The Citizens' Reference Panel on Calgary's Arts Plan

Draft Report

#yycArtsPlan
Calgary's Arts Plan Process

MASSLBP

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Developing an Arts Plan with Calgarians

This year many of the city's most important cultural institutions celebrate their 100th anniversary, including the Calgary Stampede, Theatre Junction GRAND, the City's Recreation Department, the pumphouse that now houses the Pumphouse Theatre and the Calgary Public Library.

Because of the vision of its citizens a century ago, Calgary today enjoys the many benefits that come with this rich artistic and cultural heritage. Calgarians are involved in the arts in countless ways: from popular music to theatre to dance, from neighbourhood galleries and events to children's programming. It is fitting that in 2012 Calgary was named one of Canada's Cultural Capitals.

To mark this milestone and important artistic legacy, Calgary Arts Development Authority (CADA) has taken the initiative to lead the creation of Calgary's first Arts Plan. The Arts Plan will be an integrated arts development strategy, setting clear, long-term targets for the resources and partnerships necessary to support a thriving arts sector in Calgary. CADA has committed to involving artists, representatives of arts organizations, and residents in the three-phase Arts Plan process.

The first phase took place this summer. CADA convened a series of dialogues with more than 100 artists, arts administrators and board members to get their first-hand perspective of working in Calgary's arts sector.

The second phase — the subject of this report — was launched to widen the conversation and engage a representative cohort of Calgarians in a discussion about the significance of the arts to Calgary's future. In partnership with Calgary 2012, CADA established Calgary's first Citizens' Reference Panel, which met over the course of four Saturdays in September and October. The Panel was comprised of thirty-six randomly selected Calgary residents who volunteered from among the 5,000 Calgary households randomly selected to receive an invitation to participate on the Panel.

The Panel was tasked with learning about the 'state of the arts' in Calgary and proposing their own recommendations to inform the city's Arts Plan. Together the Panel produced and agreed to 35 recommendations, organized under seven themes. These recommendations will inform the third and final phase of the Arts Plan process, which will involve a series of sector working groups.


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Understanding the Citizens' Reference Panel Process

The Citizens' Reference Panel on Calgary's Arts Plan consisted of 36 randomly selected Calgary residents. During four Saturday sessions in September and October 2012, the Panel met to "learn about how the arts contribute to the social, economic and cultural wellbeing of our city and propose recommendations to strengthen the role of the arts in the life and livelihood of more Calgarians."

The Panel process involved three phases. An initial learning phase was designed to ensure that each panellist had the opportunity to become better informed about the role of the arts in Calgary and the issues facing the sector's development. Thirteen experts made presentations covering many aspects of artistic production, and the significance of the arts to Calgary's nieghbourhoods, economy and quality of life. Lively question-and-answer sessions followed each presentation.

During the second phase, panellists applied their understanding of the arts sector to identify the issues and concerns they agreed were most pressing. In plenary and small group activities panellists worked tirelessly to develop plausible ideas for addressing the many issues they identified. Finally, panellists reached the deliberation phase. Together, they weighed the feasibility and possible consequences of their ideas and developed a series of broad recommendations supported by all members of the group.

The Civic Lottery

The Citizens' Reference Panel members were selected through a process known as a "civic lottery". CADA sent 5,000 invitations to randomly selected households across the city. Transferable to any member of the household over the age of 18, the invitation asked residents to volunteer to learn about the arts in Calgary and provide an informed public perspective on the development of the Arts Plan.
From among the volunteers, thirty-six residents were randomly selected to be panellists. The lottery was conducted to ensure gender parity and that the thirty-six Panel members would be broadly representative of both the age distribution of the city's population and the geographical distribution of residents throughout the city's quadrants. Special consideration was not made for ethnicity, income, educational attainment, tenure of citizenship, or other attributes. Remarkably, these important characteristics tend to emerge proportionately within the pool of lottery respondents, and do not require targetted

selection. In short, it's reasonable to say that the Panel was broadly representative of all Calgary's residents.

Reading the Panel's report

This document is, in fact, two reports. The first half has been prepared by the consultants to explain the Panel process and summarize the themes are priorities of the Panel's recommendations. The second half which cover the Panel's recommendations was drafted by the Panellists themselves. It expresses in their own words their ideas for strengthing and improving the role of the arts in the life and livelihood of all Calgarians.

Readers will note that the panel expressed their strong interest for seeing the arts succeed throughout the city. They believe that the city's major institutions are a remarkable asset and should remain supported and located in the city's core. But they also believe that more should be done to assist community arts organizations find a stronger footing across the city's varied neighbourhoods. The Panel is proud of the progress the city has made — pointing to the strength of its many institutions and festivals that animate city life — but they also recognize that there is still much to be done to sustain and deepen the vibrancy and popular appeal of the arts in Calgary.

To this end, the panellists directed several recommendations toward increasing the exposure of Calgarians to a wider variety of arts experiences. They also encourage policy-makers to improve access to arts programming for students and seniors, as well as children and youth with physical or cognitive disabilities. Acknowledging the anxiety many people feel about engaging with more formalized arts for the first time, the Panel also proposed several recommendations designed to stimulate popular interest and diminish the risks of trying something new.

The Panel also sought to increase participation and pride in the city's arts sector by expanding the visibility of arts organi-

The expert presenters to the Citizens' Reference Panel were:

Patti Pon
Director, Resource Development, Calgary Arts Development

Rachael Seupersad
Superintendent, Public Art Program, City of Calgary

Karen Ball
Executive Director, Calgary 2012

Daniel Doz
President, Alberta College of Arts + Design

Stephen McHolm
President and Artistic Director, The Esther Honens International Piano Competition Foundation

Todd Hirsch
Senior Economist, ATB Financial

Anne Green
Founding Director, WordFest

Vanessa Porteous
Artistic Director, Alberta Theatre Projects

Caitlind r.c. Brown
Artist

Alison Karim-McSwiney
Executive Director, International Avenue Business Revitalization Zone

Lori Stewart
Founder, Awesome Calgary

Mark Hopkins
Creative Director, Swallow-a-Bicycle Theatre

Russell McKinnon
Philanthropist and arts volunteer

zations, individual artists, and arts events throughout the city. They identified CADA and the City as the natural leaders to develop a comprehensive marketing strategy concerning the arts in Calgary, believing that a clear and identifiable brand would help to build on the success of Calgary 2012 by celebrating artists and promoting citywide enthusiasm for the arts.

The panellists were concerned about the viability of being an artist in a city with a rising cost of living. Their recommendations focus on improving the resources available to artists of all disciplines across the span of their careers — not only for emerging artists. Their recommendations contain important ideas for ensuring Calgary can raise, attract, and retain artistic talent.

