between Artistic Disciplines	9	0	17	7	3	7	1	44
Education: Support Post-Secondary	1	3	2	1	0	3	0	10
General comment on need for Human Capital Development	0	0	0	0	0	0	2	2
Human Capital Subtotal								145
GRAND TOTAL	274	248	326	184	88	158	141	1585

Appendix B.4: Dialogue Series Invitation



A DIALOGUE SERIES HOSTED BY CALGARY ARTS DEVELOPMENT

Cultural Space for the Arts

There are two sessions to choose from:

Tuesday, Nov. 14
Artspace / 5:15 PM - 8:00 PM
CROSSROADS MARKET 2ND FLOOR, 1235 - 26TH AVE SE (Plenty of free parking)

Monday, Nov. 20
Art Central / 5:15 PM - 8:00 PM
100 - 7TH AVE SW (On the C-Train line)

Spaces where art is produced and presented are a vital part of our city's landscape. As Calgary grows, it is important for us to consider the facilities and public places available for artists, organizations, and community members to share and enjoy.

Calgary Arts Development invites you to participate in a discussion about the needs and opportunities surrounding cultural space for the arts in Calgary.

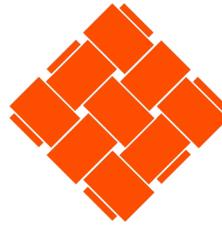


For more information or to contribute your stories and ideas visit www.calgaryartsdevelopment.com.

PLEASE RSVP TO: rsvp@calgaryartsdevelopment.com or contact Holly Simon at 264-5330 for more information. All of these events are free of charge and open to the public. If participants have disabilities or need special consideration for travel or childcare, please contact us.

Calgary Arts Development gratefully acknowledges the generous partnership of The Urban Campus Initiative through The University of Calgary and The Calgary Foundation that helped make this project possible.





Cultural Space for the Arts

A DIALOGUE SERIES HOSTED BY CALGARY ARTS DEVELOPMENT

Spaces where art is produced and presented are a vital part of our city's landscape. As Calgary grows, it is important for us to consider the facilities and public places available for artists, organizations, and community members to share and enjoy.

Calgary Arts Development invites you to participate in a discussion about the needs and opportunities surrounding cultural space for the arts in Calgary.

There are two sessions to choose from:

Tuesday, November 14 5:15pm-8:00pm	ARTSPACE	Crossroads Market, 2nd floor, 1235 – 26th Avenue SE (free parking)
Monday, November 20 5:15pm-8:00pm	ART CENTRAL	100 - 7th Avenue SW (on the C-Train line)

Light snacks and beverages will be served. A cash bar will be available.



We value your ideas, perspectives and opinions on cultural space for the arts and encourage you to participate in the discussion in person or by contributing your stories at www.calgaryartsdevelopment.com.

PLEASE RSVP TO: rsvp@calgaryartsdevelopment.com or contact **Holly Simon** at 264-5330 for more information. All of these events are free of charge and open to the public. If participants have disabilities or need special consideration for travel or childcare, please contact us.

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Appendix B.5: The World Café Process

The World Café is an intentional way to create a living network of conversations around questions that matter. It is a methodology that enables groups from 12 to 1200 to think together and intentionally create collective insight. The World Café process was also selected to work within the *City of Calgary’s Engage! Framework* – as its operating principles reflect the cornerstones of accountability, inclusiveness, commitment, responsiveness, and transparency.

The World Café³ is a creative process for leading collaborative dialogue around “questions that matter.” Conversations offer a practical and innovative way to listen, learn, and think creatively. This method has been proven successful in stimulating ideas within business, government, and community-based organizations around the world.

World Café Etiquette *Focus on what matters*



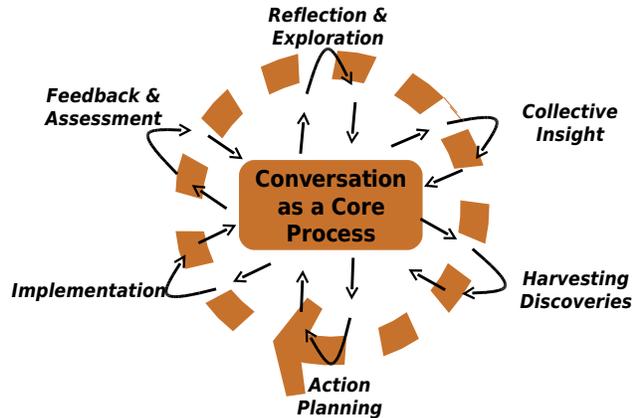
World Café Principles

Explore Questions that Matter	<i>Focus collective attention on powerful questions that attract collaborative engagement</i>
Cross Pollinate and Connect Diverse Perspectives	<i>An example of living system dynamics - diversity of perspectives while retaining focus around common questions</i>
Harvest and Share Collective Discoveries	<i>Listen together and focus shared attention on patterns, insights and deeper questions, without losing individual contribution</i>

As host of the World Café, CADA made use of the café metaphor literally by creating hospitable space. The hosting rooms were set up like a café, with people sitting in groups of 4 at different tables for participative and high-quality conversations. They were guided to move to new tables for each question and with each move shared and connected with other participants. As the conversations evolved, the participants were able to share diverse perspectives and listen intently for patterns and deeper insights. The World Café is an intentional process that creates a living network of conversations around “questions that matter.” It is an effective process to generate input, share knowledge, stimulate innovative thinking and explore action possibilities around real life issues and questions.

As participants arrived, they chatted quietly, nibbling at the food and drink provided, unsure of exactly what was to take place. The participants were greeted with a brief history of CADA’s and mission, as well as the goals for the session. Finally, participants were let loose to discuss the question of cultural space in Calgary, recording their ideas on the paper tablecloths and sticky notes throughout. The entire premise of the World Café is that conversation is a core process towards creating collective insight, action planning, implementation and feedback.

3 <http://www.theworldcafe.com>



At the end of each round, participants were asked to write down three key ideas from their discussion. The room became quiet as each person took a few moments to consider what they had learned, and to articulate their thoughts. Chatter began again when participants were asked to move to a new table and meet new people.

At the end of the event, participants were asked to share some of their conclusions. Many had a lot to say, and found their ideas were often echoed by the rest of the group. When the process had concluded, people often made positive comments about their experience, and exchanged contact information with CADA staff and other Calgarians they had met.

Appendix B.6: Community Forum on Cultural Space for the Arts, June 22, 2006

Prior to the Dialogue Series: Cultural Space for the Arts, CADA brought together 100 people in a Community Forum on Cultural Space. The attendees were: Artists, business, arts administrators, urban planners, immigrant artists, and citizens who value the arts. After a brief presentation on the Cultural Spaces Research Project, the participants circled the room answering 6 key research questions:

- **Rumors:** This is what we're hearing: What else can you tell us?
- **Trends:** Where are we going as artists and as a city?
- **Add to the list of Spaces**
- **Criteria:** What criteria would you suggest to evaluate a new, revitalized or expanding arts spaces? Specific or general. Please brainstorm.
- **Glossary**
- **Wish List:** Dream big. No boundaries. What spaces would you like to see in Calgary in the next 10 years?
- **Needs for Space:** What do we need for new or existing cultural spaces over the next ten years? What type of space? Where should it be? Who are the artists/producers and the audience?

Over 300 comments were gathered and are posted on Calgary Art's Development's website at: <http://www.calgaryartsdevelopment.com/taxonomy/term/100>

This event assisted Calgary Art's Development in understanding the priorities for the research.

Some themes that emerged for some disciplines were:

PERFORMING ARTS - THEATRE

Participants at every community engagement event noted the need for a whole ecosystem of spaces in order to sustain a healthy theatre community – from 60-80 seat, to 1000-1200 seat performance spaces. The most urgently needed spaces though, fell into the 500-1000 seat range. There is also a demand for outdoor theatre venues that are safe and suitable for performance. In addition to spaces for performance, many community members mentioned that more storage and rehearsal space throughout the city is essential.

PERFORMING ARTS - DANCE

Calgary's professional dance community has expanded significantly in recent years with many young independent dance artists graduating from the University of Calgary's dance degree program and putting down roots. There is need for affordable rehearsal spaces and a specifically designed dance theatre.

PERFORMING ARTS - MUSIC

A mid-sized, 500-800 seat performance space was cited as a need for many in the music community, as well as studios for recording and production. A dedicated community rehearsal facility for music groups, with proper lighting and acoustics, some shared equipment and storage space was also mentioned. Performance space for community-based bands, orchestras and choirs is in demand, and a community music school would help to develop young musicians in Calgary. More affordable retail space would also help foster independent music stores where local and Canadian artists can be featured.

VISUAL ART

Two ideas about visual art were suggested most frequently by Calgarians. First was the urgent need for a major, civic public art gallery of international stature, on par with other Canadian cities. Second was the urgent need for affordable live/work space – studios and homes for visual artists. Currently, many artists choose to leave Calgary to escape the high cost of living and the high cost of practicing their craft here.

Studio spaces that are open to the general public were suggested as a way to involve more Calgarians in the visual arts. Cooperative studios, as well as facilities where artists' studios and retail businesses share space and have a mutually beneficial relationship were cited as successful models. Medium-specific studios (for printmaking, ceramics, glassblowing, textile arts, jewellery and metalsmithing) were also mentioned often, because some practices require a specific type of space or large equipment.

Exhibition space for the visual arts is also in short supply. Many suggested that more artist-run centres are needed, along with small-scale spaces like store-front windows. A program that facilitates visual art exhibitions in corporate spaces was also put forth.

Other suggestions for fostering the visual arts in Calgary included the idea of iconic, monumental public art such as a mural the size of an office tower. Better public art throughout the city was also mentioned as a way to improve Calgary’s streetscape. An “Artmobile” art bus was proposed as a way to make the visual arts accessible to citizens across the city. A local visual art magazine was also suggested as an essential forum to promote Calgary artists.

MEDIA ARTS

A space to showcase local, independent films and videos was a major concern for Calgarians. Spaces capable of projecting film are especially in demand. An artist-run cinematheque would meet this need. Workshop space for media groups is also in short supply.

LITERARY ARTS

Publication space for the literary arts was the biggest need cited during the community engagement series - Calgarians need to be represented in print, on the world stage. A new public library building with stunning architecture would also be a landmark for Calgary and a valuable resource for all citizens.

MUSEUMS

The most frequent suggestion regarding museums was the urgent need for a major, civic public art gallery of international stature, on par with other Canadian cities. This idea came up in every one of the dialogue series events.

Other suggestions included museums dedicated to design, music and fibre arts.

EDUCATIONAL INSTITUTIONS

The most frequent comments about educational institutions cited the need for a downtown presence for the University of Calgary and the Alberta College of Art and Design. This would help to make the core more mixed-use and lively, bringing students as well as artistic activity into an area currently dominated by businesses. It was also mentioned that the community music program at the University of Calgary was in need of more space. An orchestra school was also suggested, as well as a community music school.

FESTIVALS

Community members suggested that an outdoor performance space with the capacity for an audience of 1000 or more was needed to facilitate more festivals. An indoor amphitheatre with carpeted stairs for seats was also suggested as a potential venue. This space could be open to the public, but have the ability to be closed off for ticketed events.

INTERCULTURAL COMMUNITY AND RECREATIONAL ARTS:

Participants at the community engagement series were most concerned with making the arts accessible to all Calgarians. One of the most frequent suggestions to accomplish this was to facilitate the re-use of existing spaces such as schools, community centres, churches and other places of community gathering and religious worship. Other public spaces such as shopping centres, C-Train stations and empty buildings and empty lots could also be used as spaces for arts production and presentation.

Participants also cited the need for developers of new neighborhoods and buildings to be required to include a percentage of community cultural space for the arts in their plans.

The Current State of Cultural Spaces for the Arts In Calgary

Appendix C - Source Material



APPENDIX C – Source Material

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The Current State of Cultural Spaces for the Arts In Calgary

Appendix D - Facility Benchmarking



Appendix D – Facility Benchmarking

This appendix provides the data background for the Benchmarking Section of the Cultural Spaces Report.

I. Multi-City Benchmarking	Page 1
II. Time Series Comparison with Vancouver	Page 15
III. The Major Capital Projects Comparison	Page 21
IV. Sources	Page 28

I. Multi-City Benchmarking

Intro/Purpose:

Calgary Arts Development undertook benchmarking research to highlight and understand the current state of cultural spaces both in Calgary and North American cities.

Methodology and Definitions:

Six cities were identified for benchmarking: Seattle, WA; Edmonton, AB; Vancouver, BC; Austin, TX; Winnipeg, MN; and Toronto, ON.

- Data collection for this analysis primarily made use of internet research methodologies, supplemented by direct correspondence with specific facilities.
- This benchmarking focuses on performing arts facilities and visual arts facilities only
- The performing arts data set consists of purpose-built venues with 200+ seating capacities. This benchmarking takes into account spaces where performances occur and does not examine creation, office, administration spaces for the performing arts. A notable example of this includes the Austin Lyric Opera: Mary Ann Heller Opera Centre in Austin, TX which does not have a performance space. The data set excluded secondary school facilities due to limited research capacity to ensure consistent measures across cities. Post-secondary facilities were included, provided they offer rentals to non-affiliated arts organizations.
- The visual arts data set consists of public galleries/museums and artist-run centers. It specifically excludes commercial and for-profit galleries. For definitions of these types of visual arts spaces, see Appendix A for the Visual Arts Scan. Secondary and post-secondary visual arts spaces were not included in this data set.

- Spaces were classified on their iconic status based upon their structural architecture, their notable mention in secondary sources, and with particular attention paid to historic and adaptive re-use spaces.
- These spaces were based upon the limits of the municipality itself and not on the greater metropolitan area. The municipality population statistics also reflect this distinction. For example, the Arden Theatre (St. Albert) and Festival Place (Sherwood Park) in the Greater Edmonton area are excluded.
- In addition to the current inventory of spaces, facilities that are coming online prior to 2010 have been included to offer a more realistic and dynamic portrait of the cities cultural spaces. Many of these spaces are in Austin including the Long Centre for the Performing Arts, the Austin Music Hall, the Riverbend Centre, and the Paramount Theatre. In addition, the Hummingbird Centre for the Performing Arts in Toronto is included as is the Art Gallery of Alberta's renovation to iconic status.
- Because it is not anticipated to be complete prior to 2010, the recently approved Pumphouse Theatre expansion in Calgary is not being considered in this analysis.

KEY FINDINGS:

As the following four charts show, Calgary's inventory of significant arts facilities compares poorly to other Canadian and US cities, many of which have lower populations than Calgary.

- On an absolute count, at 23, Calgary has the lowest combined total of visual and performing arts spaces.
- On a per capita basis, Calgary's performing arts seat inventory is significantly lower than any of the benchmarked cities, and less than half the inventory of Austin, Vancouver and Seattle.
- In visual arts spaces, Calgary has the second lowest total number of spaces, and is conspicuous by its lack of any spaces with signature architecture.
- Toronto, with the most spaces at an absolute count, is the only city that has an organization (Toronto Artscape) dedicated to developing spaces to support the arts.

Benchmarking: Total Visual and Performing Arts Spaces in Selected Cities

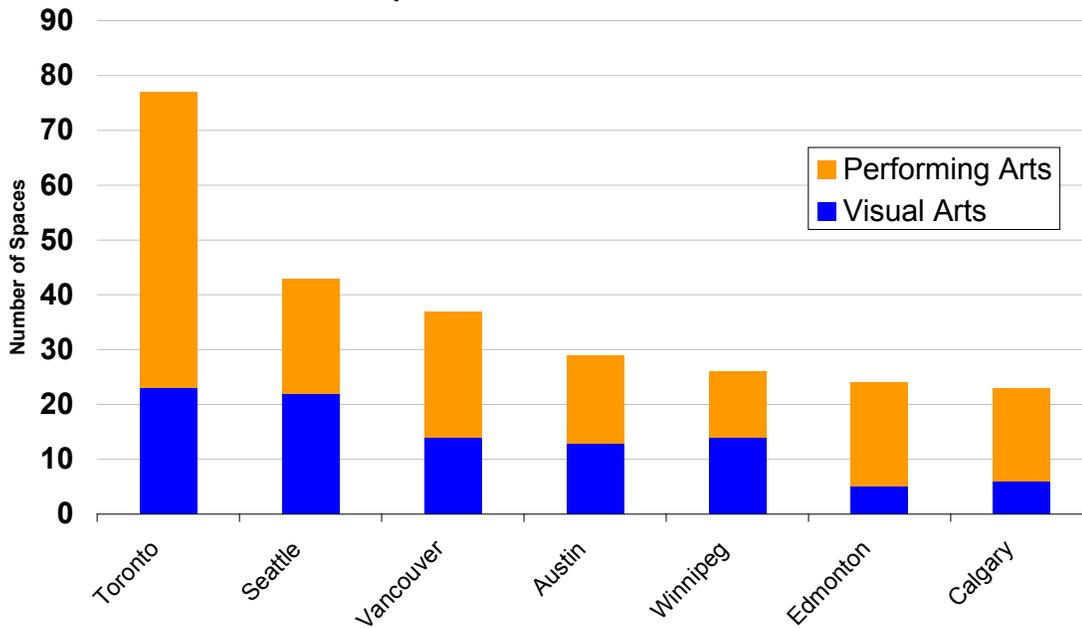


Figure 1 (Figure 6 in Report Body): Seven City Benchmarking

Performing Arts Seats per 1000 Residents (selected cities, estimated from secondary sources)

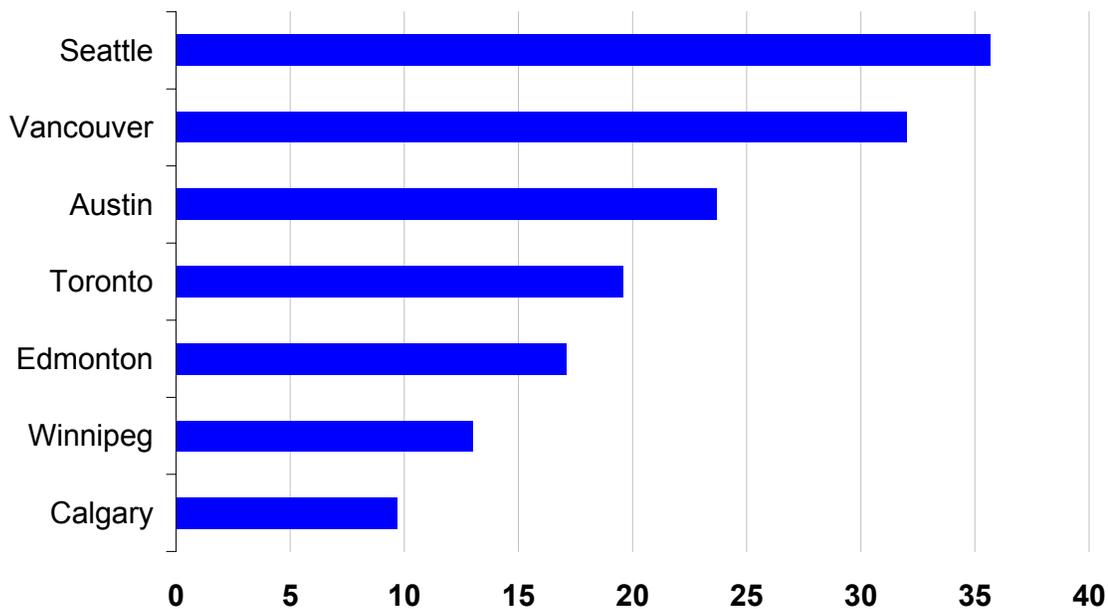


Figure 2: (Figure 7 in report body) Seats Per Capita Benchmarking

Number of Performing Arts Spaces (selected cities, estimated from secondary sources)

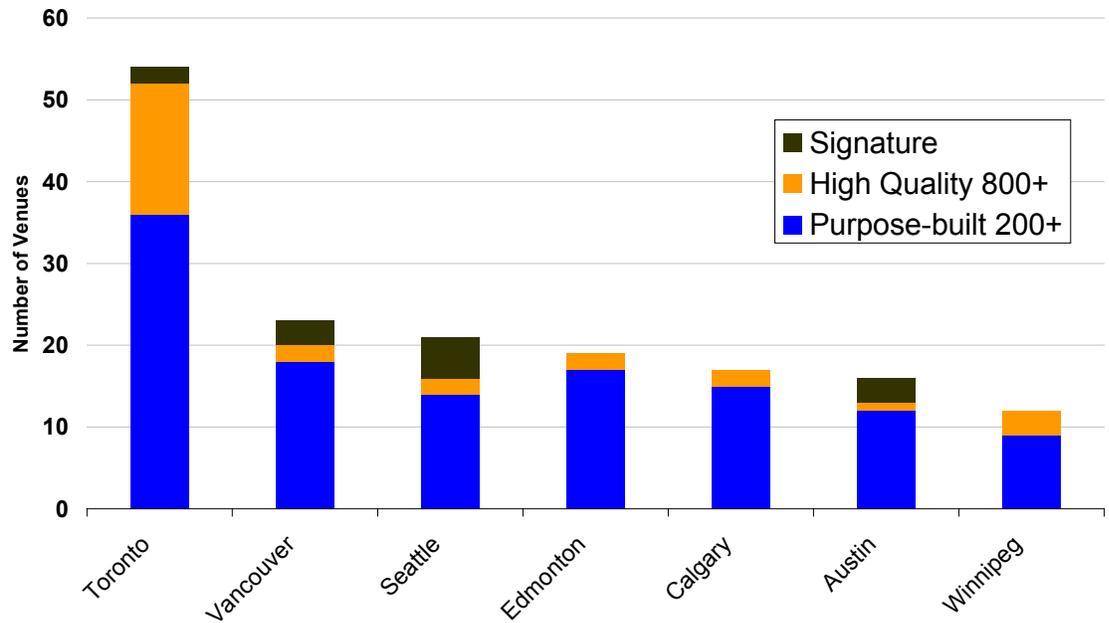


Figure 3 (Figure 8 in report body): Number of Performing Arts Spaces Benchmarking

Note: Signature spaces are essential markers to a city’s identity; provide high-profile visibility for the arts in general; create significant tourism and economic leveraging opportunities; and put a city "on the map".

