



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Final Report

**Cultural Capitals of Canada 2007
Grant Project
Department of Canadian Heritage**

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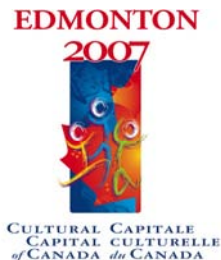


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Executive Summary

1. Introduction

The City of Edmonton Cultural Inventory component of the Cultural Capitals of Canada project is a legacy piece that identifies cultural indicators for the City and undertakes benchmarking. Together with the Cultural Plan, it will help to create a blueprint for future development. The intent, once all of the events and performances of Edmonton's year as Canada's Cultural Capital are over, is to learn from the experience and to build capacity for the future. The Cultural Inventory will become an integral part of present and future cultural planning for the City of Edmonton and will serve to bridge the past, present and future. It will be the keystone in an integrated cultural management system embracing the public and private sectors, and involving stakeholders and the citizenry of Edmonton.

2. Project Scope

In 20th century western democracies, the role of the arts and culture has continued to be questioned and the movement from representational to non-representational art has led to the perception that art is for elites rather than ordinary citizens. While governments, whether civic, state/provincial, or national, continued to fund arts and culture, such funding was questioned, and, the latter half of the 20th century saw a movement towards measurement of performance of entities receiving public funding.¹ Thus, we have seen a range of economic impact studies, resulting in movement further and further away from the intrinsic value of the arts as essential to defining the nation, the city or whatever other political grouping of human activity is under scrutiny. All activities receiving both public and private-sector funding increasingly are looked at through a lens of economic determinism. The arts and cultural sector has been no exception.

The "Creative Cities" movement, which has emphasized the importance of the "creative class" to community building, has given this belief tremendous impetus in the last 10 years. A solid cultural inventory provides concrete data that defines what a creative city is and underscores the redeeming and transforming power of the arts, heritage and culture. It is from this premise that work on Edmonton's Cultural Inventory began.

There are myriad definitions and differences in the value assigned to the arts and culture. Thus, there is no one universally accepted definition or measure. Closely related to defining the field is the equally thorny debate as to the nature of cultural activity to be inventoried. For the purposes of the City of Edmonton Cultural Inventory, the UNESCO definition was chosen, which is as follows:

...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but

¹ Liberal democracy, as defined by *Reference.com Encyclopaedia* (www.reference.com/), is a: "...representative democracy in which the ability of the representatives to exercise decision-making power is subject to the rule of law, and usually moderated by a constitution that emphasizes the protection of the rights and freedoms of individuals, and which places constraints on the leaders and on the extent to which the will of the majority can be exercised against the rights of minorities. The rights and freedoms protected by the constitutions of liberal democracies are varied, but they usually include the following: rights to due process, privacy, property and equality before the law, and freedom of speech, assembly and religion. In liberal democracies those rights (also known as "liberal rights") may sometimes be constitutionally guaranteed, or are otherwise created by statutory law or case law, which may in turn empower various civil institutions to administer or enforce these rights. Liberal democracies also tend to be characterized by tolerance and pluralism; widely differing social and political views, even those viewed as extreme or fringe, are permitted to co-exist and compete for political power on a democratic basis." States like the membership of the European Union, Australia, Canada, etc. are primary examples of liberal democracies.

also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.²

It is clear that such an encompassing definition of culture moves away from the narrow scope of artistic activity (i.e., creative activity) focused at the functional level (e.g., literary arts, performing acts) to embrace and involve the entire community (i.e., the public, public and private funders). Thus, the arts are subsumed in culture, which UNESCO and other experts consider the factor that integrates all human activity and links it to the natural world in which we live.

Having shed some light on definitions of the arts and culture and the cultural inventory process, it is important to determine reasons for doing this work. Objectives include:

- Determination of the extent and nature of the sector (i.e., benchmarking)
- Determination of the health of the sector (i.e., a report card)
- Establishment of performance measures specific to the sector
- Obtaining of data to assist in policy making, strategic planning and allocation of funding
- Providing a direction, i.e., blueprint for strategic development and strategic investment
- Increased understanding of the importance of the arts, heritage and culture in the life of the community
- Vehicle for public education and engagement

The cultural inventory can be seen as a barometer of cultural activity.

It is important to note that the cultural indicators tracked in the inventory are now not only used by cultural practitioners, they are also frequently used by urban planners, community development practitioners, private developers, politicians, policymakers and others. These include “creative economy,” “creative class,” “creative cities,” “cool cities.” They also frequently relate to the revival of urban neighborhoods. This thinking has created a window of opportunity for the arts and heritage to integrate themselves in a range of community activities. All the materials that we have seen about definitions, indicators and, now, models for cultural inventorying emphasize the democratization of the arts, heritage and culture. In fact, most inventory models now acknowledge that, while the “economic importance” of culture, viewed as economic impact linked to Gross Domestic Product (GDP), is an aspect of the quantitative measurement of culture, the importance of culture goes well beyond its GDP contribution to the very health of a democratic society.

3. Key Findings

The Cultural Inventory research process has involved:

- Examination of other relevant studies and creation of discussion papers on key issues
- Designing and implementing individual and organizational surveys to obtain both quantitative and qualitative data
- Designing and implementing a searchable database of cultural organizations and institutions, i.e. the Organizational Directory

² Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

Based on this range of activity, the following trends have been noted.

3.1 *Growth and Social Change*

It is evident that Edmonton is a city that, not for the first time in its history, is experiencing an economic boom. This means:

- Increasing population growth
- Pressure on social services, health care, housing, etc.
- Rise in the cost of living
- Infrastructure problems (roads, sewers, electricity, water, etc.)
- Inner city decay
- Challenges presented by the Information Age and New Technology
- Global competitiveness

3.2 *The Arts and Heritage and Other Cultural Expressions as Barometers of Societal Well-being*

At a time of intense change, culture is seen as both something that helps to define a city and also a way of connecting nationally and internationally. Creativity in all of its forms is seen as a social and economic good that brings benefits to cities and citizens alike, and helps to position them internationally.

3.3 *Cultural Worker Profile*

While in the past 20 years various studies relating to the arts and culture have been undertaken in Edmonton, there has never been a comprehensive survey of cultural workers until the present process. The Individual Survey reveals a typical cultural worker as being middle-aged, well-trained (locally, nationally and internationally), valuing what he/she does but whose remuneration is not commensurate with his/her training and experience. Survey respondents believe Edmonton is a good to excellent place to be a creator but express concern about the pressures of the boom economy. They note that space may not be available for studios or the creation of new production and performance facilities, and they may be forced to move to other centres where these costs are lower and/or there are greater opportunities for employment.

3.4 *Cultural Organization Profile*

Edmonton is blessed with many cultural institutions and organizations, local, provincial and national in nature and mandate. The year 1975 was a bumper year for the creation of such organizations and it would appear that funding regimes (provincial and federal) were responsible for this phenomenon. Organizations appear to be well-run though finding special project funding and fundraising is a challenge. Core operating funding is an ongoing issue.

3.5 *Location, Location, Location*

It would appear that Ward 4, which embraces the centre of the City, is Edmonton's "arts ward" with many institutions and organizations located within its boundaries. Heritage and arts precincts and/or districts have existed for some time (for example, Old Strathcona) but there is a thrust to create new entities in other regions of the City. These pressures come not only from the arts and heritage communities but also from the City of Edmonton itself which has espoused Creative City values.

3.6 *Culture in the Spotlight*

While many cultural workers have traditionally viewed their activities as being marginalized, the recent Edmonton Cultural Capital, Leger Marketing study indicates a pride in Edmonton's federal designation. In addition, 87% of respondents believe that the arts and culture play a positive role in bringing together Edmonton's different cultures. Artists and heritage workers who took part in focus groups and surveys indicate excitement at being involved in the cultural inventory and planning processes. There is a definite buzz.

3.7 *The New Urbanism*

More and more, creative individuals are being called upon to partner with urban planners and designers, entrepreneurs, environmentalists, new media specialists and others in envisioning a new urban ideal. The laissez faire attitude and incremental growth, which has been the experience of the past, is being challenged with the need to plan to ensure sustainable growth. There is also an intersection between for-profit and non-profit entities collaborating for the benefit of all. There is also a greater societal value assigned to creativity, ranging from individual creativity to group to community. The thrust is to bridge the past, present and future resulting in livable communities. While there seems to be a consensus being struck among the cultural sector, civic politicians and administrators, and the business community, a fiscally conservative populace is still focused on a narrow definition of core services and fiscal responsibility narrowly defined.

1. Introduction: What We Measure and Why

A solid cultural inventory provides concrete data that defines what a creative city is and underscores the redeeming and transforming power of the arts, heritage and culture. It is from this premise that work on Edmonton's Cultural Inventory began.

The City of Edmonton and the Edmonton Arts Council initiated an application to the Cultural Capitals of Canada Grants Program in 2004. This was not funded and a new, strengthened application was developed through the City Manager's office in collaboration with the Edmonton Arts Council and was submitted in October 2005. After a national competition, Edmonton was awarded the Cultural Capitals of Canada designation for 2007 with a formal presentation at City Hall on December 18th, 2006. The presentation was made by the Hon. Rona Ambrose, MP, Minister of the Environment, and Raheem Jaffer, MP, to Mayor Stephen Mandel.

The Cultural Capitals of Canada program had its beginnings on May 2nd, 2001, when the Government of Canada established a new investment program with the objective to enable communities to:

- invest more in the arts and culture
- improve cultural services and
- promote cultural sharing

The Cultural Capitals of Canada initiative is a part of the *Tomorrow Starts Today* investment package with the following intent:

Our objective is to promote the arts and culture in Canadian municipalities, through recognition of excellence and support for special activities that celebrate the arts and culture and build a cultural legacy for the community.³

The initiative is not only visionary but also practical—the designation involves federal funding of up to 75 percent of project costs with the remainder being provided by the municipality. Edmonton qualified for the Level 1 award of up to \$2,000,000 for municipalities with a population of over 125,000.

The cultural inventory component of the project is envisioned as a legacy piece that identifies cultural indicators for the City, does some benchmarking and, together with the cultural planning process, helps to create a blueprint for future development. The intent, once all of the events and performances of the year are over, is to learn from the experience and to build capacity for the future. The Heritage Community Foundation became a project partner at the outset with the responsibility of designing and implementing the City of Edmonton Cultural Inventory.

1.1 *The Importance of the Arts and Culture to Society*

In 20th century western democracies, the role of the arts and culture has continued to be questioned and the movement from representational to non-representational art has led to the perception that art is for elites rather than ordinary citizens

The importance of the arts and culture in societies has varied throughout time. It is clear that ancient civilizations valued works of art and iconic buildings, and saw them as defining their value systems and religious traditions. Today, museums and galleries enshrine materials that have survived the ravages of time for public education and appreciation purposes. Artists and creators in such societies were powerful and, while not always loved, they were respected. Their principal

³ 2006 Cultural Capitals of Canada Program Newsletter, p.1.

patrons were the titled and wealthy, whether the church, monarchs or aristocrats, who commissioned works intended to ensure the survival of their memory and accomplishments for posterity.

With the emergence of the new democratic states in the eighteenth and nineteenth centuries, a subtle shift took place in patronage. It was no longer a divine right monarch or other totalitarian leader who commissioned works of art and public buildings but, rather, elected officials and, by extension, the electorate. The democratization of the arts and culture was to have a broad impact and, to a large extent, the value of the artist and creator was devalued. Without the patronage of the wealthy, the image of the impoverished artist in the garret emerged. Artistic production moved from being central to a nation to being one aspect of a whole range of production, driven and directed by market forces.

In 20th century western democracies, the role of the arts and culture has continued to be questioned and the movement from representational to non-representational art has led to the perception that art is for elites rather than ordinary citizens. While governments, whether civic, state/provincial, or national, continued to fund arts and culture, such funding was questioned, and, the latter half of the 20th century saw a movement towards measurement of performance of entities receiving public funding.⁴ This has resulted in the emergence of a range of economic impact studies, resulting in movement further and further away from the intrinsic value of the arts as essential to defining the nation, the city or whatever other political grouping of human activity is under scrutiny. All activities receiving both public and private-sector funding increasingly are looked at through a lens of economic determinism. The arts and cultural sector has been no exception.

This is not to say that performance measures, per se, are bad and, in fact, they should be a part of the operations of any healthy and dynamic organization. It is when the value of cultural activity is diminished to simple economic performance, then, its importance in city-building, province-building or nation-building is neglected or lost.

To be fair, at the same time that we have seen performance measures as a whole being hard-lined, we have also seen thoughtful artists, performers, curators, cultural administrators, and organizations and institutions building the case that the arts, heritage and culture are essential to individual and community health. Ultimately, all of the stakeholders in the cultural sector—from creators, performers, cultural administrators, curators, programmers, historians, to funders and others—believe that the value of the arts and culture is primarily intrinsic, and that they must continue to be viewed in this way.

The “Creative Cities” movement, which has emphasized the importance of the “creative class” to community building, has given this belief tremendous impetus in the last 10 years. A solid cultural inventory provides concrete data that defines what a creative city is and underscores the

⁴ Liberal democracy, as defined by *Reference.com Encyclopaedia* (www.reference.com/), is a: “...representative democracy in which the ability of the representatives to exercise decision-making power is subject to the rule of law, and usually moderated by a constitution that emphasizes the protection of the rights and freedoms of individuals, and which places constraints on the leaders and on the extent to which the will of the majority can be exercised against the rights of minorities. The rights and freedoms protected by the constitutions of liberal democracies are varied, but they usually include the following: rights to due process, privacy, property and equality before the law, and freedom of speech, assembly and religion. In liberal democracies those rights (also known as “liberal rights”) may sometimes be constitutionally guaranteed, or are otherwise created by statutory law or case law, which may in turn empower various civil institutions to administer or enforce these rights. Liberal democracies also tend to be characterized by tolerance and pluralism; widely differing social and political views, even those viewed as extreme or fringe, are permitted to co-exist and compete for political power on a democratic basis.” States like the membership of the European Union, Australia, Canada, etc. are primary examples of liberal democracies.

redeeming and transforming power of the arts, heritage and culture. It is from this premise that work on Edmonton's Cultural Inventory began.

1.2 *Definitional Boundaries*

There are myriad definitions and differences in the value assigned to the arts and culture—really, as many as there are nations, regions, municipalities or other vehicles for encompassing and regulating human activity.

In order to measure or inventory arts, heritage and cultural activity, there must be some general agreement on the nature of that activity. Thus, defining the field is crucial. While scientific, technological and economic activities are readily quantifiable, activities in the humanities are less readily so and raise a number of questions:

- What are the arts and culture?
- Are they linked?
- Is their value intrinsic—about individual and social worth—or extrinsic (e.g., economic)?
- Who funds them—the state? the user? corporations? charities and/or non-profits?
- Who benefits from them—individuals, families, corporations, community organizations, ethno cultural communities?

There are myriad definitions and differences in the value assigned to the arts and culture—really, as many as there are nations, regions, municipalities or other vehicles for encompassing and regulating human activity. Thus, there is no one universally accepted definition or measure. Closely related to defining the field is the equally thorny debate as to the nature of cultural activity to be inventoried. Terminology such as “high” and “low” art, professional and amateur, mainstream and emerging, elitist and popular, state-funded art vs. alternative art presents a range of dualities and implies that choices must be made. This should not be the case—a good cultural inventory should be able to embrace these dualities to arrive at a more holistic view, which is today's norm.

Diversity and pluralism are contemporary values and reflect social, political and cultural change. Countries primarily populated by one ethnicity and having a state religion are likely uni-cultural. Today, the liberal democracies are more-or-less multi-cultural. The dualities noted above really reflect older ways of thinking and being, and can and do result in tensions. In terms of a cultural inventory, the response to these ways of thinking should not result in a “who is in and who is out” perspective. Gordon and Beilby-Orrin states:

Dick Stanley, referring to cultural citizenship, writes “that arts and heritage participation enhances social understanding, promotes identity formation, modifies values, builds social cohesion and fosters community development and civic participation. These are the mechanisms by which cultural participation provides the models to fashion the individual's public action. An individual's cultural participation influences how she behaves toward others in society, and their cultural participation influences how they treat her. Culture permeates social, economic and political action.”²

The first set of activities in the City of Edmonton Cultural Inventory process involved extensive research to:

- Determine the nature of cultural inventories worldwide through a literature search
- Analyze these materials to arrive at commonly-held definitions of cultural indicators

² Gordon and Beilby-Orrin, p.23. Dick Stanley, “Introduction: The Social Effects of Culture,” *Canadian Journal of Communication*, Vol 31 (2006), pp. 7-15.

- Establish the specific cultural indicators to be measured and studied

There is no international standard to follow and, therefore, for the City of Edmonton Cultural Inventory to be authoritative and valid, it must be based on best practices. Following is a review of the most current information available on best practices.

1.3 United Nations Educational Scientific and Cultural Organization (UNESCO) Models

While quantifying social impacts presents a challenge and likely cannot be done through a survey instrument, it is important to undertake research and gather whatever evidence is available, including anecdotal evidence obtained through focus groups, to begin to explore the social impacts of the arts and culture.

The international source with perhaps the greatest recognized authority is that of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The most current UNESCO definition of culture is the following:

...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.⁵

It is clear that such an encompassing definition of culture moves away from the narrow scope of artistic activity (i.e., creative activity) focused at the functional level (e.g., literary arts, performing acts) to embrace and involve the entire community (i.e., the public, public and private funders). Thus, the arts are subsumed in culture, which UNESCO and other experts consider the factor that integrates all human activity and links it to the natural world in which we live.

The UNESCO Framework for Culture Statistics was formulated in the period 1972 to 1980. In 1972, European Ministers of Culture met to discuss “the establishment of better and more comprehensive statistics of culture.” This work was continued in the 1980s when representatives of over 20 European and North American countries began to meet to discuss methodologies for producing culture statistics. This resulted in the establishment of the Framework for Culture Statistics (FCS) in 1986. The Categories for measurement became:

- Cultural Heritage
- Printed Matter and Literature
- Music
- Performing Arts
- Visual Arts (including photography)
- Cinema
- Radio and Television
- Socio-cultural activities
- Sports and Games
- Environment and Nature

The “Functions” measured for each category are as follows:

- Creation/Production
- Transmission/Dissemination
- Reception/Consumption

⁵ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

- Registration/Preservation/Protection/Participation

Another study of significance is that undertaken by John C. Gordon and Helen Beilby-Orrin, "International Measurement of the Economic and Social Importance of Culture" (Paris: Statistics Directorate, Organization for Economic Co-operation and Development, draft 2006-08-9). This study focuses on a "holistic view of culture, including social and economic aspects and quality of life." Further, it grounds itself in the universality of the UNESCO and European Commission's 'two dimensional framework for assembling measures of culture, one dimension containing cultural domains such as visual arts, film, theatre etc. with the other delineating the processes from creation/production through to consumption/conservation'."⁶

The report is a draft and has been posted on the World Wide Web to solicit expert input. Initial input came at a workshop in December 2006 and will culminate in a follow-up session planned for June 2007 at the OECD World Forum on Statistics, Knowledge and Policy, the focus of which is on measuring the progress of societies. The authors ultimately want to establish "a methodology that will produce internationally-comparable measures capable of informing cultural policy formation in OECD countries." Four major themes are being considered for the 2007 World Forum as follows:

Economic indicators: the appropriateness of the indicators identified, their relevance to informing policy, their suitability for international comparisons, possible alternative indicators, their reliability/robustness etc.

Classification standards: their deficiencies in regards to measuring the culture sector, and the means that can be taken to overcome the problems, including allocation factors, multipliers, and satellite accounts.

Social Indicators: the impact of the presence of a healthy and vital culture sector on other areas of society including social cohesiveness/identity, population health, well-being, balance, etc.

Linkages between a healthy culture sector and a healthy economy: will an enrichment of the culture sector lead to improvements in well-being and the general economic health of a society; and the inverse, will the deterioration of the culture sector translate into a decrease in well-being and economic performance

The authors acknowledge that, while the "economic importance" of culture, viewed as economic impact linked to Gross Domestic Product (GDP), is an aspect of the quantitative measurement of culture, "the importance of culture goes well beyond its GDP contribution."⁷ Canada's Governor-General Michaëlle Jean is quoted in the report expressing "how important creative expression is to the health of a democratic society."⁸

Gordon and Beilby-Orrin note that economic outcomes are not the principal reason for which people become involved in culture. Ironically, these are the indicators that are easiest to measure and quantify. They note that social indicators are more difficult to define and, while there is a substantial body of research in this area:

...definitive choices about what measures should be included are far from evident. The International federation of arts Councils and Culture Agencies (IFACCA), in a report

⁶ John C. Gordon and Helen Beilby-Orrin, "International Measurement of the Economic and Social Importance of Culture" (Paris: Statistics Directorate, Organization for Economic Co-operation and Development, draft 2006-08-9).

⁷ Gordon and Beilby-Orrin, p. 2.

⁸ Gordon and Beilby-Orrin, p. 2. The quote is from the Government of Canada, Turning a New Leaf, Speech from the Throne, Thirty-Ninth Parliament, April 4, 2006.

entitled *Statistical Indicators for Arts Policy*, notes that “there are two main discernable approaches in the research. Some tackle the issue ‘top down’, by exploring the social impacts of the arts, where ‘social’ means non-economic impacts, or impacts that relate to social policies. Others...approach effects from the bottom up, by exploring individual motivations for and experiences of arts participation, and evaluating the impacts of particular arts programmes.”⁹

While quantifying social impacts presents a challenge and likely cannot be done through a survey instrument, it is important to undertake research and gather whatever evidence is available, including anecdotal evidence obtained through focus groups, to begin to explore the social impacts of the arts and culture. *The compelling reason to do this is because, as we have seen, the arts and culture are about identity, equity and community involvement. Thus, the cultural inventory must address both quantitative and qualitative measurement of cultural activities.*

1.4 *The Urban Institute’s Arts and Culture Indicators Project (ACIP) Model*

Cultural vitality is the evidence of creating, disseminating, and supporting arts and culture as a dimension of everyday life in communities.

The Urban Institute, Washington, provides some excellent contextual pieces and survey techniques in a report titled *Cultural Vitality in Communities: Interpretation and Indicators* authored by Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green and Joaquin Herranz, Ph.D. The publication is a part of the Culture, Creativity and Communities Program at the Institute and is dated 2006. The Institute has established a formal Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities. Projects have been undertaken in Seattle, Boston and Philadelphia. ACIP bases its work on three premises:

First, we introduce a definition of cultural vitality that included the range of cultural assets and activity people around the country register as significant.

Second, we define cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

Third, we use this definition as a lens through which to clarify our understanding of the data necessary, as well as the more limited data currently available, to document adequately and include arts and culture in more general quality of life indicators. Third, we develop and recommend an initial set of arts and culture indicators derived from nationally available data, and we compare selected metropolitan statistical areas based on the measures we have developed.¹⁰

The authors note that this broad definition of cultural vitality is threatening to some organizations that have traditionally received funding because it expands the range of stakeholders in the arts. It moves beyond the art experts and professionals. On the other hand, it is attractive to others because it is inclusive:

For example, it enables urban designers and planners to give more consideration to ensuring that communities have community/cultural centers, including facilities for the practice of art, that make possible a wide range of arts engagement. It encourages expansion of the cultural district concept to include more opportunities for amateur as well as professional arts engagement. It compels policymakers, funders, and administrators to think more critically about what aspect of a community’s cultural vitality

⁹ Gordon and Beilby-Orrin, p. 22.

¹⁰ Rosario Jackson, Kabwasa-Green and Herranz, p. 4.

they are contributing. And it enables community members to learn more about the range of cultural activity in their communities and where arts-related investments might best be made.¹¹

The authors note that the definition of cultural vitality takes into account terms that are now frequently used by urban planners, community development practitioners, private developers, politicians, policymakers and others. These include “creative economy,” “creative class,” “creative cities,” “cool cities.” They also frequently relate to the revival of urban neighborhoods. This thinking has created a window of opportunity for the arts to integrate themselves in a range of community activities. They affirm the importance of this term as follows:

Cultural vitality is the evidence of creating, disseminating, and supporting arts and culture as a dimension of everyday life in communities.

All the materials that we have seen about definitions, indicators and models for cultural inventorying emphasize the democratization of the arts, and culture. Flagship institutions and organizations will still continue to exist within this model but they are joined by a whole range of organizations and institutions, individual and group activities that are creative at root but are also entrenched in community giving it life and vitality.

The following is a concise description of the three ACIP measurable domains. It can be seen that each has a unique meaning and characteristics as well as a cluster of activities around it that are specific to this model.¹²

- **Presence** of opportunities to participate
 - Wide mix of sponsorship (nonprofit, commercial, public, informal)
 - Size of organization (large, medium, small)
 - Type of organizations including presenters of professional artwork, artist-focused organizations, organizations that make possible amateur as well as professional arts practice
 - “Pillar” organizations that have been active for more than 10 years with the following characteristics:
 - Involvement in the development of community-based cultural events
 - Relationships with local artists as well as the large cultural venues concerned primarily with the presentation of professional work
 - Long-standing connections with local parks, schools, community centers, etc. that sponsor community arts and cultural activities
 - Existence of “Cultural Districts” (physical concentrations of arts organizations and arts-related businesses)
- **Participation** in its multiple dimensions
 - Multiple participation—as practitioners, teachers, students, critics, supporters, and consumers
 - Collective art making frequently found in:
 - Festivals
 - Community celebrations
 - Sustained amateur arts practice
 - Public validation and critical discussion of a range of artistic and cultural practices (amateur to professional) in a range of forms such as:
 - print and electronic media (including the web)
 - arts education (K-12)
 - after school arts programs

¹¹ Rosario Jackson, Kabwasa-Green and Herraz, p. 6.

¹² Rosario Jackson, Kabwasa-Green and Herraz, p. 4-5.

- **Support** systems for cultural participation
 - Public sector
 - Foundation
 - Commercial sector encouraged through:
 - Tax incentives
 - Small business loans
 - Integration of arts and culture into other public policy priorities such as education and community development
 - Networks of strong advocates, especially outside the formal cultural sector
 - Critical mass of artists in one place and indicator of level of support available

The authors also move beyond “the traditional arts/culture box (extending the usual nonprofit lens to include commercial and informal sectors) in searching for measures of cultural vitality.” To address this, they create a four “tier” schema as follows:

- **Tier one**—quantitative data usually collected annually and freely available or at minimal cost (e.g., census data) that is nationally comparable; **immediately suitable for development of indicators**
- **Tier two**—quantitative data, also free or virtually free but not nationally comparable (e.g., administrative data about parades and festivals collected by police and other city departments, household surveys, funding data collected by arts agencies or foundations); **immediately suitable for development of indicators**
- **Tier three**—also qualitative but sources restricted in time or sporadic; **provides examples of how data could be collected**
- **Tier four**—qualitative or pre-qualitative documentation of phenomena of interest (e.g., ethnographic studies of arts and culture in communities); **provides rich contextual information about cultural vitality and informs design of quantitative data collection efforts**¹³

What is interesting about this model is that data gathering done by existing agencies is used in new ways to identify community cultural vitality, in particular, national data.

In their field research, it is noted that organizations that serve as catalysts for both amateur and professional arts, collaborate extensively with both arts and non-arts organizations. They are also strong believers in the significance of the design of public and other places where arts and cultural activities take place.¹⁴ They note:

Certainly, the design of a space or building that takes into consideration a range of possible cultural uses will involve attention to public access, pedestrian traffic, performance area, lighting, acoustics, inclusion of permanent as well as temporary areas that accommodate a variety of displays, and opportunities for active as well as audience participation in creative activities.”¹⁵

The authors also examine “Indicator-like Initiatives: City Rankings and Arts Sector and Creative Economy Reports.” They look at *Forbes Best Places for Business and Careers* and *Money Magazine’s Best Places to Live* and note that “these typically characterize arts and culture as one among several types of leisure and recreation activity. They focus on mainstream institutions

¹³ Rosario Jackson, Kabwasa-Green and Herraz. I have summarized information from p. 7, 8 and 35. The bolding is also mine.

¹⁴ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

¹⁵ Rosario Jackson, Kabwasa-Green and Herraz, p. 16.

(e.g., symphony, opera, ballet) and measure participation by audience attendance or ticket sales.”¹⁶ They note some new types of reports being created by municipalities:

...that specifically seek to assess a city’s attractiveness to the “creative class”—urban professionals employed in creative industries (including architects, designers, doctors, lawyers, scientists, engineers, entrepreneurs, and computer programmers as well as artists), generally with high incomes and spending power. These draw on Richard Florida’s (2002) formula to assess a city’s “creative index” and likely appeal to this population. Examples include “cool cities” initiatives in Michigan, the “creative character initiative” in Greensboro, North Carolina, and Fast Company’s “fast cities list,” which ranks cities domestically and internationally based on the creative class formula.¹⁷

According to their definitions, these studies are limited as are those that focus on the arts and cultural sectors that inventory only the non-profit or government- and foundation-supported entities.¹⁸

ACIP has devised a whole series of “phenomena to be tracked” some of which can be derived from other studies—national, state or other. For their top indicator of *Presence of Opportunities*, they recommended the following Tier One measures:

- Arts establishment per thousand population (CZBP) including both nonprofit and commercial entities;
- Percentage of employment in nonprofit and commercial arts establishments as a proportion of all employment (CZBP);
- Nonprofit arts organizations per thousand population (NCCS); and
- Nonprofit community celebrations, festivals, fairs and parades per thousand population (NCCS).¹⁹

Measures for other tiers are also suggested. To implement this kind of comprehensive study that requires review of existing data to mine it for municipally-relevant activities is do-able but time-consuming. In addition, some surveying would need to be done for community-specific indicators not appearing in national data. The ACIP model is exciting because of its expansive definition of the arts and culture and seeing them as core to culturally vital communities.

1.5 *Creative City Network of Canada: Intermunicipal Comparative Framework Project*

This is another over-arching survey that is of significance for the creation of the City of Edmonton Cultural Inventory. The Canadian survey is linked to the Creative City Network of Canada. The Network is a direct result of Richard Florida’s thinking about creative cities capturing the imagination of civic politicians, arts and culture practitioners and others. Just as Jane Jacobs through *The Death and Life of Great American Cities* awakened a generation to environmental and city planning issues, Richard Florida, more recently, forced us to see cities not only as physical constructs but also imaginative constructs. Another great historian and commentator on cities is Lewis Mumford (*The City in History: Its Origins, Its Transformations, and its Prospects* and other works). Cities change and evolve through time and are complex structures with

¹⁶ Rosario Jackson, Kabwasa-Green and Herraz, p. 29.

¹⁷ Rosario Jackson, Kabwasa-Green and Herraz, p. 29-30.

¹⁸ Rosario Jackson, Kabwasa-Green and Herraz, p. 30-31. They note a number of studies that are closer to the ACIP approach as follows: *Ohio Art Council’s State of the Arts Report*; the Cultural Initiatives Silicon Valley’s report on the *Creative Community Index: Measuring Progress toward a Vibrant Silicon Valley*; *Creative Economy Initiative* in New England; *Louisiana: Where Culture Means Business*; the *Creative New York* report; and *Creative Vitality Index: A Measure of Arts-Related Economic Activity*, focused on Washington State.

¹⁹ Rosario Jackson, Kabwasa-Green and Herraz, p. 39.

physical and spatial presence, legal and political dimensions, social and economic dimensions, and cultural dimensions. By focusing on creativity, Florida is linking all of these dimensions to the human spirit and the ability that human beings have to change their world through time. It moves beyond typical notions of infrastructure, which is physical, to suggest that it is the intellectual and spiritual infrastructure that is ultimately more significant. Of course, this is the domain of the arts and culture.

The Creative City Network of Canada focuses attention on those things that cities (civic politicians and civil servants) actually control. Twenty-nine cities are a part of this initiative of which five are Albertan (Banff, Camrose, Edmonton, Grande Prairie and Red Deer). The Phase One Pilot Report is titled *Intermunicipal Comparative Framework Project*. It was published in 2006 and the data years were 2002-2004. The Analysis/Writing was undertaken by Nancy Duxbury and Anne Russo. Edmonton in October 2007 will be hosting their conference. This is an important lens through which to view the arts and culture though in comparison to The Urban Institute and the OECD models, it is narrower and less-embracing since it does not involve the range of stakeholders. As a sign of the changing civic attitude towards the arts and culture, it is incredibly important. Edmonton's City Council, headed by Mayor Stephen Mandel, supports Creative Cities' goals and Councilor Michael Phair, who is frequently given arts portfolio duties, is involved in this initiative.

The current study was based on the 1996 Municipal Cultural Investment Survey, developed and implemented by Nancy Duxbury for the Greater Vancouver Regional District (GVRD) Cultural Plan Committee. It involved 17 of the region's 21 municipalities. With so much competition between neighboring municipalities and districts and counties, this study was absolutely unique and visionary. The authors note:

The long-term goal of the Framework Project is to have an accessible source of baseline information about municipal planning, policy, programming, and support in municipalities across Canada. Phase One is about designing the structure – the framework – for storing and retrieving this multifaceted body of information. This report summarizes, in tables and commentary, what we learned about municipal involvement in arts, heritage, and culture in 30 municipalities across Canada through a survey initially distributed in 2003.²⁰

The study had three phases as follows:

- **Phase One: Qualitative Survey – Policies, Plans, Programs and Practices (first distributed in 2003)**

This phase is aimed at understanding the general framework, scope, and nature of local government involvement in cultural development across Canada.

- **Phase Two: Quantitative Survey – The Numbers**

This phase will capture the value of local government investment in cultural development across Canada. It will expand the information gathered in Phase One to include the value of direct and indirect support through funding programs, administrative costs, operational expenses, and other mechanisms.

- **Phase Three: More details in Selected Topic Areas**

²⁰ Creative City Network of Canada: *Intermunicipal Comparative Framework Project*, Phase One Pilot Report, 2006, p. 6.

Municipal initiatives of this sort are also a part of the cultural inventory process and what they choose to benchmark and the fact that they are funders of the arts and culture is of enormous significance. The study includes a glossary of terms that is important including a definition of culture as follows:

Includes the performing, visual, literary, and media arts; library, archives, and heritage resources; and socio-cultural activities as practiced and preserved in a community. These practices are multicultural and reflect the beliefs, experiences, and creative aspirations of a people in a specific geographic and political area.²¹

This definition, while lacking a statement of vision, is certainly in keeping with the UNESCO definition and also The Urban Institute's. It also supports the elements to be addressed in a cultural inventory. The following definition is given of the arts:

Includes the visual arts (painting, print-making, drawing, sculpture, crafts, photography, film, and video), theatre, music and song, literary arts, and dance. The arts encompass original, creative interpretation, and facsimile reproduction and distribution.²²

At the basis is governance and the first section of the report is "General Administration of Culture" and this looks at legislation, policies and plans. In looking at this, the following subject areas (or categories) are discussed based on what the participating municipalities reported as areas in which Legislation, Policy and/or a Cultural Plan/Strategy existed:

- Culture (arts and heritage)
- Arts
- Heritage Community Foundation Public Art
- Civic Art Collection
- Community Arts
- Festivals & Special Events
- Civic Awards
- Cultural Facilities Development
- Cultural Facilities Support/Use
- Cultural Tourism
- Heritage Tourism
- Heritage Registry and/or Designation
- Archaeology
- Cultural Industries
- Other

While members of the arts and cultural community frequently express the view that "the City doesn't care or doesn't know about the arts and culture," it is interesting to note the following:

A total of 25 respondents report an Official Community Plan, City Plan, or equivalent that explicitly includes reference to culture, arts, heritage or archaeology Heritage is identified in an Official Community Plan in 17 municipalities and culture (arts and heritage) in 16. The arts, the more recent focus, appear in an Official Community Plan or its equivalent in 10 municipalities. Policies for archaeology appear in four. Although policies for cultural industries (generally the film industry) are reported in various municipalities, there is no indication that this topic is incorporated yet into any Official Community Plan.

²¹ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 11.

²² Creative City Network of Canada: Phase One Pilot Report, 2006, p. 8.

Based on responses to date, municipal legislation is reported in documents as far back as 1965, but there is no indication of cultural topics appearing in an official community Plan or its equivalent before 1990. Only Toronto reports that it has included public art in its recent Official Community Plan.²³

Other interesting findings relevant to the cultural inventory process include:

- In a limited number of municipalities, a non-profit organization or agency is mandated by Council to manage all or some area of the arts or Heritage
- More frequent is the existence of an organization, not mandated by Council that may take on this role and it may be contracted by Council to do this
- It is noted that these “umbrella” organizations can be useful in planning because they represent a broad array of interests and have citizen involvement²⁴

With respect to where in the municipal structure cultural staff work, the response is variable and indicates that a dedicated cultural department is rare:

The survey provided space for reporting up to six different areas in which cultural staff may work. Just under 60% of the 29 respondents indicated that staff with cultural responsibilities worked in either one or two offices, which were identified generally as arts/cultural services or heritage/museum/archives.... While two municipalities indicated that staff with cultural responsibilities worked across six different offices or groups, none mentioned that cultural staff in their municipality worked in more than six areas.²⁵

In response to the question, “What is the level of cultural staffing in municipalities,” it is reported that only three municipalities had over 20 staff (FTEs) and:

Fully 75% of the respondents reported a total of fewer than 10 FTEs performing a wide range of work including running museums, theatres/galleries, arts centres, and other facilities; programming and producing cultural festivals; administering programs; scouting and permitting for a local film industry; managing archives; developing policy and guidelines; administering public art selection processes; running summer arts activities in parks; and much more.²⁶

It is clear that there are issues around the nature of arts and cultural activities that are directly administered and run by cities. What should be core cultural activities that are directly operated by the city through general revenues? What is an appropriate level of staffing for such operations? Should there be civic arts, heritage and other cultural staff to liaise with other cultural providers, both non-profit and for profit?

The Creative City Network of Canada survey and report only looks internally at civic cultural activities and staffing but this is only a start. To get a comprehensive image of culture in a community a thorough cultural inventory that complements the civic inventory is required. The latter reveals all of the other arts, heritage and cultural creators found in the non-profit and charitable sector as well as cultural industries, educational institutions and others.

²³ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 13.

²⁴ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 14.

²⁵ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 15.

²⁶ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 16.

2. Background Research: Establishing a Context for Edmonton's Cultural Inventory

As was noted in the Urban Institute Arts and Cultural Indicators Project (the model for undertaking Edmonton's cultural inventorying), it is important to review other studies about the subject city that may prove useful to the inventory process. This research is summarized in a series of Position Papers included in the appendices.

2.1 A Contextual View: Edmonton as a Cultural Capital of Canada (CCOC)

At the beginning of the 21st century, the arts and culture can no longer be viewed as the preserve of privileged elites or at the margins of society. They need to be seen as an integral part of the city experienced on all levels in all environments – a part of the everyday experience of all citizens. Making this assertion a reality would go a long way to addressing the issues of participation exclusion and living mode exclusion.

Discussion Paper 1: Contextual Overview of the European Capitals of Culture (ECC) and Cultural Capitals of Canada (CCC) Programs

"Each city is at a different phase of its historical, cultural, social and economic development, and this context must be taken into account."²⁷

For its year as a CCOC, Edmonton chose the guiding theme of *Building Connections*. As described in its bid for the 2007 Cultural Capital of Canada designation, the City "values the many diverse communities" and "takes as a priority the appreciation within these communities, and among the general public, of their contribution to the municipal whole."²⁸ As Edmonton's population and diversity continue to grow, there is real wisdom in centering Edmonton's year as a Cultural Capital of Canada on this theme. The objective is to create new bonds between the artist and the audience resulting in improved artistic motion and a vital exchange of ideas surrounding the arts and culture in Edmonton and other Canadian cities. The overall objective of Edmonton's year as a CCOC is to position the city "to better coordinate planning and realize its ongoing commitment to be a city of arts and culture."²⁹

Within the context of Edmonton's CCC designation, the City of *Edmonton* Cultural Inventory Project is envisioned as a tool for capturing the gamut of cultural resources in Edmonton. This is a crucial phase of any cultural planning process and, normally, the inventorying happens prior to development of the cultural plan. With respect to Edmonton, the inventory process and cultural plan development are happening in parallel. The Edmonton Arts Council is leading the Cultural Plan Steering Committee for the City of Edmonton and will release a Cultural Plan in spring 2008. The inventory is linked to the cultural planning process through the person of Adriana A. Davies, Ph.D., founding Executive Director of the Heritage Community Foundation, who is the inventory project lead and also serves as a member of the Cultural Planning Committee. John Mahon, Executive Director, Edmonton Arts Council, has oversight of the inventory process and, on a regular basis, inventory materials are reviewed by the entire Cultural Planning Committee.

Identifying cultural resources is a crucial first step that supports a range of activities including:

- Policy development and planning for the municipality
- Internal municipal infrastructure relating to the arts, culture, heritage and other aspects of the life of the community
- Resource allocation including funding to institutions, organizations and individuals

²⁷ Palmer, Robert, *European Cities and Capitals of Culture Part I*, Palmer/Rae and Associates, p.152

²⁸ *Building Connections*, Edmonton's bid for the designation of Cultural Capital of Canada 2007; p.15

²⁹ *Building Connections*; p.i

- Marketing and promotion

The inventory allows inferences to be drawn about the links that exist between these resources and highlights potential deficits in cultural resources, areas of funding need, and also the possibility of new links that lead to greater inclusion and enhanced opportunities to “experience” culture for all. The insights that the inventory can provide also relate to the changing demographic context of Edmonton. This prerequisite is indicative of the demand for today’s cultural planning activities to be inclusive and democratic. It is evident that Edmonton’s demographic “context” is changing as the City experiences an “economic boom.”

1. *Population Growth*

According to Statistic Canada’s 2006 Census the highest population growth rate among G8 countries took place in Canada and most of this growth took place in urban areas. International migration accounted for two-thirds of this growth from 2001 to 2006.³⁰ Edmonton is one of Canada’s fastest growing cities and, according to the 2006 Census, this is mainly due to people moving here for employment opportunities, many who are from other parts of Canada. For the first time, Edmonton was counted as a city with more than 1 million people.³¹

2. *Pressures of economic growth in Edmonton*

Population growth may be a good thing and, according to Mayor Stephen Mandel, “[w]e’re still a long way from where we need to be as far as population to deal with the rapid (economic) growth we’re facing”.³² Mandel, drawing on the example of Austin, Texas – a notoriously “cool” city, said he would like to see Edmonton draw national attention not only for its lucrative economy but also for its “creativity.” There are plans to recruit larger numbers of migrant workers to the city and thought must be given and planning undertaken to ensure that these people are able to enjoy a good quality of life and that Edmonton does not just come to be a place to work – but, rather, a place to live and a community to be a part of.

The economic boom has created untold wealth for some but is also creating very dangerous social pressures for low income and/or migrant populations, most notably “challenges related to safe, healthy, affordable, and appropriate housing at a proportionally more significant level than the overall population.”³³ This needs to be recognized and anticipated in the cultural planning process. “If we do this” argues an author in *The Journal of Arts Management, Law and Society*, “we will find ways to make much stronger arguments for the importance of varieties of art forms, because they will offer a richer more meaningful array of aesthetic experiences.”³⁴

There are already a number of initiatives working to ensure culture is a “resource for an entire city,”³⁵ and these need to be captured and understood in context of cultural planning. A prime example is the Edmonton-based Northern Alberta Alliance on Race Relations, with a truly impressive program of activities for their 14th Annual Campaign in 2007. It includes:

³⁰ *Portrait of the Canadian Population in 2006: Highlights*

<http://www12.statcan.ca/english/census06/analysis/podwell/highlights.cfm>

³¹ *Portrait of the Canadian Population in 2006: Highlights*

<http://www12.statcan.ca/english/census06/analysis/podwell/highlights.cfm>

³² *You’re one in a million, Metro Edmonton population grows 10% in five years to top 1M mark, census show* <http://www.canada.com/components/print.aspx>

³³ *A new place to call home/ A submission to the Alberta Affordable Housing Task Force*, February 21, 2007, Edmonton Mennonite Center

³⁴ Jensen, J, *Expressive Logic: A New Premise in Arts Advocacy*, *The Journal of Arts Management, Law and Society*, vol 33, no. 1; p.74

³⁵ Palmer, Robert, *What is a Creative City*, Opening Keynote Address, November 7, 2002. Creative City Network; p.4

- *Stories Between Our Fingers* – an initiative to create a comic movie “regarding the trials and tribulations of immigrant youth arriving in Canada.”
- The *Embracing Diversity* initiative, sponsored by NorQuest College, includes an art and writing contest exploring issues of racism.
- *Community through Photography – All different All Equal*, sponsored by the Edmonton Young Offender Centre, explores the importance of cultural diversity and will explore the cultural backgrounds of youth through artist expression.³⁶
- The Trinity Manor in Edmonton offers housing and support services to “refugees who are survivors of pre-arrival trauma.”³⁷ The support services are designed to “assist with making connections in the community to counteract the loneliness felt by newcomers.”³⁸

All the above are creative ingredients of the city’s cultural fabric and may help to address the issue of participation/exclusion and living mode exclusion and it is important that they be reflected in the cultural inventory. One could view these as the use of arts and culture as instruments of social change, but transcending that is the “cultural liberty” concept that suggests instead these are efforts to ensure “culture” as a human right.

The 2004 Human Development Report *Cultural Liberty in Today’s Diverse World*, published for the United Nations Development Programme (UNDP), looks at the link between “cultural liberty” and ensuring inclusive and just societies.

There is wide spread rejection evoking culture as an instrument of social change instrument. The of “cultural liberty” transcends the instrumental debate - it conceives that being free and having the opportunity to explore or experience aspects of culture, in ways that are meaningful, is a human right and a “vital part of human development.”³⁹ Culture here is seen as something beneficial to humanity to be experienced in of itself, not as an eventual means to, for example, reducing crime, vandalism, or increasing the tourist revenue for a given city. The report stresses the distinction of two types of cultural exclusion:

- participation exclusion where individuals or groups are denied access to culture and
- living mode exclusion which “denies recognition of a lifestyle that a group would choose to have.”⁴⁰

At the beginning of the 21st century, the arts and culture can no longer be viewed as the preserve of privileged elites or at the margins of society. They need to be seen as an integral part of the city *experienced* on all levels in all environments – a part of the everyday experience of all citizens. Making this assertion a reality would go a long way to addressing the issues of participation exclusion and living mode exclusion. Robert Palmer, in a speech about “cultural cities,” makes the point:

³⁶ Campaign 2007 Program of Activities /It is your Turn NAAR’s 14th Annual Campaign

³⁷ *A new place to call home/ A submission to the Alberta Affordable Housing Task Force*, February 21, 2007, Edmonton Mennonite Center

³⁸ Edmonton Mennonite Center: <http://www.emcn.ab.ca/services/Trinity-Mcnor.pdf>

³⁹ *Cultural Liberty in Today’s Diverse World*, Human Development Report 2004, United Nations Development Programmes (UNDP); p.1

⁴⁰ *Cultural Liberty in Today’s Diverse World*, Human Development Report 2004, United Nations Development Programmes (UNDP); p.14

... to get cities to work creatively, we should work holistically... Cultural policy and action must never be confined to a handful of arts events, however important these may be. Cultural policy must invade and interact with all forms of public policy.”⁴¹

The intent of this statement is an affirmation that the arts and culture are a part of the social fabric of a city. “Once culture has been recognized as absolutely necessary in any society, how can this be translated into reality?”⁴² This question, posed by a member of the European Parliament, highlights the importance of moving beyond rhetoric and having philosophical ideals of culture rooted in measurable practice. An inclusive cultural inventory should prove to be such a “measurable practice” for the City of Edmonton, as a part of the larger CCOC designation and the creation of Edmonton’s Cultural Plan.

2.2 Overview of Past City of Edmonton Cultural Research Projects

In the last two decades, there have been a number of important studies conducted on both the national as well as local levels that shed light on the nature of the contribution of arts and culture to the overall economic health and well being of Edmonton. In fact, it appears that it has actually become an accepted standard to justify the arts and culture in terms of economic returns.

In the past 20 years, there have been a number of research projects that attempted to assess the value of arts and culture to the City of Edmonton. Discussion Paper 2 examined a selected sampling of studies of interest to the cultural inventory includes:

- *Edmonton: A City for the 21st Century Report of the Cultural Futures Project—1988*
- *Consumers Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005—2007*
- *Economic Impact of “Arts and Culture” in the Edmonton Alberta Capital Region—1996*
- *Economic Impact of “Arts and Culture” in the Greater Edmonton Region—2005*
- *Foundation Report: The Arts in Edmonton—1996*
- *Building Creative Capital An Investment Plan for the Arts in Edmonton, Report of the Mayor’s Task Force on Investment in the Arts—1994*
- *Artists in Canada’s Provinces, Territories and Metropolitan Areas a Statistical Analysis Based on the 2001 Census—2004*
- *Relieving Symptoms in Cancer: Innovative Use of Art Therapy--2006....*⁴³

For the most part, the studies looked at exhibit some general methodological overlaps. The methods employed by the studies can be subdivided into two main categories, those taking a qualitative approach and those taking a quantitative approach. The quantitative approach tends to be characterized by what can be termed as “soft data” collection methods, which deal with the collection of less easily quantifiable and, to a point, subjective data. This, in part, includes the use of focus groups, direct interviews, telephone and mail out surveying, as well as meta-analysis of existing literature.⁴⁴ The quantitative approach tends to be characterized by what can be termed as “hard data” collection methods, which deal with the collection of more tangible and more easily statistically quantifiable, by and large, objective data. This approach generally focuses on the use of governmental as well as private archives and statistics banks, also mail out and telephone

⁴¹ Palmer, Robert, *Speeches - The City in Practice: International Models of Cultural Cities*, Oct, 2001

⁴² Brault, Simon, *Comments on “Cultural Cities – Cities of the Future.”*, Notes for a speech, October 21, 2004

⁴³ See the Sources Consulted page (p. 8) for a complete list of studies looked at and bibliographical details.

⁴⁴ From the studies looked at here the *A City for the 21st Century; Report of the Cultural Futures Project* of 1988 is a primary example of a qualitative approach study.

surveying, and at times utilizing research done in various areas of the natural sciences.⁴⁵ All of the above research projects quite effectively employ a combination of some or all of the methodological approaches listed above.

All the available data presented, generally speaking, indicates that the arts and culture contribute substantially to the overall economic and psychological growth, health, and wellbeing of any host community. Where the data specifically focuses on the city of Edmonton, the findings display no significant variance from the overall picture.

Without doubt, the most common approach to arts and culture-themed research undertaken in recent times has been to assess the level of economic impact of arts and culture on their host community's economy. However, as these studies also make clear, in general terms as well as in terms directly applicable to the Edmonton situation, economic impact of arts and culture is hardly the sole criterion which contributed to the findings outlined below.

2.2.1 *Economic Impact*

According to the recently released report from the Department of Canadian Heritage, in 2005 Edmontonians spent a total of \$930 million on culture and the arts.⁴⁶ Of this, \$110 million was spent on art works and events; this includes \$50 million spent on live artistic performances alone.

In the last two decades, there have been a number of important studies conducted on both the national as well as local levels that shed light on the nature of the contribution of arts and culture to the overall economic health and well being of Edmonton. In fact, it appears that it has actually become an accepted standard to justify the arts and culture in terms of economic returns.

In actuality, this is not entirely a bad approach in its own right. As the research indicates, the arts do contribute substantially to the bottom line of any community visionary enough to champion them, Edmonton included. The research has generated some noteworthy facts. According to the recently released report from the Department of Canadian Heritage, in 2005 Edmontonians spent a total of \$930 million on culture and the arts.⁴⁷ Of this, \$110 million was spent on art works and events; this includes \$50 million spent on live artistic performances alone.

The report does make a distinction between spending on *cultural goods and services* and *art works and events*. In 2005, Edmontonians, on average, spent \$952 per capita on cultural goods and services (earning a national ranking of fifth out of fifteen metropolitan areas examined in this category) and \$116 per capita on art works and events (in this category Edmonton earned the ranking of fourth).⁴⁸ Those are staggering figures in their own right, but when one considers that as of the most recent city census, published on April 1, 2005, the population of Edmonton proper was only 712,391 inhabitants,⁴⁹ those figures do indeed take on additional significance.

What needs also to be clearly understood is that the above figures are but an indication of levels of public patronage. Arts tend to have a much farther-reaching impact on their host community's

⁴⁵ From the studies looked at here the *Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005*--published 2007--is a primary example of a quantitative approach study, while the *Relieving Symptoms in Cancer: Innovative Use of Art Therapy*--published 2006--is a primary example of a relevant quantitative approach study performed in the natural sciences area (medicine).

⁴⁶ *Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005*—published 2007.

⁴⁷ *Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005*—published 2007.

⁴⁸ Ibid.

