

BUILDING MOMENTUM

ARTS AND CULTURE INFRASTRUCTURE



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INTRODUCTION

Building on our Momentum: Arts and Culture Infrastructure is a document that supports the needs and preferences of Calgarians to access suitable arts and culture infrastructure over the next 10 years.

In 2007, Calgary Arts Development (CADA) and the Cultural Spaces Steering Committee authored *Reclaiming Calgary's Cultural Identity: Arts Spaces Strategy and Capital Plan* and the supporting *Current State of Cultural Spaces for the Arts in Calgary*. These reports have played a critical role in guiding the investment and growth of Calgary's arts and cultural infrastructure over the past 10 years.

In 2016 The City of Calgary provided Calgary Arts Development with funding to update the 2007 spaces report. *Building on our Momentum: Arts and Culture Infrastructure* strategy provides an analysis of growth over the past 10 years, current cultural infrastructure needs and preferences, and identifies gaps in the cultural infrastructure ecosystem. Key findings and recommendations contained within this report are intended to ensure Calgary's Arts and Culture Infrastructure is aligned with the needs of our city and its citizens.

ACKNOWLEDGMENTS

This report is based on a guiding document led and authored by Karen Ball working with Laurie Leier to support the data analysis, mapping, trend and best practice research together with Ken Cameron to support the community engagement process used to identify needs and preferences.

The findings of this report were informed by Calgary Arts Development's previous work collecting community input through surveys and interviews and through granting data. Information contained within the Land Use Bylaw and other Land Use Policies at The City of Calgary was heavily informed by the work of Joni Carroll, Arts Spaces Consultant at Calgary Arts Development.

Mapping data visualization was provided by LocalIntel.

Findings from the Barlow and Associates 2013 report: *Calgary Cultural Facilities Inventory: Supplementary Research and Analysis Regarding Performance Facilities* and The City of Calgary's *Cultural Plan for Calgary* authored by MDB Insight were used to inform findings within this report.

Thank you to the hundreds of artists, cultural workers, community volunteers and space developers who contributed their wisdom to the creation of this report.

GLOSSARY OF TERMS

Accessibility

The use of this term in this report refers to the locations of the arts and culture spaces and the financial ability of Calgarians to access them whether for admission, rental or lease. It is also important that mixed ability artists and audiences can access arts spaces, both physically and financially.

Artist

A professional artist is considered to be one who: has specialized training in the artistic field (not necessarily in academic institutions); is recognized as a professional by their peers (artists working in the same artistic tradition); is committed to devoting time to artistic activity, if possible financially; has had at least one presentation or publication within a professional context. What defines a professional context can be different for all disciplines; generally speaking this does not include: work within a degree-granting program, and presentations or publications of a university or post-secondary institution.

Arts

Arts includes all forms of creative expression, including formal and informal arts, as well as art made in for-profit and non-profit settings. This term includes traditional definitions of art such as performing arts, literary arts, visual and the applied arts. The definition is also meant to capture the broad range of arts that impact the everyday lives of Calgarians.

Arts and Culture Infrastructure

Arts and culture infrastructure is defined broadly as every link in the spaces 'value chain' from creation, meeting, rehearsal, production, warehouse, storage and office spaces through to presentation, event, ceremonial and performance spaces.

Arts and culture infrastructure can be purpose-built or renovated; it can be single use or multi-purpose; it can be used full-time or part-time; it can be indoor or outdoor; it can be traditional or non-conventional. The arts and culture infrastructure ecosystem supports all disciplines in the sector, including dance, film, literary arts, music, new media, theatre and visual arts, as well as heritage and other cultural practices. It supports community and professional arts and culture and education.

Arts and culture infrastructure should support the artistic and cultural aspirations of artists, the cultural sector and citizens. Spaces can be developed and operated as for-profit or non-profit. Arts and culture infrastructure spaces should support the career trajectory of Calgary's artists and cultural workers as well as arts and culture organizations, including incubator space

for emerging practices, and can include affordable housing/live-work spaces for artists and cultural workers and their families.

Change of Use

A change of use occurs when the use of a building or part of a building changes from one use to another. For existing buildings, a new use likely requires a change of use permit application for both permitted and discretionary uses.

Co-Location

Co-location is the intentional clustering of organizations in the same space. A term grounded in co-location coined by the Non-profit Centers Network is the "Multi-tenant Non-profit Center (MTNC)." As defined by the Non-profit Centers Network, MTNCs share three basic features:

- ♦ They are composed of multiple (two or more) primarily non-profit tenant organizations. Often, they share space with retail, for-profit offices or housing.
- ♦ They exist as a physical site (one or more buildings).
- ♦ They typically provide office space, rental rates and lease terms oriented to the non-profit sector and provide services, meeting space and community venues, and opportunities for collaboration and cost-sharing that support the missions of tenant organizations. Unlike office buildings where organizations might cluster because of low rents and like-minded tenants, MTNCs are intentional, with missions that guide their development, design, operations, governance and collaboration.¹

Community Hubs

Spaces that are dedicated to serving a specific geographic (neighbourhood) area that operationally provide an investment of time, space, and staffing for active programming and access for residents, not just those with dedicated space in the building or site. A 2011 scan of community hubs in Toronto provided a definition by three functions:

- ♦ Services: Program activity responds to the needs of the local community and involves providers of social, health employment and business.
- ♦ Space: Accessible community space. The space is seen as public, and common areas are available for both formal and unstructured programming.
- ♦ Synergy: Multiple tenants/service providers are co-located.²

¹ *Shared Spaces Capacity in Canada*, prepared by the Tides Foundation, November 2014, p.14.

² *Community Hubs: A Scan of Toronto Summary Report*, prepared by Woodgreen Community Services for the Intergovernmental Committee for Economic Labour Force and Development, February 2011, p.6.

Creative Placemaking

Creative Placemaking describes projects in which art plays an intentional and integrated role in place-based community planning and development. This brings artists, arts organizations and artistic activity into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric and holistic.³

Cultural Planning

A municipal government-led process for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of local government planning and decision making. Cultural planning is part of an integrated, place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality.⁴

Culture

Culture means many things to many people. In the broadest sense, culture is anything that defines the unique identity of a community or social group. Those characteristics often include social customs, seasonal traditions, geography, cuisine, oral traditions, fashion, literature, music and religious expression. However, culture also includes less obvious aspects of our lives such as heritage (both built and natural), community initiatives and the creative economy, which can include film and video industries, advertising, design and fabrication, performing arts and much more. As there are now over 120 languages spoken in Calgary, its culture continues to grow and evolve to meet the needs of the diverse population which includes Indigenous Peoples as well as newcomers.⁵

Cultural Cluster Anchor Spaces⁶

Large-scale centrally located projects that are flagships, landmarks and destinations for locals and tourists alike.

Cultural Cluster Incubator Spaces⁷

Small- to medium-scale centrally-located projects that are stable, affordable and accessible for the non-profit arts with accessibility for more than one organization or group of individuals.

Culture, Community & Entertainment Space

Spaces that support the artistic aspirations of citizens and the broader cultural sector including for-profit arts and entertainment.

Discretionary Use

Discretionary use is a term from Calgary's Land Use Bylaw indicating that a particular use is only permitted at the discretion of The City of Calgary. The approval of a development permit for a space labelled 'discretionary use' is not guaranteed.

Floor Area Ratio (FAR)

The quotient of the total gross floor area of all buildings on a parcel of land divided by the area of the parcel.

Home Occupation

A Home Occupation is commonly referred to as a home-based business. Home Occupations are small-scale businesses that operate out of a home in a residential neighbourhood. There are two classes of Home Occupation permits: Class 1 must not use the private garage or Accessory Residential Building for business related activities, including storage. Class 2 allows the use of the private garage or Accessory Residential Building for business related activities, including storage, but requires an additional parking stall on site. In both cases, the use cannot be signed or generate traffic, electronic interference, dust, noise, odour, smoke or anything of an offensive or objectionable nature, which is detectable to normal sensory perception, outside the building containing the use. Outdoor storage is not permitted. Home Occupation Class 1 Fee: \$54.00. Home Occupation Class 2 Fee: \$481.00 (new), \$256.50 renewal.

Immigrant⁸

Immigrant refers to a person who is or has ever been a landed immigrant/permanent resident. This person has been granted the right to live in Canada permanently by immigration authorities. Some immigrants have resided in Canada for a number of years, while others have arrived recently. Some immigrants are Canadian citizens, while others are not. Most immigrants are born outside Canada, but a small number are born in Canada. In the 2011 National Household Survey, 'Immigrants' includes immigrants who landed in Canada prior to May 10, 2011.

3 *ArtPlace America*; <http://www.artplaceamerica.org/about/introduction>

4 *Cultural Plan for Calgary*, prepared by MDBI for The City of Calgary, 2016, p.4.

5 *Cultural Plan for Calgary*, prepared by MDBI for The City of Calgary, 2016, p.3.

6 *Reclaiming Calgary's Cultural Identity: Art Spaces Strategy and Capital Plan*; Calgary Arts Development; 2007; p.12.

7 *Reclaiming Calgary's Cultural Identity: Art Spaces Strategy and Capital Plan*; Calgary Arts Development; 2007; p.14.

8 *National Household Survey*; Statistics Canada; 2011

Incubator Space

See Cultural Cluster Incubator Space

Interactive Map

In 2016, Calgary Arts Development undertook a mapping exercise to discover how existing arts and culture infrastructure correlates with demographic data. LocalIntel created an interactive map that visualizes arts spaces, demographics, and other data. The interactive map can be found here: calgaryartsdevelopment.com/spacesreport2017.

Land Use Bylaw

The Land Use Bylaw is the key tool used to regulate and control the use and development of all land and buildings in Calgary. It is at the heart of the development permit approval process and all land use redesignation applications.

Land Use District

A designation or zoning term given to parcels of land within the city. It defines uses that are either permitted or discretionary, as well as specific rules for these districts as explained in the Calgary Land Use Bylaw.

Land Use Redesignation

A planning application to change the land use district of property to allow for a particular development. It is also known as a land use amendment. Redesignation can be time-consuming and costly and there is no certainty of approval.

Major Community Arts Centres⁹

Large scale dedicated arts spaces in suburban regions that have accessibility for more than one organization or group of individuals and that become leading community symbols.

Non-Immigrant¹⁰

Non-immigrant refers to a person who is a Canadian citizen by birth.

Permits

In addition to new construction, permits are required for ‘change of use’ in Commercial/Industrial/Mixed Use districts and ‘home occupation’ in Residential Districts. Note that some uses (e.g. photographer) also require a business licence.

Permitted Use

Permitted use is a term from Calgary’s Land Use Bylaw indicating that a particular use is permitted on a particular piece of land. The approval of a development permit with a permitted use is guaranteed as long as it meets all the rules, e.g. parking. This allows for certainty of approval.

Professional & Non-Profit Arts Space

Spaces that are purpose-built to support the aspirations and career trajectory of Calgary’s artists, arts workers and non-profit arts organizations.

Shared Space Hubs

Places for artists to create their own work in an environment that enables cross-pollination of ideas and strong networks as well as the ability to have access to a variety of supports including shared facility and specialized equipment for creation and presentation.

Small Community Arts Centres¹¹

Small scale dedicated arts spaces that are accessible to more than one organization or group of individuals that support arts activities in suburban regions.

⁹ *Reclaiming Calgary’s Cultural Identity: Art Spaces Strategy and Capital Plan*; Calgary Arts Development; 2007; p.13.

¹⁰ *National Household Survey*; Statistics Canada; 2011

¹¹ *Reclaiming Calgary’s Cultural Identity: Art Spaces Strategy and Capital Plan*; Calgary Arts Development; 2007; p.16.

METHODOLOGY

The following process was undertaken in the creation of this report:

1. Review of the available quantitative and qualitative data on the current state of arts and culture space in Calgary from:
 - a. *Living a Creative Life* Background Reports by Calgary Arts Development,
 - b. *2014 Arts Professional Survey* conducted by Calgary Arts Development,
 - c. *2013 Calgary Cultural Facilities Inventory: Supplementary Research and Analysis Regarding Performance Facilities* prepared by Janis A. Barlow & Associates for the Arts Spaces Research Committee and Calgary Arts Development
 - d. *2016 Cultural Plan for Calgary* prepared by MDB Insight for The City of Calgary
 - e. Granting data captured from Calgary Arts Development's Operating Grant program
2. Review of Municipal zoning, bylaw, process and other mechanisms that support the development of cultural space including the Culture Municipal Sustainability Initiative (CMSI) process and related reports;
3. Information gathered from a series of engagement events with community stakeholder which consisted of three distinct formats;
 - a. LEGO® facilitation: For five out of seven focus groups we used a variation on the LEGO® SERIOUS PLAY® methodology. During the facilitated meeting participants were asked to build landscape models with LEGO® bricks, giving them meaning through story-making, and playing out various possible scenarios about how they envisioned using space (both currently and in the future). Through this process we deepened understanding, sharpened insight, and gained awareness of the possibilities as they saw them.
 - b. Interview Matrix: For two of seven focus groups we divided participants into groups of four. Each of the four was assigned a specific line of inquiry and instructed to interview the other participants within their group for five minutes. Upon completion of the interview phase participants compared notes with others who were pursuing a similar line of inquiry. The results were shared with the group and notes were rolled into this report.
 - c. World Café: Members of the community were invited to engage in a final dialogue during which we presented our findings and invited feedback. After a short presentation on our findings by Karen Ball, participants were divided amongst six topics and invited to self-select two topics which engaged them. Table Captains facilitated two 20-minute discussions and collected notes; between the two rounds participants had the option of changing topics or continuing the discussion. Table Captains then summarized their findings for us.
4. Review of past interview data and one-on-one interviews conducted with key stakeholders on the client and delivery sides of the Cultural Space Investment Process (CSIP) and Cultural Municipal Sustainability Initiative (CMSI) programs to assess the capital investment processes for the creation of new cultural space;
5. Mapping of the existing cultural infrastructure in Calgary to determine gaps in professional and non-profit arts spaces and culture, community and entertainment spaces that support living a creative life;
 - ♦ Data for mapping was gathered through a number of sources including public registries, SpaceFinder Alberta and data gathered as part of the *Calgary Cultural Plan*. Every effort was made to ensure a robust directory of cultural spaces could be mapped, however, given the variety of space used for cultural purposes and the temporary and personal nature of many spaces, it was not possible to map every space where cultural activity takes place within Calgary. LocalIntel created an interactive map that can be found at: <http://calgaryartsdevelopment.com/spacesreport2017>.
6. Comparison of key findings from the 2007 *Current State of Cultural Spaces for the Arts in Calgary* report with 2017 data to assess change through supported efforts over the past 10 years;
 - ♦ In drawing comparisons to the findings in the 2007 *Current State of Cultural Spaces for the Arts in Calgary*, we have made every attempt to use figures as close to the original 2007 data as possible. In some instances, we have changed the 2007 data to correct errors and omissions. We have also amended the 2007 data to include post-secondary spaces.
7. Review of models, trends and best practices across Canada and around the world to surface key ideas for consideration and application in Calgary.



*Dancers rehearse in the new DJD Dance Centre. Architecture Dialog.
Photo by Noel Bégin.*

EXECUTIVE SUMMARY

A great city has great arts and culture infrastructure. From small underground studios to grand concert halls, arts facilities are gathering places that infuse our city with colour, stories, music, beauty, surprise, understanding and humanity. Arts and culture facilities create vibrancy in neighbourhoods, they help us tell our stories, live creative lives, inspire our youth, and they draw visitors to our city.

Arts and culture infrastructure is important at every step of an artist's career and at every stage of artistic development from the spark of an idea, right through the creative process, to presentation. With strong arts and culture infrastructure, our entire arts ecosystem is supported and all citizens have access to community and cultural facilities where they can fall more deeply in love with our city.

Calgary has made significant strides, leveraged by City capital investment, other levels of government, and private sector funding, in building new cultural infrastructure over the past 10 years. Ribbons have been cut on all four of the archetypes identified in the 2007 *Arts Space Strategy and Capital Plan*: **Anchor Spaces** such as The National Music Centre; **Incubator Spaces** such as Folk Festival Hall and the DJD Dance Centre; **Major Community Arts Centres** such as Taylor Centre for the Performing Arts, Nickle Galleries, King Edward Arts Incubator, and the Calgary Film Centre; and **Small Community Arts Centres** such as Performing Arts Youth Centre, Beddington Heights Community Arts Centre and the Evergreen Community Spaces. These new spaces have had a positive effect on the lives of artists and the cultural life of Calgarians. They enliven our city. They add to those that were already in existence, drawing audiences and participants to take part in a wonderful variety of arts experiences that enrich our lives every day.

See Appendix I: Supporting Research: Infrastructure Funding, page 35

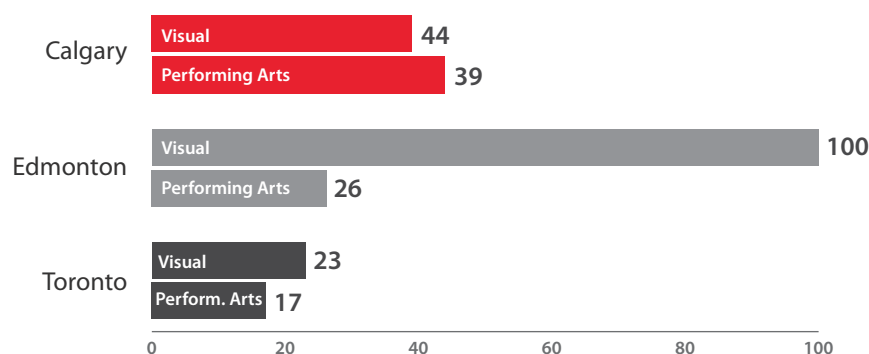
CHANGE IN NUMBER OF ARTS AND CULTURE FACILITIES FROM 2007

In 2007, Calgary's inventory of significant arts facilities compared poorly to other Canadian and US cities, many of which had lower populations than Calgary.

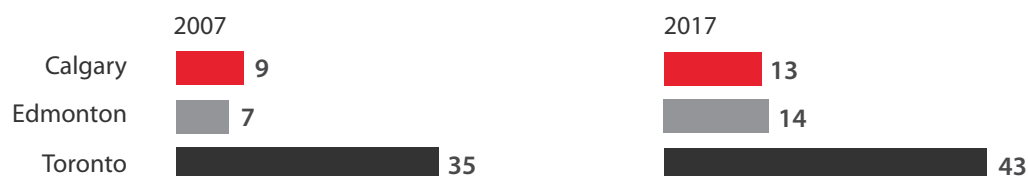
- ♦ Calgary's combined total of visual and performing arts spaces was the lowest.
- ♦ On a per capita basis, Calgary's performing arts seat inventory was significantly lower than any of the benchmarked cities and less than half the inventory of Austin, Vancouver or Seattle.
- ♦ In both performing arts and visual arts spaces, Calgary had the second lowest total number of spaces, and was conspicuous by its lack of any spaces with signature architecture.
- ♦ Toronto, with the most spaces, was the only city that had an organization (Toronto Artscape) dedicated to developing spaces to support the arts.(from Research Report, March 2007)

Calgary has seen a 39% growth in the number of performing arts spaces and 44% growth in the number of visual arts spaces over the past 10 years.