Number of Visual Art Spaces (selected cities, estimated from secondary sources)

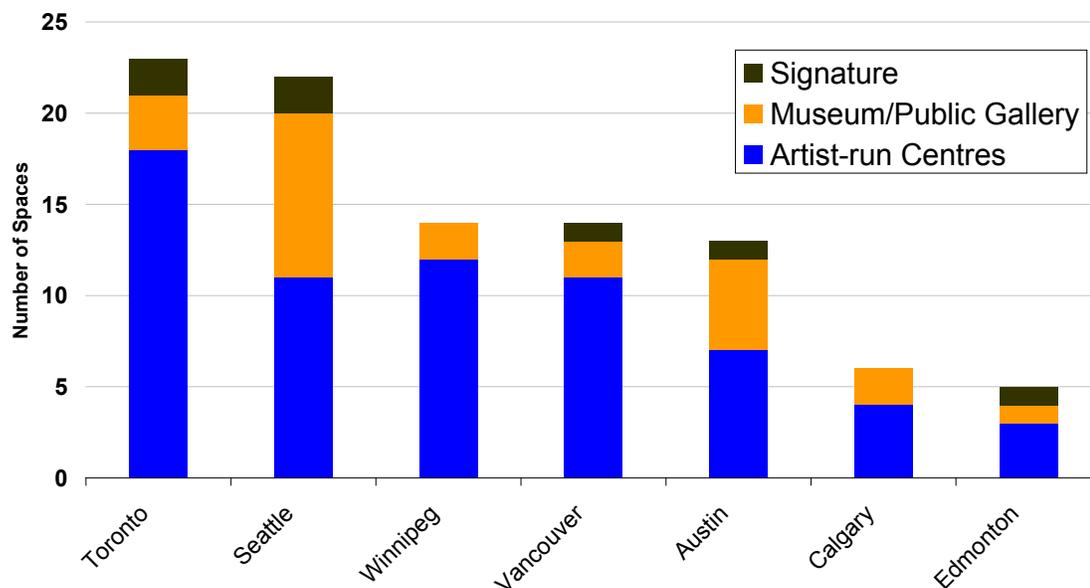


Figure 4 (Figure 9 in report body): Number of Visual Arts Spaces Benchmarking

THE DATA SET - PERFORMING ARTS SPACES

CALGARY PERFORMING ARTS FACILITIES	
Performing Arts Facility	Capacity
Southern Alberta Jubilee Auditorium	2535
Epcor Centre for Performing Arts (Jack Singer Concert Hall)	2021
Epcor Centre for Performing Arts (Max Bell Theatre)	750
University of Calgary (University Theatre)	500
Epcor Centre for Performing Arts (Martha Cohen Theatre)	480
The Grand Culture House (Theatre Junction)	400
University of Calgary (Eckhardt-Gramatté Hall)	384
Vertigo Mystery Theatre (The Playhouse)	350
Mount Royal Music Conservatory (Leacock Theatre)	297
Pumphouse Theatre Society (Victor Mitchell Theatre)	270
Mount Royal (Wright Theatre)	270
Epcor Centre for Performing Arts (Big Secret Theatre)	200
University of Calgary (Boris Roubakine Recital Hall)	200
La Cite des Rocheuses	200
Irene Besse Keyboards, Steinway Hall	250
University of Calgary (Reeve Theatre)	200
SAIT (Orpheus Theatre)	290

Figure 5 – Calgary Performing Arts Facilities

APPENDIX D – Facility Benchmarking

SEATTLE PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
Marion Oliver McCaw Hall	Susan Brotman Auditorium	2,900
Paramount Theatre	-	2803
Benaroya Hall	Mark Taper Foundation Auditorium	2500
5th Avenue Theatre	-	2,115
Moore Theatre	-	1,419
Meany Hall	-	1200
The Showbox	-	1100
Town Hall (not civic)	Great Hall	900
Seattle Repertory Theatre	Bagley Wright Theatre	856
Cinerama Theatre	-	827
Benaroya Hall	Ilsley Ball Nordstrom Recital Hall	540
Seattle Childrens Theatre	Charlotte Martin Theatre	482
Intiman Theatre	Playhouse	446
Marion Oliver McCaw Hall	Nesholm Family Lecture Hall	400
Allen Theatre	-	387
Broadway Performance Hall	-	295
Seattle Repertory Theatre	Leo Kreielsheimer Theatre	286
Seattle Childrens Theatre	Eve Alvord Theatre	275
Down Town Library	-	275
Triple Door Theatre	-	230
Capital Hill Arts Centre	CHAC Showroom	207

Figure 6 – Seattle Performing Arts Facilities

EDMONTON PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
Jubilee Auditorium	-	2700
Winspear Centre	-	1932
Heritage Amphitheatre	-	1100
University of Alberta	Myer Horowitz Theatre	720
Victoria School for Performing and Visual Arts	Eva O. Howard Theatre	691
Citadel	Maclab Theatre	686
Citadel	Shoctor Theatre	685
Arts Barn	-	684
Royal Alberta Museum Theatre	-	417
Convocation Hall	-	400
MacEwan College - Centre City Campus	John L. Haar Theatre	350
U of A - Timms Centre for Arts	Main	321
Bonnie Doon Hall	-	300
Alberta College Muttart Hall	-	254
Stanley A. Milner Library (Downtown)	Library Theatre	247
Citadel	Zeidler Hall	240
Citadel	Rice Theatre	210
La Cite Francophone	-	210
U of A - Timms Centre for Arts	Second	200

Figure 7 – Edmonton Performing Arts Facilities

The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX D

VANCOUVER PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
Civic Theatres	Queen Elizabeth	2929
Civic Theatres	Orpheum	2780
Centre for the Performing Arts		1845
UBC	Chan Centre for Performing Arts	1185
Vogue Theatre		1146
PNE	Garden Auditorium	1,100
Italian Cultural Centre		1000
Commodore Ballroom		900
Plaza of Nations	Plaza Stage	750
Civic Theatres	Playhouse	688
ArtsClub Theatre Company	Stanley Industrial Alliance Stage (Stanley Theatre)	630
ArtsClub Theatre Company	Granville Island Stage	450
UBC	Frederick Wood Theatre	400
Vancouver East Cultural Centre		384
Metro Theatre		366
Robson Square Conference Square	Judge McGill Theatre	350
Norman Rothstein Theatre		318
Academy of Music	Koerner Recital Hall	284
UBC	Telus Studio Theatre	275
Robson Square Conference Square	Judge White Theatre	250
Waterfront Theatre - Granville Island		240
MacMillan Space Centre	Auditorium	215
ArtsClub Theatre Company	Revue Stage	200

Figure 8 – Vancouver Performing Arts Facilities

AUSTIN PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
UT Performing Arts Centre	Bass Concert Hall	3000
Austin Music Hall		3000
RiverBend Centre		2500
Long Centre for Performing Arts	Dell Foundation Hall	2400
Paramount Theatre		1300
UT Performing Arts Centre	Hogg Auditorium	1200
UT Performing Arts Centre	Bates Hall	700
UT Performing Arts Centre	Iden Payne Theatre	500
UT Performing Arts Centre	McCullough Theatre	400
State Theatre		400
One World Theatre		300
Scottish Rite Theatre		300
Long Centre for Performing Arts	Rollins Hall	250
Theatre Room		225
UT Performing Arts Centre	Brockett Theatre	200
Zachary Scott Theatre	Kleberg Stage	200
Concordia University	Schroeder Performance Hall	200
Bob Bullock Texas State History Museum	Texas Spirit Theatre	200

Figure 9 – Austin Performing Arts Facilities

APPENDIX D – Facility Benchmarking

WINNIPEG PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
Centennial Centre	Centennial Concert Hall	2305
Burton Cummings Theatre		2000
Pantages Playhouse Theatre	Mainstage	1475
Manitoba Theatre Centre	Main Stage	789
Centre Cultural France-Manitobain	Salle Jean-Paul-Aubry	600
Manitoba Museum	Alloway Hall	350
Praire Theatre Exchange	Mainstage	324
West End Cultural Centre		300
Manitoba Theatre Centre	Warehouse	286
Manitoba Theatre Centre	Salle Pauline-Boutal	285
Manitoba Theatre for Young People	Richardson Hall	240
Gas Station Theatre		235

Figure 10 – Winnipeg Performing Arts Facilities

TORONTO PERFORMING ARTS FACILITIES		
Facility	Specific Venue	Capacity
Hummingbird Centre	Theatre	3200
Roy Thompson Hall	Massey Hall	2753
Roy Thompson Hall	Roy Thompson Auditorium	2630
Cannon Theatre		2200
Princess of Wales Theatre		2000
Four Seasons Centre for the Arts		2000
Avon Theatre - Stratford		1883
Tom Patterson Theatre	Stratford	1800
Toronto Centre for the Arts	Mainstage	1727
Elgin Theatre		1500
Royal Alexandra Theatre		1500
Metro Convention Centre	John Basset Theatre	1330
Queen Elizabeth Theatre		1325
The Carlu	Concert Hall	1200
Ryerson Theatre		1200
Telus Centre for Performance and Learning	Concert Hall	1140
Capital Event Theatre		1079
Toronto Centre for the Arts	George Weston Recital Hall	1036
Winter Garden		992
Bluma Appel		900
Macmillan Theatre		800
Roy Thompson Hall	Lobby Theatre	750
Panasonic Theatre		710
Annex Theatre		550
Bathurst Theatre		550
Isabel Bader Theatre		500
Jane Mallett Theatre		498
Lester B. Pearson Theatre		470
Lorraine Kimsa Theatre for Young People	Main Stage	468
Hart House Theatre (UT)		459
Atlantis Theatre		450
Harbourfront Centre	Premier Dance Theatre	450

TORONTO PERFORMING ARTS FACILITIES	(Continued)	
Facility	Specific Venue	Capacity
Imperial Oil Opera Theatre		450
Koffler Centre for the Arts	Leah Posluns Theare	444
Harbourfront Centre	Enwave Theatre	422
Diesal Playhouse		408
The Carlu	Round Room	407
Enwave Theatre		400
Premier Dance Theatre		400
Meadowvale Theatre		395
City Playhouse		386
Harbourfront Centre	Brigantine Room	350
Royal George Theatre - Shaw		328
Buddies in Bas Times Theatre		300
Betty Oliphant Theatre		297
Walmer Centre Theatre		295
Al Green Theatre	416-504-7529	288
Fairview Library Theatre		260
Berkerly Street Theatre		241
Stage West		240
Telus Centre for Performance and Learning	Mazzoleni Hall	240
Tarragon Theatre		205
Burnhamthorpe Auditorium	Library Theatre	201
Toronto Centre for the Arts	Studio Theatre	200
Factory Theatre	Mainstage	200

Figure 11 – Toronto Performing Arts Facilities

THE DATA SET - VISUAL ARTS SPACES

CALGARY VISUAL ARTS SPACES
Stride Gallery
The New Gallery
Art Gallery of Calgary
Triangle Gallery
TRUCK
Glenbow Museum

Figure 12 – Calgary Visual Arts Facilities

APPENDIX D – Facility Benchmarking

SEATTLE VISUAL ARTS SPACES
911 Media Arts Centre
Art Works
Art/Not Terminal Gallery
Arts West
ArtXchange
Consolidated Works
Crawl Space Gallery
Edward Reed Art Centre at JEM
Frye Art Museum
Greg Kucera Gallery
Henry Art Gallery
Howard House
Oculus
Olympic Sculpture Park
Photographic Centre NW
Project 416
Seattle Art Museum
Seattle Asian Art Museum
Soil Art Gallery
Streetlife Gallery
Wall Space

Figure 13 – Seattle Visual Arts Facilities

EDMONTON VISUAL ARTS SPACES
Art Gallery of Alberta
Royal Alberta Museum
Latitude 53
Harcourt House Arts Centre
(SNAP Gallery)Society of Northern Alberta Print Artists

Figure 14 –Edmonton Visual Arts Facilities

VANCOUVER VISUAL ARTS SPACES
Contemporary Art Gallery
Vancouver Art Gallery
Or Gallery
Access Artist-Run Centre Vancouver
Artspeak
Centre A - Vancouver Centre for Contemporary Asian Art
Studio 730
Gallery Gachet
Grunt Gallery
Helen Pitt Gallery
Intermission Artists Society
Malaspina Printmakers Society
Video In
Western Front
Wood Co-op

Figure 15 –Vancouver Visual Arts Facilities

AUSTIN VISUAL ARTS SPACES
Artillery Gallery
Austin Museum of Art
Austin Museum of Digital Art
East Austin Artist's Coop
Eeka Beeka Gallery
Galeria Sin Fronteras
Gallery 106
Gallery 3
Jack S. Blanton Museum of Art
Jones Centre for Contemporary Art
Lyons Matrix Gallery
Mexican American Cultural Centre
Washington Carver Museum and Cultural Centre

Figure 16 –Austin Visual Arts Facilities

APPENDIX D – Facility Benchmarking

WINNIPEG VISUAL ARTS SPACES

A Label for Artists "Label Gallery"
Ace Art Inc
Gallery One One One
Graffiti Gallery
Martha Street Studio
Medea Gallery
Outworks Gallery and Studio
Pavilion Gallery Museum
Platform
Plug In Institute of Contemporary Art
Semai Gallery
Urban Shaman Gallery of Contemporary Aboriginal Art
Video Pool
Winnipeg Art Gallery

Figure 17 –Winnipeg Visual Arts Facilities

TORONTO VISUAL ARTS SPACES

Art Gallery of Ontario
Art Metropole
Charles Street Video
Eastern Front Gallery
Gallery 1313
Gallery 44
Gallery TPW
Inter-Access
Japan Foundation
Mercer Union
Open Studio
Propeller Centre for Visual Arts
WARC Gallery (Women's Art Resource Centre)
Yyz Artists Outlet
A Space
Arti-Smoking Archives Gallery
Paul Petro Contemporary Art
Beaux-Arts Brampton
Trinity Square Video
Habourfront Centre - The Power Plant
Habourfront Centre - York Quay Centre
Royal Ontario Museum

Figure 18 –Toronto Visual Arts Facilities

II. Benchmarking Calgary and Vancouver: 1987-2007

INTRO/PURPOSE:

Building upon the seven-city facility benchmarking (see prior section) which captures the current state of facilities, Calgary Arts Development undertook benchmarking research to highlight and understand the key trends and patterns in cultural space development over time in Calgary and Vancouver.

The benchmarking analysis was expanded to include the Greater Vancouver Regional District to better capture trends in creating a holistic cultural space system.

METHODOLOGY:

- Data collection for this analysis primarily made use of internet research methodologies, supplemented by direct correspondence with specific facility operators.
- The data set consists of all purpose-built performing arts facilities. The data set excluded secondary school facilities due to limited research capacity to ensure consistent measures across both cities. Of notable exclusion were the GVRD's Delta School District theatres including the 414-seat Genesis Theatre, the 650-seat North Delta Theatre, the 660-seat Seaquam Theatre, and the 600-seat Equinox Theatre.
- Post-secondary facilities were included, provided they offer rentals to non-affiliated arts organizations. For this reason, the University of Calgary's Reeve Theatre was excluded.

DEFINITIONS:

- The Greater Vancouver Regional District (GVRD) represents the metropolitan area surrounding Vancouver and includes the municipalities of Vancouver, North Vancouver, Burnaby, Richmond, New Westminster, Coquitlam, Port Moody, Delta, Langley, Maple Ridge, Pitt Meadows, White Rock, Port Coquitlam, and Surrey.
- The area surveyed excluded the Greater Vancouver Electoral Region A, a largely uninhabited section of the GVRD that skewed statistical averages.¹

KEY FINDINGS:

The City of Calgary and the Greater Vancouver Regional District illustrate two distinct scenarios in cultural space development.

- In 1987, the performing arts facilities in Vancouver and Calgary were generally centralized in the centre city region and anchored by select facilities (EPCOR CENTRE for the Performing Arts in Calgary; the Civic Theatres in Vancouver)

¹ Greater Vancouver Electoral Region A covers 818.84km² with only 8,034 residents

- Both cities experienced rapid population growth from 1986-2005. (See Figure 1) Due to geographical constraints and rising property values, rapid population growth occurred in Calgary and the GVRD primarily in the outlying suburban areas as residents sought more affordable space. The population of GVRD grew 56.7% from 1,380,729 (1986) to 2,162,000 (2005); concurrently, the population of Calgary grew 49.2% from 640,645 (1986) to 991,759 (2005).

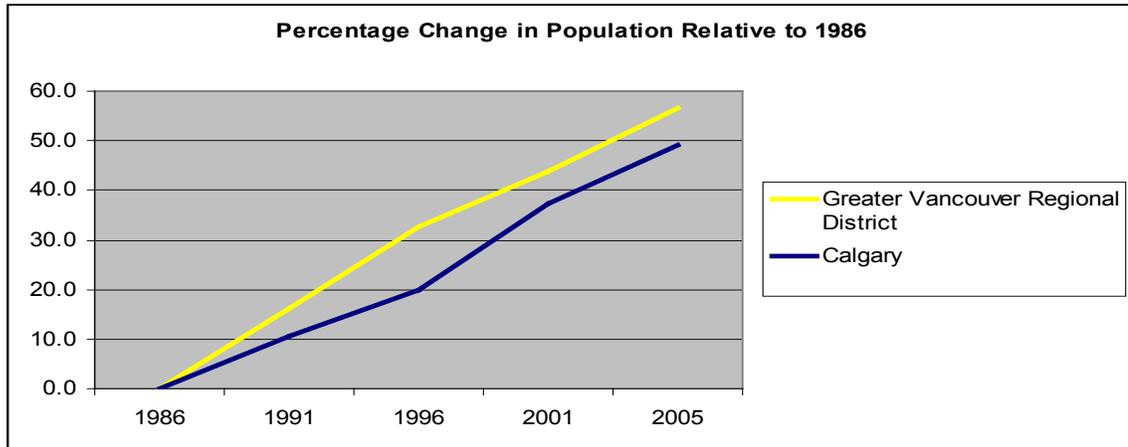


Figure 19 - Population Growth in Calgary and GVRD

- These demographic patterns created the need not only for additional cultural facilities but also for a diverse distribution of arts spaces to serve growing communities. While the anchor facilities in the centre city's remained hallmarks of the civic cultural facility system, population trends re-enforced the need for both large-scale community arts spaces and a network of small purpose-built arts spaces throughout the city.
- In the GVRD, from 1987-2007, arts center's in the surrounding suburban municipalities that constitute the GVRD were built rapidly. On an absolute count, the GVRD added 16,438 performing arts seats, with 10,965 seats (66.7%) being built in the suburban municipalities. In total, 35 new facilities were built in this time period, dispersed throughout the metropolitan area.

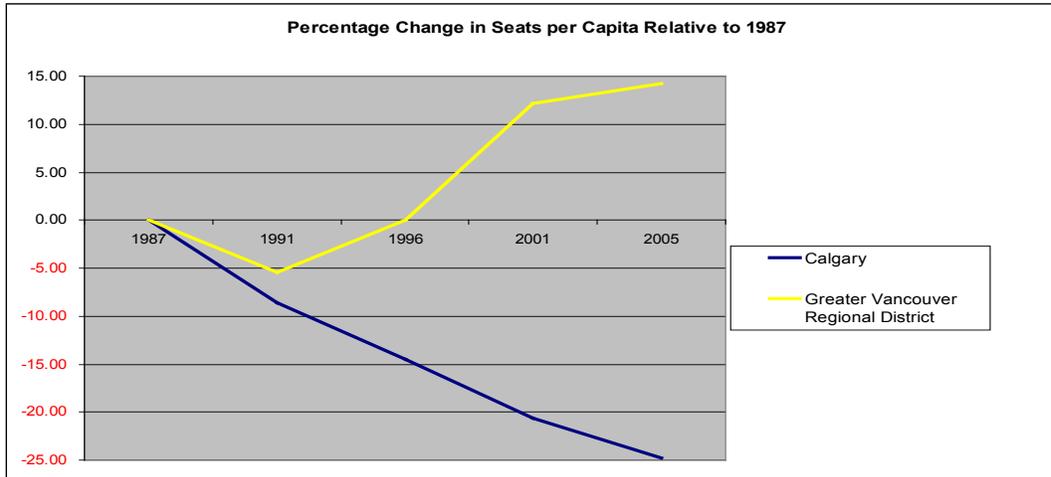


Figure 20 - Percentage Change in Seats Per Capita in Calgary and GVRD

- In Calgary, from 1987-2007, despite significant population growth, the parallel and complementary growth of cultural facilities did not occur. On an absolute count, Calgary added only 1,439 seats (15.4%) and lost the Gary Theatre and the Betty Mitchell Theatre. Only one facility built during this period (Eckhardt-Gramatte Hall at the University of Calgary) is considered outside the centre city region.
- Compared on a seat-per-capita basis, the results are significantly starker (See Figure 2). The GVRD increased their seats per capita from 13.87 to 15.78 (representing a 14.24% increase). In the same time period, Calgary's seats per capita declined from 14.5 to 10.9, representing a 24.7% decrease.
- While no new facilities were built in the suburban regions of Calgary, the suburban regions of the GVRD witnessed particular growth. The absolute number of performing arts seats rose from 3,374 in 1987 to 12,593 in 2005 (an increase of 9,219 seats; roughly the equivalent of the entire performing arts seat count in Calgary). On a per-capita basis, the suburban areas of the GVRD increased their relative seat count from 3.6 seats/capita to 8.0 seats/capita.
- The rapid growth in arts facilities coincided in 1990 with the adoption of the Vancouver Cultural Facilities Strategic Plan 1990-2005. The assistance and intervention of local government was a key driver in developing partnerships for proactive cultural space development
- The GVRD represents a balanced cultural space system that is diversified to achieve the multiple objectives of a centralized centre city with major landmark facilities in addition to significant arts centre's (of various scale and scope) throughout communities that create accessibility and arts-infused neighborhoods.