⁴⁹ The census also estimates the population of Greater Edmonton to be 1,014,000 inhabitants. City of Edmonton website, Election and Census Services: www.edmonton.ca

economic well being. There are, of course, also the operational economic benefits to consider. The fact that artists are also consumers cannot be neglected — they need supplies, they need to eat, they need work and living space, etc. The arts and culture sector employs people and stimulates employment and other growth in all sectors of the economy. According to a report from the Edmonton Economic Development Corporation, in 2005, the arts and culture sector contributed \$123.7 million to the Greater Edmonton's Gross Domestic Product (GDP).⁵⁰ This represents an impressive increase of \$29 million in less than a decade, as a report published in 1997 by Economic Development Edmonton lists the economic impact of arts and culture to the Edmonton Capital Region's GDP to be \$94.7 million for the year 1996.⁵¹ The true breadth of impact of these figures can be put into further perspective by pointing out that, according to a report released in part on behalf of the Canada Council for the Arts in 2004, artists represent less than one percent of Edmonton's total labour force.⁵²

Paradoxically, as beneficial as arts and culture appear to be to Edmonton's economy, in many cases, the reverse does not seem to be true. Again, according to the 2004 report, artists in Edmonton on average earned 40% less per annum as compared to the overall earnings average.⁵³ The report states that in 2001 the average overall labour force per annum earnings in Edmonton totaled \$31,999, while the artists' per annum average earnings totaled \$19,200.⁵⁴

Even without an in-depth analysis, it becomes apparent that the arts have been and continue to be a tremendously important contributor to, and arguably a necessary part of, the City of Edmonton's economic superstructure. It is important to note that, without the overall contribution from the arts and culture, even during a time of unprecedented economic growth, Edmonton would find itself a much poorer community.

2.2.2 *Non-Economic Impact*

... the arts sector...helps to retain and attract residents and businesses, draws tourism, is an engine of municipal revitalization and gives the city its identity.

Research dealing directly or indirectly with non-economic benefits of art and culture to Edmonton is comparatively sketchy. In attempting to provide policy guidelines for Edmonton's direction in relation to the long-term future of arts and culture in the city, the *Cultural Futures Project* of 1988⁵⁵ found that arts and culture are fundamentally beneficial to the proper functioning of essentially all sectors of the Edmonton community. The benefits discussed, apart from economics, included:

- evidence of increased social cohesion and
- civic pride and identity building, particularly across ethnic boundaries, in all sectors of the community exposed to and participating in arts and cultural activity.⁵⁶

⁵⁰ *Economic Impact of "Arts and Culture" in the Greater Edmonton Region 2005*—published 2006.

⁵¹ *Economic Impacts of "Arts and Culture" in the Edmonton Alberta Capital Region 1996*.—published 1997.

⁵² Based on information from the 2001 census artists in Edmonton represented 0.70% of the total labour force. *Artists in Canada's Provinces, Territories and Metropolitan Areas: a Statistical Analysis Based on the 2001 Census*—published 2004.

⁵³ *Ibid.*

⁵⁴ *Ibid.*

⁵⁵ Title abbreviated from original: *Edmonton: A City for the 21st Century; Report of the Cultural Futures Project*. Submitted to [the Edmonton] City Council by the Parks, Recreation and Cultural Advisory Board, December 1988.

⁵⁶ *Ibid.*

Moreover, based on anecdotal evidence, the general psychological perception of those institutions within the city (be they educational, multicultural, recreational, religious, civic, etc.), which have a strong connection to the arts and culture sectors, was that of being healthy, well functioning and generally evolving in an overall positive direction.⁵⁷

Some of the findings of the 1988 report were indeed echoed by the Mayor's Task Force report of 1994.⁵⁸ This report found that "...the arts sector...helps to retain and attract residents and businesses, draws tourism, is an engine of municipal revitalization and gives the city its identity. The arts represent an important industry nationally, provincially and locally."⁵⁹ Arguably, the more interesting findings of the 1994 report, as partially testified to by the above quotation, deal with the connection between artistic and cultural activity and urban identity and renewal. The importance of this, in the context of Edmonton, cannot be overstated as the city grapples with ongoing issues of growth-stimulated reinvention and inner-city decay.

Perhaps what could be viewed as a more tangible example of primarily non-economic impact of the arts on the community can be found in the realm of medicine. While the discussion that follows only peripherally relates to Edmonton, it deals with issues of importance that both warrant discussion and are, debatably, directly applicable to Edmonton, and indeed to any community.⁶⁰

The discipline of Art Therapy, as it is known today, is a creation of the twentieth century. Having originated in Europe in the early twentieth century, Art Therapy was transplanted to North America, first to the US and shortly thereafter to Canada, in the 1940s.⁶¹ Since then, Art Therapy has become an accepted form of treatment used primarily but not exclusively in the areas of psychiatry and psychology. However, the potential benefits of art therapy to other regions of medicine have become the subject of increased study. Shortly after, the City of Edmonton hosted the Annual International Conference of the Society for Arts in Health Care in June of 2005 (which, incidentally, was the very first time the conference was held outside of the US),⁶² a study from the Northwestern Memorial Hospital in Chicago published some very intriguing findings about the use of art therapy in pain management.⁶³

This study found that a one-hour art therapy session administered to cancer patients resulted in a significant reduction in eight of nine symptoms measured by, coincidentally, the Edmonton Symptoms Assessment Scale (the scale is used to assess the level of patients' symptoms of pain, tiredness, nausea, depression, anxiety, drowsiness, lack of appetite, general well-being and shortness of breath); the only symptom that remained unaffected after the therapy session was nausea.⁶⁴ One of the truly significant and to an extent surprising findings of the study revolves around the actual physiological changes brought about by the therapy session. Apparently the session had a significant analgesic effect on the subjects as well as resulting in the reduction of physical fatigue and the actual increase of levels of energy (i.e., feelings of being physically re-energized).⁶⁵

⁵⁷ Ibid.

⁵⁸ Title abbreviated from original: *Building Creative Capital: An Investment Plan for the Arts in Edmonton. Report of the Mayor's Task Force on Investment in the Arts*, October 05, 1994.

⁵⁹ Ibid, p. 1.

⁶⁰ Susan Pointe has implemented some of these initiatives at the University of Alberta Hospital in Edmonton and it is worth documenting these initiatives because of their leadership and potential.

⁶¹ *Art Therapy in Canada: Origins and Explorations*—published 2003.

⁶² Capital health website news release, www.capitalhealth.ca ; Edmonton Arts Council annual report for 2005.

⁶³ *Relieving Symptoms in Cancer: Innovative Use of Art Therapy*—published 2006.

⁶⁴ Ibid

⁶⁵ Ibid

The findings lend themselves to the conclusion that arts and culture contribute significantly and overall, positively, from an economic as well as non-economic perspective, to the overall health and well-being of Edmonton as well as any community.

The studies examined do provide a resource base of recommendations, aimed at community leadership structures as well as at the citizenry at large, as pertaining to the maximization of mutual benefits within the relationship between arts and culture and their host communities. While it is not practically possible to present a comprehensive examination of all the recommendations provided in the studies reviewed, some of the more notable are highlighted below.

Perhaps it is a controversial statement to make (less so today than at the time when the study was released and John Geiger of *The Edmonton Journal* attacked it and succeeded in casting doubts in the mind of City Council as to the study's recommendations), but it seems that the Cultural Futures Project of 1988, in many ways, was ahead of its time. For example, the project strongly recommended that the Internet and other electronic and digital modes of information dissemination and sharing be adopted to provide citizens of Edmonton, and tourists alike, with access to art and cultural resource information.⁶⁶ Keeping in mind that this recommendation was made in 1988, it does exhibit a visionary quality.

Furthermore, the project went on to recommend that the future treatment of arts and culture should avoid the practice of compartmentalization.⁶⁷ This, arguably, has since become a feature of most contemporary research dealing with the issues at hand. The idea that art and culture are not simply separate entities existing within their host community, but are actually integral interwoven elements of, and interacting with, all other elements of the host community superstructure has become more widely accepted. Repeatedly, researchers and writers ask for a holistic approach.

Another important recommendation from the project, which has stood the test of time, is the suggestion that, through encouraging participation in artistic and cultural activities, among all citizens of Edmonton, the community can achieve a sense of personal and communal ownership of the artistic and cultural resources within the city. This would be a sense that entrenches the intrinsic value notion of arts and culture in Edmonton, and which would become an acquired, eventually inherent, value handed down generationally.⁶⁸

The research that primarily concerns itself with the economic benefits of arts and culture suggests that, given the obviously substantial economic benefits of arts and culture to Edmonton, sustainable resources ought to be made available to cultivate those economic benefits. The Arts in Edmonton report of 1996,⁶⁹ for instance, suggests that one has to spend money to make money. Thus, the recommendation is that Edmonton as a community must continue to invest in arts and culture on an ongoing basis in order to continue to reap maximum returns from that industry.⁷⁰

In conclusion, the general consensus of the studies examine (which span two decades) appears to be that the overwhelming economic and social benefits of the arts and culture, in Edmonton are an important resource not to be squandered and require ongoing and sustainable financial, emotional and socio-political support.

⁶⁶ *Edmonton: A City for the 21st Century; Report of the Cultural Futures Project*—published 1988.

⁶⁷ Ibid

⁶⁸ Ibid

⁶⁹ Title abbreviated from original: *Foundation Report: The Arts in Edmonton 1996*.

⁷⁰ *Foundation Report: The Arts in Edmonton 1996*.

2.3 *Edmonton's Cultural Infrastructure: Facilities and Organizations*

Cultural planning needs to look beyond funding regimes to help create a climate for the growth and maintenance of a range of cultural activities at both the facility and programming organization level. Non-profit and for-profit cultural providers should be in a symbiotic relationship and the City of Edmonton should facilitate this.

It is clear from the classification systems noted above that the cultural sector in Edmonton, embracing the arts and heritage subsectors, and both for-profit and non-profit organizations, is large and hitherto largely unmapped. That is both the challenge and opportunity since all current "creative" cities studies indicate that one needs to have this range of facilities and organizations working together for a culturally vital and inclusive city. Discussion Paper 3 examined the notion of cultural infrastructure defined as facilities and organizations.

As has been noted above, the model being used for the City of Edmonton Cultural Inventory includes both non-profits and for-profits. In addition, the inventory includes arts, heritage and other cultural entities. While facilities can be easily identified because of their physical presence in the community, for example, the Art Gallery of Alberta, the Winspear Centre for Music, and other performance or display venues, they are the tip of the iceberg. Organizations far outnumber facilities and they are incredibly important because they are programming bodies that address the range of arts and heritage disciplines, as well as level of proficiency from amateur to professional. Thus, the Brian Webb Dance Company has no facility but it needs rehearsal and performance spaces and these include the John L. Haar Theatre at the Grant MacEwan Jasper Place campus, the Timms Centre at the University of Alberta and the Catalyst Theatre in Old Strathcona.

A key element of a solid cultural inventory involves the creation of a comprehensive directory of facilities and organizations and this work is being undertaken by the Heritage Community Foundation as one of its deliverables for the City of Edmonton Cultural Inventory (section 6 focuses on this inventory). This kind of comprehensive inventory/directory has not been developed before and, in fact, Edmonton, like many other peer cities, is characterized by the compartmentalizing of support organizations and grants programs on a disciplinary basis. In addition, in the absence of a cultural plan, there is a "squeaky wheel" approach with respect to who or what gets funded. This kind of reactive approach to facilities and organizational development does not serve the greater good in the long term. Sadly, this appears to be a problem in all areas of infrastructure, from built infrastructure, such as roads and buildings, to service infrastructure, health and education, to creative infrastructure within which can be positioned the arts and heritage.

2.3.1 *Non-profit or For-Profit*

The cultural sector in North America is characterized by its non-profit and/or charitable status. In Canada, societies come under provincial jurisdiction while charities are federally designated and regulated through the Canada Revenue Agency. They operate in the public trust and are eligible for funding from the three levels of government (municipal, provincial and federal) as well as private and public foundations, corporations and individual donors. Both societies and charities are governed by boards.

While the majority of cultural organizations are societies and/or charities, they are not the only cultural players in the community. Publishers, art galleries, clubs and other entities can be for profit. As various inventory models cited above have noted, inclusion of for-profit as well as non-profit enterprises adds diversity to the sector and multiplies the number of opportunities for citizens to engage with cultural products. Cultural revitalization projects have also made this very clear. An arts district may have a range of public facilities such as art galleries, museums and performance spaces but these tend to operate from 9 to 5 resulting in barren downtown areas

when they are not open. It is only when you have the range of for-profit entities such as retail stores, restaurants, private galleries and other activities that you have a culturally vital precinct. In addition, public performance venues, for example, the Citadel Theatre and the Winspear Centre, program based on a season, normally September to June. Revitalization projects have noted that for a downtown area to be vital, there can be no “black nights” (that is, “no performance” nights). This is not an effective use of the facility and it does not bring audiences in to the downtown, who before or after going to a performance, go to restaurants, stores and other amenities.

Cultural planning needs to look beyond funding regimes to help create a climate for the growth and maintenance of a range of cultural activities at both the facility and programming organization level. Non-profit and for-profit cultural providers should be in a symbiotic relationship and the City of Edmonton should facilitate this. A decision as simple as whether a restaurant is allowed to have an outdoor café and cost for this privilege can have an impact on street life and usage of neighbouring cultural facilities.

2.3.2 *Edmonton’s Cultural Facilities: Studies and Models*

It is a reality that, generally speaking, cultural facilities in the past have not been built as a result of sound planning and needs assessments. The Northern Alberta Jubilee Auditorium (“the Jube”) was a 50th anniversary project paid for by the Province of Alberta for the cities of Edmonton and Calgary. Their upgrading came through a Centennial Legacy funding program. The Royal Alberta Museum (formerly the Provincial Museum of Alberta) was a Canadian centenary project in 1967 spurred by federal funding. When the Jube could no longer cope with the demands of its resident companies (the Edmonton Symphony, Edmonton Opera and Alberta Ballet), touring companies and local events, charitable societies were created to lead fundraising efforts. This resulted in the creation of the Winspear Centre. When the Fringe Festival grew to a size that it required some core, permanent facilities, the Arts Barns were born.

Is there a magic number of facilities that a city must have to be vital and to be able to meet the needs of programming organizations? The City of Calgary undertook an extensive study - *The Current State of Cultural Spaces for the Arts in Calgary* (Research Report, March 28, 2007). The study was led by Calgary Arts Development (the equivalent of the Edmonton Arts Council) and mandated by City Council. It was supported by the Urban Campus Initiative, University of Calgary, and The Calgary Foundation, which funded the research. In 2004, work was done on a Civic Arts Policy for Calgary and this revealed that a key concern for long-term development in the arts was space constraints. A companion document was produced titled “Reclaiming a Cultural Identity: Arts Spaces Strategy and Capital Plan.” The research report is seen as providing a rationale for the recommendations in the companion document. The study compared Calgary with a range of other Canadian and American cities (Toronto, Vancouver, Seattle, Edmonton, Austin and Winnipeg) based on space for different performing and visual arts as well as festivals.

Interestingly enough, according to the Calgary report data:

- Edmonton is 6th with respect to Total Visual and performing Arts Spaces in Selected Cities
- Edmonton is 5th in Performing Arts Seats
- Edmonton is 4th in Number of Performing Arts Spaces, and
- Edmonton is 7th in Number of Visual Arts Spaces.

The project also involved “Cultural Space Case Studies” from Canadian and US sources and identified the following types of spaces:

- Public Space
- Incubator space
- Adaptive Re-use and Heritage Space

Live and Work Space Signature / Iconic Arts Space

It is interesting to note that Randall Stout's Art Gallery of Alberta is noted as a future Iconic Arts Space. Tony Luppino, Director of the Art Gallery of Alberta and a consummate marketer, used the selection of an architect for the rebuilding of the AGA as a vehicle for engaging the whole community. He orchestrated a year of presentations. He tackled the Signature/Iconic Space notion head on with the architects' series and the presentations of the short-listed models for public review.

The Art Gallery of Alberta provides an important cultural planning model because it continued a dialogue about Edmonton's City Centre, and public and private expectations. This was begun by the Arts District envisioning process undertaken by the Edmonton Arts Council, created and mandated by the City of Edmonton as a result of the Mayor's Task Force on the Arts. The more recent envisioning Churchill Square project, which was an internal City of Edmonton process, covered much of the same ground but focused on Edmonton's iconic public space - the traditional civic square. In the end, the City did not accept in their entirety, the recommendations of the community and organizational representatives, nor those of the highly-qualified consultant. City Council chose instead to limit the redesign elements based on fiscal conservatism. The result has been criticized by some for its lack of functionality and poor aesthetics; however, when the Square is programmed (mostly in the summer) by festivals, it is a vital and attractive place for citizen to gather, have fun and enjoy various kinds of cultural expression. Sadly, because both the majority of City Councillors and citizens have not been convinced about the importance of the arts, heritage and culture to the life of the City, any development in the cultural domain is seen as pitting specialized interests against those of the homeless, the unemployed, the disadvantaged and others.

Of course, the City of Edmonton is not alone in this attitude. The Government of Alberta, after a lengthy process involving study and deliberation, provided funding support (matched in part by the City of Edmonton and the Government of Canada) for a revitalized and enhanced Royal Alberta Museum. In fact, this was announced at Queen Elizabeth the Second's visit to the Museum and its Royal designation during the Province's centennial year, 2005. This would have given the city of Edmonton its second iconic space and an institution of both provincial and national status. In the end, the Province defaulted on its commitment when building and labour costs escalated as a result of the booming economy. It can only be hoped that the Province, after temporarily putting on the brakes, provides the necessary funding for this legacy project so important to the preservation and interpretation of the natural and cultural heritage of the Province.

This raises another important point that the City of Edmonton has largely neglected until recently – the erosion of its profile as the Capital City of Alberta and, therefore, legitimately not only the seat of Government but also the location of many provincial facilities and organizations. The erosion of Edmonton's power as the Capital of Alberta has manifested itself in the decline of the Edmonton International Airport and also the importance of provincial facilities (again, the Royal Alberta Museum) and organizations. Many Edmonton supporters of the arts lament the Alberta Ballet Company leaving Edmonton to establish itself in Calgary lured by a new home and funding support. This erosion has continued with the termination of the Contemporary Dance Program at Grant MacEwan Community College, which was a nationally renowned unique program of studies that made Edmonton a hub for contemporary dance.

Based on demographic trends and contemporary notions of the requirements of "creative" and "world class" cities, the authors of the Calgary study recommend the development of additional cultural facilities and for a diverse distribution of arts spaces to serve growing communities. While acknowledging the importance of city centre civic cultural facilities, they recommend the creation of both small and large-scale community arts spaces throughout the city of Calgary.

The authors make some recommendations with respect to “scaleability” that also apply to Edmonton. Rather than comparing Calgary to Toronto, they compare it to Vancouver (actually the GVRD – the Greater Vancouver Regional District). This is realistic since the cultural infrastructure of Toronto has developed over 200 years and Western Canadian cities cannot equal this development at once. In fact, the comparison between Edmonton and Vancouver is more apt since Edmonton truly is a “regional district” with more than 20 municipalities/districts/counties in the capital region. In virtually no areas, let alone the arts, heritage and culture, do they collaborate in meaningful way.

Other Canadian Cities have struggled with the challenges of regional competition and collaboration, in particular, Toronto and Montreal. While this kind of co-operation is necessary to avoid duplication and proliferation of services, it cannot be mandated. Creating a super “metro”-style government does not appear to work because people are wedded to their notion of local government and civic identity. Having said this, Vancouver appears to have an effective body for dealing with such issues – the Greater Vancouver Regional District. In terms of the facilities measures that the Calgary Study examined, this gives Vancouver a “critical mass,” which is important not only to visitors to the community but also cultural organizations. If a “Greater Edmonton Regional District” approach were taken to quantify arts and heritage facilities and organizations, Edmonton’s ranking within the Calgary study would increase dramatically. In the end, Edmontonians attend performances at the Horizon Stage and people from St. Albert, Sherwood Park and other municipalities go to the Royal Alberta Museum, Art Gallery of Alberta or the Edmonton Symphony.

3. The Surveys

Based on the extensive research and the work undertaken in establishing definitions of cultural practitioners and organizations, the Heritage Community Foundation believes that the individual and organizational surveys are state-of-the-art. For the first time, the City of Edmonton and the cultural community have both quantitative and qualitative data to assist in cultural planning and development.

While there have been economic impact studies, there has been no comprehensive surveying of individuals or organizations in the areas of arts, heritage and culture in the City of Edmonton. Thus, a keystone of the cultural inventory process was the development of such surveys to create baseline information for future data gathering and comparisons. Unless this was done, any planning would be based on anecdotal evidence as has been the case in the past. In order to develop the best possible survey instruments, Heritage Community Foundation staff consulted extensively with John Mahon, Executive Director, Edmonton Arts Council, Arts Council staff, the Cultural Planning Committee and representatives of the arts and heritage subsectors of the cultural sector. In addition, a thorough review was undertaken of other survey instruments developed and implemented in other jurisdictions as is noted in previous sections of this report.

In developing the surveys, significant work had to be done to define the sector and this is noted in previous sections. Who is included determines the nature of the data gathered. To begin with, as was logical for the Edmonton Arts Council that commissioned the research, the focus was on artists and arts organizations. But as has been already noted, the Canada's Cultural Capitals funding encompasses a broader definition of culture and cultural activities. Extensive research supported the need to use an embracing definition of culture that includes both arts and heritage as well as a range of other cultural organizations. This is unique to this study and gives the Edmonton surveys the required breadth for contemporary creative and culturally vital cities.

Based on the extensive research and the work undertaken in establishing definitions of cultural practitioners and organizations, the Heritage Community Foundation believes that the individual and organizational surveys are state-of-the-art. For the first time, the City of Edmonton and the cultural community have both quantitative and qualitative data to assist in cultural planning and development.

3.1 Methodology

3.1.1 Target Sample

Male and female Edmontonians who were of legal age (minimum 18 years of age) or older (there was no maximum age limit) as of July 09, 2007, and active professional or amateur cultural practitioners were the target sample for the individual respondent survey.

Cultural practitioners were defined as individuals who are professional and amateur artists and/or arts support workers and/or heritage workers. The respondents defined themselves as professional or amateur artists and/or arts support workers and/or heritage workers based on the provided Edmonton Arts Council (EAC) definition of a professional artist and/or arts support worker and the Heritage Community Foundation (HCF) working definition (created specifically for the survey) of a professional heritage worker.

The EAC defines a professional artist as a person who has completed training or an apprenticeship or is self-taught in an arts discipline and has produced a body of work in an arts discipline, and who:

- is dedicated to the professional practice of their art, as evidenced by a significant investment of time and resources, or
- receives payment for their artistic work, or

- has received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or
- has peer recognition through critical reviews or membership in professional associations.

The EAC recognizes professional arts support workers as workers who are paid for their services and who are active in the arts sector as:

- event producers
- production workers
- marketers
- administrators of festival events and organizations
- educators and scholars.

The HCF working definition of a professional practitioner within the heritage cultural sector is:

An individual who is a paid employee in the heritage sector accomplishing some or all of the following functions:

- Administration
- Research
- Conservation
- Exhibition
- Public programming
- Education
- Marketing
- Interpretation

The survey asked cultural practitioners to provide some personal and professional information, as well as opinion feedback dealing with needs and satisfaction assessment pertaining to their respective cultural activities.

Officially recognized cultural organizations and branch locations of cultural organizations of all stripe and size located in Edmonton were the target sample for the organizational questionnaire. For purposes of the Cultural Inventory and the survey, cultural organizations are organizations which, by their activities, produce, support and stimulate the production of art and heritage, and safeguard artistic and heritage product and resources as part of their operational mandate. Such organizations combine to represent a wide cross-section of the public, non-profit, for-profit and private sectors and include some or all of the following sampling:

- Live performance showcasing organizations
 1. Theaters
 2. Ballets and other dance organizations and venues
 3. Symphonies and other musical and concert organizations and venues
 4. Performance festivals
- Other than live performance showcasing organizations
 1. Movie Theaters
 2. Television broadcasters
 3. Radio broadcasters
- Art and heritage research, custodial, display and programming organizations
 1. Museums (private and public)
 2. Galleries (private and public)
 3. Libraries and Archives
 4. Publishers

- Administrative and financial support organizations
 1. Public grant, and other financial support, offering organizations
 2. Private grant, and other financial support, offering organizations
 3. Foundations and other not for profit organizations

- Art and heritage educational organizations
 1. Private and public primary and secondary (i.e., K to 12) schools
 2. Private and public colleges and universities
 3. Private and public community based formal and informal education offering organizations.

The organizational questionnaire focused on gathering primarily quantitative data about the organizations surveyed, but it did include an opinion feedback component as well. Some individuals, by virtue of being individual cultural practitioners as well as in a position to officially speak on behalf of an organization, were, if they so chose to do, free to complete both the questionnaires. Undoubtedly, many did.

3.1.2 Sampling Strategy

While it was hoped that as many respondents as possible would complete the applicable questionnaires, there was no predetermined number of respondents targeted. Since this was a voluntary participation targeted demographic (i.e., not employing random sampling principles) survey, it was thought unnecessary to predetermine a specific number of respondents. However, during the preliminary survey construction phase, it was determined (based on EAC and HCF internal estimates of the overall number of individual cultural practitioners and recognized cultural organizations operating in Edmonton) that, for the individual respondent questionnaire, 400 to 500 respondents would be sufficient, while 70 to 100 respondents would be sufficient for the organizational questionnaire. The final number of individual and organizational respondents, respectively, was 471 and 88. The data collection period was July 09, 2007 to September 31, 2007.

It need be clearly understood here that, from its very conception, this endeavor was not meant to be irrefutably evidentiary in nature; rather, it was meant to be an inferential snapshot of the state of affairs, and the perception of the state of those affairs, within Edmonton's cultural community. This is a baseline survey aimed at generating further interest, debate and research.

3.1.3 Questionnaire Administration

The administration methods for the questionnaires were twofold:

- Hard copy mail-out version, and
- Online version.

The online questionnaires were the central data gathering method in this survey. This is so because the online version offered a number of advantages to the respondent as well as from the data analysis standpoint. Because the online questionnaire was easy to use and had automatic skip logic built into the system, the respondent was able to complete it quickly and avoid the sometimes intimidating process of manually navigating through a questionnaire booklet. From the data analysis perspective, the online questionnaire allowed for instant ongoing summary data analysis, and eliminated some of the need for manual data entry.

However, the individual respondent questionnaire was also available in a hard copy format. To that end, questionnaire booklets were made available for pickup through the EAC office as well as through a mail-out. The decision to make the hard-copy version of the questionnaire available to only the individual respondents was motivated by the admittedly subjective assumption that

there would be a proportionally higher number of potential individual respondents, as compared to the organizational respondents, who might appreciate the “pen to paper” method, regardless of the level of their computer literacy. The mail-out distribution process involved mailing out the questionnaire booklets to 298 potential respondents. The addresses for this mail-out were provided by the EAC. The EAC and the HCF promoted the survey through engaging the media, networking with stakeholders in the cultural community, and through word of mouth.

3.1.4 Question Types

Both questionnaires employed two kinds of questions:

- closed-ended questions, and
- open-ended questions

The closed-ended questions essentially required the respondent to select an answer(s) from a provided list of choices. Some closed-ended questions asked for a single choice only, while others allowed for multiple choices. Some of the closed-ended questions did, however, provide the option of a written response by asking for additional comments or providing the “other” option.

Some closed-ended response questions used in both questionnaires also employed scales. A number of seven-point scales were used to measure the respondents’ perceptions of certain issues. The scale themes used were:

- Satisfaction (1 = dissatisfied and 7 = satisfied)
- Importance (1 = unimportant and 7 = very important)
- Agreement (1 = disagree and 7 = agree)

The open-ended questions asked the respondent to provide a longer written response. This might still have involved the respondent having to pick an answer such as “yes” or “no,” but with the added requirement of providing reasons for their choice of answer.⁷¹

3.1.5 Survey Indices

The individual respondent questionnaire consists of 9 thematic subsections:

- Professional Background Information
- Area of Professional Activity
- Employment Status
- Income Information
- Experience Information
- Education and Training Information
- Opinion Feedback Information
- Satisfaction with Work as a Cultural Practitioner Information
- Demographic Information

The organizational questionnaire consists of 11 thematic subsections:

- Organizational Background Information
- Formal Organizational Mandate Information
- Area of Cultural Activity Information
- History and Location Information

⁷¹ For a sample of each of the questionnaires (hard-copy version) please see section 6 of the *Surveys Report* (Appendix 4).

- Organizational Facilities in Edmonton Information
- Human Resources Information
- Relationship with the Educational Sector Information
- Financial—Operational Information
- Perception of Importance of Specific Cultural Activities Information
- Opinion on Specific Issues Information
- Demographic Information

3.2 *Summary Findings*

What do the surveys tell us? Based on the information gathered in both the individual and organizational surveys, it can be concluded that the majority of respondents view Edmonton positively. This applied to both the city's cultural assets and other amenities. Having said this, most of the respondents expressed considerable concern about the future. The City is in a period of intense change spurred by economic development and attendant population growth. Many respondents provided extensive input through the "opinion" questions and expressed fears about Edmonton's cultural assets (human and other), and about Edmonton's future - a future which is generally seen as somewhat uncertain and not all that bright.

3.2.1 *Individual Respondent Questionnaire*

The survey provided the opportunity for respondents to identify their area of practice. Based on this segmentation, these were the findings:

- The greater majority of respondents (in excess of three quarters) identified themselves, within the boundaries of provided definitions, as professional artists and/or arts support workers
- Just under one-third identified themselves as professional heritage workers
- A relatively small fraction of the respondents identified themselves as amateur artists and/or arts support workers and/or heritage workers.

Thus, it can be concluded that the greater majority of the information gathered is representative of Edmonton's arts subsector of the cultural sector.

Among the professional and amateur artist and arts support workers surveyed, the highest levels of representation were from the disciplinary fields of music, theatre and visual arts. The most represented disciplinary fields among the heritage workers were: working with/in archives, working with/in museums (human and natural history) and working with/in interpretive organizations/sites.

A minority of the respondents (just over 40%) indicated that they practice their professional cultural activity as employees of others rather than being self employed. The most prolific employers of cultural practitioners in Edmonton are in the nonprofit sector, the educational sector and the government sector.

While an overwhelming majority of respondents (nearly 90%) indicated that their professional cultural practice generates income for them, most reported that income to be less than 50% of their total household income. In fact, nearly half of the respondents indicated their annual income generated by their professional cultural activity to be under \$20,000, while nearly two-thirds reported it to be under \$40,000. Moreover, a majority of respondents (nearly 55%) indicated that, apart from their professional cultural practice, they maintain other employment (anything from business, IT and medicine to retail, service industries and general labour).

Slightly over three-quarters of the respondents have worked as cultural practitioners in Edmonton for the past 10 years (25.6 being the average number of years the respondents have been professional cultural practitioners in general). Of those professional cultural practitioners who moved to Edmonton within the last 10 years, only one-third did so in order to practice their cultural activity. Apart from other Canadian and North American locations, respondents came to Edmonton from locations in Asia, Australia and Europe.

An overwhelming majority of the respondents (nearly 90%) have completed some kind of formal post-secondary education (from college/technical institute certificates/diplomas to postdoctoral studies). Nearly three-quarters of them indicated that their formal education is directly relevant to their professional cultural practice as well as being the most important part of their development as a cultural practitioner. Of the respondents who do not consider their formal education as the most important part of their development as a cultural practitioner, nearly two-thirds indicated that self education and influence of peers and colleagues were of greater importance.

Most of the respondents (a small majority) indicated that they received their formal education, which is most relevant to their cultural practice, in Edmonton. Of those respondents who were educated outside Edmonton, apart from other Canadian and North American locations, they acquired their education in locations in Asia, Australia, the Caribbean, Europe and South America.

Over three-quarters of respondents consider the Edmonton region to be a good place to be a cultural practitioner in general. Some of the most prevalent reasons in support of this assertion include the perception of the Edmonton region as:

- a nurturing and supportive community
- having an active and vibrant arts scene and
- providing a great deal of quality opportunities for cultural practice

This positive perception of the Edmonton region is reiterated in even stronger terms when dealing with the respondents' perception of the region as a place to live. An overwhelming majority of respondents (in excess of 85%) consider the Edmonton region a good place to live in general. Some of the most prevalent reasons in support of this assertion include the perception of the region as having an active and vibrant arts and culture scene and not being too large or too small.

Interestingly, when dealing with the issue of specific fields of cultural practice, the positive perception of the Edmonton region diminished somewhat. Just over two-thirds of respondents consider the Edmonton region to be a good place to be a cultural practitioner in their specific field of practice. Some of the most prevalent reasons in support of this assertion include the perception of the Edmonton region as having an active and vibrant music and theatre scene and a large quality talent base.

The following quotations are examples of the positive perception of Edmonton:

Local experience has taught me that Edmontonians are willing to keep an open mind about art in general. The more I travel the world, the more I appreciate what a GREAT part of the world we are blessed to live in. Edmonton is a beautiful city that is establishing a fine reputation for being accepting & appreciative of our own cultural diversity. I am proud to be from Edmonton, where we truly appreciate Art, Culture, History & Heritage. Also, this question is being asked at a time when the Edmonton region is experiencing an economic boom, which provides a good environment for financial support of the Arts. So my answer is "Yes"; I believe that the Edmonton region is a good place to be a cultural practitioner.

I work in the theatre and we have a great community of artists. We have two excellent training programs and incredible senior artists, who remain in Edmonton and create art.

Also there is a considerable sharing of resources between individuals and companies. Also, the private companies in this city (sound, lights etc.) are very supportive of artists.

Edmonton has a strong cultural community; however a lot of this city's strong points are hidden. One has to live here for a number of years to discover what is available.

Some of the most prevalent reasons given supporting the perception of the Edmonton region as not being a good place to be a cultural practitioner (in general, as well as in specific fields of practice) or a good place to live include the perception of the region as:

- Not being able to provide adequate employment to professional cultural practitioners
- Lacking in provincial funding and support and
- Having too high a cost of living and level of homelessness.

The following quotations are some examples of the negative perception of Edmonton:

As a woman, in Edmonton, work is scant, to say the least. Opportunities as a theatre-employed actress are dwindling. Work is so scant because companies don't take risks in hiring new talent. Companies take fewer risks in the plays they produce as well-they are trying to please an older, conservative audience base and they pick plays that are "safe" to produce; and by safe I mean: financially sound, boring, tired, old and predictable works. Because of all of the afore-mentioned factors, many new actors like myself seek independent opportunities. We self-produce. However, because unemployment is increasing and funding is decreasing, it is harder and harder to produce work. Renting any theatre space in this city is no longer feasible without government funding or sponsorship. Even if you get sponsorship, competition for those few rental spaces, is through the roof, as more and more new practitioners turn to self-production. And even when you do produce, the reviews lately in the (alternative) papers are amateurish and immaturely written and unfounded. Audience members are not as supportive of independent productions, as the talent is lesser known. Independent productions offer experience to actors/writers/directors, which is valuable, but they rarely pay the bills. Increasingly, it seems that the impact of such independent productions is non-existent. Where is the interest, from the theatre community and also from the community at large? The extent of cultural ignorance that prevails in this city - and also this province-is appalling. From the government, to the cultural reviewers and down to members of the established theatre companies themselves. Also to be included are the numerous farmers, blue-collar workers and conservative octogenarians who believe that culture is unimportant and serves the community no positive purpose.

Edmonton is an isolated backwater with delusions of grandeur (particularly where culture is concerned). The establishment and the public at large here are more interested in cultivating the appearance of a truly cultural community, for the sake of that appearance alone, rather than actually cultivating real culture. The cultural community itself has to take some of the responsibility for this. It is understood that one has to often compromise in order to eat, but the "artists" of this "city" seem to be so willing to sell their souls for the sake of a few shekels, that they collectively have forsaken most of their artistic credibility. Blatant kitsch is the order of the day here, and lamentably it is hailed as something of true artistic/cultural value.

It used to be that one could rent spaces to do theatre in cheaply but increasingly it is clear those days are over-we do not have affordable places to produce theatre where audiences will come to see it. And we do not have the funding to pay for the spaces that are available. All of this means I wonder why I'm here and not some where with more opportunity if I have to pay like I was in Vancouver or Toronto to produce here.

In spite of the generally positive perception of the Edmonton region by most of the respondents, nearly three-quarters of them indicated that they do indeed have some specific concerns about the future of their area of cultural practice in the region. Some of the most prevalent reasons behind their concerns include:

- The fear that eventually funding for arts and culture (speaking generally as well as with specific reference to the provincial government) will continue declining rather than increasing and
- The already much too high cost of living will continue to increase.

The following quotations are some examples of the concerns expressed by the respondents, in their own words:

Financial support seems to be waning along with a de emphasis on the viability and necessity of cultural activity-cultural activity is always seen as icing instead of integral-it is not valued in society the way it needs to be.

I've found it very hard to get grant money from the province - I realize that's not an Edmonton issue strictly-but I've had better luck with the Canada Council than with the Alberta Foundation for the Arts. I wish there was more grant \$ available.

The soaring cost of housing is becoming a growing concern for artist and arts organizations. It is difficult enough to find affordable housing, let alone affordable studio space.

Nearly one-in-three of the respondents expressed their intention to leave the Edmonton region in the near future for the following reasons:

- High cost of living
- Lack of employment opportunities for cultural practitioners and
- A perception that Edmonton's cultural offerings are limited compared to other locations in the country

The following quotations are some examples of reasons given, by the respondents, as to why they are considering leaving the Edmonton region:

With cost of living expenses as high as they are in Edmonton and wages not rising commensurately there is little advantage to an artist remaining in Edmonton. The primary advantage of this city was it was relatively cheap to live in.

I would rather go to a place that feels richer in culture e.g. Montreal, Toronto, Kelowna, Winnipeg. If I am going to live where I can't afford it, I would rather be somewhere where at least my spirit is being fed.

Its cultural offerings are limited compared to larger cities in the country and on the continent, i.e. Toronto, New York.

Overall, in excess of three-quarters of the respondents indicated some level of satisfaction with their work as a cultural practitioner.

Demographically speaking, the survey revealed the following:

- Women comprised the majority of the respondents (at 59.3%)
- The average age among the respondents was 49.7 years (with the youngest respondents being 18 and the oldest being 84)

- The average respondent household consists of 2 adults and 2.5 dependent minors and
- The majority of those households (nearly two-thirds) are located in wards 1, 4 and 6
- A fraction of the respondents (9.6%) indicated that their work as cultural practitioners is directly related to a distinct cultural tradition, the most prevalent of those being Chinese and Ukrainian
- Nearly three-quarters of the respondents indicated that their work as cultural practitioners takes place in wards 1, 4 and 6 (with 40.9% of the respondents working in ward 4 alone).

3.2.2 Organizational Questionnaire

Over three-quarters of the respondents indicated that the primary purpose of their respective organization is in the area of the arts. Of those, the largest single group, at over 30%, identified music as their primary field of disciplinary focus. In the heritage field, artifact storage and preservation was the largest single identified primary field of focus. Thus, much as was the case with the individual respondent questionnaire, the greater majority of information gathered in this questionnaire reflects the arts subsector perspective.

In excess of 85% of respondents indicated that their respective organizations were originally founded in Edmonton, with just over 50% of the organizations operating only in Edmonton. The average reported year for the respective organizations' startup of operations in Edmonton was 1975/76.

About one-quarter of the respondents indicated that their respective organizations own facilities, which are used as the exclusive or primary production or public presentation space for organizational operations in Edmonton. Over 90% of the respondents indicated that they long-term lease their organizational facilities, while just over 40% indicated that they rent their organizational facilities. In all cases (owned, leased and/or rented), the greater majority of the organizational facilities are located in Ward 4.

Other significant organizational findings include:

- Just over one-quarter of the respondents (representing the single-largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past fiscal year was under \$50,000
- A quarter of the respondents (representing the second single-largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was between \$100,000 and \$249,999
- Just under 20% of respondents (representing the third single-largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was between \$1,000,000 and \$4,999,999.
- Over two-thirds of the respondents indicated that their respective organizations consider their Edmonton operations to be in a financially stable situation for the next 3 to 5 years.

With respect to staff, the following were the findings:

- 13.3 is the reported average number of permanent, fulltime, paid staff employed (with just over two thirds of the organizations employing only between zero and two permanent fulltime paid staff)
- 10.7 is the reported average number of permanent, part-time, paid staff employed and (with just over three quarters of the organizations employing only between zero and two permanent part-time paid staff)
- 23.8 is the reported average number of temporary/contract paid staff, who are not professional arts or heritage practitioners (with just over two thirds of the organizations employing only between zero and two permanent temporary/contract paid staff)

Interestingly, 50.9 is the reported average number of professional arts and/or heritage practitioners contracted annually by the responding organizations (with just over half of the organizations contracting only between zero and four professional arts and/or heritage practitioners). This means, as expected, that only the largest organizations can afford specialized staff while smaller organizations rely on 1 or 2 staff and a range of volunteers.

Even though the data clearly indicates that volunteers are a very important part of the overall operational activities of the surveyed organizations, the findings reveal:

- More than two-thirds of responding organizations indicated that they do not have a formal volunteer recruitment program
- In excess of 80% of respondents indicated that their respective organizations do not have a paid volunteer coordinator and
- Nearly two thirds of respondents indicated that their respective organizations expect volunteers to be readily available to them in the future

While undoubtedly this attitude reflects the now famously indomitable spirit of volunteering in Edmonton, there is also a hint of taking things for granted. The reported average number of volunteers used annually by the responding organizations is 136.6 with just over half of the organizations employing between zero and twenty-five active volunteers.

Just short of two-thirds of the respondents indicated that their respective organizations are allied/affiliated with formal educational programs/institutions in Edmonton, and just over 50% of the organizations indicated that they produce special educational events open only to K to 12 students, as direct participants and/or patrons.

Perhaps the single most-significant finding of the individual questionnaire is that nearly one in three (27.4%) of the respondents expressed their intention to leave Edmonton in the near future. This, some might argue, is an indication of a potential crisis facing Edmonton's cultural sector. Perhaps the single most-significant finding of the organizational questionnaire is that a majority (68.2%) of the respondents indicated that their respective organizations consider their Edmonton operations to be in a financially stable situation for the next three to five years. This would appear to indicate that organizations' assets are being well managed. Whether this is enough to allay the fears of practitioners remains to be seen.

4. Organizational Directory

The Heritage Community Foundation embarked upon a course to create a directory of cultural organizations based on a database concept. The Foundation's capacity to undertake such endeavors is well rooted in its considerable experience designing a variety of dynamic culturally themed websites (in essence representing the Foundation's primary cultural product). The foundation's experience in this area notwithstanding, the database aspect of the project presented some significant challenges. To elaborate, can data on record stores, sound recording studios, book stores, publishing houses, graphic design firms, record labels, opera houses, museums, multipurpose venues, etc, be housed in the same directory? Indeed, developing and populating this directory database has been a process aimed at answering this question.

The organizational directory is a cultural inventorying tool. It is intended to be a means of recording, categorizing and retrieving data on Edmonton's cultural organizations and their various characteristics.

The vision was to have a directory of organizations that would reveal (in addition to basic things, such as name and address) the organization's discipline, if it was in the commercial or non-commercial sector, what function it performed, who the organization intended to serve, etc.

There are a few differences worth mentioning between the purposes of the surveys and the directory.

- The survey allows for insight into the perceptions and opinions – qualitative data – held by those who run and/or work in Edmonton's cultural organizations, whereas the directory is intended to collect quantitative data *only*.
- The completed surveys are only a representative sampling of qualitative and quantitative feedback, whereas the directory, will as far as is feasible, contain quantitative information on *all* of Edmonton's cultural organizations and entities.
- The individual and organizational surveys did not target the Greater Edmonton Region, whereas the directory will include information on the major cultural organizations in Edmonton's surrounding communities.
- The organizational survey did not actually need to identify cultural organizations. Rather, the survey was available (via the internet) to those organizations which self defined as being cultural, based on the provided definition. The organizational directory, on the other hand, needed to identify cultural organizations.

4.1 *The context*

Cities are complicated places as a growing number of players (e.g., individuals, informal groups, businesses, non-profits, government, etc) with local, provincial, national and international scope interact. If one wants to reflect this inescapable reality, counting the cultural organizations within a city becomes a complex process. A framework or taxonomy was needed to guide the predicable and repeatable pattern of data collection, categorization and entry as well as to allow for the interpretation of retrieved data.

When trying to record a city's cultural organizations, challenges arise in the area of classification. For instance, what about the many churches and restaurants that have become performance venue mainstays; how do they fit into a directory alongside formal venues such as theatres symphonies and museums? How do you logically justify their inclusion in a directory of cultural organizations? How do you ensure the process is not blurred by global commercial culture (e.g., Cineplex Odeon complexes, Chapters, HMV's, etc)? Also, there are art programs run by churches and community leagues that deserved inclusion in the directory. There is facility/venue

space within these organizations, which could be or already is being used for arts and/or heritage purposes that deserved inclusion in the directory.

Though cultural in the broad UNESCO sense, Edmonton's parks, churches, schools, community leagues and restaurants were in fact not included in the directory in and of themselves as their purposes are not directly involved with arts or heritage. The caveat was to include only the arts and heritage focused elements of these organizations. The idea was to include, for instance, only the fine arts department of a university but not all universities in general; only the churches that can and are repurposed as arts or heritage facilities/venues but not all churches in general; restaurants that annually display, present, or distribute art work but not restaurants in general.

If one could differentiate between the functions these elements served within the context of the Cultural Inventory Project, it may justify the inclusion of some and exclusion of others. In any case, a rationalization process was required. For details on the full conceptual foundations of the organizational directory please see the Organizational Directory Report included in the appendix 5 of this report.

4.2 *Basic Structure*

The organizational directory's development through a database allowed large amounts of diverse information on Edmonton's cultural organizations to be recorded, categorized and, eventually, retrieved. The technical construction of the database was completed on October 3, 2007.

The database has fields with either undefined or defined values.

- The fields are placeholders where information is recorded in the form of either a defined (indicated by a drop down menu) or undefined value.
 - Fields with undefined values have a space for text to be entered (i.e., the appropriate "street address" or "email" is entered)
 - Fields with defined values have a set of predetermined values (i.e., the appropriate value from the field's drop down menu is selected)

The defined values, appearing as a drop-down menu, reflect the potential characteristics, at least for this project, that a given organization could be recorded as having. This, in turn, allows the database to be categorized by and searched for organizations having these certain values (or characteristics).

It was necessary to have definitions for the values in the drop-down menus that were highly subjective. The definitions were either developed or adapted from other sources (e.g. *The Canadian Framework for Cultural Statistics*). These definitions, and the fields and values themselves, guided the collection of information and, once collected, how an organization would be entered into the database. Please see the Organizational Directory Report (appendix 2 – organizational directory framework: data entry and interpretation guide) included in the appendices of this report for the definitions of the proposed values.

The fields and values are the cross measures for the organizations entered into the directory and allow for important differentiations. Unfortunately they do not, as has been extensively noted by others attempting similar cataloguing or data-based activities, have neat or firm boundaries – it is an imperfect process.

4.3 *Organizational Directory Framework*

As work on the organizational directory has progressed it has been necessary to revise some of the originally proposed fields.

Presented below are the main fields with their respective defined values (represented as bulleted points). These make up the framework of the database/directory and from them information can be retrieved (i.e. one can search for the cultural organizations: existing in ward 4; which are non-profit; that are involved in the discipline of dance; that perform the function of production, etc).

Please note: the undefined fields for the organization name, address, city, province, country, postal code, phone, fax, email, and website are not represented here.

Field: Civic Ward

This field allowed organizations entered into the database to be recorded as belonging to one of the six civic wards and therefore reveals, through the search function, the breakdown of organizations by ward.

- 1
- 2
- 3
- 4
- 5
- 6

Field: Corporate Structure

The “corporate structure” fields allows for the recording and retrieving of data on “cultural organizations” that range from for- profits (commercial) to non-profits, public universities, and department of the federal government (non-commercial). Being able to differentiate entries this way is important.

- Incorporated non – profit company
- Incorporate non – profit company w/ charitable status
- Incorporated society
- Incorporated society w/charitable status
- Incorporated for - profit company
- Unincorporated collective, network, group, alliance, business
- Distinct department or section of a larger parent non- profit company/society
- Distinct department or section of a larger parent for – profit company
- Distinct department or section of a public university/college/secondary school
- Distinct department or section of the municipal government
- Distinct department or section of the provincial government
- Distinct department or section of the federal government

Field: Discipline

The “discipline” field is further broken up into a series of sub categories, adapted from www.Culture.ca – the portal developed by the Department of Canadian Heritage. As an example, dance is broken down into: ballet, contemporary, hip hop, tap, ballroom, competitive, experimental, folk, jazz, social, ethno-cultural, multidisciplinary. The sub categories can be found in appendix 2 of the Organizational Directory Report (which is included in the appendix 5 of this report).

- Dance
- Music
- Theatre

- Literary arts
- Media arts
- Visual arts
- Heritage
- Multidisciplinary

Field: Basic Description

This is an open field. It had originally been intended to record the mandate/purpose of organizations entered into the database but was later changed to record a basic description (i.e. a descriptive sentence on what the organization is – a dance school, dance company, band, theatre school, commercial art gallery, museum, etc.). This will accommodate key word searches.

Field: Function

The “function” field is one of the main fields and is seen as being central in facilitating the capture of organizations with such divergent purposes in one directory. It makes it possible to record information on independent book stores and movie theatres (distributors) to theatre companies (creation) to re-purposed church halls used for live performance (facility) in one place.

The letters in brackets indicate if the function is applicable to an arts organization (A) or a heritage organizations (H) or both (A/H). All of these functions are defined in appendix 2 of the Organizational Directory Report (which is included in appendix 5 of this report).

- Creation (A)
- Production (A)
- Manufacturing (A)
- Distribution (A)
- Education casual (A/H)
- Education professional (A/H)
- Supplies and/or services (A/H)
- Advocacy and/or funder (A/V)
- Artifact Storage and Preservation (H)
- Exhibit Development and Presentation (H)
- Public Programming and Interpretation (H)
- Architectural Preservation and Restoration (H)
- Historical Interpretation and Reenactment (H)
- Ethno-Cultural Education Promotion and Production (H)
- Facility (A)
- Social advocacy (A/H)

Field: Usage group

The “usage group” field is intended to determine the intended demographic for the goods and/or services of a given organization – the intended audience, patrons, recipients, users, consumers, etc. Or maybe who as a resource, the cultural organization, exist for. These terms are described in the Organizational Directory Report included in appendix 5 of this report.

- General Public
- Professional artists
- Community/amateur artists
- Post secondary students
- Aboriginals
- Ethno – Cultural Groups

- Youth (k – 12)
- Seniors
- Medical patients
- Women
- Corporate
- Non-profit

Field: Rentable facility type

This field records the programming organizations that also own facilities which they rent out (i.e. one of the values selected for the “function” field is “facility”) *or* entries that functionally are only facilities (i.e. the only value selected for the “function” field is “facility”). The field is intended to reveal the range of rentable facilities in Edmonton.

When this information was available (via the internet) it was recorded. As the level of detail available in this area on the internet was limited, often this field was very difficult to fill.

The field is used to differentiate different types of rentable facilities/venues in Edmonton. Much like with the “function” and “usage group” fields the idea is to select the most applicable value/s. As it can be difficult to select a single value up to three are selectable. For others only “cinema” would be applicable (e.g. Metro Cinema).

- Multipurpose facility
- Auditorium
- Gallery space
- Cinema
- Work/live studio
- Production studio

5. *Limitations and challenges*

It is important to stress that the organizational directory is a work in progress and requires additional resources (funding and time) to become even more useful and fully realize its intended purposes. The notion of a dynamic web-based resource that can continue to gather data on an ongoing basis is an incredible resource for cultural planning. The directory contains over 400 organizations and these are listed in appendix 6 of the *Organizational Directory Report*.

In hindsight, the directory would have benefited from a period of time for trial and error, for seeing what worked and what did not. This simply was not possible within the project’s timeframe and the other inventory activities. The Heritage Community Foundation strongly recommends that the City of Edmonton make available resources to further develop the Organizational Directory and to maintain it.

Once data entry began – a move from a theoretical wish list to a practical application –issues and challenges became more apparent.

There have been four main challenges with the organizational directory:

- **An initial over estimate in the level of Internet-based information that would be available on Edmonton’s cultural organizations, and the subsequent difficulty in consistently filling many of the fields**

Regrettably, though perhaps not surprising, this is most evident for organizations about which there is already little known.

The lack of information available on the Internet and the need to contact an organizational representative and attempt an “interview”⁷² to obtain the desired information presented challenges. The websites of Edmonton’s pillar organizations⁷³ list many organizational details and background information but for the smaller, or more informal groups and collectives this information is largely absent – if there is even a website. As a result, many of the fields are difficult to fill. This resulted in a considerable scaling down of the original fields, which did include place holders for information such as collaborators, background, and facility vacancy rate.

- **An under estimation in how often the fields and value would need to be re-worked**

As organizations were entered into the database, it became evident that certain fields and values needed to be deleted and others added, and this cost valuable time.