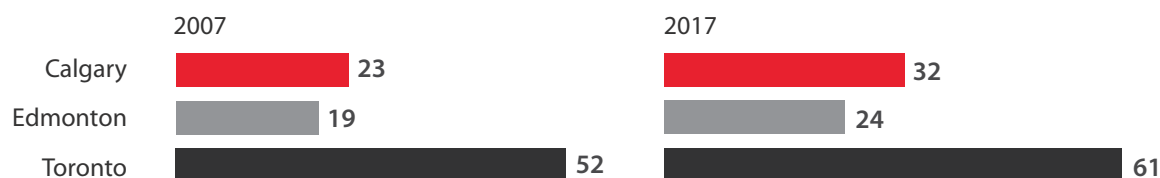
GROWTH BY % IN CULTURAL INFRASTRUCTURE (FIGURE 1)



VISUAL ARTS SPACES GROWTH (FIGURE 2A)



PERFORMING ARTS SPACES GROWTH (FIGURE 2B)

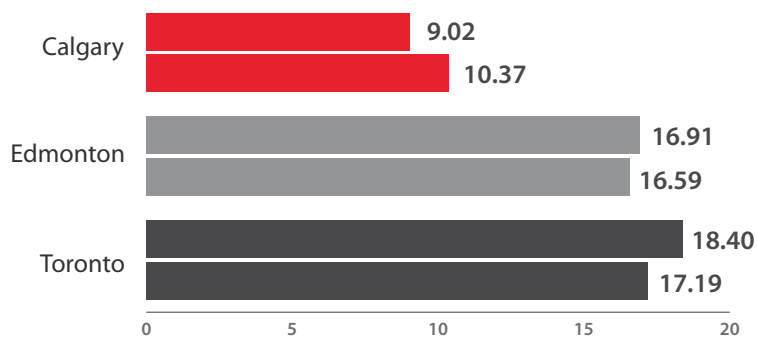


Notes on Data:

- ♦ The chart follows the parameters for data collection used in creating the 2007 Current State of Cultural Spaces for the Arts in Calgary.
- ♦ Only purpose-built performing and visual arts venues that support non-profit arts are included.
- ♦ Only performing venues of 100+ seats are included.
- ♦ Post-secondary Institute visual arts space was omitted from the 2007 report, and have been included in 2007 and 2017 data contained in the chart above.

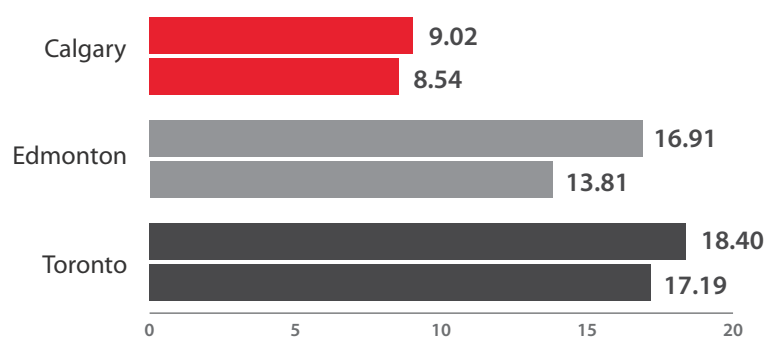
During the past 10 years, Calgary's population has grown by 20.9%. During this time we have added 4,693 seats to our total inventory (with 2,900 of these seats provided through the Grey Eagle Event Centre). At 10.37 seats per 1,000 residents, Calgary's current inventory is growing but remains much lower than Edmonton's 16.59 seats per 1,000 residents and Toronto's 17.19.

CHANGE IN SEATS PER 1,000 RESIDENTS (FIGURE 3)



Since 2007, both Calgary and Edmonton have added capacity through the addition of large-scale event centres. These venues function as purpose-built arts and culture infrastructure in that they provide the necessary specialized equipment for performance and presentation and support the career trajectory of professional artists and non-profit arts organizations that can rent the facilities. However, given that both of these facilities are large scale event centres able to hold 2,900 and 2,500 people respectively, their size skews the overall data. Figure 4 presents the same seats per 1,000 resident comparisons without the addition of these two event centres.

CHANGE IN SEATS PER 1,000 RESIDENTS W/O CASINO EVENT CENTRE (FIGURE 4)



See Appendix II: Arts Spaces data included in Figures 2-4, page 36

**WE ARE AT A
PIVOTAL MOMENT
IN OUR HISTORY
TO UNLEASH THE
POWER OF ARTS
AND CULTURE IN
DIVERSIFYING
OUR ECONOMY
AND SHAPING
OUR CITY'S
IDENTITY.**

MOMENTUM IS BUILDING

- ◆ We have seen how municipal investment in arts and culture infrastructure unlocks and leverages much bigger dollars, resulting in the development of Anchor Spaces, Major Community Arts Centres, and Incubator Spaces;
- ◆ Arts and culture infrastructure acts as a driver towards a shared vision for Calgary as referenced in the following strategies: City Centre planning, Calgary's Cultural Plan, Living a Creative Life, Tourism Calgary Destination Strategy and Calgary Economic Development strategic plan*;
- ◆ cSPACE Projects, established to develop and manage cultural space, has just opened the doors on its first successful community hub at King Edward School, breathing new life into an existing heritage asset;
- ◆ The Calgary Municipal Land Corporation (CMLC) is infusing its work in the East Village and other projects with creative placemaking through the arts;
- ◆ We are at a pivotal moment in our history to unleash the power of arts and culture in diversifying our economy and shaping our city's identity.

We are building a city of great cultural spaces. But there is still work to do. The creation of new arts and culture infrastructure continues to lag behind population growth. For the next 10 years, it is also vitally important that we focus on sustaining our current arts and culture infrastructure, and ensuring that we are taking full advantage of cultural planning. We must also make the most of community momentum to encourage the development of neighbourhoods throughout the city that are infused with creativity and supported through accessible and vibrant spaces.

**See Appendix II: City Plans and other supporting documents, page 36*

This report outlines four recommendations for arts and culture infrastructure in our city, drawn from findings and supporting research contained within the report.

RECOMMENDATION I

Ensure arts and culture infrastructure reflects demographic changes and population growth

Outcomes

- ◆ Indoor and outdoor infrastructure priorities meet the needs of our diverse community.

RECOMMENDATION II

Infuse neighbourhoods throughout the city with creativity through accessible and vibrant spaces

Outcomes

- ◆ Calgarians have suitable arts and culture space that meets their evolving needs in appropriate locations.
- ◆ Creative placemaking includes artists and arts and culture organizations to create vibrant neighbourhoods.

RECOMMENDATION III

Protect and sustain our current arts and culture infrastructure

Outcomes

- ♦ Owners/operators of arts and culture infrastructure have sustainable funds to cover operating and maintenance expenses.
- ♦ The use of existing arts and culture infrastructure is financially accessible for Calgarians.
- ♦ Arts and culture infrastructure achieves its fullest and best use.

RECOMMENDATION IV

Continue to invest in the creation of new arts and culture infrastructure, building on what we've learned over the past 10 years

Outcomes

- ♦ Government, philanthropic organizations and the private sector continue to invest jointly in needed arts and culture infrastructure in Calgary.
- ♦ Organizations leading capital projects have adequate resources to determine project viability at an early stage of project planning.
- ♦ Municipal funds earmarked for arts and culture infrastructure go toward projects that will fill an identified gap in Calgary's arts and culture infrastructure, such as infrastructure that supports Indigenous culture, major outdoor events, incubator spaces including all-ages / youth space, live-work spaces and multi-tenant hubs. It may also include infrastructure in underserved areas within the city including East Calgary.
- ♦ Increase awareness in and the ability of bylaw and other municipal mechanisms to encourage the development of cultural space.

This report outlines several key findings and identifies tactics to help achieve the recommendations over the next 10 years. The overarching consistent theme that emerged through public consultation was a desire to ensure accessibility to spaces, accessibility to programs, and accessibility to opportunities for creating and presenting work.

By addressing these four recommendations, Calgary will continue to provide citizens with wonderful gathering places where they can share artistic experiences with loved ones, colleagues and visitors. We envision a Calgary where access to well-made, lively arts and culture spaces is available to all people, including those who are currently underserved. A Calgary where the noteworthy investments that have already been made are protected and strengthened, by shoring up our current facilities with greater operational resilience. And a Calgary where arts and culture infrastructure supports the right of all citizens to live a creative life.

**THE OVERARCHING CONSISTENT
THEME THAT EMERGED THROUGH
PUBLIC CONSULTATION WAS A DESIRE
TO ENSURE ACCESSIBILITY TO SPACES,
ACCESSIBILITY TO PROGRAMS, AND
ACCESSIBILITY TO OPPORTUNITIES FOR
CREATING AND PRESENTING WORK.**



This word cloud is drawn from the response to the question "What do you think should be the number one priority for cultural space?"



*"Blazin' Lily Gals".
Photo by Raymond Wong.*

RECOMMENDATION I

Ensure arts and culture infrastructure reflects demographic changes and population growth

BEST PRACTICES INDIGENOUS CULTURAL CENTRE

The Circle of Life Thunderbird House is located beside the Neeginan Centre in close proximity to downtown Winnipeg. The Thunderbird House is home for Aboriginal spirituality and culture. It is a focal point and mecca for Aboriginal people coming from rural communities to Winnipeg's urban environment. The House provides social and community services, community sweat lodges, sharing circles, event venues and offers group and school tours. The Neeginan Centre, housed in a retrofitted CP heritage train station, is focused on promoting social, educational and entrepreneurial growth of the Aboriginal community in the City of Winnipeg. The Neeginan Centre is a gathering place for people and a centre to foster new ideas in education, economic development, social service delivery and training.

www.neeginancentre.com
www.thunderbirdhouse.com

OUTCOMES

- ♦ Infrastructure priorities meet the needs of our diverse community.

FINDING I.1 Calgary lacks cultural infrastructure that can support Indigenous culture, major outdoor events, incubator spaces including all-ages / youth space, live-work spaces, and multi-tenant hubs.

FINDING I.2 There are areas within the city, including East Calgary, that are underserved, with inadequate access to arts and culture infrastructure that supports diverse ethno-cultural activity. The specific gaps identified here align with findings from Calgary's Cultural Plan.

FINDING I.1A CALGARY LACKS ARTS AND CULTURE INFRASTRUCTURE THAT SUPPORTS INDIGENOUS CULTURE

Calgary is home to a Medicine Wheel on Nose Hill Park, the Blackfoot Gallery at the Glenbow Museum, Calgary Stampede's Enmax Park Indian Village and several place names that reflect our thousands of years of Indigenous history. However, we lack a year-round purpose-built space to serve as a gathering space for Indigenous Calgarians to practice cultural traditions and as a learning and meeting space for all Calgarians.

What we heard

- ♦ "There is no Aboriginal Cultural Space within the city. Even the Friendship Centre is not truly a cultural space. We need a spiritual Gathering Place, one that can be used year-round. Our existing cultural spaces are temporary: for example, the pow-wow we have at Mount Royal University, the pow-wow at University of Calgary, Indian Village during Stampede. These are places where the community gathers, but briefly. We would love to see an Indigenous gathering place next to Fort Calgary. The confluence of the Bow and Elbow has been an historically significant gathering place for Indigenous people for centuries." – John Fischer, Iniskim Centre

Tactics

- ♦ Identify ways to assist in the development of Indigenous cultural space.

This tactic aligns with Calgary's Cultural Plan:

- ♦ *Heritage Preservation: Built, Natural, Indigenous A.5.3:* Invest in establishing a centrally located space or facility where First Nations, Métis and Inuit communities can gather, practice their cultural traditions and discover new ways to express their identities. (CoC)
- ♦ *Centre City A.4.3:* Explore and implement programming in Centre City that responds to the diverse interests and needs of the community, including for Indigenous and ethnocultural communities and disadvantaged residents. Ensure access to low-cost venues. (CoC)

FINDING I.1B CALGARY LACKS ARTS AND CULTURE INFRASTRUCTURE THAT SUPPORTS MAJOR OUTDOOR EVENTS

Calgary supports festivals and events within its many parks through The City of Calgary's Festival and Event policy. However, many of these designated indoor event sites and outdoor festival sites are limited in their ability to support major large-scale (single day attendance of 25,000+) concerts and celebrations. Large-scale outdoor events currently take place at spaces such as Fort Calgary, Canada Olympic Park, Max Bell Centre and Elliston Park. Not one of these sites is purpose-built for festivals and events, and all of them pose challenges for programmers and surrounding residents.

What we heard

- ♦ There is a lack of suitable space for large-scale outdoor programming.
- ♦ There are difficulties in accessing permissions and permits for programs in outdoor public space.

Tactics

This tactic aligns with Calgary's Cultural Plan:

- ♦ *Cultural Sector, Creative Industries recommendation A.2.5:* Identify and develop a purpose-built outdoor festival and event space to maximize economic and cultural opportunities. (CoC)

FINDING I.1C CALGARY LACKS INCUBATOR SPACES INCLUDING ALL AGES / YOUTH SPACE

Spaces that support youth and all-ages activity are critical to the arts ecosystem and to the ability of Calgary's youth to live creative lives. Calgary's post-secondary institutions graduate 500+ students per year who are embarking on careers in the arts. These emerging artists require access to affordable space to live, work and present, in order to initiate and accelerate their careers. New arts and culture organizations also require incubator spaces that can support their artistic development. Aside from just affordable space, these incubator spaces should also provide support for mentorship and career development.

What we heard

- ♦ All-ages spaces to support youth in engaging with the arts are virtually non-existent in Calgary, and there are many hurdles faced in commercial arts education (lack of access to municipal supports, including accessing permits for home-based education).
- ♦ The loss of The New Black was significant to Calgary's emerging artist scene.
- ♦ "Cultural-Linguistic and Social Integration are but a few barriers that plague the seamless settlement and integration of newcomer youth and their families. As a society it is incumbent upon us to provide opportunities for engagement – and the arts are a brilliant tool for social integration that strengthens community."
– Umashanie Reddy, CEO, The Calgary Bridge Foundation for Youth

Tactics

- ♦ Identify ways to assist in the development of incubator spaces including all ages / youth space.

BEST PRACTICES LIVE-WORK HOUSING

Artscape Triangle Lofts is a condominium development created to preserve artist work and living space in the Queen West Triangle area of Toronto. It includes 68 artist live/work units and a 1,100 square-foot gallery on the ground floor. As of January 2015, the ground-floor gallery space is occupied by Propeller Gallery, a member-run gallery with long-time roots in the Queen West neighbourhood.

A non-profit initiative, the Artscape Triangle Lofts were created under a new self-sustaining model that permits opportunities for both rental housing and live/work ownership, encourages a mixed-use community, and supports a range of incomes in the arts community. Artscape acknowledges the leadership of the City of Toronto and project partners Urbancorp and Active 18 in developing this new model. <http://www.torontoartscape.org/artscape-bayside-lofts>

BEST PRACTICES AFFORDABLE HOUSING FOR ARTISTS

There are eight chapters of Performing Arts Lodges in Canada supported by the PAL Canada Foundation, which "works to alleviate the consequences of poverty, isolation and housing challenges among senior and disadvantaged members of Canada's professional artists' community." The Calgary chapter is working toward creating an 80-unit lodge. They are currently in a quiet phase while pursuing a land purchase. <http://www.palcalgary.ca/building.html>

This tactic aligns with Calgary's Cultural Plan:

- ♦ *Cultural Sector, Creative Industries recommendation A.2.3:* Explore the application of existing planning tools to assist individual artists in securing affordable live/work space and shared work space for cultural organizations and creative industries. Investigate possibilities such as publicly owned, heritage and/or 'dormant spaces' across the city that should be rethought and re-purposed to support this sector. (CoC, CADA)
- ♦ *Neighbourhoods / Districts A.3.5:* Examine opportunities for transforming City-owned or funded facilities that are unused or under into affordable and accessible spaces that meet community cultural needs. (CoC)

FINDING I.1D CALGARY LACKS LIVE-WORK SPACES FOR ARTISTS

Affordable, safe, appropriate housing is a significant issue for artists. 51% of artists spend more than the recommended maximum according to Canada Mortgage and Housing Corporation of 30% of their gross household income on shelter. Artists in Calgary earn a median income of just under \$24,000 per annum, well below the median of just under \$39,000 for Calgarians working full-time.¹² Given this low annual income for artists it is not surprising that only 3% of artists working in Calgary claim 100% of their individual income from making art.¹³

78% of visual artists have space in their homes for their art practice with 63% of musicians and 55% of dance artists practicing in their homes.¹⁴ The decision to work from a home studio could be based on several factors including the ability for the space to accommodate specific creation needs, the requirement of space that can be accessed at any time day or night, and the inability to afford to rent a studio outside of the home.

What we heard

- ♦ There is a lack of clear paths for those graduating from ACAD and other institutions to access creation, exhibition and performance space. In this context, space to live and work was seen as fundamentally important.

Tactics

This tactic aligns with the recommendation from Calgary's Cultural Plan:

- ♦ *Cultural Sector, Creative Industries recommendation A.2.3:* Explore the application of existing planning tools to assist individual artists in securing affordable live-work space and shared work space for cultural organizations and creative industries. Investigate possibilities such as publicly owned, heritage and 'dormant spaces' across the city that should be rethought and re-purposed to support this sector. (CoC, CADA)

See Appendix IV: Agencies currently working to provide affordable housing options for all Calgarians

FINDING I.1E CALGARY LACKS MULTI-TENANT HUBS

Multi-tenant spaces can serve as community hubs bringing together artists and cultural organizations from different perspectives and disciplines to share ideas and inspiration. They can also serve as intersections between the private and public sector offering private services such as health care or child care beside cultural programs and community gathering spaces. These intersections build community and provide artists and arts and cultural organizations access to new participants, audiences, services and ideas.

Shared space hubs create environments that enable cross-pollination of ideas and strong networks as well as the ability to share the expense for a variety of supports including shared facility and specialized equipment for creation and presentation.

¹² *Individual Artist Survey*, Calgary Arts Development, 2014

¹³ *Individual Artist Survey*, Calgary Arts Development, 2014

¹⁴ *Individual Artist Survey*, Calgary Arts Development, 2014

What we heard

- ♦ There is a need for different models of space operation beyond owner-operated resident company models.
- ♦ Some of our purpose-built arts spaces are currently not at capacity for a variety of reasons including inaccessible rental rates for non-profits, limited access during times of peak market need, etc. In addition, there is a growing amount of available office and other spaces within the city that now sit empty due to the recession and possibly could be accessed and retrofit to serve the needs of arts organizations.
- ♦ Reference was made to the East Village Seafood Market space as possessing a rough and ready approach to creating a shared space hub and the potential of the King Edward School to become a hub and for cSPACE Projects to continue to develop additional spaces that are accessible.
- ♦ Multi-tenant hubs have the advantage of connecting the interior use to exterior public space that can drive traffic for retail, business and cultural purposes, and to support the co-mingling and cross-pollination of users to better meet all objectives.
- ♦ “We need a broader definition of recreation that includes arts and culture. The current definition restricts the arts from public funding programs and sponsorship programs that support recreation venues. The new recreation facilities that are being built to include cultural space inside of them allows us to see a recreation centre as a hub of community interaction, not a siloed piece that looks at end uses separately. Let’s go a step further and rebrand them from Recreation Centres to Recreation and Culture Centres.” – Sean Fraser, Executive Director - Evergreen Theatre and Community SPACES
- ♦ “There have been a lot of buildings created in Calgary to support culture in the past 20 years. Much of what has been built is the theatrical cost structure (day rental that includes crew, etc.). This is great for a certain type of production but does not support many other types of practice and emerging artists to access these spaces. The business models for running a mid-size theatre space means that you need to program headliners or critical mass of theatre to make the space viable. The overall space ecology needs spaces that are more flexible and run on different models.” - Steve Schroeder – Calgary International Film Festival

Tactics

- ♦ Develop spaces that support a micro-community through multiple uses such as daycares, retail and restaurants and arts space all cohabitating (which supports placemaking).
- ♦ Ensure the new City of Calgary recreation centres that will have cultural spaces are as flexible as possible to enable a hub for community use and interaction (such as the Genesis Centre) and consider renaming them from Recreation Centres to Cultural Centres to encapsulate their broad use.
- ♦ Explore possibilities that integrate for-profit and non-profit uses together within spaces that would become destination spaces for community.

See Appendix IV: Multi-tenant hubs

FINDING 1.1F IT IS DIFFICULT FOR PERSONS WITH MIXED MOBILITY TO ACCESS ARTS SPACES

What We Heard

- ♦ “Finding accessible spaces for persons with disabilities is difficult in Calgary. Often we think only of wheelchairs, and even then we are likely to be thinking only about audience members. Other kinds of accessibility like speech to text capabilities or sensory adjustments or spaces that lend themselves to relaxed performances are rare. Rehearsal spaces can be found in non-arts facilities like gyms in churches and in community arts hubs like the Wildflower Centre, but working in these spaces almost serves as a type of unintentional segregation as members of disability arts companies rarely have the chance to share space with professional artists. Newer builds are answering the call towards greater

access for all but because the facilities are new, the rental costs are prohibitive to small budget companies like Momo and Inside Out. Nowhere is there a completely accessible theatre where persons with disabilities could experience all the facets of production. By this I mean there are no accessible booths, no ways of lighting that don't privilege a fully able body, and relatively few options where a disabled cast member could both perform and also use the green room."