APPENDIX D – Facility Benchmarking

THE DATA

CALGARY PERFORMING ARTS FACILITIES			
Performing Arts Facility	Year Built	Year Closed	Capacity
Southern Alberta Jubilee Auditorium	1957	-	2535
Epcor Centre for Performing Arts (Jack Singer Concert Hall)	1985	-	2021
University of Calgary (MacEwan Hall Ballroom)	1966	-	1000
Epcor Centre for Performing Arts (Max Bell Theatre)	1985	-	750
University of Calgary (University Theatre)	1966	-	500
Epcor Centre for Performing Arts (Martha Cohen Theatre)	1985	-	480
The Grand Culture House (Theatre Junction)	2005	-	400
University of Calgary (Eckhardt-Gramatté Hall)	1997	-	384
Vertigo Mystery Theatre (The Playhouse)	2003	-	350
Mount Royal Music Conservatory (Leacock Theatre)	1972	-	297
Pumphouse Theatre Society (Victor Mitchell Theatre)	1982	-	270
Mount Royal (Wright Theatre)	1972	-	270
Epcor Centre for Performing Arts (Big Secret Theatre)*	1985	-	200
University of Calgary (Boris Roubakine Recital Hall)	1966	-	200
Loose Moose Theatre at Crossroads Market	2005	-	200
Gary Theatre	1998	2003	213
Betty Mitchell Theatre	1957	2004	250
Bow Valley Square (Lunchbox Theatre)	1975	-	191
Mount Royal (Nickle Theatre)	1972	-	183
Pumphouse Theatre Society (Joyce Doolittle Theatre)	1982	-	100
The Grand (the Studio)	2005	-	90
Epcor Centre for Performing Arts (Engineered Air Theatre)	1985	-	185
Epcor Centre for the Performing Arts (Motel Theatre)	2006	-	60
Vertigo Mystery Theatre (The Studio)	2003	-	130

*Prior to its renovation in 1995, the Big Secret Theatre had 65 seats

Figure 21 – Calgary Performing Arts Facilities

The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX D

CITY OF VANCOUVER				
Performing Arts Facility	Municipality	Year Built	Year Closed	Capacity
Queen Elizabeth Theatre	Vancouver	1959	-	2929
Orpheum	Vancouver	1927	-	2780
Vancouver Playhouse	Vancouver	1962	-	688
Commodore Ballroom	Vancouver	1930	-	900
Vogue Theatre	Vancouver	Pre-1970	2005	1144
Ford Centre/Perf.Centre	Vancouver	1995	-	1800
Chan Centre	Vancouver	1997	-	1185
Stanley Theatre	Vancouver	1998	-	650
Arts Club Theatre - Seymour Street	Vancouver	1964	-	250
Arts Club Theatre - Granville Island	Vancouver	1979	-	450
Arts Club Theatre - Revue Theatre	Vancouver	1983	-	200
Waterfront Theatre	Vancouver	1979	-	240
York/New York Theatre	Vancouver	1941	-	500
Vancouver East Cultural Centre	Vancouver	1973	-	360
Firehall Arts Centre	Vancouver	1982	-	175
Robson Square Theatre	Vancouver	2001	-	150
Robson Squae Judge White	Vancouver	2001	-	200
Langara College - Studio 58	Vancouver	1970	-	125
Academy of Music	Vancouver	1969	-	284
UBC Fredric Wood Theatre	Vancouver	1968	-	410
Metro Theatre	Vancouver	1964	-	399
Western Front Studio	Vancouver	1973	-	100
Vancouver Art Gallery	Vancouver	1931	-	150
UBC School of Music	Vancouver	1968	-	289
Tom Lee Recital Hall	Vancouver	1990	-	240
Heritage Hall	Vancouver	1982	-	150
Maison de la francophone	Vancouver	1988	-	100
Little Theatre	Vancouver	1982	-	80
Back Alley Theatre	Vancouver	1980	-	125
Station Street Arts Centre	Vancouver	Pre-1970	-	100
Pacific Theatre	Vancouver	1994	-	136
Jericho Arts Centre	Vancouver	1993	-	120
Performance Works	Vancouver	1992	-	250
The Roundhouse	Vancouver	1997	-	170
Norman Rothstein Theatre	Vancouver	2001	-	318
The Dance Centre	Vancouver	2001	-	154
PNE (Garden Auditorium)	Vancouver	1965	-	1100
Italian Cultural Centre	Vancouver	1977	-	1100
Plaza of Nations	Vancouver	1987	-	750
UBC Chan Centre (Black Box)	Vancouver	1997	-	275

Figure 22 – City of Vancouver Performing Arts Facilities

APPENDIX D – Facility Benchmarking

GREATER VANCOUVER REGIONAL DISTRICT				
Performing Arts Facility	Municipality	Year Built	Year Closed	Capacity
Presentation House Theatre	North Vancouver	1902	-	158
Hendry Hall	North Vancouver	1942	-	100
Massey Theatre	New Westminster	1949	-	1260
Playhouse	White Rock	1960	-	176
Centennial Theatre Centre	North Vancouver	1967	-	700
Chilliwack Arts Centre	Chilliwack	1985	-	339
Pacific Academy - Chandos Pattison Auditorium	Surrey	1991	-	1500
Michael J Fox Theatre	Burnaby	1993	-	613
Shadbolt Centre for the Arts (Main Theatre)	Burnaby	1993	-	285
Evergreen Cultural Centre	Coquitlam	1996	-	264
Capilano College Theatre	North Vancouver	1997	-	372
Clarke Theatre	Mission	1996	-	701
Inlet Theatre	Port Moody	1997	-	200
Terry Fox Theatre	Port Coquitlam	2000	-	366
Maple Ridge Arts Centre (Main Theatre)	Maple Ridge	2001	-	500
Surrey Arts Centre (Main Theatre)	Surrey	2002	-	420
Surrey Arts Centre (Studio)	Surrey	2002	-	130
River Rock Casino Theatre	Richmond	2005	-	950
Kay Meek Centre for Performing Arts (Main Theatre)	West Vancouver	2005	-	500
Kay Meek Centre for Performing Arts (Studio)	West Vancouver	2005	-	240
Red Robinson Theatre	Coquitlam	2006	-	1100
Deep Cove Shaw Theatre	North Van	1992	-	130
Shadbolt Centre for the Arts (Studio)	Burnaby	1993	-	150
Richmond Gateway Theatre (Main Theatre)	Richmond	1984	-	541
Richmond Gateway Theatre (Studio)	Richmond	1984	-	100
Bell Performing Arts Centre	Surrey	2002	-	1052
Maple Ridge Arts Centre (Studio)	Maple Ridge	2001	-	150
Abbey Arts Centre	Abbotsford	2000	-	701

Figure 25– GVRD Performing Arts Facilities

III. Major Capital Projects Comparison

While funding capital projects in Calgary currently face numerous city-specific challenges (such as a particular inflationary environment), Calgary Arts Development extensively researched ongoing and recent major cultural capital projects to determine the scope of stakeholder involvement and total project costs. While there exists many pathways to the strategic development of cultural facilities, a recurring theme amongst all projects is the involvement of civic leadership and leveraging this civic investment against the private, corporate, and other orders of government.

TORONTO

In 2003 the City of Toronto City Council set the direction for the city’s cultural space development. In adopting the Culture Plan for the Creative City, civic leadership established a strong commitment to promote Toronto’s creative industries through proactive facility development. The following capital campaigns were established under the Cultural Renaissance Projects, under the Sport, Culture, and Tourism Partnership Initiative. These efforts are in addition to the continued civic funding of Toronto Artscape, a non-profit arts real estate development firm, and sustained increases to arts-organizational operational funding after 2003.

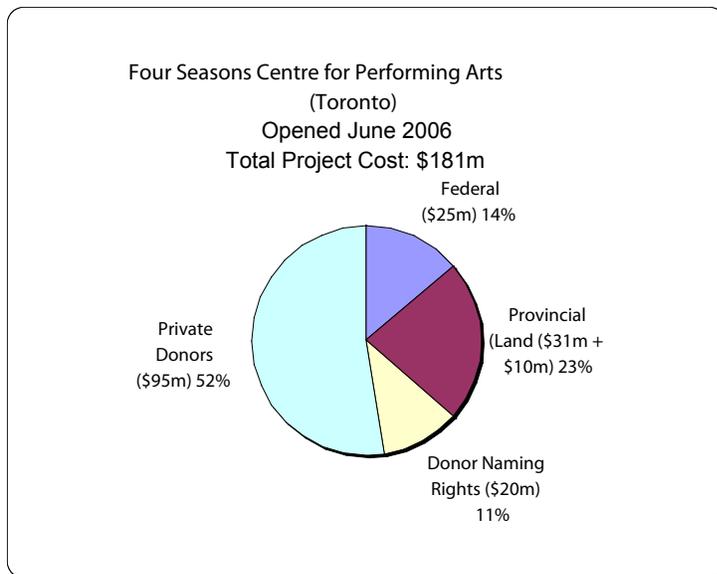


Figure 26

APPENDIX D – Facility Benchmarking

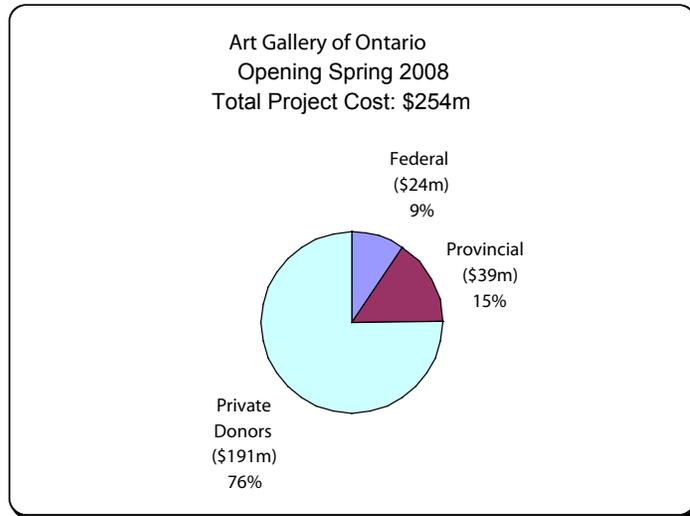


Figure 27

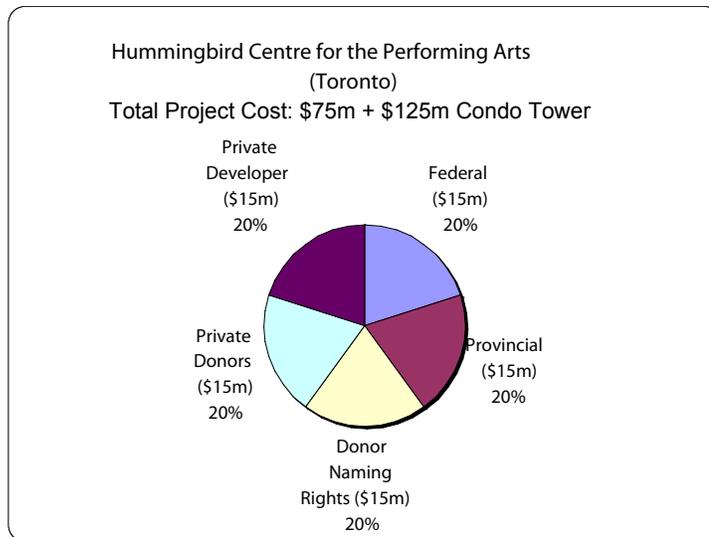


Figure 28

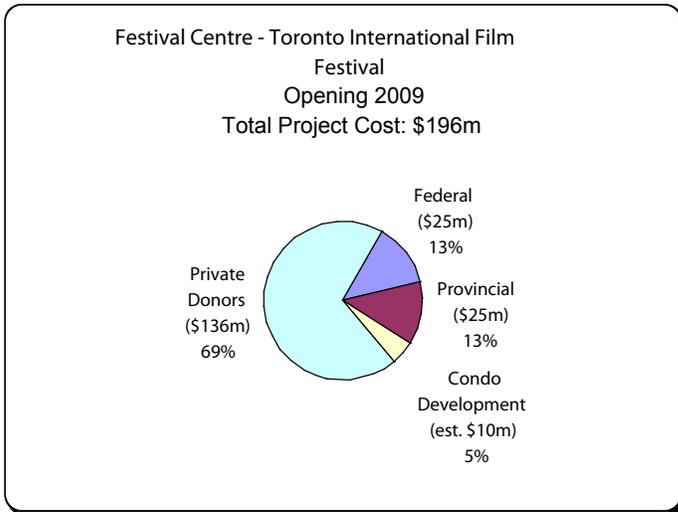


Figure 29

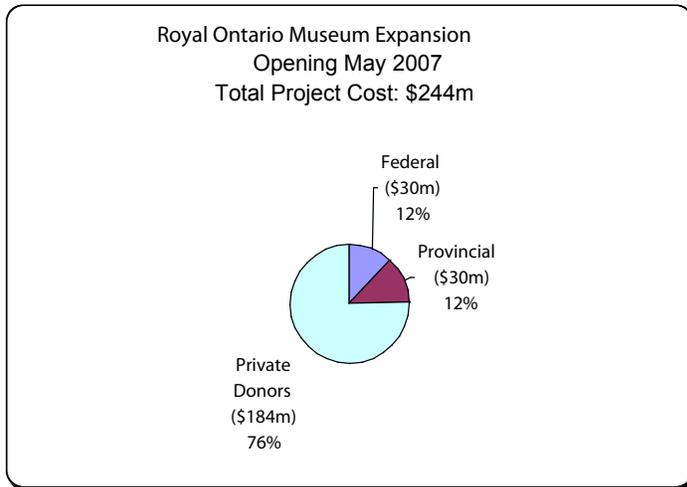


Figure 30

AUSTIN

In 2006 the City of Austin, TX passed a US\$31.5 million bond package, known as Proposition 4, to allocate municipal funds to cultural facilities. These funds enabled well-established non-profit arts organizations like Zachary Scott Theatre to begin capital campaigns to expand on their existing and successful spaces. Also targeted were new facilities, that while lacking history, brought forth clear vision for community and multi-cultural engagement. An example of this includes the iconic Mexican-American Cultural Centre featuring multiple performance, exhibition, and public spaces in addition to creation and office space. It should be noted that the civic investment was limited, encouraging leveraging investment against private donors.



Figure 31

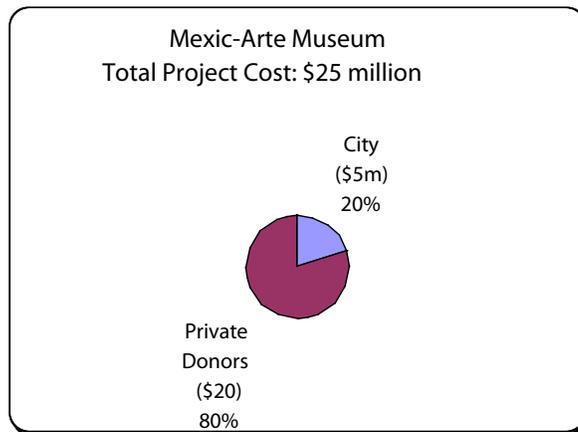


Figure 32

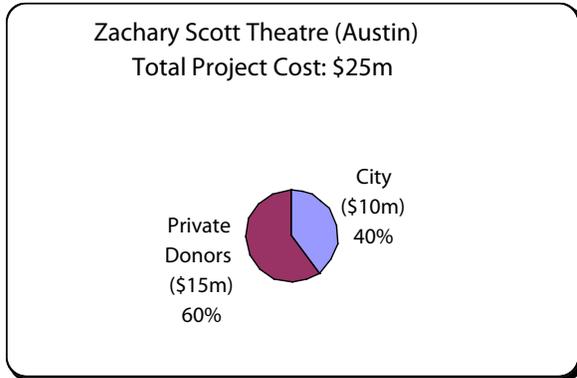


Figure 33

WINNIPEG

The Forks North Portage Partnership in Winnipeg, MN is a central stakeholder in the development of cultural space in the centre city. Established in 1984 with start-up capital from all three orders of government, the partnership is now entirely financially sustainable. Its mission is to provide an organizational mechanism for implementing the development of the centre city region by partnering investments by the private sector, institutions, and government. The partnership is nearing completion of its 2000-2010 City Centre Plan, an ambitious project designing accessible public spaces, affordable cultural spaces, and a vibrant heritage-focused urban environment.

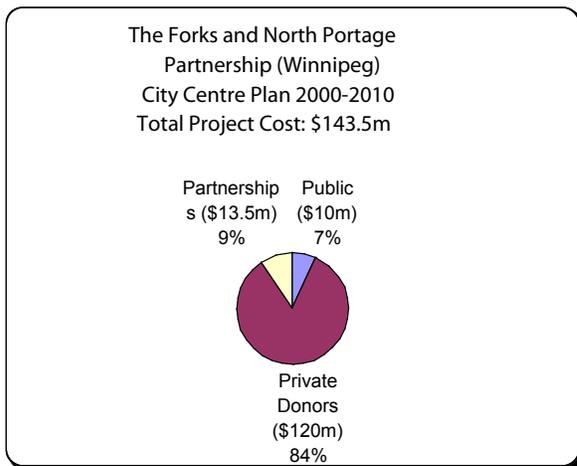


Figure 33

SEATTLE

In early 2007 the Olympic Sculpture Park in Seattle, WA opened; it is the first project in the Seattle Art Museum’s US\$180 million capital expansion also for the downtown museum and the Asian Art Museum. Public funds from all three orders of government included in-kind contributions of waterfront property and relaxed municipal zoning. The park was created primarily through the leadership of key private individuals, establishing a \$20 million endowment to ensure free public access for all residents. The Paramount Theatre was another ambitious renovation project, intended to restore and embrace the storied theatre’s history. It also included modern features, such as the only theatre in the country with a fully-retractable seating system.

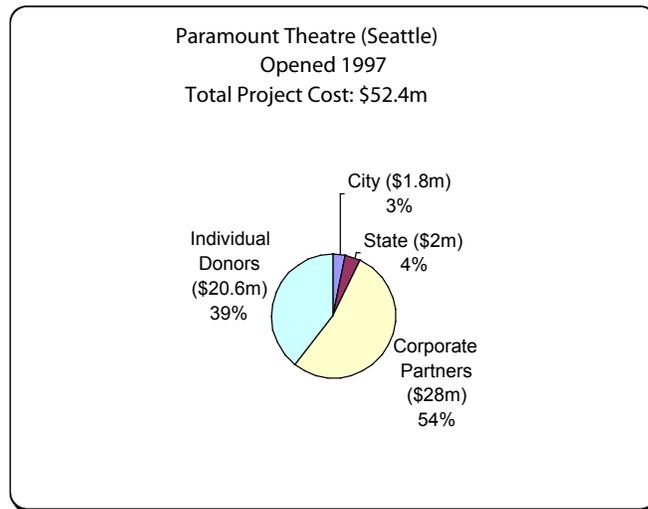


Figure 34

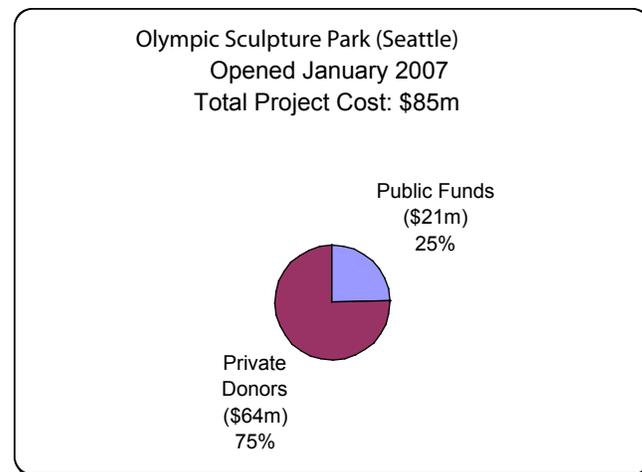


Figure 35

EDMONTON

In February 2007 the City of Edmonton unanimously approved an additional \$15 million in funding for the Art Gallery of Alberta. This brings the total City of Edmonton commitment to the renovating gallery to \$21 million. While the new facility will increase exhibition and storage space, the Gallery will also be an iconic addition to Edmonton’s architectural landscape. The Royal Alberta Museum expansion is another cultural capital project that, while relying heavily on provincial investment, reflects the ability to leverage investment from multiple stakeholders.

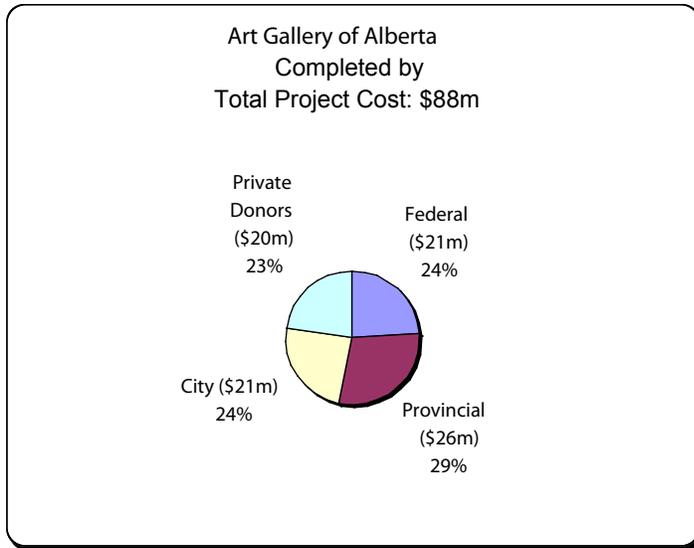


Figure 36

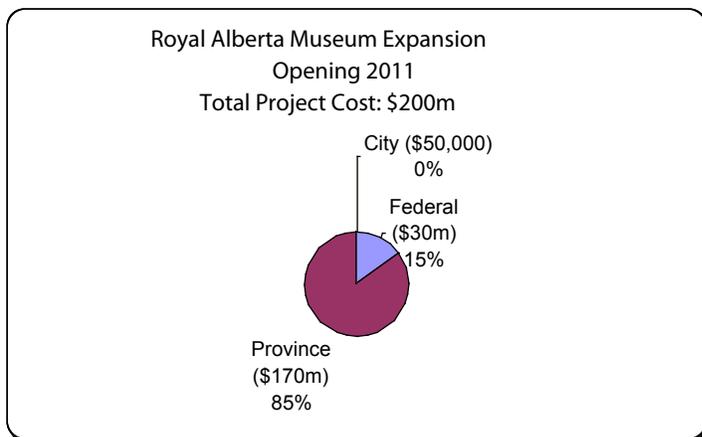


Figure 37

IV. Sources

CORRESPONDENCE:

- Andrev Gatha, Senior Communications Coordinator, Toronto International Festival Group
- Melanie Coodin, Winnipeg Jewish Theatre
- Jamea Lister, Facility Manager, Chilliwack Arts Centre
- Robert Lamb, Managing Director, Canadian Opera Company
- Bev Carret, Manager of Government and Community Relations, Art Gallery of Ontario
- Kristina Malmgrem, University of Texas at Austin Performing Arts Centre
- Elan Pratt, Office Administrator, Reeve Theatre
- Riley Fitzpatrick, General Manager, Jubilations Dinner Theatre
- Kendra McAllister, Wildflower Arts Centre

CITY OF VANCOUVER BENCHMARKING - VISUAL ARTS

www.allianceforarts.com

www.artistsincanada.com

<http://www.inter-mission.org/index.html>

<http://www.artscouncilnewwest.org>

<http://www.contemporaryartgallery.ca/>

<http://www.evergreenculturalcentre.ca/default.htm>

<http://www.front.bc.ca/> (The Western Front Gallery)

<http://www.seymourartgallery.com/>

<http://www.gachet.org/>

<http://www.richmondartgallery.org/>

<http://www.greatervancouver.worldweb.com/Galleries/Artist-runGalleries/>

<http://www.grunt.bc.ca/>

<http://www.helenpittgallery.org/>

<http://www.moa.ubc.ca/>

<http://www.orgallery.org/home.htm>

<http://www.paarc.ca/>

<http://pomoartscentre.bc.ca/pages/home.html>

<http://www.presentationhousegall.com/index.html>

<http://www.surrey.ca/Living+in+Surrey/Arts/default.htm>

<http://www.vaarc.ca/>

<http://www.vanmuseum.bc.ca/>

<http://videoinstudios.com/index.php>

<http://www.welcometobc.ca/vanartgalleries/index5.html>

<http://www.vanartgallery.bc.ca/home.cfm>

City of Vancouver Benchmarking – Performing Arts

BC Touring Council <http://www.bctouring.org/venue-listings/index.html>
(inventory)

<http://www.city.vancouver.bc.ca/commsvcs/oca/> (Office of Cultural Affairs
Inventory)

<http://www.city.vancouver.bc.ca/theatres/>

<http://www.theatrebc.org/bckgrndr/links.php>

<http://www.douglas.bc.ca/programs/theatre-stagecraft/facilities.html>

<http://www.heritageparkcentre.com/theatre.htm>

http://www.whiterockartscouncil.com/about_us.php

<http://www.artsclub.com/index.html>

<http://www.bellperformingartscentre.com/>

<http://www.burnabyartscouncil.org/index.html>

<http://www.capcollege.bc.ca/news-events/performing-arts/rental.html>

<http://www.chancentre.com/home/>

<http://www.chilliwackartscouncil.com>

http://www.city.burnaby.bc.ca/cityhall/departments/departments_parks/prksrc_fclts/prksrc_fclts_shdbl.html