- **Despite best efforts it was difficult to keep data entry consistent**

Though there was a data entry guide developed to aid entry, it proved difficult to keep it consistent (especially when there was more than one person involved). This required additional time in checking and re-entering data to keep it consistent/

6. *Preliminary Findings*

Of the over 400 organizations in the database to date, a first sort (which did not draw upon all the presently utilized fields – rather for the sampling, only discipline and corporate structure were used as examples) revealed the following:

1. Of the organizations entered into the directory:

- 31 are classified as dance
- 90 are classified as music
- 67 are classified as media arts
- 14 are classified as literary arts
- 50 are classified as being heritage
- 54 are classified as being visual arts
- 73 are classified as being multidisciplinary
- 37 are classified as being theatre related
- 4 are classified as other

2. Of the organizations entered into the directory:

- 44 are classified as incorporated non-profit companies
- 9 are classified as having charitable status
- 15 are classified as a non-profit society
- 41 are classified as for-profit

⁷² The use mini telephone interviews were first proposed in the first draft background paper for the organizational directory. They are intended to involve little more than contacting the organization in question, introducing the project and purpose of the call, and then posing the questions for which information is required (and not available on the Internet).

⁷³ Pillar organizations, a term used by the Urban Institute’s Arts and Cultural Indicators Project (ACIP), are, loosely, those organizations that have had a long and significant presence in the local community.

- 47 are classified as a collective, network, group, alliance, or business
- 21 are classified as a department or section of a public university
- 16 are classified as a department or section of the municipal government
- 12 are classified as a department or section of the provincial government

5. Public Engagement: creativeedmonton.ca Website

5.1 Background: Internet Use Today

There is no doubt that we live in a wired world. Usership of the Internet continues to increase throughout the world and it is no different in Canada. Here are some significant facts:

- “Of the more than 15 million adult Canadians who used the Internet from home in 2005, almost two-thirds used it every day during the typical month, and just under one-quarter reported using it 10 hours or more during the typical week.” Statistics Canada, 2007
- “Just under one-half (49%) of employed Internet users from age 35 to 54 reported accessing it from work for personal non-business use, while 9 out of 10 (91%) full-time students under age 25 who used the Internet reported accessing it from school.” Statistics Canada, 2007.
- “In general, Internet use rises provincially from east to west, although only three provinces had usage rates above the national average of 68% - Ontario (72%), Alberta (71%) and British Columbia (69%). Source: The Daily, Tuesday, August 15, 2006. Canadian Internet Use Survey.
- More than 60% of Canada’s online population are turning to public sector Web sites.” Source: comScore Media Matrix, 2003.
- “33% of Canadians are turning to government sites as a form of communications channel.” Source: comScore Media Matrix, 2003.
- “In 2003, 97% of all elementary and secondary schools were connected to the Internet in 2003/04, as were 93% of computers.” Source “Connectivity and Learning in Canada’s Schools,” Statistics Canada, 2004.
- “More than 66% of students use the Internet for researching information for project assignments or for solving academic problems.” Statistics Canada, 2007

It is important to remember that the Internet is both a tool for e-commerce and for the delivery of information unrelated to financial transactions. In fact, users go online for information about all aspects of life and their society including arts, heritage, general cultural and recreational uses. This is particularly true of younger users who use the Internet to socialize through interactive sites.

It is evident from the statistics noted above that it is incumbent on both public and private-sector institutions to become a part of the Information Society or the Knowledge Economy. The Internet has provided an unprecedented vehicle for the democratization of information not only with respect to governance but also for delivery of information for both formal and life-long learning.

While web content continues to grow at an astronomical rate, not all is reliable. In fact, the majority is likely unreliable and there is an enormous gap in authoritative content that must be filled by organizations and institutions operating in the public trust. The private sector, generally speaking, creates information for economic advantage. But, as is demonstrated above, individuals of all ages go to the web to learn. This means that authority of content is a huge issue and it is incumbent on public trust institutions, whether governments, educational institutions and charitable organizations, to fill this need.

5.2 Creative Edmonton Website

As a partner in the Edmonton Cultural Capitals of Canada, proposal, the Heritage Community Foundation not only defined the Cultural Inventory process but also built in the creation of a dynamic web presence to showcase “Creative Edmonton.” The Foundation is an educational trust committed to connecting people with heritage. The Foundation creates digital resources about all aspects of the historical, natural, cultural, scientific and cultural heritage of Alberta. The Foundation is one of Canada’s largest web publishers, if not the largest and their websites draw on the resources of museums, archives, arts and heritage organizations and institutions, and private collections. The Foundation is dedicated to the development of multimedia, online learning resources that make learning about heritage a fun and interactive experience. All websites are designed with curriculum linkages to the Alberta Program of Studies.

The Heritage Foundation’s core project is the *Alberta Online Encyclopedia* – www.albertasource.ca -the primary intellectual legacy project for Alberta’s centenary in 2005. It currently comprises 73 websites and, in 2006, Albertasource received in excess of 68 million hits, with over 2.5 million site visits of over 20 minutes duration.

Based on this knowledge of the web environment, the Heritage Community Foundation has developed the Creative Edmonton website (www.creativeedmonton.ca). The site has been designed to not only make available information about the cultural inventory process and findings, but also to encourage research in the area of arts, heritage and culture. It can become a one-stop place to find out about what makes Edmonton a creative and culturally vital city.

The site navigation provides an entry point into significant content as follows:

- **Canada’s Cultural Capital 2007** – this section will provide an overview of Edmonton’s proposal and will have a hyperlink to Edmonton Cultural Capitals of Canada website.
- **The Cultural Inventory** - this section contains an overview of the inventory process and the final report; the report is available in a PDF format for printing.
- **The Cultural Plan** - this section will present what the plan is and the process; the Plan will be available in a PDF format for printing.
- **The Cultural Surveys** – this section will present the survey methodology, the survey instruments and the Survey Report; the Survey Report is available in PDF format for printing.
- **Cultural Organizational Directory** - this interactive database is an ever-growing information source on the array of arts, heritage and other cultural organizations located in Edmonton; this will be accessible from any page on the website
- **Research Archive** – this section contains a brief outline of the research methodologies and directions undertaken during this project. It will also include links, where applicable, to selected resources as well as a number of those resources in their entirety (e.g. Cultural Futures Project Report, Leger Edmonton Cultural Capital Study Report, etc.). This section will also contain an extensive sample project research bibliography. This section will be accessible on every page of the website.
- **Cultural Map** – this section will contain a colour-coded ward map of Edmonton. Clicking on each ward will produce a list of all the organizations contained within the directory database which are located within the boundaries of that ward. This section will be accessible on every page of the website.

The website, based on the growing public use of the Internet, is envisioned as a dynamic site that will continue to grow and to which both the City of Edmonton and the cultural community will contribute. The site will be a part of Albertasource.ca, the Alberta Online Encyclopedia, and will benefit from the established brand and visitorship. The site will also have extensive hyperlinks to not only cultural organizations' websites but also, potentially, individual creators' sites.

6. A New Urbanism

Ursula Franklin, eminent Canadian geologist and museologist, at a Canadian Museums Association conference in St. John, New Brunswick, noted that poverty was the best preserver of heritage. By this she meant that wealthier provinces tore down their stock of historic buildings in downtowns while poorer cities that had suffered from recessions for years, such as St. John, had an excellent stock of historic buildings.

6.1 Background

Cities in the Western democracies have been struggling with a range of challenges including aging physical infrastructure, urban sprawl, and also a range of inner-city social issues. The development of the automobile impacted on the footprint of North American cities by making suburbs and even separate, nearby towns accessible to those who worked in the city. The garden city movement promoted the notion that cities needed to be surrounded by “green belts” and that families lived on the outskirts of cities in bungalows surrounded by gardens with easy access to services. Thus, families ceased to go into the downtown for many amenities. It became a truism that only the poor and the disadvantaged continued to live in the downtown core. The development of industrial parks also drew away small and large businesses to areas outside the city. The building of shopping malls covering large terrains on the fringes of the city surrounded by extensive car parks, further impacted on the city.

Beginning in the 1950s, city planners were focused on moving traffic in and out of the downtown core in the most efficient manner possible and this result in the creation of concrete freeways and overpasses that required the tearing down of old buildings, further denuding the downtown core of historic buildings that gave it identity as well as visual beauty. The result of all of these trends was a downtown core denuded of significant residents and businesses that gave it a purpose. For many city residents, there was no longer any reason to go downtown other than to complete transactions with governments since public buildings remained in the downtown.

All of these trends happened without significant planning on the part of cities. It would appear that neither civil servants nor elected officials were aware of these trends in a mad dash to modernity. In the US, beginning in the 1950s, historians, curators and some architects saw that the loss of traditional neighborhoods meant that important aspects of the cultural patrimony were being lost. Initiatives then began to preserve colonial and federal structures many of which were situated in the downtown core. In many cities, these efforts were too little, too late but champions such as Jane Jacobs made it possible to state the value of historic buildings in ways in which the larger community could become involved. *The Death and Life of Great American Cities*, like Rachel Carson’s *Silent Spring*, made people aware of the negative impacts of modernity and an unchecked progressivist ethic. Jacobs and her husband had moved to Toronto to ensure that their sons would not be conscripted to fight in the war in Viet Nam and Toronto became the base of her operations. It became the crucible for testing her ideas about city life and urban values. The values of small communities and communal governance, such as the New England town hall meeting were espoused by Jacobs and others, and ordinary citizens were encouraged to take back the city from developers and civic politicians and others captivated by the “edifice complex.”

By the 1980s onwards, building preservation was firmly linked with urban revitalization and the arts and culture were seen as a tool for making this happen. There are many American and some Canadian examples of efforts and successes in this area. Examples include Baltimore, Philadelphia, Seattle, Portland in the US and Montreal, Toronto and Vancouver in Canada. Philadelphia for the Arts was a major urban revitalization project that saw the preservation and adaptive re-use of historic buildings; sadly, great swaths of the downtown were also razed to create a new convention centre complex and new cultural flagship

facilities. This also happened in Seattle and Baltimore. Ursula Franklin, eminent Canadian geologist and museologist, at a Canadian Museums Association conference in St. John, New Brunswick, noted that poverty was the best preserver of heritage. By this she meant that wealthier provinces tore down their stock of historic buildings in downtowns while poorer cities that had suffered from recessions for years, such as St. John, had an excellent stock of historic buildings.

Edmonton and Calgary, in relation to other North American cities are relatively new. They had their beginnings at the end of the 19th century and their first building booms happened at the beginning of the 20th century. The establishment of the Province of Alberta in 2005 heralded a major building boom that saw a range of public buildings, such as the Legislative Assembly, built. The architectural style of public buildings was largely neoclassical in nature. The building boom ended with the coming of World War II. After that, building continued at a slow rate until the coming in of Leduc # 1 in 1947. Since then, while there have been some recessionary periods, the economy of Alberta remained largely buoyant and building continued. In terms of the building stock of the cities of Edmonton and Calgary, there are the few building jewels from the first part of the 20th century and, then, the significant building stock from 1947 onwards, largely Modern in style.⁷⁴ The recently completed City of Edmonton Modern building inventory is evidence of the building boom that the City experienced in this era and some of these buildings are of international significance.

While Calgary saw a building boom spurred by “big oil” in the 1970s and 1980s in keeping with it being the corporate centre for Alberta’s oil patch, Edmonton did not. It was in this period as well, under the premiership of Peter Lougheed that Edmonton’s position as the provincial capital was eroded, a process completed under Premier Ralph Klein’s leadership. Under Minister Steve West, many services traditionally housed in the capital city, were decentralized to communities throughout Alberta. In addition, there were major cuts to the Edmonton-based provincial civil service. The loss of these offices and reductions to the Edmonton-based provincial civil service impacted significantly on Edmonton. It was the potential threat to the loss of Edmonton’s International airport that, finally galvanized City Council and public opinion to challenge the province on the erosion of the power base of the Capital City. Under Mayors Bill Smith and Stephen Mandel, Council has shown leadership in this area but the battle has not been won.

The work begun by Jane Jacobs has been continued by others including Roberta Brandes Gratz and Norman Mintz. In their *Cities Back from the Edge: new life for downtown*, they analyze failures in urban planning as well as suggesting how to remedy them. They make the important point that cities can be rebuilt but not reborn and explain this notion as follows:

The ones rebuilt, but not reborn, have done so according to expensive plans, bankers’ plans, planners’ plans, politicians’ plans, developers’ plans – all Project Plans. The result is a collection of expensive, big activity places – tourist attractions – connected to each other and the suburbs by a massive auto-based network. When the elusive goal is merely tourism, efficiency, and big copycat civic projects, little real energy and downtown

⁷⁴ Excellent inventory work has been done by architect David Murray and historical researchers Marianne Fedori and Ken Tingley on Edmonton’s Modern architecture. Initially, they created a report based on funding from the Alberta Historical Resources Foundation (the report can be seen at www.doorsopenalberta.ca – part of the *Alberta Online Encyclopedia*, which can be found at www.albertasource.ca. The Encyclopedia was developed by the Heritage Community Foundation and currently comprises 73 website. Murray, Fedori and Tingley have recently completed the inventory for the City of Edmonton. In addition, David Murray, Shafraaz Kaba and Troy Smith created the Capital Modern exhibition for the Edmonton Art Gallery in 2007. The exhibit catalogue is titled *Capital Modern: A Guide to Edmonton Architecture & Urban Design 1940-1969* (Edmonton: Art Gallery of Alberta, 2007).

life follows, just single-activity places. The complex, multidimensional urban fabric has been effectively replaced. A collection of visitor attractions does not add up to a city.⁷⁵

Gratz and Mintz note, as so many others have done, that communities and cities are about the sense of place. In order to rebuild our cities, we need to define space through public discourse that focuses on “strengthening family values, rebuilding community, integrating people, building secure communities, and eliminating crime.”⁷⁶ The process required to succeed in a “multi-benefit way” is:

...across the country, efforts abound to recreate destroyed public spaces, rebuild undermined downtowns, stimulate new entrepreneurial opportunities, and repopulate the stores on Main Street and their upstairs apartments. Groups diligently repairing, restoring, reweaving, and replacing those communities, Main streets, public meeting places, small businesses, parks, cultural landmarks, and historic buildings are actually repairing democracy itself.⁷⁷

They note that there are no formulas for success but, throughout the book, they provide positive US examples of urban redevelopment. Time and again they demonstrate that historic buildings can be rescued and restored to be the centerpiece of developments with a range of community and business uses. They are also advocates for small is beautiful and communities leading such projects rather than developers in “distant corporate headquarters.”⁷⁸ Principles include norms such as “incremental development builds on local character”⁷⁹ and the organic model of gardening. Frequently, a small project serves as a catalyst. Downtown is seen as needing cars to bring people in and out but not at the expense of other community values since transportation can destroy neighborhoods. They also note that superstores and national chains can locate downtown, even in historic buildings. They do not need to be in big box developments. Finally, they advocate a “back to basics” approach:

Many communities, big and small, wait for a private owner or public agency to create the new attraction. Farsighted residents don't. They recognize a need, seize an opportunity, and get something started without waiting for public officials to move. Community-based investment, in fact, has the greatest chance for success, simply because local people treasure and nurture their own ownership role.⁸⁰

Project for Public Spaces, Inc. is a nonprofit organization established by President Fred Kent in 1975. They have developed expertise in the area of the social and spatial issues that challenge cities and focus on helping citizens to rebuild their communities. They have created a handbook titled *How to Turn a Place Around: A Handbook for Creating Successful Public Spaces*.⁸¹ They were brought in by the City of Edmonton to advise senior staff and community volunteers in November, 2007.⁸² The workbook echoes many of the same

⁷⁵ Roberta Brandes Gratz with Norman Mintz, *Cities Back from the Edge: new life for Downtown* (New York: Preservation Press, John Wiley and Sons Inc., 1998), p. 2.

⁷⁶ Gratz and Metz, p. 43.

⁷⁷ Gratz and Metz, p. 43.

⁷⁸ Gratz and Metz, p. 51.

⁷⁹ Gratz and Metz, p. 53.

⁸⁰ Gratz and Metz, p. 251.

⁸¹ Project for Public Spaces, Inc. *How to Turn a Place Around: A Handbook for Creating Successful Public Spaces* (New York, Project for Public Spaces, Inc., 200-2005).

⁸² On Friday, November 9th, 2007 at City Hall, Cynthia Nikitin from PPS presented a on the theme “community Revitalization – How to Build Cities around Public Places.” The flyer noted:

Cynthia Nikitin has earned a reputation as a persuasive advocate for “Placemaking” as an approach to city planning and urban design. As a manager of numerous large-scale and complex projects during her sixteen years with Project for Public Spaces, Inc., where is Vice President for

principles noted by Gratz and Metz but puts into a “how to” format. Their mission is “to create and sustain public places that build communities.”⁸³ They have chosen public places as their focus for the following reasons:

Public places are a stage for our public lives. They are the parks where celebrations are held, where marathons end, where children learn the skills of a sport, where the seasons are marked and where cultures mix. They are the streets and sidewalks in front of homes and businesses where friends run into each other and where exchanges both social and economic take place. They are the “front porches” of our public institutions – city halls, libraries, and post offices – where we interact with each other and with government.

When cities and neighborhoods have thriving public spaces, residents have a strong sense of community; conversely, when they are lacking, they may feel less connected to each other.⁸⁴

PPS has focused on what others describe as Iconic Space and note that such places have the following benefits:

- Give cities their sense of identity
- Benefit cities economically
- Help the environment and
- Provide settings for cultural activities

As a result of researching more than 11,000 public spaces, they have created a visual that demonstrates the Key Attributes, i.e., Intangibles Measurements of successful public spaces:

- Accessibility (Access and Linkage)
- Activities (Uses and Activities)
- Comfort (Comfort and Image) and
- Sociability

Each of these Key Attributes results in positive feelings and, in turn, relates to specific civic functions. For example, Comfort and Image, encourages positive feelings such as:

- Safety
- Charm
- History
- Attractiveness
- Spirituality
- Sittability
- Walkability
- “Green”-ness
- Cleanliness

In turn, these impact:

- Crime statistics
- Sanitation rating
- Building conditions and
- Environmental data

Public Buildings and Downtowns. Her technical expertise stretches from the development of downtown main street master plans and corridor enhancement projects, to the creation of transit station area plans, and public art master plans for major cities.

⁸³ PPS, p. 11.

⁸⁴ PPS, p. 14.

PPS also indicates why many public spaces fail:

Today, many public spaces seem to be intentionally designed to be looked at but not touched. They are neat, clear and empty – as if to say, “no people, no problem!” But when a public space is empty, vandalized, or used chiefly by undesirables, this is generally an indication that something is very wrong with its design, or its management, or both.⁸⁵

The principles outlined for developing and managing a successful place are as follows:

- Underlying Ideas:
 - The community is the expert
 - You are creating a place – not a design
 - You can't do it alone
 - They always say it can't be done
- Planning and outreach techniques:
 - You can see a lot just by observing
 - Develop a vision
- Translating ideas into action
 - For supports function
 - Triangulate
- Implementation
 - Start with the petunias
 - Money is not the issue
 - You are never finished⁸⁶

6.2 Urban Revitalization: Edmonton Examples

While many consider that the issue of urban revitalization is a hot issue today, it has taken about 30 years to get here. When visiting experts such as Roberta Brandes Gratz visit Edmonton, they present success stories from largely American sources and do not have a background in what has been happening in Edmonton. In fact, there have been a number of successful projects and it would appear that there is now a critical mass of community and civic understanding of the importance of such projects to the life of the City viewed broadly and not simply from the lens of culture or heritage. The following discussion provides some case studies and analyzes the history, motivation, processes, and successes and/or failures of each.

6.2.1 Old Strathcona

While Edmonton has done nothing of the scale required to ensure the complete revitalization of its downtown centered around Jasper Avenue, it has undertaken some successful projects. Ironically, the most successful is in Old Strathcona, which started its life as a separate incorporated community on the South bank of the North Saskatchewan River. This urban redevelopment project fits many of the criteria set out by Gratz and Mintz, and the PPS. In fact, it was one of the earliest urban revitalization projects in Canada centered on a historic precinct and received funding support from the Heritage Canada Foundation, a national agency that promotes the preservation of the built heritage. The initiator of this project was the Old Strathcona Foundation, incorporated on November 13th, 1974.

⁸⁵ PPS, p. 20.

⁸⁶ PPS, p. 33.

After its annexation by Edmonton in 1912, Strathcona ceased to be a centre for business and became largely a residential area. Its main street – Whyte Avenue – declined as the prestigious shops, businesses and offices were concentrated in Edmonton’s downtown on the North side of the River. The area is an example of a very successful mixed use urban revitalization project. For the past 33 years, the Old Strathcona Foundation has raised funds from all levels of government for the preservation work, as well as masterminding street beautification and façade restoration projects.

At the heart of Old Strathcona is a classic Alberta Main Street with historic buildings dating back to the early part of the twentieth century. Some have received municipal, provincial or federal historic designation. It is a living, urban neighbourhood with historic homes, character buildings and a range of activities that draw people to the area. The buildings house restaurants and cafes, pubs, a library, jazz club, shops, bookstores, cinemas and offices. Infill concrete buildings have now been given some character and one has become a boutique hotel. Some new constructions have been designed to fit in with the historic frontages. The City of Edmonton’s old Bus Barns and the complex of buildings around them include a market as well as performance space for the Fringe Theatre Adventures. The old firehall became the Walterdale Theatre. Besides shopping and entertainment venues, the area also houses a range of non-profits that undertake programming to attract visitors. Old Strathcona was so successful that it became the model for the Province of Alberta’s Mainstreet Programme, which provides funding support for revitalization projects in municipalities throughout Alberta.

Today, Old Strathcona is a victim of its own success. While the mix of cultural programming, retail and entertainment continues, the bars and clubs attract not only responsible but also irresponsible drinkers who annoy law-abiding residents. Individual acts of violence had occurred in earlier years but residents of the area, and Edmontonians, were shocked when good times around Canada Day celebrations in 2001, turned into a violent rampage in the small hours of the morning. Drunken hooligans, only a minority of the 10,000 estimated visitors to the area, vandalized property and assaulted police officers, who tried to contain them.

6.2.2 Churchill Square

Another urban redevelopment case study is offered by Churchill Square. The City of Edmonton initiated an important community consultation process with respect to probably the city’s most important Iconic Space/Place, Churchill Square, in 2002-03 for the City’s centenary in 2004. Representatives from various arts, heritage and cultural organizations as well as businesses took part in a series of envisioning sessions aimed at the renovation of the Square based on functional design. At various times, the City had looked at the redesign of the Square, renamed in 1965 to honour war-time British Prime Minister Sir Winston Churchill in 1965. Some wonderful early designs exist that, had they gone ahead, would have given it an impressive neoclassical look.

Sadly, Edmonton’s downtown went through the same process as all North American cities in the throes of booms undergo when the adage of “off with the old and on with the new” ruled. Thus, beginning in the 1950s and 1960s, the city replaced its old city hall and central library and eventually the civic square was ringed with a new art gallery, concert hall and shopping mall construction. The only historic buildings left on the Square were an old Ed Tel art deco-style building which is now a condo development; the building occupied by the SAGE and the Edmonton Art Gallery. The Churchill Square revitalization project was an envisioning process in the nature of processes described by Gratz and Mintz and PPS. The revitalization, to the extent that it has occurred, finally happened because there was both civic and community involvement. Key to this was the fact that various festivals had made the Square the base of major activities including a Taste of Edmonton, the Works, the Street

Performers Festival, CariWest (Edmonton Caribbean Arts Festival), etc. They were tired of dealing with cabling, set-up and take-down, cleaning and policing issues. Simultaneously, there was the desire, on the part of Mayor Smith and City Council, for an Iconic Public Space

Having put in all of this time and effort to plan, what did the City and citizens of Edmonton get? The vision documents are excellent and all participants gave of their knowledge and expertise freely. These are hallmarks for city/cultural sector/community engagement processes around redevelopment. Sadly, the project price tag of \$12.3 million could not buy all of the features envisioned or the quality of materials required for an Iconic Place/Space. There is a reason for this. The City of Edmonton, sadly, has a history of conservative councils characterized by fiscal conservatism. Unlike cities such as Calgary and Vancouver, which have a history of significant building projects that are city-building, legacy pieces, Edmonton does not. In addition, as has been noted, the provincial government has not been generous to its capital city even allowing the official residence of the Lieutenant Governor to deteriorate resulting in the wrong-headed decision that it was unsalvageable and needed to be torn down.

Under Mayor Jan Reimer, the City focused on social agendas though she was also supportive of the arts and the significant Task Force on the Arts, which resulted in the establishment of the Edmonton Arts Council, occurred within her tenure as Mayor. It was Mayors Bill Smith and Stephen Mandel that made the erosion of the City's power as the provincial capital a primary agenda for City Council. They began to attempt to remedy this with direct appeals to Premier Ralph Klein for additional funding for the Capital Region and even proposed a beautification process for 109th Street as a ceremonial entry-point to the Legislature. This has not, to date, borne significant fruit and is an ongoing focus of the Mayor and Council. There are also other complicating factors. For any major project, there needs to be Council consensus and this has not always been easy to reach. In addition, proposed expenditures on the Square were viewed as taking money away from social projects as well as from taxpayer pockets. This attitude bedevils any proposal that is not related to infrastructure and public safety.

In short, the final Churchill Square project was not the project as envisioned by stakeholders. While the space certainly functions better than it did for festivals, it has been criticized for the following reasons:

- The utility corridors in the cement under-structure of the Square cannot accommodate all cabling; thus, for larger festivals, power cables still litter the Square (this was the direct result of City staff ignoring the recommendations of Festival stakeholders as to the needs)
- The cement surface of the Square is showing cracking and staining resulting from food service
- There are not enough trees or grass (the City wanted to avoid re-grassing required after each festival and chose a cement surface with landscaping around the borders of the Square) and the water feature was not built
- Permanent "furniture" on the Square (tables, benches, etc.) are not aesthetically pleasing
- The glass structure occupied by a café blocks the view of the Central Library
- The Square, when programmed, is a vital and happening place but, when it is not, it is empty and bleak

In conclusion, the Square can only be considered "half built" and will require some major "fixes" in the future.

6.3 Arts, Heritage and Culture and the City

As has been noted in both the Old Strathcona and Churchill Square case studies, arts and heritage elements are necessary to urban revitalization projects. Successful urban revitalization projects require not just facilities but also a range of cultural organizations that undertake cultural programming that draws people to the area. As has been noted, Old Strathcona followed the lead of the Heritage Canada Foundation in using preservation of heritage buildings and adaptive re-use (i.e., non-museum or heritage-specific uses) as a basis for re-development. The success of this project, both in terms of revitalization and increased tax base, would serve to inspire community leaders to want to do more. It was also, effectively, the City's first Arts District.

6.3.1 The City of Edmonton Cultural Futures Project

In 1988, the City, led by the Parks, Recreation and Cultural Advisory Board, began a cultural futures envisioning process. For a period of 11 months, over 100 volunteers representing 21 sectors of the community worked with Project Manager Donna Cardinal, volunteer Project Chairman Terry MacDougall and Consultant Warren Ziegler of Futures-Invention Associates to develop what, in effect, was a cultural plan for the City.

The project involved many of the same steps as the current Cultural Planning Process and the process and recommendations were ahead of their times. The same enthusiasm and some of the same people involved in the Old Strathcona project participated in the envisioning process. In the end, while the City did not ratify the recommendations, they did permeate the next generation of thinking on the importance of culture to the City. They may also, directly or indirectly, have resulted in the Mayor's Task Force with its recommendation to create the Edmonton Arts Council.

Never let it be doubted that a positive press can make or break a project. As a participant in the process, I can testify to the fact that negative articles by Edmonton Journal columnist John Geiger turned City Council and the public against the Report. He ridiculed the envisioning process and the futurist language and influenced City Council. The result was that the Report did not receive approval. It is interesting to speculate how much further ahead the city would be, if the reports recommendations had been approved.

6.3.2 Arts Districts

In 1995, the Edmonton Arts Council moved into a very important area by partnering with the Edmonton Downtown Development Corporation to invite Jeremy Alvarez, Executive Director, Central Philadelphia Development Corporation, to present on the theme "Arts Districts – Economic Development Initiatives of the 90's." The presentation was a part of the AGM of the EDDC and the flyer stated:

According to the International Downtown Association arts, culture and entertainment will be a major economic development activity for downtowns in the 90's. Philadelphia's four-mile Avenue of the Arts houses 16 cultural and educational organizations. It will generate \$2 million in economic activity over the next ten years including \$291 million in capital redevelopment, \$4.6 million in new tax benefits and \$5 million in wage taxes during the construction phase. The Central Philadelphia Development Corporation (CPDC), under Mr. Alvarez's direction, has been instrumental in making Avenue of the Arts a focus for Philadelphia and that City's top economic development strategy.

The flyer further notes that the EDDC is advocating the development of an arts district centred around Churchill Square in Edmonton's downtown. Another benchmark study, the Mayor's Task force on the Heart of the City is cited as having initially suggested the

development of Sir Winston Churchill Square and the surrounding arts and cultural facilities as a major project for the downtown. The arts district concept had come to Edmonton!

The subsequent envisioning process did not bear the fruit that the stakeholder groups had hoped for and only a small pilot was realized. This was ArtsHab – the Arts Habitat Association of Edmonton, a not-for-profit organization with the mandate “to provide safe and affordable space where artists can live and work.”⁸⁷ The time was not right and the appropriate vehicle had not been established to undertake even a “scaled back” version of Philadelphia’s Avenue of the Arts. As the flyer further notes:

Businesses and developers also benefit from the development of an Arts District. The arts’ biggest asset in the ‘real estate game’ is the ability to draw people. Businesses want to be where people are. A special synergy occurs when commercial and artistic uses exist side by side. Together they create a greater drawing power than they would separately. An arts presence can contribute to greater property values for neighboring properties, and as a result of an arts presence, developers are finding vacant space can be rented quicker, at a higher rate and to a more upscale clientele.

In fact, the City of Edmonton already had an “arts district” – Old Strathcona. It was simply not described in those terms. The downtown arts district has yet to be fully developed but it is well on its way.

6.4 Iconic Arts Spaces

As is noted by Gratz and Mintz and PPS, urban revitalization projects require Iconic Spaces/Places and, frequently, in such projects, they are arts spaces. Philadelphia for the Arts is an established model. With respect to Edmonton, the downtown, at present, has a partially re-vitalized Churchill Square surrounded on two sides by cultural flagships: the Art Gallery of Alberta (formerly the Edmonton Art Gallery), the Winspear Centre for Music and the Stanley Milner Library.

6.4.1 The Art Gallery of Alberta

The AGA is an excellent case study with reference to Iconic Space/Place. It was positioned in this way from the outset by Director Tony Lupino, a shrewd communications specialist. When he became the Director, the Gallery had been stuck in a planning mode for at least 10 years and seemed unable to move forward. The Director and Board realized that they needed to launch a major offensive to win not only government and corporate support but also that of the citizens of Edmonton. Luppino chose the technique of an international design competition and getting the community involved in the choice of design. It was a process that engaged the community in a variety of ways culminating in presentations by the short-listed architects. At the center of these presentations were trenchant analyses of Edmonton’s less than stellar buildings around Churchill Square. The criticisms gave offense to many civic-minded individuals and whipped up a frenzy of interest in developing a building that would make a bold statement. The design by winning architect Randall Stout is controversial but will certainly bring the Square into the 21st century. Reference points for the process were the art museum in Bilbao, the Tate Modern in London, and the addition to the Royal Ontario Museum. While preservationists were disturbed by the rejection of the Modern building, the futurists won out because the design was sold on the vision of a revitalized Churchill Square posited on flagship cultural institutions.

⁸⁷ See the ArtsHab website at www.artshab.com.

6.4.2 *The Royal Alberta Museum*

While the Royal Alberta Museum (formerly the Provincial Museum of Alberta)⁸⁸ is not located in the area of Churchill Square, it is a part of Ward 4, which is the City's arts ward including not the Square but also Grant MacEwan College, the gallery district along the end of Jasper Avenue as it becomes 124th Street and down the top of Stony Plain Road. The Museum is also an important case study of Iconic Space/Place though its redeveloped facility is yet to receive the full funding support required to complete it.

At the time of the Queen's visit in May, 2005, the vision of the new facility was launched including architectural models. The facility had seen no serious enhancements in the fabric of the building since it was opened on December 6th, 1967 as a federal centenary project. It received a grant of \$2.5 million as a Confederation Memorial Project. This funding was more than matched by the Government of Alberta, which contributed \$5.1 million. When the Museum opened, it was considered state-of-the-art but the permanent exhibit galleries received no updating for more than 20 years. In the 1980s a series of exercises to update exhibits and the facilities began but with the economic downturn it was never the right time for the Government of Alberta to commit dollars.

Unlike the AGA's redevelopment process, which was used to build public awareness and support, the Museum worked in secret and appointed Alberta architects Cohos Evamy. The did, however, have a series of consultations and focus groups with experts and citizens. Museum redevelopment became a major provincial centenary project and was unveiled at the time of the Queen's visit. The Province's commitment of \$170 million was, according to Director Dr. Bruce McGillivray, likely the largest-ever provincial contribution to a Museum in Canada. The proposed redevelopment would result in a 21st century museum with major new gallery space, including a new gallery that looked out onto the River Valley, classroom and other programming spaces, a new parkade to minimize the impact on the wealthy Royal Glenora neighbourhood where the Museum is located, as well as a range of other public spaces.

Circumstances prevented this plan from coming to fruition. The economic boom, which intensified in 2006, meant that construction costs were projected to come in well above the monies committed by the Government of Alberta, the Government of Canada (\$30 million) and other donated funds. Rather than biting the bullet, the Government of Alberta instructed Museum staff to go back to the drawing board and make cuts that involved a scaled-down building as well as no enhanced parkade. At a time of huge budget surpluses, this action has enraged Edmontonians and museum supporters throughout the province. This has slowed down the process and also opened up the debate around relocation. Some wanted the Museum to go into the downtown to complete downtown revitalization while others want to see it relocated to the current site of the Terrace Building below the Legislature to strengthen the government precinct. This idea came about as a result of Alberta's successful partnership with the Smithsonian Institution in Washington in 2006 which showcased the arts and culture. In Washington, most of the National Museums are grouped together along a great Mall. While government sources have indicated that the cost of relocating the facility to the Legislature grounds would be astronomical, the Government of Alberta has not totally rejected this option. RAM has reconfigured its design to remain within budget but this has not been made public as yet.

6.5 *Non-Downtown Arts and Heritage Districts*

It is worth noting that not all cultural developments occur in the downtown. This is a normal occurrence since such developments usually happen in historically older areas of cities

⁸⁸ The Museum received its Royal designation when Queen Elizabeth II visited to inaugurate the Province's centenary in 2005.

where, frequently, real estate values are depressed. There are three important examples in Edmonton.

6.5.1. *Edmonton's Francophone Quarter*

Edmonton's Francophone Quarter, located in the area of Bonnie Doon, on the south side of the North Saskatchewan River is a well-kept secret. As a part of the fur trade legacy, Edmonton is a Francophone community and today, next to Toronto, it is the largest Francophone city outside of Quebec. At the heart of the French Quarter is the complex of buildings that began as the Junioriat, the Oblate College for young men intending to join the priesthood. Situated on the West side of Rue Marie-Anne-Gaboury, the College was founded in Pincher Creek in 1908 and moved to its present location in 1911. In 1970, it became a junior college affiliated to the University of Alberta and a full-fledged faculty of the University in 1977, when the Oblate Fathers gave up the ownership to the University. Besides a range of classrooms, libraries, offices and student residences, it houses a Salle du Patrimoine (museum) and archives. Various Francophone organizations have found a home in the area, which is a historic precinct located on either side of la Rue Marie-Anne-Gaboury (91st Street). The street constitutes the heart of Edmonton's French Quarter. In 1988, 91st Street was renamed in honour of Marie-Anne Gaboury, the wife of Jean-Baptiste Lagimodière and Louis Riel's grandmother. The project was sponsored by a Francophone youth group, Les Jeunes entrepreneurs francophones.

A purpose-built cultural centre - La Cité Francophone - is situated on the East side of Rue Marie-Anne-Gaboury and houses a large number of Francophone associations. The idea of a French cultural centre was first discussed in 1944 but the project was only realized in 1996. Tenants include L'Unithéâtre, the French newspaper *Le Franco*, La Librairie le Carrefour Bookstore, the offices of both the provincial and the regional Association canadienne-française de l'Alberta, the Centre de développement musical (CDM), the Conseil scolaire Centre-Nord, L'Alliance française d'Edmonton, la Fédération des aînés francophones de l'Alberta (FAFA), Francophonie jeunesse de l'Alberta (FJA), l'Institut Guy-Lacombe de la famille, le Centre d'expérience préscolaire (CEP), and a medical clinic.

6.5.2 *Alberta Avenue/118th Avenue*

The most recent potential arts district is the proposed Alberta Avenue/118th Avenue project. The area is down-at-heels; businesses struggle to survive and there is a higher crime rate than other parts of the city except for the inner city. Rexall Place and Northlands are located there and crowds come in only for special events such as hockey games, concerts, CapitalEx and other trade shows. The housing stock comprises small, older bungalows (from World War I onwards) and is, therefore, affordable. It includes the neighbourhoods of Delton, Westwood, Spruce Avenue, Central McDougall, McCauley, Eastwood and Parkdale. The average income of residents is less than \$20,000 per year, thus, it is definitely a working class district. The business area was, at one time, the main street of the Town of Beverley, which amalgamated with Edmonton in 1961. The area is ripe for redevelopment and is sufficiently edgy to attract young Indy artists and potential young entrepreneurs.

The Alberta Avenue Business Association came up with a number of ideas including theming the area around sports champions. Metal cutout figures representing various sports were installed on light poles to give the Avenue flavour. In fall, 2004 the AVBA approached City Council for funding to install pedestrian-level lighting along 118 Avenue from Northlands to NAIT. Rather than approving the funding immediately, the City requested a planning study. What is different about this project is the fact that the City is incubating it. An Advisory Committee was struck that includes representation from City Council, the AVBA and community representatives. Studies were commissioned and consultations were held with stakeholders. These meetings were held at facilities of some of the key stakeholders

including the Alberta Avenue Community League, Eastwood Community League, Parkdale/Cromdale Community League, and NAIT. The vision and some strategies are contained in the Avenue Initiative Revitalization Plan.⁸⁹

While artists had begun to move into the area already, the revitalization project was given a major boost when the Nina Haggerty Centre for the Arts, a non-profit society that provides studios and places to make art and exhibit for people with developmental disabilities, struck an agreement with the City of Edmonton to relocate to 118th Avenue. The Centre was established in 2003. A plan was approved in August, 2007 that would see the City purchasing ArtsAve Place from the Edmonton Inner City Housing Society and sell it to the Nina Haggerty Centre. The Centre would need to raise \$1.7 million.

Groups in the area held a very successful arts festival/open house in fall, 2007 and there seems to be a buzz about the potential of this area to become a successful arts district. Commentators have already made comparisons to Whyte Avenue in the early 1980s.

There is a potential problem in the redevelopment of the area. Mayor Mandel and business influentials are pushing a major arena development for the CN lands adjacent to Churchill Square. This would mean that Rexall Place might be at risk. The downtown arena project is currently being studied by a City-appointed committee and was given a boost by an announcement by prominent pharmaceutical multimillionaire Daryl Katz. On December 14th in a lead article in *The Edmonton Journal*, Katz's most recent offer to buy the Edmonton Oilers is discussed as well as his offer of \$100 million towards a new arena. There is some City Council resistance, including Councillor Kim Krushell, who sits on the Board of Northlands, and who believes that this decision would require a plebiscite.⁹⁰

The premise for the move would be to aid downtown revitalization but, while some American cities have gone this route, arenas in downtown areas present problems. They are monolithic structures that dwarf other buildings and are not "people friendly." In addition, their usage is limited to major events, such as games, which means that there is not the continuous street traffic that creates a vital downtown. A well-thought out plan for the facility and excellent architects could help to address these issues. Locating a sports hall of fame and museum, including hockey, at ground level could be one solution. Other "creative" space would also enhance the proposal.

6.6 The University of Alberta and Other Educational Institutions

The University of Alberta is a category unto itself and its importance is enormous not only as a centre for arts, heritage and cultural activity but also as the primary educator in many cultural areas in the province. The University, the oldest institution of higher learning with a provincial mandate, celebrates its official centenary in 2008. It is a cultural precinct in its own right and has a wonderful stock of historic buildings, over 40 museums and/or collections and, within the Faculty of Arts, has Bachelor, Masters and Ph.D. degree programs in almost every cultural discipline. The Art Department has provided training for many renowned painters and it also started art instruction in Banff, which ultimately became the Banff School of Fine Arts. Grant MacEwan College's development of arts disciplines further enriched the City including the following diploma and/or degree programs: Arts and Cultural Management, Design Studies, Fine Art, Journalism, Theatre Arts and Production, and Applied Communications in Professional Writing. With respect to new media, NAIT, Grant MacEwan and the University of Alberta all provide instruction

⁸⁹ See www.edmonton.ca/CityGov/CommServices/AIRSReport.pdf and www.aacl.shawbiz.ca/AlbertaAvenueCommunityLeague.

⁹⁰ Susan Ruttan and Jim Farrell, "Downtown arena closer to reality," *The Edmonton Journal*, December 14th, 2007, A3.

There is evidence that activity in specific cultural disciplines in a city is very much tied to whether training is available in that city. As can be seen, there has been strong instruction in the visual, literary and performing arts and, now, in new media, and this has supported these disciplines in the City. It can be categorically stated that, without the drama program at the University, we would not have a strong theatre community with flagships such as the Citadel, Walterdale and the range of other companies and performing venues. Bioware, the internationally ranked electronic entertainment company, was possible because of the entrepreneurial spirit of its founders but also initially drew on a local talent pool. It was founded in 1995 by Dr. Ray Muzyka and Greg Zeschuk (both medical doctors) and Augustine Yip. Its successful role-playing computer games, such as *Star Wars: Knights of the Old Republic* and *Jade Empire*, have catered to the fascination that young and old have with fantasy, sword and sorcery giving them cult status.

7. Conclusion

The new city is not only creative, it is also green and sustainable, equitable and enlightened. It values its historic buildings and protects the environment. It has guidelines to ensure that historic buildings from past ages are preserved and that new buildings are not only functionally excellent but also a contribution to the life of citizens. In a sense, we are experiencing a kind of 21st century age on enlightenment where it is all of us who have the power to change our cities and lives rather than enlightened despots.

In North American cities, traditionally, the arts and culture have been viewed as a “good thing” and heritage activities are paraded whenever an anniversary needs to be celebrated. They are not entrenched in the life of the community and cultural workers are expected to subsidize them by being willing to accept lower wages. There is a tension between expectations that these activities will be funded through a combination of “user pay,” government subsidy, and sponsorship by wealthy elites and corporations. As Jeff Holubitsky, in an article in *The Edmonton Journal* titled “Feds add \$10 M more for art gallery,” states: “The issue of spending on the gallery [Art Gallery of Alberta] versus spending on deteriorating roads was mentioned frequently in the recent municipal election, which saw Mandel win a second term as Edmonton’s Mayor.” He then quotes the Mayor as stating: “Cities need to have a personality and cultural components. This is part of reshaping the city and our image across the country.”⁹¹ The fact that not only Mayor Mandel but also other mayors across North America are becoming champions of culture is a result of some enormously influential writings such as Richard Florida’s *Creative Cities*. In his book, Florida captured the zeitgeist – the spirit – of the age and provided a model for moving cities from obsessing about sewers, roads, police and other tangible concerns to more intangible concerns such as the vision of the ideal city.

As inner-city decay, spiraling infrastructure costs, the competition to attract business, global competitiveness and other issues have surfaced, civic politicians and civil servants have had to struggle to define what makes their city unique. While cities such as Rome and London could easily answer that question – government institutions, codes of law, universities, historic buildings, cultural institutions, writers, artists, curators, performers, public squares, gardens, streetscapes, landscapes – for North American cities, which have not had thousands of years to develop, these answers have not been readily forthcoming. They needed to be shown the way and gurus, such as Florida, have made it possible to acknowledge the foundational importance of culture not as a “quality of life” value but as central to individual and community identity and pride. Of course, writers, artists, curators, performers, and others know this intrinsically but to have the greater society appreciate and value what they do has been a long-time coming. We are not there yet. This thinking has also resulted in a broadening of the definition of culture. Creative cities are cultural hubs in which individuals and groups undertake not only traditional pursuits such as painting, acting and performing but also a range of other activities that add value to community life, preserve architectural wonders and address environmental concerns. The new city is not only creative, it is also green and sustainable, equitable and enlightened. It values its historic buildings and protects the environment. It has design guidelines to ensure that historic buildings from past ages are preserved and that new buildings are not only functionally excellent but also a contribution to the life of citizens. In a sense, we are experiencing a kind of 21st century age on enlightenment where it is all of us who have the power to change our cities and lives rather than enlightened despots.

Urban revitalization projects, arts districts, cultural plans are the tools for creating the new city. This, of course, cannot all happen at once. Cities are organic and it would be well to bring forward important Renaissance symbols of the city – the beehive and the well-ordered

⁹¹ Jeff Holubitsky, “Feds add \$10M more for art gallery,” *The Edmonton Journal*, Sunday, October 28th, 2007, Section A/14.

garden. All are living and must be cultivated. Cultivation has the same root as culture. Cities must become intentional in doing this.

With respect to Edmonton, as this paper has demonstrated, we have a number of excellent models for urban revitalization based on heritage, arts and culture. We do not need external experts to tell us of successes in other jurisdictions as other than reference points. Having said this, we need to acknowledge these successes and build on them as well as creating opportunities for synergistic projects involving citizens, artists and creators, business and the city.

A Cultural Inventory process and cultural planning serve as catalysts for cultural development, which, if done well, will result in a creative and vital city.

APPENDICES

Appendix 1: Source Bibliography

Appendix 2: Project Scope Document

Appendix 3: Discussion Papers

- A Contextual View: The European Capital of Culture (ECOC)
- Edmonton's Cultural Scene: Overview of Past Research
- Edmonton's Cultural Infrastructure: Facilities and Organizations
- Edmonton: A New Urbanism

Appendix 4: The Surveys Report

Appendix 5: The Organizational Directory Report

Appendix 6: The Creative Edmonton Website



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

**Sample Annotated Source
Bibliography**

**Cultural Capitals of Canada 2007
Grant Project
Department of Canadian Heritage**

Bibliography Rationale

The City of Edmonton Cultural Inventory Project being undertaken in partnership between the Heritage Community Foundation and the Cultural Capitals of Canada 2007 project under the aegis of the City of Edmonton and the Edmonton Arts Council is a major research project.

The Heritage Community Foundation is undertaking an extensive review of primary and secondary sources to support all aspects of project development as set out in the scope document dated March 31st, 2007. This is a working bibliography that will continue to grow as the various research phases are accomplished.

1. **Allaire Benoit, *Analysis of Methodologies Used by Cultural Observatories and Statistical Centre, Guidelines for Trainers and Researcher, Counting Culture in Quebec: a system of indicators for culture and communications. Quebec: Institut de la Statistique, 2006.***

This is a detailed and intricate look at the development of cultural indicators – makes many points worth considering. The report presents the culture indicators selected by the Quebec Observatory on Culture and Communications (OCCQ) and gives rationale and processes used in their selection. The OCCQ seeks to understand the “economic and social aspects of the culture and communications sector in Quebec” and is developing indicators to assist. In the report the OCCQ classifies and details the theoretical (validity), methodological (reliability), analytical (comparability), practical (availability), and political (relevance) selection criteria used in developing their final 22 indicators from a group of 69. The OCCQ uses a cultural indicator system and notes, following UNESCO principles, the indicators developed allow for international comparison as they clearly identify each step in their construction. The idea of “cultural development” is briefly touched on. Cultural development is comprised of the features of “cultural vitality, cultural diversity, and access to culture” and used to add an interpretive quality to the development of meaningful indicators. The model is divisible into four categories – resource indicators (e.g. financial, material, information, human), transmission indicators (e.g. culture and communication activities, cultural occupations), product indicators (e.g. cultural goods, cultural services, new works, quantity and value) and audience and impact indicators (e.g. expenditures on culture, time devoted to culture and audience characteristics). On page 15 is a list of numbered points that provide an excellent summary of the theoretical framework used by the OCCQ in development of culture indicators. A schema is presented to demonstrate “the logical connections between the tasks involved in the development of the cultural indicators”.

2. ***Annual CBAC Survey of Performing Arts Organizations (1994): Survey Analysis. The Council for Business and the Arts in Canada, 1995.***

This document is an overview of the economic contribution of Performing Arts Organizations in Canada. The survey focused on 193 organizations across the country. The report concludes that the contribution of the performing arts organizations in Canada, while generally understated, is enormous and thus merits comparable support, from the various levels of government, to that of any other major economic sector. The report also notes that, due to the application of aggressive marketing, a great many of the organizations surveyed are reporting increased operational revenues and less, as compared to the results of surveys from previous years, of the organizations are reporting deficits while more are actually reporting surpluses (93 with deficit and 100 with surplus).

3. ***Annual Report. Edmonton Arts Council 1997, 1999, 2000, 2001, 2003, 2004, 2005.***

The reports provide a fiscal/grant and projects overview of the yearly activities of the Council. The parts of the reports to focus on are lists of grant recipients (dollar figures included):

- Operating Grants for Arts Organizations
- Operating Grants for Established Festivals
- Operating Grants for Emerging Festivals (Seed)
- Arts Travel Funding
- Project Grants for Arts & Festivals
- Operating Grants for Parades

4. ***Aotearoa, Tohu Ahurea Mo. Cultural Indicators for New Zealand 2006. Statistics New Zealand Tatauranga Aotearoa, 2006.***

A lengthy report prepared for the New Zealand Ministry for Culture and Heritage on the cultural landscape of New Zealand, seeking to fill the gaps in knowledge regarding the cultural sector while building on the previous work of the Cultural Statistics Programme. Though the report is specific to New Zealand, it provides insightful, largely universal, rationales as to why certain indicators were chosen and what, through

analysis, they mean to the culture sector. The report defines indicators as “high level, summary measures of key issues or phenomena that are used to monitor positive or negative changes over time.” Indicators, as their central purpose, reduce large quantities of statistical data and are required to be: relevant, reliable, accessible, and clear. The report is grouped around the five themes that structured the development of the cultural indicators. In total the 5 themes provide 13 indicators used to measure the health of the culture sector in New Zealand. Theme 1 - *Engagement* – in cultural activity as a creator, producer, consumer, or participant. Theme 2 – *Cultural Identity* – as the identification of a distinct ‘New Zealand’ identity. Theme 3 – *Diversity* – level of active involvement or assistance provided to the diverse range of cultural backgrounds existing in New Zealand. Theme 4 – *Social Cohesion*- both memberships in given arts and cultural organization are considered and also, importantly, the communication between such groups. Theme 5 – *Economic development* – the ability of the cultural sector to add to overall economic growth.

5. *Arts Community Survey. Edmonton Arts Council, 1996.*

Questionnaires sent to local artists and organizations to get directional feedback to guide the Edmonton Arts Council’s policy direction, 1996.

6. *Artists in Canada’s Provinces, Territories and Metropolitan Areas: a Statistical Analysis Based on the 2001 Census. Hill Strategies Research Inc., Research for the Arts. Report Funded by the Canadian Council for the Arts, the Department of Canadian Heritage, and the Ontario Arts Council, October 2004.*

This is a statistical analysis of artists living in each province, territory and Census Metropolitan Area of Canada. It deals with regional distribution of artists, artists’ earnings and labour trends within the arts industry for the 1991 to 2001 time period. The data in this document is detailed and it provides information on the demographic distribution of artists in Canada as well as economic realities of their work.

7. *Art is Never a Given: Professional Training in the Arts in Canada. Report of the Task Force on Professional Training for the Cultural Sector in Canada, 1991.*

This extensive report focuses on the difficulties of maintaining a strong commitment to the arts, particularly in the area of providing primary and follow-up professional training and skills development opportunities in the arts sector, in an environment where public funding for the arts is increasingly regarded as a secondary priority. This report does provide a further distillation of the issue by examining the apparent greater level of difficulty, as pertaining to the stated central issue of the report, experienced by women and aboriginal demographic groups of the arts sector.

8. *Beilby- Orrin, Helen and John C. Gordon, International Measurement of the Economic and Social Importance of Culture. Paris: Organization for Economic Co-operation and Development, 2006.*

This report from a new OECD project takes a holistic and detailed view of culture and its measurement around the world. The stated aim of the project is to provide governments advanced assistance in creating cultural policy, to monitor/evaluate existing programs/policies, and to compare their ‘cultural situation’ to those in other countries. It provides an approach to measuring social and economic aspects of culture and starts from the UNESCO Framework for Cultural Statistics (FCS) - recognizing its limitations and the lack of any “operational framework in place for international comparative measurement of the culture sector.” The report explores the possibility of using a System of National Accounts (SNA) for collecting economic data on the cultural sector. Some problems associated with using a standard statistical approach are noted, and offer an important note of caution (i.e., the sector is supported by volunteers whose contribution is often not measured; culture industries are not homogeneous and often isolated – meaning many are not counted with conventional sampling techniques; Cultural activity can be undertaken by firms who are not traditionally thought of as cultural). The report takes a technical look at allocation factors, economic multipliers, and satellite accounts – suggestions are provided to overcome the above noted limitations. The report details an approach to developing “Macro Economic and participation indicators.” Social indicators are also touched on. Existing cultural data from five OECD countries (Australia, Canada, France, United

Kingdom, and United States of America) is examined - absence of proper standards and lack of common classification systems is noted.