The Panel commended the City's decision to dedicate one per cent of all City capital and upgrade project budgets over $1 million towards art in public areas, and recommended increased transparency and flexibility to allocate funds more evenly across the city. Their recommendations also highlight the Panel's belief that everyone — government, the private sector, arts organizations as well as individual residents — has a role to play in ensuring Calgary maintains an exciting and competitive arts culture. The Panelists were adament that any solution doesn't rest with government alone. While public support for the arts should be competitive with other peer jurisdictions, they emphasized the power of partnerships and collaboration among arts groups to find new models and resources for expanding the profile and stature of the arts in Calgary.

Meet the Panel Members

Together, the members of the Citizens' Reference Panel on Calgary's Arts Plan broadly match the composition of Calgary's population. On the following pages you can read about each of them, in their own words.

Alma Newton

I immigrated to Calgary from England with my husband and two children in 1963. Two more children were born to us in 1965 and 1969. I worked as a secretary for several years, mostly for downtown companies. In 1991, I was accepted into the Alberta College of Art + Design and graduated in 1995 with a diploma from the Textile department. In 1997 I obtained a BFA, majoring in Textiles and Fibre Arts.

During this time I designed and built theatre costumes, mainly for Theatre Junction. I also worked for the Pleidies Theatre, Alberta Theatre Projects and Lunchbox Theatre. Additionally, I worked on one project for the Nakai Theatre in Whitehorse.

I have major fibre art pieces hanging in the Glencoe Club in Calgary and in Ottawa, Edmonton, Oklahoma, and North Carolina. I am an avid gardener — both indoors and out — and I also love to walk.

Andrew Clapperton

I am a native Calgarian and proud father of two amazing children. Currently, I teach elementary school at Third Academy. I am an active community volunteer and I enjoy working on education programs and interpretation at Heritage Park. Both of my university degrees are from the University of Calgary. I enjoy the theatre, music, outdoor art, films and museums that Calgary offers.

Beatriz Almirante

I recently arrived in Canada, celebrating my one year anniversary here this month. I worked for the government in the Philippines and I now work as an Administrator for Select Wines and Spirits.

Bryan Parachoniak

I was raised on a mixed farm in Saskatchewan, the fourth of six children. I am a teacher and have worked in a variety of non-traditional contexts. My educational background is English Literature and Philosophy of Education. I am currently a PhD student in the Faculty of Education at the University of Calgary.

Canary Ha

I'm a working mom with a husband and three kids. I'm a also an active member of an arts group.

Carolyn Haddock

I'm a professional engineer by training and I work in the construction project management sector for a local company. My partner and I moved to Calgary from Halifax in April this year. Since moving to Calgary, I've enjoyed a lot of great things the city has to offer — the farmer's markets, food trucks, bike path system, music festivals, Alberta Ballet, and the Calgary International Film Festival. I was very excited to receive the invitation to participate on the Citizens' Reference Panel. Beyond being a little closer to my family, one of the reasons I was interested in moving to Calgary was the vision of Mayor Nenshi. I'm really pleased to have an opportunity to participate in shaping the future of the city through this Panel.

Charlene Delisle

I am a born and raised Albertan who has been in the marketing and events field all my life. I opened my own marketing and events company in early 2000 and have been involved in creating, developing and working on various events from small scale to large. I have tried whenever possible to incorporate the arts into our creative plans and have found that they consistently draw an element of uniqueness to any event which is why I felt it was so important to be part of this Panel. I would like to thank CADA and the City of Calgary for putting together this initiative.

Chris Pryce

I'm a firefighter for the City. I am originally from Ontario, where I went to the University of Western Ontario. My father has been a professional artist (he's a painter) since I was born. I have been involved in martial arts since childhood and have started taking acting classes over the past few years. I also pencil sketch and study psychology and sociology in my spare time.

Chris Richardson

I'm 52 years old and work in the finance department of a wholesale distribution company. I moved west from Halifax 26 years ago. I have a Bachelor of Arts in history from Dalhousie University / King's College.

Donna Stauffer

I am a recently retired mother and grandmother who worked in the Calgary oil and gas sector for 25 years. I have lived in Calgary for 36 years and have had the opportunity to take art classes at various city-run art centres and at ACAD. I have been a Theatre Calgary subscriber for approximately 15 years. I also enjoy gardening, camping, fishing, hiking, and golf.

Habeb Mowafag

I am married with three children — two girls and one boy. Originally from Iraq, I lived in Montreal for 20 years and have been in Calgary for five. I studied electronics in Iraq, but became a butcher in Canada. I am a butcher and a cook in Calgary and am going to school full-time to earn a certificate.

Honor Humphreys

I am a consumer of all arts. I thrive on exploring unique graffiti-filled alleyways and attending formal performances in concert halls. I enjoy celebrations of arts and culture from grassroots initiatives to national celebrations. I explore international art events when travelling

different countries. I have worked in the Calgary arts sector and in arts and culture on a provincial level. I am excited to be a member of this Citizens' Reference Panel to discuss the future of arts in our city and to highlight Calgary as an international arts destination.

Jennifer Lowndes

I have been in Canada 41 years. I am retired, having spent the first half of my career as the director of a daycare centre and the second half as a professional balloon pilot. I went to college to study early childhood education. My hobbies include reading, camping, and ballooning, and I volunteer with Calgary Reads.

Kristi Nelson

Originally from British Columbia, I first moved to Calgary in 2000 to study and work. Other than a three year stint in Brazil, I have been here ever since. I am a writer at heart with a corporate communications background. My family and I enjoy the variety of cultural experiences and entrepreneurial spirit Calgary offers.

Laeeq Ahmad

I am married and blessed with two sons. I moved to Canada from Pakistan in 2000. I work in real estate as a realtor and I also run a restaurant. I hold a BSc. from a university in Pakistan.

Laurel Bridges

I moved to Calgary as a young adult and I have lived here most of my adult life, moving away twice to pursue education and career opportunities. My career has been varied. Initially I worked in bookstores and then for eight years as a book buyer for the Calgary Public Library. Following graduate training in dance movement therapy and counselling psychology, I worked for two years as a mental health and creative arts therapist and educator. For the last three years I have worked in an administrative job in a church. I have been interested in dance since childhood, and an appreciation of music and art also enriches my life.

Lauren Bell

The creative process is a driving force that motivates me to undertake challenges, join conversations and effect change. I love the opportunity to synergize ideas and brainstorm with others around the table.

I've been a volunteer with the Calgary Philharmonic Orchestra, Alberta Ballet, and the Alberta College of Art + Design, as well as an event planner, public speaker, and a Director of the National Board of CPW. My experience with volunteerism stems from my passion for community, the role of women in society, and the advancement of not-for-profit organizations through community and government collaboration.

Raised in Calgary, I hold a Bachelor of Interior Design from the University of Manitoba and have practiced for 35 years. I am married to Sam Bell and we have two daughters: Mauri and Alexandra.

Leslie Berenbaum

I moved to Calgary 28 years ago from southern Ontario. I am a retired physiotherapist and at present work part-time doing administrative work for my husband's consulting company. I have three wonderful adult children.