<http://www.cityofportmoody.com/Arts/Inlet+Theatre/Facility+Information.htm>

<http://www.concordpacific.com/ourneighbourhood/plazaofnations.html>

<http://www.deepcovebc.com/shawtheatredeepcovebc.html>

<https://www.gatewaytheatre.com/index.html>

<http://www.giculturalalsociety.org/index.htm>

<http://www.gvrd.bc.ca/growth/keyfacts.htm>

<http://www.hrmasmillanspacecentre.com/index.htm>

<http://www.italianculturalcentre.ca/>

<http://www.jccgv.com/>

<http://www.jerichoartscentre.com/index.html>

<http://www.kaymeekcentre.com/>

APPENDIX D – Facility Benchmarking

<http://www.lamaison.bc.ca/Studior6AboutUs.htm>

<http://www.langara.bc.ca/studio58/>

<http://www.masseytheatre.com/>

<http://www.metrotheatre.org/>

<http://www.michaeljfoxtheatre.ca/>

<http://www.northvanarts.com/>

<http://www.pacificacademy.net/School/about/about%20-%20auditorium%20-%20general%20information.htm>

<http://www.pacifictheatre.org/>

<http://www.pantagesplayhouse.com/history.htm>

http://www.pne.ca/venuerental/garden_auditorium.htm

<http://www.robsonsquare.ubc.ca/>

<http://www.terryfoxtheatre.com/>

<http://www.theactmapleridge.org/>

<http://www.tomleemusic.ca/main/services.cfm?id=30>

<http://www.vam.bc.ca/index.html> Vancouver Academy of Music

<http://www.vecc.bc.ca>

<http://www.wisehall.ca/>

<http://www.allianceforarts.com/about-us/pdf/CoalHarbourArtsComplex.pdf>
(Full report)

<http://www.vifc.org> Vancouver International Film Festival

CITY OF SEATTLE BENCHMARKING - VISUAL ARTS

<http://iamsamcampaign.org/index.php>

<http://www.seattleartmuseum.org>

<http://www.viewit.com/nwarts/arts/regional/visual/galleries.html> (list)

<http://www.henryart.org/>

<http://www.fryemuseum.org/>

<http://soilart.org/>

<http://www.crawlspacemuseum.org/>

<http://www.911media.org/>

<http://www.gregkucera.com/>

<http://www.urbanartworks.org/>

<http://www.pcnw.org/>

<http://www.wallspaceSeattle.com/>

<http://www.antgallery.org/>

<http://www.artxchange.org/Home/home.aspx>

<http://www.jemarts.com/> (Edward Reed Art Centre at JEM)

<http://www.artswest.org/revisions/menu2.htm>

CITY OF SEATTLE BENCHMARKING - PERFORMING ARTS

<http://www.theparamount.com/>

<http://www.seattlecenter.org/MOM1.htm>

<http://www.5thavenue.org/>

<http://www.themoore.com/>

<http://townhallSeattle.org/index.cfm>

<http://www.seattlerep.org/home.html>

<http://www.intiman.org/>

<http://www.sct.org/>

<http://www.seattleperforms.com>

<http://www.capitolhillarts.com/>

<http://www.broadwayperfhall.com/>

<http://www.seattlesymphony.org/symphony/> (Benaroya Hall)

<http://www.tripledoor.com/>

<http://www.artsci.washington.edu/deptdetails.asp?ID=77> (Meany Hall)

CITY OF EDMONTON BENCHMARKING - PERFORMING ARTS

<http://www.tixonthesquare.ca>

<http://www.citadeltheatre.com>

<http://www.jubileeauditorium.com/northern/>

<http://www.macewan.ca/web/services/haar/home/index.cfm> (John L. Haar)

<http://www.theatrenetwork.ca> (Roxy theatre)

<http://www.timmscentre.ca/>

<http://www.walterdaleplayhouse.com/>

<http://www.winspearcentre.com>

<http://www.fringetheatreadventures.ca> (Arts Barn)

http://www.su.ualberta.ca/services_and_businesses/businesses/horowitz

<http://www.ardentheatre.com/>

<http://www.mcsquared.com/muttart.htm>

APPENDIX D – Facility Benchmarking

<http://www.festivalplace.ab.ca/festivalplace/>

CITY OF EDMONTON BENCHMARKING - VISUAL ARTS

<http://www.latitude53.org/>

<http://www.royalalbertamuseum.ca>

<http://www.harcourthouse.ab.ca>

<http://www.artgalleryalberta.com>

<http://www.snapartists.com/>

CITY OF AUSTIN BENCHMARKING - PERFORMING ARTS

<http://www.utpac.org/>

<http://www.austinmusichall.com/>

<http://www.riverbendcentre.com/general.html>

<http://www.austintheatre.org/site/PageServer?pagename=Home>

<http://www.thelongcenter.org/WebSite/default.htm>

<http://www.oneworldtheatre.org/>

<http://www.scottishritechildrenstheatre.org/>

<http://www.thestoryoftexas.com/>

<http://www.acotonline.org/Pages/Theaters.html>

<http://www.ci.austin.tx.us/carver/>

<http://www.amoa.org>

<http://www.hydeparktheatre.org/>

<http://www.austinkids.org/default.htm>

<http://www.austinchronicle.com/gyrobase/Issue/story?oid=oid%3A197834>

<http://www.austinchronicle.com/gyrobase/Issue/story?oid=oid%3A416091>

<http://www.austinchronicle.com/gyrobase/Issue/story?oid=oid%3A416092>

http://www.ci.austin.tx.us/parks/macc_index.htm

<http://www.zachscott.com>

CITY OF AUSTIN BENCHMARKING - VISUAL ARTS

<http://www.amoda.org> (Museum of Digital Art)

<http://www.arthousetexas.org> Jones Centre for Contemporary Art

<http://www.artillerygallery.com/>

<http://www.klru.org/austinnow/archives/coopGallery/index.asp> (Gallery 3)

CITY OF WINNIPEG BENCHMARKING - PERFORMING ARTS

<http://www.mbccc.ca/>

<http://www.burtoncummings theatre.ca/>

<http://www.pantagesplayhouse.com/tech/pt-doc.htm>

<http://www.wecc.ca/> West End Cultural Centre

<http://www.ccfm.mb.ca/> Centre Cultural Franco-Manitobain

<http://www.mtc.mb.ca>

<http://www.actmanitoba.mb.ca>

<http://www.ptc.mb.ca/>

<http://www.mtyp.ca/>

<http://www.gasstationtheatre.com/>

<http://www.wjt.ca/index2.html>

CITY OF WINNIPEG BENCHMARKING - VISUAL ARTS

<http://www.mbvan.org> (Manitoba Visual Arts Network)

<http://www.snacc.mb.ca/>

<http://www.urbanshaman.org/>

<http://www.aceart.org/>

<http://www.platformgallery.org/>

<http://www.umanitoba.ca/schools/art/content/galleryoneoneone/info111.html>

http://videopool.typepad.com/video_pool_home/

<http://www.wag.mb.ca/>

<http://labelgallery.ca/>

<http://www.graffitigallery.ca/>

<http://www.medeagallery.ca/>

<http://www.outworksgallery.com/>

<http://www.uwinnipeg.ca/index/artgallery-index>

<http://www.printmakers.mb.ca/> Martha Street Studio

<http://www.artscouncil.mb.ca/english/index.html>

<http://www.theforks.com>

CITY OF TORONTO BENCHMARKING - PERFORMING ARTS

<http://www.hummingbirdcentre.com/>

<http://www.tiffg.ca>

<http://www.festivaltower.com>

<http://www.coc.ca> Canadian Opera Company

<http://www.roythomson.com>

<http://www.masseyhall.com>

<http://www.torontolivetheatre.com> (Inventory)

<http://www.mirvish.com/> (Royal Alexandra Theatre; Princess of Wales Theatre)

<http://www.tocentre.com/> Toronto Centre for the Arts

<http://www.mtccc.com> (John Basset Theatre)

<http://www.eventtheatres.com/capitol>

<http://www.rcmusic.ca> Royal Music Conservatory (Telus Centre for Performance and Learning)

<http://www.markham.ca/markham/channels/theatre/overview.asp>

<http://vicu.utoronto.ca/bader/location.htm> (Isabel Bader Theatre)

<http://www.fourseasonscentre.ca>

CITY OF TORONTO BENCHMARKING - VISUAL ARTS

<http://www.arcco.ca/> (Inventory)

<http://www.artmetropole.com/>

<http://www.gallery44.org/>

<http://www.g1313.org/>

<http://www.gallerytpw.ca/>

<http://www.propellerctr.com/>

<http://www.yyzartistsoutlet.org/>

<http://www.mercerunion.org>

<http://www.interaccess.org>

<http://www.openstudio.on.ca/>

<http://www.angellgallery.com/>

<http://www.jftor.org/index.php>

<http://www.charlesstreetvideo.com/>

<http://www.easternfrontgallery.com/>

<http://www.warc.net>

<http://www.ago.net>

The Current State of Cultural Spaces for the Arts In Calgary

Appendix E - Selected Cultural Space Case Studies



Appendix E – Selected Cultural Space Case Studies

Introduction:

Following Calgary Arts Development’s community engagement series, several key priorities emerged in particular as top concerns and aspirations among the wider public. We term these priorities as ‘space profiles’ because they explain general, high-level principles and requirements needed within any diverse cultural space system.

THESE PROFILES COVER:

- Public Space
- Incubator Space
- Adaptive Re-use and Heritage Space
- Live / Work Space
- Signature / Iconic Arts Space

PUBLIC SPACE

Public spaces are the essential gathering places that foster social inclusion, encourage spontaneous activity, and contribute to a healthy urban environment. Here are two case studies of exemplary public space developments.



OLYMPIC SCULPTURE PARK, (SEATTLE WASHINGTON):¹

The Seattle Art Museum purchased a 9-acre waterfront brownfield site in 1999 when it was in the final stages of environmental cleanup and property values were low. The park has a unique architectural design (Weiss/Manfredi Architects) that surrounds and overpasses a major roadway and railroad track, exhibits almost 30 critically acclaimed sculptors and offers free entrance. The project is almost as much about environmental conservation and urban planning as it is about art. The project includes the joint financing of a 12 story office tower onsite, housing museum gallery spaces in the first 4 floors and commercial offices on the other 8, allowing the museum the option of taking over the entire building eventually.

¹ Seattle Art Museum, Olympic Sculpture Park, <http://www.seattleartmuseum.org/visit/OSP/default.asp>



City Repair² (Portland, Oregon). The City Repair Project is a non-profit organization creating public gathering places and helping others to creatively transform the places where they live. Based on the belief that sharing time and space with each other is the starting point of community, City Repair works to facilitate community-owned initiatives and decision-making to reclaim urban spaces.

By creating awareness of the power of the arts to forge community engagement and inclusiveness, City Repair plants the seeds for greater neighborhood communication, empowerment, and revitalized local culture. City Repair projects are also expanding internationally with one founded in Ottawa³ and discussions underway to establish City Repair Toronto.

INCUBATOR SPACE

Calgary is a young, entrepreneurial city with an emerging arts scene and growing number of creative graduates. These cultural assets of Calgary are our urban comparative advantage. Any cultural space ecosystem would not be complete without an “arts incubator” space specifically designed for the creation of new works.

Incubation space aims to provide a wide variety of space (office, creation, exhibition) to a wide variety of users (professionals, emerging artists of all disciplines). Because it is a concentrated hub of action, many economies of scale and scope are available for the users. An arts incubator is also a natural attractor for audiences and those simply interested in some “creative browsing.” An incubator is also an ideal complement to a lively section of restaurants and bars and contributes to 24-hour vitality. In Calgary, Pumphouse Theatre is an example of low-cost theatre space that serves a broad base of community theatre groups. A main focus of Calgary Technologies Inc⁴. is to run incubator space for technology firms. Not only do the firms and individuals reap the benefits of low-cost space and access to shared services, but they also benefit from cross-fertilization that occurs in shared space.

The incubators we have investigated tend to include some anchor tenants who will occupy office space and provide a steady stream of regular activity. This facility could include several different types of spaces for creation of all kinds and would likely have gallery and “black box” performance spaces available to exhibit the work that was created “inside.” Here are three incubator case studies in Banff, Quebec City, and Washington, DC.

2 <http://www.cityrepair.com>

3 <http://www.cityrepair.com>

4 <http://www.calgarytechnologies.com>

The **Banff Centre**⁵ is a multi-disciplinary educational and conference facility that serves as a resource for individual and group career renewal and transformation. Focused on connecting both emerging and established practitioners, the Centre enables creative professionals to push boundaries, to experiment, to share knowledge, to create and showcase new work, and to develop new ideas.



Méduse, Quebec City⁶

Méduse is a collective that brings together under one roof ten organizations involved in the cultural and community life of Québec City. As part of its work, Méduse pursues an active program of international residencies and has a designated apartment/studio for visiting international artists. For the residency the selected artist will work closely with one of Méduse’s resident organizations who will act as host for the residency.

Flashpoint⁷, (Washington, DC)

Flashpoint is a dynamic arts space dedicated to nurturing and growing emerging artists and cultural organizations. From essential management services to innovative performances and exhibitions, Flashpoint offers exciting opportunities to experience DC’s arts in action. In a typical day, a dramatic reading in the theatre lab, a rehearsal for a modern dance piece in the dance studio and installations in the gallery enliven Flashpoint’s spaces, defining it as a true creative laboratory.

ADAPTIVE RE-USE AND HERITAGE SPACE

An adaptive re-use strategy will add significantly to the public interest, cultural history and urban vibrancy of Calgary. Similar to iconic architecture, heritage sites are significant in the design of an aesthetic and unique city. Our history is an important part of our culture and heritage sites act as cultural markers and facilitate the city’s identity on a daily basis. It was strongly noted that a young city like Calgary needs to preserve and value its architectural heritage while also promoting an aesthetic balance in future urban developments.

There are numerous prime sites for adaptive re-use in The Rivers District⁸ area including the King Edward Hotel, the St. Louis Hotel, The Simmons Mattress Factory and commercial storefronts. Adapting these sites for the arts will add elements of surprise, juxtaposing elements of Calgary’s history with contemporary artistic interpretations. Here are some exemplary case studies of heritage-based arts spaces.

5 <http://www.banffcentre.ca>

6 Meduse, Quebec City, QC, <http://www.meduse.org>

7 <http://www.flashpointdc.org>

8 http://www.calgary.ca/portal/server.pt/gateway/PTARGS_0_2_104_0_0_35/http://content.calgary.ca/CCA/City%20Hall/Business%20Units/Corporate%20Properties%20and%20Buildings/The%20Rivers%20Development/The%20Rivers.htm

HarbourFront Centre, Toronto, ON. One of many successful examples of adaptive re-use of space is Harbour Front⁹ in Toronto. Operating a 10-acre site on Toronto’s waterfront, the Harbourfront centre is a model of urban revitalization. Former industrial buildings were renovated to create historic arts facilities that now contribute \$132 million/year to the economy while offering a vibrant and sustainable home for the arts. As dock terminals became dance theaters and power plants transformed to art galleries, the centre evolved to become a central public hub connecting 12 million visitors with 450 community and cultural groups hosting 4,000 events each year. Through the foresight of the city’s allocation of income generating assets rather than income, the centre is now able to earn 2/3 of its operating budget from self-generated and sustainable income streams. This allows artists and art forms to be introduced to the public that normally would be neither affordable nor accessible in this central venue location.



An excellent example in New York City is **P.S.1 Contemporary Art Centre**¹⁰. The Center is internationally recognized for its avant-garde contemporary art exhibits and for being a model for using alternative spaces. P.S.1 is located in a former public school building in Queens, New York. Associated with the Museum of Modern Art, P.S.1 is the oldest (founded in 1971 by Alanna Heiss) and second largest non-profit

arts centre devoted to contemporary art in the United States. The centre is known for its cutting-edge approach to exhibitions and for directly involving the artists. P.S.1 acts as a bridge between artists and audiences; providing living and active meeting space.



Nova Scotia College of Art and Design University¹¹ (NSCAD) is a post-secondary art school in Halifax, Nova Scotia. Founded in 1887, it was one of the first art schools in North America. A block of heritage Victorian-style buildings were purchased and the campus was established on Halifax’s waterfront district. The newest campus, The 1878 historical Alliance Atlantis building, was purchased in

2003 and houses the first degree-granting film school east of Montreal. A secondary waterfront campus is in the planning stages, this space will create new studio facilities for large scale works and a research and development technology-based cultural centre. The university is making efforts to increase its international

9 <http://www.harbourfrontcentre.com>

10 <http://www.ps1.org>

11 http://www.nscad.ns.ca/about/nscad_today.php

recognition, build on its history and forge new relationships with other cultural institutions and organizations.

Green/Arts Barns¹² (under development) in Toronto will redevelop and restore the historic Wychwood TTC streetcar repair facility, a 4.3 acre site in Toronto’s St. Clair and Bathurst neighborhood. A Green Barn will have a greenhouse, community bake oven and garden, the Community Barn will house arts groups and promote expression, the Covered Street Barn will preserve the industrial heritage architecture and the Studio Barn will provide artists with alternative housing. Since its inception, The Arts Barns project, has been supported and driven by community involvement and input. The centre hopes to become a model of the the first heritage site in Toronto to be energy-efficient and self sustainable. The Green/Arts Barns project will provide 26 affordable live/work units and 15 work studios for artists, affordable office and programming space for arts and environmental non-profit organizations and affordable venues for community meetings and festivals.

LIVE / WORK SPACE

Affordable housing is an issue in Alberta’s public policy debates; its significance for artists and creative professionals is just as critical. To keep Calgary competitive, low-income affordable housing is a key component in promoting our city as the great place it is to work, live, and play. Acknowledging that the arts sector is a primary driver in quality of life, affordable mixed-use zoning for live/work studios are essential to the planning of vibrant, creative cities. Here are two case studies of successful live / work space in Edmonton and Toronto.



Examples of successful live / work spaces can be found in other Canadian cities. **Arts Habitat**¹³ was formed in 1995 as an initiative through the Edmonton Arts Council to provide safe, affordable and appropriate living and working space for artists. As well, **Artscape**¹⁴ opened the first legal artist 33 live/work building in Toronto in 1995. The re-development of this former warehouse helped trigger the revitalization of a downtrodden part of Queen Street West.

Eight years later, the location at 900 Queen Street is in the heart of a burgeoning new gallery district.

Liberty Village¹⁵ is a former industrial park that since 2001 has been regenerated into a mixed-use residential neighborhood, known for its emphasis on live/work spaces and creative industries. Through Canada’s first non-profit Business Improvement Association (LVBIA), Liberty Village occupies 38.6 hectares west of downtown Toronto. LVBIA represents 5,000 employees and 400 entertainment, media, art and design businesses in the community. To create a centre for creativity and entrepreneurship,

12 http://www.torontoartscape.on.ca/components_of_the_green_arts_barns/

13 <http://www.artshab.com/home.html>

14 <http://www.torontoartscape.on.ca/900queen/>

15 http://www.toronto.ca/bia/liberty_village.htm

old factories were converted into lofts and studios. The influx of the arts sustained growth and revitalization, attracting firms like Sony BMG and Corus Entertainment, which have established offices in Liberty Village.

SIGNATURE / ICONIC ARTS SPACE

Calgary and its urban landscape are often characterized as functional. While the practicality of a building and city is important, the aesthetics and design in the fields of urban planning and architecture are increasingly recognized as adding intangible value to vibrancy and the quality of life in urban places.

Iconic buildings serve several purposes: they market and brand the city (Calgary's Saddledome for example) and offer benefits in putting the city on the map of business, cultural, and social leaders. Part of this branding is how the civic community begins to identify, take pride in, and exemplify the characteristics of these icons. In this sense, iconic structures act as a signal to the wider civic community of its collective goals, aspirations, and identity.



For example, the **Sydney Opera House**¹⁶, when first opened in 1973, was widely regarded as out-of-place, ugly, a waste of taxpayer dollars for its design extravagance, and generally chided by the wider public. Today, 30 years on, it is a point of universal pride throughout Sydney's residents, a cultural marker for its civic identity, internationally-recognized, and providing a countless return on investment.

A core leadership priority would be to encourage and guide bold signature environments throughout the city. In response to the Civic Arts Policy of 2004, the arts would take a leadership role not only in function but also in the design of our urban landscape. Strong themes emerging from our community engagement that reflect the impact of iconic arts spaces were: make the arts more visible; make the arts high profile; and make the arts a priority.

Note on Signature / Iconic Spaces:

The following new and planned signature arts spaces may someday have the iconic power of the Sydney Opera house:

- Daniel Liebeskind's Royal Ontario Museum (Toronto, ON)
- Frank Gehry's Art Gallery of Ontario (Toronto, ON)
- Jack Diamond's Canadian Opera Centre (Toronto, ON)
- Anton Predock's Human Rights Museum (Winnipeg, MB)
- Randall Stout's Art Gallery of Alberta (Edmonton, AB)
- Frank Gehry's Music Experience (Seattle, Washington)
- Rem Koolhaas's Seattle Public Library (Seattle, Washington)

¹⁶ <http://www.sydneyoperahouse.com/>

The Current State of Cultural Spaces for the Arts In Calgary

Appendix F - Relevant imagineCalgary Targets



Appendix F – Relevant imagineCalgary Targets

imagineCalgary Urban Sustainability Target¹

ECONOMIC SYSTEM - MEANINGFUL WORK - TARGET 5 (PG. 43)

By 2036, 85 per cent of employees express a high degree of job satisfaction.

STRATEGY 2

Encourage employers and employees to explore technology options, alternative workspace/ work locations and different types of work, as means of providing employees with meaningful work without harming the environment.

SOCIAL SYSTEM - AESTHETIC ENJOYMENT - TARGET 1 (PG.80)

STRATEGY 2

Establish design performance standards for new residential, commercial and industrial construction to ensure beauty is considered in all new development.

STRATEGY 3

Create and protect beautiful public spaces to provide more opportunities for aesthetic enjoyment.

STRATEGY 4

Foster an understanding of and appreciation for the aesthetic value of our built environment so that citizens, developers and others can enhance our physical resources.

SOCIAL SYSTEM - AESTHETIC ENJOYMENT - TARGET 2 (PG.81)

STRATEGY 2

Increase public support for the arts to develop additional ways for citizens to enjoy natural and created aesthetics.

STRATEGY 3

Undertake cultural impact assessments for all public or private initiatives, so we can properly consider and enhance the cultural life of our city.

1 http://www.calgary.ca/portal/server.pt/gateway/PTARGS_0_2_407463_0_0_18/long_range_urban_sus_plan.pdf

SOCIAL SYSTEM - CREATIVE SELF-EXPRESSION - TARGET 1 (P. 82)

STRATEGY 2

Ensure Calgarians have the support systems necessary to foster artistic excellence and innovation as expressions of their gifts and talents.