9. Bianchini, Franco, Brooks Fred, Henry Ian, and Charles Landry. *Culture and Regeneration An Evaluation of the Evidence*. Nottingham: Comedia, 2004.

This paper looks at evidence for the “value of culture in contributing to social, environmental, and economic regeneration.” It aims to be guidebook of cultural regeneration to a variety of stakeholders. It provides a definition of culture and reviews evidence of economic, social, and environmental regeneration.

10. Brault, Simon, *Montreal in 2017: A Model Cultural City*, Board of Trade of Metropolitan Montreal, May 1 2002

This is a speech given by the chair of Culture Montreal, Simon Brault. In it Brault makes the case for using “culture as a vector of development in the city.” It is a call to encourage further creativity in Montreal and presents a vision of the model city.

11. *Building Creative Capital: An Investment Plan for the Arts in Edmonton*. Report of the Mayor’s Task Force on Investment in the Arts, October 05, 1994.

This is a report dealing with issues of funding for the arts in Edmonton (focusing on the administrative challenges of overseeing funding allocation and distribution). The central recommendation of this document is to delegate the responsibility of overseeing all aspects of civic grant funding to a dedicated body. This document, arguably, is the genesis, in real terms, of the Edmonton Arts Council.

12. *Canadian Arts Consumer Profile 1990-1991 Questionnaires*. Communications Canada, January 1992.

This document consists of a brief overview of the study’s *Research Design, Survey Instruments*, and general *Methodology*. Perhaps more importantly, however, this document contains almost 90 pages of actual survey questions used, arranged according to following categories:

- Performing Arts Short Questioner
- Festivals Short Questioner
- Performing Arts Long Questioner
- Visual Arts Long Questioner
- General Public Phone Questioner
- General Public Long Questioner
- Last thoughts (Addition to GPLQ)

Since this document contains a large number of short and long survey questions, it should prove valuable as a potential sample question bank and a good general model for constructing a survey.

13. *City of Edmonton Municipal Grants Review: A Study of the Grants-in-Aid to Organizations and Individuals Policy*, Arnold Consulting Group Ltd., October 1996.

This is a review of the philosophy behind, and the effectiveness in application of, the *Grant-in-Aid to Organizations and Individuals Policy*. Report’s primary areas of interest are the lists of stakeholder organizations and the survey component (sample survey included in appendix A).

14. *Client Statistics Report Survey Results*. Alberta Foundation for the Arts, May 1996.

Results of a statistical client survey conducted by the Alberta Foundation for the Arts; this survey targeted all 1998/96 grants recipients. Focus of the study was access to grant funds, participation in grant programs, and disposition of grant funds. This is an essentially objective source of statistical data.

15. ***Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005.* Hill Strategies Research Inc., Research for the Arts. Report Funded by the Canadian Council for the Arts, the Department of Canadian Heritage, and the Ontario Arts Council, February 2007.**

As the title indicates, this is a report dealing primarily with the patterns of patronage spending, overall as well as regionally, on arts and culture in Canada in the year 2005. This document provides a detailed statistical breakdown, overall, by region and by municipality, of consumer spending on arts and culture in Canada. At all levels the reported spending on culture and arts is huge; however, the debatably surprising numbers correspond to Alberta. On a per capita basis Alberta is reported to have the highest level of consumer spending on arts and culture, while Calgary and Edmonton rank third and fifth respectively among the fifteen major municipal areas surveyed.

16. ***Creativity Unbound: A New Vision for Cultural Policy in Canada, Report from the Conversation on Cultural Policy and Creative Communities, Mount Engadine, Alberta, July 5-7 2004***

A report generated from the *Creativity Unbound* conference advocates cultural leadership from the Federal Government and the adoption of broader conceptions of cultural policy that are integrated into different areas of public policy. It makes recommendations to the government on strategies to achieve the above.

17. ***Cultural liberty in today's diverse world, Human Development Report 2004, United Nations Development Programme (UNDP)***

This 2004 Human Development Report released by the UNDP introduces the concept of cultural liberty and makes the case for a rights-based approach to diversity and building inclusive societies. The context for the large report is the process of 'globalization' and the changes been wrought in today's societies as result and central to this the question of ensuring 'cultural liberty' is explored.

18. ***Downtown Artists Work/Live Housing Program: Terms of Reference. Planning and Development Department in Partnership with Edmonton Arts Council and Downtown Advisory Committee, January 30, 1998.***

This paper is a brief overview of the attempt to attract artists to live and work downtown, with the goal of creating a vibrant arts district in downtown Edmonton. This paper reflects the genesis of the ArtHab (Art Habitat Association) initiative. The general theme of the document is that it is a worthwhile investment to the downtown community, and the community at large, to provide affordable housing and workspace to artists in the downtown area. The main reason behind this is the prevention of inner-city decay and stimulation of urban renewal.

19. ***Duxbury, Nancy, Russo Anne. Intermunicipal Comparative Framework Project. Creative City Network of Canada, 2005.***

Provides a snapshot of what is going on – in terms of arts and culture- in various Canadian municipalities. Provides good definitions and looks at the general administration of culture, arts funding programs, festivals and special events, public art in various Canadian cities.

20. ***Eckstein, Mary L. and Leong Susie. Cultural Policy at the Grassroots. Center for Arts and Culture, 2004.***

This paper reviews activities that other communities could use to bring together the "cultural sector to articulate policy needs and affect policy change." It looks at cultural policy on the local level - cultural policy ecosystem. Observations shared from various 'Cultural Policy at the Grassroots' seminars held across America.

21. *Economic Impacts of “Arts and Culture” in the Edmonton Alberta Capital Region 2005. By the Edmonton Economic Development Corporation, February 2007.*

The report deals with the economic impact of the arts and culture community on Edmonton in 2005. The study primarily focused on arts and culture institutions. The report concludes that through monies spent on the arts and cultural activities by patrons, through tax revenue generation, and through monies spent by the arts community in Edmonton on anything from rent and food to work supplies the city of Edmonton benefits enormously.

22. *Economic Impacts of “Arts and Culture” in the Edmonton Alberta Capital Region 1996. By Economic Development Edmonton, October 1997.*

This report is the predecessor of the report published in 2007 (see the previous entry) and deals with the economic impact of the arts and culture community on Edmonton in 1996. The study primarily focused on arts and culture institutions. The report concludes that through moneys spent on the arts and cultural activities by patrons, through tax revenue generation, and through moneys spent by the arts community in Edmonton on anything from rent and food to work supplies the city of Edmonton benefits enormously.

23. *Edmonton: A City for the 21st Century; Report of the Cultural Futures Project. Submitted to [the Edmonton] City Council by the Parks, Recreation and Cultural Advisory Board, December 1988.*

At the request of the Edmonton City Council the Parks, Recreation and Cultural Advisory Board set out to create a blueprint for a sustainable ongoing cultural policy for the city of Edmonton. To that end, the Board, after a considerable amount of research, created its own working definition of culture and engaged various groups, active in 21 stakeholder sectors of the community, to nominate a total of 100 citizens. Those 100 citizens were nominated based on their widely recognized knowledge and experience in dealing with issues of steering Edmonton’s development and wellbeing as a healthy and vibrant community. This panel of citizens then guided the Board in identifying and listing the problems, concerns, issues and potential solutions pertaining to present day (1988) and future cultural development of Edmonton. As a result of this enterprise, the Board issued its blueprint report, which, even from the position of 19 years of hindsight, has to be considered as bold and visionary (at times clearly ahead of its time), yet at times overly ambitious even by today’s standards. Arguably, the primary issue raised was how to stimulate participatory involvement, of the public at large, in arts and culture, so as to have the community develop a sense of personal ownership of the cultural resources of the community, which in turn would translate the intrinsic value of such resources to the community at large, which further would result in the entrenchment of the idea of culture as a necessary component of a healthy and a vibrant community

24. *Edmonton Arts Council Pilot Year Report and Proposal to City Council to Establish a Permanent Arts Council. Submitted by the Edmonton Arts Council Steering Committee, May 1996.*

This report is a summary of the achievements of the one year Edmonton Arts Council pilot project. The report recommends to council, based on the project’s findings, that the establishment of a permanent Arts Council, and the active stimulation of the growth of the arts community in Edmonton, is desirable from a tangible economic perspective as well as from the less tangible social perspective. One part of particular interest within this report is in appendix 7, where a sampling of local media reaction to the project is included.

25. *Edmonton Declaration: A Statement of Values, Principles, Recommendations and Action Plans to Promote, Enhance and Sustain Good Governance of Canada as a Multicultural State arising from the proceedings of a comprehensive national and international conference held in Edmonton, Alberta, Canada with 600 National and International Delegates and Speakers on the topic: Canada: Global Model for a Multicultural State. Edmonton: Canadian Multicultural Education Foundation, September 25 to 28, 2002.*

This is self explanatory; the above title essentially comprehensively spells out the scope of this document. The thing to focus on is the outline of the essential blending of the relationship and nature of culture and civil identity, which, arguably is presented in this document as a symbiotic tapestry essential for the existence of any national ethno cultural identity within a multicultural free nation state.

26. **Evans, Michael. *Culture Steps Forward: Setting the Stage for Human Resource Development in Alberta's Culture Sector*. Chapel Rock Consulting Services Inc. for the Alberta Cultural Human Resources Steering Committee in association with Alberta Human Resources and Employment, 2000.**

This document examines, in some detail, the state of the Alberta Arts and Culture sector with respect to issues of human resources (i.e., economic viability of the sector, marketability of the sector, problems with employability and self employment within the sector, and comparative inequality of levels of remuneration [as compared to other industries] within the sector). One of the main issues to be dealt with, as identified by this report, deals with the problem of providing human resources support to self employed artists. The more notable recommendations pertaining to this issue include providing the public with more, and in a more accessible way, information about existing programs, increase the number of educational and professional development resources, research the self employment environment within the agricultural sector for applicable parallels and solutions and generally undertake further ongoing research in order to generate accurate and up to date data on the health of the arts sector.

27. ***Foundation Report: The Arts in Edmonton 1996*. Researched and Written by AMP Arts Consulting, Edmonton 1996.**

This report consists of an overview of the financial state of the arts organizations in Edmonton. The report focuses on revenue acquisition practices of the arts organizations as well as (to a degree) the organizations' fund usage practices. It also provides some recommendations with regard to achieving sustainable funding in the arts sector of Edmonton. The thing to focus on is the listing of general statistical information, not only financial but also dealing with numbers of various arts organizations existing in Edmonton (historically as well as in contemporary terms). Note: outside of financial information, the statistical information does tend to be a bit general.

28. **Fried Jochen, *Cultural Cooperation within the Wider Europe and Across the Mediterranean*, European Cultural Foundation, Amsterdam, March 2004**

This paper, commissioned by the European Cultural Foundation (ECF), looks at the idea of "Europeannes" in a widening European Union. It emphasizes the important role of culture in building an inclusive Europe for the old, new, and anticipated member states. The paper looks at Eastern European and South East Europe, Turkey's accession to the EU is given particular attention.

29. **Gepper, Nozar, *Case Study on European Capitals of Culture (2003-2007)***

This basic report draws, in part, from the European Commission's study on the European Cities and Capitals of Culture undertaken by Palmer/Rae Associates.

30. **Guetzkow, Joshua. *How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies*. Princeton University, June 2002.**

Looks at the impact of arts – would be helpful in terms of developing definitions. Looks at the different types of involvement in arts and culture that give rise to different types of impacts in the social, economic, and individual realms.

31. **Harvey, Jocelyn. *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*. A Project of the Canadian Conference of the Arts in Collaboration with the Cultural Human**

Resources Council; With the Financial Support of the Samuel and Saidye Bronfman Family Foundation and the Department of Canadian Heritage: Final Report on Phase One, July 2002.

This report examines and outlines the challenges of the not-for-profit sector in attracting skilled and creative management. The challenges stem from increasing competition for skilled middle and senior administrators and managers. The implied root cause is a shortage of labor and diminished level of financial compatibility (in terms of remuneration) as compared to other labor sectors. The thing to focus on with regard to this report is that arts and culture, in modern day society, very much reside on the same administrative foundations as any other sector or industry. It is not as simple as simply throwing money at artists, proper management and administration of the arts, particularly in terms of resource management, is of great value as well.

32. Herranz, Ph.D., Joaquin, Jackson, Ph.D., Maria, and Kabwasa-Green Florence. *Cultural Vitality in Communities: Interpretation and Indicators*. Washington: The Urban Institute, 2006.

This paper is a part of the Arts and Culture Indicators Project (ACIP) undertaken by the Urban Institute. It defines cultural vitality as “evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities” and uses this as lens through which to capture and document the data necessary to include arts and culture in “general quality of life indicators.” The paper presents an introductory set of arts and culture indicators that are built from the measurement framework developed in the first paper from the ACIP. This framework includes as areas of inquest: “the presence of opportunities to participate, participation in its multiple dimensions, and support systems for cultural participation” in combination provide a “comprehensive picture of a community’s cultural vitality” (p. 14). A helpful list detailing what needs to be considered when assessing each of the above mentioned areas of inquest is provided. The paper clearly acknowledges the implications of adopting such an inclusive approach to the measurement of culture in society and raises some very interesting points (e.g. engagement of wider and more diverse stakeholders in arts and culture, challenging historically held conceptions of constitutes art and culture and therefore what deserves funding priority).

33. Herranz, Ph.D., Joaquin, Jackson, Ph.D., Maria. *Culture Counts in Communities a Framework for Measurement*. Washington: The Urban Institute, 2002.

This report looks at the gap in data collection when it comes to arts, culture and the social dynamic. The ‘Framework for Measurement’ is presented as an attempt to fill this gap. Details the guiding principles used to capture cultural assets and lays out a conceptual framework.

34. Hirrers, Erik, PhD. *Rotterdam 2001: The Social and Political Construction of a Cultural Capital*. Presented at the International Conference on Cultural Policy Research. Bergen, Norway: Tilburg University, Department of Leisure Studies, November, 1999.

This document is a very interesting and engaging discussion of the, globally faced, challenges of justifying, and not only in terms of economic returns, public investment in the arts and culture. How does a society find a balance between the tangible economic value of arts and culture and the less tangible, often referred to as intrinsic, social value of the arts and culture? Must art and culture forever have to justify its existence in terms of economic benefit? How does intrinsic value translate to the general public? The suggestion being that, while building on the economic benefits argument, an effort needs to be made to make the arts an everyday reality of every part of life. Thus the arts will become an important part of the social consciousness of communities, and thereby acquire intrinsic valuation within those communities.

**35. International Federation of Arts Councils and Culture Agencies, *Defining Artists for Tax and Benefit Purposes*. D’Art Topics in Arts Policy, 2002
http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp**

Uses the UNESCO definition of artist and the Canadian Status of the Artist Act to explain the possible approaches to definitions of an artist

- 36. Kretzmann, John P and John L. McKnight. Introduction to *Building Communities from the Inside Out: A Path Toward Finding and mobilizing a community's Assets*. Evanston, IL: Institute for Policy Research, 1993.**

Short introduction to above work. Deals with capacity-focused development and the importance of asset mapping. A guide to help communities map and mobilize community assets. Defines asset based community development.

- 37. *Letters of Support for the Edmonton Arts Council. Submitted to the Edmonton City Council, June 11, 1996.***

This is a partial collection of letters in support of the formalization of the Edmonton Arts Council as a permanent institution. The letters are addressed to the office of the Mayor and are from prominent stakeholders in the arts and culture community in Edmonton.

- 38. MacLean, Mairi. "90s call for 'cultural tourism' program." *Edmonton Journal*, April 17, 1997.**

This article is a very interesting report on a presentation given by Walter Jamieson of the University of Calgary's *World Tourism Education and Research Centre* on Wednesday April the 16th, 1997. The presentation dealt with the issue of 'cultural tourism.' Jamieson argues that Edmonton and Calgary's strategy for attracting tourism should be refocused to primarily reflect those cities' cultural and artistic attributes. Marketing Edmonton and Calgary, on the global stage, as destinations of choice for cultural tourists is a formula for success not only from an economic perspective, but also from the less tangible, yet as important, cultural sustainability perspective.

- 39. Madden, Christopher. *Making Cross-Country Comparisons of Cultural Statistics: Problems and Solutions*. International Federation of Arts Councils and Culture Agencies (IFACCA), 2004.**

The focus of this paper is on international cross comparison of cultural indicators but the points made are relevant for Creative Edmonton. The paper investigates the present state of cultural statistics and comparative cultural policy research and further looks at the problems/issues in making cross country comparisons of cultural data. Madden, the paper's author uses Schuster's analysis of cultural statistics noting; there is a lot of interest and investment in the field of cultural policy; cultural policy research today is more the "development of a statistical database" than policy-relevant research; there is not so much a lack of data but rather a lack of meaningful use of data collected. In addressing these concerns, madden notes, work is being done by analyst to "focus the production of statistics more strategically – rather than simply creating data for its own sake." Work needs to be done to develop improved methodologies and statistical "architectures." Madden looks at comparative cultural policy and reasons it has become so popular because of suspicion of 'nationalistic' cultural policies requires the context of independent verification that internationally agreed upon standards allow for; global integration of cultural policies means internationally focused analysis better than nationally focused; comparison gives way of contextualizing the "esoteric" nature of culture; and allows nations to gain better understanding of their own situation through international comparisons. Limitations and problems with comparative cultural policy, as noted in the paper include: *Data Production Problems*: data availability – some countries (developing) do not have data- lessens scope; data quality – inherent difficulty in quantifying culture, methodological shortcomings; non-standardization of data – there are differences in definitions, classifications, and methodologies. *Data Presentation Problems*: presentation without context; presentation with obscured context; use of league tables; misuse, misinterpretation and strategic hazard. *Mitigating Problems*: compare familiar countries; limit number of countries; state limitations clearly; strict quality controls; be skeptical; be aware of data context; and use ratios and statistical indicators. Madden, using Schuster's work (1987), lists important questions to keep in mind with arts and cultural research:

1. What appears to be the central research question in the study?
 2. What is really at issue? Is there an underlying political agenda?
 3. Is the research intended to compare or to explain? Do the methodological choices made by the researcher facilitate or frustrate the goal?
 4. What is the boundary of analysis? Is it clear?
 5. Is the boundary of analysis appropriate to the research?
 6. How was the choice of countries made?
 7. Are the countries appropriate to the research?
 8. How was the data collected?
 9. What were the data sources? Are they reliable?
 10. What summary statistics are used?
 11. Are conclusions justified by the evidence?
 12. Are the conclusions modestly presented recognizing the limitations of the research method, the data collected and the analysis?
- 40. Madden, Christopher. *Statistical Indicators for Arts Policy*. International Federation of Arts Councils and Cultural Agencies. D'Art, June 2005**
<http://www.ifacca.org/files/statisticalindicatorsforartspolicy.pdf>

An excellent report that takes a global view of the work being done on cultural indicators and at other areas of related work including: the social impact of the arts, cultural statistics programs (UNESCO + UIS), and indicator theory (see <http://www.worldbank.org/data/wdi2004/index.htm>). Madden looks at the key issues related to statistical indicators for art policy as identified through review of relevant and authoritative literature and notes them as:

- *Analytical issues* –confusion about what indicators are and how they should be used; lack of quality data; frameworks are unwieldy; policy objectives are vague with a weak theory base.
- *Coordination issues* – there is an unhelpful multiplicity of work which could be reduced by distributing more widely and efficiently the work; and differences in approach.

- 41. Mahon, John. *Alberta Summer String Workshops: a Study*. Alberta Summer Music Workshop Association, October 10, 1986.**

This is a final report on a study done to generate ideas on facilitating additional resource based training, in the form of workshops, for string instrumentalists in Alberta. The part of the report to focus on deals with the studies methodology, specifically with the mail out survey (included in the report in its entirety as one of the appendices). The report concludes that investing in string workshops as well as musically themed summer camps (for youth) and retreats can only produce positive returns in the areas of skills generation, maintenance and augmentation.

- 42. Mahon John. *The Development of the Edmonton Arts Council—A Case Study: Connecting Communities Through the Arts*. Edmonton Arts Council, May 2000.**

This document is an overview of the genesis of the Edmonton Arts Council (also focusing on the reasons for and activities since conception). Arguably, the main aim of the document is to point out that a need for such an organization was recognized, steps were taken to fill that need (by creating the Edmonton Arts Council Pilot Project and then the permanent Edmonton Arts Council), and that the whole endeavor has been a great success to date.

- 43. Palmer, Robert, *European Cities and Capitals of Culture Part I and II*, Palmer/Rae Associates, Brussels, 2004**

This one-of-kind report commissioned by the European Commission is intended as a resource for “organizers of European Capitals of Culture, municipalities and governments, cultural operators, researchers and journalists.” It details the experiences of European Capitals of Culture (ECOC) from 1995-2004 and makes recommendations to the Commission for future policy regarding the ECOC. The large and

detailed study looks in Part I looks generally at the organizational and financial structures of the ECOC and explores the economic and the social and economic impacts of the initiative. In part II each ECOC from 1995 – 2004 is examined individually under the above categories.

44. Palmer, Robert, *The City in Practice: International Models of Cultural Cities*, Cultural Summit in Montreal, October 2001

An excellent speech given by Robert Palmer at the opening conference of the Cultural Summit in Montreal in which he speaks to the importance of cities finding their own cultural way. He makes the interesting comment that the largest problems surrounding cultural policy is not a lack of resources or infrastructure but a failure to understand what culture means. He speaks briefly about cultural policy in France, Spain, Italy and Rotterdam.

**45. *Portrait of the Canadian Population in 2006*, Statistics Canada Census Canada 2006
<http://www12.statcan.ca/english/census06/analysis/podwell/Subprov1.cfm>**

This document was released by Statistics Canada as part of its Census 2006. It breaks down in bullet form Canada's population statistics. A good reference.

46. "Relieving Symptoms in Cancer: Innovative Use of Art Therapy". *Journal of Pain and Symptom Management*, Vol. 31 No. 2, February 2006.

This is an article outlining a study done at the Northwestern Memorial Hospital in Chicago. The study looked at benefits of art therapy on pain management. The study found that an hour long session of art therapy resulted in pain reduction among cancer patients, as well as a reduction of fatigue and an increase of energy.

47. "Social Cohesion and Culture: Contrasting Some European and Canadian Approaches and Experiences." *Culturelink review*, No. 33, April 2001

A series of papers generated from a conference held in Edmonton in 2000 looks at the differences between cultural policy in Canada and Europe, with social cohesion amidst growing social and cultural differences being the specified area of inquiry.

**48. *Understanding Creative Industries, Cultural Statistics for Public-Policy Making*. United Nations Educational, Scientific, and Cultural Organization and Global Alliance for Cultural Diversity.
http://portal.unesco.org/culture/admin/file_download.php/cultural_stat.pdf?URL_ID=30297&filename=11419233433cultural_stat.pdf&filetype=application%2Fpdf&filesize=96994&name=cultural_stat.pdf&location=user-S/ , 2006.**

The author notes that "creative industries are becoming increasingly important components of modern post-industrial knowledge-based economies." The drive to prioritize the sector in economic development policies has led to the demand for better cultural statistics on the regional, national, and international level – the report states that governments 'should' support these initiatives. The report defines "cultural industries" as those involved in the creation, production, and commercialization of creative tangible and intangible "product." The paper notes that UNESCO and its statistical unit the Institute for Statistics (UIS) is positioned to lead in the development of cultural statistical methodologies at the international level and to show national governments the way. Most of the cultural data collected in the world today is done on an ad hoc basis. The collection of cultural stats on the national or sub-national level show impact of sector and highlights how the public sector can support cultural sector. The cultural mapping approach favored to study 'creative industry' can build awareness and develop collaboration among "creative stakeholders." The rest of the paper looks at the creation of cultural statistics in different areas of the world – UK, New Zealand, Hong Kong, China, and Colombia.

49. **UNESCO, *Universal Declaration on Cultural Diversity*, 31st Session of the General Conference of UNESCO, Paris, 2 November 2001**

This UNESCO communication details the Universal Declaration on Cultural Diversity – a directive to inspire culturally inclusive and diverse societies in the United Nation’s Member States.

50. **Upitis, Rena PhD., Katherine Smithrim PhD., Ann Patteson, and Marharet Meban. *Why the Arts Matter*. Presented at the Canadian Society for Studies in Education Annual Conference. Edmonton, May 19, 2000.**

This document outlines the role that exposure to arts plays in early childhood development and lifelong learning (from the earliest synaptic net formation to the formation of ongoing successful learning strategies throughout life). The report leaves off by arguing that adults who have had the benefit of lifelong exposure to the arts tend to make very versatile and productive employees.

51. **Walker, Chris. *Arts & Culture: Community Connections Contributions from New Survey Research*. Washington: The Urban Institute, 2002.**

Looks at arts and culture participation with information derived from study conducted by The Urban Institute. Shows how definitions influence conceptions of participation.

52. **Watson, Mireille F., and Catherine M. Hurlay. *A Call to Action: A Year 2000 Research Report and Discussion Paper on the Status of the Artist Policy and Legislation in Canada*. Cultural Enterprises International, November 22, 2000.**

A report on a study designed to examine, for the most part, the legislative efforts of various levels of government, over time, to classify the status of artists within the general superstructures of the economic and human resource environments of the Canadian labour markets. Arguably the primary issue at hand is how to facilitate, primarily through the process of legislative action, the integration of artists into the standardized legislated labour standards within Canada. How can the unique lifestyles and labour practices of artists be reconciled with and integrated into existing official legislated labour and human resource standards and policies functioning in other employment sectors.

53. **Woolf, Loise. “Art Therapy in Canada: Origins and Explorations.” *The Canadian Art Therapy Association Journal*, Vol. 16 No. 2, June 2003.**

This is a historic overview of the origins, nature, to an extent philosophy, applications and value of Art Therapy in the Canadian context. The overall theme of this document is that Art Therapy has been and continues to be a very useful, if understated, tool in some areas of medicine and psychology, and it needs to be recognized as a very real therapeutic approach and resource deserving and requiring further support and research.

54. **Zachariah, Mathew PhD., Allan Sheppard, Leona Barratt, Editors. *Canadian Multiculturalism: Dreams, Realities, Expectations*. Edmonton: Canadian Multicultural Education Foundation, September 2004.**

This is a detailed compilation/overview of the issues dealt with in the international conference on cultural diversity, global citizenship, pluralism, racism, human rights, immigration, justice and related governance (i.e., *Canada: Global Models for a Multicultural State*), held in Edmonton on September 25-28, 2002. The thing to focus on is the outline of the essential blending of the relationship and nature of culture and civil identity, which, arguably is presented in this document as a symbiotic tapestry essential for the existence of any national ethno cultural identity within a multicultural free nation state.

55. **Zehr, Alison, Julie S. Burros. *A Survey of Chicago’s Cultural Landscape*. Conducted by: City of Chicago, Department of Cultural Affairs, Metropolitan Chicago Information Center,**

Nonprofit Financial Fund. Funded by: Chicago Community Trust, City of Chicago, Joyce Foundation, Metropolitan Chicago Information Center, Nonprofit Financial Fund. Final Report: Chicago, July 2002.

This project came about as a result of the initial cooperative efforts of the Department of Cultural Affairs (DCA) and the Nonprofit Financial Fund (NFF) to determine the number of cultural and arts facilities that the City of Chicago directly and or indirectly supported and or was instrumental in creating. The initial efforts on the part of the DCA and the NFF revealed a fundamental lack of information significantly hindering their ability to deal with this issue. Thus, an effort was made, in the form of this project, to rectify this information deficiency. The initial proposal for the survey dealt with gathering information from a representative sample of organizations from all segments of the cultural and art sectors (e.g., nonprofit as well as for profit organizations). This proposed approach was then replaced with a proposal of surveying all (without exception) known cultural and arts facilities in Chicago. The final approach settled on, involved surveying 282 nonprofit organizations that had submitted applications to the city's arts grant program (the survey was in the form of a mail out questioner where half of the 282 mailed forms were returned). The questioner measured many indices, but the primary focus of the survey was economic and financial. Debatably, one of the more interesting findings of the survey was that the general variability of the financial wellbeing of the surveyed organizations resulted in a contradiction between averaged data and some individual data. Apparently because some of the organizations surveyed were rather well off financially they became statistical outliers which inflated the average which in turn presented an overly positive overview of the financial state of the organizations surveyed. A case by case examination of the data provided a more somber summery of the fiscal reality facing most of the surveyed organizations.



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

**Phase 1 Report:
Project Scope and Deliverables**

**Cultural Capitals of Canada 2007
Grant Project
Department of Canadian Heritage**

March, 2007

Prepared by Adriana A. Davies, Ph.D.

1. Background

The City of Edmonton and the Edmonton Arts Council initiated an application to the Cultural Capitals of Canada Grants Program in 2004. This was not funded and a new, strengthened application was developed through the City Manager's office in collaboration with the Edmonton Arts Council and was submitted in October 2005. After a national competition, Edmonton was awarded the Cultural Capitals of Canada designation for 2007 with a formal presentation at City Hall on December 18th, 2006. The presentation was made by the Hon. Rona Ambrose, MP, Minister of the Environment, and Raheem Jaffer, MP, to Mayor Stephen Mandel. In attendance were a range of partners and stakeholders including Edmonton Arts Council Executive Director John Mahon.

The Cultural Capitals of Canada program had its beginnings on May 2nd, 2001, when the Government of Canada established a new investment program with the objective to enable communities to invest more in the arts and culture, improve cultural services and promote cultural sharing. The Cultural Capitals of Canada initiative is a part of the *Tomorrow Starts Today* investment package with the following intent:

Our objective is to promote the arts and culture in Canadian municipalities, through recognition of excellence and support for special activities that celebrate the arts and culture and build a cultural legacy for the community.⁹²

The initiative is not only visionary but also practical—the designation involves federal funding of up to 75 percent of project costs with the remainder being provided by the municipality. Edmonton qualified for the Level 1 award of up to \$2,000,000 for municipalities with a population of over 125,000.

The cultural inventory component of the project is envisioned as a legacy piece that will identify cultural indicators for the City, do some benchmarking and help to create a blueprint for future development. The intent, once all of the events and performances of the year are over, is to learn from the experience and to build capacity for the future. The Heritage Community Foundation became a project partner at the outset with the responsibility of designing and implementing the City of Edmonton Cultural Inventory.

⁹² 2006 Cultural Capitals of Canada Program Newsletter, p. 1.

2. Laying the Groundwork: Definitions

There are myriad definitions and differences in the value assigned to the arts and culture—really, as many as there are nations, regions, municipalities or other vehicles for encompassing and regulating human activity. Thus, there is no one universally accepted definition or measure.

In order to measure or inventory arts and cultural activity, there must be some general agreement on the nature of that activity. Thus, defining the field is crucial. While scientific, technological and economic activities are readily quantifiable, activities in the humanities are less readily so and raise a number of questions. What are the arts and culture? Are they linked? Is their value intrinsic—about individual and social worth—or extrinsic (e.g., economic)? Who funds them—the state? the user? corporations? charities and/or non-profits? Who benefits from them—individuals, families, corporations, community organizations, ethnocultural communities?

There are myriad definitions and differences in the value assigned to the arts and culture—really, as many as there are nations, regions, municipalities or other vehicles for encompassing and regulating human activity. Thus, there is no one universally accepted definition or measure. In terms of the Western democracies, the latter half of the 20th century saw a movement towards measurement of performance of entities receiving public funding. Thus, we have seen a range of economic impact studies, resulting in movement further and further away from the intrinsic value of the arts as essential to defining the nation, the city or whatever other political grouping of human activity.

A useful case to examine is that of museums, which moved from being the “cabinets of curiosities” of aristocrats and wealthy individuals to publicly-created and run facilities in the 19th century with the emergence of the new nation states. This happened not only in Western Europe but also the United States and Canada. Museums, arts galleries, theatres and the artists, performers, curators underpinning them were viewed as helping to define the state and providing a window on the collective soul and measure of national identity and achievement. They were also charged with public education so that the frequently solitary activity of the creator could be shared with the greatest possible public. But even these institutions, which were once viewed as essential, have seen decreases in their funding in the past 25 years. We have seen an increased emphasis on “user pay” and fundraising and the need to show their economic impact in the community. They have also been placed in competition for both public and private funding with health and wellness, education and other causes that for many donors rank as necessities. This, sadly, has relegated the arts and culture to the less essential grab-bag of wants rather than needs. But, at the same time, as we have seen performance measures including benefits to individuals, community, society as a whole being hard-lined, we have also seen thoughtful artists, performers, cultural administrators, and organizations and institutions building the case that the arts and culture are essential to individual and community health.

This is not to say that performance measures, per se, are bad and, in fact, they should be a part of the operations of any healthy and dynamic organization. It is when the value of the arts and culture is diminished to simply economic performance, then, their importance in city-building, province-building, nation-building is neglected or lost. Ultimately, all of the stakeholders in the arts—from creators, performers, cultural administrators, funders and others—believe that the value of the arts and culture is primarily intrinsic and that they must continue to be viewed in this way. The “Creative Cities” movement has given this belief tremendous impetus in the last 10 years and a solid cultural inventory provides concrete data that defines what a creative city is and underscores the redeeming and transforming power of the arts and culture.

3. What is a Cultural Inventory?

The cultural inventory can be seen as a barometer of cultural activity. A well-executed cultural inventory plays an important role in helping to define a creative city and assisting in the formulation of civic policies.

The international source with perhaps the greatest authority is that of the United Nations Educational, Scientific and Cultural Organization (UNESCO). A recent study titled “International Measurement of the Economic and Social Importance of Culture,” undertaken by the Statistics Directorate, Organisation for Economic Co-operation and Development, Paris, has some useful information. The report was prepared by John C. Gordon and Helen Beilby-Orrin and is titled “International Measurement of the Economic and Social Importance of Culture.” The report identifies as an issue the lack of precise definitions of measures and notes that those identified in the study draw on existing data in five OECD countries—Australia, Canada, France, the United Kingdom and the United States. Each has its own classification system and prompted the authors to explore the value of a System of National Accounts (SNA) for economic data.

There are many important aspects of this study that can assist in the shaping of the City of Edmonton Cultural Inventory. The most important is the following statement in the Executive Summary:

The paper begins by taking a holistic view of culture, including social and economic aspects, and quality of life. The authors follow with a review of international work undertaken by UNESCO in the 1980s and the European Commission in the 1990s. Both projects recommended a two dimensional framework for assembling measures of culture, one dimension containing cultural domains such as visual arts, film, theatre etc. with the other delineating the processes from creation/production through to consumption/conservation.⁹³

The report is a draft and has been posted on the World Wide Web to solicit expert input. Initial input came at a workshop in December 2006 and will culminate in a follow-up session planned for June 2007 at the OECD World Forum on Statistics, Knowledge and Policy, the focus of which is on measuring the progress of societies. The authors ultimately want to establish “a methodology that will produce internationally-comparable measures capable of informing cultural policy formation in OECD countries.”⁹⁴ Four major themes are being considered for the 2007 World Forum as follows:

⁹³ John C. Gordon and Helen Beilby-Orrin, “International Measurement of the Economic and Social Importance of Culture” (Paris: Statistics Directorate, Organisation for Economic Co-operation and Development, draft 2006-08-9).

⁹⁴ Gordon and Beilby-Orrin, p. 2.

- **Economic indicators:** *the appropriateness of the indicators identified, their relevance to informing policy, their suitability for international comparisons, possible alternative indicators, their reliability/robustness etc.*
- **Classification standards:** *their deficiencies in regards to measuring the culture sector, and the means that can be taken to overcome the problems, including allocation factors, multipliers, and satellite accounts.*
- **Social Indicators:** *the impact of the presence of a healthy and vital culture sector on other areas of society including social cohesiveness/identity, population health, well-being, balance, etc.*
- **Linkages between a healthy culture sector and a healthy economy:** *will an enrichment of the culture sector lead to improvements in well-being and the general economic health of a society; and the inverse, will the deterioration of the culture sector translate into a decrease in well-being and economic performance.*⁹⁵

The authors acknowledge that, while the “economic importance” of culture, viewed as economic impact linked to Gross Domestic Product (GDP), is an aspect of the quantitative measurement of culture, “the importance of culture goes well beyond its GDP contribution.”⁹⁶ They, then, quote Canada’s Governor-General Michaëlle Jean noting that she had recently stressed “how important creative expression is to the health of a democratic society.”⁹⁷

They proceed to address the issue of the definition of culture as follows:

*Creative expression is certainly a part of culture but culture can also be viewed in a more holistic light. Perhaps one of the most succinct definitions of culture in this vein comes from anthropologist Ruth Benedict. “Culture is learned as a child, and as children we each learned from those around us a particular set of rule[s], beliefs, priorities and expectations that moulded our world into a meaningful whole. That is culture.” Canadian author D. Paul Schafer also takes this holistic point of view in his cultural model of development. Stripped to its essence, his model can be described as a circle with eight interrelated segments: social culture, artistic culture, technological culture, scientific culture, political culture, religious culture, educational culture and economic culture. All of the segments have a relationship with each other and with the whole and with the surrounding natural, historical and global environment.*⁹⁸

⁹⁵ Gordon and Beilby-Orrin, p. 41.

⁹⁶ Gordon and Beilby-Orrin, p. 2.

⁹⁷ Gordon and Beilby-Orrin, p. 2. The quote is from the Government of Canada, Turning a New Leaf, Speech From the Throne, Thirty-Ninth Parliament, April 4, 2006.

⁹⁸ Gordon and Beilby-Orrin, p. 2. Ruth Benedict reference is from *Patterns of Culture* (London: Routledge and Keagan Paul, 1963) pp 33-36 as quoted in D. Paul Schafer *Culture – Beacon of the Future* (UK: Adamantine Press Limited, 1998), p. 34

The authors emphasize the importance of “artistic culture” since “its particular characteristic is its ability to reflect society back to itself. This reflective ability also has a temporal quality that allows the reflected image to sometimes highlight the past (history museums), sometimes the future (science fiction) and sometimes simply a focused version of the present (documentaries).”⁹⁹

It is important to note that in the 16th century in Britain writers were stating that art held a mirror up to nature, which was an idea borrowed from classical writers. This notion remained current while artists tried to present a realistic image of nature and natural phenomena but, with the emergence of non-representational art in the 20th century, the mirroring becomes less easy to see. While this analogy may be flawed, it is clear that contemporary artistic expression while not providing a “realistic or naturalistic” image of society none-the-less represents contemporary society with all of its complexities, conflicts and ambiguities.

The study is also founded on the UNESCO Framework for Culture Statistics formulated in the period 1972 to 1980. In 1972, European Ministers of Culture met to discuss “the establishment of better and more comprehensive statistics of culture.” This work was continued in the 1980s when representatives of over 20 European and North American countries began to meet to discuss methodologies for producing culture statistics. This resulted in the establishment of the Framework for Culture Statistics (FCS) in 1986. The Categories for measurement became:

- Cultural Heritage
- Printed Matter and Literature
- Music
- Performing Arts
- Visual Arts (including photography)
- Cinema
- Radio and Television
- Socio-cultural activities
- Sports and Games
- Environment and Nature

The “Functions” measured for each category were:

- Creation/Production
- Transmission/Dissemination
- Reception/Consumption
- Registration/Preservation/Protection
- Participation

⁹⁹ Gordon and Beilby-Orrin, p. 2-3.

The authors note that, in the 20 years since these measures were identified, the world has changed including the emergence of the Internet as not only a communications medium but also as a tool for the “electronic distribution of cultural goods and services.”¹⁰⁰

The UNESCO definition of culture has also expanded to the following:

*...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*¹⁰¹

It is clear that such an encompassing definition of culture moves away from the narrow scope of artistic activity (i.e., creative activity) focused at the functional level (e.g., literary arts, performing acts) to embrace and involve the entire community (i.e., the public, public and private funders). Thus, the arts are subsumed in culture, which UNESCO and other experts consider the factor that integrates all human activity and links it to the natural world in which we live.

Gordon and Beilby-Orrin note that economic outcomes are not the principal reason for which people become involved in culture. Ironically, these are the indicators that are easiest to measure and quantify. They note that social indicators are more difficult to define and, while there is a substantial body of research in this area:

*...definitive choices about what measures should be included are far from evident. The International federation of arts Councils and Culture Agencies (IFACCA), in a report entitled Statistical Indicators for Arts Policy, notes that “there are two main discernable approaches in the research. Some tackle the issue ‘top down’, by exploring the social impacts of the arts, where ‘social’ means non-economic impacts, or impacts that relate to social policies. Others...approach effects from the bottom up, by exploring individual motivations for and experiences of arts participation, and evaluating the impacts of particular arts programmes.”*¹⁰²

While quantifying social impacts presents a challenge and likely cannot be done through a survey instrument, it is important to undertake research and gather whatever evidence is available, including anecdotal evidence obtained through focus groups to begin to explore the social impacts of the arts and culture. **The compelling reason to do this is because, as we have seen, the arts and culture are about identity, equity and community involvement. Thus, the cultural inventory must address both quantitative and qualitative measurement of cultural activities.**

¹⁰⁰ Gordon and Beilby-Orrin, p. 5.

¹⁰¹ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

¹⁰² Gordon and Beilby-Orrin, p. 22.

The UNESCO Framework for Culture Statistics also sets out the three considerations for the design of a framework for cultural statistics as follows:

- (a) *“it should be an integrated whole, including both the social and economic aspects of cultural phenomenon, e.g., production, distribution, consumption of an demand for cultural goods and services;*
- (b) *“it should be logical and based on principles which make it possible to link it with related statistical systems (System of Social and Demographic Statistics, the System of national Accounts and balances, and, eventually, the System of Environmental Statistics); and*
- (c) *“it should serve the needs for planning, controlling and study of matters connected with cultural policies and therefore include all phenomena which are of importance in this field.”¹⁰³*

Having shed some light on definitions of the arts and culture and the cultural inventory process, it is important to determine reasons for doing this work. These include:

- Determination of the extent and nature of the sector (i.e., benchmarking)
- Determination of the health of the sector (i.e., a report card)
- Establishment of performance measures specific to the sector
- Obtaining of data to assist in policy making, strategic planning and allocation of funding
- Providing a direction, i.e., blueprint for strategic development and strategic investment
- Increased understanding of the importance of the arts and culture in the life of the community
- Vehicle for public education and engagement

The cultural inventory can be seen as a barometer of cultural activity. A well-executed cultural inventory plays an important role in helping to define a creative city and assisting in the formulation of civic policies. The ultimate outcome of cultural inventorying goes beyond its potential use in strategic planning and investment to ensuring greater community involvement and empowerment of citizens. This dynamic view of cultural inventories moves from measurement for the purposes of economic impact to a much more holistic view of measurement that, if adopted by the City of Edmonton, will help to build capacity and sustainability for cultural endeavours.¹⁰⁴ It will also result in a truly creative city in which the arts and culture become the glue that binds all civic activities and helps to define the uniqueness of the city and its citizenry.

¹⁰³ Gordon and Beilby-Orrin, p. 4. The quotation is from UNESCO Conference of European Statisticians, “The UNESCO Framework for Cultural Statistics (FCS),” paper prepared by the Office of Statistics, UNESCO, CES/AC.44/11 13 February 1986, p. 2.

¹⁰⁴ The authors note that the US, Canada and Mexico use the North American Industrial Classification System (NAICS) for measurement of the cultural sector. They, together with the UK, have created definitions of Culture/Creative Industry.

4. Classification: What Are Cultural Indicators?

Cultural indicators are based on definitions of the criteria on how data should be segregated and grouped. There is no international standard to follow and, therefore, for the City of Edmonton Cultural Inventory to be authoritative and valid, it must be based on best practices. Thus, the first set of activities in the City of Edmonton Cultural Inventory process involves extensive research to:

- Determine the nature of cultural inventories worldwide through a literature search
- Analyze these materials to arrive at commonly-held definitions of cultural indicators
- Establish the specific cultural indicators to be measured and studied

The Gordon and Beilby-Orrin study used a combination based on UK and Canadian approaches that blended economic and social measures. They used the following Culture/Creative Industry classification:

- Advertising
- Architecture
- Video, film and photography
- Music and the visual and performing arts including:
 - Sound recording and music publishing
 - Visual and Performing arts (including Festivals)
- Publishing/Written media
- Printing
- Radio and TV (Broadcasting)
- Art and antiques trade
- Design (including Designer Fashion)
- Crafts
- Libraries (includes Archives)
- Museums
- Historic and heritage sites
- Other heritage institutions¹⁰⁵

The authors note that in the UK classification of “Creative Industries,” computer games, software and electronic publishing are included. As the creators of the Alberta Online Encyclopedia (www.albertasource.ca), the Heritage Community Foundation would

¹⁰⁵ Gordon and Beilby-Orrin, p. 20. The authors have created a pyramid of “Tiers of cultural employment, by type of involvement.” The “Main job” is at the top of the pyramid and reflects the smallest number of individuals, while “Hobbyists” is at the bottom of the pyramid and, therefore, the largest numerically speaking.

certainly view its product as part of the City of Edmonton's cultural inventory. The *Encyclopedia* has given Alberta pride of place on the World Wide Web and made the Foundation the largest web publisher in the country.

Having achieved some clarity into the range of artistic and cultural activities, it is important to note that statistics will need to be gathered from individuals as well as organizations and institutions. Some data is best obtained through survey instruments while other data can be compiled through research and presented in reports, position papers, tables, etc. The City of Edmonton Cultural Inventory will involve all of these methods.

The issue arises as to the nature of cultural activity to be inventoried. Terminology such as "high" and "low" art, professional and amateur, mainstream and emerging, elitist and popular, state-funded art vs. alternative art presents a range of dualities and implies that choices must be made. This should not be the case—a good cultural inventory should be able to embrace these dualities to arrive at a more holistic view, which is today's norm. Diversity and pluralism are contemporary values and reflect social, political and cultural change. Countries primarily populated by one ethnicity and having a state religion are likely uni-cultural. Today, the Western Democracies are more-or-less multi-cultural. The dualities noted above really reflect older ways of thinking and being can and do result in tensions. In terms of a cultural inventory, the response to these ways of thinking should not result in a "who is in and who is out" perspective. Gordon and Beilby-Orrin state:

Dick Stanley, referring to cultural citizenship, writes "that arts and heritage participation enhances social understanding, promotes identity formation, modifies values, builds social cohesion and fosters community development and civic participation. These are the mechanisms by which cultural participation provides the models to fashion the individual's public action. An individual's cultural participation influences how she behaves toward others in society, and their cultural participation influences how they treat her. Culture permeates social, economic and political action."¹⁰⁶

The report provides capsule views of the participating countries but for the purposes of the City of Edmonton Cultural Inventory we are focusing on the Canada. The report draws on the Canada's Culture Statistics Program (CSP) established in 1972 by Statistics Canada. Surveys are run in the following areas:

- Heritage Institutions
- Public Libraries
- Performing Arts Companies
- Film Production
- Film Post-Production

¹⁰⁶ Gordon and Beilby-Orrin, p. 23. Dick Stanley, "Introduction: The Social Effects of Culture," *Canadian Journal of Communication*, Vol 31 (2006), pp. 7-15.

- Film Distribution
- Film Exhibition
- Book Publishing
- Sound Recording (label companies)
- Government Expenditure on Culture
- Television Viewing
- Radio Listening¹⁰⁷

In 2004, the CSP published the Canadian framework for Culture Statistics which is described as “a formal framework of culture industries, occupations and products defined in terms of the national classification standards.”¹⁰⁸ Thus, Statistics Canada produces statistics for Economic Contribution of Culture in Canada, Culture GDP: Using the Creative Chain Framework

Where resources such as these exist, the Heritage Community Foundation will obtain and analyze them and, if possible, ask for Edmonton-specific drill downs. The intent is to have as much data gathered pertaining to artistic and cultural activity in Edmonton from the range of perspectives that have been described above to achieve the desired outcomes of the study.

The Gordon and Beily-Orrin contains some interesting statistics that may be of relevance to the City of Edmonton Cultural Inventory as follows:

The Culture Sector’s Share

- Culture Contribution to GDP
 - Australia 3.1% (1988)
 - Canada 3.5% (2002)
 - France 2,8% (2003)
 - USA 3.3% (2002)
 - UK 5.8% (2003)

- Culture Portion of Labour Force
 - Australia 5.1% (2001)
 - Canada 3.8% (2003)
 - USA 2.5% (2003)
 - UK 4.3% (2004)

¹⁰⁷ Gordon and Beilby-Orrin, p. 27.

¹⁰⁸ Gordon and Beilby-Orrin, p. 27.

5. Some Cultural Inventory Models

All the materials that we have seen about definitions, indicators and, now, models for cultural inventorying emphasize the democratization of the arts and culture. Flagship institutions and organizations will still continue to exist within this model but they are joined by a whole range of organizations and institutions, individual and group activities that are creative at root but are also entrenched in community— giving it life and vitality.

There are a number of models used in the US, Australia and other countries at the national and local level. The Urban Institute, Washington, provides some excellent contextual pieces and survey techniques in a report titled *Cultural Vitality in Communities: Interpretation and Indicators* authored by Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green and Joaquin Herranz, Ph.D. The publication is a part of the Culture, Creativity and Communities Program at the Institute and is dated 2006. The Institute describes itself as follows in the front matter: “The Urban Institute is a non-profit, nonpartisan policy research and educational organization that examines the social, economic and governance problems facing the nation.”

The Institute has established a formal Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities:

To this end, ACIP provides researchers, practitioners, and policymakers with information about the presence and role of arts and culture in communities—how arts and culture affect neighborhood conditions and community dynamics. Specifically, ACIP develops quantifiable measures of arts and culture and integrates them into quality of life measurement systems that can compare conditions across communities and in the same community over time. Launched in the late 1990s with support from the Rockefeller Foundation, ACIP’s basic premises are (a) that a healthy place to live includes opportunities for and the presence of arts, culture, and creative expression, (b) that arts, culture and creative expression are important determinants of how communities fare, and by extension (c) that full understanding of US Communities is inherently impossible without including these important perspectives.¹⁰⁹

Projects have been undertaken in Seattle, Boston and Philadelphia. ACIP bases its work on three premises:

First, we introduce a definition of cultural vitality that included the range of cultural assets and activity people around the country register as significant.

¹⁰⁹ Rosario Jackson, Kabwasa-Green and Herranz, *Cultural Vitality in Communities: Interpretation and Indicators* (Washington: The Urban Institute, 2006), frontmatter.

Specifically, we define cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

Second, we use this definition as a lens through which to clarify our understanding of the data necessary, as well as the more limited data currently available, to document adequately and include arts and culture in more general quality of life indicators. Third, we develop and recommend an initial set of arts and culture indicators derived from nationally available data, and we compare selected metropolitan statistical areas based on the measures we have developed.¹¹⁰

The authors note that this broad definition of cultural vitality is threatening to some organizations that have traditionally received funding because it expands the range of stakeholders in the arts. It moves beyond the art experts and professionals. On the other hand, it is attractive to others because it is inclusive:

For example, it enables urban designers and planners to give more consideration to ensuring that communities have community/cultural centers, including facilities for the practice of art, that make possible a wide range of arts engagement. It encourages expansion of the cultural district concept to include more opportunities for amateur as well as professional arts engagement. It compels policymakers, funders, and administrators to think more critically about to what aspect of a community's cultural vitality they are contributing. And it enables community members to learn more about the range of cultural activity in their communities and where arts-related investments might best be made.¹¹¹

The authors note that the definition of cultural vitality takes into account terms that are now frequently used by urban planners, community development practitioners, private developers, politicians, policymakers and others. These include “creative economy,” “creative class,” “creative cities,” “cool cities.” They also frequently relate to the revival of urban neighbourhoods. This thinking has created a window of opportunity for the arts to integrate themselves in a range of community activities. They affirm the importance of this term as follows:

Cultural vitality is the evidence of creating, disseminating, and supporting arts and culture as a dimension of everyday life in communities.

All the materials that we have seen about definitions, indicators and, now, models for cultural inventorying emphasize the democratization of the arts and culture. Flagship institutions and organizations will still continue to exist within this model but they are joined by a whole range of organizations and institutions, individual and group activities that are creative at root but are also entrenched in community giving it life and vitality.

¹¹⁰ Rosario Jackson, Kabwasa-Green and Herraz, p. 4.

¹¹¹ Rosario Jackson, Kabwasa-Green and Herraz, p. 6.