– Jan Derbyshire, Artistic Director, Momo Performance + disability

Tactics

- ♦ Conduct engagement sessions with mixed ability artists to gain a better understanding of needs.
- ♦ Consider universal design principles when creating or renovating arts and culture spaces so they will be accessible to mixed ability artists and audience members.

FINDING 1.2 THERE ARE AREAS WITHIN THE CITY, INCLUDING EAST CALGARY, THAT ARE UNDERSERVED WITH INADEQUATE ARTS AND CULTURE INFRASTRUCTURE TO SUPPORT DIVERSE ETHNO-CULTURAL ACTIVITY

Recent research undertaken by Calgary Recreation for The City of Calgary's Facility Development and Enhancement Study identified a lack of dedicated arts and cultural spaces in specific areas throughout Calgary. Recent public engagement and cultural resources mapping undertaken for the development of the Cultural Plan for Calgary identified gaps in the availability of spaces for a wide range of cultural activity in neighbourhoods, which are seen to be major contributors to Calgary's cultural life.

Calgary Arts Development undertook a mapping exercise to discover how existing arts and culture infrastructure correlates with demographic data. LocalIntel created an interactive map that unveiled significant gaps in certain areas of the city with a high proportion of ethno-culturally diverse populations, including East Calgary from Ogden to Redstone, northern Calgary centred on Panorama Hills, Bowness, and southwestern Calgary at the city limits.

See Appendix VI: Gaps in arts and culture infrastructure in Calgary, page 51

To explore interactive map, visit <http://calgaryartsdevelopment.com/spacesreport2017>.

There are few publicly-funded purpose-built arts facilities east of Deerfoot Trail. Consultation with community members from East Calgary identified the need for:

1) THE PARK AND THE PUBLIC SQUARE

There is a need for access to flexible space that is both indoor and outdoor that can offer free performances and enable easy community gathering and enjoyment of culture. Citizens in East Calgary identified barriers to understanding the permitting system to access parks so that neighbourhood parks could function as 'public square' for anyone to program.

What we heard

- ♦ "In my village in Sudan when people wanted a "cultural activity" people just go out into the field and perform and enjoy. I admit to you, the weather in this country makes that difficult, but our city also makes it difficult. Calgary has no space for a large cultural show like in the village. Outdoor spaces can benefit the community because they can support free performances. Is there a way to address permitting for use of park space within the city that can enable cultural performance in parks – or work with ethno cultural groups to assist them to access parks as 'public square' performance space?" – Courd – Sudanese Community of Calgary
- ♦ "Different cultures have different definitions of art, and different definitions of what is acceptable for their peoples to participate in. For example, in my personal history I have found that in some very traditional Muslim cultures poets are venerated but actors may be frowned upon. And our society as a whole seems to have different statuses that it affords. We often treat "traditional" art or cultural art very differently than we do Western styles of art. We colonize art like we do nations/cultures." – Anila Lee Yuen, CEO, Centre for Newcomers

- ♦ “The ratio between funding and the impact on participants and audience is skewed and not equitable. For example, many ethno-cultural groups regularly sell out their cultural shows at the Jack Singer Concert Hall or Jubilee Auditorium. Half-full mainstream art events at Arts Commons can seem very small by comparison to Cultural group gatherings. Yet ethno-cultural groups receive limited funding relative to their impact. This speaks to a lack of cultural competency in how funding is allocated” – Anne-Marie Pham: Asian Heritage Foundation
- ♦ “There IS a deficit of useful, purpose-built cultural facilities east of Deerfoot Trail. Although we have some excellent facilities; they are few in comparison. What there is, mostly consists of converted, temporary, substandard spaces. No one “makes do” with space west of Deerfoot.” – Anila Lee Yuen, CEO, Centre for Newcomers

Tactics

- ♦ Create awareness of deadlines, application process, and support programs for outdoor festivals and activities through The City of Calgary.
- ♦ Assist those who are currently underserved understand and navigate permitting and access to outdoor spaces.
- ♦ Use the maps to determine underserved areas of Calgary and encourage the development of arts and culture infrastructure in those areas.

This tactic aligns with Calgary’s Cultural Plan:

- ♦ *Neighbourhoods / Districts A.3.1*: Develop and implement an initiative to increase accessibility of indoor and outdoor spaces for community cultural expression through: examining and implementing best practices in creative placemaking; enabling bylaws and simplified approval processes;

2) MULTIDISCIPLINARY SPACE

There is a need for more community spaces that can house many cultural disciplines and serve as hubs for the community offering social services, retail, and free and open places to gather. These spaces should accommodate both performance and creation activities. In order to be fully accessible by community members, these spaces must offer low-cost rental, ease of public transportation, and child care.

What we heard

- ♦ “Calgary lacks a purpose-built Multicultural Centre. Showcasing culture is part of the mandates of many volunteer cultural groups – therefore without access to the right kinds of space they literally cannot meet their mandates. It may not be performance space that’s needed but rather rehearsal space. For cultural groups that perform only once a year, the Jack Singer or Jubilee Auditorium is fine, but they can’t keep rehearsing dance in church basements. I’m actually rehearsing in a squash court! It would be nice to teach dance in a space that has a mirror and not have to choreograph around pillars in the middle of the room. The ghettoization of multicultural arts doesn’t encourage these emerging artistic voices to consider the arts a serious and viable career option.” – Anne-Marie Pham: Asian Heritage Foundation
- ♦ “The topic of “free” space comes up frequently while meeting with organizations recently established by new communities from other continents, who choose Calgary as their home.
- ♦ “Following practices from their traditional countries, the newly established culturally diverse communities are looking for a form of free “cultural hub” from the municipal government. This form of community support is not available in Calgary. Our job as public servants is to support and help groups fulfill the need for space within the resources available in Calgary. We encourage space share, program bartering, partnerships, talent sharing, volunteer contributions, affordable rental and other grassroots best practices.
- ♦ “Some communities whose membership is significant and are well established in Calgary, choose to consider the purchase of an affordable real-estate space adequate to their needs. Such a decision is made, when significant financial resources and long-term strong community support is proven.” – Slawa Gruszczynska, Cultural Diversity Coordinator, Culture Division, Recreation, City of Calgary

BEST PRACTICES COMMUNITY HUBS

The **Bridgeland-Riverside Community Association** has a clear vision and mission to enhance the community's quality of life through healthy commerce, recreational and social programs, land stewardship and preserving the community's "values, while supporting its evolution." Visual art show-and-sales, a community garden, a tool lending service and free live music presentations in a casual and welcoming atmosphere all serve to bring all ages of the community together regularly for culture and neighbourly support. www.brcacalgary.org

The **Genesis Centre** was designed "to meet the growing and unique recreation, sport, culture, and educational needs of the residents. This facility was to become a community hub for what continues to be the most culturally diverse quadrant of the city." Built with community insight, the centre was designed as a gathering place to care for the health and well-being of northeast Calgary, providing a full complement of fitness and recreation services and facilities for large cultural events. The centre's success comes from adding creative, spiritual and social opportunities to its sports offerings. www.genesis-centre.ca

The **Riverdale Hub** is a community centre in Toronto's east end that houses a variety of social enterprises, rental and co-working spaces, environmental initiatives, a cafe and a gallery. The historic building was revitalized to suit the needs of cultural workers, entrepreneurs and community groups and it thrives on creativity, diversity and sustainability.

www.riverdale-hub.wixsite.com/riverdale-hub

The **Waterdown Library and Civic Centre** in Hamilton is an example of a new municipal facility designed as a community hub. It features a library on the upper level and civic services below, including a seniors recreation centre and municipal customer service office.

www.hpl.ca/branches/waterdown-branch

- ♦ "The Bollywood groups that perform for hundreds, even a thousand people here at The Genesis Centre are themselves rehearsing in warehouses and garage bays in the industrial NE." – Brad Anderson, Executive Director Genesis Centre
- ♦ "Without exception, every space that has been envisioned at today's engagement session [with multicultural community artists] is a multi-disciplinary arts centre. The future of theatre is not exclusive space – Isolated disciplines cannot survive. Artists use each other for inspiration. There is a desire to create a micro-community within these fictional facilities. The space itself also has to be multidisciplinary to break down the barriers between disciplines. It's also more sustainable. The current climate is one of different artists fighting for a scarcity of resources – this is not sustainable. Each of these models moves towards cooperation and a climate of abundance. These proposed facilities blend professional and amateur arts inclusively and reflect how we currently express our culture. In many cultures there is no such thing as art and artist—there is just a way of being. There are so many forms of art and cultural communities working now. As Canadian society evolves, our arts and culture infrastructure needs to evolve with it." – A compilation of a verbal discussion amongst 12 Multicultural Community Artists and Arts Workers

Tactics

- ♦ Create flexible, multi-purpose indoor and outdoor spaces that respond to the cultural needs of underserved communities
- ♦ Connect cultural groups to SpaceFinder where they may find more suitable spaces for their needs

This tactic aligns with Calgary's Cultural Plan:

- ♦ *Neighbourhoods / Districts A.3.2:* Develop multi-functional community cultural centres that leverage City of Calgary spaces and places and that can meet changing community cultural needs. Consult with citizens, libraries, schools, community associations and other community groups in their development. (CoC, Partners, CBE, CPL, BRZ)
- ♦ *Diversity of People B.1.5:* Support established, cultural institutions in the city to act as incubators for emerging groups servicing ethnocultural communities and Indigenous communities. (CADA, CS)
- ♦ *Centre City A.4.3:* Explore and implement programming in Centre City that responds to the diverse interests and needs of the community, including for Indigenous and ethnocultural communities and disadvantaged residents. Ensure access to low-cost venues. (CoC)



*Eyes on the Avenue; ContainR in Forest Lawn.
Photo by Kari McQueen.*

RECOMMENDATION II

Infuse neighbourhoods throughout the city with creativity through accessible and vibrant spaces

OUTCOMES

- ♦ Calgarians live in vibrant neighbourhoods with access to suitable arts and culture spaces
- ♦ Creative placemaking includes artists and arts and culture organizations to create vibrant neighbourhoods

FINDING II.1 Organizations need resources to create and operate arts and culture hubs and infrastructure in neighbourhoods

FINDING II.2 Small investments in creative placemaking can have large returns in building engaged communities with well-articulated arts and culture infrastructure needs and preferences

FINDING II.3 There are strong opportunities to build arts and culture infrastructure within existing facilities through partnerships with government, libraries, schools, community associations, and the private sector

FINDING II.1 ORGANIZATIONS NEED RESOURCES TO CREATE AND OPERATE ARTS AND CULTURE HUBS AND INFRASTRUCTURE IN NEIGHBOURHOODS

Creating and operating arts and culture hubs and infrastructure in neighbourhoods requires funding as well as specific skills, relationships and knowledge. Necessary resources include structures and tools to finance the creation and operation of the space, and the creation of policy, regulatory and cultural frameworks for building and operating the space.¹⁵ Smaller entities, including ethno-cultural organizations, and individuals often lack the capacity to build or operate these types of spaces. A key space operator or key leaseholder is usually needed to manage multi-tenant space.

There is a steep learning curve for organizations undertaking the management of multi-tenant spaces. It often takes time for a new public facility to operate at full capacity and they need various resources to support them through the process.

The 2007 report *Reclaiming Calgary's Cultural Identity* called for the development of mechanisms to appropriately assist the community in bringing forward and developing viable projects, stating "The complexities of conceiving, financing, building and managing cultural spaces call for specialized expertise. Other cities have shown that dedicated resources result in more efficient and successful projects with increased opportunity for public-private partnerships."¹⁶ cSPACE Projects was established out of this recommendation in 2011 to address the need for affordable and sustainable space for artists, non-profits and social entrepreneurs to connect, collaborate and engage. At current levels of municipal operating support, cSPACE Projects and other organizations with space development and operation mandates are not able to expand operations to take advantage of current needs and opportunities to develop additional multi-tenant infrastructure.

What we heard

- ♦ Community engagement through the development of this report brought forward a strong and consistent desire for access to flexible multi-tenant space that enables sharing resources and knowledge.
- ♦ The community identified the lack of funding to support accessible and free programming in the public realm and the lack of coordination between arts partners as being impediments to creating vibrant, culturally engaged districts and neighbourhoods.

¹⁵ *Building Capacity Sharing Values – Shared Spaces and Social Purpose Real Estate*, Tides Foundation, November 2014, p.29.

¹⁶ *Reclaiming Calgary's Cultural Identity: Arts Spaces Strategy & Capital Plan*, Calgary Arts Development, 2007, p.19.

- ♦ “The most inspiring spaces around the world do not tend to be very pretty or state of the art, not purpose built. In fact, most of the spaces our group referenced were actually illegal spaces. These are spaces where you don’t expect to find a rich arts experience and where unexpected things happen. Physically common elements, include: Public activation of the space and street; opportunities to be an active participant and create; public and private spaces that flow between each other and flow between indoor and outdoor; Immersive environments that can cover an entire walkable neighbourhood. But they are also rich community engaged environments: Spaces where people mix; spaces accessible to multiple disciplines that allow people to work in proximity and share space; affordable communities spaces where people live and where arts are part of their lives; smaller spaces that enable more intimate encounters with arts; spaces that engage younger people in the creation of art.” –A compilation of a verbal presentation made by eight Arts Administrators.

Tactics

- ♦ Provide an adequate base of resources for organizations to create and operate arts and culture hubs and other infrastructure that meet growing community needs.

FINDING II.2 SMALL INVESTMENTS IN CREATIVE PLACEMAKING CAN HAVE LARGE RETURNS IN BUILDING ENGAGED COMMUNITIES WITH WELL-ARTICULATED ARTS AND CULTURE INFRASTRUCTURE NEEDS AND PREFERENCES

Creative placemaking describes projects in which art plays an intentional and integrated role in place-based community planning and development.¹⁷ The Cultural Plan for Calgary envisions a future where creative placemaking is practiced by The City and its agencies to create an integrated approach to connecting cultural resources to build authentic and aesthetic places that enhance the public realm while supporting civic engagement and shared identity.¹⁸ Multifunctional community cultural infrastructure, as well as bylaw and other mechanisms that support the use of public space for cultural expression, are required for building vibrant neighbourhoods through creative placemaking.

Often the first step in building momentum and understanding specific community needs for infrastructure is through accessible community-based programming. In the East Village, for example, public art, temporary art installations, access to space for community programming and free community programs have all been utilized to build a strong community identity through arts and culture. In many communities there may be existing infrastructure

¹⁷ *ArtPlace America*; <http://www.artplaceamerica.org/about/introduction>

¹⁸ *Cultural Plan for Calgary*; City of Calgary with MDB Insights; 2016; pg.35.

BEST PRACTICES CREATIVE PLACEMAKING

Daniels Spectrum is a community cultural hub in Toronto’s Regent Park neighbourhood. A project of ArtScape and designed as a community revitalization tool in response to the needs of the community, it houses event, performance and exhibition spaces as well as several arts-based organizations. It was built for a variety of cultural uses and arts disciplines with “learning, socializing, community building, mentoring, collaborating” happening within its walls every day. A case study on the need for and development of Daniels Spectrum is found at: www.artscapediy.org/Case-Studies/Regent-Park-Arts-Cultural-Centre.aspx

Art Hives are placemaking tools with the goal of building more vibrant communities across Canada, the United States and Europe. Specifically, an Art Hive “is a community art studio that welcomes everyone as an artist.” At create! in the East Village, Wendy Lees teaches low income Calgary seniors and other marginalized neighbours how to find their creative voice through writing and visual art classes. The aim is to support residents and to build a stronger community; as the benefits are recognized, the number of hives grows - so much so that Art Hives has a hive how-to toolkit on its website: <http://arthives.org/kit>

The **Lighter, Quicker, Cheaper (LQC)** program through Project for Public Spaces uses temporary projects in public spaces (downtown, public buildings, waterfronts, streets and squares) to invigorate areas of a city and generate interest in what benefits could be brought about by change to a district. Overviews of diverse LQC placemaking projects from around the world are found at <https://www.pps.org/places/lqc/>.



cSPACE King Edward

that can support creative placemaking through the addition of arts programming, such as the Music Mile initiative in Inglewood that makes use of a critical mass of live music venues to build the community as a music destination. Both East Village and Music Mile take advantage of having proximity to the National Music Centre but leverage smaller amounts of investment to meet a shared end result of creating a vibrant neighbourhood.

What we heard

- ♦ The community is looking for access to mechanisms for creative placemaking at the neighbourhood level. This can be achieved through programming and through development of community hubs that include flexible, purpose-built arts infrastructure that can support creation and presentation of work.
- ♦ Encourage arts activity that is accessible and connected to neighbourhood citizens where the activity takes place first, and then determine the need for infrastructure in order for this rooted activity to grow. This includes activity that is already present and does not necessarily require permanent or purpose-built infrastructure.

Tactics

- ♦ Support community-engaged programming that enables creative placemaking as a way to infuse vibrancy into all neighbourhoods.

This tactic aligns with Calgary's Cultural Plan:

- ♦ *Neighbourhoods/Districts A.3.1:* Develop and implement an initiative to increase accessibility of indoor and outdoor spaces for community cultural expression through: examining and implementing best practices in creative placemaking; enabling bylaws and simplified approval processes; promotion of spaces; access to festival/event infrastructure such as lighting, sound systems, etc. (CoC)

FINDING II.3 THERE ARE STRONG OPPORTUNITIES TO BUILD ARTS AND CULTURAL INFRASTRUCTURE WITHIN EXISTING FACILITIES THROUGH PARTNERSHIPS WITH GOVERNMENT, LIBRARIES, SCHOOLS, COMMUNITY ASSOCIATIONS, AND THE PRIVATE SECTOR

The City of Calgary has a long history of making redundant City-owned land and buildings available for use by non-profits including arts organizations. For example, Alberta Ballet's offices are currently housed in a City-owned heritage building. In 2012, The City of Calgary created a lease policy¹⁹ for non-profit organizations in City-owned buildings intended for future demolition. This policy relies on a good match between the building's ability to support cultural activity and the capacity of the tenant organization to address any building deficiencies at a cost that makes a temporary lease worthwhile. To date, this policy has not resulted in any City-owned buildings intended for future demolition being leased for cultural use.

Efforts continue to find cultural use for City-owned facilities through The City's Cultural Plan which recommends examining opportunities for transforming City-owned or -funded facilities that are unused or underutilised into affordable and accessible spaces that meet community cultural needs. \$16M has been allocated for the creation of up to eight community-based cultural facilities (\$2M per facility) to meet existing and growing needs.

"The spaces would result in increased access for Calgarians to arts facilities in their neighbourhoods and would be used by a wide range of citizens from children to seniors, ethnocultural communities, amateurs to professional artists. The spaces could be used for creation, rehearsal or performances for theatre, dance or music; production studio spaces; media production spaces or multi-tenant spaces with shared facilities for non-profit groups. These spaces need not be new; they could be older, under-used facilities. Some may meet the demands of the Calgary Heritage Strategy to make creative adaptive use of older buildings. In some cases, they may form additions to existing spaces or be integrated with new multipurpose facilities. Following the same philosophy employed in the design of the two new Recreation Facilities, Rocky Ridge and Seton, future planning will consider the need for cultural spaces in new or renovated facilities in other neighbourhoods."²⁰

¹⁹ Policy Number CS013 Report Number CPS2012-0283, Approved by Council effective date: 2012, June 25

²⁰ Cultural MSI Overview and Recommendations; Report to Community and Protective Services; CPA2016-0297; Attachment 1; City of Calgary, p.10.



**INFUSE
NEIGHBOURHOODS
THROUGHOUT
THE CITY WITH
CREATIVITY
THROUGH
ACCESSIBLE AND
VIBRANT SPACES**

Throughout neighbourhoods there are accessible spaces that could be augmented or repurposed for arts and culture uses. These include schools, faith-based buildings, community halls, empty storefronts and others.

What we heard

- ♦ There is potential to take advantage of underutilised spaces at lower lease rates but there are also difficulties in accessing resources to secure and manage these spaces.
- ♦ There is a desire among many creators to retrofit existing space to bring it to a level that is suitable and safe without having the burden of cost and time required to create more permanent fully-fitted space.