STRATEGY 5

Boost the strategic roles of the cultural industries and local media for their contributions to local identity, creative continuity and job creation.

STRATEGY 6

Provide accessible informal and professional arts educational programs to Calgarians of all ages and abilities.

SOCIAL SYSTEM - CREATIVE SELF-EXPRESSION - TARGET 2 (P. 82)

STRATEGY 2

Ensure the arts and culture sector plays a leadership role in Calgary's future, so we can build creative freedom into the most influential levels of decision-making processes.

SOCIAL SYSTEM - CREATIVE SELF-EXPRESSION - TARGET 3 (PG. 83)

STRATEGY 4

Promote creative expression in public spaces to make Calgarians more aware of, and allow them to participate in, a wider range of cultures and creative experiences.

SOCIAL SYSTEM - LIFELONG LEARNING - TARGET 4 (PG. 92)

STRATEGY 1

Develop and use measures to regularly report the accessibility levels, range and quality of formal and informal learning opportunities and resources.

STRATEGY 2

Provide public support for learning and cultural activities that take place in museums, libraries, art galleries and other cultural institutions.

STRATEGY 3

Ensure opportunities for learning are widely available and easy to use.

STRATEGY 4

Promote relations between cultural facilities and other entities working with knowledge, such as universities, research centres, libraries and research companies.

STRATEGY 5

Promote programs aimed at popularizing scientific and technical culture among all citizens.

STRATEGY 6

Offer a variety of life-enhancing, lifelong learning opportunities, such as courses

focusing on creative arts, domestic arts, crafts, languages, health and wellness and personal growth.

STRATEGY 7

Recognize post-secondary organizations for their roles as major contributors to informal (and formal) lifelong learning opportunities for all citizens throughout their lives, and support them in these roles.

SOCIAL SYSTEM - RECREATION - TARGET 1 (PG. 98)

STRATEGY 2

Integrate the planning and management of all public facilities that provide recreational and creative opportunities, with a view to improving public access to schools, libraries, performance spaces, parks and other public venues.

STRATEGY 3

Include parks and cultural and recreational facilities in new and existing communities, to support active lifestyle choices as important investments in wellness.

SOCIAL SYSTEM - RELATIONSHIPS - TARGET 1 (PG. 101)

STRATEGY 1

Develop and use measures to regularly report citizens' opinions of the importance of and levels of participation in mutually supportive relationships.

STRATEGY 2

Encourage volunteerism to create new opportunities for citizens to add to their social support networks.

STRATEGY 3

Ensure Calgarians have many opportunities for, and understand the importance of, linking with others who share similar hobbies and interests.

STRATEGY 4

Foster and accommodate social interaction and a range of activities in which Calgarians of all ages, abilities and backgrounds can participate.

STRATEGY 5

Identify and create innovative forms of collective housing and accommodation — new forms of living together — including those for aging Calgarians, by developing best practices based on the successes of European countries.

SOCIAL SYSTEM - SENSE OF COMMUNITY - TARGET 1 (PG. 104)

STRATEGY 3

Design new neighbourhoods and, over time, revitalize existing neighbourhoods to foster safety, perceptions of safety and increased social interaction among community residents.

STRATEGY 4

Support community-based strategies to welcome newcomers to the community and to Canada.

STRATEGY 5

Provide areas where Calgarians can go to connect with one another.

SOCIAL SYSTEM - SENSE OF COMMUNITY - TARGET 2 & 3 (PG. 105)

Target 2

STRATEGY 1

Provide technical, financial and organizational support to community associations and groups defined by affinity and/or geography, to build capacity and foster sense of community.

Target 3

STRATEGY 1

Emphasize and build on the importance of volunteerism in strengthening the entire community.

The Current State of Cultural Spaces for the Arts In Calgary

Appendix G - Activity Demand & Venue Usage



Appendix G – Activity Demand and Venue Usage

I. Activity Demand Page 1

II. Venue Usage Page 6

I. Demand for Venues by Discipline from Granting Clients

INTRO/PURPOSE:

As the city's arms-length funding agency, Calgary Arts Development is in a position to analyze the activities of municipally-funded arts organizations. This analysis is intended to create a high-level overview of the activities and events occurring in Calgary by publicly-funded arts organizations. It should be noted that beyond this sphere exists even greater numbers of informal arts activities, community-level events, and other for-and-non profit arts groups.

METHODOLOGY AND DEFINITIONS:

- Data collection for this analysis made use of Calgary Arts Developments granting data, which lists the venues and number of public activities that each organization undertook during the season. This data was supplemented with direct correspondence with select arts organizations
- The data set consists of all public activities of the 116 arts organizations in Calgary during 2005/2006 that received municipal operating funding. It does not account for activities funded through the Special Project Grants, formerly the Impresario program.
- This analysis uses the 365-calendar day, effective September 1st 2005 through August 31st 2006.
- Activities and events were measured by their duration in days. This is to ensure an accurate portrait of the space usage in which 1) every event is counted and 2) to be able to account for the different types of activity across disciplines. Activities are the public face of the arts: performances, exhibitions, readings, etc. This analysis does not account for rehearsals and other creation-based uses of the space.
- For example, a visual art exhibition, while only one show, is given a count for the number of days that it occupies a space. This is intended to represent the potential opportunity for Calgarians to view the exhibition..
- Activities are categorized based upon the size and type of venue that they occurred in. These categorizations are listed in Figure 1.

APPENDIX G – Activity Demand and Venue Usage

	Purpose-Built Spaces					Non-Purpose-Built Spaces		
	Very Large	Large	Medium	Small	Very Small	Adapted Space	Outdoor	Churches
Performing Arts*	>1500	>700	>250	>100	<100	Any non-purpose-built space neither outdoor nor a church***		
Visual Arts / Media Arts**	Museum	Major Public Gallery	Mid-Size Public Gallery	Artist-Run Centre	Studio / Collective	Any non-purpose-built space neither outdoor nor a church***		
Festivals / Literary	These disciplines use a variety of the performing and visual arts spaces (both in type and size)							

*Seating Capacity **For further detail, see Appendix Visual Art Scan ***Examples of adapted space include Community Centers, Schools, Libraries etc.

Figure 1 – Definitions of Spaces by Size and Type

- Some spaces, such as the Art Gallery of Calgary, have multiple spaces/galleries. They therefore also have multiple activities in them and these are subsequently counted as individual spaces in one facility.
- Production houses and some artist-run centre’s are places of constant activity and their activities are therefore counted on a days-open basis. Examples of these spaces include EMMEDIA, Quickdraw Animation Society, and the Calgary Independent Association of Filmmakers.
- Activities and performances that occur in school settings have been included. Notable examples of this include Quest Theatre and Eko Dance Projects.

KEY FINDINGS:

- 116 arts organizations conducted 6,244 activities during the year
- Within the performing arts, there are clear discernable patterns of venue usage that reflect the particular needs of the discipline and the current availability of space
- Theatre organizations tend to concentrate in venues within the 100 – 249 seating capacity range. These venues account for 68% of all theatre activity
- More than other performing arts organizations, music groups tend to utilize church spaces, representing 33.8% of all music activity.

Figure 2 – System Activity

Days of Public Activity in Venues by Arts Organizations 2005 - 2006									Totals
Dance	16	9	32	23	24	28	1	3	136
Music	86	0	54	3	45	108	6	155	457
Theatre	16	153	608	514	131	225	0	1	1649
Visual Arts	440	714	210	791	300	12	0	0	2467
Festivals	15	24	71	39	30	235	44	1	460
Literary Arts	4	0	0	8	54	266	2	0	135
Media Arts	1	0	33	1125	1	97	0	0	1257
	Very Large	Large	Medium	Small	Very Small	Adapted Spaces	Outdoor	Church	
Totals	578	900	1008	2503	585	771	53	160	6561

- Small and mid-size music organizations tend to show greater upward mobility in accessing larger sized venues than theatre or dance groups. While the majority of music performances are in adapted spaces and church venues (57%), they demand on average 1-2 performances in larger venues. When this occurs, music groups prefer very large venues with 1500+ seating to offset their low performance frequency and notably there was no activity in 700-1500 seat venues for music organizations.
- Dance and Visual Arts activity tends to be evenly distributed across all venues sizes. However, due to the greater technical requirements for presenting dance and visual arts exhibitions, these disciplines tend to require purpose-built spaces and do not employ adapted spaces or churches to any large degree. 76.5% of dance activity occurred in purpose-built venues; for visual arts the need for purpose-built spaces is even greater, representing 99.5% of all activity.
- Festivals vary widely in type: film festivals like the Calgary International Film Festival, music festivals like the Folk Festival, theatre festivals such as High Performance Rodeo, literary festivals such as Wordfest, and visual art festivals like ArtCity. As such, their demand for spaces is just as varied, yet due to the start-up nature of many recently emerging festivals, adapted community spaces account for 51% of all their space demands.

SOURCES:

Calgary Arts Development 2006 Granting Client data

Supplemented by correspondence with:

- Laverne M. Bissky, Calgary Fiddler’s Association
- Gail Majeski, General Manager, Calgary Boys Choir
- Patrick Maiani, C-Jazz, Calgary Jazz Association
- Janice Waite, President, Instrumental Society of Calgary
- Janet Waye, Decidedly Jazz Danceworks
- Roberta Mauer Phillips, Education/Tour Coordinator, Quest Theatre
- Maurice Ginzer, Producer, Calgary International Blues Festival
- Elan Pratt, Office Administrator, Reeve Theatre

II. Venue Usage

INTRO/PURPOSE:

There has always existed strong anecdotal evidence that current performing arts facilities in Calgary are operating at capacity, making it increasingly difficult to find appropriate space.

This is supported by our community engagement series and ongoing dialogue between Calgary Arts Development staff and arts organizations/granting clients. The following research intends to capture specific quantitative figures on the usage of performing arts venues.

By researching the venues themselves, the analysis is able to take into account the broader range of organizations that use venues beyond publicly-funded arts organizations and offer specific value to current venue usage.

METHODOLOGY AND DEFINITIONS:

- While 365 days constitute a year, there exist particular elements of the performing arts season that limit their capacity for presenting shows on every single day.
- A year consists of two seasons: the Performing Arts Season (September 1 to May 31st) and the Summer Off-Season (June 1st – August 31st). To this end, the Performing Arts Season consists of 274 total days; the Summer Season 92 days.
- Based on industry practices, the period from December 18th – January 7th (21 days) are marked as ‘dark days’ and are not considered part of the season’s capacity. Therefore, the ‘maximum capacity’ of the performing arts season consists of 252 days.
- It should be noted that while we use 252 days as ‘maximum capacity,’ there

exist several other operational factors that, in practice, imply that the ‘effective capacity’ of venues will be less than 252 days.

- Maintenance is the first factor that, in practice, constrains venues from presenting shows every night of the 252-day performance season. Just like any other space, arts venues require regular maintenance to ensure optimal technical performance. On average, Calgary’s venues spent two full weeks (14 days) on maintenance; however the full effects of over-utilization of a venue are seen in Mount Royal’s heavily-used theatres, which require on average 27 full days of maintenance.
- Another factor is transition time. While we measure time in days, there is additional time incurred during the transition between organizations and their shows. These other activities include load-in/load-out, set-up and strike, and establishing required lighting for each show.
- A final factor that reduces ‘effective capacity’ from 252 days are non-performing days, which in line with industry practices, are Mondays. During the performance season, there are 36 Mondays which are effectively unusable for performance and treated as dark days.
- While it is acknowledged that space is a constraint for many artistic disciplines, this analysis examines select performing arts venues in the City of Calgary. These venues are: Max Bell Theatre; Jack Singer Concert Hall; Engineered Air Theatre; Martha Cohen Theatre; Pumphouse Theatres (Victor Mitchell and Joyce Doolittle); Mount Royal College Theatres (Leacock, Wright, and Nickle); Big Secret Theatre; the Southern Alberta Jubilee Auditorium; the Eckhardt-Gramatte Hall at the University of Calgary; the Vertigo Playhouse and Studio; and the Grand Theatre.
- Data collection for this analysis primarily made use of direct correspondence with facility operators and managers, and was supplemented with Calgary Arts Development’s granting data

KEY FINDINGS:

- On average, 92.3% of total available days of these venues in the performing arts season is occupied.
- Rehearsal space is tight: Calgary Opera Centre usage has grown 17.5% from 2006-2008 and is already 80% booked through June 30 2008; likewise, the rehearsal room operated by Alberta Theatre Projects was booked 92.2% during the season.
- Five of the venues have multiple activities occurring on the same day, incurring additional costs in time for set-up and strike. Conversations with these facility operators confirms that these multiple bookings often result in the facility being used for 16-hour days.

APPENDIX G – Activity Demand and Venue Usage

- One consequence of this high-usage requires more days booked off for maintenance activities: Mount Royal College theatres require on average 27 days of maintenance annually. Over the last five years, the Max Bell Theatre used an average of 23 full days on maintenance.
- Another consequence of high venue usage is deferred maintenance. Pumphouse Theatres, which traditionally has used the off-season to provide maintenance, has been unable to properly address its aging and historic facility due to high demand from small and medium sized theatre groups in particular.
- While all venues can be rented by emerging and publicly-funded arts organizations, nine of the venues are consistently blocked off by their respective resident companies, occupying on average more than two-thirds (67.8%) of total available time.
- In addition, the Jubilee Auditorium is heavily used by external touring organizations. While 37.9% of the Jubilee’s season capacity is used by Calgary-based arts organizations, the majority of this time is absorbed by Calgary Opera (which requires approximately two weeks of rehearsal time per performance in the venue).

The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX G

PERFORMING ARTS SEASON September 1 2005 - May 31 2006							SUMMER OVERFLOW June 1 - August 31 2006				
		Days Possible**	Days Used	%used	% Resident Company Usage	% Granting Client Usage	Add. Days	Add. Program Days	Add. Maintenance Days	Add. Total Days	% Used
Max Bell		252	224	88.9	79.4	95.5	92	18	17	35	38.0
Jack Singer		252	202	80.2	48.0	62.9	92	65		65	70.7
EAT		252	199	79.0	N/A	37.2	92	48	7	55	59.8
Martha Cohen		252	254	100.8	94.5	96.9	92	15	17	32	34.8
Pumphouse	JDT	252	244	96.8	N/A	60.7	92	50	0	50	54.3
	VMT	252	244	96.8	N/A	58.6	92	46	0	46	50.0
MRC	Leacock	252	232	92.1		9.0	92	60	12	72	78.3
	Wright	252	236	93.7	82.9	1.8	92	55	35	90	97.8
	Nickle	252	265	105.2	65.1	2.0	92	60	21	81	88.0
BST		252	213	84.5	75.1	88.7	92	43		43	46.7
Jubilee		252	211	83.7	N/A	37.9	61*	55			90.2
The Grand		87	77	88.5	54.5	84.4					
Vertigo	Playhouse	252	273	108.3	72.9	97.4					
	Studio	252	226	89.7	37.6	81.0					
365 DAY SCHEDULE											
Eckhardt-Gramatte Hall		344	330	95.9							
AVERAGE			229	92.3	67.8	58.1	47	14	14	57	64.4

Figure 1 – Performing Arts Venue Usage 2005/2006 Season

- Mount Royal College’s theatres, representing significant space inventory outside the centre city region, are effectively blocked by their own internal uses, limiting the days used by publicly-funded arts organizations to well under 10%.
- During the Summer Season, 64.4% of days available are used. While not considered desirable, demand for performance spaces is overflowing as there is no space left to grow during the regular season.
- However there exists very minimal additional capacity in these venues, any space made available generally faces further technical barriers for arts organizations. For example, while the Jack Singer Concert Hall is a performing arts venue, its clientele is primarily music groups. Theatre groups would have difficulty operating in its space, and small and mid-sized organizations would

be unable to afford the rental costs for a 2021-seat theatre.

- Many facility operators have confirmed that a rehearsal space shortage is particularly acute. Resident companies with their own rehearsal spaces that typically in the past would have rented time to other companies are now unable to do so, as their own operations continue to absorb the space.

Dedicated Rehearsal Space 2005/2006				
	Days Possible	Days Used	%used	% Granting client use
Opera Centre	284 ¹	192	67.6	31.9
Alberta Theatre Projects Rehearsal Room	346	319	92.2	85.0

Figure 2 – Dedicated Rehearsal Space

SOURCES:

Correspondence with:

- Brian Pincott, Production Manager, Alberta Theatre Projects (Martha Cohen Theatre)
- Gerri Goulet, Assistant Manager, Southern Alberta Jubilee Auditorium
- Glynnis Ewashen, Sales Manager, One Yellow Rabbit (Big Secret Theatre)
- Dale Olson, Technical Coordinator, Mount Royal College Conservatory, (Leacock, Wright, and Nickle theatres)
- Monty Schnieder, Production and Facility Manager, Theatre Calgary (Max Bell Theatre)
- Suzanne Mott, General Manager & Y Stage Artistic Director, Vertigo Theatre
- Helen Moore-Parkhouse, Director of Development & Marketing, Calgary Opera
- Patti Pon, Vice President Administration, EPCOR CENTRE for the Performing Arts
- Scott McTavish, Executive Director, Pumphouse Theatre Society

1 Opera Centre unavailable prior to Sept. 1 2005

The Current State of Cultural Spaces for the Arts In Calgary

Appendix H - Discipline by Discipline Analysis



Appendix H – Discipline by Discipline Analysis

Introduction

While the majority of our research covers the current state of cultural spaces across all disciplines, the situation is made clearer through examining the unique characteristics of each artistic discipline. Calgary has a wide range of arts activity including emerging practices, community arts and world class touring artists with diverse space needs. The following provides a brief overview of the current state for festivals, dance, music, theatre, literary, media arts, and visual arts.

Methodology and Limitations

The organizations included in data analysis are a total of 119 Calgary Arts Development operating grants clients across all disciplines. Independent Festivals are analyzed separately in the Festivals Scan although they play a significant role in each discipline. While the analysis refers to the granting clients, anecdotal information is provided to articulate the broader arts sector that includes commercial and individual initiatives.

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VII. Visual Arts Scan	Page 39

I. Festivals

2006 FAST FACTS:¹

- 19 festivals attracted 394,109 in attendance
- Combined revenue of Festivals was \$18,333,510
- Festivals leveraged municipal investment 60 times (from \$301,250)

INTRODUCTION

Festivals celebrate our diverse communities and audiences by showcasing local, national and international culture, offering a diversity of music, art, dance, theatre, food and play. Over the summer months our City's parks are filled with Festivals of all sizes, including smaller cultural celebrations and large scale festivals celebrating the specific art forms of music, dance, film or theatre. Outdoor festivals offer family-friendly programming, much of which is free.

Festivals provide a great way for visitors and newcomers to get to know our city. Some of our most established festivals draw hundreds and even thousands of visitors to the City each year including the Calgary Folk Festival, which was recognized by the Globe and Mail as one of the seven (international) 'musical wonders of the world.'² Festival programming provides important performance and presentation opportunities for local artists and arts organizations as well as drawing in artists from around the world to work with our artists in performance and presentation.

Festivals and community celebrations have grown in number and significance to Calgarians over the past several years, requiring a range of specific indoor and outdoor infrastructure in order to meet this growth.

FESTIVALS NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes we are focusing solely on festivals that program mainly arts presentations including any single or combination of music, dance, theatre, visual arts, media/film arts, and literary arts. These festivals are categorized by their programming locations: primarily open air on City land or primarily indoor.

1. **Primarily open air festivals on City land** such as Word on the Street and Shakespeare in the Park require services that are provided through the City Departments of Recreation, Parks, Roads, Bylaw Enforcement, Transit, Calgary Police Services, Fire, Emergency Medical Services, and services from the Calgary Health Region, Calgary Downtown Business Association, and Alberta Liquor Licensing. In addition to the services contracted from these public providers, open air festivals require the private services of water, power, staging, security, and structure support (tenting), fencing, portapotties etc) that are not provided in many programmable open air city venues.

1 Data from 2006 CADA Operating Grant Clients

2 The Globe and Mail: "Seven wonders of the world: Music" by Robert Everett-Green, April 4, 2006

2. **Primarily indoor festivals** such as the High Performance Rodeo and the Calgary International Film Festival require many types of space depending on their programming. As such, festivals make use of the broadest range of available facilities used by all other disciplines.

THE CURRENT STATE

A complete list of festival venues currently used by arts festivals is included at the end of this scan.

The tremendous growth of festivals in Calgary over the past five years shows the attractiveness of the format for artists and arts producers, as well as the popularity of the format for Calgarians. The growth has created a heightened critical constraint to meeting festivals need for space as follows:

1. **Primarily indoor festivals add to the spaces constraints of all disciplines:** The growth of the festival discipline has lead to a complete year-round calendar of programming starting with The High Performance Rodeo in January and ending with Balancing Acts in December. Most indoor festivals are using regularly available and technically supported spaces that are also used by dance, theatre, music, visual arts, literary arts and media/film organizations, which put an overall strain on the availability of all spaces. To ensure space availability, these organizations have to book up to two years in advance which may impact the festivals ability to respond or drive artistic trends.
2. **Support needed from the City of Calgary for programming City-owned outdoor venues:** Festivals must incur the costs for many City services, which are often not affordable given the limited budgets of small and free festivals, and to larger festivals that have fixed budgets and can't absorb large increases or unexpected costs (ie: Police services). The City is currently planning a centralized process that will provide pro-rated support for services to festivals based on a measurable value of the festivals program for Calgarians.
3. **Additional costs exist to outfit outdoor venues for audiences and performance:** Festivals programming at outdoor venues such as Stephen Avenue Mall and Olympic Plaza must pay to provide additional required services for their audiences such as washrooms and picnic tables, as well as services for their artists such as lighting and sound equipment and services for their food and other vendors such as water and trash removal. These private services can be costly and require festivals to move budget funds from programming or human resources to offset these costs.
4. **Popularity exceeds capacity of certain outdoor venues:** With a short outdoor programming season and many growing festivals, Calgary's popular outdoor venues that are accessible by transit and allow the programming of amplified music, such as Prince's Island Park, are fully booked. There is no additional room for growing (or new) festivals to expand into these locations.
5. **Flexible-term administration and production staff needed:** Festivals' annual programming cycle requires a small staff for a portion of the year and

substantially increased staffing and volunteer support leading up to, and during, the run of the festival. This accordion staffing structure requires small administration space for the majority of the year and accommodation for a much larger administration and production staff (including volunteers) for a small portion of every year.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS

In examining the festival sector over the last three years, the following data on growth was gathered:

- Audience increase of 81%
- Volunteer hours increase of 71%
- Volunteer participation increase of 39%
- Budget increase of 39%
- Number of festivals increase of 39%

'The State of Festivals in the City of Calgary 2006'³ report findings:

The primary source used to compile this research was the analysis of a 25-question survey disseminated to all festivals. In addition, three separate focus group sessions were held with Calgary festival producers (17 in total) using an external facilitator and a note-taker.