The ACIP’s first monograph, *Culture Counts in Communities: A Framework for Measurement* (Jackson and Herranz 2002) presented a measurement framework based on four “domains of inquiry to help capture cultural activity and its role in communities.” The ACIP model uses three of the domains because of their appropriateness for measurement and also because “they make possible a more comprehensive understanding of impacts of arts and culture (the fourth domain). We build on our understanding of the first three domains as we operationalize our cultural vitality concept and determine measures that correspond with it.”¹¹²

The following is a concise description of the three measurable domains. It can be seen that each has a unique meaning and characteristics as well as a cluster of activities around it that are specific to this model.¹¹³

- *Presence of opportunities to participate*
 - Wide mix of sponsorship (nonprofit, commercial, public, informal)
 - Size of organization (large, medium, small)
 - Type of organizations including presenters of professional artwork, artist-focused organizations, organizations that make possible amateur as well as professional arts practice
 - “Pillar” organizations that have been active for more than 10 years with the following characteristics:
 - Involvement in the development of community-based cultural events
 - Relationships with local artists as well as the large cultural venues concerned primarily with the presentation of professional work
 - Long-standing connections with local parks, schools, community centers, etc. that sponsor community arts and cultural activities
 - Existence of “Cultural Districts” (physical concentrations of arts organizations and arts-related businesses)

- *Participation in its multiple dimensions*
 - Multiple participation—as practitioners, teachers, students, critics, supporters, and consumers
 - Collective art making frequently found in:
 - Festivals
 - Community celebrations
 - Sustained amateur arts practice
 - Public validation and critical discussion of a range of artistic and cultural practices (amateur to professional) in a range of forms such as:
 - print and electronic media (including the web)
 - arts education (K-12)

¹¹² Rosario Jackson, Kabwasa-Green and Herranz, p. 4.

¹¹³ Rosario Jackson, Kabwasa-Green and Herranz, p. 4-5.

- after school arts programs
- *Support systems for cultural participation*
 - Public sector
 - Foundation
 - Commercial sector encouraged through:
 - Tax incentives
 - Small business loans
 - Integration of arts and culture into other public policy priorities such as education and community development
 - Networks of strong advocates, especially outside the formal cultural sector
 - Critical mass of artists in one place and indicator of level of support available

The authors also move beyond “the traditional arts/culture box (extending the usual nonprofit lens to include commercial and informal sectors) in searching for measures of cultural vitality.” To address this, they create a four “tier” schema as follows:

- **Tier one**—quantitative data usually collected annually and freely available or at minimal cost (e.g., census data) that is nationally comparable; **immediately suitable for development of indicators**
- **Tier two**—quantitative data, also free or virtually free but not nationally comparable (e.g., administrative data about parades and festivals collected by police and other city departments, household surveys, funding data collected by arts agencies or foundations); **immediately suitable for development of indicators**
- **Tier three**—also qualitative by sources restricted in time or sporadic; **provides examples of how data could be collected**
- **Tier four**—qualitative or pre-qualitative documentation of phenomena of interest (e.g., ethnographic studies of arts and culture in communities); **provides rich contextual information about cultural vitality and informs design of quantitative data collection efforts**¹¹⁴

What’s interesting about this model is that data gathering done by existing agencies is used in new ways to identify community cultural vitality, in particular, national data. The ACIP model also focuses attention on organizations very broadly defined:

- Nonprofit, public, and commercial
- Those with large, mid-sized and small budgets

¹¹⁴ Rosario Jackson, Kabwasa-Green and Herraz. I have summarized information from p. 7, 8 and 35. The bolding is also mine.

- Those that are concerned with the presentation of professional work
- Those that are artist-focused and critical to professional artists' careers
- Those that seek to preserve tangible and intangible history and culture
- Those that seek to enable the invention of new forms of artistic creative expressions
- Those that seek to advance and validate both amateur and professional arts practice¹¹⁵

They note in their field research that they have found that organizations that serve as catalysts for both amateur and professional arts collaborate extensively with both arts and non-arts organizations. They are also strong believers in the significance of the design of public and other places where arts and cultural activities take place.¹¹⁶ They note:

*Certainly, the design of a space or building that takes into consideration a range of possible cultural uses will involve attention to public access, pedestrian traffic, performance area, lighting, acoustics, inclusion of permanent as well as temporary areas that accommodate a variety of displays, and opportunities for active as well as audience participation in creative activities.*¹¹⁷

The authors also examine “Indicator-like Initiatives: City Rankings and Arts Sector and Creative Economy Reports.” They look at *Forbes Best Places for Business and Careers* and *Money Magazine’s Best Places to Live* and note that “these typically characterize arts and culture as one among several types of leisure and recreation activity. They focus on mainstream institutions (e.g., symphony, opera, ballet) and measure participation by audience attendance or ticket sales.”¹¹⁸ They note some new types of reports being created by municipalities:

*...that specifically seek to assess a city’s attractiveness to the “creative class”—urban professionals employed in creative industries (including architects, designers, doctors, lawyers, scientists, engineers, entrepreneurs, and computer programmers as well as artists), generally with high incomes and spending power. These draw on Richard Florida’s (2002) formula to assess a city’s “creative index” and likely appeal to this population. Examples include “cool cities” initiatives in Michigan, the “creative character initiative” in Greensboro, north Carolina, and Fast Company’s “fast cities list,” which ranks cities domestically and internationally based on the creative class formula.*¹¹⁹

¹¹⁵ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

¹¹⁶ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

¹¹⁷ Rosario Jackson, Kabwasa-Green and Herraz, p. 16.

¹¹⁸ Rosario Jackson, Kabwasa-Green and Herraz, p. 29.

¹¹⁹ Rosario Jackson, Kabwasa-Green and Herraz, p. 29-30.

According to their definitions, these studies are limited as are those that focus on the arts and cultural sectors that inventory only the non-profit or government- and foundation-supported entities.¹²⁰

ACIP has devised a whole series of “phenomena to be tracked” some of which can be derived from other studies—national, state or other. For their top indicator of *Presence of Opportunities*, they recommended the following Tier One measures:

- Arts establishment per thousand population (CZBP) including both nonprofit and commercial entities;
- Percentage of employment in nonprofit and commercial arts establishments as a proportion of all employment (CZBP);
- Nonprofit arts organizations per thousand population (NCCS); and
- Nonprofit community celebrations, festivals, fairs and parades per thousand population (NCCS).¹²¹

Measures for other tiers are also suggested. To implement this kind of comprehensive study that requires review of existing data to mine it for municipally-relevant activities is do-able but time-consuming. In addition, some surveying would need to be done for community-specific indicators not appearing in national data. The ACIP model is exciting because of its expansive definition of the arts and culture and seeing them as core to culturally vital communities.

There is another over-arching survey that is Canadian and is linked to the Creative City Network of Canada. The Network is a direct result of Richard Florida’s thinking about creative cities capturing the imagination of civic politicians, arts and culture practitioners and others. Just as Jane Jacobs through *The Life and Death of American Cities* awakened a generation to environmental and city planning issues, Richard Florida, more recently, forced us to see cities not only as physical constructs but also imaginative constructs. This continues the work of Lewis Mumford (*The City Through Time* and other works). Cities change and evolve through time and are complex structures with physical and spatial presence, legal and political dimensions, social and economic dimensions, and cultural dimensions. By focusing on creativity, Florida is linking all of these dimensions to the human spirit and the ability that human beings have to change their world through time. It moves beyond typical notions of infrastructure, which is physical, to suggest that it is the intellectual and spiritual infrastructure that is ultimately more significant. Of course, this is the domain of the arts and culture.

¹²⁰ Rosario Jackson, Kabwasa-Green and Herraz, p. 30-31. They note a number of studies that are closer to the ACIP approach as follows: *Ohio Art Council’s State of the Arts Report*; the Cultural Initiatives Silicon Valley’s report on the *Creative Community Index: Measuring Progress toward a Vibrant Silicon Valley*; *Creative Economy Initiative* in New England; *Louisiana: Where Culture Means Business*; the *Creative New York* report; and *Creative Vitality Index: A Measure of Arts-Related Economic Activity*, focused on Washington State.

¹²¹ Rosario Jackson, Kabwasa-Green and Herraz, p. 39.

The Creative City Network of Canada focuses attention on those things that cities (civic politicians and civil servants) actually control. Twenty-nine cities are a part of this initiative of which five are Albertan (Banff, Camrose, Edmonton, Grande Prairie and Red Deer). The Phase One Pilot Report is titled *Intermunicipal Comparative Framework Project*. It was published in 2006 and the data years were 2002-2004. The Analysis/Writing was undertaken by Nancy Duxbury and Anne Russo. Edmonton in October 2007 will be hosting their conference. This is an important lens through which to view the arts and culture though in comparison to The Urban Institute and the OECD models, it is narrower and less-embracing since it does not involve the range of stakeholders. As a sign of the changing civic attitude towards the arts and culture, it is incredibly important. Edmonton's City Council, headed by Mayor Stephen Mandel, supports Creative Cities goals and Councillor Michael Phair, who is frequently given arts portfolio duties, is involved in this initiative.

The current study was based on the 1996 Municipal Cultural Investment Survey, developed and implemented by Nancy Duxbury for the Greater Vancouver Regional District (GVRD) Cultural Plan Committee. It involved 17 of the region's 21 municipalities. With so much competition between neighbouring municipalities and districts and counties, this study was absolutely unique and visionary. The authors note:

The long-term goal of the Framework Project is to have an accessible source of baseline information about municipal planning, policy, programming, and support in municipalities across Canada. Phase One is about designing the structure – the framework – for storing and retrieving this multifaceted body of information. This report summarizes, in tables and commentary, what we learned about municipal involvement in arts, heritage, and culture in 30 municipalities across Canada through a survey initially distributed in 2003.¹²²

The study had three phases as follows:

- **Phase One: Qualitative Survey – Policies, Plans, Programs and Practices (first distributed in 2003)**

This phase is aimed at understanding the general framework, scope, and nature of local government involvement in cultural development across Canada.

- **Phase Two: Quantitative Survey – The Numbers**

This phase will capture the value of local government investment in cultural development across Canada. It will expand the information gathered in Phase One to include the value of direct and indirect support through funding programs, administrative costs, operational expenses, and other mechanisms.

¹²² Creative City Network of Canada: *Intermunicipal Comparative Framework Project*, Phase One Pilot Report, 2006, p. 6.

- **Phase Three: More details in Selected Topic Areas**

Every category included in the framework could be explore in more detail. Topics to be selected for further study will reflect growing areas of practice and priority needs for information. Topics and issues will be compiled on an ongoing basis for consideration, and methodologies will reflect the nature of the subjects being examined. A few areas of growing interest that have already been identified for consideration include the interrelated roles and models of regional and municipal government support for cultural development, details of heritage support strategies, and the role of libraries in local government development.¹²³

Municipal initiatives of this sort are also a part of the cultural inventory process and what they choose to benchmark and the fact that they are funders of the arts and culture is of enormous significance. The study includes a glossary of terms that is important including a definition of culture as follows:

*Includes the performing, visual, literary, and media arts; library, archives, and heritage resources; and socio-cultural activities as practiced and preserved in a community. These practices are multicultural and reflect the beliefs, experiences, and creative aspirations of a people in a specific geographic and political area.*¹²⁴

This definition, while lacking in vision, is certainly in keeping with the UNESCO definition and also The Urban Institute of the stakeholders in cultural vitality. It also supports the elements to be addressed in a cultural inventory. The following definition is given of the arts:

*Includes the visual arts (painting, print-making, drawing, sculpture, crafts, photography, film, and video), theatre, music and song, literary arts, and dance. The arts encompass original, creative interpretation, and facsimile reproduction and distribution.*¹²⁵

At the basis is governance and the first section of the report is “General Administration of Culture” and this looks at legislation, policies and plans. In looking at this, the following subject areas (or categories) are discussed based on what the participating municipalities reported as areas in which Legislation, Policy and/or a Cultural Plan/Strategy existed:

- Culture (arts and heritage)
- Arts
- Heritage Community Foundation Public Art
- Civic Art Collection
- Community Arts
- Festivals & Special Events

¹²³ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 8.

¹²⁴ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 11.

¹²⁵ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 8.

- Civic Awards
- Cultural Facilities Development
- Cultural Facilities Support/Use
- Cultural Tourism
- Heritage Tourism
- Heritage Registry and/or Designation
- Archaeology
- Cultural Industries
- Other

While members of the arts and cultural community frequently express the view that “the City doesn’t care or doesn’t know about the arts and culture,” it is interesting to note the following:

A total of 25 respondents report an Official Community Plan, City Plan, or equivalent that explicitly includes reference to culture, arts, heritage or archaeology Heritage is identified in an Official Community Plan in 17 municipalities and culture (arts and heritage) in 16. The arts, the more recent focus, appear in an Official Community Plan or its equivalent in 10 municipalities. Policies for archaeology appear in four. Although policies for cultural industries (generally the film industry) are reported in various municipalities, there is no indication that this topic is incorporated yet into any Official Community Plan.

Based on responses to date, municipal legislation is reported in documents as far back as 1965, but there is no indication of cultural topics appearing in an official community Plan or its equivalent before 1990. Only Toronto reports that it has included public art in its recent Official Community Plan.¹²⁶

Other interesting findings relevant to the cultural inventory process include:

- In a limited number of municipalities, a non-profit organization or agency is mandated by Council to manage all or some area of the arts or Heritage
- More frequent is the existence of an organization, not mandated by Council that may take on this role and it may be contracted by Council to do this
- It is noted that these “umbrella” organizations can be useful in planning because they represent a broad array of interests and have citizen involvement¹²⁷

With respect to where in the municipal structure cultural staff work, the response is variable and indicates that a dedicated cultural department is rare:

¹²⁶ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 13.

¹²⁷ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 14.

The survey provided space for reporting up to six different areas in which cultural staff may work. Just under 60% of the 29 respondents indicated that staff with cultural responsibilities worked in either one or two offices, which were identified generally as arts/cultural services or heritage/museum/archives.... While two municipalities indicated that staff with cultural responsibilities worked across six different offices or groups, none mentioned that cultural staff in their municipality worked in more than six areas.¹²⁸

In response to the question, “What is the level of cultural staffing in municipalities,” it is reported that that only three municipalities had over 20 staff (FTEs) and:

Fully 75% of the respondents reported a total of fewer than 10 FTEs performing a wide range of work including running museums, theatres/galleries, arts centres, and other facilities; programming and producing cultural festivals; administering programs; scouting and permitting for a local film industry; managing archives; developing policy and guidelines; administering public art selection processes; running summer arts activities in parks; and much more.¹²⁹

It is clear that there are issues around the nature of arts and cultural activities that are directly administered and run by cities as well as facilities and that these impact on staffing. Of course, a cultural inventory reveals all of the other arts and cultural creators found in the non-profit and charitable sector as well as cultural industries, educational institutions and others. These statistics do raise the question of what kind of arts and cultural staffing should cities have and what should be the competencies, duties and responsibilities of staff.

The report provides some excellent baseline data on the range of city involvement in the arts and culture broadly defined that will prove invaluable in the City of Edmonton Cultural Inventory.

¹²⁸ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 15.

¹²⁹ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 16.

6. Creating the City of Edmonton Cultural Inventory

The cultural inventory will become an integral part of present and future cultural planning for the City of Edmonton and will serve to bridge the past, present and future. It will be the keystone in an integrated cultural management system embracing the public and private sectors and involving stakeholders and the citizenry of Edmonton.

As has been noted, the cultural inventory component of the Cultural Capitals of Canada project is envisioned as a legacy piece that will identify cultural indicators for the City, do some benchmarking and help to create a blueprint for future development. The intent, once all of the events and performances of the year are over, is to learn from the experience and to build capacity for the future. The cultural inventory will become an integral part of present and future cultural planning for the City of Edmonton and will serve to bridge the past, present and future. It will be the keystone in an integrated cultural management system embracing the public and private sectors, and involving stakeholders and the citizenry of Edmonton.

The Heritage Community Foundation became a project partner at the outset with the responsibility for designing and implementing the City of Edmonton Cultural Inventory. The Foundation is an educational trust committed to connecting people with heritage and undertakes a range of research and digital heritage projects including:

- Web creation projects about Alberta's historical, natural, cultural, scientific, and technological heritage
- Educational resources
- Virtual exhibitions
- Heritage and cultural tourism materials
- Online catalogues, searchable databases, and web tools
- Planning studies including facilities and organizational development

The Foundation is one of Canada's largest web publishers and its research methods are based on the highest scholarly and museum standards, including cultural memory and living tradition research involving primary and secondary resources. Websites are developed in partnership and draw on the resources of museums, archives, art galleries, heritage organizations and institutions, and private collections. In addition to museum and archival expertise, the Foundation works in the education sector, with community organizations, and with civic and provincial departments.

The Foundation's most important project, the *Alberta Online Encyclopedia* (www.albertasource.ca), is the primary intellectual legacy project for Alberta's centenary. The 70 current websites making up the *Encyclopedia* exploit the full potential of the Web medium by placing issues, people, events, activities, artefacts and art works within a comprehensive context of historical, environmental, cultural, social, economic, and political meaning. In 2006, [Albertasource.ca](http://www.albertasource.ca) received in excess of 68 million hits, with over 2.5 million site visits of over 20 minutes duration.

The City of Edmonton Cultural Inventory project duration is from January 19, 2007 to December 31st, 2007. The project lead is Adriana A. Davies, Ph.D., who has worked in the cultural sector in Alberta for 27 years. This has included work as the Science, Technology, Industry and Material Culture Editor of *The Canadian Encyclopedia*, Executive Director of the Alberta Museums Association and, currently, as Executive Director and Editor-in-Chief of the Heritage Community Foundation. Dr. Davies undertakes curatorial work in art and social history as well as specializing in cultural policy. She has participated in a range of studies and provided feedback to task forces and other enquiries. This has embraced the heritage field, arts and culture, the voluntary sector and the cultural labour force. She also initiated the standards program at the Alberta Museums Association, which became a national model. Most recently, she was the Co-Chair of the Research Steering Committee for the National Survey of Non-Profit and Voluntary Organizations, part of the Voluntary Sector Initiative. The Committee was responsible for design and oversight of the survey instrument and the report summarizing findings. Data from this study was contributed to a benchmarking study for UNESCO done at the Johns Hopkins University. In addition, the Committee was involved with Statistics Canada in the creation of the Satellite Accounts, which track the activities of all of Canada's industrial sectors (including the cultural industries) and their impact on GDP. She has studied cultural policy and funding in Canada, the US, the UK and France as well as participating by invitation in the think tank organized by the Canadian Commission for UNESCO on the digital heritage.

6.1 Definitions

The first part of the Scope document identified current reputable work in the area of cultural surveys and explored terminology. For the purposes of the City of Edmonton Cultural Inventory, the UNESCO definition of culture will be used as follows:

Culture (UNESCO):

*...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*¹³⁰

This is chosen because of its encompassing nature and also because it entrenches a number of values including respect for human rights. It also embraces specific creative activities and is compatible with the Creative Cities Network definitions of culture and the arts as follow.

Culture (Creative Cities Network):

Includes the performing, visual, literary, and media arts; library, archives, and heritage resources; and socio-cultural activities as practiced and preserved in a

¹³⁰ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

*community. These practices are multicultural and reflect the beliefs, experiences, and creative aspirations of a people in a specific geographic and political area.*¹³¹

Arts (Creative Cities Network):

*Includes the visual arts (painting, print-making, drawing, sculpture, crafts, photography, film, and video), theatre, music and song, literary arts, and dance. The arts encompass original, creative interpretation, and facsimile reproduction and distribution.*¹³²

Both of these definitions give some sense of categories and classifications of activities, which are useful in the inventory process.

We would add a third definition that adds an intentional quality or desired outcome. This is The Urban Institute concept of cultural vitality that is at the centre of their Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities:

Cultural Vitality (The Urban Institute):

...we define cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

Cultural Citizenship (Dick Stanley):

*...that arts and heritage participation enhances social understanding, promotes identity formation, modifies values, builds social cohesion and fosters community development and civic participation. These are the mechanisms by which cultural participation provides the models to fashion the individual's public action. An individual's cultural participation influences how she behaves toward others in society, and their cultural participation influences how they treat her. Culture permeates social, economic and political action.*¹³³

6.2 Indicators and Cultural Inventory Tools

As has been noted, indicators can and do vary from study to study. They can be quantitative and qualitative, and can span the measurement of artistic and cultural activity, economic impacts and social impacts. There are no standard indicators whether at the local, national or international level. Thus, best practices, as determined by reputable bodies, must be used as tools for benchmarking and analysis.

The Gordon and Beilby-Orrin (OECD) study used a combination of arts and culture functions and activities based on UK and Canadian approaches that

¹³¹ Creative City Network of Canada: Phase One Pilot Report, 2006, p. 11.

¹³² Creative City Network of Canada: Phase One Pilot Report, 2006, p. 8.

¹³³ Gordon and Beilby-Orrin, p. 23. Dick Stanley, "Introduction: The Social Effects of Culture," *Canadian Journal of Communication*, Vol 31 (2006), pp. 7-15.

blended economic and social measures. They used the following Culture/Creative Industry classification:

- Advertising
- Architecture
- Video, film and photography
- Music and the visual and performing arts including:
 - Sound recording and music publishing
 - Visual and Performing arts (including Festivals)
- Publishing/Written media
- Printing
- Radio and TV (Broadcasting)
- Art and antiques trade
- Design (including Designer Fashion)
- Crafts
- Libraries (includes Archives)
- Museums
- Historic and heritage sites

The “Functions” measured for each category were:

- Creation/Production
- Transmission/Dissemination
- Reception/Consumption
- Registration/Preservation/Protection
- Participation

The Creative City Network used the following categories:

- Culture (arts and heritage)
- Arts
- Heritage Community Foundation Public Art
- Civic Art Collection
- Community Arts
- Festivals & Special Events
- Civic Awards
- Cultural Facilities Development
- Cultural Facilities Support/Use
- Cultural Tourism
- Heritage Tourism
- Heritage Registry and/or Designation
- Archaeology
- Cultural Industries
- Other

The study was undertaken from the perspective of what municipalities do so the categories in the survey were different than the more general survey done by the OECD. It is clear that there is some general agreement on facilities and services that can broadly be defined as cultural in scope.

6.3 *Cultural Inventory Methodologies*

Measurement of cultural activities has been going on for many years, as has been noted. The economic impact studies are the most easily done but, as we have seen, these do not address the needs of the sector or the cities that serve as the location of these activities. The cultural inventory model, which is most overarching and encompassing, is that developed by The Urban Institute. What is interesting is that the mandate of the organization is not focused on the arts and culture. Their mandate is as follows: “The Urban Institute is a non-profit, nonpartisan policy research and educational organization that examines the social, economic and governance problems facing the nation.” It is, therefore, significant that they have chosen “cultural vitality in communities” as an area of research focus.

For the City of Edmonton Cultural Inventory, we propose to adapt The Urban Institute’s Arts and Culture Indicators Project (ACIP) model to suit our purposes. This includes the four domains of enquiry that they define:

- Presence
- Participation
- Support and
- Impact

We also propose to use their four “tier” research schema that focuses on quantitative and qualitative data available from a range of local, provincial and national sources re-interpreting those studies to meet today’s needs. It is a truism that studies, once completed, tend to sit on the shelf and be pointed to periodically with pride. Very few are actually ever implemented.

The analysis that we propose and which will be set out in study or position papers will be making comparisons and contrasts and drawing out recommendations. Examples of Edmonton-specific studies to be re-interpreted would be the Cultural Futures Project, the Mayor’s Task Force for the Arts, the Creative Cities Network study, etc. We would go back about 20 years just as the cultural inventory, if it is to be effective, must look forward 20 years.

This data also sits in “silos” and the ACIP model provides an integrating vision and purpose –

For example, it enables urban designers and planners to give more consideration to ensuring that communities have community/cultural

*centers, including facilities for the practice of art, that make possible a wide range of arts engagement. It encourages expansion of the cultural district concept to include more opportunities for amateur as well as professional arts engagement. It compels policymakers, funders, and administrators to think more critically about to what aspect of a community's cultural vitality they are contributing. And it enables community members to learn more about the range of cultural activity in their communities and where arts-related investments might best be made.*¹³⁴

6.4 Survey Instruments

The previous section addressed identification and analysis of existing studies and re-purposing of the data for the City of Edmonton Cultural Inventory. We are also planning and implementing two survey instruments that could become the basis of periodic surveys. In order to gather data about the range of artistic and cultural activities, statistics will need to be gathered from individuals as well as organizations and institutions. The survey instruments will need to be designed to provide the data required for the cultural inventory process and will be modeled on successful surveys undertaken by other jurisdictions.

Individual Survey

The purpose of surveying individuals is to determine culture-related employment, and the unique contributions and special needs of such individuals. The survey will likely include artists, performers, cultural administrators and others operating in a self-employed capacity or in culture/creative industries. This would allow us to develop benchmark data on the cultural labour force in Edmonton. It would also help us to determine whether they are able to make a living by their creative activity alone or need to work at other jobs to support their creative activity. The intent would be to determine the size and structure of the sector. The survey could also be designed to elicit information from individuals for whom creative activity is their:

- Main job
- Second job(s) (paid)
- Volunteers
- Hobbyists¹³⁵

While some studies have been done to encompass all four categories, for the purpose of the City of Edmonton Cultural Inventory, it is our belief that this kind of survey is too generalized and lacking focus. Thus, the City of Edmonton Cultural Inventory will focus on the first two categories.

¹³⁴ Rosario Jackson, Kabwasa-Green and Herraz, p. 6.

¹³⁵ Individuals for whom creat

Institutional and/or Organizational Survey

The National Survey of Non-Profit and Voluntary Organizations is unique in targeting organizations. We will examine this survey to see what data it presents with respect to Edmonton organizations and will determine the range of questions to help us develop a snapshot of cultural organizations and institutions in the City. We will also draw on the facilities study undertaken by the City of Edmonton as well as other models.

6.5 Edmonton Arts Council Grants Data Analysis and Case Studies

The Edmonton Arts Council has 10 years of data about grants to individuals and organizations. We will work with Council staff to analyze this data. We will also undertake some case studies with individual artists and performers as well as organizations to profile areas of the arts and cultural activities. Again, this is drawing on existing data and repurposing it to achieve a broader purpose.

6.6 City of Edmonton Cultural Plan

After the rejection of the first Cultural Capitals of Canada proposal, Edmonton City Council felt that one component should be pursued—the development of a Cultural Plan. The Edmonton Arts Council was charged with this responsibility and created a Cultural Planning Committee led by EAC Chair Catrin Owen to undertake the process. The Committee includes John Mahon, EAC Executive Director, Councillor Michael Phair and representatives from a range of arts and culture organizations. This process is well established and a number of findings and consultation activities are underway. Their findings will be integrated into the Cultural Inventory and, in turn, the Cultural Inventory will support the development of the City of Edmonton Cultural Plan,

In addition, the City of Edmonton has initiated a Heritage Plan process and Preliminary Assessment for a Civic / City Museum. This latter activity is being undertaken by Catherine C. Cole, the consultant selected to conduct the Preliminary Assessment. The City of Edmonton Planning Department is also developing an Edmonton Heritage Plan. David Holdsworth from the City Planning Department will speak about this plan.

The City of Edmonton Cultural Inventory will also integrate, whenever possible, data obtained from these processes. The Cultural Inventory will be enriched by this mass of cultural planning activity, and that is why The Urban Institute's Arts and Culture Indicators Project (ACIP) model appears the best for our purposes. Its goal of entrenching "cultural vitality in communities" is visionary and, therefore, the best possible model for Edmonton.

6.7 *Education Institutions*

It is clear that educational institutions play a key role not only for the training of artists, performers and cultural administrators but also of a culturally-sensitive citizenry. The Cultural Inventory will, thus, include an inventory of programs in K-12, College and University level.

6.8 *Creative Edmonton Website*

In the age of the World Wide Web, this medium cannot be ignored not only to communicate the City of Edmonton Cultural Inventory findings but also to promote the cultural vitality of the City. The Heritage Community Foundation will be developing the Creative Edmonton website and we have already registered the domain names www.creativeedmonton.com (.org, .net, ca.) as a showcase for cultural activity in the City. The site would have a searchable archives of studies to encourage further scholarship. It would include a directory of artists, performers, cultural administrators and others with links to their websites. There would also be a directory of organizations and institutions, also fully searchable. The site would be a part of the *Alberta Online Encyclopedia* (www.albertasource.ca), created by the Heritage Community Foundation and which has given Alberta more authoritative web content of any province or state. Hosting and updating costs would be discussed with the City of Edmonton.

7. City of Edmonton Cultural Inventory: Deliverables and Timelines

Project Phase 1: January 21st to March 31st, 2007

Research and Development

- Begin project implementation by liaising with various project principals as determined by the City of Edmonton, Edmonton Arts Council and other project stakeholders
- Clarification of project terms of reference
- Development of project Work Plan outlining various deliverables
- Development of Research Plan
- Literature survey and development of an annotated bibliography of resources including local, provincial, national and international sources
- Use this data to determine the purpose and scope of the Edmonton Cultural Inventory
- Prepare project Scope Document that outlines project activities including survey instruments
- Undertake consultations as necessary to validate the work plan and project deliverables
- Preparation of position or discussion papers on issue, opportunities and challenges as necessary

Project Phase 2: April 1st to May 31st, 2007

Design of Edmonton Cultural Inventory Tools

- Review the Project Scope Document with the project Advisory Committee and key stakeholders; design a feedback loop with the project Advisory Committee
- Create an ad hoc committee of content experts to advise on survey design
- Analyze Edmonton Arts Council grants and prepare a summary report
- In consultation with the Edmonton Arts Council Executive Director and Grants Officer, identify individuals and organizations for case study profiling
- Preparation of position or discussion papers on issue, opportunities and challenges as necessary
- Development of draft survey instruments and test with stakeholders:
 - People Survey including:
 - Cultural creators (artists, performers, etc.)
 - Cultural administrators
 - Cultural custodians (curators and others)
 - Other
 - Organizations and Institutions Survey including:
 - Arts
 - Culture
 - Heritage

- Multicultural and
 - Other organizations and institutions as necessary
- Survey validation and testing (e.g., Population Laboratory, University of Alberta)
- Preparation of position or discussion papers on issue, opportunities and challenges as necessary
- Stakeholder presentations as necessary
- Media engagement as directed by the Advisory Committee

Project Phase 3: June 1st to August 31st, 2007

Cultural Inventory Surveys Implementation

- Survey Implementation (both People and Organization and Institutions)
 - Print and online
- Inventory of educational institutions
- Review of City of Edmonton facilities study
- Review of City of Edmonton Creative Cities Network survey materials
- Preparation of position or discussion papers on issue, opportunities and challenges as necessary
- Stakeholder presentations as necessary
- Media engagement as directed by the Advisory Committee

Project Phase 4: September 1st to October 31st, 2007

Cultural Inventory Surveys Analysis and Report Writing

- Survey analysis
- Report Writing
- Sharing with key stakeholders including Cultural Planning Committee
- Revisions as necessary
- Stakeholder presentations as necessary
- Media engagement as directed by the Advisory Committee

Creative Edmonton Website Construction:

- Website Storyboard
- Graphic design
- Database—People (only if FOIPP and other ethical requirements make this possible) and Organization and Institutions (survey data)
- Prototype Website Development
- Testing of prototype with stakeholders and others
- Creation of database of arts and culture resources
- Digitization of print resources as necessary
- Content development and posting

- Creation of content management plan and hosting and maintenance requirements
- Stakeholder presentations as necessary
- Media engagement as directed by the Advisory Committee

Project Phase 5: November 1st to December 31st, 2007

Information dissemination/public engagement:

- Preparation of Final Report
- Design of a launch event with project principals (Advisory Committee, Edmonton Arts Council, etc.)
- Media cultivation to ensure buy in and support
- Design of orientation workshop for stakeholders to encourage them to post content
- Implementation of a select number of workshops

Appendix 3: Discussion Papers

- A Contextual View: The European Capital of Culture (ECOC)
- Edmonton's Cultural Scene: Overview of Past Research
- Edmonton's Cultural Infrastructure: Facilities and Organizations
- Edmonton: A New Urbanism



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Overview of the European Capitals of Culture and Cultural Capitals of Canada Programs

April, 2007

1. Introduction

As a part of Phase One of the *Creative Edmonton* Cultural Inventory Project, this paper will give a contextual overview of the European Union's Capitals of Culture (ECOC) initiative, before contextualizing the opportunities and challenges Edmonton faces as a CCOC. The ECOC and CCOC programs highlight the difficulties municipalities face in meeting the desires and demands of a complex and growing network of arts and cultural stakeholders. The 2004 Human Development Report *Cultural Liberty in Today's World* released by the United Nations Development Program (UNDP) provides, in this paper, a backdrop for understanding the historic paradigm shift continuing in cultural undertakings, in cities across Canada and Europe. This shift necessitates that municipal policies and projects be inclusive (democratic) and egalitarian or suffer a legitimacy deficit in the eyes of a city's citizens.

The overall intention of this paper is to arrive at a better understanding of the challenges and opportunities the Heritage Community Foundation faces in creating an inclusive cultural inventory in this increasingly dynamic and diverse city, as a part of Edmonton's year as a CCOC.

2. A Contextual View: The European Capital of Culture (ECOC)

Following is a review that draws on Robert Palmer's *European Cities and Capitals of Culture* - a major report generated from a study commissioned by the European Union. The mandate of the study was to research and document an authoritative and comprehensive account of the ECOC programme between 1995 and 2004. There has been a great deal of international interest in the ECOC initiative, with many countries using it as an inspiration for their own programs – for example, Canada. Member States of the European Union are, on the most part, very enthusiastic about the program – in the United Kingdom 12 cities bid for the title in 2008 and 10 cities bid for the 2010 German title.¹³⁶ For the purposes of this paper, a review of the practical “nuts and bolts” of the program and the objectives and social perspectives conceived by the ECOC cities is undertaken to better understand the challenges changing municipalities face navigating the cultural web – with the ECOC spotlight on cultural matters.

2.1 *The Beginnings of the European Capitals of Culture and European Cultural Policy*

The ECOC is an initiative of the European Union (EU) and was implemented by the Council of Ministers in June 1985.¹³⁷ The initiative was conceived by Greek Culture Minister Melina Mercouri whose assertion that Europe has been a hub of “exceptionally rich and extremely varied artistic and cultural activities” and that cities need to be recognized as being central “in the creation and spread of Europe's cultures” set the stage for the realization of the ambitious ECOC program.¹³⁸ The intention of the program is to highlight and develop these assertions and further to deepen the feeling of “European” citizenry and community among the citizens of the Member States of the European Union. The EU's cultural policy, which has informed the creation of the ECOC, is focused on creating the conditions necessary for developing this sense of belonging to the same “European” community as a “European” citizen.¹³⁹ Therefore, in part, the ECOC program can be seen as an arm of the European integration process; however, this is far beyond the scope of this paper.

The following sections look at the current practical makings of an ECOC.

2.2 *Selection Criteria*

¹³⁶ Palmer, Robert, *European Cities and Capitals of Culture Part I*, Palmer/Rae and Associates; p. 9

¹³⁸ *European Capital of Culture*, The Directorate General for Education and Culture: http://ec.europa.eu/culture/eac/sources_info/brochures/capitals/page1_en.html

¹³⁹ *European Capital of Culture*, The Directorate General for Education and Culture: http://ec.europa.eu/culture/eac/sources_info/brochures/capitals/page1_en.html

The European Capitals of Culture (ECOC), as it has been known since 2000, is a designation awarded to member states of the European Union. A decision of the European Parliament and of the Council in May of 1999 determined that the selection of the ECOC would be based on the recommendation of a panel comprised of “cultural leaders.” The panel members are nominated as follows:

- two by the Council
- two by the European Parliament
- two by the European Commission and
- two by the Committee of the regions.

The recommendation of the panel is made to the European Commission who, in turns, advises the Council's final selection of the year's ECOC. Each EU member state, on an established 15 year rotation system, nominates one, a minimum of four years in advance, of its cities for ECOC designation.¹⁴⁰ *A city is not designated the ECOC title for what it already is but rather on the strength of its proposed programs for the given year.* The proposed programs are judged against two sets of selection criteria – one being the successful focus on the “European dimension” and the other on the “City and Citizens.”¹⁴¹ The later criterion specifies that the ECOC year should:

- advance the participation of citizens living in the city and increase their cultural interest and also
- be sustainable and an integral part of the long-term cultural and social development of a city¹⁴²

2.3 Funding and Governance Structures

The EU makes a financial contribution to the ECOC through its cultural framework program, which was, until 2006, “Culture 2000.” The framework program from 2007 until 2013 is simply the “Culture Programme.”¹⁴³ Up until 2009, the EU's financial support will take the form of a 1.5 million Euros subsidy that can subsidize only up to 60 percent of the total budget for the ECOC.¹⁴⁴ Cities can also apply for and receive funds under the “Community Structural Fund” – namely from the European Regional Development Fund (ERDF) and the European Social Fund (ESF) - and funds are also generated from municipal budgets¹⁴⁵. As such, the public sector contribution to the ECOC stands at around 77.5 percent and the private sector contribution at around 13.2 percent of the total funds contributed.¹⁴⁶ The total operating expenditure for each ECOC varied from 7.9 million Euros to 73.7 million Euros.¹⁴⁷

The Palmer report finds the majority of cities holding the ECOC title selected an independent not-for-profit organization (with legal status as such) to oversee the governance of the ECOC year.¹⁴⁸ The report finds the governing structures for the ECOC year were hampered by the following:

¹⁴⁰ Geppert/Nozar, Case Study on European Capitals of Culture (2003-2007)

¹⁴¹ *Guide for Cities Applying for the Title of European Capitals of Culture:* http://ec.europa.eu/culture/eac/ecocs/pdf_word/guide_to_candidates_en.pdf; p.11

¹⁴² *Guide for Cities Applying for the Title of European Capitals of Culture:* http://ec.europa.eu/culture/eac/ecocs/pdf_word/guide_to_candidates_en.pdf; p.13

¹⁴³ *Guide for Cities Applying for the Title of European Capitals of Culture:* http://ec.europa.eu/culture/eac/ecocs/pdf_word/guide_to_candidates_en.pdf; p.16

¹⁴⁴ *Guide for Cities Applying for the Title of European Capitals of Culture:* http://ec.europa.eu/culture/eac/ecocs/pdf_word/guide_to_candidates_en.pdf; p.16

¹⁴⁵ *European Capital of Culture*, The Directorate General for Education and Culture: http://ec.europa.eu/culture/eac/sources_info/brochures/capitals/page1_en.html

¹⁴⁶ Palmer, Robert; p. 93

¹⁴⁷ Palmer, Robert; p. 93

¹⁴⁸ Palmer, Robert; p. 19

- a domination of political interests
- difficulties in the relationships between members of the governing structure
- a lack of adequate representation for the city's varied cultural interests and
- the structure was too large and top – heavy.¹⁴⁹

2.4 Definitions of Culture and the European Capitals of Culture

Most ECOC's, following a growing international precedent, use a broad anthropological definition that encompasses the UNESCO description of culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs."¹⁵⁰ Culture defined as such is necessary to avoid the legitimacy deficit when culture is simply defined as the production and consumption of the high arts. Though necessary, the anthropological definition is challenging to realize and as such, successful ECOC cultural programs necessitate equilibrium between the diverse and often contradictory cultural variables such as "artistic vision and political interests, high profile events and local initiatives, and the involvement of established cultural institutions and independent groups and artists."¹⁵¹

2.5 Themes and the European Capitals of Culture

The vast majority of cities had a theme to guide the year, examples include:

- Luxembourg as a *City of all cultures*
- Genoa as *The Journey*
- Copenhagen had a theme built around the three dimensions of *The Arts, The Community and The City* and
- Porto's theme was *Bridges to the Futures*.

The anchor that these themes actually proved to be during the ECOC year varied greatly between cities.¹⁵²

2.6 Intentions, Objectives and the European Capitals of Culture

The ECOC year was viewed by some cities as a procession of events or projects to be "produced and consumed" and, in other cities, noted as having more quantifiable successes with the ECOC year, it is viewed "as a processes of development through which creative ideas were formed and took shape, including the creation of new partnerships and alliances between different cultural groups and artists."¹⁵³

The report finds that the stated objectives for seeking the designation range from enhancing the international profile of the city (i.e. increased tourism and investment) to developing cultural infrastructure and supporting the careers of local artists.¹⁵⁴ It should be noted that, often, these conflicting objectives are required to co-exist and often fail to speak to the inclusive definition of culture evoked in city's rhetoric. The most useful objectives developed by cities with the ECOC title were ones that were specific, similarly understood by partners and stakeholders involved,

¹⁴⁹ Palmer, Robert; p. 54

¹⁵⁰ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

¹⁵¹ Palmer, Robert; p. 15

¹⁵² Palmer, Robert; p. 62-63

¹⁵³ Palmer, Robert; p.71

¹⁵⁴ Palmer, Robert; p.45

and that were measurable.¹⁵⁵ Cities, which avoided the debate and discussion necessary to deal with the thorny and uncomfortable mix of objectives attached to being a ECOC, set themselves up for disappointments and missed opportunities. The objectives for the ECOC year are most successful when they “weave...carefully with the existing cultural fabric of a city.”¹⁵⁶

2.7 The Case of Bradford

The Bradford bid for the 2008 ECOC title is telling of the conflicts that can even arise in the early stages of the ECOC bid process when the “existing cultural fabric of a city” is ignored. The BBC reported in an article on October 24th, 2002 that a community leader charges the bid process with “a fundamental, systematic failure of policy and practice,” for ignoring the Asian community’s contribution to culture in Bradford. The BBC goes on to quote Manwar Jan-Khan:

“everybody expresses a vision, but delivering on that vision is often rhetorical rather than practical. I think there’s a real danger there. We can all speak about having a vision for the future, but if it doesn’t involve communities on the ground living day-by-day, then I think there’s a real danger that we won’t achieve what we believe we are achieving.”¹⁵⁷

The article notes that Paul Brookes, Director of the Bradford 2008 bid, rejects the criticisms.¹⁵⁸ The case of Bradford highlights the intricacies of navigating the cultural web in cities made up of an ever widening diversity of actors all of who have, in the democratic cities of Canada and Europe, a right to inclusive and equal cultural representation and participation.

2.8 Social Perspective and Outcomes, Rotterdam 2001, and the European Capitals of Culture

The “social perspectives” taken by the ECOC were grouped into the following categories:

- *access development* - increasing the audience levels for cultural events
- *cultural inclusion* – creating cultural participation opportunities for people existing outside of the mainstream; and
- *cultural instrumentalism* – projects with strictly social rationales.¹⁵⁹

The ECOC study reveals conceptions held on the “social perspectives” of culture vary from heralding these perspectives for “renewing arguments to secure legitimacy and public funds” to resenting these as “inappropriate intrusion into cultural matters...marginal to their main concern.”¹⁶⁰ All cities targeted specific populations in some of their programmes – the most often being youth and just more than half of the cities “had projects for people with disabilities, the socially disadvantaged and minority groups.”¹⁶¹ Surprisingly, it was found that the most widely perceived social outcomes were greater social and *cultural inclusion* and *access development*, these outcomes were realized regardless of the expectations and planning efforts put into them, in other words there seemed to be a good return on the “social perspectives.”¹⁶²

¹⁵⁵ Palmer, Robert; p.15

¹⁵⁶ Palmer, Robert; p.60

¹⁵⁷ Culture bid ‘ignoring’ Asian communities, Tuesday 24th October 2002, http://www.bbc.co.uk/bradford/news/2002/10/24/culture_criticism_bradford.shtml

¹⁵⁸ Culture bid ‘ignoring’ Asian communities, Tuesday 24th October 2002, http://www.bbc.co.uk/bradford/news/2002/10/24/culture_criticism_bradford.shtml

¹⁵⁹ Palmer, Robert, *European Cities and Capitals of Culture Part I*, Palmer/Rae and Associates; p.132 - 135

¹⁶⁰ Palmer, Robert; p.132

¹⁶¹ Palmer, Robert; p.67

¹⁶² Palmer, Robert; p.132

However, the report cautions that the complex nature of social change makes it difficult to give absolute statements regarding the social outcomes of the ECOC and that the “social perspectives” taken on by some cities often extend little past rhetoric.¹⁶³

a. *Rotterdam*

The report does acknowledge Rotterdam as a model of good practice when it comes to the “social perspective” being intertwined into the planning of the ECOC year. The objective rated as having the highest priority for Rotterdam’s designation as an ECOC was *cultural inclusion*. Rotterdam, a city in the Netherlands, is a “working city” facing a “growing ... [and] multicultural population.”¹⁶⁴ The city has a history of socially-progressive cultural policies.¹⁶⁵

The programming of Rotterdam ECOC 2001 attempted to widen the breadth of the cultural audience, incorporating all citizens into cultural considerations.¹⁶⁶ There is an uncomfortable balancing act between the development of arts and culture as an end in of itself and arts and culture being developed as means of “positive” social change. Rotterdam was able to balance these two and reported that the greatest legacies of Rotterdam’s designation and subsequent focus on the “social perspective” include the new networks and increased linkages in the cultural sector, social cohesion, and an enhanced sense of pride amongst the city’s residents.¹⁶⁷ The planners of Rotterdam ECOC 2001 saw this as essential as “one does not only improve urban quality for the better off, but for all residents. That is your public mandate, and it influences the legitimating of subsidizing culture.”¹⁶⁸ This speaks to the important concept of “cultural liberty” introduced in section four.

2.9 *The European Capitals of Culture program – as a whole*

The ECOC designation has meant a variety of things to recipient cities and what is interesting is how it has highlighted the tensions, contradictions, and complications of the cultural system within today’s fast changing cities. The ECOC initiative has many benefits for cities awarded the title and most generally it is the “unique chance to reflect the position of the city within the cultural field.”¹⁶⁹ Regardless of the definition of culture, “social perspective” taken, or the intentions and objectives employed, it is noted that basically there is little coherence in the planning and delivery of the ECOC. The visionary thought as to how the program could be appreciated as “a whole” by all citizens of a city, in the long term was all but absent.¹⁷⁰

Advice given from cities previously holding the title includes some of following:

- concentrate on the long- term perspective
- plan in advance
- be selective
- secure the budget
- use the opportunity and

¹⁶³ Palmer, Robert; p.137

¹⁶⁴ Palmer, Robert, *European Cities and Capitals of Culture Part II*, Palmer/Rae and Associates; p.257

¹⁶⁵ Hitters, Erik, Rotterdam 2001 The social and political construction of a cultural capital, International conference on Cultural Policy Research, November 10th-12th, Bergen – Norway; p.74

¹⁶⁶ Hitters, Erik; p.85

¹⁶⁷ Palmer, Robert, *Part II*; p.279

¹⁶⁸ Weeda, Ka., *Rotterdam mirror of a new society and candidate for Cultural Capital of Europe in 2001*, Rotterdam: Municipality of Rotterdam as quoted by Hitters, Erik in *Rotterdam 2001 The social and political construction of a cultural capital*, International conference on Cultural Policy Research, November 10th-12th, Bergen – Norway; p.85

¹⁶⁹ Geppert/Nozar, *Case Study on European Capitals of Culture (2003-2007)*; p.15

¹⁷⁰ Palmer, Robert; p.62

- ensure ownership by the local population.”¹⁷¹

The Palmer report concedes it impossible to determine “critical success factors” of the ECOC year unless they are measured against a given city’s expressed objectives (e.g., Rotterdam 2001 was judged a success when measured against its stated objective of increasing *cultural inclusion*). That noted, the important point is made, in the Palmer report, that “the city must develop a programme that is right for that city at that time. Each city is at a different phase of its historical, cultural, social and economic development, and this context must be taken into account.”¹⁷² The advice to heed the “context” of a city is explored as is relevant to Edmonton in section 4.3.

Regardless, the ECOC year in planning and implementation requires a balance between often opposing and contradictory objectives and intentions (e.g., marketing the city as a tourist destination to including fragile cultural elements into a city’s overall cultural makeup). This should not be viewed as a flaw of the ECOC initiative but rather it is indicative of the times and generally points to the increasing democratization of culture in cities.

The next section considers Edmonton and its designation as a CCOC.

3. A Contextual View: Edmonton as a Cultural Capital of Canada (CCOC)

“Each city is at a different phase of its historical, cultural, social and economic development, and this context must be taken into account.”¹⁷³

This section briefly introduces the CCOC initiative, followed by a look at Edmonton’s designation and the context in which it sits.

3.1 *The beginnings and selection criteria of the Cultural Capital of Canada*

The creation of the national Cultural Capitals of Canada (CCOC), a program to acknowledge and support “Canadian municipalities for special activities that harness the many benefits of arts and culture in community life,”¹⁷⁴ was announced by the Government of Canada in 2002. The CCOC initiative, like its ECOC counterpart, recognizes the importance and primacy of municipalities in all matters cultural. Unlike the ECOC initiative, it places little emphasis on highlighting the “Canadian dimension” in celebrating the year as a CCOC, instead focussing on how the designation can help a municipality “integrate” arts and culture into “overall community planning.”¹⁷⁵ The CCOC designation is awarded in the following three categories:

- *level 1* - total population of over 125,000
- *level 2* - total population of 50,000-125,000 and
- *level 3* - total population of under 50,000.

Edmonton was selected as a Cultural Capital of Canada for 2007 at *level 1*, by an independent advisory committee, and a favourable confluence of variables is definitely in the air for the culture sector and its impact on the city as a whole.

3.2 *Edmonton’s 2007 designation as a Cultural Capital of Canada: theme, objectives, and funding and governance structures*

¹⁷¹ Palmer, Robert; p.154

¹⁷² Palmer, Robert; p.152

¹⁷³ Palmer, Robert; p.152

¹⁷⁴ , *Cultural Capitals of Canada*, Canadian Heritage Website: http://www.canadianheritage.gc.ca/progs/ccc/index_e.cfm

¹⁷⁵ *Cultural Capitals of Canada*, Canadian Heritage Website: http://www.canadianheritage.gc.ca/progs/ccc/index_e.cfm

a. *Theme*

Edmonton has chosen for its year as a CCOC year the guiding theme of *Building Connections*. Edmonton, as described in its bid for the 2007 Cultural Capital of Canada designation, “values the many diverse communities” and “takes as a priority the appreciation within these communities, and among the general public, of their contribution to the municipal whole.”¹⁷⁶ As Edmonton’s population and diversity continue to grow there is real wisdom in centering Edmonton’s year as a Cultural Capital of Canada on the theme of *Building Connections*.

b. *Objective*

The objective behind the *Building Connections* theme is to create new bonds between the artist and the audience resulting in improved artistic motion and a vital exchange of ideas surrounding the arts and culture in Edmonton and other Canadian cities. The overall objective of Edmonton’s year as a CCOC is to position the city “to better coordinate planning and realize its ongoing commitment to be a city of arts and culture.”¹⁷⁷

c. *Funding and governance structures*

The Edmonton Arts Council is charged with the overall governance of Edmonton’s year as a CCOC and has appointed an operational management team for the Edmonton Cultural Capital Project. The Government of Canada awarded Edmonton \$2 million as a part of the city’s designation as a CCOC.

3.3 ‘Creative Edmonton’ – the Cultural Inventory Project

As a part of Edmonton’s CCOC designation, six ambitious projects—all speaking to the theme of *Building Connections*—are planned for the year. Of consideration, here is the *Creative Edmonton* Cultural Inventory Project, undertaken by the Heritage Community Foundation.

The Inventory is envisioned as a tool for capturing the gamut of cultural resources in Edmonton. The just-released *Cultural Planning Toolkit* notes this as a “critical early phase of any cultural planning process.”¹⁷⁸ The *Creative Edmonton* Cultural Inventory Project and the cultural planning activities required for the development of the city’s Cultural Plan complement each other – an excellent synergy resulting in the efficient use of limited resources.

The Edmonton Arts Council is leading the Cultural Plan Steering Committee for the City of Edmonton and will release a Cultural Plan in December of 2007. This plan will benefit from Edmonton’s year of *Building Connections* between the wide range of actors that invariably come together and interact in all things arts and culture. The fact that Adriana Davies, Ph.D., Executive Director of the Heritage Community Foundation and project lead has been serving on the Cultural Planning Committee before the CCOC designation means that the inventory project from the outset is linked to the cultural planning process. The Inventory will further inform the Cultural Plan Steering Committee as to what is culturally “on the ground” in Edmonton.

Identifying cultural resources is a crucial first step that supports a range of activities including:

- Policy development and planning for the municipality

¹⁷⁶ *Building Connections*, Edmonton’s bid for the designation of Cultural Capital of Canada 2007; p.15

¹⁷⁷ *Building Connections*; p.i

¹⁷⁸ Cultural Planning Toolkit 2007;

http://www.2010legaciesnow.com/Images/Arts/2007/Toolkits/CreativeCity_CulturalPlanning_Toolkit.pdf: p.23

- Internal municipal infrastructure relating to the arts, culture, heritage and other aspects of the life of the community
- Resource allocation including funding to institutions, organizations and individuals
- Marketing and promotion

The inventory can allow inferences to be drawn about the links that exist between these resources and highlights potential deficits in cultural resources, areas of funding need, and also the possibility of new links that lead to greater inclusion and enhanced opportunities to “experience” culture for all. The insights that the inventory can provide should also relate to the changing demographic context of Edmonton. This prerequisite is indicative of the demand for today’s cultural planning activities to be inclusive and democratic.

3.4 *The Context – Challenges to “Building Connections”*

This section considers Edmonton’s changing demographic “context” in the midst of the so-called “economic boom.” An increasingly diverse population that continues to grow along with the pressures of the “economic boom” need to be considered in construction of the *Creative Edmonton Cultural Inventory Project*.