Tactics

- ♦ Champion opportunities for transforming publicly-funded, heritage, and underused spaces in neighbourhoods to meet arts and culture needs, through partnerships with government, libraries, schools, community associations, and the private sector.

These tactics align with Calgary's Cultural Plan:

- ♦ *Neighbourhoods/Districts A.3.2:* Develop multi-functional community cultural centres that leverage City of Calgary spaces and places and that can meet changing community cultural needs. Consult with citizens, libraries, schools, community associations and other community groups in their development. (CoC, Partners, CBE, CPL, BRZ)
- ♦ *Neighbourhoods/Districts A.3.5:* Examine opportunities for transforming City-owned or funded facilities that are unused or underutilised into affordable and accessible spaces that meet community cultural needs. (CoC)
- ♦ *Heritage Preservation: Built, Natural, Indigenous A.5.2:* Find ways to encourage/incentivize vacant or underutilised heritage buildings (especially City-owned properties) to provide affordable live-work space for individual artists and shared workspace for creative industries. (CoC, CADA)



National Music Centre,
Allied Works Architecture.

RECOMMENDATION III

Protect and sustain our current arts and culture infrastructure

OUTCOMES

- ♦ Owners/operators of arts and culture infrastructure have sustainable funds to cover operating and maintenance expenses.
- ♦ The use of existing arts and culture infrastructure is financially accessible for Calgarians.
- ♦ Arts and culture infrastructure achieves its fullest and best use.

FINDING III.1 CADA's operating grant funding does not adequately support the cost of operating and maintaining facilities.

FINDING III.2 Resources are needed to ensure fullest and best use of current infrastructure

It takes an ecosystem of different types of spaces to support citizens in living creative lives. Just as facilities are not one-size-fits-all, support for the operation of facilities is not one-size fits all. The current approach towards investing in the capital development of new arts and culture facilities through the CMSI program has been to encourage the development of infrastructure that can operate without ongoing municipal support through relying on such things as outside rentals, the development of a strong endowment and other mechanisms to generate income and offset operating costs.

For many organizations, the funds required to support construction represent the largest fundraising targets that the organization has ever attempted to raise. It is challenging for organizations to reach capital fundraising targets and even more challenging to raise funds for ongoing facility operations, which is not seen as attractive to most donors. Often organizations opening the doors on new spaces are faced with donor and staff fatigue that prevents them from launching an endowment campaign or continuing to attract donors to an existing one. There are also limits to the amount of money that any one organization can raise to build a long-term operating endowment, particularly when the organization is actively fundraising for the capital required to build. These organizations often require considerable time once the facility is opened to reach their full fundraising and revenue generating potential.

Arts Commons has been actively working over seven years to add \$4M annually to their base through maximising commercial and non-profit rental revenue potential which, in turn, ensures access to the space through lower rental rates for non-profit community groups. However, this work is a long process that requires building capacity in rental and operations. Even at full operating capacity there is a ceiling for revenue generation in any given facility.

FINDING III.1 CALGARY ARTS DEVELOPMENT'S OPERATING GRANT FUNDING DOES NOT ADEQUATELY SUPPORT THE COST OF OPERATING AND MAINTAINING FACILITIES.

With new infrastructure comes rising operating costs to the organizations that operate these spaces. Calgary Arts Development's operating grant funding has remained relatively unchanged for the past eight years, and so the capital investments that have been made have not been matched by an increase in operating support. In 2015/16 Calgary Arts Development's operating grant provided a median support of 5% to clients that do not operate a facility. However, for organizations that operate a public facility, the operating grant accounted for only 4% of the operating budgets.

TABLE 1: CALGARY ARTS DEVELOPMENT OPERATING FUNDING

CADA Operating Grant Recipients 2015/16	Average	Median
All Grant Investees: ²¹		
Grant As % Of Overall Budget (All Clients)	7%	5%
Grant As % Of Overall Budget For Clients That Do Not Operate Facilities	8%	5%
Grant Investees That Operate Facilities: *		
Grant As % Of Overall Budget	6%	4%
Facility Operating Expenses As % Of Overall Budget	23%	18%

See Appendix VII: Non-profit organizations running facilities that receive operating support from CADA

What we heard

The cost to operate and maintain facilities is a major expense for many arts organizations.

- ♦ The Cultural Facilities Inventory determined that many of our current facilities require work to bring them up to an acceptable level for users.²²
- ♦ 'Although Calgary has significantly increased its capital investments in cultural facilities ...these investments have not been matched by increased operating support for the city's cultural organizations... Despite critical relief in 2016 through one-time resiliency funding [renewed for 2017] to reduce the impact of the economic downturn to arts organizations, operational funding has been below national averages and largely stagnant for the past eight years.'²³

Tactics

- ♦ Work with The City of Calgary to create a facility operating grant. Establish an appropriate level of facility operating funding that recognizes the impact of non-profit organizations served through Calgary Arts Development's granting programs in providing spaces for citizens to connect through the arts.

See Appendix VIII: Supporting Research Recommendation III

See Appendix IX: Municipal operating support for arts and culture facility operators

FINDING III.2 RESOURCES ARE NEEDED TO ENSURE FULLEST AND BEST USE OF CURRENT INFRASTRUCTURE

Most organizations that operate space do so primarily to support their programming with only a few operating spaces that are intended primarily for use by others (such as Arts Commons). Even with a primary purpose to serve their own organization, most operators must rely on outside renters to offset the cost of operating and maintaining their facility. These operators are faced with the challenge of renting their spaces at rates that the non-profit sector can afford while still being able to cover their operating costs. In addition, they must be able to build the capacity to market and manage outside rentals, which often is outside of their mandate and skillset. This leads to some of these spaces not being used to their full capacity by external rentals, which creates a financial strain on the operating organization.

What we heard

- ♦ Resident companies that operate spaces require those spaces for their programs thereby making it hard for external renters to access these spaces for longer periods of time.

²¹ Calgary Arts Development data collected through Operating Grant, Organizational Opportunity Grant and Cornerstone programs

²² Calgary Cultural Facilities Inventory: Supplementary Research and Analysis Regarding Performance Facilities; Janis A. Barlow & Associates; April 2013; p.19

²³ City of Calgary's Cultural Plan for Calgary; MDB Insight; pg. 23-24.

BEST PRACTICES FACILITY UPKEEP AND OPERATION

Vancouver has a Theatre Rental Grant that totals \$2,585,300 which is available to Vancouver arts organizations planning to rent one of five Vancouver Civic Theatres, which are part of a group of 56 City-owned cultural facilities that are all operated and maintained through the City of Vancouver's budget.

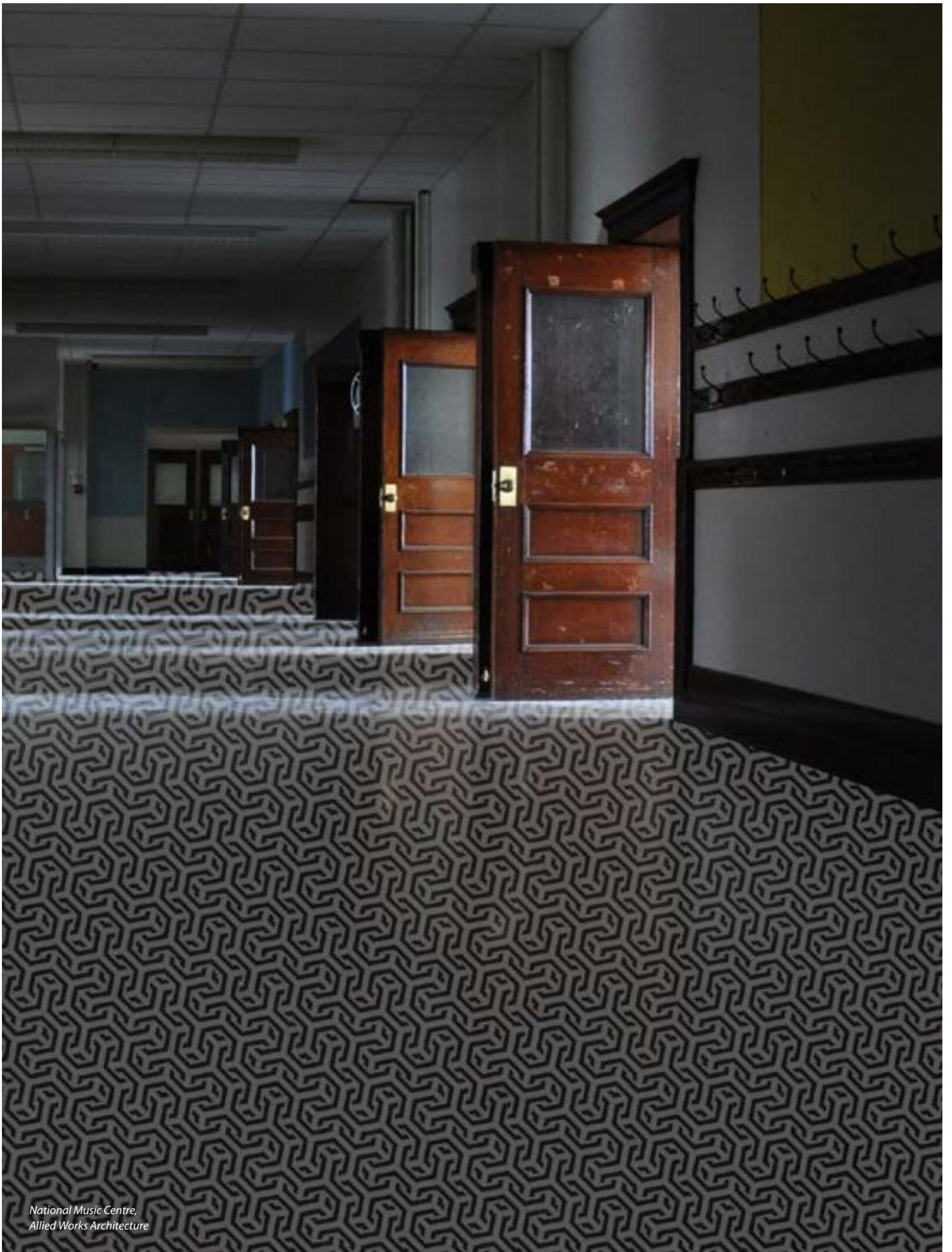
Edmonton has an ongoing Arts & Museum Building Operating Grant that totals \$434,800, which falls under their Community Investment Grants Fund and supports an average of 24 organizations per year. They also support Cornerstone organizations (organizations that operate significant public facilities and present artistic work at the highest level) through their Cornerstone Arts Operating Grant introduced in 2013. Previous to the Cornerstone Arts Operating Grant, cornerstone organizations were receiving the Building Operating Grant which had a total of \$1M in funding. The current funding for the Art Gallery of Alberta through the Cornerstone Arts Organization Grant is \$1.125M. The grant also funds the Citadel Theatre and the Edmonton Symphony Orchestra/Winspear Centre, both of which are major arts venues.

In 2015, **Toronto** piloted a Performing Arts Facility Support Grant of \$150,000 spread between 18 organizations. Also, in 2015, the Major Cultural Organizations Allocation that comes directly from the City of Toronto given to 11 large arts organizations implemented three streams. One of the streams is called Cultural Support and Infrastructure, though the total amount and number of grants given under this stream is not stated.

- ♦ It is difficult to provide competitive (subsidised) rental rates for outside non-profit organizations without having a source to offset the real costs of operating and maintaining the space.
- ♦ Participants discussed the possibility of having a resource (through CADA, cSPACE Projects or otherwise) that could assist with making it easy for landlords to lease to artists and arts groups by providing such things as bulk insurance rates and backstop-ping leases.
- ♦ Respondents to past surveys and interviews expressed concern about the volatility of the rental market and the inability to ensure long-term lease arrangements. This may be changing due to a currently softening market, but it is likely to be an ongoing issue with spaces that are not owned by the public sector and at the mercy of market rates.
- ♦ "Focus on a networking of artists to develop a culture of collabora-tion. Investment in the community is something that is more than just space. There needs to be efforts placed on cross germination between artists – this does not necessarily need space to make it happen. The idea of co-mingling and cross disciplinary learning is more important than the idea to create more space and should be the preference in terms of investment. Let's build a cultural infrastructure of mentoring, collaboration, creation through direct investment on a scale of what we are proposing to invest in bricks and mortar." – Jeff de Boer, sculptor and entrepreneur
- ♦ "We are not connected to each other as artists. There is a cultural perspective that needs to be in place to bring people together. In Calgary we know of each other but we don't have connection with each other. Even those working at the U of C in Fine Arts are not connected to those working at ACAD. What is the role of space in bringing artists together? Is space needed to do this? A space designed to do this with tenants that embrace that culture can be a catalyst." – Vahe Tokmajyan MFA Instructor of Sculpture and Drawing, Continuing Education University of Calgary

Tactics

- ♦ Encourage tools, programs and partnerships that help existing infrastructure achieve its fullest and best use.
- ♦ Continue to promote SpaceFinder Alberta as a source for those who have space and those looking for space.
- ♦ Explore the best ways to share existing how-to manuals, encom-passing all aspects of planning and operating space - anything and everything from mentorship to a best practice.
- ♦ Explore ways for the community of artists and arts organizations to connect with each other to support mentorship and shared learning around space use, planning and operation.



National Music Centre,
Allied Works Architecture

RECOMMENDATION IV

Continue to invest in the creation of new arts and culture infrastructure, building on what we have learned over the past 10 years

OUTCOMES

- ♦ Government, philanthropic organizations, donors and the private sector continue to invest jointly in needed arts and culture infrastructure in Calgary
- ♦ Organizations leading capital projects have adequate resources to determine project viability at an early stage of project planning
- ♦ Municipal funds earmarked for arts and culture infrastructure go toward projects that will fill an identified gap in Calgary's arts and culture infrastructure
- ♦ Private sector developments in Calgary include accessible, sustainable arts and culture space
- ♦ Developer incentives evolve to reflect community needs and to appeal to the development community in all parts of the city

FINDING IV.1 Municipal capital funding leverages funding from other levels of government, philanthropic organizations, and the private sector (individual and corporate donors and sponsors) to spur the creation of arts space.

FINDING IV.2 The CSIP and CMSI processes did not adequately address the gap between most organizations' need for space and their capacity to build and operate space.

FINDING IV.3 Flexibility in the municipal project identification and capital funding processes can support higher rates of success.

FINDING IV.4 There has been little or no uptake by private developers on current incentives for developing arts space.

FINDING IV.5 Organizations in Calgary can act as Key Leaseholders, subletting to smaller organizations.

FINDING IV.6 Existing Land Use Bylaws are not clearly understood nor do they accurately reflect uses that are conducive to the work of artists and arts organizations.

The Cultural Municipal Sustainability Initiative (CMSI), was a funding stream for capital projects delivered through The City of Calgary, which spurred a building boom in new cultural infrastructure that has leveraged \$3 from other levels of government and the private sector for every \$1 of municipal investment. The investment created 450,000 sq.ft. of cultural infrastructure, 74,000 sq.ft. of exhibition space, and added 880 concert hall and theatre seats.²⁴

The Cultural Space Investment Process (CSIP) was the arms-length municipal capital project evaluation established by Calgary Arts Development in 2008 (originally as the Arts Space Investment Process). CSIP was used to inform City Council and administration of priorities for community-led, cultural infrastructure projects at an advanced stage of readiness that would enable a broad range of arts, culture and heritage activity throughout the city. The City considered recommendations made under CSIP for a portion of the project, up to 35%, to receive capital funding through CMSI. The CSIP process was put on hold in 2014 as recommendations exceeded funds available through CMSI.

The City of Calgary's CMSI process was designed to ensure that projects approved for funding by Council could be completed within budget, aligned with the funding practice for City culture, parks and recreation capital projects and

²⁴ Cultural Municipal Sustainability Initiative Program Update and Recommended Projects for Funding; CPS2016-0297; April 6, 2016.

ensure operations complied with The City's public use policies and Public Art Policy. CADA's CSIP process and the City's CSMI ensured that there was an objective consideration for capital investment in cultural infrastructure that prioritized projects that met identified community needs and that the organizations receiving funds had the capacity to develop and manage accessible cultural infrastructure that would have stable operations over the long term.

Infrastructure needs identified through CSIP are greater than the \$37.85M remaining to be invested. This is a concern as Calgary's lack of arts space continues to be a constraint on the sector, as identified in the 2007 *Arts Space Strategy and Capital Plan* and re-affirmed as part of this report.

In 2016, Calgary Arts Development hired a researcher to conduct one-on-one interviews with organizations that participated in the CSIP process, as project proponents, assessors and City administrators. The purpose was to gather knowledge about how the program worked for them and ways to improve it. Many of the findings below are a result of that research.

FINDING IV.1 MUNICIPAL CAPITAL FUNDING LEVERAGES FUNDING FROM OTHER LEVELS OF GOVERNMENT, PHILANTHROPIC ORGANIZATIONS, AND THE PRIVATE SECTOR (INDIVIDUAL AND CORPORATE DONORS AND SPONSORS) TO SPUR THE CREATION OF ARTS SPACE

The creation of arts space can be highly opportunity-based and dependent on funding available at all three levels of government and the private sector as well as the availability of land and buildings or partners with available space. Having an ability to make an early commitment to capital funding from an existing source at the municipal level can provide the agility needed to leverage investment from other areas and take advantage of opportunities to secure stand-alone space or space within other projects.

What we heard

- ♦ Participants noted their desire to be more fully supported through the enabling of all three levels of government to work together in making infrastructure investment decisions.

Tactics

- ♦ Champion the use of remaining CSMI funds for projects that meet an identified need, such as those outlined within this report.
- ♦ Identify future sources of municipal support for cultural infrastructure including direct funding, and provision of land and buildings.
- ♦ Work with The City of Calgary to pro-actively lead discussions between Municipal, Provincial, and Federal infrastructure funders to share priorities and align investment where possible.

FINDING IV.2 THE CSIP AND CSMI PROCESSES DID NOT ADEQUATELY ADDRESS THE GAP BETWEEN MOST ORGANIZATIONS' NEED FOR SPACE AND THEIR CAPACITY TO BUILD AND OPERATE SPACE

While arts organizations excel at delivering arts programming, there is a general lack of capacity within arts organizations to plan, build or retrofit and operate venues. Specifically, there is a gap in the available supports for organizations in the areas of pre-planning, fund development/investment, and in the area of creating multi-tenant/co-location space.

See Appendix X: Some advice for organizations considering becoming a space provider

Many arts and cultural organizations embarking on capital projects must build their capacity to plan, create and operate space. This is time-consuming work that often requires considerable expertise not found within the organization. Before any capital project is undertaken, organizations should carefully consider their capacity and the benefits of creating and operating their own space against the potential to be focused away from their core arts and cultural mandates. The work of

**BEST PRACTICE:
ARTSBUILD ONTARIO**

ArtsBuild Ontario is dedicated to realizing long-term solutions to building, managing and financing sustainable arts facilities. With diverse partners, ArtsBuild develops and delivers services and resources to help arts organizations across Ontario construct and operate the facilities they need. The organization offers planning workshops, mentoring and tools as well as the SpaceFinder and Bricks and Mortar programs.

Bricks and Mortar is a facilities inventory program of ArtsBuild Ontario. It was created to provide current and comprehensive information about arts facilities across Ontario with the aim of supporting and strengthening advocacy for further investments in arts facilities. They collect data on:

- ♦ Non-profit arts organizations (including Museums and Festivals)
- ♦ Culture and heritage organizations
- ♦ Arts Service Organizations and Arts Councils
- ♦ Arts performance venues
- ♦ Artist collectives and shared artist spaces

Once Bricks and Mortar is populated with arts organizations, the database will also include municipally owned/operated facilities, as well as funder information.

crafting a clear vision, supported by market research and partnership development, is critical at this early stage.

If The City invests in supporting the concept and feasibility phases of infrastructure projects, there is less risk in declaring municipal funding support at an early point in the project and thereby allowing leverage of other funds in a more timely manner. An investment in pre-planning would ensure stronger projects that are more competitive at all levels of government.