- Space was noted as a concern in all three focus groups.
- Nearly a quarter (22%) of festivals surveyed reported finding additional space as one of their top two concerns.
- Indoor venues for film and theatre events, outdoor venues with accessible public transit/parking, and office space are top priorities.

From this research, two overarching priorities surface:

1. **Need for a Strategy:** a strategy is needed to more effectively and efficiently address and support the diverse and complex landscape of festivals in this city; and
2. **Increased Resources:** an increase to current resources is needed to address significant growth that this sector has already achieved in recent years, and to maximize festivals' leveraging potential from City investment.

Additional themes include:

1. **Land Planning:** Further to a key concern regarding venues, as identified in the survey, discussion occurred around land planning. It was suggested that considerations be taken to encourage increased and more effective use of cultural spaces (such as parks, indoor performance venues, etc) for festivals and the arts, in general.

³ Study by Calgary Arts Development

APPENDIX H – Discipline by Discipline Analysis

2. **Shared Resources:** There were expressed desires to share resources between and among festivals, to continue the dialogue this research has initiated, and to explore mechanisms to build on the ‘cross-festival’ connections that have been discovered.

FESTIVAL INVENTORY

In the 2005/2006 year, Calgary’s municipally funded festivals presented work in the following 65 venues.

Venues Used by Festivals in 2005/06	Total # of activities
Rozsa Centre - Eckhardt-Grammate Recital Hall	36
Events at various pubs, Broken City, Warehouse, Verve etc	25
Plus 15 level and windows, EPCOR Centre for the Performing Arts	26
Cantos	17
King Henry VIII Pub	16
Uptown Stage and Screen	16
One Eye Jack	15
Position Gallery	15
Various venues: Stephen Ave, Princes Island Park etc..	15
Westin Hotel	15
Engineered Air Theatre	14
Art Gallery of Calgary	13
Motel Theatre	13
Olympic Plaza Cultural District	12
abandoned night club - 1st Street SW	10
John Dutton Theatre	10
12 cultural pavilions across city	9
Art Central	9
Bankers Hall +15 bridge	9
Elliston Park	9
The New Gallery	9
Various downtown public spaces	9
Vertigo Playhouse	9
Glenbow Museum	8
Gateway. SAIT	7
Jack Singer Concert Hall	7
Victoria Park	7
Beat Niq	6
Martha Cohen Theatre	6
Vertigo Studio	6
Big Secret Theatre	5
Broken City	5
Max Bell Theatre	5
Various outdoors venues	5
Various Venues	9
Princes Island Park	4
The Verve - now closed	4
Thornccliffe - Greenview Community Hall	4

The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX H

... continued

Venues Used by Festivals in 2005/06	Total # of activities
Triangle Gallery	4
Alberta College of Art and Design, Stanford Perrot Lecture Hall,	3
MacEwan Ballroom	3
Nickle Arts Museum	3
Stephen Ave Mall	3
EMMEDIA	2
MacNally-Robinson Books	2
St Alphonsus School	2
Zoo - ARC	2
Auburn Saloon	1
Black Forest	1
Calgary Farmers Market	1
Calgary Society of Independent Filmmakers	1
Devonion Gardens	1
Edworthy Park	1
Fort Calgary Burns West Theatre	1
Hi-Fi Club	1
Knox United Church	1
Lecture Theatre, ACAD	1
Memorial Park	1
Metropolitan Centre	1
Riley Park	1
Stride Gallery	1
TRUCK Gallery	1
University of Calgary Campus	1
Grand Total	460

Figure 1: Venues Used by Festivals, Source: Calgary Arts Development Operating Grants Clients 2006

APPENDIX H – Discipline by Discipline Analysis

Festivals that Received Operating Grants from Calgary Arts Development in 2006

Alberta Dance Explosions (funded through Dancers Studio West)
Afrikadey
Artwalk
Brazilian Community Association of Alberta
Calgary Animated Objects Society
Calgary International Children's Festival
Calgary International Film Festival
Calgary Reggae Festival
Calgary Region One Act Play Festival (funded through Pumphouse Theatre)
Calgary Spoken Word Festival
Calgary Underground Film Festival
Carifest
C-JAZZ
Fairytales International Gay and Lesbian Film Festival
Calgary Folk Music Festival
Enbridge playRites Festival (funded through Alberta Theatre Projects)
GIRAF - Giant Incandescent Resonating Animation Festival (Funded through Quickdraw Animation Society)
GlobalFest
High Performance Rodeo (funded through One Yellow Rabbit)
Expo Latino (Hispanic Performing Arts)
Honens Intl Piano Competition
International Festival of Animated Objects
Intl Festival of Song and Chamber Music'
Mountain Standard Time
Mutton Busting (funded through Bubonic Tourist)
Visual Arts Week Society (Artcity)
Word on the Street
Wordfest

Figure 2: Festivals that received Operating Funding in 2006, Source: Calgary Arts Development Operating Grants Clients 2006

ACTIVITIES IN VENUES

The 460 events or activities presented by festivals in 2005/06 occurred in the following spaces. Festivals most often presented work in medium sized venues such as the Eckhardt-Grammate Hall at the Rozsa Centre. The most activities occurred in adapted community spaces and outdoor spaces such as Prince’s Island Park or the Uptown Stage and Screen.

Festivals Use of Space in 2005/06 season									
Size of Venue	Very Large >1500 seats	Large >700	Medium >250	Small >100	Very Small <100	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	15	24	71	39	30	235	44	1	460

Figure 3: Festivals use of space in 2005/06,

Source: Calgary Arts Development Operating Grants Clients 2006

Other Festivals in Calgary
Brilliant City (one time in 2005)
Calgary Blues Music Association (Kaos)
Calgary Fringe Festival
Calgary Highland Games
Calgary Winterfest
Carifest
Chinatown Street Festival
Comic Entertainment Expo
FunnyFest
GlobalFest
herland Film & Video Festival
JAZZ FESTIVAL Calgary, TD Canada Trust
Mountain View International Festival of Song and Chamber Music
Picture this...Film Festival
PlayWorks Ink Festival
Shakespeare in the Park

Figure 4: Other Festivals in Calgary,

Source: Calgary Arts Development

II. Discipline Scan - Dance

2006 FAST FACTS:⁴

- 12 Dance organizations attracted 109,429 in attendance
- Combined revenue of Dance organizations was \$10,933,474
- Dance leveraged municipal investment 45 times (from \$243,000)

INTRODUCTION

Dance is a very broad term that encompasses a wide range of forms. Theatrical dance forms include things like ballet, jazz, contemporary, and other non-western classical forms such as Barata Natyam and Japanese Ordori. Social dance forms that are participatory in nature include everything from the Viennese Waltz to Square Dance. Calgary's professional Dance community includes a couple of large organizations with full-time companies, specializing in ballet and jazz respectively, and a strong independent dance community with multiple collectives and ensembles that range from Contemporary Dance To Flamenco. The majority of "culture-specific" dance groups do not claim "professional" status.

The University of Calgary boasts the only four year post-secondary degree program in Dance between Toronto and Vancouver, and the beginnings of a new M.F.A. program in Choreography and Performance. Alberta Ballet, based in Calgary, has recently received international accolades for its artistic innovation. Dance is also reaching out to other communities, as exhibited by MoMo Dance, a multi-ability movement arts organization, which creates and performs contemporary dance developed through the collaboration of dancers with and without disabilities.

Dance has unique requirements for rehearsal and performance venues (such as sprung floors, wing space, specialized lighting, mirrors, good ventilation and change rooms), to accommodate the physical nature of this art form.

DANCERS AND DANCE ORGANIZATIONS NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes, we have categorized public presenting dance organizations by major, mid-sized and small and provided additional categories for individual dancers, educational organizations and private organizations. Specific requirements for dance organizations are as follows:

- **Major dance organizations** with annual revenues greater than \$300,000 include Alberta Ballet and Decidedly Jazz Danceworks. These entities require acoustically superior spaces with specialized flooring that can accommodate large audiences, large rehearsal space, administration space, storage space and other supporting spaces such as music libraries and access to workout facilities.

⁴ Data from 2006 CADA Operating Grant Clients

- **Mid-sized dance organizations** with annual revenues of \$50,000 – \$300,000 such as EKO Dance Projects, Dancers’ Studio West, Blue Collar Dance, and Tryzub Ukrainian Dance require small administration spaces, studio spaces for training and rehearsal purposes, and acoustically supported spaces with proper flooring that can accommodate audiences of over 300.
- **Small dance organizations** with annual revenues less than \$50,000 such as Mo Mo Multi-Ability Movement Arts and La Caravan Dance Theatre require general rehearsal and studio spaces, and performance venues with audience capacity over 100.
- **Individual dancers and choreographers** generally require studio space with mirrors and sprung floors for training, creation, and rehearsals. Also needed is access to affordable rental facilities for presentations, and workshop and residency space for professional development and creation.
- **Educational organizations** such as the School of Alberta Ballet, Decidedly Jazz DanceWorks, Children in Dance, and the Program of Dance at the University of Calgary require multiple rehearsal and private practice spaces, classrooms, acoustically and physically-sensitive spaces for audiences of up to 500.
- **Private dance organizations** such as Alberta Dance Sport (ballroom) and Dance With France (multiple genres) host activities for recreational, amateur, or professional dancers. These private organizations require studio space for classes as well as access to larger venues for semi-annual performances or competitions. There are several private organizations such as International School of Ballet, Dance With France and the Young Canadians of the Calgary Stampede, which have performance companies associated with them, thereby requiring adequate performance space several times a year.

THE CURRENT STATE

A complete list of available dance spaces is included at the end of this scan.

Calgary’s dance community has grown from and is supported by our current inventory of spaces. However, space challenges faced by the dance community that constrain growth in this discipline include:

1. **Lack of affordable rehearsal and performance space:** As graduates emerge from the Program of Dance at the University of Calgary (over 100 graduates to date) and dancers retire from the city’s two major companies, a large independent dance community has been spawned in Calgary. To mature in their artistic practice and continue with the creation and performance of dance works, these independent dancers and choreographers require access to affordable spaces to rehearse and present their work to audiences.

2. **Specific venue requirements for dance result in a lack of appropriate spaces:** Given the evolving technical specifications for dance productions (acoustics, lighting, flooring, projection, change rooms), much of the space inventory is technically inappropriate for dance performance. As a result, artists are sometimes required to perform in spaces that take a toll on their bodies and compromise artistic vision.
3. **Professional organizations compete with recreational and amateur organizations for performance space:** Recreational and amateur dance organizations rent venues such as the Martha Cohen Theatre, Max Bell Theatre, University Theatre, and Vertigo Playhouse for competitions and year-end dance productions. Professional dance organizations compete against these organizations for space several times a year.
4. **Rehearsal and Studio Space is in high demand:** Community Centres were suggested as possible solutions to the need for studio and rehearsal space for small organizations and individuals. These facilities may require renovations to accommodate dance.
5. **Competition for space between disciplines:** Many current spaces that support dance (including The Grand, University Theatre and Vertigo Playhouse) must accommodate a range of disciplines making them difficult to access for any one discipline.
6. **More organizations than permanent homes:** Many presenting organizations do not have a permanent home and therefore must rent space. Many possible rental spaces have resident companies or educational purposes that prevent access to them from outside renters.
7. **Space choices are driven by financial considerations:** Most organizations operate on a limited budget thereby limiting the choices for space outside of the public and subsidized space sector.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS

Over the last three years, dance has experienced the following changes:

- The number of dance organizations has grown by 33%.
- Revenue has increased by 7% and total attendance by 14%.
- Municipal investment has increased by almost 7% of the total discipline revenues
- On average, dance organizations spend 29% of their annual budget on facility-related costs. When human capital costs are removed, facility costs rise to 36% of the programming and production budget.

Dance	2004	2005	2006	Change	%Change
Number of Organizations	9	11	12		
Total Attendance	95,812	86,883	109,429	1,3617	14.21
Total Revenue	\$10,231,674	\$10,143,316	\$10,933,474	701,800	6.86
Total Municipal Investment	\$212,743	\$226,250	\$243,000	30,257	14.22
Investment as % of Revenue	2.08	2.23	2.22	0.14	6.89

Figure 5: Three Year Activity Trends for Dance,

Source: Calgary Arts Development Operating Grants Clients 2006

GRANTING SURVEY RESEARCH FINDINGS:⁵

Calgary Arts Development’s granting returned some specific findings about the need for space within the dance discipline:

- 4 dance companies answered the survey. 100% of responding dance groups cited finding affordable and accessible space as their top priority.
- Community centres were targeted by one organization in the final question as needing revision of operating policies for non-profits; their location, accessibility, and often emptiness were suggested as easy space solutions for arts organizations.

⁵ Calgary Arts Development Granting Research Report 2006

FACILITY INVENTORY FOR DANCE

In the 2005/2006 year, Calgary’s dance organizations that receive operating funding from Calgary Arts Development presented work in the following 24 venues.

Venues Used by Festivals in 2005/06	Total # of activities
Dancer’s Studio West Theatre	24
The Grand Theatre	20
Engineered Air Theatre	16
Jubilee Auditorium	16
Calgary Stampede	10
Max Bell Theatre	9
Big Secret Theatre	6
School Performances	6
University Theatre	6
Vertigo Playhouse	6
Calgary Opera Centre	3
Chinese Cultural Centre	2
17th Ave SE	1
Bert Church Theatre	1
Fort Calgary Burns West Theatre	1
McMahon Stadium	1
Midpark Christian Assembly	1
Prince’s Island Park	1
Round Up Centre	1
St. Stephens Ukrainian Catholic Church	1
Thornccliffe-Greenview Community Hall	1
Tryzub Pavilion	1
University of Calgary	1
Vertigo Studio	1
Total Activities	136

*Figure 7: Dance Organizations that received Operating Funding in 2006,
Source: Calgary Arts Development Operating Grants Clients 2006*

The 136 activities by Dance companies, in 2005/06, took place in the following breakdown of venues. Dance companies most often presented work in very small to medium sized venues and often adapted spaces such as schools and community centres.

<i>Dance Organizations Use of Space in 2005/06 season</i>									
Size of Venue	Very Large >1500 seats	Large >700	Medium >250	Small >100	Very Small <100	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	16	9	32	23	24	28	1	3	136

*Figure 8: Dance Organizations Use of Space in 2005/06,
Source: Calgary Arts Development Operating Grants Clients 2006*

The Current State of Cultural Spaces for the Arts In Calgary – APPENDIX H

Other Venues Used for Dance	Capacity	Address	Quadrant
Jack Singer Concert Hall (EPCOR CENTRE for Performing Arts)	2021	205-8 Avenue	SE
University of Calgary (MacEwan Hall Ballroom)	1,000	2500 University Drive	NW
Epcor Centre for Performing Arts (Martha Cohen Theatre)	480	205-8 Avenue	SE
The Grand Culture House (Theatre Junction)	400	608-1 Street	SW
Pumphouse Theatre Society (Victor Mitchell Theatre)	270	2140 Pumphouse Avenue	SW
Epcor Centre for Performing Arts (Engineered Air Theatre)	185	205-8 Avenue	SE
Mount Royal Conservatory (Nickle Theatre)	183	4825 Richard Road	SW
Pumphouse Theatre Society (Joyce Doolittle Theatre)	100	2140 Pumphouse Avenue	SW
The Grand (the Studio)	90	608-1st Street	SW
Epcor Centre for the Performing Arts (Motel Theatre)	60	205-8 Avenue	SE
Community Arts Centre (The Blue Collar Dance Company)	50	Bldg A3, 2633 Hochwald Avenue	SW

Figure 9: Other Venues Used for Dance

Source: Calgary Arts Development Inventory

Other Dance Organizations in Calgary
Footprints Dance Project
Dance Explosions inc.
La Caravan Dance Theatre
University of Calgary Urban Dance Project

Figure 10: Other Dance Organizations in Calgary

Source: Calgary Arts Development

III. Discipline Scan - Music

2006 FAST FACTS:⁶

- 45 Music organizations attracted 343,258 in attendance
- Combined revenue of Music organizations was \$20,949,535
- Music leveraged municipal investment 36 times (from \$583,550)

INTRODUCTION

Calgary has a broadly developed music scene presenting choral, instrumental, and electronic music across the spectrum of genres including jazz, pop, rock, classical, operatic, country, etc. Music in Calgary is presented in the formal settings of concert halls, churches, and recording studios as well as more informal settings such as bars, parks and lobbies.

Music is one of the most wide-ranging presentation forms that can vary in requirements from very minimal to very specific acoustic space requirements. Musicians and music presenting organizations require a range of presentation spaces as well as rehearsal spaces. Music plays an important role in Calgary's international image: we boast the international award winning Calgary Stampede Showband, and the Honens International Piano Competition - one of the most important piano competitions in the world. In addition, Cantos Music Foundation boasts the most unique collection of keyboard instruments in the world.

LIMITATIONS - COMMENT ON FESTIVALS

Festivals are at the beginning of this appendix. It should be noted that festivals such as the Calgary Folk Music Festival and CJAZZ Festival play a significant role in the development of the local music scene.

MUSICIANS AND MUSIC ORGANIZATIONS REQUIREMENTS FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes we have categorized public presenting musical organizations by major, mid-sized and small and provided additional categories for individual musicians, educational organizations and private organizations. Specific requirements for music organizations are as follows:

- **Major music organizations** with annual revenues greater than \$300,000 such as the Calgary Philharmonic and Calgary Opera require acoustically superior spaces that can accommodate audiences of over 1,000, large rehearsal space, administration space, recording facilities, storage space and other supporting spaces such as music libraries.
- **Mid-sized music organizations** with annual revenues of \$50,000 – \$300,000 such as the Mount Royal Choral Association require acoustically supported spaces that can accommodate audiences of over 200, rehearsal space, and small administration space.

⁶ Data from 2006 CADA Operating Grant Clients

- Small music organizations with annual revenues less than \$50,000 such as Jazz is Society and Kensington Sinfonia Society of Calgary require general spaces for audiences of over 200 which can also function as rehearsal space. Churches and community halls play a significant role in meeting this need.
- Individual musicians requirements vary based on each artist, generally they require sound proof rehearsal and recording space, access to affordable rental facilities for presentations, and work shop and residency space for professional development and creation.
- Educational organizations such as the departments of music at Mt. Royal College and University of Calgary require multiple rehearsal and private practice spaces, classrooms, acoustically supported spaces for audiences of over 200, technical training facilities, and recording facilities.
- Private/for profit music organizations such Broken City, Ironwood, HiFi Club and Beat Niq Jazz and Social Club require unique branded space that attracts a regular audience stream that contributes to their fiscal bottom line. Private venues play a significant role in development of the music sector.

THE CURRENT STATE

A complete list of available music spaces is included at the end of this scan.

As evidenced in the above section, Calgary possesses a wealth of vibrant music organizations on all scales. These organizations have grown from and are supported by our current inventory of spaces. However, many of our current spaces face significant limitations in meeting the needs of this growing discipline. The current critical constraints to meeting music organizations need for space are as follows:

1. **Access for large and medium presentation space:** All current space acoustically designed for music presentation that can accommodate large and medium organizations (including Jack Singer Concert Hall, Jubilee Auditorium) are at capacity leaving little room for growth.
2. **Competition for space between disciplines:** Many current acoustically suitable space for medium and small organizations (including The Grand, University Theatre and Vertigo Play House Theatre) must accommodate a range of disciplines.
3. **More organizations than permanent homes:** Many presenting organizations do not have a permanent home and therefore must rent space. Many available rental spaces (including Rozsa Centre and Big Secret Theatre) have resident companies or educational purposes that limit access to them from outside renters.
4. **Lack of dedicated music presentation space:** Much of the space available for music presentation was not designed specifically for this use. This means that they often do not possess superior acoustics, recording facilities or appropriate rehearsal spaces. There are few venues for music presentation outside of the downtown core.

5. **Few spaces dedicated for small music organizations:** The only small venue designed for music is the Cantos Music Foundation. There are many small music organizations in Calgary that regularly present in churches, community halls and schools, many not ideal for music presentation. Small organizations constitute 40% of the music discipline compared to only 20% of dance and theatre disciplines.
6. **Space choices are driven by financial considerations:** Most organizations operate on a limited budget thereby limiting the choices for space outside of the public and subsidized space sector.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS

In examining the music sector over the last three years, the following table shows:

- The number of music organizations remained stable
- Municipal investment in the discipline has grown by 11%, revenue has increased by 23% and total attendance by 28%
- Municipal investment has decreased by almost 10% of the total discipline revenues

Music	2004	2005	2006	Change	%Change
Number of Organizations	46	44	45		
Total Attendance	267179	314387	343258	76079	28.47
Total Revenue	\$17,068,234	\$20,152,611	\$20,949,535	3881301	22.74
Total Municipal Investment	\$524,151	\$556,200	\$583,550	59399	11.33
Investment as % of Revenue	3.07%	2.76%	2.79%	- 0.29	- 9.29

Figure 11: Three Year Activity Trends for Music

Source: Calgary Arts Development Granting Clients 2006

(a) Community Engagement

Calgary Arts Development met with over 350 diverse stakeholders of the Calgary community over 11 events. While the events sought high-level community vision for the cultural vibrancy of Calgary, some specific comments about music arose:

- > A mid-sized, 500-1000 seat performance space was cited as an opportunity for many in the music community, as well as studios for recording and production.
- > A dedicated community rehearsal facility for music groups, with proper lighting and acoustics, some shared equipment and storage space was also mentioned.
- > Affordable performance space for independent artists, community-based bands, orchestras and choirs is in demand, and a community music school would help to develop young musicians in Calgary.
- > More affordable retail and rental space for independent artists and arts

organizations would also help foster independent music stores where local and Canadian artists can be featured.

(b) Granting Survey Research Findings⁷

Calgary Arts Development's granting research returned some specific findings about the need for space within the music discipline:

- > remained stable in numbers of organizations (approximately 45)
- > enjoyed an increase in Municipal investment by 11%, while revenue has increased by 23% and total attendance by 28%
- > Municipal investment as a portion of total revenue has decreased by almost 10%

Additional comments provided within the review were:

- > music must be considered unique from dance and theatre
- > music utilizes community halls and churches to a much greater extent than dance or theatre
- > mid-sized and major music organizations require greater technical sophistication not available within the majority of venues
- > cost increases of rental space is causing groups to raise their membership fees limiting accessibility for Calgarians
- > gaps include major touring venues; collaboration or residence space; (and residence space specific to visiting/touring/artist-in-residence programs)
- > there is a need for permanent rehearsal and performance space

Music organizations placed a repeated emphasis on post-secondary graduates; not only their growth in numbers – but in terms of space that makes them feel valued and welcome in Calgary; and also in their ability to gain exposure to international influences.

On average, a music organization is spending 12.6% of their annual budget on facility-related costs. When human capital costs are removed, facility costs rise to 31% of the programming and production budget.

⁷ Calgary Arts Development Granting Research Report 2006

FACILITY INVENTORY FOR MUSIC

In the 2005/2006 year, Calgary’s music organizations that receive operating funding from Calgary Arts Development presented work in the following 76 venues.