3. *Population Growth*

According to Statistic Canada’s 2006 Census the highest population growth rate among G8 countries took place in Canada and most of this growth took place in urban areas. International migration accounted for two-thirds of this growth from 2001 to 2006.¹⁷⁹ Edmonton is one of Canada’s fastest growing cities and according to the 2006 Census this is mainly due to people moving here for employment opportunities, many who are from other parts of Canada. For the first time, Edmonton was counted as a city with more than 1 million people.¹⁸⁰

4. *Pressures of economic growth in Edmonton*

Population growth is a good thing and according to Mayor Stephen Mandel “[w]e’re still a long way from where we need to be as far as population to deal with the rapid (economic) growth we’re facing”.¹⁸¹ Mandel, drawing on the example of Austin, Texas – a notoriously “cool” city, said he would like to see Edmonton draw national attention not only for its lucrative economy but also for its “creativity.” There are plans to recruit larger numbers of migrant workers to the city and thought must be given and planning undertaken to ensure that these people are able to enjoy a good quality of life and that Edmonton does not just come to be a place to work – but, rather, a place to live and a community to be a part of.

The economic boom has created untold wealth for some but is also creating very dangerous social pressures for low income and/or migrant populations, most notably “challenges related to safe, healthy, affordable, and appropriate housing at a proportionally more significant level than the overall population.”¹⁸² This needs to be recognized and anticipated in the cultural planning process. “If we do this” argues an author in *The Journal of Arts Management, Law and Society*, “we will find ways to make much stronger arguments for the importance of

¹⁷⁹ *Portrait of the Canadian Population in 2006: Highlights*

<http://www12.statcan.ca/english/census06/analysis/podwell/highlights.cfm>

¹⁸⁰ *Portrait of the Canadian Population in 2006: Highlights*

<http://www12.statcan.ca/english/census06/analysis/podwell/highlights.cfm>

¹⁸¹ *You’re one in a million, Metro Edmonton population grows 10% in five years to top 1M mark, census show* <http://www.canada.com/components/print.aspx>

¹⁸² *A new place to call home/ A submission to the Alberta Affordable Housing Task Force*, February 21, 2007, Edmonton Mennonite Center

varieties of art forms, because they will offer a richer more meaningful array of aesthetic experiences.”¹⁸³ If segments of the population are cut off from the possibility of a cultural life due to a lack of consideration given their circumstance, the whole process from the CCOC designation, to the *Creative Edmonton* Cultural Inventory Project, to the ultimate Cultural Plan will suffer a legitimacy deficit.

3.4 Culture - a resource for the whole

There are already a number of initiatives in Edmonton working to ensure culture is a “resource for an entire city,”¹⁸⁴ and these need to be captured and understood in context of cultural planning. A prime example is the Edmonton-based Northern Alberta Alliance on Race Relations, with a truly impressive program of activities for their 14th Annual Campaign in 2007. It includes: *Stories Between Our Fingers* – an initiative to create a comic movie “regarding the trials and tribulations of immigrant youth arriving in Canada.” The *Embracing Diversity* initiative, sponsored by NorQuest College, includes an art and writing contest exploring issues of racism. *Community through Photography – All different All Equal*, sponsored by the Edmonton Young Offender Centre, explores the importance of cultural diversity and will explore the cultural backgrounds of youth through artist expression.¹⁸⁵ The Trinity Manor in Edmonton offers housing and support services to “refugees who are survivors of pre-arrival trauma.”¹⁸⁶ The support services are designed to “assist with making connections in the community to counteract the loneliness felt by newcomers.”¹⁸⁷

All the above are creative ingredients of the city’s cultural fabric and may help to address the issue of participation exclusion and living mode exclusion and it is important that they be captured in the cultural inventory. One could view these as the use of arts and culture as instruments of social change, but transcending that is the “cultural liberty” concept that suggests instead these are efforts to ensure “culture” as a human right.

The next section of the paper will briefly explore the United Nations “cultural liberty” concept to complement the above contextualization of the ECOC and Edmonton’s designation as a CCOC.

4. Culture and Human Rights

The ECOC and CCOC initiatives have been considered in light of what it means for European municipalities and the City of Edmonton, respectively. It has been shown that there is a need to strike a balance between the growing numbers of cultural stakeholders (some with economic motivations, some with social motivations, some with both, and some with none except an inherent desire to consume or produce “culture”) in their ever changing and complex cities. Though striking this balance is difficult, it is becoming, with the general democratic paradigm shift in cultural policy and planning, a necessity. The concept of “cultural liberty” helps conceive of “culture” in a way that transcends the all too common debate surrounding its use as an instrument of economic or social development – a debate that challenges the intrinsic worth of the arts and culture.

The 2004 Human Development Report *Cultural Liberty in Today’s Diverse World*, published for the United Nations Development Programme (UNDP), looks at the link between “cultural liberty” and ensuring inclusive and just societies. The concept transcends the instrumental debate - it

¹⁸³ Jensen, J, *Expressive Logic: A New Premise in Arts Advocacy*, The Journal of Arts Management, Law and Society, vol 33, no. 1; p.74

¹⁸⁴ Palmer, Robert, *What is a Creative City*, Opening Keynote Address, November 7, 2002. Creative City Network; p.4

¹⁸⁵ Campaign 2007 Program of Activities /It is your Turn NAAR’s 14th Annual Campaign

¹⁸⁶ *A new place to call home/ A submission to the Alberta Affordable Housing Task Force*, February 21, 2007, Edmonton Mennonite Center

¹⁸⁷ Edmonton Mennonite Center: <http://www.emcn.ab.ca/services/Trinity-Mcnor.pdf>

conceives that being free and having the opportunity to explore or experience aspects of culture, in ways that are meaningful, is a human right and a “vital part of human development.”¹⁸⁸ Culture here is seen as something beneficial to humanity to be experienced in of itself, not as an eventual means to, for example, reducing crime, vandalism, or increasing the tourist revenue for a given city. The report stresses the distinction of two types of cultural exclusion:

- participation exclusion where individuals or groups are denied access to culture and
- living mode exclusion which “denies recognition of a lifestyle that a group would choose to have.”¹⁸⁹

At the beginning of the 21st century, the arts and culture can no longer be viewed as the preserve of privileged elites or at the margins of society. They need to be seen as an integral part of the city *experienced* on all levels in all environments – a part of the everyday experience of all citizens. Making this assertion a reality would go a long way to addressing the issues of participation exclusion and living mode exclusion. Robert Palmer, in a speech about “cultural cities,” makes the point:

... to get cities to work creatively, we should work holistically... [c]ultural policy and action must never be confined to a handful of arts events, however important these may be. Cultural policy must invade and interact with all forms of public policy.”¹⁹⁰

The intent of this statement is an affirmation that the arts and culture are a part of the social fabric of a city.

“Once culture has been recognized as absolutely necessary in any society, how can this be translated into reality?”¹⁹¹ This question, posed by a member of the European Parliament, highlights the importance of moving beyond rhetoric and having philosophical ideals of culture rooted in measurable practice. An inclusive cultural inventory could prove to be such a “measurable practice” for the City of Edmonton, as a part of the larger CCOC designation and further the eventual creation of Edmonton’s Cultural Plan.

5. Conclusion

This paper has attempted to draw out the challenges and opportunities European municipalities, generally, and Edmonton, specifically, face in the pursuit of conceiving, for the benefit of all, the ECOC and CCOC designation. The “cultural liberty” concept has been added to the range of objectives of such projects.

The examination of ECOC and CCOC designation and experiences has provided an opportunity for revisiting or even re - conceptualizing what culture means for a given city and the people that live within it. The central “lesson” to be drawn from this exploration of the ECOC initiative, for Edmonton and, specifically, the construction of the *Creative Edmonton* Cultural Inventory Project, is the importance of “context” and the experiences of other cities in implementing such projects. The Canadian and European designations underline that the cultural sector is coming to represent more and more to a growing number of diverse actors – often different and conflicting things – inevitably leading to challenges requiring creativity to resolve. Culturally unrepresented segments of society suffer - both the unrepresented individuals as human beings but also the

¹⁸⁸ *Cultural Liberty in Today’s Diverse World*, Human Development Report 2004, United Nations Development Programmes (UNDP); p.1

¹⁸⁹ *Cultural Liberty in Today’s Diverse World*, Human Development Report 2004, United Nations Development Programmes (UNDP); p.14

¹⁹⁰ Palmer, Robert, *Speeches - The City in Practice: International Models of Cultural Cities*, Oct, 2001

¹⁹¹ Brault, Simon, *Comments on “Cultural Cities – Cities of the Future.”*, Notes for a speech, October 21, 2004

segment in its entirety - leading to a marriage of negative conditions that weakens the society as a whole. Cultural inventorying, planning and mapping, creatively managed, can become vehicles for cultural enrichment, social cohesion and economic development.



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Overview of Past Cultural Research

April, 2007

It's our Alberta heritage.



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1. Introduction

The purpose of this paper, as part of Phase 1 of the City of Edmonton Cultural Inventory Project, is to provide a contextualized overview of a selection of various research projects, undertaken over the past couple of decades, dealing, exclusively in part or analogously, with the assessment of the value of arts and culture to the City of Edmonton. A selected sampling of studies of interest to this undertaking, in no particular order, includes:

- *Edmonton: A City for the 21st Century Report of the Cultural Futures Project—1988*
- *Consumers Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005—2007*
- *Economic Impact of “Arts and Culture” in the Edmonton Alberta Capital Region—1996*
- *Economic Impact of “Arts and Culture” in the Greater Edmonton Region—2005*
- *Foundation Report: The Arts in Edmonton—1996*
- *Building Creative Capital An Investment Plan for the Arts in Edmonton, Report of the Mayor’s Task Force on Investment in the Arts—1994*
- *Artists in Canada’s Provinces, Territories and Metropolitan Areas a Statistical Analysis Based on the 2001 Census—2004*
- *Relieving Symptoms in Cancer: Innovative Use of Art Therapy--2006....*¹⁹²

It would, of course, be highly unrealistic, due to the obvious practical constraints of this endeavor, to attempt to present a comprehensive exposition of these studies in the following pages. Therefore, some of the overview will be more focused while some, naturally, will have to be viewed from a grouped broader spectrum perspective. This tactic will entail:

- a collective examination of applied methodology
- a summary of findings (focusing on economic and non-economic impact issues) and
- a summary of recommendations.

2. Methodologies

For the most part, the studies being looked at exhibit some general methodological overlap. This, of course, is not surprising as there are a finite number of effective approaches that can be utilized in performing this kind of research. However, the respective thematic demands of each and every individual study naturally also provide for some level of methodological variability. Arguably, the research methods employed by the studies in question can be subdivided into two main categories, those being the qualitative approach and the quantitative approach. What need be clearly understood here, however, is that while to a point distinct, qualitative and quantitative approaches are

¹⁹² See the Sources Consulted page (p. 8) for a complete list of studies looked at and bibliographical details.

mutually complementary and indeed symbiotic in nature; thus, each study looked at here, while perhaps favoring one approach, in fact contains a braiding of both.

The quantitative approach, as manifested in some of the studies listed above, tends to be characterized by what can be termed as soft data collection methods, which deal with the collection of less easily quantifiable and, to a point, subjective data. This in part includes the use of focus groups, direct interviews, telephone and mail out surveying, as well as meta-analysis of existing literature.¹⁹³

The quantitative approach, as manifested in some of the studies listed above, tends to be characterized by what can be termed as hard data collection methods, which deal with the collection of more tangible and more easily statistically quantifiable, by and large, objective data. This approach generally focuses on the use of governmental as well as private archives and statistics banks, also mail out and telephone surveying, and at times utilizing research done in various areas of the natural sciences.¹⁹⁴

All of the above mentioned research projects quite effectively employ a combination of some or all of the methodological approaches listed here.

3. Findings

Simply put, the findings of all the studies mentioned here are essentially homogenous in nature. All the available data presented, generally speaking, indicates that the arts and culture contribute substantially to the overall economic and psychological growth, health, and wellbeing of any host community. Where the data specifically focuses on the city of Edmonton, the findings display no significant variance from the overall picture.

Without doubt, as is partially evidenced by the studies looked at here, the most common approach to arts and culture themed research undertaken in recent times has been to assess the level of economic impact of arts and culture on their host community's economy. However, as these studies also make clear, in general terms as well as in terms directly applicable to the Edmonton situation, economic impact of arts and culture is hardly the sole criterion which contributed to the findings outlined here.

3.1 Economic Impact

In the last two decades there have been a number of important studies (some of which are central to this paper), conducted on both the national as well as local levels, which have shed some light on the nature of the contribution of arts and culture to the overall economic health and well being of Edmonton. It seems that, to a point, it has actually

¹⁹³ From the studies looked at here the *A City for the 21st Century; Report of the Cultural Futures Project* of 1988 is a primary example of a qualitative approach study.

¹⁹⁴ From the studies looked at here the *Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005*--published 2007--is a primary example of a quantitative approach study, while the *Relieving Symptoms in Cancer: Innovative Use of Art Therapy*--published 2006--is a primary example of a relevant quantitative approach study performed in the natural sciences area (medicine).

become an accepted standard to justify the arts and culture, and not only in Edmonton, in terms of economic returns.

In actuality this is not entirely a bad approach in its own right. As the research indicates, the arts do contribute substantially to the bottom line of any community visionary enough to champion them, Edmonton included, and arguably “it,” of course, all revolves around money. That is not to say that the economic realities of our world lend themselves to the conclusion that everything should or can be seen in terms of its dollar value, even if a particular dollar value associated with something is indeed substantial, but paradoxically the societal proliferation and dissemination of intrinsic value laden concepts goods and services, like the arts, is quite simply contingent on funding.

While a comprehensive treatment of the economic impact of the arts in the City of Edmonton is a discussion for another time, the research has generated some attention-grabbing facts pertaining to this issue that do need to be mentioned here. For instance, according to the recently released report from the Department of Canadian Heritage, in 2005 Edmontonians spent a total of 930 million dollars on culture and the arts.¹⁹⁵ Of this, 110 million was spent on art works and events; this includes 50 million dollars spent on live artistic performances alone.

The report does make a distinction between spending on *cultural goods and services* and *art works and events*. In 2005 Edmontonians on average spent 952 dollars per capita on cultural goods and services (earning a national ranking of fifth out of fifteen metropolitan areas examined in this category) and 116 dollars per capita on art works and events (in this category Edmonton earned the ranking of fourth).¹⁹⁶ Those are staggering figures in their own right, but when one considers that as of the most recent city census, published on April 01, 2005, the population of Edmonton proper was only 712,391 inhabitants,¹⁹⁷ those figures do indeed take on additional significance.

What needs also be clearly understood is that the above figures are but an indication of levels of public patronage. Arts tend to have a much farther-reaching impact on their host community’s economic well being. There are, of course, also the operational economic benefits to consider. One ought not to overlook the fact that artists are also consumers — they need supplies, they need to eat, they need work and living space, etc. The arts and culture sector employs people and stimulates employment and other growth in all sectors of the economy. According to a report from the Edmonton Economic Development Corporation, in 2005, the arts and culture sector contributed \$123.7 million to the Greater Edmonton’s Gross Domestic Product (GDP).¹⁹⁸ This represents an impressive increase of \$29 million in less than a decade, as a report published in 1997 by Economic Development Edmonton lists the economic impact of arts and culture to the Edmonton

¹⁹⁵ *Consumer Spending on Culture in Canada, the Provinces and 15 Metropolitan Areas in 2005*—published 2007.

¹⁹⁶ *Ibid.*

¹⁹⁷ The census also estimates the population of Greater Edmonton to be 1,014,000 inhabitants. City of Edmonton website, Election and Census Services: www.edmonton.ca

¹⁹⁸ *Economic Impact of “Arts and Culture” in the Greater Edmonton Region 2005*—published 2006.

Capital Region's GDP to be \$94.7 million for the year 1996.¹⁹⁹ The true breadth of impact of these figures can be put into further perspective by pointing out the fact that, according to a report released in part on behalf of the Canada Council for the Arts in 2004, artists represent less than one percent of Edmonton's total labour force.²⁰⁰

Paradoxically, as beneficial as arts and culture appear to be to Edmonton's economy, in many cases, the reverse does not seem to be true. Again, according to the 2004 report, artists in Edmonton on average earned 40% less per annum as compared to the overall earnings average.²⁰¹ The report states that in 2001 the average overall labour force per annum earnings in Edmonton totaled \$31,999, while the artists' per annum average earnings totaled \$19,200.²⁰²

Even without an in-depth analysis, it becomes apparent that the arts have been and continue to be a tremendously important contributor to, and arguably a necessary part of, the City of Edmonton's economic superstructure. Suffice it to say, that without the overall contribution from the arts, even during a time of unprecedented economic growth, Edmonton would find itself a much poorer community indeed.

3.2 *Non-Economic Impact*

The contribution of the arts to the well being of any community's economy is unquestionably substantial; there can be no doubt about that. However, it would be a tremendous mistake to focus solely on economic criteria when assessing the societal value of the arts. It is to an extent unfortunate that, as has been noted in the previous section, the vast majority of research dealing with assessing the benefits of arts and culture to Edmonton focuses mostly on economics. Research dealing directly or indirectly with non-economic benefits of art and culture, to the community of Edmonton, is admittedly comparatively sketchy.

In attempting to provide policy guidelines for Edmonton's direction in relation to the long-term future of arts and culture in the city, the Cultural Futures Project of 1988²⁰³ found that arts and culture are fundamentally beneficial to the proper functioning of essentially all sectors of the Edmonton community. The benefits discussed, apart from economics, included:

- evidence of increased social cohesion and

¹⁹⁹ *Economic Impacts of "Arts and Culture" in the Edmonton Alberta Capital Region 1996.*—published 1997.

²⁰⁰ Based on information from the 2001 census artists in Edmonton represented 0.70% of the total labour force. *Artists in Canada's Provinces, Territories and Metropolitan Areas: a Statistical Analysis Based on the 2001 Census*—published 2004.

²⁰¹ *Ibid.*

²⁰² *Ibid.*

²⁰³ Title abbreviated from original: *Edmonton: A City for the 21st Century; Report of the Cultural Futures Project.* Submitted to [the Edmonton] City Council by the Parks, Recreation and Cultural Advisory Board, December 1988.

- civic pride and identity building, particularly across ethnic boundaries, in all sectors of the community exposed to and participating in arts and cultural activity.²⁰⁴

Moreover, based on anecdotal evidence, the general psychological perception of those institutions within the city (be they educational, multicultural, recreational, religious, civic, or etc.), which have a strong connection to the arts and culture sectors, was that of being healthy, well functioning and generally evolving in an overall positive direction.²⁰⁵

Some of the findings of the 1988 report were indeed echoed by the Mayor’s Task Force report of 1994.²⁰⁶ This report found that “...the arts sector...helps to retain and attract residents and businesses, draws tourism, is an engine of municipal revitalization and gives the city its identity. The arts represent an important industry nationally, provincially and locally.”²⁰⁷ Arguably, the more interesting findings of the 1994 report, as partially testified to by the above quotation, deal with the connection between artistic and cultural activity and urban identity and renewal. The importance of this, in the context of Edmonton, cannot be overstated as the city grapples with ongoing issues of growth stimulated reinvention and inner-city decay.

Perhaps what could be viewed as a more tangible example of primarily non-economic impact of the arts on the community can be found in the realm of medicine. While the discussion that follows only peripherally relates to Edmonton, it deals with issues of importance which both warrant discussion and are, debatably, directly applicable to Edmonton, and indeed to any community.²⁰⁸

The discipline of Art Therapy, as it is known today, is a creation of the twentieth century. Having originated in Europe in the early twentieth century, Art Therapy was transplanted to North America, first to the United States and shortly thereafter to Canada, in the 1940s.²⁰⁹ Since then, Art Therapy has become an accepted form of treatment utilized primarily but not exclusively in the areas of psychiatry and psychology. However, as of late the potential benefits of art therapy to other regions of medicine have become the subject of increased study. Shortly after, the City of Edmonton hosted the Annual International Conference of the Society for Arts in Health Care in June of 2005 (which, incidentally, was the very first time the conference was held outside of the United States)²¹⁰ a study from the Northwestern Memorial Hospital in Chicago published some very intriguing findings about the use of art therapy in pain management.²¹¹

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Title abbreviated from original: *Building Creative Capital: An Investment Plan for the Arts in Edmonton. Report of the Mayor’s Task Force on Investment in the Arts*, October 05, 1994.

²⁰⁷ Ibid, p. 1.

²⁰⁸ Susan Pointe has implemented some of these initiatives at the University of Alberta Hospital in Edmonton and it is worth documenting these initiatives because of their leadership and potential.

²⁰⁹ *Art Therapy in Canada: Origins and Explorations*—published 2003.

²¹⁰ Capital health website news release, www.capitalhealth.ca ; Edmonton Arts Council annual report for 2005.

²¹¹ *Relieving Symptoms in Cancer: Innovative Use of Art Therapy*—published 2006.

This study, in part, found that a one-hour art therapy session administered to cancer patients resulted in a significant reduction in eight of nine symptoms measured by, coincidentally, the Edmonton Symptoms Assessment Scale (the scale is used to assess the level of patients' symptoms of pain, tiredness, nausea, depression, anxiety, drowsiness, lack of appetite, general well-being and shortness of breath); the only symptom that remained unaffected after the therapy session was nausea.²¹² One of the truly significant and to an extent surprising findings of the study revolves around the actual physiological changes brought about by the therapy session. Apparently the session had a significant analgesic effect on the subjects as well as resulting in the reduction of physical fatigue and the actual increase of levels of energy (i.e., feelings of being physically reenergized).²¹³

The findings discussed here arguably lend themselves to the conclusion that arts and culture contribute significantly and overall positively, from an economic as well as non-economic perspective, to the overall health and wellbeing of Edmonton as well as any community. This, of course, brings up the question of how a community like Edmonton should proceed in order to create an environment of sustainable support for its arts and cultural resources.

4. Recommendations

The studies examined do provide a resource base of recommendations, aimed at community leadership structures as well as at the citizenry at large, as pertaining to the maximization of mutual benefits within the relationship between arts and culture and their host communities. While again it is not practically possible to present a comprehensive examination of all the recommendations provided, some of the more notable are highlighted here.

Perhaps it is a controversial statement to make (less so today than at the time when the study was released and John Geiger of *The Edmonton Journal* attacked it and succeeded in casting doubts in the mind of City Council as to the study's recommendations), but it seems that the Cultural Futures Project of 1988, in many ways, was ahead of its time. For example, the project strongly recommended that the internet and other electronic and digital modes of information dissemination and sharing be adopted to provide citizens of Edmonton, and tourists alike, with access to art and cultural resource information.²¹⁴ Keeping in mind that this recommendation was made in 1988, it truly does exhibit a quasi visionary characteristic.

Furthermore, the project went on to recommend that the future treatment of arts and culture should avoid the practice of compartmentalization.²¹⁵ This, arguably, has since become a partial feature of most contemporary research dealing with the issues at hand;

²¹² Ibid

²¹³ Ibid

²¹⁴ *Edmonton: A City for the 21st Century; Report of the Cultural Futures Project*—published 1988.

²¹⁵ Ibid

as the idea that art and culture are not simply separate entities existing within their host community, but are actually integral interwoven elements of, and interacting with, all other elements of the host community superstructure becomes widely accepted. In many ways it is a quasi *gestalt* approach.

Another important recommendation from the project, which has stood the test of time, is the suggestion that through encouraging participation in artistic and cultural activities, among all citizens of Edmonton, the community can achieve a sense of personal and communal ownership of the artistic and cultural resources within the city. This would be a sense that entrenches the intrinsic value notion of arts and culture in Edmonton, and which would become an acquired, eventually inherent, value handed down generationally.²¹⁶

The research that primarily concerns itself with the economic benefits of arts and culture suggests that, given the obviously substantial economic benefits of arts and culture to Edmonton, sustainable resources ought to be made available to cultivate those economic benefits. The Arts in Edmonton report of 1996,²¹⁷ for instance, suggests that, to paraphrase colloquially, one has to spend money to make money. Thus, the recommendation is that Edmonton as a community must continue to invest in arts and culture on an ongoing basis in order to continue to reap maximum returns from that industry.²¹⁸ This sentiment is, of course, to an extent echoed by all the economic benefits focused studies looked at here.

5. Conclusion

In conclusion, it can be stated with a reasonable level of confidence that, by and large, the available research clearly points in one direction. Indeed the general consensus, to put it simply, of the studies examine (which span two decades) appears to be that the overwhelming economic and social benefits of the arts and culture, in Edmonton and in general, are an important resource not to be squandered and require ongoing sustainable financial, emotional and sociopolitical support.

²¹⁶ Ibid

²¹⁷ Title abbreviated from original: *Foundation Report: The Arts in Edmonton 1996*.

²¹⁸ *Foundation Report: The Arts in Edmonton 1996*.

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**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Discussion Paper 3: Edmonton's Cultural Infrastructure: Facilities and Organizations

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1. Introduction

The *Creative Edmonton* Cultural Inventory Project is being undertaken by the Heritage Community Foundation and is one of six projects planned for Edmonton's 2007 year as a Cultural Capital of Canada (CCOC). At the project outset, the Heritage Community Foundation created *Report 1: Project Scope and Deliverables*. This involved an environmental scan and extensive literature search of national and international sources that examined definitions, methodologies and models for undertaking cultural inventories and cultural mapping work. Project definitions were identified as well as strategic directions. In addition, a working title was coined for the project—"Creative Edmonton: Envisioning a Culturally Vital Community."

The scope document drew on the most current and relevant literature and data available in order to determine the best direction and practices in performance of this kind of research. One of the most important documents examined was the *International Measurement of the Economic and Social Importance of Culture* (by John C. Gordon and Helen Beilby-Orrin). This particular study provides insight into the important measurement standardization work being undertaken by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and countries within the Organization for Economic Co-operation and Development (OECD). The Urban Institute's *Arts and Culture Indicators Project* (ACIP) was also reviewed and accepted as a model of great value. A final source is the pilot report *Creative City Network of Canada: Intermunicipal Comparative Framework Project*, which drew on 29 Canadian cities including Edmonton

As a result of this research, key definitions were determined as well as categories for cultural inventorying that determine activities and stakeholder groups. While the arts feature in all of these studies, it appears that the term culture is seen as the most embracing and inclusive since it embodies the arts, heritage and a range of other activities that help to define the individual and the community in which he or she resides. The term community is both a physical place, defined by geography, and an intellectual construct defined by a common activity (such as a community of interest). A city can be a whole range of communities that combine physical geography, the built environment and the range of human activities that take place in a time/space continuum. Communities within cities evolve over time, as does the city, and need to balance the past, present and future in all of their manifestations. These activities are not only important indicators of vitality, they also are manifestations of identity, pride and belonging.

2. What is Cultural Infrastructure?

The definitions and concepts found in the key studies identified above are crucial to the identification of cultural infrastructure. The cultural inventory must be concrete and be a snapshot of the facilities and organizations at the time when the survey is undertaken. The data gathered becomes part of the cultural map that, in turn, influences the cultural plan, which should be a futuristic document. For the purposes of the City of Edmonton Cultural Inventory, the definition of cultural infrastructure is based on the UNESCO definition of culture:

*...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*²¹⁹

It is clear that such an encompassing definition of culture moves away from the narrow scope of artistic activity (i.e., creative activity) focused at the discipline level (e.g., literary arts, performing arts) to embrace and involve the entire community. Thus, the arts and heritage are subsumed in culture, which UNESCO and other experts consider the factor that integrates all human activity and links it to the natural world in which we live. For the purposes of this study, the Framework for Culture Statistics (FCS), developed

²¹⁹ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

in 1986, which defined the Categories for measurement, is most important because these categories embody definitions of cultural activities. They are as follows:

- Cultural Heritage
- Printed Matter and Literature
- Music
- Performing Arts
- Visual Arts (including photography)
- Cinema
- Radio and Television
- Socio-cultural activities
- Sports and Games
- Environment and Nature²²⁰

The Statistics Directorate, Organization for Economic Co-operation and Development (OECD), Paris, study: “International Measurement of the Economic and Social Importance of Culture” also provides a classification system for Culture/Creative Industry as follows:

- Advertising
- Architecture
- Video, film and photography
- Music and the visual and performing arts including:
 - Sound recording and music publishing
 - Visual and Performing arts (including Festivals)
- Publishing/Written media
- Printing
- Radio and TV (Broadcasting)
- Art and antiques trade
- Design (including Designer Fashion)
- Crafts
- Libraries (includes Archives)
- Museums
- Historic and heritage sites
- Other heritage institutions²²¹

²²⁰ The Heritage Community Foundation has drawn on a number of key studies that provide models for cultural inventorying. The Statistics Directorate, Organization for Economic Co-operation and Development (OECD), Paris, study “International Measurement of the Economic and Social Importance of Culture,” (Gordon and Beilby-Orrin) identifies as an issue the lack of precise definitions of measures and notes that those identified in the study draw on existing data in five OECD countries—Australia, Canada, France, the United Kingdom and the United States. Each has its own classification system and prompted the authors to explore the value of a System of National Accounts (SNA) for economic data. The authors draw on the UK classification of “Creative Industries,” computer games, software and electronic publishing and on Canada’s Culture Statistics Program (CSP), Statistics Canada, for classification systems. The Urban Institute, Washington, provides some excellent contextual pieces and survey techniques in a report titled *Cultural Vitality in Communities: Interpretation and Indicators* authored by Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green and Joaquin Herranz, Ph.D. The Institute has established a formal Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities. The Creative Cities Network of Canada also has a classification system of cultural activities. Summaries of these key materials are found in Appendix A and are more fully discussed in the Heritage Community Foundations Report 1: Scope Document for the project.

²²¹ Gordon and Beilby-Orrin, p. 20.

The authors note that, in the UK classification of “Creative Industries,” computer games, software and electronic publishing are included. The report draws on Canada’s Culture Statistics Program (CSP) established in 1972 by Statistics Canada, which has surveys in the following areas:

- Heritage Institutions
- Public Libraries
- Performing Arts Companies
- Film Production
- Film Post-Production
- Film Distribution
- Film Exhibition
- Book Publishing
- Sound Recording (label companies)
- Government Expenditure on Culture
- Television Viewing
- Radio Listening²²²

The Urban Institute, Washington, provides some excellent contextual pieces and survey techniques in a report titled *Cultural Vitality in Communities: Interpretation and Indicators*. The Institute has established a formal Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities. The ACIP model also focuses attention on organizations very broadly defined as:

- Nonprofit, public, and commercial
- Those with large, mid-sized and small budgets
- Those that are concerned with the presentation of professional work
- Those that are artist-focused and critical to professional artists’ careers
- Those that seek to preserve tangible and intangible history and culture
- Those that seek to enable the invention of new forms of artistic creative expressions
- Those that seek to advance and validate both amateur and professional arts practice²²³

The *Creative City Network of Canada: Intermunicipal Comparative Framework Project* is another over-arching survey that is of significance for the creation of the City of Edmonton Cultural Inventory. It examines the following areas of cultural activity:

- Culture (arts and heritage)
- Arts
- Heritage and Public Art
- Civic Art Collection
- Community Arts
- Festivals & Special Events
- Civic Awards
- Cultural Facilities Development
- Cultural Facilities Support/Use
- Cultural Tourism
- Heritage Tourism
- Heritage Registry and/or Designation
- Archaeology
- Cultural Industries
- Other²²⁴

²²² Gordon and Beilby-Orrin, p. 27.

²²³ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

All categories have facilities and organizations involved in program delivery and embrace non-profit and for-profit enterprises. Appendix A includes additional information on definitions found in the these studies.

3. Defining Edmonton's Cultural Facilities and Organizations

It is clear from the classification systems noted above that the cultural sector in Edmonton, embracing the arts and heritage subsectors, and both for-profit and non-profit organizations, is large and hither-to unmapped. That is both the challenge and opportunity because all of the creative cities studies indicate that you need to have this range of facilities and organizations working together for a culturally vital and inclusive city.

Edmonton's designation as the Cultural Capital of Canada for 2007 has enabled the cultural inventory process to begin. The Edmonton Arts Council, as part of the cultural planning process, has initiated consultations with practitioners and the greater community. These consultations have revealed a schism between the arts representatives and the heritage representatives, who do not consider themselves as part of a common cultural sector. There are also deep-routed grievances because of the nature of funding regimes. For example, the City of Edmonton created the Edmonton Arts Council, which administers a grants program. There is no heritage equivalent and this leaves the over 40 museum and heritage organizations in the city with no grants program or champion. Thus, the heritage sector feels that it is in the shadow of the more visible arts sector, a significant issue that the cultural planning process can help to address.

A solid cultural inventory and mapping exercise tied to cultural planning provides an opportunity to examine these differences and to suggest ways and means of integrating the different elements in the sector for the good of all, both practitioners and citizens.

4. Creating a Directory of Edmonton's Cultural Facilities and Organizations

While facilities can be easily identified because of their physical presence in the community, for example, the Art Gallery of Alberta, the Winspear Centre for Music, and other performance or display venues, they are the tip of the iceberg. Organizations far out-number facilities and they are incredibly important because they are programming bodies that address the range of arts and heritage disciplines as well as level of proficiency from amateur to professional. Thus, the Brian Webb Dance Company has no facility but it needs rehearsal and performance spaces and these include the John L. Haar Theatre at the Grant MacEwan Jasper Place campus, the Timms Centre at the University of Alberta and the Catalyst Theatre in Old Strathcona.

A key element of a solid cultural inventory involves the creation of a comprehensive directory of facilities and organizations and this work is being undertaken by the Heritage Community Foundation as one of its deliverables for the City of Edmonton Cultural Inventory. Such a directory is important for the following reasons: cultural planning, funding programs including grants and investment, and to match programming needs with required facilities. This kind of comprehensive directory has not been developed before and, thus, Edmonton is characterized by the compartmentalizing of support organizations and grants programs on a disciplinary basis. In addition, in the absence of a cultural plan, there is a "squeaky wheel" approach

²²⁴ The Analysis/Writing was undertaken by Nancy Duxbury and Anne Russo. Edmonton in October 2007 will be hosting their conference. This is an important lens through which to view the arts and culture though in comparison to The Urban Institute and the OECD models, it is narrower and less-embracing since it does not involve the range of stakeholders. As a sign of the changing civic attitude towards the arts and culture, it is incredibly important. Edmonton's City Council, headed by Mayor Stephen Mandel, supports Creative Cities' goals and Councilor Michael Phair, who is frequently given arts portfolio duties, is involved in this initiative.

with respect to who or what gets funded. This kind of reactive approach to facilities and organizational development does not serve the greater good in the long term. Sadly, this appears to be a problem in all areas of infrastructure, from built infrastructure, such as roads and buildings, to service infrastructure, health and education, to creative infrastructure within which can be positioned the arts and heritage.

5. Non-profit or For-Profit

The cultural sector in North America is characterized by its non-profit and/or charitable status. In Canada, societies come under provincial jurisdiction while charities are federally designated and regulated through the Canada Revenue Agency. They operate in the public trust and are eligible for funding from the three levels of government (municipal, provincial and federal) as well as private and public foundations, corporations and individual donors. Both societies and charities are governed by boards.

While the majority of cultural organizations are societies and/or charities, they are not the only cultural players in the community. Publishers, art galleries, clubs and other entities can be for profit. This adds diversity to the sector and multiplies the number of opportunities for citizens to engage with cultural products. Cultural revitalization projects have made this very clear. An arts district may have a range of public facilities such as art galleries, museums and performance spaces but these tend to operate from 9 to 5 resulting in barren downtown areas when they are not open. It is only when you have the range of for-profit entities such as retail stores, restaurants, private galleries and other activities that you have a culturally vital precinct. In addition, public performance venues, for example, the Citadel Theatre and the Winspear Centre, program based on a season, normally September to June. Revitalization projects have noted that for a downtown area to be vital, there can be no “black nights” (that is, “no performance” nights). This is not an effective use of the facility and it does not bring audiences in to the downtown, who before or after going to a performance, go to restaurants, stores and other amenities.

Thus, cultural planning needs to look beyond funding regimes to help create a climate for the growth and maintenance of a range of cultural activities at both the facility and programming organization level. Non-profit and for-profit cultural providers should be in a symbiotic relationship and the City of Edmonton should facilitate this. A decision as simple as whether a restaurant is allowed to have an outdoor café and cost for this privilege can have an impact on street life and usage of neighbouring cultural facilities.

6. Edmonton’s Cultural Facilities: Studies and Models

It is a reality that, generally speaking, cultural facilities in the past have not been built as a result of sound planning and needs assessments. The Northern Alberta Jubilee Auditorium (“the Jube”) was a 50th anniversary project paid for by the Province of Alberta for the cities of Edmonton and Calgary. The Royal Alberta Museum (formerly the Provincial Museum of Alberta) was a Canadian centenary project in 1967 spurred by federal funding. When the Jube could no longer cope with the demands of its resident companies (the Edmonton Symphony, Edmonton Opera and Alberta Ballet), touring companies and local events, charitable societies were created to lead fundraising efforts. This resulted in the creation of the Winspear Centre. When the Fringe Festival grew to a size that it required some core, permanent facilities, the Arts Barns were born.

Is there a magic number of facilities that a city must have to be vital and to be able to meet the needs of programming organizations? The City of Calgary undertook an impressive study - *The Current State of Cultural Spaces for the Arts in Calgary* (Research Report, March 28, 2007). The study was led by Calgary Arts Development (the equivalent of the Edmonton Arts Council) and mandated by City Council. It was supported by the Urban Campus Initiative, University of Calgary, and The Calgary Foundation, which funded the research. In 2004, work was done on a Civic Arts Policy for Calgary and this revealed that a key concern for long-term development in the arts was space constraints. A companion document was produced titled “Reclaiming a Cultural Identity: Arts Spaces Strategy and Capital Plan.” The research report is seen as providing a rationale for the recommendations in the companion document.

The starting point of the study is the following assertion:

*The arts are vital to the health of our city and communities. A strong arts sector restores and revitalizes communities by serving as a centerpiece for development and renewal, improves quality of life, expands the business and tax revenue, fosters civic pride, and makes the city more attractive to highly skilled and educated employees.*²²⁵

Drivers for the study cited include:

- Population has passed 1 million
- City compared to international cosmopolitan centres
- Ethnocultural mix makes Calgary the third most diverse city in Canada
- Economic prosperity places Calgary on the global radar as a business hub
- Visitors expect “world-class experience” which they define as diverse arts and culture offerings along with top-notch dining and accommodation”
- “Citizens are expecting diversity, innovation and excellence in areas such as recreation, arts, culture and education.”²²⁶

The Background and Methodology for the study were as follows:

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

- The consolidation of existing knowledge and resources and the development of a system model ...
- The construction of an inventory of cultural spaces and the implementation of an online resource to match spaces with users, and in order to enable active monitoring of the use of the space inventory;
- Analysis of the space use of Calgary Arts Development’s granting clients;
- Extensive stakeholder engagement and consultation (the Community Engagement Series took place over 11 events and consulted over 350 citizens...)
- Benchmarking the current state and the dynamics of cultural spaces in selected North American cities...;
- The collection and analysis of case studies of particular spaces in cities around the world; and, ...
- Two research projects Calgary Arts Development conducted in 2006 (the Current State of Festivals and the Current State of Municipal Arts Granting).”²²⁷

The Key Findings of the Report were as follows:

- (A) “All of Calgary’s arts and culture facilities are operating at or near capacity, constraining the growth of the sector
- (B) Calgary’s cultural space inventory is behind, and sliding further, relative to other cities
- (C) Cultural spaces are integral to Calgarians’ views of quality of life”

In undertaking this work, some key benchmarking work was done as follows:

- Benchmarking: Total Visual and Performing Arts Spaces in Selected Cities (Toronto, Seattle, Vancouver, Austin, Winnipeg, Edmonton and Calgary)
- Performing Arts Seats per 1,000 Residents (Seattle, Vancouver, Austin, Toronto, Edmonton, Winnipeg, Calgary)

²²⁵ The City of Calgary, *The Current State of Cultural Spaces for the Arts in Calgary* (Research Report, March 28, 2007), p. 6, Executive Summary.

²²⁶ *The Current State of Cultural Spaces Report*, p. 6.

²²⁷ *The Current State of Cultural Spaces Report*, p. 7.

- Number of Performing Arts Spaces (Toronto, Vancouver, Seattle, Edmonton, Calgary, Austin, Winnipeg)
- Number of Visual Arts Spaces (Toronto, Seattle, Winnipeg, Vancouver, Austin, Calgary, Edmonton)

Interestingly enough, based on this data:

- Edmonton is 6th with respect to Total Visual and performing Arts Spaces in Selected Cities
- Edmonton is 5th in Performing Arts Seats
- Edmonton is 4th in Number of Performing Arts Spaces, and
- Edmonton is 7th in Number of Visual Arts Spaces.

The project also involved “Cultural Space Case Studies” from Canadian and US sources and from this, the authors drew the following conclusions:

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

Examples: Olympic Sculpture Park, (Seattle Washington) and City Repair [Portland, Oregon)
- Incubator space:
 - Incubators provide low-cost space and access to shared services essential for encouraging multi-disciplinary collaboration and nurturing young and emerging artists and arts organizations.

Examples: Flashpoint, (Washington, DC) and The Banff Centre.
- Adaptive Re-use and Heritage Space
 - A young city like Calgary must preserve and value its architectural heritage, which similar to iconic buildings, act as cultural markers to the civic identity.

Examples: P.S.1 Contemporary Arts Centre, (New York City, NY) and The Green/Arts Barns (Toronto, ON)
- Live and Work Space
 - Affordable mixed-use zoning for studios and live/work studios are essential to the planning of vibrant, creative cities.

Examples: Arts Habitat (Edmonton, AB) and Liberty Village (Toronto, ON)
- Signature / Iconic Arts Space
 - Signature spaces are essential markers to a city’s identity, providing high-profile visibility for the arts in general, creating significant tourism and economic leveraging opportunities, and putting a city “on the map.”

Examples: Sydney Opera House (Sydney, Australia) [We've got two prime examples in Edmonton – the Art Gallery of Alberta and the Royal Alberta Museum which have taken different routes.]

The authors provide the following Note on Signature / Iconic Spaces:

“The following new and planned signature art spaces may someday have the iconic power of the Sydney Opera House:

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

It is interesting to note that Randall Stout's Art Gallery of Alberta is noted as a future Iconic space. Tony Luppino, Director of the Art Gallery of Alberta and a consummate marketer, used the selection of an architect for the rebuilding of the AGA as a vehicle for engaging the whole community. He orchestrated a year of presentations. He tackled the Signature/Iconic Space notion head on with the architects' series and the presentations of the short-listed models for public review.

The Art Gallery of Alberta provides an important cultural planning model because it continued a dialogue about the City Centre and public and private expectations. This was begun by the Arts District envisioning process undertaken by the Edmonton Arts Council. The envisioning Churchill Square project, which was an internal, City of Edmonton process, covered much of the same ground but focused on Edmonton's iconic public space, the traditional civic square. In the end, the City did not accept in their entirety the recommendations of the community and organizational representatives nor those of the highly-qualified consultant with respect to Churchill Square.

City Council chose instead to limit the redesign elements based on fiscal conservatism. The result has been criticized for its lack of functionality and poor aesthetics. Sadly, Edmonton is plagued by a “do it cheap” mentality. In addition, because both Councillors and citizens have not been educated about the importance of the arts and heritage to the life of the city, any development in the cultural domain is seen as pitting specialized interests against those of the homeless, the unemployed, the disadvantaged and others. Of course, the City is not alone in this lack of vision or courage. The Government of Alberta, after a lengthy process involving study and deliberation, provided funding support (matched in part by the City of Edmonton and the Government of Canada) for a revitalized and enhanced Royal Alberta Museum. In fact, this was announced at Queen Elizabeth the Second's visit to the Museum and its Royal designation. This would have given the city of Edmonton its second iconic space and an institution of both provincial and national status. In the end, the Province defaulted on its commitment when building and labour costs escalated as a result of the booming economy. It can only be hoped that the Province, after temporarily putting on the brakes, provides the necessary funding for this legacy project so important to the preservation and interpretation of the natural and cultural heritage of the Province.

This raises another important point that the City of Edmonton has largely neglected until recently – the erosion of its profile as the Capital City of Alberta and, therefore, legitimately not only the seat of Government but also the location of provincial facilities and organizations. This has manifested itself in the decline of the Edmonton International Airport and also the importance of provincial facilities (again, the Royal Alberta Museum) and organizations. Many Edmonton supporters of the arts lament the Alberta Ballet Company leaving Edmonton to establish itself in Calgary lured by a new home and funding support. This erosion has continued with the termination of the Contemporary Dance Program at Grant MacEwan Community College, which was a nationally renowned unique program of studies that made Edmonton a hub for contemporary dance.

Public education about the value of the cultural sector not just to the quality of life of the city and its economic well being (e.g., cultural tourism) but also its very identity and soul is crucial and needs to happen through outcomes of the Cultural Capitals of Canada designation for Edmonton. There needs to be greater understanding of what great cities and civilizations are about. Thus, Ancient Greece and Rome have left not only a legacy of government and roads and buildings technology but also sculpture, literature, superb public buildings and other things that have elevated the human spirit.

With respect to the City of Calgary Study, it is excellent in its specific area of focus, that is, arts facilities - everything is skewed from that perspective, i.e., the disciplines are seen from the perspective of where they are performed and/or where they are displayed. The report analyzes the issues and challenges as well as providing a snapshot of the range of Calgary arts spaces based on art form. The consultation information is based on community consultations.

The authors need to be applauded on not comparing Calgary to Toronto but rather to Vancouver (actually the GVRD – the Greater Vancouver Regional District). This is realistic since the cultural infrastructure of Toronto has developed over 200 years and Western Canadian cities cannot get there at once. The authors make the following very interesting points:

- “In 1987, the performing arts facilities in Vancouver and Calgary were generally centralized in the centre city region and anchored by major facilities [EPCOR Centre for the Performing Arts in Calgary; the Civic Theatres in Vancouver]
- Both cities experience rapid population growth form 1986-2005. (See Figure 10) Due to geographical constraints and rising property values, rapid population growth occurred in Calgary and the GVRD primarily in the outlying suburban areas as residents sought more affordable space. The population of GVRD grew 56.7% form 1,380,729 (1986) to 2,162,000 (2005); concurrently, the population of Calgary grew 49.2% from 640,645 (1986) to 991,759 (2005).
- These demographic patterns created the need for additional cultural facilities and for a diverse distribution of arts spaces to serve growing communities. While the anchor facilities in the city centres remained hallmarks of the civic cultural facility system, population trends re-enforced the need for both large-scale community arts spaces and a network of small purpose-built arts spaces throughout the city.
- In the GVRD, form 1987-2007, arts centre’s in the surrounding suburban municipalities were built rapidly. On an absolute count, the GVRD added 16,438 performing arts seats, with 10,965 seats (66.7%) built in the suburban municipalities. In total, 35 new facilities were built in this time period throughout the metropolitan area.”

Any cultural plan needs to accept the notion of “scaleability” – facilities need to be appropriate to the population base and organizations that use them for artistic creation, performance and display. But there is also a benefit to stretching (as poet Robert Browning wrote: “A man’s reach must exceed his grasp or what’s a heaven for”).

An issue facing Edmonton’s City Council is the City’s relationship to the surrounding municipalities and counties. Edmonton is not alone in this and other Alberta cities are also in conflict with their counties and neighbouring municipalities. Calgary does not have such an issue because the nearest urban centres are Airdrie and Bowness. Edmonton has to deal with its neighbouring municipalities - St. Albert, Leduc, Devon, Stony Plain, Sherwood Park, Fort Saskatchewan and the County of Strathcona - in the areas of regional planning.

Other Canadian Cities have struggled with this, in particular, Toronto and Montreal. While this kind of co-operation is necessary to avoid duplication and proliferation of services, it cannot be mandated. Creating a super “metro”-style government does not appear to work because people are wedded to their notion of local government and civic identity. Having said this, Vancouver appears to have an effective body for dealing

with such issues – the Greater Vancouver Regional District. In terms of the facilities measures that the Calgary Study examined, this gives Vancouver a “critical mass,” which is important not only to visitors to the community but also cultural organizations. If a “Greater Edmonton Regional District” approach were taken to quantify arts and heritage facilities and organizations, Edmonton’s ranking within the Calgary study would increase dramatically. In the end, Edmontonians attend performances at the Horizon Stage and people from St. Albert, Sherwood Park and other municipalities go to the Royal Alberta Museum, Art Gallery of Alberta or the Edmonton Symphony.

7. Edmonton’s Cultural Organizations

As has been noted, a comprehensive directory of Edmonton’s cultural organizations must be developed as part of the Cultural Inventory process, for contemporary and future cultural planning to be most effective. This is not only important for quantitative purposes but also for positioning the sector in the eyes of funders (both public and private) and the public. The arts are a very small sector when compared to education, social services, etc. and with respect to one measure, charitable donations, in Canada, less than 3% of received donations go to the arts, heritage and other cultural enterprises.

Solid statistics may help to position the sector more effectively when it is seen to impact the majority of citizens. Profiling of arts and heritage organizations will be done largely along discipline lines. The Calgary study does this in the area of facilities. They create FAST FACTS based on the following qualifiers:

- Activity Trends over the last three years
- The Current State for ... Space

The categories used and data are as follows:

- Festivals – 19 in Calgary with 394,109 in
- Music – 45 musical organizations attracted 109,429 in attendance
- Dance – 12 dance organizations attracted 109,429 in attendance
- Music – 45 music organizations attracted 109,429 in attendance
- Theatre – 29 Theatre organizations attracted 410,543 in attendance
- Literary Arts – 7 Literary organizations attracted 74,356 in attendance
- Media Arts – 6 Media Arts organizations attracted 240,622 in attendance
- Visual Arts – 15 Visual Arts organizations attracted 767,778 in attendance [“includes painting, drawing, print making, photography, and sculpture, craft disciplines including jewellery, ceramics, textiles and glass, as well as new media which may include film, digital investigations, performance and installation art” and venues include public and private art galleries and museums as well as non-traditional spaces such as coffee shops, hotels, +15s and other spaces, and artists maintain a range of spaces, which vary according to artistic practice.”]

8. For-Profit Cultural Facilities

While the focus of this paper, generally speaking, is on non-profit and/or charitable cultural facilities because of the organizational model in Canada, it is important to look at for-profit enterprises as well in cultural inventorying. While funders may make this distinction, the general public, in many cases, does not. An example is private art galleries, which are essential to the health of the visual arts sector. Having noted this, frequently, artists have more contact with the commercial galleries that sell their works than with the public galleries since very few contemporary art exhibits are done.

9. Conclusion

In Alberta, in the past 25 years, we have been suffering from a serious lack of investment in cultural infrastructure, defined as facilities and organizations (as with other kinds of infrastructure such as sewers, roads, public buildings). The 75th anniversary of the Province of Alberta in 1980, coupled with an oil-based economic boom spanning nearly thirty years (1947-80), meant there were government monies to invest in culture. There was also the political will under the Conservative government of Peter Lougheed. Fil Fraser has explored this era in his book titled *Alberta's Camelot*. Interestingly enough, we are now embarked on another era of economic prosperity. Unless there is a vision of what is required in the area of culture, we will not be able to harness economic wealth to build the kinds of cultural infrastructure that the City of Edmonton and Province of Alberta requires for the next 20 years. Cultural infrastructure or "creative" infrastructure includes facilities, organizations, human and educational resources that are required to create culturally vital cities.

For the City of Edmonton to become culturally vital, City Councillors, citizens and cultural stakeholders must understand and accept the importance of cultural in the lives of individuals and communities. We must be able to balance cultural needs with the competing interests of sewers, roads, hospitals, schools, colleges and universities, the homeless, the poor, the disadvantaged, the environment. We need to learn from other societies, such as France, Germany, Holland, in which cultural activities are viewed as core to the sense of nationhood and individual and community identity and health.

In Edmonton, under the current City Council, led by Mayor Stephen Mandel, we have the opportunity to dream the dream and envision Edmonton's cultural future. We must harness the visionary powers of the range of cultural creators and practitioners, as well as ordinary citizens who love the arts and heritage, to create a Cultural Plan for the City of Edmonton. Citizens 20 years from now will thank them as they go about their daily lives in a city that provides a range of opportunities for cultural engagement and where every citizen knows who they are, where they came from and participates actively in all aspects of a culturally diverse and vibrant city.

Appendix A

City of Edmonton Cultural Inventory

Framework Definitions and Concepts

The Heritage Community Foundation City of Edmonton Cultural Inventory Team has undertaken a range of research in the area of cultural inventorying methodologies as well as cultural futures projects. The international source with perhaps the greatest recognized authority is that of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The most current UNESCO definition of culture is the following:

*...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*²²⁸

It is clear that such an encompassing definition of culture moves away from the narrow scope of artistic activity (i.e., creative activity) focused at the functional level (e.g., literary arts, performing acts) to embrace and involve the entire community. Thus, the arts and heritage are subsumed in culture, which UNESCO and other experts consider the factor that integrates all human activity and links it to the natural world in which we live. For the purposes of this study, the Framework for Culture Statistics (FCS), developed in 1986, which defined the Categories for measurement is most important because these categories embody definitions of cultural activities. They are as follows:

- Cultural Heritage
- Printed Matter and Literature
- Music
- Performing Arts
- Visual Arts (including photography)
- Cinema
- Radio and Television
- Socio-cultural activities
- Sports and Games
- Environment and Nature

All categories have facilities, institutions and organizations involved in program delivery and embrace non-profit and for-profit enterprises.