In 2010 I was Volunteer of the Year

for Calgary Immigrant Women's Association (CIWA) for the work I did as a facilitator with their New Friends and Neighbours groups.

Luke Maddaford

I am new to Calgary. I am currently working on my Bachelor of Fine Arts at the Alberta College of Art + Design.

Mark Sutter

I am family man and father of two young children. Professionally, I am an Alberta Land Surveyor and the manager of an office in Calgary. I have a great love for the outdoors and enjoy escaping to the mountains at any time. Although the arts do not play a prominent role in my life I see value and opportunity for my family. Although very small, I wish to leave an imprint on helping make this city great for all citizens.

Mary Clark

My husband and I moved to Calgary in 1997 with our five children. We purchased a home in Parkland where we have raised and homeschooled all of them. I have been involved in the Park 96 Board for several years and, among other responsibilities as a board member, have organized and run a "Sundays in the Park" summer music festival for our community. I love Calgary and believe it is the best place in the world to live and raise a family.

Masimba Murisa

I am a husband and father of two children. I've worked in insurance for the past six years. I moved from Zimbabwe in 2001, lived in Toronto for five years, and moved to Calgary in 2006. I am a passionate Christian and was a pastor for two and a half years in Calgary. Though currently taking a sabbatical, I will be doing it again soon.

Maydeline Nunez

(no biography submitted)

Max Aranguiz

Throughout the years I have been able to fulfill many of my artistic interests: in music, by playing acoustic guitar; in dance, by directing and participating in several folk dancing troupes in Chile and the United States; and in literature by writing and publishing children's stories in both English and Spanish. I also have written articles in newspapers and magazines on social issues. I have also written poetry in both languages and created several works of calligraphy art. I have done woodwork, metal sculptures, and clay pottery. Art is part of my life and makes me a whole and happy person.

Mehboob Premji

I work at Blind Doctor, but I make sculptures in my spare time. Recently, I made a sculpture for the 2012 Stampede with Ismaili Muslim Jamat: we created life-size moving horses and a rocking bull. I have also created a 6½ foot tall bald eagle and am currently working on lion sculputure.

Mike Khalil

Since moving to Calgary in 1977, I have experienced a great deal of joy and opportunity. I opened and have been the President of a small wholesale company since 1983. I have fathered three highly educated and intelligent children, two of whom have degrees in chemistry,

philosophy, and business, while my youngest is pursuing a career in medicine. I have also had the great pleasure of extensively travelling the world, though I consider Canada to be the home of my choice.

Irfan Muhammad

I am a water treatment professional, working at Canadian Water Technologies as a project coordinator. I have more than ten years of experience in desalination. I'm also a certified open water diver and enjoy diving and exploring, especially in tropical waters.

Oscar Ticas

I'm originally from El Salvador but came to Canada in 1986 with my family; I have three children. In El Salvador I had my own business as a tailor, and since I came to Canada I've worked in the sewing business. In 2006 I went to Bow Valley College and took a program for general working.

Pamela Hansen

I was born and raised in central Alberta. My parents were mixed farmers, raising livestock, hay and grain. My first school was Happy Hill, a one-room school where the teacher taught kids from grade one to grade nine. I got to school riding a pony called Tarbaby.

My mom offered me a chance to attend Banff School of Fine Arts, but I did not feel I could make a living as an artist. I chose business machines training instead. In 2002, I came to Calgary to start a new life with my daughters Jessie and Adrienne and granddaughter Shea. While caring for aging relatives, I became isolated, with few connections beyond my family. It is my intention to expand my relationship to art and begin painting. I greatly appreciate this opportunity to connect with and be of service to my community.

Pamela Mullins

I am… strong, kind, curious, interesting, stubborn, happy, resourceful, insecure, determined, humble, helpful, grateful, loyal, growing, messy, persistent, and easily amazed.

I can… procrastinate, swear too much, push doors that say pull, tell long stories, over think things, and laugh harder when I am trying to explain why I am laughing.

Robert Cooper

I was born in Calgary and have lived here all my life. I am a computer consultant. I am married and have two children — a son in university and a daughter in high school. My daughter dances in a dance troupe, a dance theatre group, and at school. I enjoy skiing, swimming and biking.

I have been involved in theatre most of my life, starting with my first major production at the Jubilee Auditorium when I was 15. I have done makeup for Calgary Opera as well as some TV shows and community theatre groups in Calgary. About ten years ago I started blowing glass and I enjoy making vases, bowls, paperweights and other objects whenever I can.

Robert Perry

I was born in Calgary, but I've lived in Pakistan, Yellowknife, Toronto and Montreal. I am the father of two children — one boy and one girl. I work for a charity in Calgary that provides health, housing and education services to Calgary's homeless population. My work focuses on the

social determinants of health, especially for infants and toddlers. I was a terrible soccer coach.

Sandy Lawlor

My education consists of digital film and a business administration marketing major. I currently work for Talisman Energy. I am happily married with two stepsons. My passion is in film-making, but my interests vary from baking to painting. I currently volunteer for the Calgary International Film Festival (CIFF) and my stepson's bantam football team.

Stephen Kohan

I am the father of two boys in elementary school, live in the suburbs, coach minor hockey, and own a minivan and two motorcycles. I've been married to the same wonderful woman for 17 years and she still can't properly explain how I managed to pull that off — so I've wisely stopped asking. My interest in the arts likely stems from a musical upbringing — I play guitar (somewhat, and rarely) and took drama in High School (in classes and outside the 7-Eleven along with everyone else) and ended up with a degree in English literature from the University of Calgary. I've worked in the Litigation Management Branch of Aboriginal Affairs Canada, in varying capacities, for 20 years.

Tim Hohm

I am married with one child in junior high. I have been a resident of Bowness for 13 years and Calgary for 34. I have worked for a consulting engineering firm in the oil and gas industry for the last 18 years, with 13 years of experience designing, fabricating, and commissioning oil field equipment. My recreational interests include golf, curling, hockey, skiing and fly fishing.

Vincent Dansereau

I moved to Calgary from Winnipeg in 1995. I work in an area where art meets science: I design computer interaction and software interfaces. I enjoy the challenges of bringing together human factors, environment, technology and design. For fun and relaxation, there's nothing better than a ukulele.

Session One: Saturday September 15, 2012

Panellists first met each other at the Endeavor Arts Gallery, a private art gallery and event space in the downtown southwest. Panel coordinators welcomed panellists as they arrived and provided them with a course pack of background readings and additional information about the program. Each panellist was also asked to sign a "Public Service Pledge," affirming their commitment to work diligently on behalf of all Calgarians.

First Impressions.

The gallery space featured six round tables and Panel coordinators invited panellists to make themselves comfortable at the table of their choice. Many took the time to survey the art works on display at the gallery and to help themselves to coffee and muffins.

Once everyone arrived, the day began with an official welcome from Peter Boyd, Chair of Calgary Arts Development, and Peter MacLeod, the Panel's moderator.