What we heard

- ♦ Due to the expense and time of building capacity to plan, create and operate space, it is often not seen as a priority against other costly items such as site acquisition, architectural pre-planning and construction management leading to problems in attracting and accommodating external renters which in turn can destabilise operations.
- ♦ There are limited funds available to support pre-planning and readiness required for the CSIP and CMSI processes.
- ♦ There is a need to have more support to build the capacity for the planning and development phase of infrastructure projects.
- ♦ Investment in start-up operations of new cultural spaces can leverage the potential of the space to advance multiple City priorities.

Tactics

- ♦ Work with The City of Calgary to provide short-term investment in the start-up operations of new cultural spaces that contribute strongly to City objectives, with a priority around spaces that deliver advance priorities found in this report, the *City Centre Plan*, *Calgary's Cultural Plan* and other guiding City planning documents.
- ♦ Investigate tools like ArtsBuild Ontario's Bricks & Mortar in order to build capacity in arts and culture organizations to develop long-term solutions to building, managing and financing sustainable facilities.
- ♦ Encourage funders to invest in supporting the concept and feasibility phases of infrastructure projects including:
 - » Project Concept: support for organizations for vision creation and assessment of organizational impact, organizational capacity, and potential markets / partners before deciding to proceed with a capital project.
 - » Project Feasibility: support for organizations for architectural, capital project, and fundraising planning as well as support to build stakeholder and community relationships including those with potential funders.

FINDING IV.3 FLEXIBILITY IN THE MUNICIPAL PROJECT IDENTIFICATION AND CAPITAL FUNDING PROCESSES CAN SUPPORT HIGHER RATES OF SUCCESS

Developing space is a highly variable pursuit that requires flexibility and responsiveness to shifting regulations, markets, construction schedules, and so forth. This dynamic landscape can often make funding processes and payment schedules restrictive to the level of being an inhibitor on the project's success.

What we heard

- ♦ The CMSI process was hands-on with checks and balances throughout the planning and construction process, and through reserving investment of the majority of City funding to the end of the project once 90% of the remaining funds from other sources had been secured. There were many duplications in the information requested through CSIP, CMSI and City permitting processes that consumed valuable human resources for organizations and for The City of Calgary. Compared to capital funding programs at the Provincial and Federal levels—where applicants fill out a grant-style application that, if positively assessed, triggered a signed agreement and payment—The City process created a layer of administration requirements on project organizers that was too onerous, particularly for smaller organizations.
- ♦ The City places a cap on funding through CMSI at 35% of any project's overall budget. The ability of each project to be able to raise funds from the private and public sectors varies. For instance, arts organizations that are seen as pre-professional (offering community or youth-focused programming) are not eligible to apply for funding through Canadian Heritage's Cultural Spaces Fund. As sponsorship funding from the private sector declines in Alberta,²⁵ many organizations are finding it too competitive to attract necessary private sector funding.

Tactics

- ♦ Current City of Calgary priorities for investment of remaining CMSI funding, which were identified prior to the creation of this report, do not necessarily align with the recommendations identified within. Flexibility in the identification of these priorities will assist with meeting currently identified needs and preferences.
- ♦ In some instances there may be merit to The City of Calgary being able to fund a project beyond 35% in order for it to reach success; for instance, for organizations that are providing multi-tenant cultural space (serving multiple organizations) and organizations with high levels of direct participation from Calgarians in their programming (often focused on youth programming).

FINDING IV.4 THERE HAS BEEN LITTLE OR NO UPTAKE BY PRIVATE DEVELOPERS ON CURRENT INCENTIVES FOR DEVELOPING ARTS SPACE

To date, the incentives through exclusion from floor area ratio (FAR) calculations in the East Village, bonusing in the Beltline, and arts spaces as public-amenity density incentives downtown have not been utilized by developers in the creation of new space, including arts and culture space. Although it is unknown what the primary

BEST PRACTICE: ARTS COUNCIL ENGLAND

Since 1997, Arts Council England has supported the development of new arts and culture infrastructure through an investment of \$2.5B CAD in lottery funding. This investment has supported an unprecedented number of building projects, both as refurbishments and extensions to existing arts buildings, and entirely new buildings in places where access and engagement in the arts was limited. Over the period of 2015 – 2018 they will invest \$144M CAD in the consolidation and improvement of existing infrastructure rather than investing in significant expansion or new buildings. This capital funding can support future-proofing arts and culture through capital costs to increase environmental sustainability and to develop digital infrastructure for the arts to support the quality, volume and reach of digital content. Investments will be made in two phases:

PHASE ONE: Support for detailed development.

Applicants applying to phase one must have:

- ♦ A needs and preferences study
- ♦ Cost and risk justification
- ♦ Feasibility study

PHASE TWO: Execution. Applicants applying to phase two must have:

- ♦ The costs involved in developing the project to a level of planning and execution that includes the following examples: design team fees, project management, planning fees and statutory charges.
- ♦ The costs involved in developing the documents required to be submitted as part of the phase two application. This includes the following examples: independent access audit, business planning advice, VAT advice, sustainability appraisals, developing a fundraising strategy.
- ♦ Applicants at either phase that do not have the necessary studies may be provided a discretionary development grant to support the cost of completing the necessary work.

²⁵ <http://www.calgarycvo.org/dataportal/>

reason may be for this lack of uptake, there are a few general hypotheses to support why these programs are not utilized.

What we heard

- ♦ While much work has been done within City planning to ensure that mechanisms are in place to encourage the development of arts and culture infrastructure, particularly in the Centre City, Beltline and East Village, these incentive programs have yet to be fully activated to result in the creation of new purpose-built arts and culture infrastructure.
- ♦ Developers may be unaware of the options for FAR and bonusing related to arts space, as well as potential arts and culture organizations that may be looking to partner with developers for the creation of new space.
- ♦ Even with the costs offset by being able to build more space that can be sold or leased, it may not be financially advantageous to build arts and culture space within developments intended for other purposes.
- ♦ In the case of bonusing, developers may not want to encumber the building title with space given in perpetuity.

Tactics

- ♦ Work with The City of Calgary to assess existing Land Use Bylaw incentives to determine why there has been little to no uptake over the past 10 years on existing incentives in Calgary and take steps to address these issues.
- ♦ Work with The City of Calgary to encourage Land Use Bylaw incentives that may be practicable outside the Centre City, East Village and Beltline.
- ♦ Identify partners to create a 'Human Connector' role within Calgary Arts Development or cSPACE to encourage the use of development incentives by private developers.
- ♦ Work with The City on existing planning recommendations that support the development of arts and culture space (such as *Calgary's Cultural Plan* and the *City Centre Plan*)
- ♦ Identify space needs and opportunities from organizations and individuals that are interested in tenancing space and actively work to broker relationships between potential space users, space operators and private, public and non-profit developers.

FINDING IV.5 ORGANIZATIONS IN CALGARY CAN ACT AS KEY LEASEHOLDERS, SUBLETTING TO SMALLER ORGANIZATIONS

The market preference is to lease out larger amounts of floor area per lease, rather than a series of smaller leases. Anecdotal evidence suggests that owners prefer to make leasing transactions with for-profit businesses rather than not-for-profit organizations or with individuals.

While many non-profit arts and culture organizations leasing space in Calgary make that space available for short-term rentals to others, there are a few organizations that are positioned to act as key leaseholders for long-term subletters. Examples include the Calgary Community Theatre Limited (Beddington Heights Community Arts Centre) and the Interchange Arts Hub, organized by the Alberta Playwrights Network with three 'partner managers:' Scorpio Theatre, Verb Theatre, and Inside Out Theatre. However neither of these examples are market leases. The CCTL is a nominal lease from The City of Calgary of a community association hall and the Interchange has a lease with a benevolent landlord.

What we heard

- ♦ Private sector landlords face difficulties in renting to arts organizations that often require multi-tenant leases and do not have the ability to create financial reassurance. They spoke of the need for a key leaseholder that could take on the responsibility of entering into a lease agreement and managing multiple tenants under a central agreement.
- ♦ Developers may prefer to identify a key leaseholder early in the design process, rather than to deal with non-profit organizations at a later stage in planning and development.

Tactics

- ♦ A key leaseholder organization is needed in Calgary that focuses on taking advantage of leasing opportunities to help get arts and culture organizations into spaces throughout our city. The primary focus of the key leaseholder organization should be on business-like leasing and thoughtful subletting. The key leaseholder will need to have sufficient financial backing to create comfort with developers and the commercial leasing community.

FINDING IV:6 EXISTING LAND USE BYLAWS ARE NOT CLEARLY UNDERSTOOD NOR DO THEY ACCURATELY REFLECT USES THAT ARE CONDUCTIVE TO THE WORK OF ARTISTS AND ARTS ORGANIZATIONS

The lack of clarity around land use and availability of land for arts purposes means that many artists and arts organizations are operating without appropriate permits in spaces that may not meet code standards for their use, can be unsafe, and can easily be shut down for bylaw infractions.

What we heard

- ♦ Because the Land Use Bylaw is a broad document that covers all land uses in the city and offers both permitted and discretionary use designations, it is hard to create the level of specificity that would be completely appropriate for artists and arts organizations.
- ♦ The amount of permissible space to support artists' studios under existing Land Use Bylaw is limited and often requires a discretionary permit.
- ♦ The current Land Use Bylaw Use "Artist's Studio" is causing confusion as it assumes this use is always industrial. Many artistic practices are not at all industrial and are entirely suitable for neighbourhoods and commercial areas.

BEST PRACTICES: POP-UP SPACES

Pop-up (i.e., temporary) art installations and events are becoming increasingly popular in Calgary.

From Beakerhead's smash-ups of art, science, and engineering, to Market Collective shows, PARK's fashion events, and Calgary Opera's Opera in the Village, the term "pop-up" is beginning to accompany many of Calgary's most talked-about events. The movement has become so prevalent that in 2016 The City of Calgary's planning department created a new position specifically to handle the demand for pop-ups. <http://www.calgary.ca/PDA/pd/Pages/Permits/Pop-up-places.aspx>

Pop-ups are popular with retail because they require less financial overhead and a shorter time commitment while offering surprise and a sense of exclusivity for the public. They offer artists similar benefits (less overhead, more flexibility) while allowing them to tailor projects to spaces that match their artistic needs.

There are companies and real estate agents who specialize in filling pop-up space and associated procedures:

Vacant LLC, based in New York and Los Angeles, offers full-service pop-up site development, from real estate procurement to brand marketing and creation of the physical space. www.govacant.com

Renew Newcastle is a not for profit company in Australia established to find short- and medium-term cultural uses for vacant buildings in Newcastle's Central Business District, which was falling into disrepair due to the empty spaces. Sample toolkits and license agreements are available on their website: www.renewnewcastle.org/about/copy-the-model/

International Properties Group Real Estate has a division that links property owners to clients interested in pop-up spaces in NYC and New Jersey. They focus on pop-up clients in the industries of fashion, media production, film, arts, marketing and non-profit. www.realestateipg.com/popup-spaces

BEST PRACTICES: SPACE CONNECTOR WEBSITES

‘**Space connector**’ websites that make all shapes, sizes and purposes of venues available to individuals and groups requiring space are on the rise, reflecting the trend in temporary and changeable venue use:

Storefront connects businesses of all sizes to short-term event, retail and gallery spaces of diverse configurations in seven of the world’s biggest markets, including Hong Kong, Amsterdam and New York. The organizers of this site also offer a pop-up guide, secure payment process and insurance.

www.thestorefront.com

Another contemporary space finding option is **This Open Space** which offers a very similar website and mission to Storefront. This Open Space serves short-term pop-up events in primarily New York, Ottawa, Vancouver and Toronto.

www.thisopenspace.com

SpaceFinder is a proven technology created and developed by Fractured Atlas, a US non-profit arts service organization. The online marketplace links organizations that have space to rent with those who need space. The goal is to help organizations (community, volunteer, non-profit, etc.) and venues efficiently find suitable users for their under-used space through this online tool. Calgary Arts Development launched **SpaceFinder Alberta** in 2016 (in consultation with ArtsBuild Ontario) and had more than 500 spaces listed by early 2017, most of them in Calgary.

www.spacefinderaltberta.org

Tactics

- ♦ Request that The City of Calgary eliminate confusion in the Land Use Bylaw around ‘Artist Studios’ by amending the definition of this Use.
- ♦ Work with The City of Calgary to pilot new programs to support identified needs and preferences for creation and operation of arts and culture space such as:
 - » Piloting Secondary Suite and Backyard Suite zoning as creation spaces that allow for 100% of the space to be used as an artist studio that does not adversely impact neighbours.
 - » Enabling short-term flexible space through the creation of a description in the Land Use Bylaw for ‘pop-up’ activity (frequent, changing, short-term uses of parcels and existing buildings).
- ♦ Identify partners to create a ‘Human Connector’ role within Calgary Arts Development or cSPACE to assist with navigating bylaws for artists and arts organizations.
- ♦ Increase awareness and the ability of The City of Calgary Land Use Bylaw and other municipal mechanisms to encourage the development of cultural space.

See Appendix XI: Supporting Research: City of Calgary Land Use Bylaw and Other Policies

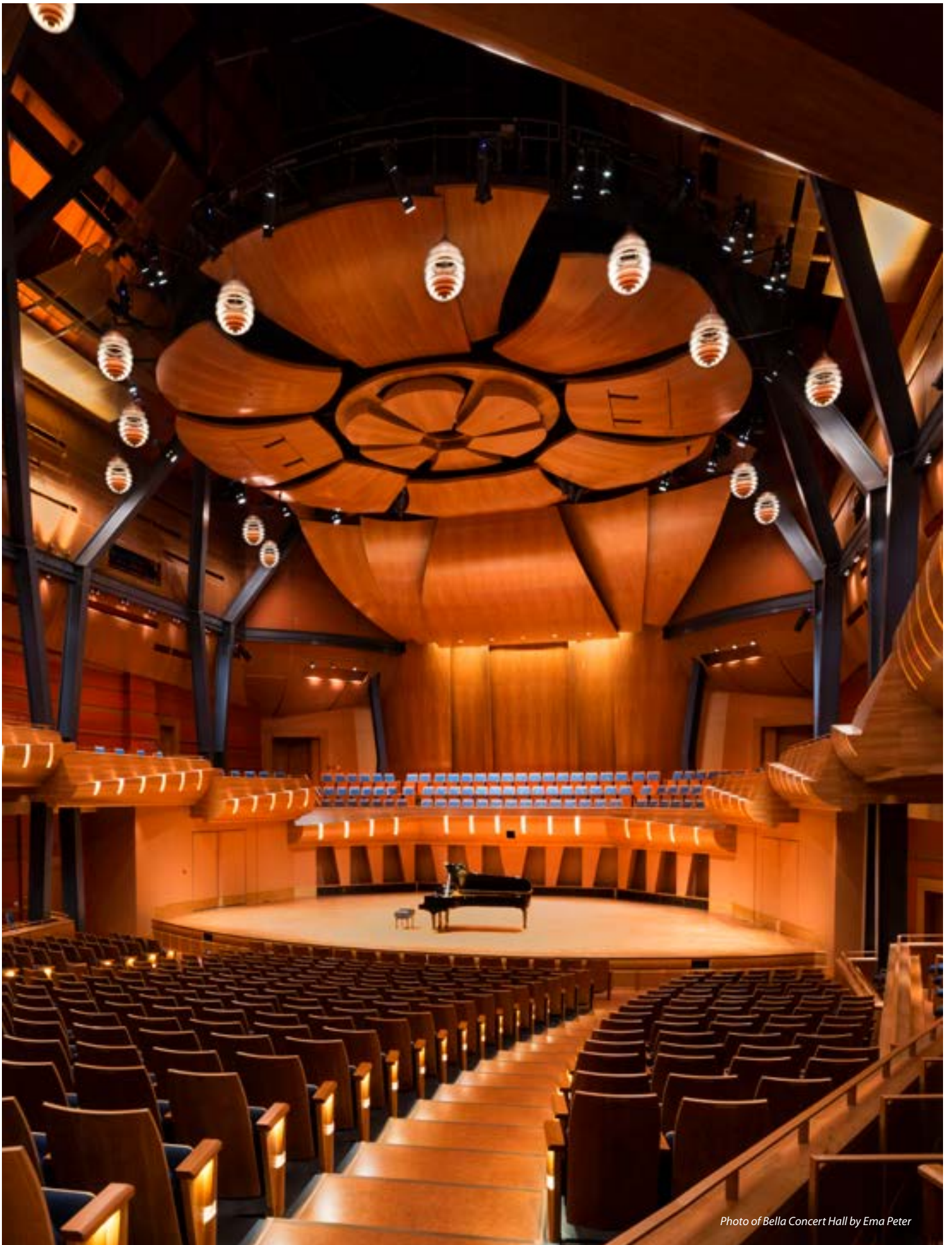


Photo of Bella Concert Hall by Ema Peter

Appendix I Supporting Research: Infrastructure Funding

Excerpt from *Cultural Municipal Sustainability Initiative Program Update and Recommended Projects for Funding*; CPS2016-0297; April 6, 2016.

“In 2008 The City of Calgary earmarked \$165M in funding (or 5% of the City’s total MSI allocation from the Province of Alberta) to support the development of new cultural infrastructure. Since that time \$128.15M has been invested or is slated for investment in the following 14 projects:

- ♦ \$1.2M: City of Calgary’s Civic Art Collection
- ♦ \$5.0M: Canada’s Sports Hall of Fame (at Winsport)
- ♦ \$10.3M: Taylor Centre for the Performing Arts (at Mount Royal University)
- ♦ \$1.8M: Folk Festival Hall
- ♦ \$3.2M: Nickle Galleries (at the University of Calgary)
- ♦ \$25.0M: National Music Centre
- ♦ \$10.0M: Calgary Film Centre*
- ♦ \$5.5M: Decidedly Jazz Dance Centre
- ♦ \$6.5M: C-Space’s King Edward School Arts Incubator*
- ♦ \$24.5M: Centennial Planetarium (owned by The City of Calgary, slated to become a multi-tenant cultural facility with Contemporary Calgary as an anchor tenant)
- ♦ \$8.15: Treasures of China (Calgary Zoo)
- ♦ \$7.5M: Calgary Opera*
- ♦ \$16.0M: Funding for Eight Community Cultural Spaces (City of Calgary Arts & Culture) *
- ♦ \$2.0M: Pumphouse Theatre*
- ♦ \$25.0M: Arts Commons Expansion and Renovation*
- ♦ \$5.0M: In camera project

**Committed projects under development*

Given the limited funds available in the original CMSI allocation, and priorities within the City to respond to identified community need to be surfaced through Recreation and Culture planning, the prioritization for the remaining MSI funding will be to projects that:

- ♦ Have the ability to begin immediately;
- ♦ Need to address critical lifecycle needs or an extreme timeline; and
- ♦ Preserve an existing heritage asset.”