Venues Used by Music in 2005/06	Total # of activities
Jack Singer Concert Hall	73
“The Cathedral”	
Cathedral Church of the Redeemer	54
Cantos Music Foundation	45
Grace Presbyterian Church	35
Rozsa Centre -	
Eckhardt-Grammate Hall	32
Scarboro United Church	22
Crescent Heights Community Centre	16
Southern Alberta Jubilee Auditorium	13
Knox United Church	13
Olympic Plaza Cultural District	12
Braeside Community Centre	9
First Church of the Nazarene	9
Various Venues: Lodges, Airport	9
Beat Niq	8
Hillhurst United Church	7
Irish Cultural Centre	7
University Theatre	7
Riley Park	6
Uptown Stage and Screen	5
Christ Church Elbow Park	4
Good Companions Hall	4
Leacock Theatre	4
Wright Theatre, MRC	4
Heritage Park	3
Rozsa Centre - Boris Roubakine	3
Beat Niq	2
Bow Valley Christian Centre	2
Calgary Interfaith Food Bank	2
Northmount Baptist Church	2
4th Street BRZ	1
Airport1	
Banff Springs Hotel	1
Bow Crest Care Center	1
Calgary Christian School	1
Calgary Stampede	1
CBC Knox Carol Festival	1
Central United Church	1
City of Calgary	1

.. continued

Venues Used by Music in 2005/06	Total # of activities
City-TV	1
Corpus Christie School	1
Crescent Heights Baptist Church	1
Various Community Venues	1
Edgemont Retirement Home	1
Farmer's Market	1
Foothills Lutheran Church	1
Fort Calgary Burns West Theatre	1
Globalfest	1
IKEA	1
International Gay Bowling Tournament	1
Kensington Church	1
Kerby Centre	1
Lavine School	1
Leacock Theatre, Mount Royal College	1
Manor Village	1
Martha Cohen Theatre	1
Ramsay Community Centre	1
Round Up Centre	1
Sarcee Auxiliary Care	1
Silver Creek Guest Ranch	1
St. Andrews United Church	1
St. John's Fine Arts, Calgary Arts Academy	1
Strathcona Community Centre	1
T & T Supermarket	1
Telus Convention Centre	2
The Lodge at Valley Ridge	1
The Ranchman's	1
Trinity Lodge	1
Village Square Library	1
W.R. Castell Library	1
Wentworth Court Extended Care	1
Western Cup Tournament	1
Willowdale Mall	1
Wing Kei Care Centre	1
Total Activities	457

Figure 12: Venues Used by Music Organizations in 2005/06

Source: Calgary Arts Development Granting Clients 2006

APPENDIX H – Discipline by Discipline Analysis

Music Organizations ⁸	
Acoustic Music Society (Nickleodeon)	Foothill Bluegrass Music Society
Altius Brass Society	Foot Hills Brass
Calgary Bach Society	Honens Intl Piano Competition
Calgary Boys Choir	Instrumental Society of Calgary
Calgary Children's Choir	Intl Festival of Song and Chamber Music'
Calgary Chinese Choir	Jazz is Society
Calgary Concert Band	Kantorei Choral
Calgary Fiddlers Association	Kensington Symphonia
Calgary Foothills Barbershop Chorus	Land's End Chamber Ensemble
Calgary Girls Choir	Millenium Music Foundation
Calgary Men's Chorus	Mount Royal Choral
Calgary Multi-Cultural Choir	New Works of Art Calgary Society
Calgary Opera	Orchestra Society of Calgary
Calgary Philharmonic Orchestra	Pro Arts Society
Calgary Renaissance Singers Music Society	Pro Musica Society
Calgary Society of Organists	RagaMala Music Society
Calgary Youth Orchestra	Rocky Moutain Concert Band
Cantare Childrens Choir	Spiritus Chamber Choir
Cantos Music Foundation	The Festival Chorus
Chinook Music Society	Voicescapes
Classical Guitar Society of Calgary	Youth Singers of Calgary
Early Music Voices Concert Series	

Figure 13: Music Organizations Funded by Calgary Arts Development in 2005/06

Source: Calgary Arts Development Granting Clients 2006

The 457 activities by Music companies in, 2005/06, took place in the following breakdown of venues. Music companies most often presented work in large venues such as the Jack Singer Concert Hall and very often in adapted spaces such as schools, community centres and churches.

Music Organizations Use of Space in 2005/06 season									
Size of Venue	Very Large >1500 seats	Large >700	Medium >250	Small >100	Very Small <100	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	86	0	54	3	45	108	6	155	457

Figure 14: Music Organizations Use of Space in 2005/06

Source: Calgary Arts Development Granting Clients 2006

⁸ Received Operating Grants from CADA in 2005/06

Although it wasn't reported by granting clients for 2005/06, the following venues are also used by Music on occasion.

Other Venues Sometimes Used for Music	Capacity	Address	Quadrant
Pengrowth Saddledome	17,104	555 Saddledome Saddledome RS	SE
Max Bell Centre ⁹	2121	1001 Barlow Trail	SE
University of Calgary (MacEwan Hall Ballroom)*	1000	2500 University Drive	NW
Epcor Centre for Performing Arts (Max Bell Theatre)	750	205-8 Avenue	SE
The Grand Culture House (Theatre Junction) **	400	608-1 Street	SW
Vertigo Mystery Theatre (The Playhouse)	350	161, 115-9 Avenue	SE
SAIT (Orpheus Theatre)	290	1301-16 Avenue	NW
Pumphouse Theatre Society (Victor Mitchell Theatre)	270	2140 Pumphouse Avenue	SW
Epcor Centre for Performing Arts (Big Secret Theatre)	245	205-8 Avenue	SE
La Cite des Rocheuses	200	4800 Richard Road	SW
Engineered Air Theatre I (Epcor Centre for Performing Arts)	85	205-8 Avenue	SE
Mount Royal (Nickle Theatre)	183	4825 Richard Road	SW
Vertigo Mystery Theatre (The Studio)	130	161, 115-9 Avenue	SE
Calgary Opera Centre	-	1315-7 Street	SW
The following selected churches are notable as music performance spaces			
Cathedral Church of the Redeemer ¹⁰	-	218 - 7 Ave	SE
Centre Street Evangelical Church	-	4120 Centre St	NW
Grace Presbyterian Church	-	1009 - 15 Ave	SW
Knox United Church	-	506 - 4 St	SW
Southwood United Church	-	10690 Elbow Dr	SW

Figure 15: Music Organizations Use of Space in 2005/06

Source: Calgary Arts Development Granting Clients 2006

⁹ Effectively a hockey arena, occasionally used for large concerts

¹⁰ Known as "The Cathedral" for performance and is operated by the Pro Arts Society, listed in "Mid-sized Public"

Music organizations.zzz v

IV. Discipline Scan - Theatre

2006 FAST FACTS:¹¹

- 29 Theatre organizations attracted 410,543 in attendance
- Combined revenue of Theatre organizations was \$20,846,788
- Theatre leveraged municipal investment 21 times (from \$987,100)

INTRODUCTION

Theatre is one of the most demanding presentation forms that tends to require a wide range of technically equipped presentation spaces. In addition to space requirements theatre requires a full team of theatre craft artists to support the creation of sets, lighting, costumes, and effects that make up a theatrical production.

Theatre in Calgary runs the gamut of presentation including contemporary and traditional works, puppetry, improvisational theatre, and theatre for young audiences. Calgary's theatre community is the envy of many cities; Calgarians are a sophisticated theatre audience that have supported the development of many of Canada's most groundbreaking theatre organizations that in turn have fostered great national actors, playwrights, set and lighting designers and artistic directors.

LIMITATIONS - COMMENT ON FESTIVALS

Festivals are at the beginning of this appendix. However, the Theatre Scan does include two prominent festivals in the analysis, High Performance Rodeo and the Enbridge playRites Festival as both are a part of the annual operations of One Yellow Rabbit and Alberta Theatre Projects, respectively.

THEATRE ARTISTS AND THEATRE ORGANIZATIONS NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes we have categorized public presenting theatre organizations by major, mid-sized and small and provided additional categories for individual theatre artists and educational organizations. Specific requirements for theatre organizations are as follows:

- **Major theatre organizations** with annual revenues greater than \$300,000 such as Theatre Calgary require highly technical presentation spaces with permanent staging that can accommodate audiences of over 500, large rehearsal space, administrative space, extensive storage space, and well equipped shop space for costume and set creation. However in the same category, One Yellow Rabbit utilizes a much smaller performance venue (The Big Secret Theatre) but has high programming levels including extensive touring and the High Performance Rodeo.

¹¹ Data from 2006 CADA Operating Grant Clients

- **Mid-sized theatre organizations** with annual revenues of \$50,000 - \$300,000 such as Old Trout Workshop Theatre and Shakespeare Company Theatre require medium technical presentation spaces with proper staging that can accommodate audiences of over 100, medium rehearsal space, small administrative space, medium storage space and intermittent access to shop space.
- **Small theatre organizations** with annual revenues of less than \$50,000 such as Curiously Canadian Improv. Guild and Sage Theatre require medium technical presentation spaces that can accommodate audiences of over 80, medium rehearsal space, small storage space and intermittent access to shop space.
- **Individual theatre artists** requirements vary based on each artist, generally they require a range of space for creation to presentation, such as shared community space to support workshops in order to create new works.
- **Educational organizations** such as the University of Calgary and Mount Royal College Theatre Departments require significant rehearsal space, and medium technical presentation spaces that can accommodate audiences of over 100, medium storage space and well equipped shop space for costume and set creation.
- **Private theatre organizations** such as Jubilations Dinner Theatre and Stage West utilize unique space to provide a full evening out of entertainment that often includes food service.

THE CURRENT STATE

A Complete list of available theatre spaces is included at the end of this scan.

Calgary is home to a variety of dedicated theatre spaces and multiple-use spaces for theatre organizations. The theatre community is well developed with numerous major theatre organizations presenting a wide range of work and even more mid-sized organizations with the ability to grow into major organizations. The current critical constraints to meeting theatre organizations need for space are as follows:

1. **Competition for space between disciplines:** Many current technically supported space for medium and small organizations (including The Grand Theatre and Pumphouse Theatre) are capable of accommodating a range of disciplines.
2. **More organizations than permanent homes:** Many mid-sized theatre organizations do not have a permanent home and therefore must rent space. Many possible rental spaces (including Vertigo Playhouse and the Big Secret Theatre) have resident companies or educational purposes that access to them from outside renters.
3. **Need for rejuvenation of existing spaces:** Many of Calgary's most-used theatre spaces are in need of renovation and repair due to their age and the demand placed on them. Calgary is a signature city for theatre without a signature theatre space that is identifiable on the skyline of the city.
4. **Lack of supporting rehearsal and shop space:** Rehearsal and shop spaces are often leased and therefore susceptible to the booming Calgary real estate market driving their cost beyond the reach of most theatre organizations. In the past

year, this challenge has emerged as a significant frustration for several new and established theatre companies, including some of the City’s most prominent companies.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS

Calgary Arts Development’s granting research returned some specific findings about the need for space within the theatre discipline:

- Remained stable in numbers of organizations (approximately 30)
- Revenue has increased by 20% and total attendance by 2%
- Municipal investment as a portion of total revenue has decreased by 13%

Theatre	2004	2005	2006	Change	%Change
Number of Organizations	29	31	29		
Attendance	402331	426282	410543	8212	2.04
Revenue	\$17,302,694	\$18,666,458	\$20,846,788	3544094	20.48
Total Municipal Investment	\$943,200	\$974,100	\$987,100	43900	4.65
Investment as % of Revenue	5.45	5.22	4.74	- 0.72	- 13.14

Figure 16: Three Year Activity Trends for Theatre

Source: Calgary Arts Development Granting Clients 2006

COMMUNITY ENGAGEMENT RESULTS FOR THEATRE DISCIPLINE:¹²

Calgary Arts Development met with over 350 diverse stakeholders of the Calgary community over 11 events. While the events sought high-level community vision for Calgary, some specific comments about theatre arose:

- Current inventory of spaces for theatre is constraining growth and impacting the health of emerging small and mid-sized theatre organizations in particular
- Rehearsal /creation space is more difficult to find than ever because these spaces tend to be repurposed space that is returned to use as office/retail space
- Incubation space was identified as a facility gap that would have little difficulty operating at or near 100% occupancy
- A new, flexible 500-1,000 performance venue with high quality technical features was expressed by participants as a need.
- Participants at every community engagement event noted the need for diverse spaces in order to sustain a healthy theatre community – from very small (under 100 seats) to very large (750 seats and over) performance spaces.
- According to participants, there is also a demand for more outdoor theatre venues that are safe and suitable for performances, possibly in conjunction with festivals.

¹² See Appendix B for Full Report on Community Engagement

GRANTING SURVEY RESEARCH FINDINGS:¹³

Calgary Arts Development’s granting research returned some specific findings about the need for space within the theatre discipline:

- 75% of theatre groups cited finding accessible and affordable space as their top priority
- Large organizations spend 9% of budgets on facility costs; medium organizations spend 31% of budgets on facility costs, nearly four times as much.
- Excluding human capital expenses, a mid-sized theatre group spends 53% of their programming and production budget on renting space.

75% (6 of 8) of theatre groups cited finding accessible and affordable space as their top priority. The only organization that did not rank space within their top two concerns is the Theatre Junction Society, which recently moved into the renovated historic Grand Theatre. On average, a theatre organization is spending 25% of their annual budget on facility-related costs. When human capital costs are removed, facility costs rise to 31% of the programming and production budget.

There were 8 theatre organizations that responded to this granting survey and 7 that provided extensive comments. 29% (2 of 7) of organizations cited space as a significant barrier to undertaking new initiatives and presenting new pieces of work. 71% (5 of 7) of respondents thought that space is a trend affecting their discipline over the next five years in Calgary.

Parallel to these concerns were uneasiness between the spiraling growth in demand for theatre productions and the much slower pace of cultural infrastructure development (especially for non-profits and arts groups). 29% (2 of 7) identified shared, incubation space as an exciting, risk-free facility project that would have little trouble operating at 100% occupancy. Further on this, 43% (3 of 7) believed that facility issues – either expansion of maintaining existing spaces – were strategic priorities for the theatre discipline.

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FACILITY INVENTORY FOR THEATRES

In the 2005/2006 year, Calgary's theatre organizations that receive operating funding from Calgary Arts Development presented work in the following 35 venues.

Venues Used by Theatre in 2005/06	Total # of activities
Martha Cohen Theatre	192
Pumphouse - Victor Mitchell	173
Lunchbox Theatre	162
Max Bell Theatre	153
Vertigo Playhouse	146
Big Secret Theatre	124
Vertigo Studio	117
Pumphouse - Joyce Doolittle	106
Plaza Theatre	94
School Performances 2005/06	90
Easterbrook Theatre	80
Crossroads Market	52
Fort Calgary Burns West Theatre	47
Engineered Air Theatre	20
Dancer's Studio West Theatre	17
Public Libraries (unspecified)	15
Glenbow Museum	14
Reeve Theatre	11
Calgary Zoo	4
Studio Theatre, U of C	4
UofC Social Work Lecture Hall	4
Monteray Community Association	3
University Theatre	3
Cassio Room, U of C	2
Foothills Hospital	2
Ghost River Rediscovery	2
Illuminata Arts	2
Jack Singer Concert Hall	2
Art Central	1
Bert Church Theatre	1
Bookers	1
Heritage Park	1
Inglewood Centennial	1
U of C, Faculty of Medicine	1
Woodstone Theatre	1
Grand Total	1649

Figure 17: Venues Used By Theatre in 2005/06

Source: Calgary Arts Development Granting Clients 2006

Theatre Organizations ¹⁴	
Alberta Theatre Projects	Morpheus Theatre
All Nations Theatre Society	Old Trout Puppet Theatre
Broad Minds Productions	One Yellow Rabbit
Calgary Young People's Theatre	Quest Theatre
Curiously Canadian Improv	Sage Theatre
Fire Exit Society	Shakespeare Company
Ghost River Theatre	Silver Stars Musical Revue
Green Fools Theatre Society	Stage Left Productions
Ground Zero Theatre	Story Book Theatre
Loose Moose Theatre	Theatre Calgary
Lunchbox Theatre	Vertigo Mystery Theatre
Maple Salse Theatre	Workshop Theatre
Mob Hit Productions	

Figure 18: Theatre Organizations that Received Operating Grants in 2006

Source: Calgary Arts Development Granting Clients 2006

The 1649 activities by Theatre companies took place in the following breakdown of venues in 2005/06. Theatre companies most often presented work in small and mid-sized venues such as the Big Secret Theatre or the Martha Cohen Theatre and very often in adapted spaces such as schools and community centres.

Theatre Organizations Use of Space in 2005/06 season									
Size of Venue	Very Large >1500 seats	Large >700	Medium >250	Small >100	Very Small <100	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	16	153	608	514	131	255	0	1	1649

Figure 19: Theatre Organizations Use of Space in 2006

Source: Calgary Arts Development Granting Clients 2006

Other Venues Sometimes Used by Theatre	Capacity	Address	Quadrant
Southern Alberta Jubilee Auditorium	2535	1415 14 Avenue	NW
The Grand Culture House (Theatre Junction) ** ¹⁵	400	608-1 Street	SW
Pumphouse Theatre Society (Victor Mitchell Theatre)	270	2140 Pumphouse Avenue	SW
La Cite des Rocheuses	200	4800 Richard Road	SW
Loose Moose Theatre at Crossroads Market	200	1235-26th Ave	SE
(Nickle Theatre) Mount Royal Conservatory	183	4825 Richard Road	SW
The Grand (the Studio)	90	608-1st Street	SW
Motel Theatre ¹⁶ (Epcor Centre for the Performing Arts)	60	205-8 Avenue	SE
Vault Theatre (Actors Academy International)	42	1116B - 17th Avenue	SW

Figure 20: Other Venues Used by Theatre,

Source: Calgary Arts Development Granting Clients 2006

14 Received CADA Operating Grant in 2006

15 The Grand re-opened in March 2006

16 *Motel Theatre opened in January 2006

Other Theatre Organizations in Calgary ¹⁷
Dirty Laundry
Fire Exit Society of Alberta
Jubilations Dinner Theatre
Obscene But Not Heard
Maple Salsa Theatre Society
Silver Stars Musical Revue
Stage West Theatre
Theatreboom

Figure 21: Other Theatre Organizations, Source: Calgary Arts Development

V. Discipline Scan - Literary Arts

2006 FAST FACTS:¹⁸

- 7 Literary Arts organizations attracted 74,356 in attendance
- Combined revenue of Literary Arts organizations was \$674,106
- Literary Arts leveraged municipal investment 23 times (from \$29,700)

INTRODUCTION

Literary arts include fiction, non-fiction, poetry, and support for libraries, booksellers and publishing organizations (including small presses, magazines and commercial publishing).

The literary arts produced in Calgary cover a wide range of topics and genres, including speculative fiction, literary criticism and history writing and Calgary is specifically respected for its avant-garde poetry, experimental writing, spoken word and contemporary fiction. The community of literary artists working in Calgary and across Alberta speaks with a strong and unified voice through the long-standing Writers Guild of Alberta.

LIMITATIONS - COMMENT ON FESTIVALS

Festivals are at the beginning of this appendix. It should be noted that festivals such as Wordfest and Calgary Spoken Word Festival play a significant role in the development of the local literary scene.

LITERARY ARTISTS' AND LITERARY ORGANIZATIONS' NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes, we have categorized literary organizations as follows:

- **Individual literary artists** require quiet studio space; library/reference storage space; public space to present works-in-progress and completed works; and access to additional reference materials.

¹⁷ Organizations did not receive CADA operating funding in 2006

¹⁸ Data from 2006 CADA Operating Grant Clients

- **Literary arts organizations**, such as Alberta Playwrights Network and Society of Poets, Bards & Storytellers, require administrative space and library/reference storage space.
- **Non-profit publishing organizations**, such as Filling Station and dANdElion Magazine, require administrative space and storage space.
- **Educational organizations**, such as Mt. Royal College and Bow Valley College, require classrooms; library/reference storage space; and spaces to present works-in-progress and completed works.
- **Private literary arts organizations**, such as Pages Books and McNally Robinson, require unique branded space that attracts a regular audience stream and contributes to their fiscal bottom line. Private retail venues and publishers, such as Legacy Magazine, play a significant role in the development of the literary arts sector.

THE CURRENT STATE

A complete list of available literary arts spaces is included at the end of this scan.

Calgarians are supportive, intelligent and active participants in our literary arts community as readers, attendees of events and patrons at our booksellers. As the general need for space is light for literary artists, they tend not to be critically constrained by lack of space. The sole critical constraint to meeting literary organizations need for space is as follows:

- **Lack of supporting administrative and archive / storage space:** It is often financially difficult for literary arts organizations and non-profit publishing organizations to dedicate valuable resources to the cost of leasing space at the market rate in Calgary; however, the need for additional storage space and dedicated office space is great.
- **Competition for space between disciplines:** Literary Arts Spoken word, lectures and performances often compete with the performing arts for performance space. Many current technically supported space for medium and small organizations (including The Grand Theatre and Pumphouse Theatre) are capable of accommodating a range of disciplines.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS:¹⁹

- Remained stable at 8 organizations until the loss of Artichoke Magazine in 2006.
- Despite the loss of an organization, total revenue increased by 5%
- Attendance dropped by 4% and municipal investment as a percentage of revenue dropped by almost 10%

¹⁹ Organizations that receive CADA operating grants

APPENDIX H – Discipline by Discipline Analysis

Literary Arts	2004	2005	2006	Change	%Change
Number of Organizations	8	8	7		
Attendance	77,706	75,550	74,356	-3,350	-4.31
Revenue	\$641,715	\$648,064	\$674,106	32,391	5.05
Total Municipal Investment	\$31,350	\$33,700	\$29,700	-1,650	-5.26
Investment as % of Revenue	4.89	5.20	4.41	-0.48	-9.82

Figure 22: Three Year Activity Trends for Literary Arts,

Source: Calgary Arts Development Granting Clients 2006

COMMUNITY ENGAGEMENT RESULTS FOR DISCIPLINE:²⁰

Calgary Arts Development met with over 350 diverse stakeholders of the Calgary community over 11 events. The events sought high-level community vision for Calgary, and some specific comments about literary arts emerged:

1. Storage space for literary arts publications was the biggest need cited
2. A new public library building, with a high standard of architectural design, would also be a landmark for Calgary and a valuable resource for all citizens.

FACILITY INVENTORY FOR LITERARY ARTS

In the 2005/2006 year, Calgary's literary arts organizations that receive operating funding from Calgary Arts Development presented work in the following 13 venues.