Boyd thanked the panellists for volunteering and explained that the Panel's deliberations would play an integral role in the Arts Plan process. Boyd stressed the sincerity of both the CADA board and City Hall in reaching out and seeking the guidance of Calgary residents.

Next, MacLeod briefed the Panel about their task and explained the process the group would follow. He discussed why joining a Reference Panel was a matter of public service and a priviledge — even if it meant sacrificing important time away from work and with friends and family. He told the panellists they could expect long days of hard work, with 13 guest speakers coming to present their views and interact with the Panel, as well as a Public Roundtable where the panellists would host an open house for interested Calgary residents. He also reminded the panellists that the Arts Plan would be a lasting legacy of Calgary's year as a Cultural Capital of Canada, and encouraged the Panel to be forward-looking and ambitious in their deliberations. This would be tough work — but it would also be fun, and if everything went well, they would be proud of their accomplishments.

Panellists then spread out across the gallery space to introduce themselves, standing in rough proximity to one another as they pretended the room was a giant map of the city. As they introduced themselves, they also shared their reasons for volunteering. Here is some of what they had to say:

"I've been an artist in Calgary my whole life and it's so hard. I want to help make it easier for the next generation."

"I don't know much about the arts, but since I retired recently I've been thinking about volunteering. When I got the letter in the mail, I figured 'why not?' I'm looking forward to learning more."

"My wife and I participate in the arts. We'll usually get tickets to something when we want to celebrate together. What I'm really interested in is making sure Calgary is a world-class city with signature attractions."

"In my country, I never did anything in the arts. But now I have kids in Canada, and they do so many things — dance, music, drawing — and they love it. I thought with this process I could learn about the arts so I can help my kids discover what they can do. In Canada the kids can do so much. I want to give back."

Panellists returned to their tables and had a brief discussion about the changes they had seen in Calgary during the past few years. Some panellists noted increasing public interest in the arts since the introduction of the Public Art Program. Others described the development and growth they had witnessed in their own neighbourhoods over the years but were concerned about the absence of art facilities outside the downtown core. Still others observed the growing number of arts organizations and events in the city, pointing to the Calgary International Film Festival — entering its 12th season — as a noteworthy example. Overall, panellists were optimistic about their rapidly growing city. Though many acknowledged that development takes time, there was general agreement that Calgary's arts sector was building momentum.

A Special Guest

As their first conversation drew to a close, Mayor Naheed Nenshi arrived to meet the panellists. The Mayor spoke to the group about the importance of volunteerism in Calgary. He expressed his appreciation for the Panellists commitment to the process and thanked them for volunteering their time to help improve the city.

The Mayor assured the panellists that he and the rest of Council were looking forward to their recommendations. He explained that while elected officials ultimately must use their own judgment to establish the City's priorities, their judgement should be based whenever possible on insights of the Calgary residents, who the Mayor described as the "true city experts". Lastly, Nenshi challenged the Panel to be ambitious and make recommendations that would help to carry the city far into the future.

Motivated by the Mayor's words and excited to tackle the hard work ahead of them, the Panel began their intensive orientation to the state of the arts in Calgary.

Learning

The learning phase of the Panel began with a presentation from CADA's Director of Resource Development, Patti Pon. Pon explained the history and mandate of CADA, and provided an overview of

the almost 200 arts organizations which receive funding from the arts authority. Panellists were impressed by the quantity of arts events in the city and the level of participation among residents: Calgary enjoys two arts events for every school day, and over the course of a year enough Calgarians take part in arts activities to fill the Stampede grounds every day for a full month.

Pon also announced that CADA had arranged with arts organizations to provide panellists with complimentary admission to arts events taking place throughout the city. Pon encouraged panellists to explore Calgary's arts sector and supplement their learning with first-hand experience. Panellists signed up for events that interested them from among a long list of options. During the six weeks of the Panel process, every panellist had an opportunity to attend at least one cultural event.

To complete the morning's activities, the Panel heard from the first of five "expert panels", which consisted of Daniel Doz, President of the Alberta College of Art + Design (ACAD), Rachael Seupersad, Superintendent of the City's Public Art Program, and Karen Ball, Executive Director of Calgary 2012. Each presented his or her perspective on one major facet of the arts in Calgary. First, Doz described the importance of design and aesthetic appreciation, and noted that ACAD is a highly regarded design school that attracts students from across the country and abroad. Doz then compared Calgary's public investment in art with other Canadian cities, explaining that while Calgary leads other cities in terms of corporate donations to the arts, it lags behind in terms of public investment.

Seupersad provided an overview of the Public Art Program, highlighting the program's success in installing notable and quality works of art throughout the city. She said the Public Art Program had made Calgary a leader in urban beautification, and was rapidly gaining a reputation for its model and success. Finally, Ball explained the work of Calgary 2012 and the approach it took to applying for the honour of being a Cultural Capital of Canada in 2012. She outlined Calgary 2012's goal of increasing the involvement of those who are already involved in the arts and getting more Calgarians involved over the course of the Cultural Capital year.

Following lunch, the Panel heard two presenters speak about the arts from an economics perspective. First, Todd Hirsch, author and Senior Economist at ATB Financial, spoke about how the arts contribute to and interact within the broader economy. Hirsch argued that in a competitive global environment the arts are essential — not just for their direct contribution to the city's economy, but also as a key to creating a more vibrant and successful city. He noted that Calgary is no longer competing for talent with nearby cities such as Regina and Edmonton, but with cities such as Sydney, Madrid and others around the world. Hirsch told the Panel that a sophisticated arts sector will help draw the best talent from around the world to live and work in Calgary. Hirsch also stressed that participation in the arts makes for a smarter population and more nimble workforce. Just as people stimulate their muscles at the gym by doing a variety of physical activities, he said participation in the arts challenges people to exercise

different parts of their brain. As a result, individuals develop the capacity to approach problems more creatively than they otherwise would.

Next the Panel heard from Stephen McHolm, President and Artistic Director of the Esther Honens International Piano Competition Foundation. McHolm shared the story of the foundation's inception as a gift from Esther Honens to the city of Calgary. He stressed the importance for arts organizations to develop diversified and sustainable revenue models. He also encouraged arts organizations to reconsider what they can offer potential donors in exchange for monetary contributions: "You can't just go into a city and say 'Hi, we're here please give us money.' You have to offer something back to the community." As an example, he cited the Honens commitment to offering master classes in the communities from which they receive donations.

Discussing guiding principles

For the day's final activity, the Panel began to consider the principles that should guide arts development in Calgary. Each table of six participants received a stack of 8.5 by 5.5 inch cards, which contained the title and definition of one of the City of Calgary's 11 Civic Art Policy Principles (2004). The moderator asked panellists to discuss what each of the principles meant to them and encouraged them to add new principles on blank cards if they felt they were needed. Finally, each group was asked to order the principles from most to least important to Arts Plan. The Panel was told this sorting exercise would set the stage for their work on session two, when they would be asked to compare each table's rankings and reach a consensus about the five most significant principles. These top five principles would then be used as a lens through which the panellists could evaluate the strength of the arts in Calgary.