Appendix II Data included in Figures 2 – 4

Performing Arts Space

Calgary Performing Arts Facilities

Performing Arts Facility	Capacity Included in 2007 Report	Capacity 100+ 2017
Arts Commons, Big Secret Theatre	200	200
Arts Commons, Jack Singer Concert Hall	2,021	1,800
Arts Commons, Martha Cohen Theatre	480	480
Arts Commons, Max Bell Theatre	750	750
Beddington Heights Theatre	–	182
Calgary Stampede, Boyce Theatre	–	500
Cardel Theatre	–	150
DJD Dance Centre	–	230
Evergreen Theatre, Grand Oak Studio	–	150
Festival Hall	–	200
Grey Eagle Event Centre	–	2,900
Irene Besse Keyboards, Steinway Hall	250	–
La Cité des Rocheuses	200	200
Loose Moose Theatre	200	200
Lunchbox Theatre	191	150
Mount Royal, University Nickle Theatre	183	183
Mount Royal University, Wright Theatre	270	270
Mount Royal University, Leacock Theatre	297	297
Mount Royal University, Bella Concert Hall	–	787
National Music Centre, Studio Bell	–	275
Pumphouse Theatre, Joyce Doolittle Theatre	100	100
Pumphouse Theatre, Victor Mitchell Theatre	270	270
SAIT, Orpheus Theatre	290	290
Southern Alberta Jubilee Auditorium	2,535	2,535
The Grand Culture House	400	400
University of Calgary, Boris Roubakine Recital Hall	200	200
University of Calgary, Eckhardt-Gramatté Hall	384	384
University of Calgary, MacEwan Hall Ballroom	1,000	1,000
University of Calgary, Reeve Theatre	200	200
University of Calgary, University Theatre	500	500
Vertigo Mystery Theatre, The Playhouse	350	350
Vertigo Mystery Theatre, The Studio	130	130
West Village Theatre	–	140
Combined Capacity	11,210	1,6403
Population	1,242,200	1,571,100

Edmonton Performing Arts Facilities

Performing Arts Facility	Capacity Included in 2007 Report	Capacity 100+ 2017
Alberta College, Muttart Hall	254	254
Art Gallery of Alberta, Ledcor Theatre	–	150
ATB Financial Arts Barns, Westbury Theatre	684	370
Bonnie Doon Hall	300	300
Citadel, Maclab Theatre	686	682
Citadel, Rice Theatre	210	–
Citadel, Shoctor Theatre	685	681
Citadel, The Club	–	160
Citadel, Zeidler Hall	240	215
Concordia University of Edmonton, Al & Trish Huehn Theatre	–	350
Heritage Amphitheatre	1,100	1,100
La Cité Francophone	210	240
MacEwan College, Centre City Campus, John L. Haar Theatre	350	350
Northern Alberta Jubilee Auditorium	2,700	2,515
River Cree Entertainment Centre	–	2,500
Royal Alberta Museum Theatre	417	–
Stanley A. Milner Library (Downtown), Library Theatre	247	247
University of Alberta, Convocation Hall	400	426
University of Alberta, Myer Horowitz Theatre	720	720
University of Alberta, Timms Centre for Arts, Main	321	321
University of Alberta, Timms Centre for Arts, Second	200	125
Varsona Theatre, Main	–	200
Victoria School for Performing and Visual Arts, Eva O. Howard Theatre	691	691
Walterdale Theatre	–	145
Winspear Centre, Enmax Hall	1,932	1,932
Winspear Centre, The Studio	–	250
Combined Capacity	12,347	14,924
Population	730,372	899,447

Toronto Performing Arts Facilities

Performing Arts Facility	Capacity Included in 2007 Report	Capacity 100+ 2017
Ada Slight Hall	–	400
Al Green Theatre	288	285
Alumnae Theatre	–	140
Arts and Letters Club of Toronto	–	112
Artscape Sandbox	–	150
Assembly Hall, City of Toronto	–	269
Atlantis Theatre	450	–
Avon Theatre (Stratford)	1,883	–
Berkeley Street Theatre, Downstairs	241	244
Berkeley Street Theatre, Upstairs	–	167
Betty Oliphant Theatre	297	280
Buddies in Bad Times Theatre	300	325
Burnhamthorpe Auditorium Library Theatre (Mississauga)	201	–
Capitol Event Theatre	1,079	800
City Playhouse (Vaughan)	386	–
Crow's Theatre	–	200
Danforth Music Hall	–	1,427
Diesel Playhouse	408	–
Ed Mirvish Theatre (formerly Canon Theatre)	2,200	2,200
Elgin Theatre	1,500	1,561
Factory Theatre, Mainstage	200	200
Factory Theatre, Studio	–	100
Fairview Library Theatre	260	260
Four Seasons Centre for the Arts	2,000	2,070
Four Seasons Centre for the Arts, Richard Bradshaw Amphitheatre	–	120
George Ignatieff Theatre	–	150
Harbourfront Centre, Brigantine Room	350	300
Harbourfront Centre, Fleck Dance Theatre (formerly Premiere Dance Theatre)	450	446
Harbourfront Centre, Lakeside Terrace	–	250
Harbourfront Centre, Studio Theatre	–	196
Harbourfront Centre Theatre (formerly Enwave Theatre)	422	422
Heliconian Club	–	120
Imperial Oil Opera Theatre	450	450
Koffler Centre for the Arts, Leah Posluns Theatre	444	–
Lester B. Pearson Theatre (Brampton)	470	–
Mainstage (Susan Rubes) Theatre (formerly Lorraine Kimsa Theatre)		
Young People's Theatre	468	460
Meadowvale Theatre (Mississauga)	395	–

Performing Arts Facility	Capacity Included in 2007 Report	Capacity 100+ 2017
Metro Convention Centre, John Bassett Theatre	1,330	1,232
Native Earth Performing Arts, Aki Studio Theatre	–	130
Panasonic Theatre	710	700
Princess of Wales Theatre	2,000	2,000
Queen Elizabeth Theatre	1,325	1,250
Randolph Academy, Annex Theatre	–	100
Randolph Academy, Randolph Theatre (formerly Bathurst Theatre)	550	500
Roy Thomson Hall, Auditorium	2,630	2,630
Roy Thomson Hall, Lobby Theatre	750	750
Roy Thomson Hall, Massey Hall	2,753	2,753
Roy Thomson Hall, Studio	–	115
Royal Alexandra Theatre	1,500	1,497
Royal George Theatre - Shaw (Niagara-on-the-Lake)	328	–
Ryerson Theatre	1,200	1,237
Solar Stage	–	100
Sony Centre Theatre (formerly Hummingbird Centre Theatre)	3,200	3,200
Spadina Theatre, Alliance Française	–	147
St. Lawrence Centre for the Arts, Bluma Appel Theatre	900	868
St. Lawrence Centre for the Arts, Jane Mallett Theatre	498	498
Stage West	240	–
Tapestry Opera, Ernest Balmer Studio	–	150
Tarragon Theatre, Extraspace	–	108
Tarragon Theatre, Mainspace	205	205
Telus Centre for Performance and Learning, Koerner Concert Hall	1,140	1,135
Telus Centre for Performance and Learning, Mazzoleni Hall	240	237
Telus Centre for Performance and Learning, Temerty Theatre	–	180
The Carlu, Concert Hall	1,200	1,200
The Carlu, Round Room	407	400
The Hoxton	–	120
The Music Gallery	–	150
Theatre Centre, Main Theatre	–	190
Theatre Passe Muraille, Mainspace Theatre	–	185
Tom Patterson Theatre (Stratford)	1,800	–
Toronto Centre for the Arts, George Weston Recital Hall	1,036	1,036
Toronto Centre for the Arts, Greenwin Theatre	–	296
Toronto Centre for the Arts, Lyric Theatre	–	574
Toronto Centre for the Arts, Mainstage	1,727	

Performing Arts Facility	Capacity Included in 2007 Report	Capacity 100+ 2017
Toronto Centre for the Arts, Studio Theatre	200	183
Tranzac Main Hall	–	150
Trinity-St. Paul's Sanctuary/Jeanne Lamon Hall	–	715
University of Toronto, Convocation Hall	–	1,730
University of Toronto, Hart House Theatre	459	452
University of Toronto, Isabel Bader Theatre	500	500
University of Toronto, MacMillan Theatre	800	815
University of Toronto, Walter Hall	–	490
Walmer Centre, Concert Hall/Auditorium	–	900
Walmer Centre, Theatre	295	–
Winchester Street Theatre	–	128
Winter Garden	992	992
York University, Sandra Faire and Ivan Fecan Theatre	–	360
York University, Tribute Communities Recital Hall	–	320
Young Centre, Michael Young Theatre	–	207
Young Centre, Marilyn and Charles Baillie Theatre	–	315
Combined Capacity	46,057	48,234
Population	2,503,281	2,806,600

NOTES

- ♦ From the 2007 Cultural Spaces Research Report: "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." For this reason, the theatres in Stratford and Shaw have been removed from the Toronto Performing Arts Facilities list.
- ♦ The 2006 population of Toronto was 2,503,281.
- ♦ Data for the 2016 performing arts venues in Toronto was gathered through venue websites and SpaceFinder Toronto, filtering by capacity and availability of sound and lighting equipment.
- ♦ The 2007 reports describes its dataset for performing and visual arts facilities as "metropolitan Toronto."
- ♦ Online maps show the boundaries of metro Toronto INCLUDING Etobicoke and Scarborough and EXCLUDING Brampton, Mississauga, Markham and Vaughan, and of course excluding Stratford and Niagara-on-the-Lake.
- ♦ The 2007 report included venues with capacity of 200+; 2016 includes capacities of 100+.
- ♦ Premiere Dance Theatre (400) and Enwave Theatre (400) removed from 2007 list due to duplication. Their spaces have been renamed within the Harbourfront Centre.

Visual Arts Space

Calgary Visual Arts Spaces

Visual Arts Facility	Included in 2007 Report	2017
Alberta Printmakers Gallery	–	X
Art Gallery of Calgary/Contemporary Calgary	X	X
Contemporary Calgary Planetarium	–	X
Esker Foundation	–	X
Glenbow Museum	X	X
Illingworth Kerr Gallery	X	X
Kiyooka Ohe Art Centre	–	–
Leighton Art Centre	–	X
Marion Nicoll Gallery	X	X
Nickle Galleries	X	X
Stride Gallery	X	X
The New Gallery	X	X
Triangle Gallery/Museum of Contemporary Art	X	–
TRUCK Contemporary Art in Calgary	X	X
Untitled Art Society	–	X
Total Number of Visual Art Spaces	9	13
% Increase		44.44%

Edmonton Visual Arts Spaces

Visual Arts Facility	2007	2016
Alberta Council for the Ukrainian Arts Gallery	–	X
Alberta Craft Council Gallery	–	X
Art Gallery of Alberta	X	X
Bleeding Heart Art Space	–	X
Centre des arts visuels de l'Alberta	–	X
Enterprise Square Galleries, University of Alberta Museums	X	X
Fine Arts Building Gallery, University of Alberta	X	X
Harcourt House Arts Centre	X	X
Latitude 53	X	X
McMullen Gallery, University of Alberta Hospital	–	X
Royal Alberta Museum	X	–
Society of Northern Alberta Print Artists (SNAP Gallery)	X	X
The Loft Gallery & Gift Shop	–	X
The Nina's Stollery Gallery	–	X
Visual Arts Alberta Gallery	–	X
Total Number of Visual Art Spaces	7	14
% Increase		100.00%

Toronto Visual Arts Spaces

Visual Arts Facility	Included in 2007 Report	2017
A Space	X	X
Art Gallery of Ontario	X	X
Art Metropole	X	X
ARTi-Smoking Archives Gallery	X	–
Beaux-Arts Brampton	X	–
Charles Street Video	X	X
Eastern Front Gallery	X	–
Etobicoke Civic Centre Art Gallery	–	X
Gallery 1313	X	X
Gallery 44	X	X
Gallery TPW	X	X
Habourfront Centre – The Power Plant	X	X
Habourfront Centre – York Quay Centre	X	–
Inter-Access	X	X
Japan Foundation	X	X
Le Labo	–	X
Loop Gallery	–	X
Mercer Union	X	X
Open Studio	X	X
Paul Petro Contemporary Art	X	X
Peter McKendrick Community Gallery, Artscape	–	X
Pierre Léon Gallery, Alliance Française	–	X
Propeller Centre for Visual Arts	X	X
Riverdale Gallery	–	X
Royal Ontario Museum	X	X
Ryerson Artspace	–	X
Scarborough Arts Gallery	–	X
Smith Zone Gallery, Lakeshore Arts	–	X
Sur Gallery, Latin American Canadian Arts Projects	–	X
Taras Shevchenko Museum and Gallery	–	X
Trinity Square Video	X	X
Whippersnapper Gallery	–	X
WARC Gallery (Women's Art Resource Centre)	X	X
YYZ Artists' Outlet	X	X
Art Museum, University of Toronto	X	X
The Art Gallery of York University	X	X
OCAD University, nine different galleries	X (9)	X (9)
L Space Gallery, Humber College	X	X
North Space Gallery, Humber College	X	X
Total Number of Visual Arts Spaces	35	43
% change		22.86%

Appendix III City Plans and Other Supporting Documents

CITY OF CALGARY DOCUMENTS

Action Plan Mid-Cycle Adjustments (Nov 2016)

Geographic Investments

2. Culture and Entertainment District

Investment focus is on the areas downtown east of Centre Street, the Rivers District, Victoria Park and the Stampede grounds. A centre for arts, culture and entertainment (including professional sports) that appeals to a wide variety of people and brings them together has a tremendous impact on the cultural life of a city. Creative spaces and amenities, in a well located, accessible area bring social value by creating a liveable, vibrant and diverse city that draws people and enriches daily life. Dynamic cities that offer a variety of cultural experiences, including theatre, dance, sports, music, dining, a variety of housing options and shopping, attract people and business and bring economic value to a city. A collaborative investment and strong partnerships to build the facilities and amenities needed to support a culture and entertainment district in Calgary will foster the arts and professional sports and further enable Calgary to host high profile events, attract tourism and business, and support employment and retail in the downtown.

Targeted Theme Investments

Community Investments

1. Schools

Providing and maintaining schools within communities ensures access to education, proximity of services and the further supports the delivery of complete infrastructure to communities. This theme includes building new, modernizing and repurposing surplus school infrastructure. The Provincial government continues to invest in Alberta's school infrastructure.

2. Multi-Service Facilities

Community infrastructure provides the services that form the heart of our communities and support the needs of citizens. As this infrastructure ages there is an opportunity to strategically invest to ensure the appropriate facility supports the needs of our citizens. Coordinating community facilities investment amongst multiple parties enables greater economies of scale and the ability to meet citizen needs through the provision of multiple services. Opportunities for integration include, but are not limited to, community associations, recreation centres, transit, fire stations, libraries, affordable housing, existing facility revitalization and service counters.

3. Parks and Public Spaces

Providing and maintaining quality public parks and open spaces strengthens communities, supports economic development, promotes health and wellness and increases cultural unity. The City continues to partner with public and private investors to improve the availability of recreation opportunities in underserved areas and ensure the protection, conservation and restoration of natural areas and provide spaces for a range of community services and programs. Several Calgary community associations recently received funding from the Government of Canada through the Canada 150 Community Infrastructure Program and many improvements to Calgary's park spaces are either planned or currently underway.

4. Growth Infrastructure

Calgary continues to be a growing city with new and developing residential communities, industrial lands, commercial developments and redevelopment opportunities. The City of Calgary is partnering with the development industry on funding and delivery of growth related infrastructure and area-based investment planning.

Cultural Plan for Calgary

The following *Cultural Plan for Calgary* recommendations relate to Arts and Culture Infrastructure:

- ♦ *Diversity of People recommendation B.1.5:* Support established, cultural institutions in the city to act as incubators for emerging groups servicing ethnocultural communities and Indigenous communities. (CADA, CS)
- ♦ *Cultural Sector, Creative Industries recommendation A.2.3:* Explore the application of existing planning tools to assist individual artists in securing affordable live/work space and shared work space for cultural organizations and creative industries. Investigate possibilities such as publicly owned, heritage and/or ‘dormant spaces’ across the city that should be rethought and re-purposed to support this sector. (CoC, CADA)
- ♦ *Cultural Sector, Creative Industries recommendation A.2.5:* Identify and develop a purpose-built outdoor festival and event space to maximise economic and cultural opportunities. (CoC)
- ♦ *Cultural Sector, Creative Industries recommendation A.2.6:* Collaborate with CADA to inventory current cultural spaces, gaps in spaces and leading practice in cultural space development. (CADA, CoC)
- ♦ *Cultural Sector, Creative Industries recommendation A.2.7:* Support the establishment of a Museum of Contemporary Art to address a gap in Calgary’s cultural offerings. (CoC, CADA)
- ♦ *Neighbourhoods / Districts A.3.1:* Develop and implement an initiative to increase accessibility of indoor and outdoor spaces for community cultural expression through: examining and implementing best practices in creative placemaking; enabling bylaws and simplified approval processes; promotion of spaces; access to festival/event infrastructure such as lighting, sound systems etc. (CoC)
- ♦ *Neighbourhoods / Districts A.3.2:* Develop multi-functional community cultural centres that leverage City of Calgary spaces and places and that can meet changing community cultural needs. Consult with citizens, libraries, schools, community associations and other community groups in their development. (CoC, Partners, CBE, CPL, BRZ)
- ♦ *Neighbourhoods / Districts B.3.3:* Ensure great spaces and places are achieved in neighbourhoods (old and new) through excellence in urban design.
- ♦ *Neighbourhoods / Districts A.3.5:* Examine opportunities for transforming City-owned or funded facilities that are unused or under into affordable and accessible spaces that meet community cultural needs. (CoC)
- ♦ *Centre City A.4.2:* Support alternative cultural groups and venues in Centre City by providing administrative and financial support, by brokering access to facilities and spaces, by ensuring flexible and supportive land use and design policies, and by providing access to City-owned buildings (Centre City Plan). (CoC)
- ♦ *Centre City B.4.1:* Increase investment in Calgary’s major cultural facilities and festivals to ensure long-term financial stability and the capacity to deliver programs in Centre City. (CoC)
- ♦ *Centre City A.4.3:* Explore and implement programming in Centre City that responds to the diverse interests and needs of the community, including for Indigenous and ethnocultural communities and disadvantaged residents. Ensure access to low-cost venues. (CoC)
- ♦ *Heritage Preservation: Built, Natural, Indigenous A.5.2:* Find ways to encourage/incentivize vacant or underutilised heritage buildings (especially City-owned properties) to provide affordable live/work space for individual artists and shared workspace for creative industries. (CoC, CADA)
- ♦ *Heritage Preservation: Built, Natural, Indigenous A.5.3:* Invest in establishing a centrally located space or facility where First Nations, Metis and Inuit communities can gather, practice their cultural traditions and discover new ways to express their identities. (CoC)

The City of Calgary's City Centre Plan

8.4 Arts and Culture Policies

1. The Centre City contains many of Calgary's major cultural institutions and festivals. The City, in collaboration with Calgary Arts Development, will actively support these institutions and festivals to ensure their long-term sustainability and growth within the Centre City.
2. The Centre City should become a place where new and alternative cultural groups and venues are developed and supported. The City, in collaboration with Calgary Arts Development, will be an active partner and enabler to nurture the growth of culture in the following ways:
 - ♦ Administrative and financial support;
 - ♦ Support the establishment of an organization to champion the brokering of partnerships and arrangements to connect cultural groups with facilities and spaces;
 - ♦ Flexible and supportive land use and design policies and regulations; and
 - ♦ The use of City-owned lands and buildings, including heritage buildings.
3. The Olympic Plaza Cultural District (OPCD) is recognized as the City's flagship cultural area, housing many of the major cultural institutions including the Arts Commons, The Glenbow Museum, The W.R. Castell Central Library, Vertigo Theatre and The Grand Theatre. The area also includes many eating and drinking establishments and retail stores. The OPCD is the recognized voice for the institutions and businesses in the area. The City will continue to work with the OPCD to develop and enhance the area as a major destination in the following ways:
 - ♦ Involving the OPCD in the development application review process for developments within their boundary, including, where appropriate, the development of specific design guidelines for the area;
 - ♦ Identifying appropriate and effective ways to implement the OPCD Strategy, including through formal land use and design regulatory tools, other City policies and procedures and through the Centre City Integrated Action Committee; and
 - ♦ Working toward a comprehensive exterior building lighting strategy for the area
4. In addition to the OPCD, cultural facilities are encouraged to locate in all areas of the Centre City. This helps promote neighbourhood diversity and pedestrian movement. Actions:
 - ♦ Prepare a Centre City Arts and Culture Master Plan to include both facility and programming strategies.
 - ♦ When reviewing the Downtown density bonus system, specifically include the provision of cultural facilities as a key objective.

The City Of Calgary's Civic District Public Realm Strategy

The following Civic District Public Realm recommendations relate directly to arts and culture infrastructure:

Programming

- ♦ Propose a new Civic/Cultural Centre that is programmed with cultural, recreational, and commercial use.
- ♦ Program the current public library upon vacancy with a use which will contribute to the vibrancy of the plaza.
- ♦ Propose a new civic, cultural, and commercial building/residential hotel at the existing Municipal Parkade.
- ♦ Program the corner of Ninth Avenue and Third Street S.E. with use that will contribute to the at-grade pedestrian activity.

Cultural Heart Actions

Medium-Term Action 4.4: Study the capacity of the consolidated plaza to accommodate a large standing event and stage with integrated event service. Infrastructure should facilitate a wide range of plug and play events, including temporary seating, covered areas, equipment, and service accessibility. Additional exhibition services include integrated access to power, water, and gas.