The Statistics Directorate, Organization for Economic Co-operation and Development (OECD), Paris, undertook another important study: “International Measurement of the Economic and Social Importance of Culture.”²²⁹ The report authors (Gordon and Beilby-Orrin) identify as an issue the lack of precise definitions of measures and notes that those identified in the study draw on existing data in five OECD countries—Australia, Canada, France, the United Kingdom and the United States. Each has its own classification system and prompted the authors to explore the value of a System of National Accounts (SNA) for economic data. The study addresses the challenge of defining culture as follows:

Creative expression is certainly a part of culture but culture can also be viewed in a more holistic light. Perhaps one of the most succinct definitions of culture in this vein comes from anthropologist Ruth Benedict. “Culture is learned as a child, and as children we each learned from those around us a particular set of rule[s], beliefs, priorities and expectations that molded

²²⁸ Gordon and Beilby-Orrin, p. 5. The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

²²⁹ The report was prepared by John C. Gordon and Helen Beilby-Orrin and is titled “International Measurement of the Economic and Social Importance of Culture.”

*our world into a meaningful whole. That is culture.” Canadian author D. Paul Schafer also takes this holistic point of view in his cultural model of development. Stripped to its essence, his model can be described as a circle with eight interrelated segments: social culture, artistic culture, technological culture, scientific culture, political culture, religious culture, educational culture and economic culture. All of the segments have a relationship with each other and with the whole and with the surrounding natural, historical and global environment.*²³⁰

The study used a combination based on UK and Canadian approaches that blended economic and social measures. They used the following Culture/Creative Industry classification:

- Advertising
- Architecture
- Video, film and photography
- Music and the visual and performing arts including:
 - Sound recording and music publishing
 - Visual and Performing arts (including Festivals)
- Publishing/Written media
- Printing
- Radio and TV (Broadcasting)
- Art and antiques trade
- Design (including Designer Fashion)
- Crafts
- Libraries (includes Archives)
- Museums
- Historic and heritage sites
- Other heritage institutions²³¹

The authors note that, in the UK classification of “Creative Industries,” computer games, software and electronic publishing are included. The report draws on Canada’s Culture Statistics Program (CSP) established in 1972 by Statistics Canada, which has surveys in the following areas:

- Heritage Institutions
- Public Libraries
- Performing Arts Companies
- Film Production
- Film Post-Production
- Film Distribution
- Film Exhibition
- Book Publishing
- Sound Recording (label companies)
- Government Expenditure on Culture
- Television Viewing
- Radio Listening²³²

The Urban Institute, Washington, provides some excellent contextual pieces and survey techniques in a report titled *Cultural Vitality in Communities: Interpretation and Indicators* authored by Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green and Joaquin Herranz, Ph.D. The Institute has established a

²³⁰ Gordon and Beilby-Orrin, p. 2. Ruth Benedict reference if from *Patterns of Culture* (London: Routledge and Kegan Paul, 1963) pp 33-36 as quoted in D. Paul Schafer *Culture – Beacon of the Future* (UK: Adamantine Press Limited, 1998), p. 34

²³¹ Gordon and Beilby-Orrin, p. 20.

²³² Gordon and Beilby-Orrin, p. 27.

formal Arts and Culture Indicators Project (ACIP) with the intent to help policymakers make better decisions about neighborhoods and cities:

Launched in the late 1990s with support from the Rockefeller Foundation, ACIP's basic premises are (a) that a healthy place to live includes opportunities for and the presence of arts, culture, and creative expression, (b) that arts, culture and creative expression are important determinants of how communities fare, and by extension (c) that full understanding of US Communities is inherently impossible without including these important perspectives.²³³

Projects have been undertaken in Seattle, Boston and Philadelphia. ACIP bases its work on three premises:

First, we introduce a definition of cultural vitality that included the range of cultural assets and activity people around the country register as significant.

Second, we define cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

Third, we use this definition as a lens through which to clarify our understanding of the data necessary, as well as the more limited data currently available, to document adequately and include arts and culture in more general quality of life indicators. Third, we develop and recommend an initial set of arts and culture indicators derived from nationally available data, and we compare selected metropolitan statistical areas based on the measures we have developed.²³⁴

ACIP has three measurable domains as follows:²³⁵

- **Presence** of opportunities to participate
 - Wide mix of sponsorship (nonprofit, commercial, public, informal)
 - Size of organization (large, medium, small)
 - Type of organizations including presenters of professional artwork, artist-focused organizations, organizations that make possible amateur as well as professional arts practice
 - “Pillar” organizations that have been active for more than 10 years with the following characteristics:
 - Involvement in the development of community-based cultural events
 - Relationships with local artists as well as the large cultural venues concerned primarily with the presentation of professional work
 - Long-standing connections with local parks, schools, community centers, etc. that sponsor community arts and cultural activities
 - Existence of “Cultural Districts” (physical concentrations of arts organizations and arts-related businesses)
- **Participation** in its multiple dimensions
 - Multiple participation—as practitioners, teachers, students, critics, supporters, and consumers
 - Collective art making frequently found in:
 - Festivals
 - Community celebrations
 - Sustained amateur arts practice
 - Public validation and critical discussion of a range of artistic and cultural practices (amateur to professional) in a range of forms such as:

²³³ Rosario Jackson, Kabwasa-Green and Herraz, *Cultural Vitality in Communities: Interpretation and Indicators* (Washington: The Urban Institute, 2006), front matter.

²³⁴ Rosario Jackson, Kabwasa-Green and Herraz, p. 4.

²³⁵ Rosario Jackson, Kabwasa-Green and Herraz, p. 4-5.

- print and electronic media (including the web)
 - arts education (K-12)
 - after school arts programs
- **Support** systems for cultural participation
 - Public sector
 - Foundation
 - Commercial sector encouraged through:
 - Tax incentives
 - Small business loans
 - Integration of arts and culture into other public policy priorities such as education and community development
 - Networks of strong advocates, especially outside the formal cultural sector
 - Critical mass of artists in one place and indicator of level of support available

What is interesting about this model is that data gathering done by existing agencies is used in new ways to identify community cultural vitality, in particular, national data.

The ACIP model also focuses attention on organizations very broadly defined as:

- Nonprofit, public, and commercial
- Those with large, mid-sized and small budgets
- Those that are concerned with the presentation of professional work
- Those that are artist-focused and critical to professional artists' careers
- Those that seek to preserve tangible and intangible history and culture
- Those that seek to enable the invention of new forms of artistic creative expressions
- Those that seek to advance and validate both amateur and professional arts practice²³⁶

In their field research, it is noted that organizations that serve as catalysts for both amateur and professional arts, collaborate extensively with both arts and non-arts organizations. They are also strong believers in the significance of the design of public and other places where arts and cultural activities take place.²³⁷ They note:

*Certainly, the design of a space or building that takes into consideration a range of possible cultural uses will involve attention to public access, pedestrian traffic, performance area, lighting, acoustics, inclusion of permanent as well as temporary areas that accommodate a variety of displays, and opportunities for active as well as audience participation in creative activities.*²³⁸

The *Creative City Network of Canada: Intermunicipal Comparative Framework Project* is another over-arching survey that is of significance for the creation of the City of Edmonton Cultural Inventory. The Canadian survey is linked to the Creative City Network of Canada. The Network is a direct result of Richard Florida's thinking about creative cities capturing the imagination of civic politicians, arts and culture practitioners and others. The Creative City Network of Canada focuses attention on those things that cities (civic politicians and civil servants) actually control. Twenty-nine cities are a part of this initiative of which five are Albertan (Banff, Camrose, Edmonton, Grande Prairie and Red Deer). The Phase One Pilot Report is titled *Intermunicipal Comparative Framework Project*. It was published in 2006 and the data years were 2002-2004.

The current study was based on the 1996 Municipal Cultural Investment Survey, developed and implemented by Nancy Duxbury for the Greater Vancouver Regional District (GVRD) Cultural Plan Committee. It involved 17 of the region's 21 municipalities. At the basis is governance and the first section of the report is "General Administration of Culture" and this looks at legislation, policies and plans.

²³⁶ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

²³⁷ Rosario Jackson, Kabwasa-Green and Herraz, p. 15.

²³⁸ Rosario Jackson, Kabwasa-Green and Herraz, p. 16.

In looking at this, the following subject areas (or categories) are discussed based on what the participating municipalities reported as areas in which Legislation, Policy and/or a Cultural Plan/Strategy existed:

- Culture (arts and heritage)
- Arts
- Heritage and Public Art
- Civic Art Collection
- Community Arts
- Festivals & Special Events
- Civic Awards
- Cultural Facilities Development
- Cultural Facilities Support/Use
- Cultural Tourism
- Heritage Tourism
- Heritage Registry and/or Designation
- Archaeology
- Cultural Industries
- Other²³⁹

²³⁹ The Analysis/Writing was undertaken by Nancy Duxbury and Anne Russo. Edmonton in October 2007 will be hosting their conference. This is an important lens through which to view the arts and culture though in comparison to The Urban Institute and the OECD models, it is narrower and less-embracing since it does not involve the range of stakeholders. As a sign of the changing civic attitude towards the arts and culture, it is incredibly important. Edmonton's City Council, headed by Mayor Stephen Mandel, supports Creative Cities' goals and Councilor Michael Phair, who is frequently given arts portfolio duties, is involved in this initiative.

Appendix B

The Current State of Cultural Spaces for the Arts in Calgary Research Report March 28, 2007

Appendix D – Facility Benchmarking

Please note: This piece of research was done by Calgary Arts Development, which undertook internet research for the cities of Seattle, Edmonton, Vancouver, Austin, Winnipeg and Toronto. The following is the Edmonton component.

- Multi-City Benchmarking:
 - Includes lists of facilities for cities benchmarked
 - *Performing Arts Spaces* - The Edmonton list is as follows (based on capacity):
 - Jubilee Auditorium 2700 [less after upgrading]
 - Winspear Centre 1932
 - Heritage Amphitheatre [Hawrelak Park] 1100
 - University of Alberta, Myer Horowitz Theatre 720
 - Victoria School for Performing and Visual Arts – Eva O. Howard Theatre 691
 - Citadel – Maclab Theatre 686
 - Citadel – Shoctor Theatre 685
 - Arts Barns 684
 - Royal Alberta Museum Theatre 417
 - Convocation Hall 400
 - MacEwan College – Centre City Campus [wrong, it's the Jasper Place Campus] John L. Haar Theatre 350
 - U of A – Timms Centre for Arts – Main 321
 - Bonnie Doon Hall 300
 - Alberta College Muttart Hall 254
 - Stanley A. Milner Library (downtown) – Library Theatre 247
 - Citadel – Zeidler Hall 240
 - Citadel – Rice Theatre 210
 - La Cite Francophone 210
 - U of A – Timms Centre – Second 200

Note: They have missed the following performance spaces:

- Catalyst
- Theatre Network at the Roxy
- Northern Lights Theatre
- Yardbird Suite
- Roberson Wesley United Church
- McDougall United Church
- Knox United Church
- Cosmopolitan Music Society
- Others to be determined

Visual Arts Spaces – Edmonton

- Art Gallery of Alberta
- Royal Alberta Museum

- Latitude 53
- Harcourt House Arts Centre
- SNAP Gallery – Society of Northern Alberta Print Artists

Note - They have missed the FAB Gallery, University of Alberta, as well as other spaces to be determined.

Research Sources for the Study cited in the Report are as follows:

City of Edmonton– Performing Arts, the consulted the following websites:

- www.tixonthesquare.ca
- www.citadeltheatre.com
- www.jubileeauditorium.com/northern/
- www.macewan.ca/web/services/haar/home/index.cfm
- www.theatrenetwork.ca (Roxy Theatre)
- www.timmscentre.ca
- www.walterdaleplayhouse.ca/
- www.winspearcentre.ca
- www.fringetheatretheadventures.ca (Arts Barns)
- www.su.ualberta.ca/services_and_businesses/businesses/horowitz
- www.ardentheatre.com
- www.mcsquared.com/muttart.htm
- www.festivalplace.ab.ca/festivalplace/

Edmonton – Visual Arts:

- www.latitude53.org
- www.royalalbertamuseum.ca
- www.harcourthouse.ab.ca
- www.artgalleryalberta.com
- www.snapartists.com



**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Discussion Paper 4: Edmonton: A New Urbanism

**Adriana A. Davies, Ph.D.
Editor-in-Chief
Heritage Community Foundation**

December, 2007

It's our Alberta heritage.



www.albertasource.ca

Edmonton: A New Urbanism

1. Background

Ursula Franklin, eminent Canadian geologist and museologist, at a Canadian Museums Association conference in St. John, New Brunswick, noted that poverty was the best preserver of heritage. By this she meant that wealthier provinces tore down their stock of historic buildings in downtowns while poorer cities that had suffered from recessions for years, such as St. John, had an excellent stock of historic buildings.

Cities in the Western democracies have been struggling with a range of challenges including aging physical infrastructure, urban sprawl, and also a range of inner-city social issues. The development of the automobile impacted on the footprint of North American cities by making suburbs and even separate, nearby towns accessible to those who worked in the city. The garden city movement promoted the notion that cities needed to be surrounded by “green belts” and that families lived on the outskirts of cities in bungalows surrounded by gardens with easy access to services. Thus, families ceased to go into the downtown for many amenities. It became a truism that only the poor and the disadvantaged continued to live in the downtown core. The development of industrial parks also drew away small and large businesses to areas outside the city. The building of shopping malls covering large terrains on the fringes of the city surrounded by extensive car parks, further impacted on the city.

Beginning in the 1950s, city planners were focused on moving traffic in and out of the downtown core in the most efficient manner possible and this result in the creation of concrete freeways and overpasses that required the tearing down of old buildings, further denuding the downtown core of historic buildings that gave it identity as well as visual beauty. The result of all of these trends was a downtown core denuded of significant residents and businesses that gave it a purpose. For many city residents, there was no longer any reason to go downtown other than to complete transactions with governments since public buildings remained in the downtown.

All of these trends happened without significant planning on the part of cities. It would appear that neither civil servants nor elected officials were aware of these trends in a mad dash to modernity. In the US, beginning in the 1950s, historians, curators and some architects saw that the loss of traditional neighborhoods meant that important aspects of the cultural patrimony were being lost. Initiatives then began to preserve colonial and federal structures many of which were situated in the downtown core. In many cities, these efforts were too little, too late but champions such as Jane Jacobs made it possible to state the value of historic buildings in ways in which the larger community could become involved. *The Death and Life of Great American Cities*, like Rachel Carson’s *Silent Spring*, made people aware of the negative impacts of modernity and an unchecked progressivist ethic. Jacobs and her husband had moved to Toronto to ensure that their sons would not be conscripted to fight in the war in Viet Nam and Toronto became the base of her operations. It became the crucible for testing her ideas about city life and urban values. The values of small communities and communal governance, such as the New England town hall meeting were espoused by Jacobs and others, and ordinary citizens were encouraged to take back the city from developers and civic politicians and others captivated by the “edifice complex.”

By the 1980s onwards, building preservation was firmly linked with urban revitalization and the arts and culture were seen as a tool for making this happen. There are many American and some Canadian examples of efforts and successes in this area. Examples include Baltimore, Philadelphia, Seattle, Portland in the US and Montreal, Toronto and Vancouver in Canada. Philadelphia for the Arts was a major urban revitalization project that saw the preservation and adaptive re-use of historic buildings; sadly, great swaths of the downtown were also razed to create a new convention centre complex and new cultural flagship

facilities. This also happened in Seattle and Baltimore. Ursula Franklin, eminent Canadian geologist and museologist, at a Canadian Museums Association conference in St. John, New Brunswick, noted that poverty was the best preserver of heritage. By this she meant that wealthier provinces tore down their stock of historic buildings in downtowns while poorer cities that had suffered from recessions for years, such as St. John, had an excellent stock of historic buildings.

Edmonton and Calgary, in relation to other North American cities are relatively new. They had their beginnings at the end of the 19th century and their first building booms happened at the beginning of the 20th century. The establishment of the Province of Alberta in 2005 heralded a major building boom that saw a range of public buildings, such as the Legislative Assembly, built. The architectural style of public buildings was largely neoclassical in nature. The building boom ended with the coming of World War II. After that, building continued at a slow rate until the coming in of Leduc # 1 in 1947. Since then, while there have been some recessionary periods, the economy of Alberta remained largely buoyant and building continued. In terms of the building stock of the cities of Edmonton and Calgary, there are the few building jewels from the first part of the 20th century and, then, the significant building stock from 1947 onwards, largely Modern in style.²⁴⁰ The recently completed City of Edmonton Modern building inventory is evidence of the building boom that the City experienced in this era and some of these buildings are of international significance.

While Calgary saw a building boom spurred by “big oil” in the 1970s and 1980s in keeping with it being the corporate centre for Alberta’s oil patch, Edmonton did not. It was in this period as well, under the premiership of Peter Lougheed that Edmonton’s position as the provincial capital was eroded, a process completed under Premier Ralph Klein’s leadership. Under Minister Steve West, many services traditionally housed in the capital city, were decentralized to communities throughout Alberta. In addition, there were major cuts to the Edmonton-based provincial civil service. The loss of these offices and reductions to the Edmonton-based provincial civil service impacted significantly on Edmonton. It was the potential threat to the loss of Edmonton’s International airport that, finally galvanized City Council and public opinion to challenge the province on the erosion of the power base of the Capital City. Under Mayors Bill Smith and Stephen Mandel, Council has shown leadership in this area but the battle has not been won.

2. The Built Heritage

Buildings have hearts and souls, just as cities do. We can feel the memory and meaning in a building, sense the spiritual and cultural longing it evokes. If you doubt that, think about the heartbreaking immensity of the loss when the Twin Towers of the World Trade Center collapsed.

Daniel Liebeskind, breaking ground

²⁴⁰ Excellent inventory work has been done by architect David Murray and historical researchers Marianne Fedori and Ken Tingley on Edmonton’s Modern architecture. Initially, they created a report based on funding from the Alberta Historical Resources Foundation (the report can be seen at www.doorsopenalberta.ca – part of the *Alberta Online Encyclopedia*, which can be found at www.albertasource.ca. The Encyclopedia was developed by the Heritage Community Foundation and currently comprises 73 website. Murray, Fedori and Tingley have recently completed the inventory for the City of Edmonton. In addition, David Murray, Shafraaz Kaba and Troy Smith created the Capital Modern exhibition for the Edmonton Art Gallery in 2007. The exhibit catalogue is titled *Capital Modern: A Guide to Edmonton Architecture & Urban Design 1940-1969* (Edmonton: Art Gallery of Alberta, 2007).

2.1 Theory

For many building preservationists, Daniel Liebeskind represents the enemy. His buildings are bold architectural statements; sculptural pieces that are expressions of modernity. One need only consider the extension to the Royal Ontario Museum, which appends, in a brutal way, a modernistic glass and steel crystalline structure into the façade of the Italianate red brick structure, to see that he does not respect historic buildings per se. Having said this, in his fascinating personal and architectural memoir, *breaking ground*, he makes the important statement quoted above.²⁴¹ He grasps that buildings have other values beyond the architectural. It must be strongly stated that “landmark” buildings can be historic as well as contemporary and that cities must have both. Buildings and cities do have souls and we forget this at our peril.

A city exists in a space/time continuum and continues to evolve by building on the past. When developers and architects, civil engineers, transportation specialists, civic politicians and others are allowed to erase past eras through the wholesale demolition of historic buildings, it is as if we are erasing a portion of our history. This is not to say that every part of the city should be a historic precinct. Cities must accommodate change but this needs to be done with planning and forethought and we must also understand the nature of buildings that makes them heritage treasures and landmarks. The notion of landmark buildings applies to both old and new structures; thus, the city must ensure, in some fashion that buildings that are to be erected meet design guidelines. They should also meet community needs and fit frameworks for appropriate downtown mixed use and residential neighbourhoods.

The work begun by Jane Jacobs has been continued by others including Roberta Brandes Gratz and Norman Mintz. In their *Cities Back from the Edge: new life for downtown*, they analyze failures in urban planning as well as suggesting how to remedy them. They make the important point that cities can be rebuilt but not reborn and explain this notion as follows:

The ones rebuilt, but not reborn, have done so according to expensive plans, bankers' plans, planners' plans, politicians' plans, developers' plans – all Project Plans. The result is a collection of expensive, big activity places – tourist attractions – connected to each other and the suburbs by a massive auto-based network. When the elusive goal is merely tourism, efficiency, and big copycat civic projects, little real energy and downtown life follows, just single-activity places. The complex, multidimensional urban fabric has been effectively replaced. A collection of visitor attractions does not add up to a city.²⁴²

They provide a range of examples of successes that are at an appropriate scale for the community and that are not “exercises in nostalgia.” They view the past as a resource for the present and also bring forward a number of projects that are “catalytic” in nature. Such projects are not only building preservation projects but also generate spin-off businesses that stimulate the local economy. Gratz and Mintz also suggest that sometimes rules need to be broken to achieve desired results:

Defying convention or breaking rules begins the process of unraveling the mess we have created. Bad rules and destructive guidelines have accrued during 50 years of automobile-oriented planning. Professions have grown up to perpetuate them. Urban planners. Architects and engineers. Traffic engineers. Retail consultants. Real estate developers. These professionals have a stake in

²⁴¹ Daniel Liebeskind, *breaking ground* (New York: riverhead books, 2004), p. 13.

²⁴² Roberta Brandes Gratz with Norman Mintz, *Cities Back from the Edge: new life for Downtown* (New York: Preservation Press, John Wiley and Sons Inc., 1998), p. 2.

keeping the public believing in their expertise. But the so-called experts too often ignore or deny the legitimacy of local citizen instincts, common sense, and accumulated wisdom.²⁴³

They note, as so many others have done that communities and cities are about the sense of place. In order to rebuild our cities, we need to define space through public discourse that focuses on “strengthening family values, rebuilding community, integrating people, building secure communities, and eliminating crime.”²⁴⁴ The process required to succeed in a “multi-benefit way” is:

...across the country, efforts abound to recreate destroyed public spaces, rebuild undermined downtowns, stimulate new entrepreneurial opportunities, and repopulate the stores on Main Street and their upstairs apartments. Groups diligently repairing, restoring, reweaving, and replacing those communities, Main streets, public meeting places, small businesses, parks, cultural landmarks, and historic buildings are actually repairing democracy itself.²⁴⁵

They note that there are no formulas for success but, throughout the book, they provide positive US examples of urban redevelopment. Time and again they demonstrate that historic buildings can be rescued and restored to be the centerpiece of developments with a range of community and business uses. They are also advocates for small is beautiful and communities leading such projects rather than developers in “distant corporate headquarters.”²⁴⁶ Principles include norms such as “incremental development builds on local character”²⁴⁷ and the organic model of gardening. Frequently, a small project serves as a catalyst. Downtown is seen as needing cars to bring people in and out but not at the expense of other community values since transportation can destroy neighborhoods. They also note that superstores and national chains can locate downtown, even in historic buildings. They do not need to be in big box developments. Finally, they advocate a “back to basics” approach:

Many communities, big and small, wait for a private owner or public agency to create the new attraction. Farsighted residents don't. They recognize a need, seize an opportunity, and get something started without waiting for public officials to move. Community-based investment, in fact, has the greatest chance for success, simply because local people treasure and nurture their own ownership role.²⁴⁸

Project for Public Spaces, Inc. is a nonprofit organization established by President Fred Kent in 1975. They have developed expertise in the area of the social and spatial issues that challenge cities and focus on helping citizens to rebuild their communities. They have created a handbook titled *How to Turn a Place Around: A Handbook for Creating Successful Public Spaces*.²⁴⁹ They were brought in by the City of Edmonton to advise senior staff and community volunteers in November, 2007.²⁵⁰ The workbook echoes many of the same principles noted by Gratz and Metz

²⁴³ Gratz and Metz, p. 4.

²⁴⁴ Gratz and Metz, p. 43.

²⁴⁵ Gratz and Metz, p. 43.

²⁴⁶ Gratz and Metz, p. 51.

²⁴⁷ Gratz and Metz, p. 53.

²⁴⁸ Gratz and Metz, p. 251.

²⁴⁹ Project for Public Spaces, Inc. *How to Turn a Place Around: A Handbook for Creating Successful Public Spaces* (New York, Project for Public Spaces, Inc., 200-2005).

²⁵⁰ On Friday, November 9th, 2007 at City Hall, Cynthia Nikitin from PPS presented a on the theme “community Revitalization – How to Build Cities around Public Places.” The flyer noted:

Cynthia Nikitin has earned a reputation as a persuasive advocate for “Placemaking” as an approach to city planning and urban design. As a manager of numerous large-scale and complex projects during her sixteen years with Project for Public Spaces, Inc., where is Vice President for

but puts them into a “how to” format. Their mission is “to create and sustain public places that build communities.”²⁵¹ They have chosen public places as their focus for the following reasons:

Public places are a stage for our public lives. They are the parks where celebrations are held, where marathons end, where children learn the skills of a sport, where the seasons are marked and where cultures mix. They are the streets and sidewalks in front of homes and businesses where friends run into each other and where exchanges both social and economic take place. They are the “front porches” of our public institutions – city halls, libraries, and post offices – where we interact with each other and with government.

When cities and neighborhoods have thriving public spaces, residents have a strong sense of community; conversely, when they are lacking, they may feel less connected to each other.²⁵²

PPS has focused on what others describe as Iconic Space and note that such places have the following benefits:

- Give cities their sense of identity
- Benefit cities economically
- Help the environment and
- Provide settings for cultural activities

As a result of researching more than 11,000 public spaces, they have created a visual that demonstrates the Key Attributes, i.e., Intangibles Measurements of successful public spaces:

- Accessibility (Access and Linkage)
- Activities (Uses and Activities)
- Comfort (Comfort and Image) and
- Sociability

Each of these Key Attributes results in positive feelings and, in turn, relates to specific civic functions. For example, Comfort and Image, encourages positive feelings such as:

- Safety
- Charm
- History
- Attractiveness
- Spirituality
- Sittability
- Walkability
- “Green”-ness
- Cleanliness

In turn, these impact on:

- Crime statistics
- Sanitation rating
- Building conditions and
- Environmental data

Public Buildings and Downtowns. Her technical expertise stretches from the development of downtown main street master plans and corridor enhancement projects, to the creation of transit station area plans, and public art master plans for major cities.

²⁵¹ PPS, p. 11.

²⁵² PPS, p. 14.

PPS also indicates why many public spaces fail:

Today, many public spaces seem to be intentionally designed to be looked at but not touched. They are neat, clear and empty – as if to say, “no people, no problem!” But when a public space is empty, vandalized, or used chiefly by undesirables, this is generally an indication that something is very wrong with its design, or its management, or both.²⁵³

The principles outlined for developing and managing a successful place are as follows:

- Underlying Ideas:
 - The community is the expert
 - You are creating a place – not a design
 - You can't do it alone
 - They always say it can't be done
- Planning and outreach techniques:
 - You can see a lot just by observing
 - Develop a vision
- Translating ideas into action
 - For supports function
 - Triangulate
- Implementation
 - Start with the petunias
 - Money is not the issue
 - You are never finished²⁵⁴

2.2 *Urban Revitalization: Edmonton Examples*

While many consider that the issue of urban revitalization is a hot issue today, it has taken about 30 years to get here. When visiting experts such as Roberta Brandes Gratz visit Edmonton, they present success stories from largely American sources and do not have a background in what has been happening in Edmonton. In fact, there have been a number of successful projects and it would appear that there is now a critical mass of community and civic understanding of the importance of such projects to the life of the City viewed broadly and not simply from the lens of culture or heritage. The following discussion provides some case studies and analyzes the history, motivation, processes, and successes and/or failures of each.

2.2.1 *Old Strathcona*

While Edmonton has done nothing of the scale required to ensure the complete revitalization of its downtown centered around Jasper Avenue, it has undertaken some successful projects. Ironically, the most successful is in Old Strathcona, which started its life as a separate incorporated community on the South bank of the North Saskatchewan River. This urban redevelopment project fits many of the criteria set out by Gratz and Mintz, and the PPS. In fact, it was one of the earliest urban revitalization projects in Canada centered on a historic precinct and received funding support from the Heritage Canada Foundation, a national agency that promotes

²⁵³ PPS, p. 20.

²⁵⁴ PPS, p. 33.

the preservation of the built heritage. The initiator of this project was the Old Strathcona Foundation, incorporated on November 13th, 1974 with the primary purpose:

To sponsor, establish and administer a heritage conservation area within the boundaries of the Town of Strathcona as it existed prior to amalgamation within the boundaries of the City of Edmonton, honouring the citizens, preserving the buildings and relics and portraying the community of the area.

To revitalize the community centre character of Old Strathcona to provide for the social and civic needs of the Old Strathcona Heritage Conservation area.²⁵⁵

The way in which the Foundation has seen its role is twofold: as a preserver of the historic fabric and as a cultural programmer to make the area a place where people would want to live, do business and visit.

After its annexation by Edmonton in 1912, Strathcona ceased to be a centre for business and became largely a residential area. Its main street – Whyte Avenue – declined as the prestigious shops, businesses and offices were concentrated in Edmonton’s downtown on the North side of the River. The area is an example of a very successful mixed use urban revitalization project. For the past 33 years, the Old Strathcona Foundation has raised funds from all levels of government for the preservation work, as well as masterminding street beautification and façade restoration projects. The Foundation planned and undertook a number of projects including:

- Streetscape improvements beginning in 1985 (these include brick sidewalks, oak benches, turn-of-the-century light poles, trees and banners)
- A building restoration program (15 buildings along Whyte Avenue were restored)
- Seeding the development of the Old Strathcona Farmer’s Market (now a separate entity)
- Seeding the development of the Fringe Festival (now a separate entity)
- Development of McIntyre Park with its historic fountain and gazebo
- Development of the End of Steel Park
- Development of the Silly Summer Parade
- Development of the Merchant’s Association (now the Strathcona Business Association)
- Development of walking tours of the area²⁵⁶

At the heart of Old Strathcona is a classic Alberta Main Street with historic buildings dating back to the early part of the twentieth century. Some have received municipal, provincial or federal historic designation. It is a living, urban neighbourhood with historic homes, character buildings and a range of activities that draw people to the area. The buildings house restaurants and cafes, pubs, a library, jazz club, shops, bookstores, cinemas and offices. Infill concrete buildings have now been given some character and one has become a boutique hotel. Some new constructions have been designed to fit in with the historic frontages. The City of Edmonton’s old Bus Barns and the complex of buildings around them include a market as well as performance space for the Fringe Theatre Adventures. The old firehall became the Walterdale Theatre. Besides shopping and entertainment venues, the area also houses a range of non-profits that undertake programming to attract visitors. Old Strathcona was so successful that it became the model for the Province of Alberta’s Mainstreet Programme, which provides funding support for revitalization projects in municipalities throughout Alberta.

Once the City of Edmonton discontinued its grant to the Old Strathcona Foundation, its capacity to develop and implement programs was reduced but some of these activities were continued by the Strathcona Business Association. The most successful programming entity in the area is the Edmonton International Fringe Theatre Festival, established in 1982 and modeled on the

²⁵⁵ See www.osf.strathcona.org/History/Foundation.html.

²⁵⁶ See www.strathcona.org/Projects.html.

Edinburgh Fringe. It is likely the largest festival of its kind in North America. For many years, productions were scattered throughout the neighbourhood in a range of venues. However, as businesses moved in to empty premises, thereby reducing performance spaces, the non-profit society that runs the Fringe was able to raise funds to transform temporary performance space to professionally designed, permanent space.

Today, Old Strathcona is a victim of its own success. While the mix of cultural programming, retail and entertainment continues, the bars and clubs attract not only responsible but also irresponsible drinkers who annoy law-abiding residents. Individual acts of violence had occurred in earlier years but residents of the area, and Edmontonians, were shocked when good times around Canada Day celebrations in 2001, turned into a violent rampage in the small hours of the morning. Drunken hooligans, only a minority of the 10,000 estimated visitors to the area, vandalized property and assaulted police officers, who tried to contain them.

The City of Edmonton, in order to address these issues and accepting the fact that the area hosts regular crowds comparable to ongoing festivals such as Heritage Days in Hawrelak Park and Folkfest at Gallagher Park, has designated the district a performance venue. This is a visionary way of dealing with the special needs of the area. By doing this, the City is responding to appeals from residents fed up with the drunkenness, graffiti, violence, garbage and general wear and tear on the area. Old Strathcona has now moved from an emerging redevelopment area to a mature one. This has meant that young entrepreneurs can no longer afford to move in but, as in other communities, they will move to areas where rents are low, there is a good stock of historic buildings and begin the redevelopment cycle again.

A City of Edmonton heritage planner, Robert Geldart, has undertaken a study of the area and would like to see Old Strathcona designated under the provincial Historical Resources Act as a Municipal Historic Area. This would reinforce protection of the historic fabric and ensure that proposals for development would be screened to ensure that they maintain the unique character. Building on the experience of the Old Strathcona Foundation, the City of Edmonton produced the Strathcona Redevelopment Plan.²⁵⁷ This reinforces the linkage between historic neighbourhoods, the built heritage and cultural activities in the Goals:

1. Preserve the existing character and structure of the community, by retaining its residential and commercial functions and its historic qualities.
2. Recognize the city-wide importance of the Strathcona community as a focal point for historic, cultural and entertainment activities and events.
3. Maintain a diversity of housing types in the community, including single family, semi-detached, row housing and apartments, to provide opportunity for people of different age groups, lifestyles, and incomes, to live in the community.
4. Maintain existing commercial areas, and encourage reinvestment in these areas, recognizing some of the physical restraints and the need to be sensitive to surrounding residential communities.
5. Protect the residential environment in Strathcona from the negative impacts of arterial roads running through the community, while maintaining reasonable vehicular access to activity nodes within the area.

²⁵⁷ See www.edmonton.ca?CityGov/CommServices/OSISTStrathconaAreaRedevelopmentPlan.pdf for the City of Edmonton Strathcona Area Redevelopment Plan Update March 2002.

6. Provide safe and attractive bicycle and pedestrian access to activity nodes within the community, and also through the community to regional activity nodes such as the Downtown and the University.
7. Retain and promote awareness of historically significant areas and structures.
8. Maintain existing park and school sites for public use and recreation.

2.2.2 *Churchill Square*

Another urban redevelopment case study is offered by Churchill Square. The City of Edmonton initiated an important community consultation process with respect to probably the city's most important Iconic Space/Place, Churchill Square, in 2002-03 for the City's centenary in 2004. Representatives from various arts, heritage and cultural organizations as well as businesses took part in a series of envisioning sessions aimed at the renovation of the Square based on functional design. At various times, the City had looked at the redesign of the Square, renamed in 1965 to honour war-time British Prime Minister Sir Winston Churchill in 1965. Some wonderful early designs exist that, had they gone ahead, would have given it an impressive neoclassical look.

Sadly, Edmonton's downtown went through the same process as all North American cities in the throes of booms undergo when the adage of "off with the old and on with the new" ruled. Thus, beginning in the 1950s and 1960s, the city replaced its old city hall and central library and eventually the civic square was ringed with a new art gallery, concert hall and shopping mall construction. The only historic buildings left on the Square were an old Ed Tel art deco-style building which is now a condo development; the building occupied by the SAGE and the Edmonton Art Gallery. The Churchill Square revitalization project was an envisioning process in the nature of processes described by Gratz and Mintz and PPS. The revitalization, to the extent that it has occurred, finally happened because there was both civic and community involvement. Key to this was the fact that various festivals had made the Square the base of major activities including a Taste of Edmonton, the Works, the Street Performers Festival, CariWest (Edmonton Caribbean Arts Festival), etc. They were tired of dealing with cabling, set-up and take-down, cleaning and policing issues. Simultaneously, there was the desire, on the part of Mayor Smith and City Council, for an Iconic Public Space that would brand the city nationally and internationally.

The City's centenary in 2004 gave the redesign of the Square an added urgency. The project was viewed as being built on heritage components as is evident in the article by Edmonton 2004 Co-ordinator Chris McLeod and John Mahon, Executive Director, Edmonton Arts Council, which appears on the Creative Cities Network of Canada website. The authors describe the project as follows:

The redevelopment of Sir Winston Churchill Square is designed to interlink the vital arteries of time and history, people and community, and place and environment to create a successful and integrated urban space for social and cultural celebration.

The language of cultural revitalization is used in the article as well as in the facilitated envisioning sessions and public presentations including the linkage to the past (the commemoration of the centenary) and the new purpose and meaning (a vital multi-use civic space). The article was written before the Square was completed and launched in October 2005; therefore, it describes the vision and the future tense is used in what is to be achieved:

The theme of interconnectedness is fundamental throughout the Legacy Project. Sir Winston Churchill Square will lodge three large public structures, and a central natural waterfall will act as the interlinking motif for the buildings. The area will also have an

expansive treed and greened landscape to blend the straight-edged cityscape with the more natural flow of a park space.²⁵⁸

At the theoretical level, everything was there:

- strong vision
- involvement of community representatives in the planning
- funding support from three levels of government, the corporate sector and private donors
- involvement of internationally successful architects/urban planners/landscape designers with a proven track record (e.g., Portland's city square)

The authors of the article note:

The development philosophy for the Sir Winston Churchill Square redevelopment is of leading significance for its strong social and community consideration. The urban renewal project was designed to interlink the vital arteries of time and history, people and community, and place and environment to create a successful and integrated urban space for social and cultural celebration.

The themes chosen for embodiment in the Square are as follows:

- Time and History
- People and Community
- Place and Environment

The final vision of the redeveloped Square is described as follows:

The focal point of the landscaping will be a large waterfall with reflection pools and waterways that will interconnect the Interpretive Centre to an outdoor public amphitheatre. The site will be greened with grass and some 50 trees to encourage public usage and the creation of a dynamic urban park. The south Public Pavilion is a large open-air and glass-roofed structure with a large central stonework hearth and moveable furniture for intimate or larger social gatherings. Sustainable design is represented in the facilities infrastructure of the Churchill Square complex, as power, gas, water, and fiber options, are all housed underground for efficiency and cost-reduction. Edmonton's Churchill Square Legacy Project is an illustration of a redevelopment project where a considerate and socially aware redevelopment approach that integrates and interconnects time, people and place, arts and culture, and history will result in successful urban renewal for the city's future.

Having put in all of this time and effort to plan, what did the City and citizens of Edmonton get? The vision documents are excellent and all participants gave of their knowledge and expertise freely. These are hallmarks for city/cultural sector/community engagement processes around redevelopment. Sadly, the project price tag of \$12.3 million could not buy all of the features envisioned or the quality of materials required for an Iconic Place/Space. There is a reason for this. The City of Edmonton, sadly, has a history of conservative councils characterized by fiscal conservatism. Unlike cities such as Calgary and Vancouver, which have a history of significant building projects that are city-building, legacy pieces, Edmonton does not. In addition, as has been noted, the provincial government has not been generous to its capital city even allowing the

²⁵⁸ Chris McLeod and John Mahon, "Urban Renewal Anchored on Legacy and Community: Edmonton's Churchill Square," Project Profile, Creative Cities Network of Canada website, www.creativecity.ca.

official residence of the Lieutenant Governor to deteriorate resulting in the wrong-headed decision that it was unsalvageable and needed to be torn down.

Under Mayor Jan Reimer, the City focused on social agendas though she was also supportive of the arts and the significant Task Force on the Arts, which resulted in the establishment of the Edmonton Arts Council, occurred within her tenure as Mayor. It was Mayors Bill Smith and Stephen Mandel that made the erosion of the City's power as the provincial capital a primary agenda for City Council. They began to attempt to remedy this with direct appeals to Premier Ralph Klein for additional funding for the Capital Region and even proposed a beautification process for 109th Street as a ceremonial entry-point to the Legislature. This has not, to date, borne significant fruit and is an ongoing focus of the Mayor and Council. There are also other complicating factors. For any major project, there needs to be Council consensus and this has not always been easy to reach. In addition, proposed expenditures on the Square were viewed as taking money away from social projects as well as from taxpayer pockets. This attitude bedevils any proposal that is not related to infrastructure and public safety.

In short, the final Churchill Square project was not the project as envisioned by stakeholders. While the space certainly functions better than it did for festivals, it has been criticized for the following reasons:

- The utility corridors in the cement under-structure of the Square cannot accommodate all cabling; thus, for larger festivals, power cables still litter the Square (this was the direct result of City staff ignoring the recommendations of Festival stakeholders as to the needs)
- The cement surface of the Square is showing cracking and staining resulting from food service
- There are not enough trees or grass (the City wanted to avoid re-grassing required after each festival and chose a cement surface with landscaping around the borders of the Square) and the water feature was not built
- Permanent "furniture" on the Square (tables, benches, etc.) are not aesthetically pleasing
- The glass structure occupied by a café blocks the view of the Central Library
- The Square, when programmed, is a vital and happening place but, when it is not, it is empty and bleak

In conclusion, the Square can only be considered "half built" and will require some major "fixes" in the future.

3. Arts, Heritage and Culture and the City

As has been noted in both the Old Strathcona and Churchill Square case studies, arts and heritage elements are necessary to urban revitalization projects. Successful urban revitalization projects require not just facilities but also a range of cultural organizations that undertake cultural programming that draws people to the area. As has been noted, Old Strathcona followed the lead of the Heritage Canada Foundation in using preservation of heritage buildings and adaptive re-use (i.e., non-museum or heritage-specific uses) as a basis for re-development. The success of this project, both in terms of revitalization and increased tax base, would serve to inspire community leaders to want to do more. It was also, effectively, the City's first Arts District.

3.1 The City of Edmonton Cultural Futures Project

In 1988, the City, led by the Parks, Recreation and Cultural Advisory Board, began a cultural futures envisioning process. For a period of 11 months, over 100 volunteers representing 21 sectors of the community worked with Project Manager Donna Cardinal, volunteer Project Chairman Terry MacDougall and Consultant Warren Ziegler of Futures-Invention Associates to develop what, in effect, was a cultural plan for the City.

The project involved many of the same steps as the current Cultural Planning Process and the process and recommendations were ahead of their times. The same enthusiasm and some of the same people involved in the Old Strathcona project participated in the envisioning process. In the end, while the City did not ratify the recommendations, they did permeate the next generation of thinking on the importance of culture to the City. They may also, directly or indirectly, have resulted in the Mayor's Task Force with its recommendation to create the Edmonton Arts Council.

The participants defined culture broadly as "the sum of the material as well as the intellectual and spiritual distinctive features that characterize a society or group" and recommended that it be entrenched in a bylaw. They agreed on the following core principles:

- Participation
- Equity in Participation
- Respect
- Plurality and Diversity in Cultural Expression
- Devolution of Decision Making
- Assessing Progress in Cultural Development

Never let it be doubted that a positive press can make or break a project. As a participant in the process, I can testify to the fact that negative articles by Edmonton Journal columnist John Geiger turned City Council and the public against the Report. He ridiculed the envisioning process and the futurist language and influenced City Council. The result was that the Report did not receive approval. It is interesting to speculate how much further ahead the city would be, if the reports recommendations had been approved. The following is a summary of the 10 Policy Initiatives (i.e., recommendations):

1. An integrated system of LOCAL CULTURAL CENTRES, LINKED to one another and to cultural facilities across the city, will provide opportunities for people at the local level to become involved in the broad cultural life of the community.

2. Living in and being part of a NURTURING NEIGHBOURHOOD where the residents participate in identifying their needs and health and well-being of both the individual and the community.
3. A COMPUTER NETWORK SYSTEM LINKING ALL CITIZENS to an information centre, and to each other where desired, increases opportunities for Edmontonians to participate in all of the public activities which influence their lives.
4. A FOUNDATION FOR CULTURAL ANIMATION will encourage citizens to explore the existence and value of their own creativity and its relationship to art and artistry, through participating in recreational arts.
5. AN INTERACTIVE CULTURAL COMMUNICATIONS SYSTEM for Edmonton will organize and deliver learning opportunities city-wide, providing life-long learning and cultural awareness for all citizens.
6. The cultural development of Edmonton will be enhanced when being a volunteer is considered a "career," with benefits included such as retirement pension, health care program, child support credit and other provincial/municipal tax credits. The civic government, through a community agency, will implement, support and administer a BENEFIT CREDIT SYSTEM FOR VOLUNTEERS.
7. A MULTICULTURAL UNIT IN PARKS AND RECREATION providing support for ethnically-defined community groups, will enable those groups to participate more fully in Edmonton's cultural development.
8. A CULTURAL CONGRESS, held annually in each ward and city wide, will be a forum for discussion of cultural issues by all groups and citizens. It will be a concrete expression of participatory democracy at the municipal level.
9. ASSESSING PROGRESS IN CULTURAL DEVELOPMENT requires that research be conducted to document the present state of cultural development, and that indicators be selected to use in comparing the present state with the future state of cultural development.
10. A WORLD'S FAIR IN EDMONTON IN 2015 SHOWCASES THE RIVER VALLEY as the symbolic and physical link for Edmontonians to our environment, our social history and our cultural present. The theme of the World's Fair will be the celebration of urban family life in all cultures.

It is interesting to note that many of the recommendations are still current though we might express them in different language. Perhaps one of the most significant is number 9, which recommends research and benchmarking. Interestingly enough, it has taken 18 years for this to happen and the current Cultural Inventory does this for the first time in a systematic fashion. Many of the recommendations resonate with the 2008 Cultural Plan being developed by the Cultural Planning Committee.

3.2 Arts Districts

John Mahon in his paper titled "The Development of the Edmonton Arts Council – A Case Study: Connecting communities through the Arts" recounts the creation of the EAC.²⁵⁹ He

²⁵⁹ John Mahon, "The Development of the Edmonton Arts Council – A Case Study: Connecting communities through the arts," unpublished paper, May 2000.

notes that it was a laborious process requiring an active arts community lobby with vision and insight, as well as a Mayor who was interested in the arts. The Edmonton Professional Arts Council for the 1992 civic election developed an “arts platform” with the following recommendations:

- A need for arts funding from the City to be separated from funding for sport, recreation and multi-cultural organizations;
- A need for increased funding to the arts organizations;
- A need for grant decisions to be made by peer juries, that is by persons who had expertise in the area; and
- A need for a proactive organization to deal with the development of arts policy.

EPAC also recommended the creation of “an independent, arms-length arts funding organization with the two-fold mandate of determining grant allocations and engaging in municipal arts development policy.”²⁶⁰ Mayor Reimer was re-elected and it took a year for development of terms of reference for a task force as well as the striking of a committee. This was done in 1993 and the Mayor’s Task Force on Investment in the Arts was created with Denise Roy, a senior arts administrator, as the Chair. The Task Force was supported by administrative staff seconded from the Department of Parks and Recreation. The Task Force was charged with the following:

- Review existing research related to the role of the arts in Edmonton’s community and economy;
- Examine the role of all levels of government in relation to the arts;
- Recommend funding strategies to develop the arts in Edmonton;
- Evaluate different models for funding and promoting the arts; and
- Address specific policy issues identified in previous studies of the arts in Edmonton.

The Report was delivered to Council in October 1994 and had the broad support of the arts community, Economic Development Edmonton and the civic administration. After further study by the Department of Parks and Recreation, the report went to Council for approval in April 1995. As Mahon points out in his paper:

The report was finally passed on to City Council for their debate and potential approval in April 1995. That debate was intense and the report lost (7 votes against and 6 votes for) on a number of motions for acceptance. Finally, a portion of the report was rescued and one amended recommendation (the implementation of the Edmonton Arts Council for a one-year pilot project) was passed. The vote was 7 votes in favour and 6 votes opposed. There is some suspicion even today that the one vote that changed from a no to a yes was the result of one of the Councillors falling asleep during the debate, waking suddenly when the vote was called and pressing the wrong button.²⁶¹

The Edmonton Arts Council had its pilot year in 1995-96 and has not looked back. It has served effectively as funder, advocate and researcher with respect to the arts and their value to citizens.

In 1995, the EAC moved into a very important area by partnering with the Edmonton Downtown Development Corporation to invite Jeremy Alvarez, Executive Director, Central Philadelphia Development Corporation, to present on the theme “Arts Districts – Economic Development Initiatives of the 90’s.” The presentation was a part of the AGM of the EDDC and the flyer stated:

²⁶⁰ Mahon, p. 3.

²⁶¹ Mahon, p. 6.

According to the International Downtown Association arts, culture and entertainment will be a major economic development activity for downtowns in the 90's. Philadelphia's four-mile Avenue of the Arts houses 16 cultural and educational organizations. It will generate \$2 million in economic activity over the next ten years including \$291 million in capital redevelopment, \$4.6 million in new tax benefits and \$5 million in wage taxes during the construction phase. The Central Philadelphia Development Corporation (CPDC), under Mr. Alvarez's direction, has been instrumental in making Avenue of the Arts a focus for Philadelphia and that City's top economic development strategy.

The flyer further notes that the EDDC is advocating the development of an arts district centred around Churchill Square in Edmonton's downtown. Another benchmark study, the Mayor's Task force on the Heart of the City is cited as having initially suggested the development of Sir Winston Churchill Square and the surrounding arts and cultural facilities as a major project for the downtown. The arts district concept had come to Edmonton!

The subsequent envisioning process did not bear the fruit that the stakeholder groups had hoped for and only a small pilot was realized. This was ArtsHab – the Arts Habitat Association of Edmonton, a not-for-profit organization with the mandate "to provide safe and affordable space where artists can live and work."²⁶² The time was not right and the appropriate vehicle had not been established to undertake even a "scaled back" version of Philadelphia's Avenue of the Arts. As the flyer further notes:

Businesses and developers also benefit from the development of an Arts District. The arts' biggest asset in the 'real estate game' is the ability to draw people. Businesses want to be where people are. A special synergy occurs when commercial and artistic uses exist side by side. Together they create a greater drawing power than they would separately. An arts presence can contribute to greater property values for neighboring properties, and as a result of an arts presence, developers are finding vacant space can be rented quicker, at a higher rate and to a more upscale clientele.

In fact, the City of Edmonton already had an "arts district" – Old Strathcona. It was simply not described in those terms. The downtown arts district has yet to be fully developed but it is well on its way.

3.3 Iconic Arts Spaces

As is noted by Gratz and Mintz and PPS, urban revitalization projects require Iconic Spaces/Places and, frequently, in such projects, they are arts spaces. Philadelphia for the Arts is an established model. With respect to Edmonton, the downtown, at present, has a partially re-vitalized Churchill Square surrounded on two sides by cultural flagships: the Art Gallery of Alberta (formerly the Edmonton Art Gallery), the Winspear Centre for Music and the Stanley Milner Library.

3.3.1. The Art Gallery of Alberta

The AGA is an excellent case study with reference to Iconic Space/Place. It was positioned in this way from the outset by Director Tony Lupino, a shrewd communications specialist. When he became the Director, the Gallery had been stuck in a planning mode for at least 10 years and seemed unable to move forward. The Director and Board realized that they needed to launch a major offensive to win not only government and corporate support but also that of the citizens of Edmonton. Luppino chose the technique of an international design competition and getting the community involved in the choice of design. It was a process that engaged the community in a variety of ways culminating in presentations by the short-listed architects. At the center of these presentations were trenchant analyses of Edmonton's less

²⁶² See the ArtsHab website at www.artshab.com.

than stellar buildings around Churchill Square. The criticisms gave offense to many civic-minded individuals and whipped up a frenzy of interest in developing a building that would make a bold statement. The design by winning architect Randall Stout is controversial but will certainly bring the Square into the 21st century. Reference points for the process were the art museum in Bilbao, the Tate Modern in London, and the addition to the Royal Ontario Museum. While preservationists were disturbed by the rejection of the Modern building, the futurists won out because the design was sold on the vision of a revitalized Churchill Square posited on flagship cultural institutions.

The “New Vision” for the AGA, which is posted on their website, reflects current thinking about arts institutions as central to community identity and pride, and serving diverse communities. The objectives for the Gallery make this clear:

- The AGA will preserve Canadian art and heritage for generations to come
- The AGA will be a premier venue for international exhibitions and a showcase for Aboriginal and regional art
- The AGA will be an architectural icon for Edmonton and Alberta
- The AGA will be a major new Alberta tourism destination and a source of significant economic impact
- The AGA will be a cornerstone of Edmonton’s Arts District
- The AGA will be a motivating factor for attracting and retaining valuable employers and employees in Alberta
- The AGA will respond to the growing multicultural communities of Western Canada by providing greater educational opportunities
- The AGA will offer important children’s programming to serve the entire region, including rural schools and inner-city students²⁶³

The AGA has positioned itself as the catalyst for downtown revitalization as the following makes clear:

Scheduled to open in late 2009, the new AGA will be an 85,000 square foot innovative gallery that will allow us to present national and international exhibitions. It will be a premier presentation venue for international, Canadian and Aboriginal art, education and scholarship. The gallery in itself will be a work of art that will complement and complete the cultural precinct surrounding Churchill Square and solidify Alberta’s Capital as a world-class city, epitomizing Edmonton’s 2007 Cultural Capital of Canada designation.