Before adjourning for the week, panellists were given an assignment to complete during the interim. They were asked to speak with friends, colleagues, and neighbours to gather other people's ideas about how to raise the profile of the arts in Calgary and how to encourage participation in the arts. When the Panel reconvened the following Saturday, panellists would be asked to share what they had heard.

Session Two: Saturday September 22, 2012

Panellists met in the lobby of the Martha Cohen Theatre at the Epcor Centre for the Performing Arts. As they arrived, panellists immediately began to talk with one another about their conversations during the intervening week and about some of the events that they had attended.

Peter MacLeod welcomed the group and reminded them of their assignment. He reviewed what they had learned during their previous Saturday together. Many of the panellists shared their homework with the group, and together they discussed what they had learned from speaking with their colleagues and friends. Next, MacLeod set out the agenda for another busy day, which would include the final three expert panel presentations, a backstage tour of the Martha Cohen Theatre, and a diagnosis of the issues facing the development of the arts in Calgary.

The Panel was also greeted by Terry Rock, CEO and President of CADA, who encouraged panellists to consider how the arts can play an important role in shaping the future of Calgary. He affirmed CADA's commitment to acting on the Panel's recommendations, and reminded the Panel that their recommendations would form the framework for the final discussions in phase three of the Arts Plan process.

Concluding the presentations

The day's first panel presentation was comprised of two speakers: Mark Hopkins, Artistic Director of Swallow-A-Bicycle Theatre and founder/host of the We Should Know Each Other Parties, and Anne Green, founding Director of WordFest. Both guests commended the Panel process for extending the discussion beyond the "usual suspects" and remarked how excited they were to talk about Calgary's arts sector with such a varied audience.

Hopkins and Green discussed two main challenges facing Calgary artists and arts organizations: the difficulty of attaining financial sustainability, and the shortage of arts infrastructure in the city. Both speakers stated that many artists struggle to cope with low pay and financial insecurity. To this point, Hopkins noted that, even as a successful organization, all four permanent positions at Swallow-A-Bicycle are unpaid. Green emphasized that, despite a business model that incorporates donations, arts organizations still need to be considered a commercial enterprise: "Like any business, you need to be capitalized in order to realize your potential." She told the Panel that while it is the obligation of government to support the

arts, it is not the right of artists to receive government support. Support, she said, must always be earned.

Returning to the topic of infrastructure, Hopkins told the Panel that he developed a site-specific theatre group as a reaction to the lack of affordable performance spaces in the city. He identified bylaws and zoning as major obstacles to arts development outside the downtown core.

Green further explained that efforts to make the arts more available outside the core is complicated by the low population density in many suburban areas. She explained that even compared to the suburbs of other cities, Calgary neighbourhoods have very low population density. She said many of these suburban areas do not have the population to support an arts organization, even if one were to relocate there.

Next, Caitlind r.c. Brown shared her experience as an emerging artist. She told the Panel about her work in the House Project and showed pictures of her installation at Calgary's first Nuit Blanche, which had taken place just days prior. Brown described Calgary as 'welcoming wide-open arts scene' in which new and emerging artists are encouraged to take risks. Nevertheless, she was concerned that city regulations often have unintended consequences for artists and can be a time-consuming and costly obstacle.

In the round of questions that followed, one panelist expressed her appreciation to Brown. "I hope this isn't out of turn," she began "but I have three special needs kids. I took them to Nuit Blanche and they went into your installation. They loved it, they stayed forever. Your art gave my kids a chance to interact with the world and participate in ways they rarely ever get to do. So I just wanted you to know that your work has impact. It had a real effect on me and on my family. Thank you." It was a moment that left a real impression on all members of the Panel.

Next the Panel adjourned from the lobby to the house of the Martha Cohen Theatre where they were introduced to Vanessa Porteous, Artistic Director of Alberta Theatre Project. Porteous suggested the Arts Plan should be guided by three major goals. The first goal, she said, should be increasing opportunities for what she referred to as 'moments of combustion' — instances in which art can have a deep impact on an individual or produce a communal impact shared by many people. Second, Porteous suggested that the Arts Plan should help the arts be more accessible, claiming that accessibility and outreach are often the first things cut by arts organizations in times of fiscal austerity, even when doing so may undermine their long-term viability. Finally, she explained why she believes the Arts Plan should support the development of a mature arts sector. While she noted there is a great deal of support for emerging artists, she suggested many artists cease to qualify for these programs just as they are reaching their professional prime —and that in too many instances this leads artists to move to other cities for better professional opportunities. She reminded the Panel that their task was not to pick and choose the kind of art Calgarians should like, but rather their recommendations should aim to create the maximum amount of space for artistic experience and participation.

Following her talk, Porteous was joined by two of her colleagues who led a tour of the house, stage, and set construc-

tion areas of the Martha Cohen. The Panel learned that the Martha Cohen is one of only a few courtyard-style theatres in all of North America. Panellists also spoke with staff who run the theatre and learned how they maximize the flexibility of the space in order to completely transform the theatre from one night to the next.

After lunch, panellists heard from the final panel of expert presenters on the topic of "arts and community building". The panel featured: Lori Stewart, Founder of the Awesome Calgary Foundation, Alison Karim-McSwiney, Executive Director of the International Avenue Business Revitalization Zone (BRZ), and Russell McKinnon, lawyer, philanthropist and volunteer.

Speaking first, Stewart shared the micro-grant funding model employed by Awesome Calgary. With only 90 seconds for applicants to make the pitch, and grants limited to 1,000 dollars or less, Awesome Calgary is a low-cost, low-overhead enterprise seeking to enable anyone with a good idea. Stewart stated that the real goal of her organization is to connect communities, and emphasized the importance of connecting youth to new experiences. "Exposure at a young age is what shapes us for everything else that will happen in life," she told the Panel.

Next, Karim-McSwiney detailed her organization's efforts to revitalize the Forest Lawn area of Calgary by transforming this troubled neighbourhood through space improvements. She told the Panel plainly: "It's not my mandate to do art. We do it because it makes the community better." Karim-McSwiney gave an impassioned talk to the Panel about the benefits of public art, and the unequal distribution of the arts across Calgary's neighbourhoods. She drew the Panel's attention to the absence of public art east of the Deerfoot, lamenting that the only public art in the area is put up by the BRZ. She encouraged the Panel to emphasize equality of access in their recommendations.

Finally, McKinnon spoke to the Panel from the perspective of a lifetime Calgarian, arts enthusiast and longtime volunteer. He described the "radical transformation" that the city has undergone in one generation, from just another "prairie town" to a "city of the world". He pointed to the signature Epcor Centre as a catalyst for the growth of many new festivals, such as the Organ Festival and the Children's Festival, connected with the Centre. In conclusion, he cited two indicators of Calgary's thriving arts sector: seeing Calgary artists stage national and international tours, and the increasing volume of local works.