Medium-Term Action 5.1: Renovate the Municipal Building with an active west edge that spills programming into the plaza with civic, cultural, or commercial use.

Medium-Term Action 6: Support the renovation of the Arts Commons into an externalized cultural hub that allows performing arts activity to spill into the plaza to include the following:

- ♦ 6.2 Conduct stakeholder engagement to determine infrastructure requirements to enable performing arts programming along Stephen Avenue.

Medium-Term Action 7: Support a new Civic/Cultural Centre on the west side of the plaza, whose façade is aligned with the west edge of Paget Park to include the following:

- ♦ 7.1 Develop a needs assessment and programming strategy for the civic centre to include a mix of cultural, recreational, and commercial use. Program the building to support uses which activate and animate the plaza.
- ♦ 7.2 Incorporate an engaging façade that integrates large-scale digital media for art, advertisements, or event screening.
- ♦ 7.3 Incorporate an outdoor space in the space East of the building that includes at-grade food and beverage, patio space, and public seating.

Medium-Term Action 8: Investigate opportunities for the current public library to provide a source of animation, activity, and density to the plaza upon vacancy.

Long-Term Action 10: Investigate the potential for a new civic and cultural building above the existing Municipal Parkade which frames the arrival into the Plaza from Macleod Trail, and to provide a consistent, active building edge along Ninth Avenue SE.

Calgary Economic Development: Building On Our Energy: An Economic Strategy For Calgary

The following Building on Our Energy recommendations relate directly to arts and culture infrastructure:

Action Three: Establish Calgary as an artistically vibrant city and cultural destination in Canada.

- ♦ Increase availability of arts space
- ♦ Increase support and visibility for the arts
- ♦ Enable more public exhibition and presentation of art
- ♦ Seek opportunities for Calgarians to engage with and participate in artistic experiences supplementary indicators

Tourism Calgary: Destination Strategy

The following Tourism Calgary Destination Strategy recommendations relate directly to arts and culture infrastructure:

Key Findings

With revitalized performing arts infrastructure, more accessible space and a defined cultural district, Calgary's cultural scene will continue to flourish for the benefit of Calgarians and visitors.

Enhance Calgary's Hosting Infrastructure

- ♦ Build purposeful hosting facilities that accommodate events, performances and festivals year-round
- ♦ Build community gathering and walkable spaces for the benefit of visitors and Calgarians

Calgary Arts Development: Living a Creative Life

The following Living a Creative Life recommendations relate directly to arts and culture infrastructure:

Creative Communities: A wide variety of arts experiences are embedded in neighbourhoods across the city

- ♦ Driver: Encourage the private, public, community and arts sectors to incorporate the arts into the daily lives of Calgarians in both purpose-built and alternative arts spaces
 - » Success Indicator: Quantity and usage of arts spaces across the city

City Centre Arts District: A wide variety of arts experiences are embedded in the Centre City, creating a dynamic, central arts hub for the city.

- ♦ Driver: Prioritize the creation and upkeep of purpose-built arts spaces within the Centre City
- ♦ Driver: Ease the process of creating arts experiences in alternative Centre City spaces.
 - » Success Indicator: Quantity and usage of Centre City arts spaces

Arts Incubation: Calgary artists and arts organizations have access to an ample range of resources required to support artistic creation.

- ♦ Driver: Develop sustainable funding models and other initiatives to address the evolving needs of Calgary's arts sector
- ♦ Driver: Provide ample opportunities for emerging artists to transition from school to their professional arts careers
- ♦ Driver: Increase opportunities for artists and arts organizations to network, learn and share their knowledge and resources.
 - » Success Indicator: Access to an inventory of arts spaces

Arts Incubation: Calgary arts professionals can dedicate themselves to their careers while maintaining a healthy and fulfilling quality of life.

- ♦ Driver: Increase the affordable housing options available to Calgary arts professionals
 - » Success Indicator: Housing security of arts professionals

Appendix IV Two Agencies Currently Working to Provide Affordable Housing Options for all Calgarians

Calgary Housing Company

Calgary Housing Company (CHC) is a City of Calgary owned corporation providing safe and affordable housing solutions for citizens of Calgary. CHC operates and manages over 10,000 subsidised and affordable housing units and has a variety of housing options for low-income households including duplexes, townhouses and high-rise apartments. The City of Calgary works with its citizen, governmental, non-profit, and private sector partners to create affordable housing solutions.

Attainable Homes Calgary

Attainable Homes Calgary Corporation (AHCC) is a non-profit social enterprise and wholly owned subsidiary of The City of Calgary that delivers well-appointed, entry-level homes for Calgarians who have been caught in the city's growing housing affordability gap. Through the Attainable Home Ownership Program, they connect builders, developers, lenders, lawyers and others to bring down the upfront costs of ownership so qualifying Calgarians can buy their very own home with a \$2,000 down payment.

Appendix V Multi Tenant Hubs

From Artscape

'A national study of cultural infrastructure undertaken by the Centre of Expertise on Culture and Communities at Simon Fraser University identified a growing trend across Canada towards cultural facilities designed to leverage the benefits of collaboration and co-location. This trend includes:

- ♦ Multi-use hubs that integrate arts, culture, heritage and library facilities to share resources and operation costs, and to develop strategic partnerships
- ♦ Cultural or creative incubators that, in various ways, offer a platform of support for creators and enable connection, production and networking among creators and with the public
- ♦ Multi-sector convergence centres that are designed to maximize socialization, networking, and random collisions, and thus become major connecting hubs and economic engines in communities
- ♦ Artist live/work or studio complexes that focus on live/work studios, artist living spaces and a variety of space uses including rehearsal spaces, retail and cafés
- ♦ Integrated community projects that include cultural, environmental and social uses

This emerging landscape of infrastructure leads to a complex and evolving array of partnerships, models and purposes that requires a cross-pollination of thinking, greater openness to risk-taking, nimble partnerships, and compelling solutions that bridge the many traditional silos of city-building.²⁶

cSPACE Projects

cSPACE Projects' two integrated businesses are social purpose property development and community hub management. Beginning with their 47,500 s.f. flagship project, cSPACE Projects King Edward, cSPACE Projects' future portfolio of buildings will be aimed at providing the conditions that diverse communities of creatives need to remain vital, sustainable and innovative while generating dividends for Calgarians across the city. cSPACE Projects is focused on:

- ♦ Shared Space – affordable, flexible and inspiring spaces that are responsive to the evolving needs of new practices, missions and enterprises while delivering unique gathering places for all Calgarians
- ♦ Vibrant Community – diverse and meaningful opportunities to engage with peers and collaborators, amplified through greater connectivity to surrounding neighbourhoods
- ♦ Entrepreneur Support – specialized and responsive workshops, services and peer-to-peer mentorship focused on nurturing creative entrepreneurship, building confidence in artists, designers and makers to generate innovative cultural products and experiences for Calgary and the world.²⁷

cSPACE Projects' current strategic priorities are to:

- ♦ Develop projects that are positioned to attract diverse capital funding sources
- ♦ Focus on undervalued heritage buildings located in inner-city neighbourhoods
- ♦ Identify project opportunities that leverage scale and efficiency to be self-supporting
- ♦ Partner with post-secondary institutions, agencies and non-profits to provide added-value services

From cSPACE

"As Calgary's artist-run centres illustrate, emerging artists in particular rely on mentoring, networks and professional communities (real and virtual) as well as increasing multi-disciplinary, collaborative, creative practice.

"Multi-tenant spaces are challenging to develop and are often larger scale projects that require more significant capital investment, central property management and management of shared resources and the ability to activate and build the vibrancy of the tenant community.

²⁶ Artscape DIY; <http://www.artscapediy.org/About.aspx>

²⁷ C-Space 2016-2018 Business Plan; Value Proposition; pg.9

“Aside from major cultural institutions, the structure of the cultural and creative sector is made up of predominantly micro enterprises and individual creators, many of which are home-based. Often isolated and fragmented, these creators rely on loosely organized, place-based networks of people with similar lifestyles and professional backgrounds to develop collaborations, incubate new projects, and access new opportunities – this is as significant whether speaking of individual artists, small social enterprises or arts businesses. Strong networks of peer exchange, support and sharing are fundamental to innovative artistic missions and practice – the arts ecology flourished on proximity, networks, collaboration and connectivity.

“The existing multi-tenant spaces that support entrepreneurs, small non-profit organizations or individual artists include:

- ♦ Co-location spaces that aggregate complementary or themed tenants into a building, focused on building a professional community but with limited added-value services to tenants and members (e.g. Arts Commons).
- ♦ Hub spaces that co-locate members and are actively managed with a supportive and collaborative operating philosophy or mission. Typically, these facilities function as a gathering place for a multitude of community and professional networks around a singular discipline or sector (e.g. artist-run centres)
- ♦ Incubator spaces that are focused on accelerating the capacity of organizations and individual members in a particular sector, providing a toolbox of ‘added-value’ mentorship and business support services.”

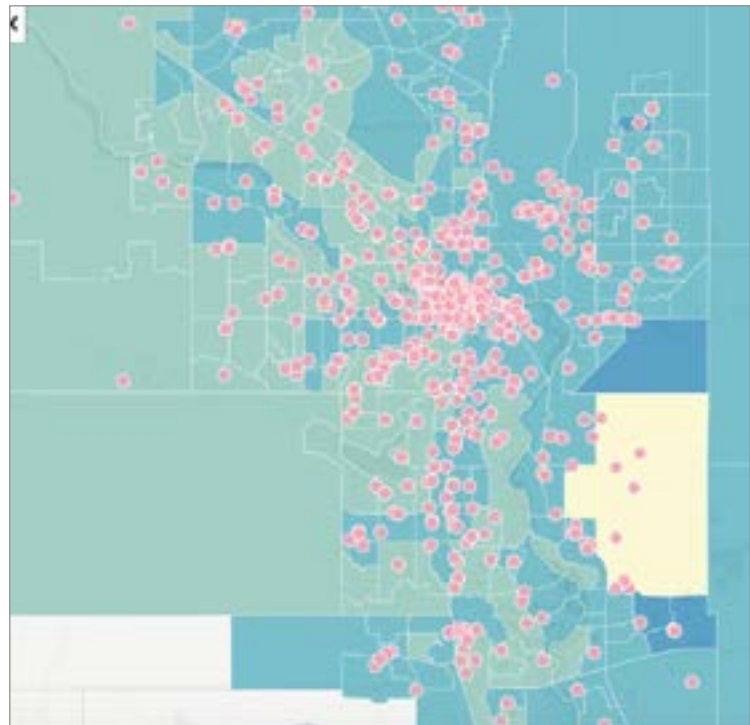
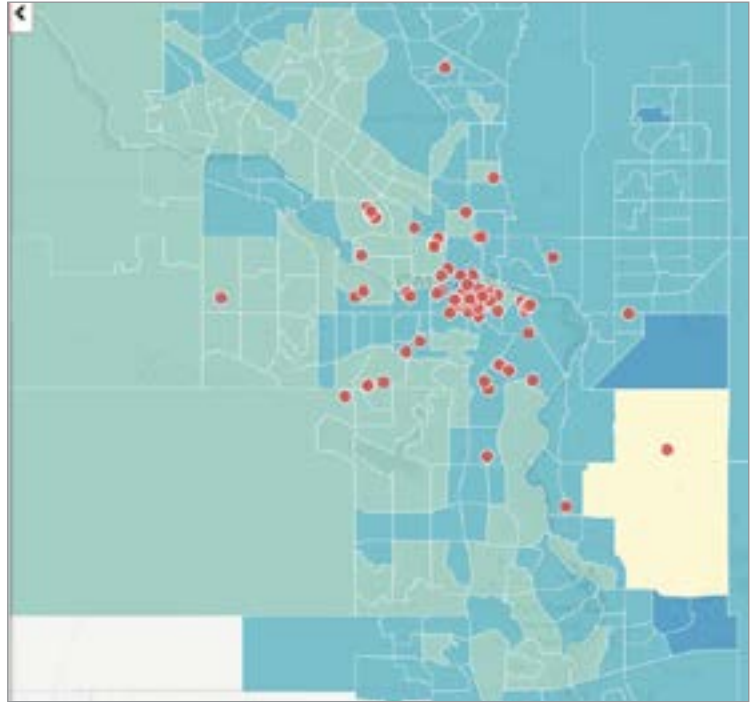
Appendix VI Maps Showing Gaps in Arts and Culture Infrastructure in Calgary

Mapping of existing arts and culture infrastructure

Purpose-built spaces that support professional and non-profit arts activity (PBA spaces)

In 2016, Calgary Arts Development undertook a mapping exercise to discover how existing arts and culture infrastructure correlates with demographic data. LocalIntel created an interactive map that visualizes arts spaces, demographics, and other data. The interactive map can be found here: <http://calgaryartsdevelopment.com/spacesreport2017>. The interactive map will demonstrate that:

1. There are virtually no purpose-built arts spaces in areas of the city with a higher concentration of immigrants, outside of the City Centre, where there is also a higher than average concentration of household incomes below \$40,000.
2. There are virtually no purpose-built arts spaces to support activity in areas of the city with a higher concentration of Calgarians over the age of 45, where there is also a higher than average concentration of household incomes above \$80,000.
3. Most purpose-built arts spaces are clustered in and surrounding the City Centre, where there is a higher concentration of Calgarians under the age of 35 (not including youth).
4. Of the limited number of purpose-built arts spaces outside the city centre, most are not on the C-Train line but are accessible by bus.



Top map shows Professional and Non-Profit Arts Venues. Bottom map shows other types of spaces (see next page for write-up).

Other types of spaces (non-purpose-built) where culture, community and entertainment occur (CCE spaces)

1. Spaces that support citizens to live creative lives by providing access to community gathering spaces, and spaces that present or provide opportunities to create arts and culture can be found across the city.
2. There are many culture, community and entertainment spaces in areas with higher concentration of immigrants.
3. Most culture, community and entertainment spaces in areas with higher concentration of immigrants in the North West are community hubs and presentation spaces, such as recreation centres and restaurants with live music.
4. Most culture, community and entertainment spaces in areas with higher concentration of immigrants in the South West are creation spaces such as music and dance schools.
5. Most culture, community and entertainment spaces in areas with higher concentration of immigrants in the North East are community hubs and presentation spaces such as leisure centres, community halls and live music venues.

East Calgary Diverse Ethno-Cultural Activity

The following information was gathered through data collected from City of Calgary's Department of Recreation and takes into consideration the communities found within the Ward 10 boundaries, including: Abbeydale, Albert Park / Radisson Heights, Applewood Park, Eastfield, Erin Woods, Franklin, Forest Lawn, Forest Heights, Marlborough, Marlborough Park, Mayland Heights, Penbrooke Meadows, Red Carpet.

Cultural Diversity: East Calgary is culturally diverse, with 39.9% of residents a visible minority; 33.5% are immigrants to Canada with the most common countries of origin being Philippines (6.3%), Vietnam (4.1%) and India (1.6%).

Education and Income: East Calgary is a less affluent region of Calgary: the average household income for this area is \$78,776, which is 43.7% below the Calgary average. 70.73% of residents are working in jobs primarily related to sales, service, trades and transport. 38.5% of residents have post-secondary qualifications, which is well below the average for Calgary.

Trade Area refers to Ward 10 as outlined above / Benchmark refers to Calgary as a whole.

Attendance and Participation in Arts and Culture: East Calgary residents have above average attendance and participation in arts and cultural activities.

- ♦ 7% visited an art gallery more than three times in the past year compared to the city-wide average of 5%, and
- ♦ 0.65% visited a museum ten times or more in the past year compared to the city-wide average of 0.55%.
- ♦ 70% of citizens in North East Calgary attend at least one cultural events three times per year compared to the average citywide attendance of 69%²⁸

65% of citizens in North East Calgary engage with the arts through creating arts compared to the average citywide creation based engagement of 63%. North East Calgary has the highest creation rate in the City.²⁹

²⁸ Arts Engagement Reporting, Calgary Arts Development, 2017

²⁹ Arts Engagement Reporting, Calgary Arts Development, 2017

Appendix VII Non-Profit Organizations Running Facilities That Receive Operating Support From CADA

Grant Stream	Organization Name
ARTS SERVICES	Alberta Craft Council
ARTS SERVICES	Alberta Printmakers Society
ARTS SERVICES	Canadian Music Centre, Prairie Region Association
ARTS SERVICES	CJSW 90.9 FM
ARTS SERVICES	Pumphouse Theatres Society
ARTS SERVICES	Quickdraw Animation Society

ARTS SERVICES TOTAL

6

COMMUNITY-ALL	Alberta Dance Theatre for Young People, Society of
COMMUNITY-ALL	Alexandra Writers' Centre Society
COMMUNITY-ALL	Alliance Française
COMMUNITY-ALL	Antyx Community Arts Society
COMMUNITY-ALL	Artpoint Gallery & Studios Society
COMMUNITY-ALL	Calgary Young People's Theatre
COMMUNITY-ALL	Front Row Centre Players Society
COMMUNITY-ALL	In-Definite Arts Society
COMMUNITY-ALL	Leighton Foundation and Art Centre
COMMUNITY-ALL	Loose Moose Theatre
COMMUNITY-ALL	Morpheus Theatre Society
COMMUNITY-ALL	Storybook Theatre Society
COMMUNITY-ALL	Studio C, Prospect Human Services Society
COMMUNITY-MUSIC	Youth Singers of Calgary

COMMUNITY TOTAL

14

PROF-PERFORMING-ALL	Decidedly Jazz Danceworks
PROF-PERFORMING-ALL	Springboard Dance Collective Calgary
PROF-PERFORMING-ALL	W&M Dance Projects of Calgary Association

Grant Stream	Organization Name
PROF-PERFORMING-THEATRE	Downstage Performance Society
PROF-PERFORMING-THEATRE	Ghost River Theatre Society
PROF-PERFORMING-THEATRE	Green Fools Theatre
PROF-PERFORMING-THEATRE	Lunchbox Theatre
PROF-PERFORMING-THEATRE	Old Trout Puppet Workshop
PROF-PERFORMING-THEATRE	Quest Theatre Society
PROF-PERFORMING-THEATRE	Vertigo Theatre
PROFESSIONAL-PRESENTING	Clouds 'n Water Visual Production Society o/a The New Gallery
PROFESSIONAL-PRESENTING	EMMEDIA Gallery & Production Society
PROFESSIONAL-PRESENTING	Illingworth Kerr Gallery ACAD
PROFESSIONAL-PRESENTING	Second Story Art Society (TRUCK)
PROFESSIONAL-PRESENTING	Stride Art Gallery Association
PROFESSIONAL-PRESENTING	Untitled Art Society

PROFESSIONAL TOTAL

16

OPERATING GRANT TOTAL

36

2016 Cornerstone Funding

Organization Name

ALBERTA BALLET
ALBERTA THEATRE PROJECTS
CALGARY OPERA ASSOCIATION
FOLK FESTIVAL SOCIETY OF CALGARY
GLENBOW-ALBERTA INSTITUTE*
NATIONAL MUSIC CENTRE*
ONE YELLOW RABBIT PERFORMANCE THEATRE
THEATRE CALGARY
THEATRE JUNCTION SOCIETY

CORNERSTONE TOTAL

9

Appendix VIII Supporting Research Recommendation III

89% of respondents to the 2014 Arts Professional Survey indicated they support the need for more opportunities to network, share work and compare notes.

- ♦ CADA was acknowledged as being active and helpful in this area although many participants were unaware of the supports that were available (such as SpaceFinder, Network Nights, and others).
- ♦ Participants spoke of the loss of informal meeting spaces (such as the Auburn) and the inability of existing anchor spaces like Arts Commons to support true community gathering spaces.

They also spoke of the difficulty in accessing mentors and resources to help guide the planning stages of developing of new space and dealing with space issues such as multi-tenant leases and rental management.

One of the 2007 *Arts Spaces Strategy and Capital Plan*'s four initiatives as outlined in the *ACTION PLAN* was:

Initiative 2: Establish and monitor the link between arts facility operating costs and annual operating funding to ensure sector sustainability.