Venues Used by Literary Arts in 2005/06	Total # of Activities
Alexandra Dance Hall	53
MacNally-Robinson Books	42
Annie's Book Company	20
The New Gallery	7
Glenbow Museum	4
Rose & Crown Pub	2
Cassio Room, U of C	1
Hose & Hound	1
Hyatt Regency Hotel	1
International Spoken Word Festival	1
Kensington Road NW	1
Stephen Ave Mall	1
Vertigo, The Studio	1
Total Activities	135

Figure 23: Venues Used by Literary Arts,

Source: Calgary Arts Development Granting Clients 2006

²⁰ See Appendix B for Full Report on Community Engagement

Literary Arts Organizations ²¹

Alberta Playwrights Network
Alexandra Writer's Centre Society
Canadian Music Centre
dANDelion Magazine
Society of Poets, Bards, & Storeytellers
The Filling Station Literary Society
Writers Guild of Alberta

Figure 24: Other Literary Arts Organizations

Source: Calgary Arts Development

The 135 activities by Literary Arts organizations in 2005/06 they took place in the following breakdown of venues. Literary Arts organizations most often presented work in very small venues such as the Alexandra Dance Hall and adapted spaces like Annie's Book Company or McNally Robinson Booksellers.

<i>Literary Arts Organizations Use of Space in 2005/06 season</i>									
Size of Venue	Very Large >1500 seats	Large >700	Medium >250	Small >100	Very Small <100	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	4	0	0	8	54	66	2	0	135

Figure 25: Literary Arts Organizations Use of Space 2005/06,

Source: Calgary Arts Development Granting Clients 2006

Other Literary Arts ²²

Alberta Views Magazine
Calgary Public Library
NoD Magazine ²³
Thought Express Eleventh Transmission ²⁴
University of Calgary - Creative Writing Research Group
University of Calgary - Department of English

Figure 26: Other Literary Arts Organizations

Source: Calgary Arts Development

21 CADA Clients that received operating funding in 2006

22 Not funded by CADA

23 <http://www.myspace.com/nodmagazine>

24 <http://www.eleventhtransmission.org>

VI. Discipline Scan - Media Arts

2006 FAST FACTS:²⁵

- 6 Media Arts organizations attracted 240,622 in attendance
- Combined revenue of Media Arts organizations was \$2,404,018
- Media Arts leveraged municipal investment 27 times (from \$90,500)

INTRODUCTION

The innovative discipline of media arts includes organizations that work in animation, film and new media (including video, sound and installation work). Work in media arts is often aligned with visual arts as the media arts are rooted in visual practices. There is a great range of diversity and scope in this discipline from artist-run cooperative production centres to commercial film production houses. Many new media organizations work with new technologies and are breaking ground in terms of using technologies in innovative ways to create unique art forms.

Media arts organizations often have the ability to present and distribute work digitally (including over the internet) thereby dramatically increasing their potential to reach national and international audiences. Calgary has a trained artists base in media arts through The Alberta College of Art and Design which has run a degree program in Media Arts and Digital Technologies, training students in contemporary theory and practice of animation, sound and video since 1999.

LIMITATIONS - COMMENT ON FESTIVALS

For Media Arts, festivals are significant, making up half of the number of organizations. For this reason, festivals are included in the activity trends analysis. It should be noted that festivals such as the established, Calgary International Film Festival and emerging Calgary Underground Film Festival are also included in the Festivals Scan. However, Festivals such as the \$100 Film Festival would only be included in the Media Arts Scan as it is a part of the annual operations of the Calgary Society of Independent Filmmakers.

MEDIA ARTISTS AND MEDIA ARTS ORGANIZATIONS NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For analysis purposes we have categorized public presenting media arts organizations by mid-sized and small (there are no major public media arts organizations in Calgary) and provided additional categories for individual media artists, educational organizations and private organizations. Festivals that present media arts have been included in this discipline scan as they have large impact given the number of festivals and the small size of this discipline in terms of total organizations. Specific requirements for media arts organizations are as follows:

²⁵ Data from 2006 CADA Operating Grant Clients

- **Mid-sized media arts organizations** with annual revenues of \$50,000 - \$300,000 such as Calgary Society of Independent Filmmakers and Quickdraw Animation Society require technically equipped presentation space that can accommodate audiences of over 200, access to technically equipped studio space and small administration space.

Small media arts organizations with annual revenues of less than \$50,000 such as \$100 Film Festival and Calgary Underground Film Festival require technically equipped presentation space that can accommodate audiences of varying sizes.

Individual media artists requirements vary based on each artist, generally they require access to technically equipped studio space to create work.

Educational organizations such as Alberta College of Art and Design and University of Calgary require multiple technically equipped studios, classrooms, technically equipped presentation spaces that can accommodate audiences of over 200 and technical training facilities.

Private media arts organizations such as Joe Media and Uptown Stage and Screen utilize fully up to date technically equipped studios that allow them to remain competitive in producing state-of-the-art work. Calgary is home to a growing commercial film production scene. A large number of privately owned production centres and studios exist within the city and play a significant role in the development of the media arts sector.

THE CURRENT STATE

A complete list of available media arts spaces is included at the end of this scan.

As indicated above, Calgary has a nationally competitive private media arts sector that supports many of the cities producing media artists and arts organizations. The current critical constraints to meeting media arts organizations need for space are as follows:

1. **Lack of affordable exhibition space:** There are few non profit spaces for projecting film and other media for presentation in the city. Most of the currently available exhibition space, such as Globe Cinema and Plaza Theatre are privately owned and operated for profit and susceptible to market forces.
2. **Reliance on privately owned leased space:** Many media arts organizations (including EMMEDIA and Quickdraw Animation Society) have offices and studios that are currently leased and are on six month demolition clause notice.
3. **Access to shared technical facilities:** Many media artists require significant equipment to produce their work (such as artists working in video and film). There are minimal shared public facilities to support much of this work, making access difficult.
4. **The need for technology:** Technologies used to produce and present work in media arts are constantly advancing causing costly purchase and installation for presentation spaces that are often well outside of the budgets of non-profit groups.

SUPPORTING RESEARCH AND ANALYSIS**3 YEAR ACTIVITY TRENDS:²⁶**

- Have steadily increased from four to six municipally funded organizations
- Total revenue has therefore increased by 45%
- Municipal funding increased by 20%, so did attendance by 60% and municipal investment as a percentage of revenue dropped by almost 17%

Film and Media	2004	2005	2006	Change	%Change
Number of Organizations	4	5	6 ²⁷		
Attendance	148,343	242,240	240,622	92,279	62.21
Revenue	1,658,964	1,838,249	2,404,018	745,054	44.91
Total Municipal Investment	75,000	80,000	90,500	15,500	20.67
Investment as % of Revenue	4.52	4.35	3.76	-0.76	-16.73

Figure 27: Three Year Activity Trends for Media Arts

Source: Calgary Arts Development Granting Clients 2006

COMMUNITY ENGAGEMENT RESULTS FOR DISCIPLINE:²⁸

Calgary Arts Development met with over 350 diverse stakeholders of the Calgary community over 11 events. While the events sought high-level community vision for Calgary, some specific comments about media arts arose:

1. A space to showcase local, independent films and videos was a major concern.
2. Spaces capable of projecting film are especially in demand. An artist-run cinematheque would meet this need.
3. Workshop space for media groups is also in short supply.

²⁶ Organizations that receive CADA operating grants

²⁷ Includes three Media Artist-run Centres and three Film Festivals (Calgary International Film Festival,

²⁸ See Appendix B for Full Report on Community Engagement

FACILITY INVENTORY FOR MEDIA ARTS

In the 2005/2006 year, Calgary’s media arts organizations that receive operating funding from Calgary Arts Development presented work in the following 16 venues.

Venues Used by Media Arts in 2005/06	Total # of activities
Calgary Society of Independent Filmmakers ²⁹	365
Quickdraw Animation Society ³⁰	365
EMMEDIA ³¹	365
EPCOR Centre Court	41
Various Community spaces	35
The New Gallery	30
Triangle Gallery	30
Broken City	7
Parkdale Community Hall	4
Globe Cinema	3
Hi-Fi Club	3
Lecture Theatre, ACAD	3
School Performances	2
Alberta College of Art and Design, Stanford Perrot Lecture Hall	1
Dancer’s Studio West Theatre	1
Devonian Gardens	1
Glenbow Museum	1
Grand Total	1257

Figure 28: Venues Used by Media Arts Organizations

Source: Calgary Arts Development Granting Clients 2006

Media Arts Organizations ³²
Calgary Society of Independent Filmmakers
EMMEDIA
Quickdraw Animation Society

Figure 29: Arts Organizations

Source: Calgary Arts Development Granting Clients 2006

The 1257 activities by Media Arts organizations most often occurred at the artist-run centres themselves as they are production centres with activity happening all year. They also presented or worked in several medium sized venues such as the EPCOR CENTRE Centre Court area or a large number of adapted community spaces such as schools and community halls.

²⁹ Organization has production and workshop activity 365 days a year.

³⁰ Organization has production and workshop activity 365 days a year.

³¹ Organization has production and workshop activity 365 days a year.

³² Received CADA Operating Grants in 2006

APPENDIX H – Discipline by Discipline Analysis

<i>Media Arts Organizations Use of Space in 2005/06 season</i>									
Size of Venue	Very Large (Museum)	Large (Lg Public)	Medium (Sm Public)	Small (Artist-run)	Very Small (Studio)	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	1	0	33	1125	1	97	0	0	1257

Figure 30: Media Arts Use of Space in 2005/06

Source: Calgary Arts Development Granting Clients 2006

Media Arts Festivals Funded through Calgary Arts Development Operating Grants ³³
Calgary International Film Festival
Calgary Underground Film Festival
FairyTales Festival

Figure 31: Media Arts Festivals Funded through Calgary Arts Development in 2006

Source: Calgary Arts Development Granting Clients 2006

Other Media Arts Festivals Not Funded through Calgary Arts Development Operating Grants ³⁴
Hot Shots Film Festival
GIRAF (Quickdraw Animation Society) ³⁵
herland Film and Video Festival
\$100 Film Festival ³⁶
Pan Asian Film Festival

Figure 31: Other Media Arts Festivals

Source: Calgary Arts Development

Each of the media arts organizations have their own low end presentation space and participate in some of the media arts festivals listed here. In doing so, they occasionally occupy numerous other presentation venues such as Calgary’s three Art House Cinemas (below). The media arts festivals share numerous presentation venues which are mostly privately operated. The other alternative film festival venues are sometimes used for screening purposes. They are not film venues but are adapted for the festivals uses.

Other Media Arts Venues
Globe Cinema
Plaza Theatre
Uptown Stage and Screen
Calgary Science Centre Planetarium
EMMEDIA / QAS Screening Room
Eau Claire Cinaplex Odeon Theatre

Figure 32: Other Media Arts Venues

Source: Calgary Arts Development

³³ For Media Arts, festivals are significant, making up half of the number of organizations. For this reason, festivals are included in the activity trends analysis.

³⁴ For Media Arts, festivals are significant, making up half of the number of organizations. For this reason, festivals are included in the activity trends analysis.

³⁵ Part of Quickdraw Animation Society’s annual operations

³⁶ Part of Calgary Society of Independent Filmmakers annual operations

VII. Discipline Scan - Visual Arts

2006 FAST FACTS:³⁷

- 15 Visual Arts organizations attracted 767,778 in attendance
- Combined revenue of Visual Arts organizations was \$18,894,804
- Visual Arts leveraged municipal investment 56 times (from \$336,000)

INTRODUCTION

The visual arts encompass the traditional disciplines of painting, drawing, print making, photography, sculpture, craft disciplines including jewellery, ceramics, textiles and glass, as well as new media which may include film, digital investigations, performance and installation art.

Visual art is exhibited in traditional public and private galleries and museums as well as non-traditional spaces such as coffee shops, hotels, +15s and other spaces.

Calgary has a well developed visual arts scene with a rich history of artist run-centres, a range of successful commercial galleries and one of only four dedicated art and design college/universities in Canada. Calgary artists regularly exhibit regionally, nationally and internationally. Many Calgarians are exposed to the vast variety exhibitions within our galleries' permanent collections and special exhibitions.

LIMITATIONS - COMMENT ON FESTIVALS

Festivals are at the beginning of this appendix. It should be noted that festivals such as Artcity and Artwalk play a significant role in the development and promotion of the local visual arts scene.

VISUAL ARTISTS AND VISUAL ARTS ORGANIZATIONS NEED FOR SPACE

A complete list of surveyed organizations is included at the end of this scan.

For our purposes we have categorized visual art presentation organizations by major, mid-sized and small and provided additional categories for individual artists, educational organizations and private organizations. Specific requirements for visual arts organizations are as follows:

- **Major visual arts organizations** with annual revenues greater than \$300,000 such as the Glenbow Museum and the Art Gallery of Calgary require multiple exhibition spaces that are flexible and open with good lighting and high ceilings, climate controlled exhibition spaces, climate controlled storage facilities, administration space, loading dock, and preparation spaces.
- **Mid-sized visual arts organizations** with annual revenues of \$50,000 - \$300,000 such as Triangle Gallery and The New Gallery require at least one central exhibition space of approx. 1,500 – 2,000 square feet that is flexible and open with good lighting and high ceilings, small administration space, loading dock, and preparation spaces.

37 Data from 2006 CADA Operating Grant Clients

- **Small visual arts organizations** with annual revenues of less than \$50,000 such as the Marion Nicoll Gallery and Untitled Arts Society Gallery require at least one central exhibition space of at least 500 square feet that is flexible and open with good lighting and high ceilings.
- **Individual visual artists** requirements vary based on each artist, generally they require affordable studio space that is safe (many artists work with toxic materials) and access to the tools to work depending on their specific art practice.
- **Educational organizations** such as Alberta College of Art + Design and the Northmount Pleasant Arts Centre require multiple studio spaces, classrooms, a central gallery that can support international touring exhibitions, and a series of flexible exhibition spaces.
- **Private visual arts organizations** such as Trepanier Baer and Master’s Gallery play a significant role in the development of the visual arts sector, these varied spaces are strongly affected by the macro forces of market increases and labour shortages.

THE CURRENT STATE

A complete list of available visual arts spaces is included at the end of this scan.

As evidenced in the above section, Calgary possesses a solid base of visual arts organizations. These organizations have developed and grown a diverse range of spaces from artist-run centres located in adapted-reuse and heritage spaces to the Glenbow and Art Gallery of Calgary’s high profile Stephen Avenue locations. The current critical constraints to meeting visual arts organizations need for space are as follows:

1. **Reliance on privately owned leased space:** Many visual arts organizations (including Truck Gallery and Stride Gallery) are currently housed in spaces that are leased and therefore at risk from the growth in the Calgary real estate market.
2. **Access to shared technical facilities:** Many visual artists (such as printmakers, glassblowers, sculptors, and photographers) require significant equipment to produce their work. There are minimal shared facilities to support much of this work, making access difficult.
3. **Ability to work in a community environment:** While there are many visual arts collectives and collaboration is common, visual art creation is not dependent on a team and therefore many visual artists tend to work in isolation. There is a current lack of shared studio and live/work environments that would encourage a more vibrant visual arts community through cross fertilization.
4. **The need for presentation technology:** There is a significant trend for visual artists towards working in new and emerging medias that require state of the art presentation equipment which is costly to purchase and install and often quickly outdated.

5. **Comparability with other national and international cities of scale:** Calgary ‘s major visual arts organizations (including the Glenbow and Art Gallery of Calgary) are either not solely dedicated to the presentation of visual art or are not currently on a scale to match other cities of comparable size in terms of hosting national and international exhibitions and touring of exhibitions. Calgary could build capacity in this area that would in effectively raise the profile and accessibility of the arts in Calgary.

SUPPORTING RESEARCH AND ANALYSIS

3 YEAR ACTIVITY TRENDS

Over the past three years, Calgary’s municipally funded visual arts organizations have:

- Have increased from 13 to 15 organizations funded by Calgary Arts Development
- Total revenue has therefore increased by 50%
- Attendance increased by 100% and municipal investment as a percentage of revenue dropped by 32%

**VISUAL ARTS ORGANIZATIONS
(FUNDED BY CALGARY ARTS DEVELOPMENT) 2004 - 2006**

Visual Arts	2004	2005	2006	Change	%Change
Number of Organizations	13	13	15		
Attendance	381128.4	455030	767778	386649.6	101.45
Revenue	\$12,518,763	\$13,033,265	\$18,894,807	6376044	50.93
Total Municipal Investment	\$331,000	\$333,500	\$336,000	5000	1.51
Investment as % of Revenue	2.64	2.56	1.78	-0.87	-32.74

Figure 33: Three Year Visual Arts Trends

Source: Calgary Arts Development

COMMUNITY ENGAGEMENT RESULTS FOR DISCIPLINE:³⁸

Calgary Arts Development met with over 350 diverse stakeholders of the Calgary community over 11 events (see Appendix B for Community Engagement final report). While the events sought high-level community vision for Calgary, some specific comments about visual arts arose:

- Calgarians are interested in having a major, civic public art gallery of international stature, noting the poor comparison with other Canadian cities.
- Visual artists need affordable live/work space – studios and homes for visual artists.
- Exhibition space for visual arts is generally in short supply.

³⁸ See Appendix B for Full Report on Community Engagement

STUDIO AND INCUBATOR SUGGESTIONS:

Studio spaces that are open to the general public were suggested as a way to involve more Calgarians in the visual arts. Cooperative studios, as well as facilities where artists’ studios and retail businesses share space and have a mutually beneficial relationship were cited as successful models. Medium-specific studios were also mentioned often, because some practices require a specific type of space or large equipment. These areas include printmaking, ceramics, glassblowing, textile arts, jewelery and metalsmithing.

COMMUNITY COMMENTS ON SHORT SUPPLY OF EXHIBITION SPACE:

Exhibition space for the visual arts is in short supply. Many suggested that more artist-run centres are needed, along with small-scale spaces like store-front windows. A program that facilitates visual art exhibitions in corporate spaces was also put forth.

ICONIC / SIGNATURE SPACE SUGGESTIONS:

Other suggestions for fostering the visual arts in Calgary included the idea of iconic, monumental public art such as a mural the size of an office tower. Better public art throughout the city was also mentioned as a way to improve Calgary’s streetscape. An “Artmobile” art bus was proposed as a way to make the visual arts accessible to citizens across the city. A local visual art magazine was also suggested as an essential forum to promote Calgary artists.

GRANTING SURVEY RESEARCH FINDINGS:³⁹

Calgary Arts Development’s granting research returned some specific findings about the need for space within the visual arts discipline:

- 43% cited finding affordable and accessible space is their top priority. 100% of respondents ranked it in their top two priorities.
- Several organizations said they were undergoing the early stages of strategic planning for space development

Additional comments provided within the review were:

- Vancouver has minimum requirements and gives tax incentives to developers who include arts space, non profit space and green space in their developments.
- Rising space costs are impacting activity levels: with minimal budget growth, sharp rent increases eat away at operational/programming means.
- On average, a visual arts organization is spending 35% of their annual budget on facility-related costs. When human capital costs are removed, facility costs rise to 45% of the programming and production budget.

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FACILITY INVENTORY FOR VISUAL ARTS

In the 2005/2006 year, Calgary’s visual arts organizations that receive operating funding from Calgary Arts Development presented work in the following 9 venues. Visual Arts is unique in that the organizations are venues themselves. The New Gallery, Stride Gallery, Truck Gallery and Untitled Art Society have exhibitions year round in the +15 Windows in the EPCOR CENTRE for the Performing Arts.

Venues Used by Visual Arts in 2005/06	Total # of Activities
Art Gallery of Calgary	714
Glenbow Museum	440
Stride Gallery	302
Untitled Art Society	300
TRUCK Gallery	263
The New Gallery	226
Triangle Gallery	210
Image 54 Gallery	10
Various Art Galleries	2
Grand Total	2467

Figure 34: Venues Used by Visual Arts in 2005/06

Source: Calgary Arts Development Granting Clients 2006

Visual Arts Organizations
Albert Printmakers Society
Art Gallery of Calgary
Calgary Artwalk Society
Glenbow Museum
TRUCK Gallery
Stride Gallery
The New Gallery
Triangle Gallery
Untitled Art Society

Figure 35: Visual Arts Organizations in 2005/06

Source: Calgary Arts Development Granting Clients 2006

2467 activities by Visual Arts organizations represent the total number of days the public could visit an exhibition in Calgary. Calgary’s galleries are open for activity throughout the calendar year, excluding days for installing and de-installing shows.

APPENDIX H – Discipline by Discipline Analysis

<i>Visual Arts Organizations Use of Space in 2005/06 season</i>									
Size of Venue	Very Large (Museum)	Large (Lg Public)	Medium (Sm Public)	Small (Artist-run)	Very Small (Studio)	Adapted Spaces	Outdoor	Church	TOTAL
# of Activities	440	714	210	791	300	12	0	0	2467

Figure 36: Visual Arts Organizations Use of Space in 2005/06

Other Visual Arts Organizations ⁴⁰
(U of C) Nickle Arts Museum
(ACAD) Illingworth Kerr Gallery
(ACAD) Marion Nicoll Gallery
(U of C) Mezzanine Gallery
(U of C) The Little Gallery
Northmount Pleasant Arts Centre ⁴¹
Wild Flower Arts Centre ⁴²
(multi-disciplinary)
Civic Art Collection ⁴³
Public Art Program ⁴⁴
City Hall Atrium ⁴⁵

Figure 37: Other Visual Arts Organizations

Source: Calgary Arts Development

⁴⁰ Organizations did not receive operating funding from CADA in 2006.

⁴¹ Organization owned by The City of Calgary

⁴² Organization owned by The City of Calgary

⁴³ Organization owned by The City of Calgary

⁴⁴ Organization owned by The City of Calgary

⁴⁵ Organization owned by The City of Calgary

Private Galleries and Studios	
Alliance Française Gallery	Herringer Kiss Gallery
Art Central	Historic Beers House
Art Is Vital Gallery	Image 54 Gallery
Art Mode Gallery	INFLUX jewellery Gallery
Artists of The World	Kensington Fine Art Gallery
Artnest Gallery	Masters Gallery
Artpoint Gallery	Micah Gallery
Arts on Atlantic	Museum of the Regiments
Artspace	Newzones Gallery of Contemporary Art
Artview Expositions Gallery	One Minute Happiness Gallery
Austin-Beech Fine Art	Paul Kuhn Gallery
BE-Art Gallery	Photospace Gallery
Bob's Create-A-Frame & Gallery	Planet Coffee
BRiC Gallery	Quab Gallery
Centennial Art Gallery	Rowles & Company Ltd
Central Blends Café	Ruberto Ostberg Gallery
CIRCA Showroom	Skew Gallery
Collector's Gallery of Art	Spiritual Directions and Strawberry Tea Art Studio
Counter Flux Arts	Steeps Tea House (Mount Royal Village)
Crossroads Market	Stephen Lowe Art Gallery
Dashwood Galleries	The Croft
Diana Paul Galleries	The Gallery Wine and Cappuccino Bar (Artspace Gallery)
Elbow Park Clubhouse	The Peters Gallery
Elveden House	The Port Heritage Gallery
Fosbrooke Fine Arts	The Soda
Fusion Art and Design Inc	Trepanier Baer Gallery
Gainsborough Galleries	Virginia Christopher Fine Art
Galleria Arts and Crafts	Wallace Galleries
Gallery of Canadian Folk Art	Webster Galleries
Grain Exchange Studios and Galleries	Western Showcase at The Calgary Stampede
Harrison Galleries	Willow Studio

Figure 38: Other Visual Arts Spaces

Source: Calgary Arts Development