Selecting the top principles

With their learning phase now complete, it was the panellists' turn to take the lead. They returned to the City's Civic Arts Policy Principles to compare the rankings that each table had produced the week before.

While there remained many differences, a few of the principles stood out as clear priorities for the Panel. The moderator led a brief plenary discussion about each table's choices, and the Panel decided on the following five principles as the most important to the Arts Plan:

1. ***Artists are welcome in Calgary.***
2. ***The arts are accessible to as many Calgarians as possible.***
3. ***The arts play a leadership role in the future of Calgary.***

4. ***Investments in the arts are focused on the long-term growth and sustainability of the sector.***
5. ***The arts are an important part of a vibrant city.***

With the ranking exercise complete, panellists reorganized themselves into new groups based on the five principles they had identified.

Identifying the issues

As the panellists settled into their new groups, the moderato explained their next task. Each table was given a prepared template, with space at the top to write their group's principle and two long columns below. MacLeod asked each table to evaluate how well Calgary was living up to the group's chosen principle — in one column, he asked panellists to write all the ways Calgary was realizing the principle and, in the other, all the ways the city was falling short.

The Panel quickly became immersed in a lively conversation. Facilitators challenged the panellists to be as specific as possible, and speak either from their own experience or draw upon what they had learned from the speakers. Panellists spoke excitedly about the things they felt were working well in the city, and were equally passionate in their criticisms. At each table, both columns quickly filled. After an hour, each table shared in plenary what they had produced.

After the plenary presentations, the moderator assigned the Panel their final task of the day. He challenged each table to review both columns of their assessment and generate ideas that would improve the state of the arts in Calgary, either by amplifying the strengths or overcoming the weaknesses they had identified. Before setting the Panel to its task, he encouraged each table to suggest as many ideas as possible and reminded them they would have an opportunity later in the process to vet and critique the ideas.

Again, the room filled with voices as panellists worked to brainstorm possible solutions. Some of their ideas were clear directives that already resembled constructive recommendations. Other ideas described a desirable outcome but were unclear about the action that would need to be taken. Collectively, the Panel produced 150 ideas to take with them into the next session.

Each group shared their best ideas in a concluding plenary session. Panel members were impressed with the volume of ideas they had produced but recognized that many of their ideas required further refinement. Assuring them they had made great strides, MacLeod told the Panel they would see their progress for themselves when they received a transcribed copy of their work by mid-week. Their homework assignment was to review their assessments and ideas when they received them. Panellists were invited to revise elements they felt could be improved, or add others if they felt something important had been overlooked. They were also briefed on the following week's Public Roundtable, and each panellist was encouraged to invite five people to the Roundtable.

The group adjourned, pleased with their progress but anxious of the decisions still to come.

Session Three: Saturday October 13, 2012

After a three-week hiatus, the Panel returned for their third Saturday. This time the Panel was hosted in Calgary's spectacular new civic building, the Water Centre, near the Stampede Grounds in the city's southeast. Rather than losing momentum over the long break, panellists returned to the conversation with a sense of urgency, committed to carry their work forward.

Once again, the moderator reminded the panellists of their task and reviewed their accomplishments over the first two Saturdays. He told the Panel that while the first two sessions were about learning and generating ideas, the final two would be about distilling those ideas and, as a group, getting clarity on what they really want to say.

Determining the issues

He invited panellists to return to their groups from the previous session. MacLeod then asked each group to synthesize their assessments — both positive and negative aspects — into five to eight key issues they felt were most pressing. MacLeod challenged the panellists to clearly describe the issues they felt were most integral to arts development in Calgary.

The groups worked for over an hour to prioritize the issues, and to summarize their interpretations in clear, concise statements. Each group presented their issues in plenary and received feedback from the rest of the Panel. The moderator reminded the group, "When people read your report, you won't be there to explain what you meant. You have to be clear to the reader."

Panellists worked for another hour to refine their language and incorporate the feedback from their peers. In the final plenary before lunch, the groups presented their revised issue statements. Together, they grouped related issues together and ultimately decided on seven broad themes that incorporated all of their issues:

1. *Education*
2. *Municipal Government*
3. *Communication*
4. *Space*
5. *Arts experiences*
6. *Artists*
7. *Investment*

Each panellist selected the theme that interested them most and joined the group devoted to that topic. In their new groups, panellists prepared for the Public Roundtable meeting by discussing how other residents could inform their

deliberations on their chosen theme.

The public roundtable

After a short lunch, panellists gathered in the cafeteria of the Water Centre to welcome members of the CADA board, artists, interested residents, and their families and neighbours to the Public Roundtable Meeting. Each of the 13 roundtables was assigned one of the seven themes so that each theme would be considered by one or two tables. As participants filed in they were asked to sit at a table with a theme that interested them. Two or three Panel members were at each table to greet community members and help facilitate the discussion. Terry Rock gave the participants a warm welcome, and Peter MacLeod provided an overview of the Citizens' Reference Panel process to date. He explained the task for the afternoon: to discuss the issues the Panel had identified within each theme and understand their impact on artists and residents.

For two hours, the cafeteria buzzed with the energy of the many conversations underway. Every 30 minutes, participants were invited to change tables and join a conversation on a different theme. Panellists facilitated the conversations, asking questions of their participants and taking notes on what they heard.

After the conclusion of the roundtable, panellists returned to their meeting room to discuss what they had heard. Many were moved by the personal stories they had heard from Roundtable participants, such as one man who had only been in Canada for two months, and was learning about Calgary and Canada by walking around the city and exploring public art installations. Others pointed out contradictions in what they had heard, noting a lively discussion that had taken place at their table between one participant insisting artists need to be more entrepreneurial and another arguing for an increase in public support for artists. Overall, the panellists were extremely pleased with the fresh viewpoints from the public, and added insight from CADA board members and professional artists.

The Panel adjourned with a new sense of ownership for the process and a renewed confidence in their ability to produce recommendations that would resonate with other Calgarians.

Session Four: Saturday October 20, 2012

Panellists arrived at the Jubilee Auditorium focused and prepared, mindful that there were only a few hours remaining to complete their work. As they arrived, panellists were directed to sit in the same groups from the previous Saturday so they could take up the discussion where they had left off the previous week.

The moderator welcomed the group to their final session and provided an overview of how they would spend their remaining time together. They would begin by drafting a vision for their topic, which would define the goal their recommendations would seek to achieve. Next, they would frame their ideas in policy language and, finally, develop their recommendations and final report. Before setting them to their work, MacLeod invited panellists to share any reflections or ideas they had considered in the weeks since the previous session. Here are a few of their comments:

"The first day I was so impressed at the quality of people who came to present to us, and a little overwhelmed at all the information. I didn't ask questions, because I didn't know enough to know what to ask. Now I feel I've learned so much, and there's so much more I want to know. I wish we could go back to the beginning and do it again."

"My son-in-law is European and he came to the Public Roundtable last week. His comment was that Calgary's really in its infancy. We've got so much room to grow."