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

Since 2007, CADA has continued to monitor the cost of accessing and operating facilities for the 163 non-profit organizations served through the Operating Grant program. This includes 45 organizations that are responsible for the operation of their own facilities.

In 2013 CADA partnered with the Arts Space Research Committee of Calgary (an ad-hoc group of space providers) to commission a Calgary Cultural Facilities Inventory which provided analysis of facilities including facility operating costs and upkeep. The report found that the cost of operating facilities was a major expense for many arts organizations compared to a provided optimum scenario cost of 6-10%³⁰ of the organization's overall operating budget.

TABLE 2: FACILITY COSTS AS A PERCENTAGE OF REVENUE (2011)³¹

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

The Cultural Facilities Inventory also determined that many of the facilities require work to bring them up to an acceptable level for users.³²

TABLE 3: QUALITY OF EXISTING AMENITIES

Quality of Amenities	Excellent	Acceptable	Needs Work
Technical	36%	44%	20%
Audience, Staff & Artist	36%	52%	12%

³⁰ Calgary Cultural Facility Inventory Supplementary Research and Analysis Report; Janis A. Barlow; April 2013; pg.49.

³¹ Calgary Cultural Facilities Inventory: Supplementary Research and Analysis Regarding Performance Facilities; Janis A. Barlow & Associates; April 2013; p.12.

³² Calgary Cultural Facilities Inventory: Supplementary Research and Analysis Regarding Performance Facilities; Janis A. Barlow & Associates; April 2013; p.19

Appendix IX Municipal Operating Support for Arts and Culture Facility Operators

Currently The City of Calgary supports the operations of arts and culture infrastructure through direct investment in City-operated facilities such as the Wildflower Arts Centre, through direct investment in Civic Partners that operate facilities, and through Calgary Arts Development's Operating Grant funding program that in turn funds the operations of non-profit organizations that operate and rent facilities. Civic Partner investment by the City includes Arts Commons that plays a critical role in supporting more than 160 organizations annually, including six resident companies, by maintaining the facility and providing access to performance venues, rehearsal halls, scenery/costume shops, and public engagement and support spaces.³³

Calgary's 14 Civic Partners are not-for-profit organizations, including CADA, which operate at arm's-length and independently from the City. The City works with these Partners to meet strategic goals and provide services to Calgarians with an aim to reduce costs and increase effectiveness and efficiency of providing services. The City's strategic goal related to support for facilities through Civic Partners is:³⁴

Strategy N9: Provide great public spaces and public realm improvements across the city to foster opportunity for well-used public spaces and places for citizen connections and urban vitality.

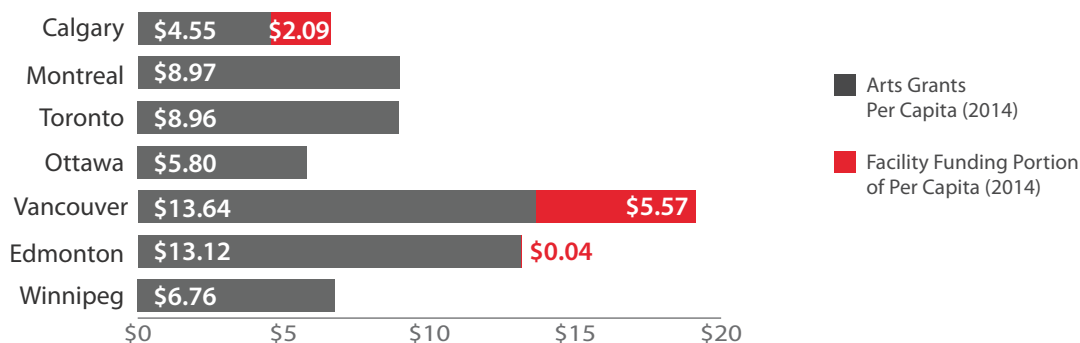
N9.1 Action Related to Strategy: Provide spaces, services and resources at and surrounding Civic Partner organizations for citizens to connect (e.g.: accessible parks systems and pathways, recreation facilities, arts and culture hubs and public spaces).

TABLE 4: 2015 CIVIC PARTNER FUNDING

Civic Partners Operating Cultural Facilities	2015 Grant from City	2015 Operating Expenses ³⁵	Municipal Funding as % of Operations
The Aero Space Museum Association of Calgary (Hangar Flight Museum)	\$224,000	\$814,136	27.51%
Arts Commons	\$1,850,000	\$12,570,138	14.72%
Calgary Science Centre And Creative Kids Museum (Telus Spark)	\$1,983,000	\$18,722,748	10.59%
The Calgary Zoological Society	\$7,426,000	\$45,112,207	16.46%
The Fort Calgary Preservation Society	\$1,019,000	\$4,036,158	25.25%
Heritage Park Society	\$2,790,000	\$22,738,072	12.27%

In 2014 \$2.09 of Calgary's per capita investment of \$6.64 in the arts is directed towards supporting arts infrastructure through the Arts Commons Civic Partner Grant of \$2,498,479. Calgary Arts Development's 2014 civic partner grant from The City of Calgary was \$5,441,000. Figure 9 below outlines the portion of Arts Grants that is specifically granted for the operation of an arts facility.

FACILITY OPERATING GRANTS AS A PORTION OF ARTS GRANTS PER CAPITA



³³ Civic Partner Action Plan 2015-2018; City of Calgary; pg. 404.

³⁴ <http://www.calgary.ca/CA/fs/Pages/Action-Plan/Business-plans/Departments/CP.aspx>

³⁵ Canada Revenue Agency Charities Listing

Appendix X Supporting Research: City of Calgary Land Use Bylaw and Other Policies

The Land Use Bylaw is the key tool used to regulate and control the use and development of all land and buildings in Calgary. The bylaw is organized around two major concepts: districts and uses.

Each major land use district (designation or zoning term given to parcels of land within the city, for example, Industrial) has a section in the Land Use Bylaw that includes the rules of use for that major district such as set-backs from the property line, landscaping, and parking requirements. The major land use districts are subdivided (e.g. Industrial - Heavy) to include the building-form rules for the district such as density and building height and lists of uses that are permitted or discretionary in that district.

The primary concern of the Land Use Bylaw is the impact that the development and use on one parcel has on neighbouring parcels of land. The City of Calgary Land Use Bylaw 1P2007 came into effect in June 2008, with the addition of the Downtown Land Use designation (CR20-C20/R20) in June 2014. The Land Use Bylaw is ever-evolving to meet the changing needs of the City and its citizens.

Major Land Districts

In the 2007 Land Use Bylaw, arts spaces are a permitted use in most of the Commercial, Institutional, some Industrial, Direct Control, Parks, Recreation and Public Education districts. The city's total area breaks down in terms of major kinds of land use where arts spaces are permitted:

Land Use ³⁶	% of Total
City Land	
Direct Control/Other*	9.2%
Commercial	2.8%
Commercial – Core	0.1%
Industrial*	7.8%
Institutional	1.0%
Parks, Recreation and Public Education	16.6%
Total potential permitted land	37.5%

* The total percent of space zoned is indicated. However, only a portion of the total land in these zones permit arts spaces.

Land Use Bylaw Initiatives That Encourage Arts Spaces

In the portions of the Land Use Bylaw that were investigated, arts and culture spaces are understood to be a 'community benefit.' For this report, we focused on four initiatives in the 2007 Land Use Bylaw and their impact on creating more suitable, affordable, sustainable art spaces for Calgarians:

1. Land Use Bylaw creation of a new use: "Artist's Studios" (2007)

Calgary artists use a number of different kinds of spaces to produce work: music rehearsal space, editing suites, dance studios, workshops for building theatre props, etc. The Land Use Bylaw only officially names one kind of creation space: Artist's Studios.³⁷ Different artists create work in different kinds of spaces depending on their discipline and practice. The term 'studio' tends to describe creation space used primarily by visual artists. These studios can be home-based, located in 'official' live-work units, or operate as work-only non-residential creation space. Since coming into effect in 2007, there have been approximately 10 applications for Artist's Studios in Calgary, averaging out to about one per year.³⁸

³⁶ City of Calgary, *Geodemographics, Planning and Development 2017*

³⁷ 144 "Artist's Studio" means a use:

- (i) where art is produced by individuals;
- (ii) that may include the instruction of the art to one person at a time; and
- (iii) that may include the sale of art pieces produced by that use;
- (b) is a use within the General Industrial Group in Schedule A to this Bylaw;
- (c) requires a minimum of 2.0 motor vehicle parking stalls per 100.0 square metres of gross usable floor

³⁸ Per Development Permit online database

Much of the designation around artist studios is discretionary. The approval of a permit application (development permit for new construction, change of use for an existing building) for a “permitted use” is guaranteed as long as it meets all the rules. The approval of a discretionary use allows for interpretation on the part of The City of Calgary as well as public input into the approval process and is not guaranteed.

Permitted areas for Artist’s Studios:

- ♦ In the Land Use Bylaw, Artist’s Studios are encouraged on some parcels designated Industrial and commercial and in select land use designations in Centre City, Downtown and East Village.
- ♦ Artist’s Studios are permitted on parcels designated Industrial - Commercial and Industrial - Redevelopment and they are a discretionary use on parcels designated Industrial - Edge.
- ♦ Artist’s Studios are a permitted use in smaller scale Commercial districts and a discretionary use in larger scale Commercial districts, but again only if they are part of Live-Work Units which are themselves a discretionary use.
- ♦ The Centre City designations of Multi-Residential High Rise Support Commercial and Commercial Corridor permit Artist’s Studios as does the Downtown Commercial Residential designation. Artist’s studios are a discretionary use in most Centre City, East Village land use designations. Definitions for Artist’s Studios:
 - a. Home-based artist’s studios: In the current bylaw, there are no specific examples of business activities listed in the home occupation definitions so as not to limit the type of business activity that could qualify for a home occupation. Calgary artists can apply to have a discretionary-use home-based studio if they meet the criteria of a “Home Occupation” but the current bylaw makes it confusing for both City staff and Home Occupation permit applicants. Per the new bylaw, “Artist’s Studios,” as defined by the bylaw, are no longer allowed in low-density residential neighbourhoods.
 - b. Live-Work Unit’s Artist’s Studios: Artist’s Studios are a discretionary use in multi-residential zoned parcels, but only if they are part of Live-Work Units, which are themselves a discretionary use. Artist’s Studios are a discretionary use in larger scale Commercial districts, but again only if they are part of Live-Work Units which are themselves a discretionary use. There are currently approximately 50 Live-Work Studios in Calgary, with five more pending since 2015. Of the existing, only one is noted to be approved for the use Artist’s Studio (Loft 112 in East Village).³⁹
 - c. Work-only Artist’s Studios: In the current Land Use Bylaw, the Artist’s Studio use is considered part of the Industrial Support group of uses, along with Beverage Container Drop-Off Depots, Building Supply Centres and non-client Health Services Laboratories.

2. Bonusing in Beltline (2007)

The Beltline portion of Centre City uses a different system of Density Bonuses. One of the ways a density bonus can be earned is through the provision of indoor community amenity space within the development. Indoor community amenity space is defined as floor area provided for community purposes, including, but not limited to, offices, meeting rooms, assembly spaces, recreation facilities, educational facilities, cultural facilities, daycares and other social services. This amenity must be provided in perpetuity to the city in a form acceptable to the City. The benefit to the developer is that they can add additional floor area to their project based on a formula. The formula for calculating the bonus for indoor community amenity space is: Allowable bonus floor area = total construction cost of the indoor community amenity space/(average land value X 0.75).

There has only been one as-yet-unbuilt instance where indoor community amenity space has been provided as a bonusing item in the Beltline in the form of publicly accessible art space. This has been proposed as part of an approved, but yet to be released, Development Permit from 2013. The specific description of the space to be provided is as follows –

“The applicant is proposing that the lobby area also functions as a publicly accessible private gallery space, featuring artwork that is both visually accessible internally within the lobby and externally from the street. This space, in conjunction with two meeting rooms shown on plans, are both available to the public and have been captured under the provision of Indoor Community Amenity Space for the purposes of bonusing”.

³⁹ Per staff in the Analytics & Reporting Group, Planning & Development, City of Calgary

3. Excluding Arts Space from Floor Area Ratio Calculations in East Village (2003)

Excluding particular uses from Floor Area Ratio (FAR) calculations is the tactic that The City of Calgary is currently using to create arts space in the East Village. Last amended in 2013, the land use planning districts for two portions of the East Village encourage developers to create arts spaces and other community-supporting spaces by excluding the square footage of those spaces from the total square footage of the building, so they do not impact the FAR. In other words, The City allows developers a limit of a certain number of square feet based on the size of the parcel of land; this option allows the developer to design and build the kinds of spaces that The City desires without reducing the amount of square footage that the developer is allowed to build. As a strong additional incentive, in one of these two districts (CC-ET), if the use is a cinema, bar or performing arts centre, the developer is not required to provide parking.

Although these kinds of initiatives take time, both for the development team to embrace and because these kinds of large projects have longer schedules, there has not been any uptake to date for arts spaces through these incentives in East Village.

4. Arts Spaces as Density Incentives Downtown (2014)

This is an incentive program that takes a different approach than the one used in the East Village outlined above. In the Downtown District, the development team can pick and choose from a menu of ‘public amenity’ density incentives, each with different maximum incentive floor area ratios to a maximum total of 20.0-floor area ratio. Menu items include environmental, transportation, heritage and aesthetic community benefits – and arts space.

Arts spaces density incentives fall within the same tier as most of the other density incentives; they are an available option to developers as soon as they provide the On-Site Pedestrian Amenities (i.e. +15 Skywalk System) and make a contribution to Central Business District Improvement Fund. If developers build the Active Arts Space and Cultural Support Space and then lease these spaces for 25 years to an arts tenant at \$11/SQM, the amount of additional gross floor area achieved by providing both Active Arts Space and Cultural Support Space can be as much as 8.0 FAR and is dependent on a complex calculation that takes into consideration gross floor area, cost of space, and future operating costs.

As with the East Village Incentive, these programs take time. Currently, there has been no uptake on Active Arts Space, Cultural Support Space or Community Support Facilities by developers despite stakeholder engagement prior to creating the Downtown bylaw in 2014.

Definitions for Arts Space

- a. Active Arts Space: is publicly accessible, internal space that provides accommodation for one of the various branches of creative activity concerned with the production of imaginative designs, sounds or ideas. Active Arts Space is intended for activities that require public accessibility, e.g. performances, exhibitions.
- b. Cultural Support Space: is an internal space that provides accommodation for one of the various branches of creative activity concerned with the production of imaginative designs, sounds or ideas. Cultural Support Space is intended for activities that do not require public accessibility, e.g. administration, rehearsal space, storage.
- c. Community Support Facilities: are spaces allocated to specific uses that have been determined by The City to support community activity and functionality and include museums and performing arts centres.

National and International Trends: Land Use Bylaw

The following prevailing national and international trends in bylaw mechanisms to support arts space are currently not fully incorporated into the 2007 Calgary Land Use Bylaw.

Secondary Suites and Backyard Suites as Arts Spaces

Currently, in Calgary, Secondary Suites are permitted uses in some Residential land use districts. Backyard Suites are a discretionary use since they result in a visible change to the property, except Residential - Low-Density Mixed Housing (R-G). Districts permitting Secondary Suites comprise about 27% of the area of residential districts or about 9% of the total area of Calgary.

Secondary and Backyard Suites represent an opportunity for in-home studios. In Calgary, an artist living in a secondary suite can make application for a Home Occupation (Class 1 or 2 as appropriate) and use 20% of their suite as a studio. Conversations with City staff indicate that few secondary and backyard suite residents have applied for Home Occupations.

Pop-Ups (frequent, changing, short-term uses)

The Calgary Land Use Bylaw addresses temporary uses like at-grade parking lots, residential sales centres, and temporary structures like tents during the Calgary Stampede, although it is not a sufficiently nimble tool for administering individual permits for pop-up uses of spaces.

Multiple Uses (different uses at different times of the day, days of the week, seasons)

Making use of existing buildings during different times is a responsible use of existing assets, reduces sprawl and animates our city. Possible building types to prioritize include places of worship and schools. While the Land Use Bylaw takes into account multiple proposed uses that happen concurrently, there is no provision for sequential occupancy of a space for different uses. The Land Use Bylaw includes requirements that can deter the sequential use of a space; for example, the requirement that the minimum number of required motor vehicle parking stalls, visitor parking stalls, and bicycle parking stalls is not adjusted for different uses at different times.

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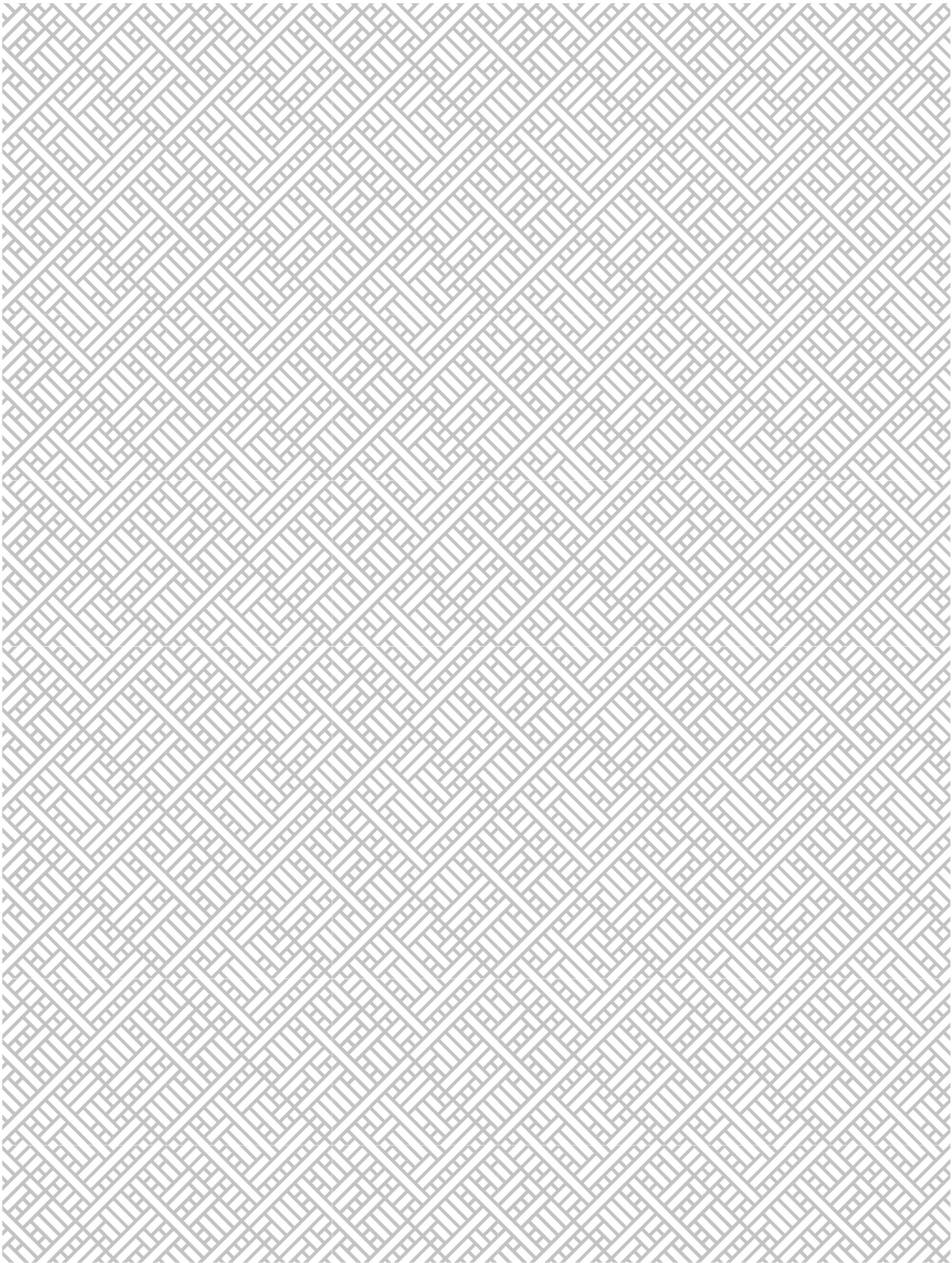




Photo courtesy of Calgary Folk Music Festival, 2016.