"I'll admit that through the process there were times I couldn't really see the end, but I'm feeling more confident today. I think by the end of the day today we're going to really have something."

Drafting the Report

First, groups worked to draft a vision for their theme. Through two rounds of small group and plenary deliberation, panellists arrived at a statement for each theme that defined their notion of success and had the support of the Panel.

Next, the moderator presented the Panel with a set of large paper templates. Each sheet stated one of their seven themes and had a space where they would write their vision statement and four to six corresponding recommendations that would help achieve their goal. For the remainder of the day the Panel revised their language,

Photo courtesy of Emiko Muraki

refined their recommendations, and wrote their final report, page by page.

The following hours were spent in intense, sometimes heated, discussion. Panellists pushed at one another's ideas, occasionally challenging one another as they collaborated to find the right language to describe their intentions and develop recommendations everyone could stand behind.

After much debate, each group presented their section and shared comments and suggestions with one another. These presentations helped each group gauge how well their recommendations resonated with their peers. Panellists provided feedback and asked clarifying questions. Together, panellists identified the recommendations that required further deliberation.

Each group took these suggestions and spent the remainder of the afternoon revising their sections. A few panellists formed a new group focused on writing an introduction that explained the purpose of the Panel. Other panellists switched groups to work on revising a section where they thought they could help.

At 4 p.m., the Panel returned to plenary to make their final presentations. MacLeod bound the pages of the report together into book form, and a representative from each group took the podium to read their section out loud. A warm round of applause followed each chapter reading. With the completion of their report, the process had reached its conclusion.

Following the presentations, a brief ceremony was held to recognize the Panel's dedication to the process and its goals. Each panellist received a Certificate of Public Service and a framed photo from Terry Rock, who congratulated the Panel for doing the hard work of thinking on behalf of others, and for diligently trying to represent all the residents of Calgary as they crafted their report. With a sense of pride at what they had accomplished together, the Panel adjourned its final meeting.


TRUST THE CLOCK

Final Recommendations of the Citizens' Reference Panel on Calgary's Arts Plan

Who we are and why we volunteered

We are 36 randomly selected Calgarians, chosen to represent each of the city's quadrants and, ultimately, the city as a whole. We are people from all walks of life with varying degrees of involvement and interest in the arts. We are business people, nurses, arts patrons, students, professional artists, engineers, teachers, civil servants, and parents.

We volunteered because we are engaged citizens — not because we're experts, but because we care about our city and our communities. We came together in the knowledge that the arts make Calgary a better place and we hope our report will be a catalyst for improving the state of the arts in Calgary.

During four Saturdays, we learned, listened, discussed and debated the role and value of the arts in our city. It wasn't always easy. Occasionally, we struggled to resolve our competing points of view. At such moments we were guided by our task, which was to represent all Calgarians, and we set aside our individual views in search of a broad consensus.

What we learned

Throughout the Panel process, we saw evidence of Calgary's rich and diverse arts community. We also considered a range of factors that helped us to better understand the complexity of the arts and its significance to civic life. We considered the economic and social value of the arts and we reviewed potential barriers to creativity and arts production. We heard the struggles of emerging and established artists alike and we explored the powerful contribution that the arts can make to the innovation, creativity and success of Calgary.

Our recommendations for the Arts Plan are intended to guide CADA and its partners as they strengthen the role of the arts in the lives and livelihood of Calgarians.

The arts in Calgary are for everyone

Vision:

Calgary's diverse and vibrant arts community welcomes and encourages Calgarians to experience the arts on a daily basis. Calgarians are inspired to continue to seek out new arts experiences.

Recommendations:

1. We commend the 2012 Ambassador program for introducing Calgarians to new arts experiences. We encourage Calgary 2012 to transfer responsibility for the Cultural Ambassador Program to CADA or another suitable organization to extend this program beyond Calgary's year as a Cultural Capital.

2. We urge City Council, CADA and the Federation of Calgary Communities to develop an annual competition to celebrate the 'Cultural Community of the Year'.

3. We recommend the private sector partner with CADA and arts organizations to sponsor a 'Try It Out' program. This program will offer any Calgarian a one-time, reduced price ticket package that encourages residents to sample a variety of arts experiences.

4. We challenge corporations and small businesses to increase the exposure of Calgary artists by showcasing local art in their offices and public spaces.

5. We encourage arts organizations to incorporate a multicultural element to their annual programming and reflect the diversity of Calgary's population.

A holistic approach to arts learning

Vision:

Calgary fosters and supports quality artists and skilled teachers and provides a variety of opportunities for residents to continue learning about the arts. Calgary is recognized internationally as a vibrant cultural centre and a place where residents demonstrate a deep appreciation for a wide range of art.

Recommendations:

1. We encourage the boards of education to ensure that every student benefits from expanded and enriched arts programs that exceed provincial curriculum standards. We would like to see the boards of education work with CADA to develop and implement a program that pairs teachers and students across Calgary with professional artists and provides schools with access to leading arts institutions.

2. We encourage CADA to facilitate connections between skilled artists and community associations to expand arts programs for adults and seniors.

3. We ask the City of Calgary to support the development of more arts programs designed for disadvantaged children / youth and children / youth with physical and cognitive disabilities to shape perspectives and enhance life skills through the arts.

4. We encourage arts organizations to collaborate with private sector sponsors in

order to create a new scholarship program. This program, available through application to any Calgary resident, will provide funding for up to one year of arts training from any recognized organization or institution. The goal of this program would be to provide opportunities for Calgarians of all ages and at any level of practice to improve their skills and access formal training in the arts.

5. We suggest that arts organizations and community associations collaborate with each other to do more to introduce school-aged children to the arts in Calgary. These programs should also help parents to understand the significance of arts in child development and learn arts activities that they can do at home with their children.

6. We request that granting organizations support the capacity of arts organizations to offer subsidized programming for low-income children and adults to nurture their artistic talent and develop their artistic skills.

7. We encourage CADA, professional artists, and arts organizations to develop a program that pairs emerging artists with more working artists who can mentor their creative development and help them develop practical business skills.

Accessible, sustainable and integrated arts spaces

Vision:

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

Recommendations:

1. We urge the City to collaborate with community organizations and create an artist-in-residence program intended to increase arts exposure outside the city core. Artists can be encouraged to lead community arts programming and compensated with free or low-cost access to spaces for performance, rehearsal, exhibitions etc.

2. We encourage CADA to facilitate the organization and development of artist cooperatives to better utilize existing resources (including people, space and equipment) and promote collaboration between artists. CADA would also provide guidance for local, emerging and newly arrived artists to join existing cooperatives.

3. We recommend that the City work in partnership with CADA and arts organizations to develop a large-scale production facility that would include infrastructure for arts disciplines that currently lack appropriate space. This could include a light industry fabrication space, rehearsal space, and sound stages for film production.

4. We encourage the City to develop a plan for a permanent arts district that would be owned by the City and financially modeled after Granville Island. It would include affordable small-scale production

space, a civic art gallery, educational spaces, and commercial spaces for dining and shopping.

Integrating the arts in municipal governance

Vision:

The City commits to building a more collaborative working relationship with arts leaders and institutions. City officials will demonstrate the importance of the arts in civic life by helping to remove and prevent barriers to public participation in the arts.

Recommendations:

1. We recommend the City review and simplify bylaws, zoning and business licensing policies to remove barriers to interaction between artists and their audiences.

2. We recognize the power of the arts to produce multiple benefits over and above individual artistic expression, and therefore encourage City Council to create an 'Arts Integration Unit' within the City to promote a more arts-centric approach to City planning and to advise all city departments on the use and value of the arts to their core business.

3. We applaud the City for establishing and protecting the 1% (of total capital project costs for City capital budget projects over $1 million) for public art. We urge the City to pool all of the funds collected through this program for more even distribution across the city, in accordance with priorities set through consultation with arts organizations, CADA, and the public.

4. In the longer term, we encourage the City to broaden the range of activities supported by the 1% Public Art Program to include direct support for arts organizations and programs.

Calgary welcomes, supports, and appreciates artists

Vision:

Following its time as a 2012 Cultural Capital, Calgary is recognized as a thriving city that welcomes, attracts, and retains local, national, and international artists. Public and private investment provides artists with sustainable financial support and a strong sense of appreciation for their contribution to the city.

Recommendations:

1. We recommend that CADA initiate a grant program that will encourage individual artists across a range of disciplines to develop their careers in Calgary and ensure that the city remains a "cultural capital" for years to come.

2. We urge C-Space to work with both the City and the private sector to increase the availability of affordable live-work space for artists.

3. We encourage C-Space to create a centralized business resource and meeting centre for use by arts groups and artists.

4. We recommend that the City of Calgary, CADA, and the private sector dedicate funding to improve existing residency and mentorship programs, with the long-term goal of attracting world-renowned artists

to the city and helping Calgarians to enjoy the best art in the world at their doorstep. We recommend that CADA sponsor a charette to help Calgary's artists review and better understand bylaws that directly affect artists in Calgary.

5. We recommend that CADA and City Council look to collaborate with Citizenship and Immigration Canada to develop a program that helps international artists relocate to Calgary and live and work in the city.

Creating a network for better communication

Vision:

Artists, policy-makers, and citizens share their respective knowledge, skills and assets through effective communication networks. These networks foster Calgary's reputation as a city for the arts and will increase a sense of pride and participation amongst Calgarians.

Recommendations:

1. We urge the Chamber of Commerce and CADA to share investment opportunities and contact information with one another in support of developing the arts in Calgary.

2. We advise CADA to develop a website which offers artists and arts organizations a "home base" that helps them to share knowledge, skills, assets, opportunities and events. We anticipate CADA will promote and educate all parties listed above on the accessibility and usage of this site.

3. In addition to a "home base" website, we encourage CADA to create a QR code and mobile application that would direct web traffic to the website. We anticipate that all artists and arts organizations will feature these tools in their marketing and place their links on the CADA-sponsored site.

4. We recommend that the City and CADA implement a comprehensive marketing strategy to celebrate artists and promote city-wide enthusiasm for the arts. In the short-term develop a brand identity for the arts in Calgary.

5. We advise the City and CADA to advertise artists, organizations and upcoming events in public areas, such as C-train spaces, bridge banners, billboards, parking lots, etc.

Strengthening investment in the arts

Vision:

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

Recommendations:

1. We urge the City of Calgary to foster dialogue with the other two levels of government to sustain and increase funding for the arts in Calgary.

2. We recommend the creation of a Calgary arts trust fund for the support of large-scale, multi-year projects.

3. We commend Calgary 2012 and CADA on the creation of InvestYYC, a crowd-sourcing website based on the 'fund-it' model that provides artists with the opportunity to promote and develop their projects through social networking and crowdsourcing.

4. We recommend that CADA create a short annual or biannual publication that lists arts funding opportunities and is distributed to potential investors, supporters and patrons of the arts.

Looking ahead to Phase Three: Arts sector leaders review the Panel's recommendations

One week after the final Panel meeting, 38 members of Calgary's arts sector met to receive and discuss the Panel's recommendations. Representatives of leading arts institutions, community organizations, festivals as well as independent artists attended one of three meetings held over the course of the day.

At each meeting, Terry Rock provided an overview of the Arts Plan process. Participants learned about the Citizens' Reference Panel, discussed their own ideas and priorities and worked together to evaluate each of the Panel's 34 recommendations.

The participants expressed confidence in the contribution the arts make to the city, noting artists are buoyed by Calgary's recent growth. They expressed frustration that the city's development has not translated into a less precarious situation for many Calgary artists and arts organizations. Many feel the arts are undervalued and underappreciated in Calgary, but are eager to work the CADA, the City, and one another to expand their impact and increase the stability of their organizations.

Overall, the arts sector leaders were impressed with the thoroughness of the Panel process, and broadly supported the Panel's recommendations. Among the recommendations that enjoyed the most support from each discussion group four broad priorities emerged:

Embed the arts in Calgary's culture: Many arts sector representatives viewed the Arts Plan as an opportunity to more thoroughly embed the arts in the daily routines of Calgarians and the identity of the city. Participants recognized the power of the arts to connect communities, increase social cohesion and contribute to sense of place. Participants noted the arts are "what makes a city vibrant", and supported recommendations aimed at increasing the profile of the arts in Calgary, increasing the number of interactions between artists and residents, and facilitating the proliferation of arts experiences across the city.

Increase stock of affordable spaces for artists: The arts sector representatives strongly supported recommendations aimed at increasing Calgary's stock of affordable and discipline-appropriate art facilities.

Expand support to include a wider variety of artists: Perhaps unsurprisingly, participants endorsed recommendations directing financial support and other resources to artists and arts organizations. Most strongly supported the panellists' idea to expand the range of artists eligible for CADA support to include independent artists. Some groups also discussed reviewing the criteria CADA employs to evaluate the impact of proposals it receives.

Privilege artistic integrity: Participants were less supportive of recommendations they felt might limit the independence of artists or arts organizations. Arts sector representatives agreed with recommendations to increase programming for underserved demographics and partner with public schools but were wary of being "pushed" to divide limited resources ever more finely. They emphasized the necessity for artists to direct the programming decisions of their organizations, noting many arts organizations are already pursuing similar initiatives.

Though arts sector leaders generally agreed with the panellists' intent, they noted much of their support was contingent upon how the recommendations are implemented. Participants broadly approved of CADA's approach to phase three of the Arts Plan process, in which artists, representatives of arts organizations, as well as public and private sector leaders will work together to determine the implementation strategy and draft the Arts Plan. Participants appreciate the potential of the Arts Plan to be a strategy for and by Calgary's arts community and informed by both public and private sector leaders.

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