The new building on Sir Winston Churchill Square will open in late 2009, in the heart of Edmonton’s Arts District. This architectural icon will draw visitors from around the world with twice the former gallery space (25-30,000 sq. ft.), a doubling of educational classrooms for programming, and extensive facility usage opportunities. With optimal environmental conditions for installations, the AGA will attract more of the most sought-after touring art exhibitions. Construction is on schedule.

The fact that substantial monies were contributed by the Government of Alberta was recognized by a name change to the Art Gallery of Alberta. The federal government also doubled its \$10 million contribution to bring the total budget to \$88 million. While the AGA lost the “Edmonton” in its name, it was a step towards regaining the status of the City as the

²⁶³ See www.artgalleryalberta.com.

provincial capital and the worthy location for facilities with provincial mandates. The AGA has also developed a state-of-the-art collections storage area with conservation facilities behind the Grant MacEwan College adjacent to the new Alberta Tourism, Recreation, Parks and Culture collections center. These facilities, while not designed as public spaces, are necessary to the preservation, study and interpretation of fine and decorative arts, and artifacts. They are unique in Alberta and Western Canada and a feather in the City's cap. They are success stories yet to be shared with the public and this is another arts district in the making.

The temporary location of the AGA in the historic Hudson's Bay department store has also been extremely successful and reinforced the linkages between the Gallery and the University of Alberta, which has re-branded the building as Enterprise Square. This is the home of the Faculty of Extension, which is focused on life-long learning, and the business incubation unit, which is a partnership with the City of Edmonton. The wooing of the University to a downtown location is another success story in urban revitalization and is a testament to Mayor Mandel and University President Indira Samarasekera.

The high-ceilinged spaces of the old department store lent themselves to the creation of exhibit galleries and the presence of students and staff as well as visitors has revitalized this building which lay vacant for many years while developers tried to get planning permission to convert it to a trade centre and other uses. The most ignominious proposed use was as a parkade! Once the AGA moves to its new facility, its old space will be available to the University for exhibits, thereby adding another arts venue to the downtown. With over 11,000 square feet of newly renovated gallery space, as well as specifically-designed studio classrooms, and art sales and rental storefront facilities, this is a not inconsiderable gain for the University of Alberta.

3.3.2 *The Royal Alberta Museum*

While the Royal Alberta Museum (formerly the Provincial Museum of Alberta)²⁶⁴ is not located in the area of Churchill Square, it is a part of Ward 4, which is the City's arts ward including not the Square but also Grant MacEwan College, the gallery district along the end of Jasper Avenue as it becomes 124th Street and down the top of Stony Plain Road. The Museum is also an important case study of Iconic Space/Place though its redeveloped facility is yet to receive the full funding support required to complete it.

At the time of the Queen's visit in May, 2005, the vision of the new facility was launched including architectural models. The facility had seen no serious enhancements in the fabric of the building since it was opened on December 6th, 1967 as a federal centenary project. It received a grant of \$2.5 million as a Confederation Memorial Project. This funding was more than matched by the Government of Alberta, which contributed \$5.1 million. When the Museum opened, it was considered state-of-the-art but the permanent exhibit galleries received no updating for more than 20 years. In the 1980s a series of exercises to update exhibits and the facilities began but with the economic downturn it was never the right time for the Government of Alberta to commit dollars.

The Museum, under that direction of Director Phil Stepney, in the 1990s embarked on a series of blockbuster exhibits, e.g., *Sharks*, to bring in mass audiences. This culminated with the *Anno Domini: Jesus Through the Centuries* exhibit for the year 2000. The enormously popular exhibit (school bookings alone exceeded 50,000) was developed by Curator of Folk and Religious Life David Goa. In addition, the Museum developed the Syncrude Gallery of Aboriginal Culture and the Wild Alberta Gallery (natural history). The broad popularity of the blockbuster exhibits enhanced the public's awareness and solidified the case for provincial investment in an updated and repurposed facility.

²⁶⁴ The Museum received its Royal designation when Queen Elizabeth II visited to inaugurate the Province's centenary in 2005.

Unlike the AGA's redevelopment process, which was used to build public awareness and support, the Museum worked in secret and appointed Alberta architects Cohos Evamy. The did, however, have a series of consultations and focus groups with experts and citizens. Museum redevelopment became a major provincial centenary project and was unveiled at the time of the Queen's visit. The Province's commitment of \$170 million was, according to Director Dr. Bruce McGillivray, likely the largest-ever provincial contribution to a Museum in Canada. The proposed redevelopment would result in a 21st century museum with major new gallery space, including a new gallery that looked out onto the River Valley, classroom and other programming spaces, a new parkade to minimize the impact on the wealthy Royal Glenora neighbourhood where the Museum is located, as well as a range of other public spaces.

Circumstances prevented this plan from coming to fruition. The economic boom, which intensified in 2006, meant that construction costs were projected to come in well above the monies committed by the Government of Alberta, the Government of Canada (\$30 million) and other donated funds. Rather than biting the bullet, the Government of Alberta instructed Museum staff to go back to the drawing board and make cuts that involved a scaled-down building as well as no enhanced parkade. At a time of huge budget surpluses, this action has enraged Edmontonians and museum supporters throughout the province. This has slowed down the process and also opened up the debate around relocation. Some wanted the Museum to go into the downtown to complete downtown revitalization while others want to see it relocated to the current site of the Terrace Building below the Legislature to strengthen the government precinct. This idea came about as a result of Alberta's successful partnership with the Smithsonian Institution in Washington in 2006 which showcased the arts and culture. In Washington, most of the National Museums are grouped together along a great Mall. While government sources have indicated that the cost of relocating the facility to the Legislature grounds would be astronomical, the Government of Alberta has not totally rejected this option. RAM has reconfigured its design to remain within budget but this has not been made public as yet.

As the AGA, the Museum has also positioned itself in keeping with the requirements of Iconic Space/Place and this is evident in material on its website including some FAQ's:

Can we build a “world-class” museum on the present site?

Yes. The site has capacity to more than double the size of the existing facility. Several architectural plans have been prepared over the last 10 years that show various scales of renewal and expansion and even how a 400,000 square foot expansion can be accommodated on the site.

Why build the Museum in Edmonton?

Edmonton is our capital city – so the city is a fitting location. However, this Museum will be reaching out across Alberta as it is developed and once it opens. Look for innovative new programs that take the Museum to the people.

What is a “world-class” Museum”

The answer is clearly in the eye of the beholder. In our Vision for the Museum, we prefer to talk about creating a great Museum that is a beautiful building in an outstanding setting. Our plan is to create:

- A remarkable visitor experience
- A destination for the world's best exhibitions
- Superb facilities for research and preservation

In the end, the Project will be judged by the response of Albertans. If we create a “must-see” destination, if it is a marvelous learning centre for our teachers and children, if

everyone enjoys their experience, and if we can protect our heritage – the I would say we will have succeeded – and some may call us “world-class.”²⁶⁵

3.4 Non-Downtown Arts and Heritage Districts

It is worth noting that not all cultural developments occur in the downtown. This is a normal occurrence since such developments usually happen in historically older areas of cities where, frequently, real estate values are depressed. There are three important examples in Edmonton.

3.4.1. Edmonton's Francophone Quarter

Edmonton's Francophone Quarter, located in the area of Bonnie Doon, on the south side of the North Saskatchewan River is a well-kept secret. As a part of the fur trade legacy, Edmonton is a Francophone community and today, next to Toronto, it is the largest Francophone city outside of Quebec. At the heart of the French Quarter is the complex of buildings that began as the Junioriat, the Oblate College for young men intending to join the priesthood. Situated on the West side of Rue Marie-Anne-Gaboury, the College was founded in Pincher Creek in 1908 and moved to its present location in 1911. In 1970, it became a junior college affiliated to the University of Alberta and a full-fledged faculty of the University in 1977, when the Oblate Fathers gave up the ownership to the University. Besides a range of classrooms, libraries, offices and student residences, it houses a Salle du Patrimoine (museum) and archives. Various Francophone organizations have found a home in the area, which is a historic precinct located on either side of la Rue Marie-Anne-Gaboury (91st Street). The street constitutes the heart of Edmonton's French Quarter. In 1988, 91st Street was renamed in honour of Marie-Anne Gaboury, the wife of Jean-Baptiste Lagimodière and Louis Riel's grandmother. The project was sponsored by a Francophone youth group, Les Jeunes entrepreneurs francophones.

A purpose-built cultural centre - La Cité Francophone - is situated on the East side of Rue Marie-Anne-Gaboury and houses a large number of Francophone associations. The idea of a French cultural centre was first discussed in 1944 but the project was only realized in 1996. Tenants include L'Unithéâtre, the French newspaper *Le Franco*, La Librairie le Carrefour Bookstore, the offices of both the provincial and the regional Association canadienne-française de l'Alberta, the Centre de développement musical (CDM), the Conseil scolaire Centre-Nord, L'Alliance française d'Edmonton, la Fédération des aînés francophones de l'Alberta (FAFA), Francophonie jeunesse de l'Alberta (FJA), l'Institut Guy-Lacombe de la famille, le Centre d'expérience préscolaire (CEP), and a medical clinic.

3.4.2. Alberta Avenue/118th Avenue

The most recent potential arts district is the proposed Alberta Avenue/118th Avenue project. The area is down-at-heels; businesses struggle to survive and there is a higher crime rate than other parts of the city except for the inner city. Rexall Place and Northlands are located there and crowds come in only for special events such as hockey games, concerts, CapitalEx and other trade shows. The housing stock comprises small, older bungalows (from World War I onwards) and is, therefore, affordable. It includes the neighbourhoods of Delton, Westwood, Spruce Avenue, Central McDougall, McCauley, Eastwood and Parkdale. The average income of residents is less than \$20,000 per year, thus, it is definitely a working class district. The business area was, at one time, the main street of the Town of Beverley, which amalgamated with Edmonton in 1961. The area is ripe for redevelopment and is sufficiently edgy to attract young Indy artists and potential young entrepreneurs.

²⁶⁵ Royal Alberta Museum website www.royalalbertamuseum.ca.

The Alberta Avenue Business Association came up with a number of ideas including theming the area around sports champions. Metal cutout figures representing various sports were installed on light poles to give the Avenue flavour. In fall, 2004 the AVBA approached City Council for funding to install pedestrian-level lighting along 118 Avenue from Northlands to NAIT. Rather than approving the funding immediately, the City requested a planning study. What is different about this project is the fact that the City is incubating it. An Advisory Committee was struck that includes representation from City Council, the AVBA and community representatives. Studies were commissioned and consultations were held with stakeholders. These meetings were held at facilities of some of the key stakeholders including the Alberta Avenue Community League, Eastwood Community League, Parkdale/Cromdale Community League, and NAIT. The vision and some strategies are contained in the Avenue Initiative Revitalization Plan.²⁶⁶

The 118 Avenue Streetscape Concept Plan has the following elements:

- Streetscape improvements and beautification along 118 Avenue
- Lighting and safescape improvements along 118 Avenue and through the alleys
- Curb extensions on all streets fronting on 118 Avenue to help calm traffic
- Pedestrian crossing improvements at all intersections
- People places to create gathering places and put more 'eye' on the Avenue
- Housing that is compatible with the community; and
- Villages spaced about every 1,400 feet along 118 Avenue, with one near NAIT, another near Northlands, and one between²⁶⁷

The Strategy involves City funding, which, from 2007-2010, would amount to \$27.3 million.

While artists had begun to move into the area already, the revitalization project was given a major boost when the Nina Haggerty Centre for the Arts, a non-profit society that provides studios and places to make art and exhibit for people with developmental disabilities, struck an agreement with the City of Edmonton to relocate to 118th Avenue. The Centre was established in 2003. A plan was approved in August, 2007 that would see the City purchasing ArtsAve Place from the Edmonton Inner City Housing Society and sell it to the Nina Haggerty Centre. The Centre would need to raise \$1.7 million. An article in the *Nina News* issue of September 2007 (Volume 3 – Issue 5) states:

The thought of larger, custom designed space with more dedicated art studios, expanded art options and room for more public programming excites Nina Haggerty artists and staff. But even more exciting is the tremendous potential for Nina artists to collaborate with a broader community of artists. "The Avenue is alive with arts," enthuses Centre Director, Wendy Hollo, "and it's very welcoming. There are so many ways our artists can get involved. It will be amazing, and what a great chance to be part of something really positive and exciting in our city."

Groups in the area held a very successful arts festival/open house in fall, 2007 and there seems to be a buzz about the potential of this area to become a successful arts district. Commentators have already made comparisons to Whyte Avenue in the early 1980s.

There is a potential problem in the redevelopment of the area. Mayor Mandel and business influentials are pushing a major arena development for the CN lands adjacent to Churchill Square. This would mean that Rexall Place might be at risk. The downtown arena project is currently being studied by a City-appointed committee and was given a boost by an

²⁶⁶ See www.edmonton.ca/CityGov/CommServices/AIRSReport.pdf, and www.aacl.shawbiz.ca/AlbertaAvenueCommunityLeague.

²⁶⁷ City of Edmonton, *Avenue Initiative Revitalization Strategy*, Executive Summary, p. v.

announcement by prominent pharmaceutical multimillionaire Daryl Katz. On December 14th in a lead article in *The Edmonton Journal*, Katz's most recent offer to buy the Edmonton Oilers is discussed as well as his offer of \$100 million towards a new arena. There is some City Council resistance, including Councillor Kim Krushell, who sits on the Board of Northlands, and who believes that this decision would require a plebiscite.²⁶⁸

The premise for the move would be to aid downtown revitalization but, while some American cities have gone this route, arenas in downtown areas present problems. They are monolithic structures that dwarf other buildings and are not "people friendly." In addition, their usage is limited to major events, such as games, which means that there is not the continuous street traffic that creates a vital downtown. A well-thought out plan for the facility and excellent architects could help to address these issues. Locating a sports hall of fame and museum, including hockey, at ground level could be one solution. Other "creative" space would also enhance the proposal.

3.5 The University of Alberta and Other Educational Institutions

The University of Alberta is a category unto itself and its importance is enormous not only as a centre for arts, heritage and cultural activity but also as the primary educator in many cultural areas in the province. The University, the oldest institution of higher learning with a provincial mandate, celebrates its official centenary in 2008. It is a cultural precinct in its own right and has a wonderful stock of historic buildings, over 40 museums and/or collections and, within the Faculty of Arts, has Bachelor, Masters and Ph.D. degree programs in almost every cultural discipline. The Art Department has provided training for many renowned painters and it also started art instruction in Banff, which ultimately became the Banff School of Fine Arts. Grant MacEwan College's development of arts disciplines further enriched the City including the following diploma and/or degree programs: Arts and Cultural Management, Design Studies, Fine Art, Journalism, Theatre Arts and Production, and Applied Communications in Professional Writing. With respect to new media, NAIT, Grant MacEwan and the University of Alberta all provide instruction

There is evidence that activity in specific cultural disciplines in a city is very much tied to whether training is available in that city. As can be seen, there has been strong instruction in the visual, literary and performing arts and, now, in new media, and this has supported these disciplines in the City. It can be categorically stated that, without the drama program at the University, we would not have a strong theatre community with flagships such as the Citadel, Walterdale and the range of other companies and performing venues. Bioware, the internationally ranked electronic entertainment company, was possible because of the entrepreneurial spirit of its founders but also initially drew on a local talent pool. It was founded in 1995 by Dr. Ray Muzyka and Greg Zeschuk (both medical doctors) and Augustine Yip. Its successful role-playing computer games, such as *Star Wars: Knights of the Old Republic* and *Jade Empire*, have catered to the fascination that young and old have with fantasy, sword and sorcery giving them cult status.

4. The New Urbanism: The Revitalized City

The new city is not only creative, it is also green and sustainable, equitable and enlightened. It values its historic buildings and protects the environment. It has design guidelines to ensure that historic buildings from past ages are preserved and that new buildings are not only functionally excellent but also a contribution to the life of citizens.

²⁶⁸ Susan Ruttan and Jim Farrell, "Downtown arena closer to reality," *The Edmonton Journal*, December 14th, 2007, A3.

In a sense, we are experiencing a kind of 21st century age on enlightenment where it is all of us who have the power to change our cities and lives rather than enlightened despots.

In North American cities, traditionally, the arts and culture have been viewed as a “good thing” and heritage activities are paraded whenever an anniversary needs to be celebrated. They are not entrenched in the life of the community and cultural workers are expected to subsidize them by being willing to accept lower wages. There is a tension between expectations that these activities will be funded through a combination of “user pay,” government subsidy, and sponsorship by wealthy elites and corporations. As Jeff Holubitsky, in an article in *The Edmonton Journal* titled “Feds add \$10 M more for art gallery,” states: “The issue of spending on the gallery [Art Gallery of Alberta] versus spending on deteriorating roads was mentioned frequently in the recent municipal election, which saw Mandel win a second term as Edmonton’s Mayor.” He then quotes the Mayor as stating: “Cities need to have a personality and cultural components. This is part of reshaping the city and our image across the country.”²⁶⁹ The fact that not only Mayor Mandel but also other mayors across North America are becoming champions of culture is a result of some enormously influential writings such as Richard Florida’s *Creative Cities*. In his book, Florida captured the zeitgeist – the spirit – of the age and provided a model for moving cities from obsessing about sewers, roads, police and other tangible concerns to more intangible concerns such as the vision of the ideal city.

As inner-city decay, spiraling infrastructure costs, the competition to attract business, global competitiveness and other issues have surfaced, civic politicians and civil servants have had to struggle to define what makes their city unique. While cities such as Rome and London could easily answer that question – government institutions, codes of law, universities, historic buildings, cultural institutions, writers, artists, curators, performers, public squares, gardens, streetscapes, landscapes – for North American cities, which have not had thousands of years to develop, these answers have not been readily forthcoming. They needed to be shown the way and gurus, such as Florida, have made it possible to acknowledge the foundational importance of culture not as a “quality of life” value but as central to individual and community identity and pride. Of course, writers, artists, curators, performers, and others know this intrinsically but to have the greater society appreciate and value what they do has been a long-time coming. We are not there yet. This thinking has also resulted in a broadening of the definition of culture. Creative cities are cultural hubs in which individuals and groups undertake not only traditional pursuits such as painting, acting and performing but also a range of other activities that add value to community life, preserve architectural wonders and address environmental concerns. The new city is not only creative, it is also green and sustainable, equitable and enlightened. It values its historic buildings and protects the environment. It has design guidelines to ensure that historic buildings from past ages are preserved and that new buildings are not only functionally excellent but also a contribution to the life of citizens. In a sense, we are experiencing a kind of 21st century age on enlightenment where it is all of us who have the power to change our cities and lives rather than enlightened despots.

Urban revitalization projects, arts districts, cultural plans are the tools for creating the new city. This, of course, cannot all happen at once. Cities are organic and it would be well to bring forward important Renaissance symbols of the city – the beehive and the well-ordered garden. All are living and must be cultivated. Cultivation has the same root as culture. Cities must become intentional in doing this.

With respect to Edmonton, as this paper has demonstrated, we have a number of excellent models for urban revitalization based on heritage, arts and culture. We do not need external

²⁶⁹ Jeff Holubitsky, “Feds add \$10M more for art gallery,” *The Edmonton Journal*, Sunday, October 28th, 2007, Section A/14.

experts to tell us of successes in other jurisdictions as other than reference points. Having said this, we need to acknowledge these successes and build on them as well as creating opportunities for synergistic projects involving citizens, artists and creators, business and the city.

A Cultural Inventory process and cultural planning serve as catalysts for cultural development, which, if done well, will result in a creative and vital city.

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**Creative Edmonton:
Envisioning a Culturally Vital Community**

City of Edmonton Cultural Inventory

Survey Summary Report

**Cultural Capitals of Canada 2007
Grant Project
Department of Canadian Heritage**

December, 2007

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EXECUTIVE SUMMARY

Edmonton's designation as the Cultural Capital of Canada 2007 by the Department of Canadian Heritage has provided funding support for the undertaking of, among many other projects, a Cultural Inventory. The inventory is intended to provide a level of directed insight into the state of the overall cultural sector in Edmonton and is a consultative companion to the Cultural Planning process being spearheaded by the Edmonton Arts Council (EAC). The Heritage Community Foundation (HCF), having undertaken this project in partnership with the EAC, designed an inventory process based on national and international models.

One of the main components of the inventory involved the construction and implementation of a two questionnaire survey instrument. The survey was meant to deal with the overall question *who and what is out there and what are they up to?* This endeavour was not meant to be irrefutably evidentiary in nature; rather it was meant to be an inferential snapshot of the state of affairs, and the perception of the state of those affairs, within Edmonton's cultural community. This was a baseline survey aimed at generating further interest, debate, and research.

One questionnaire was designed to target individual respondents who are cultural practitioners in Edmonton. Cultural practitioners are individuals who are professional and amateur artists and/or arts support workers and/or heritage workers. The second questionnaire targeted Edmonton's cultural organizations. Cultural organizations are organizations which, by their activities, produce and support and stimulate the production of art and heritage, and safeguard artistic and heritage product and resources as part of their operational mandate.

The questionnaires have yielded some arguably interesting and discussion worthy results. The following report provides a detailed examination of the results, while immediately below is a précis of some of the more noteworthy findings:

Individual Respondent Questionnaire

Please note that a total of 471 respondents completed the individual questionnaire, but not every question was answered by all 471 of the respondents. Thus the percentages listed below are reported as a function of total responses received by each respective question. Please refer to the attached detailed report for further details.

86.6% of the respondents identified themselves as professional arts and/or professional arts support practitioners. Of those the largest single group, at 33.0%, identified music as their primary field of artistic practice.

29.1% of the respondents identified themselves as professional heritage practitioners. Of those the largest single group, at 43.7%, identified work with/in archives as their primary field of heritage practice.

8.1% of the respondents identified themselves as amateur arts practitioners. Of those the largest single group, at 44.4%, identified music as their primary field of amateur artistic practice.

88.8% of the respondents indicated that their professional cultural activity generates personal income.

56.8% of the respondents indicated that that income constitutes less than 50% of their total household income.

44.4% of the respondents indicated that their average annual income as a cultural practitioner over the past 3 years was under \$20,000.00.

53.6% of the respondents indicated that they also work at income generating jobs outside of their professional cultural practice.

2 is the reported average number of adult incomes per household.

2 is the reported average number of adult occupants per household.

2.5 is the reported average number of dependent minors per household.

25.6 is the reported average number of years the respondents have been professional cultural practitioners.

76.7% of the respondents indicated that they have worked primarily in Edmonton, as a cultural practitioner, for the past 10 years.

40.2% of the respondents indicated that they also currently work outside of the Edmonton region as cultural practitioners.

56.0% of the respondents indicated that they primarily work, as cultural practitioners, as part of a group (i.e., part of a company, cooperative, troop, team, etc.).

35.2% of the respondents reported having completed an undergraduate university degree.

24.5% of the respondents reported having completed a graduate (at master level) university degree.

21.4% of the respondents reported having completed a college and/or technical institute diploma/certificate program.

70.6% of the respondents indicated that their formal education is directly related to their professional cultural practice.

58.8% of the respondents indicated having received their formal education (which is directly related to their professional cultural practice) in Edmonton.

90.8% of the respondents reported having suitable and adequate computer skills.

78.6% of the respondents consider Edmonton to be a good place to be a cultural practitioner, in general. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Nurturing and supportive community.
2. Active/vibrant arts scene/community.
3. Quality and quantity of opportunities.

The 21.4% of the respondents who do not consider Edmonton to be a good place to be a cultural practitioner, in general, provided the following top three grouped categories of answer in support of this assertion (listed in order of importance):

1. Inadequate provincial government funding for arts and culture.
2. Cost of living.
3. Not possible to make a living as a fulltime artist for most.

68.7% of the respondents consider Edmonton to be a good place to be a cultural practitioner in their specific field of practice. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Active/vibrant music scene/community.
2. Active/vibrant theatre scene/community.
3. Quality and quantity of talent base.

The 31.3% of the respondents, who do not consider Edmonton to be a good place to be a cultural practitioner in their specific field of practice, provided the following top three grouped categories of answer in support of this assertion (listed in order of importance):

1. Inadequate affordable studio, performance and production space.
2. Not possible to make a living as a fulltime artist for most.
3. Cost of living.

86.7% of the respondents consider Edmonton to be a good place to live, in general. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Active/vibrant arts scene/community.
2. Active/vibrant cultural scene/community.
3. Not too big, not too small.

The 13.3% of the respondents who do not consider Edmonton to be a good place to live, in general, provided the following top three grouped categories of answer in support of this assertion (listed in order of importance):

1. Cost of living.
2. Shortage of affordable housing/homelessness.
3. Not possible to make a living as a fulltime artist for most.

70.7% of the respondents indicated that they have specific concerns about the future of their area of cultural practice in the Edmonton region. The top three grouped categories of areas of concern provided are as follows (listed in order of importance):

1. General decline in funding for the arts.
2. A decline in already inadequate support/funding from the provincial government.
3. Cost of living.

27.4% of the respondents indicated their intention to leave Edmonton in the near future. The top three grouped categories of reasons provided in support of this intention are as follows (listed in order of importance):

1. Cost of living.
2. Lack of employment opportunities for cultural practitioners.
3. Edmonton's cultural offerings are limited compared to many other locations.

71.2% of the respondents indicated that they would advise others to work in their area. The top three grouped categories of reasons provided are as follows (listed in order of importance):

1. It is very rewarding/fulfilling.
2. Only if one is willing to be poor while doing what one loves to do.
3. Only if one has true passion for what one does.

The 13.3% of the respondents who indicated that they would not advise others to work in their area provided the following top three grouped categories of reasons (listed in order of importance):

1. Not possible to make a living at it.
2. Not enough work for artists in Edmonton.
3. It can be a very hard life.

Demographically speaking:

- 59.3% of the respondents are female.
- 49.7 is the average age of the respondents.
- 18 is the most junior age among the respondents.
- 84 is the most senior age among the respondents.
- 20.9% of the respondents consider themselves members of a distinct ethnic tradition.
- 28.5% of the respondents reside in ward 1.
- 2.6% of the respondents reside in ward 2.
- 8.6% of the respondents reside in ward 3.
- 18.8% of the respondents reside in ward 4.
- 14.7% of the respondents reside in ward 5.
- 15.4% of the respondents reside in ward 6.
- 11.4% of the respondents reside in Edmonton's surrounding communities.
- 15.0% of the respondents work, as cultural practitioners, in ward 1.
- 2.9% of the respondents work, as cultural practitioners, in ward 2.
- 4.4% of the respondents work, as cultural practitioners, in ward 3.
- 40.9% of the respondents work, as cultural practitioners, in ward 4.
- 14.1% of the respondents work, as cultural practitioners, in ward 5.
- 16.0% of the respondents work, as cultural practitioners, in ward 6.
- 6.7% of the respondents work, as cultural practitioners, in Edmonton's surrounding communities.

Organizational Questionnaire

Please note that a total of 88 respondents completed the organizational questionnaire, but not every question was answered by all 88 of the respondents. Thus the percentages listed below are reported as a function of total responses received by each respective question. Please refer to the attached detailed report for details.

78.4% of the respondents indicated that the primary purpose of their respective organizations is in the area of the arts. Of those the largest single group, at 31.9%, identified music as their primary field of disciplinary focus.

1975.6 is the average reported year for the respective organizations' startup of operations in Edmonton.

86.4% of the respondents indicated that their respective organizations were originally founded in Edmonton.

53.4% of the respondents indicated that their respective organizations operate only in Edmonton.

25.5% of the respondents indicated that their respective organizations own facilities, used as the exclusive or primary production or public presentation space for organizational operations, in Edmonton.

- 15.3% of those facilities are located in ward 1.
- 0.0% of those facilities are located in ward 2.
- 0.0% of those facilities are located in ward 3.
- 53.8% of those facilities are located in ward 4.
- 7.7% of those facilities are located in ward 5.
- 23.2% of those facilities are located in ward 6.

92.0% of the respondents indicated that their respective organizations long term lease facilities, used as the exclusive or primary production or public presentation space for organizational operations, in Edmonton.

- 8.3% of those facilities are located in ward 1.
- 0.0% of those facilities are located in ward 2.
- 8.3% of those facilities are located in ward 3.
- 58.4% of those facilities are located in ward 4.
- 8.3% of those facilities are located in ward 5.
- 12.5% of those facilities are located in ward 6.
- 4.2% of those facilities are located in Edmonton's surrounding communities.
- 25.0% of those facilities are leased from for profit entities.
- 25.0% of those facilities are leased from private citizens.

43.6% of the respondents indicated that their respective organizations rent facilities, used as the exclusive or primary production or public presentation space for organizational operations, in Edmonton.

- 14.8% of those facilities are located in ward 1.
- 7.4% of those facilities are located in ward 2.
- 11.1% of those facilities are located in ward 3.
- 44.5% of those facilities are located in ward 4.
- 7.4% of those facilities are located in ward 5.
- 14.8% of those facilities are located in ward 6.
- 27.6% of those facilities are rented from the city.
- 27.6% of those facilities are rented from non-profit organizations.

13.3 is the reported average number of permanent fulltime paid staff employed, in Edmonton, by the responding organizations (noting that a combined 67.9% of respondents indicated employing only between 0 and 2 permanent fulltime paid staff).

10.7 is the reported average number of permanent part-time paid staff employed, in Edmonton, by the responding organizations (noting that a combined 79.2% of respondents indicated employing only between 0 and 2 permanent part-time paid staff).

23.8 is the reported average number of temporary/contract paid staff, who are not professional arts or heritage practitioners, employed in Edmonton, by the responding organizations (noting that a combined 69.4% of respondents indicated employing only between 0 and 2 temporary/contract paid staff).

50.9 is the reported average number of professional arts and/or heritage practitioners contracted annually, in Edmonton, by the responding organizations (noting that a combined 51.5% of respondents indicated contracting only between 0 to 4 professional arts and/or heritage practitioners annually).

67.0% of the respondents indicated that their respective organizations do not have a formal volunteer recruitment program.

136.6 is the reported average number of volunteers utilized annually, in Edmonton, by the responding organizations (noting that a combined 56.8% of respondents indicated employing only between 0 and 25 active volunteers annually).

81.1% of the respondents indicated that their respective organizations do not have a paid volunteer coordinator in Edmonton.

64.8% of the respondents indicated that their respective organizations expect volunteers to be readily available in the future.

64.8% of the respondents indicated that their respective organizations are allied/affiliated with formal educational programs/institutions in Edmonton.

52.8% of the respondents indicated that their respective organizations produce special educational events open only to K to 12 students.

27.3% of the respondents (representing the single largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was under \$50,000.00.

25.0% of the respondents (representing the second single largest response group dealing with this issue) indicated that their respective organization's total

annual operating budget for the past year was between \$100,000.00 and 249,999.00.

19.3% of the respondents (representing the third single largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was between \$1,000,000.00 and 4,999,999.00.

68.2% of the respondents indicated that their respective organizations consider their Edmonton operations to be in a financially stable situation for the next 3 to 5 years.

The information collected by both questionnaires, while raising some very interesting questions about some existing specific issues as well as the future of arts and heritage in Edmonton, seems to indicate that the majority of both the individual and organizational respondents regard the present state of affairs, in Edmonton's overall cultural sectors, generally positively.

1 INTRODUCTION

1.1 General

Edmonton's designation as the Cultural Capital of Canada 2007 by the Department of Canadian Heritage has provided funding support for the undertaking of, among many other projects, a Cultural Inventory. The inventory is intended to provide a level of directed insight into the state of the overall cultural sector in Edmonton and is a consultative companion to the Cultural Planning process being spearheaded by the Edmonton Arts Council (EAC).

The Heritage Community Foundation (HCF), having undertaken this project in partnership with the EAC, designed an inventory process based on national and international models. The process involves a range of activities including:

- Establishment of definitions and working models
- Environmental scan--review and analysis of relevant studies and other research materials of the past 20 years
- Consultations with key stakeholders
- Creation of a directory database of cultural organizations, and
- Direct data gathering through the use of survey instruments

The focus of this document is the survey component of the inventory process, including an overview of methodology and an analysis of survey results.

1.2 Individuals and Organizations

The survey component of the inventory required the construction of two questionnaires. The questionnaires, one for individual respondents and one for organizational respondents, were meant to deal with the overall question *who and what is out there and what are they up to?* One ought not to be deceived by the apparent simplicity of this question, as it is actually aimed at issues of great complexity. Namely, revealing the highly personal perception of the pulse, heartbeat and soul of Edmonton's individual cultural practitioner and his/her environment. Also, it is intended to illuminate the complexities of the internal workings of cultural organizations and the nature of those organizations' broader relationship with Edmonton's arts and heritage cultural sectors. The questionnaires were launched in early July of 2007, and remained active until the end of September.

As previously mentioned, one questionnaire was designed to target individual respondents who are cultural practitioners in Edmonton. Cultural practitioners are individuals who are professional and amateur artists and/or arts support workers and/or heritage workers. The respondents defined themselves as professional or amateur artists and/or arts support workers and/or heritage workers based on the provided EAC definition of a professional artist and/or arts support worker and

the HCF working definition (created specifically for the survey) of a professional heritage worker.

The EAC defines a professional artist as a person who has completed training or an apprenticeship or is self-taught in an arts discipline and has produced a body of work in an arts discipline, and who:

- is dedicated to the professional practice of their art, as evidenced by a significant investment of time and resources, or
- receives payment for their artistic work, or
- has received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or
- has peer recognition through critical reviews or membership in professional associations.

And recognizes professional arts support workers as workers who are paid for their services and who are active in the arts sector as:

- event producers
- production workers
- marketers
- administrators of festival events and organizations
- educators and scholars.

The HCF working definition of a professional practitioner within the heritage cultural sector is:

An individual who is a paid employee in the heritage sector accomplishing some or all of the following functions:

- Administration
- Research
- Conservation
- Exhibition
- Public programming
- Education
- Marketing
- Interpretation

This questionnaire asked the cultural practitioners surveyed to provide some personal and professional information, as well as to provide opinion feedback dealing with needs and satisfaction assessment pertaining to their respective cultural activities.

The second questionnaire targeted Edmonton's cultural organizations. Cultural organizations are organizations which, by their activities, produce and support and stimulate the production of art and heritage, and safeguard artistic and heritage product and resources as part of their operational mandate. Such organizations combine to represent a wide cross-section of the public, non-profit, for-profit and private sectors and include some or all of the following sampling:

- Live performance showcasing organizations
 1. Theaters
 2. Ballets and other dance organizations and venues
 3. Symphonies and other musical and concert organizations and venues
 4. Performance festivals
- Other than live performance showcasing organizations
 1. Movie Theaters
 2. Television broadcasters
 3. Radio broadcasters
- Art and heritage research, custodial, display and programming organizations
 1. Museums (private and public)
 2. Galleries (private and public)
 3. Libraries and Archives
 4. Publishers
- Administrative and financial support organizations
 1. Public grant, and other financial support, offering organizations
 2. Private grant, and other financial support, offering organizations
 3. Foundations and other not for profit organizations
- Art and heritage educational organizations
 1. Private and public primary and secondary (i.e., K to 12) schools
 2. Private and public colleges and universities
 3. Private and public community based formal and informal education offering organizations.

The organizational questionnaire focused on gathering primarily quantitative data about the organizations surveyed, but it did include an opinion feedback component as well.

1.3 Foundations

The overall *United Nations Educational, Scientific and Cultural Organization* (UNESCO) definitions of *Culture* and *Cultural Heritage*, coupled with the *Creative Cities Network of Canada (CCNC)* definition of *Arts*, served as the definitional foundations for the survey and the inventory project at large:

Culture (UNESCO):

*...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*²⁷⁰

Cultural Heritage (UNESCO):

*...works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.*²⁷¹

Arts (CCNC):

*Includes the visual arts (painting, print-making, drawing, sculpture, fine crafts, photography, film, and video), theatre, music and song, literary and spoken arts, and dance. The arts encompass original, creative interpretation, and facsimile reproduction and distribution.*²⁷²

²⁷⁰ The UNESCO definition of culture is drawn from *Rethinking Development: World Decade for Cultural Development 1988-97* (1994), Paris, UNESCO, p. 6.

²⁷¹ The UNESCO definition of cultural heritage is drawn from *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Paris (1972), UNESCO, p. 2.

²⁷² Creative City Network of Canada: Phase One Pilot Report, 2006, p. 8.

2 METHODOLOGY

2.1 Target Sample

Male and female Edmontonians who were of legal age (minimum 18 years of age) or older (there was no maximum age limit) as of July 09, 2007, and are active professional or amateur cultural practitioners (see section 1.2 for details) were the target sample for the individual respondent questionnaire.

Officially recognized cultural organizations (again, see section 1.2 for details) and branch locations of cultural organizations of all stripe and size located in Edmonton were the target sample for the organizational questionnaire.

Some individuals, by virtue of being individual cultural practitioners as well as in a position to officially speak on behalf of an organization, were, if they so chose to do, free to complete both the questionnaires. Undoubtedly, many did just that.

2.2 Sampling Strategy

While it was hoped that as many respondents as possible would complete the applicable questionnaires, there was no predetermined number of respondents targeted. Since this was a voluntary participation targeted demographic (i.e., not employing random sampling principles) survey, it was thought unnecessary to predetermine a specific number of respondents. However, during the preliminary survey construction phase it was determined (based on EAC and HCF internal estimates of the overall number of individual cultural practitioners and recognized cultural organizations operating in Edmonton) that for the individual respondent questionnaire 400 to 500 respondents would suffice, while 70 to 100 respondents would be sufficient for the organizational questionnaire. The final number of individual and organizational respondents, respectively, was 471 and 88. The data collection period was July 09, 2007 to September 31, 2007.

It need be clearly understood here that, from its very conception, this endeavour was not meant to be irrefutably evidentiary in nature; rather it was meant to be an inferential snapshot of the state of affairs, and the perception of the state of those affairs, within Edmonton's cultural community. This is a baseline survey aimed at generating further interest, debate, and research.

2.3 Questionnaire Administration

The administration methods for the questionnaires were twofold:

- Hard copy mail-out version, and
- Online version.

The online questionnaires were the central data gathering method in this survey. This is so because the online version offered a number of advantages to the respondent as well as from the data analysis standpoint. Because the online questionnaire was easy to use and had automatic skip logic built into the system, the respondent was able to complete it quickly and avoid the sometimes intimidating process of manually navigating through a questionnaire booklet. From the data analysis perspective, the online questionnaire allowed for instant ongoing summary data analysis, and eliminated some of the need for manual data entry.

However, the individual respondent questionnaire was also available in a hard copy format. To that end, questionnaire booklets were made available for pickup through the EAC office as well as through a mail-out. The decision to make the hard copy version of the questionnaire available to only the individual respondents was motivated by the admittedly subjective assumption that there would be a proportionally higher number of potential individual respondents, as compared to the organizational respondents, who might appreciate the 'pen to paper' method, regardless of the level of their computer literacy. The mail-out distribution process involved mailing out the questionnaire booklets to 298 potential respondents. The addresses for this mail-out were provided by the EAC. The EAC and the HCF promoted the survey through engaging the media, networking with stakeholders in the cultural community and through word of mouth.

2.4 Question Types

Both questionnaires employed two kinds of questions:

- closed-ended questions, and
- open-ended questions

The closed-ended questions essentially required the respondent to select an answer(s) from a provided list of choices. Some closed-ended questions asked for a single choice only, while others allowed for multiple choices. Some of the closed-ended questions did, however, provide the option of a written response by asking for additional comments or providing the "other" option.

Some closed-ended response questions used in both questionnaires also employed scales. A number of seven-point scales were used to measure the respondents' perceptions of certain issues. The scale themes used were:

- Satisfaction (1 = dissatisfied and 7 = satisfied)
- Importance (1 = unimportant and 7 = very important)
- Agreement (1 = disagree and 7 = agree)

The open-ended questions asked the respondent to provide a longer written response. This might still have involved the respondent having to pick an answer such as “yes” or “no,” but with the added requirement of providing reasons for their choice of answer.²⁷³

2.5 Survey Indices

The individual respondent questionnaire consists of 9 thematic subsections:

- Professional Background Information
- Area of Professional Activity
- Employment Status
- Income Information
- Experience Information
- Education and Training Information
- Opinion Feedback Information
- Satisfaction with Work as a Cultural Practitioner Information
- Demographic Information

The organizational questionnaire consists of 11 thematic subsections:

- Organizational Background Information
- Formal Organizational Mandate Information
- Area of Cultural Activity Information
- History and Location Information
- Organizational Facilities in Edmonton Information
- Human Resources Information
- Relationship with the Educational Sector Information
- Financial—Operational Information
- Perception of Importance of Specific Cultural Activities Information
- Opinion on Specific Issues Information
- Demographic Information

²⁷³ For a sample of each of the questionnaires (hard-copy version) please see the Appendices section (section 6).

3 SURVEY RESULTS

In both questionnaires the respondents were asked if they would have any objections to having their open-ended responses made public, through anonymously quoting them (in part or in whole) as part of any reports and/or publications dealing with the survey (see section 2.4 for details on open-ended responses); some respondents objected while others did not. Because not all of the respondents wished to have their open-ended responses made public, and because of the overall volume of said responses (some of which are quite lengthy in their own right), a mostly summary grouped evaluation of those responses is provided in this section. However, in order to illustrate some of the unmistakable variability of opinions and attitudes demonstrated by the respondents, example quotations of the available open-ended responses are also provided.

3.1 Individual Respondent Questionnaire

Professional Background Information

The Edmonton Arts Council defines a professional artist as a person who has completed training or an apprenticeship or is self-taught in an arts discipline and has produced a body of work in an arts discipline, and who:

- is dedicated to the professional practice of their art, as evidenced by a significant investment of time and resources, or
- receives payment for their artistic work, or
- has received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or
- has peer recognition through critical reviews or membership in professional associations.

And recognizes professional arts support workers as workers who are paid for their services and who are active in the arts sector as:

- event producers
- production workers
- marketers
- administrators of festival events and organizations
- educators and scholars.

1. Based on this above definition, are you a professional artist and/or professional arts support worker?

# of respondents	471
Yes	86.6%
No	13.4%

2. Indicate which of the following is the most important criteria in establishing your status as a professional artist and/or professional arts support worker? Choose as many as are applicable.

# of respondents	407
You are dedicated to the professional practice of your art, as evidenced by a significant investment of time and resources	24.0%
You receive payment for your artistic	

work	21.9%
You have received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or	18.0%
You have received peer recognition through critical reviews or membership in a professional association.	18.2%
You are an arts support worker who is an event producer and/or production worker and/or marketer and/or an administrator of festival events and/or organizations and/or educator/scholar.	17.9%

For the purposes of this survey the Heritage Community Foundation's working definition of a professional practitioner within the heritage cultural sector is:

An individual who is a paid employee in the heritage sector accomplishing some or all of the following functions:

- Administration
- Research
- Conservation
- Exhibition
- Public programming
- Education
- Marketing
- Interpretation

3. Based on this above definition, are you a professional heritage practitioner?

# of respondents	471
Yes	29.1%
No	70.9%

4. Indicate which of the following is the most important criteria in establishing your status as a professional heritage practitioner? Choose as many as are applicable.

# of respondents	137
You are a heritage administrator	14.3%

You are a heritage researcher	11.4%
You are involved with conservation of heritage product/resources	8.9%
You are involved in exhibiting heritage product/resources	16.3%
You are a heritage public programmer	7.8%
You are a heritage educator	18.9%
You are involved in marketing of heritage product/resources	10.6%
You are an interpreter of heritage product/resources	11.8%

5. If you do not consider yourself to be a professional cultural practitioner, then what is the one main motivational factor behind your cultural activity?

# of respondents	38
Recreation or Hobby	39.4%
Therapy	0.0%
Means of Social Interaction	0.0%
Commitment to achieving a higher level of excellence in your chosen discipline for its own sake	21.1%
Commitment to achieving a higher level of excellence in your chosen discipline with the intent to become a professional	21.1%
Other (specify)	18.4%

Respondents who chose 'other' and did specify, listed the following:

- Facilitation of multicultural integration.
- Love of their particular area of artistic cultural activity (one specifically identified area of artistic activity was jazz).
- Love of their particular heritage cultural activity (one specifically identified area of heritage activity was preservation of history).
- Support for culture as a fundamental part of well rounded society.
- Support of the arts through volunteer activities.

6. What is the one main area of your amateur and/or student cultural activity? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage.

Arts:

92.5 % of respondents chose arts

# of respondents	37
Dance	0.0%
Music	44.4%
Theatre	16.7%
Literary Arts	5.6%
Media Arts	8.3%
Visual Arts	16.7%
Other (specify)	8.3%

Respondents who chose 'other' and did specify, listed the following:

- Volunteer board membership.

Heritage:

7.5% of respondents chose heritage

# of respondents	3
Museums (human and natural history)	0.0%
Archives	0.0%
Historical and other societies	33.3% (repeating)
Preservation and conservation organizations	33.3% (repeating)
Interpretive facilities/sites	33.3% (repeating)
Protected places (archaeological, architectural, historic, natural landscapes, etc.)	0.0%
Other (specify)	0.0%

7. Have you ever been a professional cultural practitioner in the past?

# of respondents	40
Yes	20.0%
No	80.0%

8. If yes to question 7, then why are you no longer a professional cultural practitioner?

Respondents who indicated that they have been professional cultural practitioners in the past provided the following reasons as to why they no longer are professional cultural practitioners:

- Change of discipline.
- It is more rewarding to practice as part-time/amateur practitioners (not having to worry about money).

- No longer accepted into the professional organization (no further specifics provided).
- Salary limitations of working in the arts.
- Tried being a professional for a time and then simply decided to stop (no further specifics provided).

Area of Professional Activity

9. Which of the following best describes your primary cultural profession?

# of respondents	471
Artist including creators, interpreters, and curators of a recognized artistic discipline	46.9%
Arts support worker including producers, production workers, marketers, and administrators of arts and festival events and organizations	24.4%
Heritage workers including researchers, public programmers, marketers, historians, archivists, museum curators, and heritage administrators and support staff	7.5%
Teacher of the arts or heritage	13.4%
Scholar in arts or heritage fields	3.1%
Other (specify)	4.7%

Respondents who chose 'other' and did specify, listed the following:

- Art critique.
- Artist management and advocacy.
- Fundraising.
- Music therapy.
- The use of art in mediation and peace building.

10. Please indicate any secondary activity that you are actively involved in (check as many as applicable)

# of respondents	180
Artist including creators, interpreters, and curators of a recognized artistic discipline	25.9%
Art support workers including producers, marketers, and administrators of arts and festival events and organizations	24.3%

Heritage workers including historians, museum and art gallery curators, archivists, researchers, public programmers, conservators, marketers, heritage administrators and support staff	8.6%
Teacher of the arts or heritage	29.6%
Scholar in arts or heritage fields	11.6%

11. What is your primary field of practice? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage.

Arts:

92.3% of respondents chose arts

# of respondents	394
Dance	3.8%
Music	33.0%
Theatre	20.1%
Literary Arts	10.7%
Media Arts	4.3%
Visual Arts	20.3%
Other (specify)	7.8%

Respondents who chose 'other' and did specify, listed the following:

- Arts and culture management and administration.
- Arts education.
- Arts promotion.
- Circus arts.
- Comedy/Improvisational comedy.
- Digital fine arts.
- Festivals.
- Fibre arts/weaving.
- Fine crafts.
- Storytelling.

Heritage:

7.7% of respondents chose heritage

# of respondents	32
Museums (human and natural history)	18.8%

Archives	43.7%
Historical and other societies	9.4%
Preservation and conservation organizations	6.3%
Interpretive facilities/sites	12.4%
Protected places (archaeological, architectural, historic, natural landscapes, etc.)	0.0%
Other (specify)	9.4%

Respondents who chose 'other' and did specify, listed the following:

- Consultation, to heritage and arts organizations and all levels of government, dealing with a variety of cultural issues (no further specifics provided).
- Development of websites dealing with a variety of heritage (including historical sites) and arts themes (no further specifics provided).
- Exhibitions and festivals (no further specifics provided).

12. If you have a secondary field of practice, what is it in? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage.

58.3% of respondents indicated no secondary field of practice

Arts:

32.1% of respondents chose arts

# of respondents	134
Dance	2.3%
Music	19.8%
Theatre	16.0%
Literary Arts	15.3%
Media Arts	15.3%
Visual Arts	18.3%
Other (specify)	13.0%

Respondents who chose 'other' and did specify, listed the following:

- Book illustration.
- Community services (no further specifics provided).
- Education (teaching).
- Festival design.
- Jewelry making.

- Non-music audio production.
- Textiles (fashion).

Heritage:

9.6% chose heritage

# of respondents	40
Museums (human and natural history)	8.2%
Art galleries	13.5%
Archives	0.0%
Historical and other societies	35.1%
Preservation and conservation organizations	8.1%
Interpretive facilities/sites	16.2%
Protected places (archaeological, architectural, historic, natural landscapes, etc.)	5.4%
Other (specify)	13.5%

Respondents who chose 'other' and did specify, listed the following:

- Fundraising.
- Heritage administration and education.
- Research of aboriginal stories.

**Who do you work for?
(Employment status)**

13. Focusing exclusively on your one main job, in the cultural sector, are you employed or self-employed as a cultural practitioner?

# of respondents	429
Employed	40.6%
Self-employed	59.4%

14. If you are employed, indicate the nature of your employer:

# of respondents	174
Government	13.8%
Non-profit cultural society or organization	58.6%
Educational Institution	21.3%
Private industry	4.6%
Other (specify)	1.7%

Respondents who chose 'other' and did specify, listed the following:

- ACTRA (Alliance of Canadian Cinema, Television and Radio Artists).
- Edmonton Opera.

15. If self-employed do you predominantly (two thirds or more of your total working time) work with one client?

# of respondents	253
Yes	86.2%
No	13.8%

16. Do you have an agent or other type of such support?

# of respondents	416
Yes (agent)	10.8%
No	82.7%
Other (specify)	6.5%

Respondents who chose 'other' and did specify, listed the following:

- AFM-Local 390 (American Federation of Musicians).
- ASA (Archives Society of Alberta).
- CD label.
- EAC (Edmonton Arts Club).
- Galleries.
- Group/ensemble self-represents.
- IATSA-Local 210 (The International Alliance of Theatrical Stage Employees).
- Producer.
- Self-representation (individual).
- SPS (Stroll of Poets Society).
- VAAA (Visual Arts Alberta Association).
- Volunteer advisory board.

What About the Money? (Income information)

17. Does your professional cultural activity generate personal income?

# of respondents	430
Yes	88.8%
No	11.2%

18. Is the income generated by your professional cultural activity more or less than 50% of your overall household income?

# of respondents	370
More	43.2%
Less	56.8%

19. What has been your average annual income as a cultural practitioner over the past 3 years?

# of respondents	377
under \$20,000.00	44.4%
\$20,000.00 -- \$39,999.99	28.1%
\$40,000.00 -- \$59,999.99	15.6%
\$60,000.00 -- \$79,999.99	6.6%
\$80,000.00 -- \$99,999.99	3.7%
\$100,000.00 +	1.6%

20. Is your professional cultural activity your only source of personal income?

# of respondents	380
Yes	46.1%
No	53.9%

21. Is the income generated by your professional cultural activity the only adult source of income in your household?

# of respondents	380
Yes	22.6%
No	77.4%

22. Do you also work at jobs or careers, which generate income, outside of your cultural practice? If yes specify.

# of respondents	336
Yes	53.6%
No	46.4%

Respondents who chose 'other' and did specify, listed the following:

- Accounting.
- Administration of a corporate entity (at board of directors level).
- Administrative support.
- Business (at executive level).
- Call centre.

- Community outreach.
- Computer programming.
- Data processing (no further specifics provided).
- Education (teaching non-postsecondary and instruction at college and university level). Computers, English as a second language and physical education were the three specifically identified areas.
- Elections (no further specifics provided).
- Employment counseling.
- Farming.
- Federal government (no further specifics provided).
- Finance.
- Food service industry (in a non-fast-food restaurant environment).
- Fundraising.
- General labour.
- Healthcare (nursing and speech language pathology were two specifically identified disciplines).
- Holistic healthcare.
- Hospitality industry.
- Instruction of martial arts.
- Insurance.
- IT (information technologies).
- Investment management.
- Journalism.
- Land-lording.
- Law enforcement (policing).
- Law enforcement (security guarding).
- Marketing.
- Mediation.
- Military (reserves).
- Non-culture related research (no further specifics provided).
- Pizza delivery.
- Public relations.
- Residential/commercial painting.
- Retail.
- Service industry (no further specifics provided).
- Small business ownership.
- Stay at home parenting.
- Trades (dry walling was one specifically identified discipline).
- Various casual non-permanent jobs (no further specifics provided).
- Volunteer coordination.

23. Besides yourself, how many adult incomes are generated by your household?

# of respondents	321
0 Other (specify)	12.5%
1	56.4%
2	28.3%
3	2.2%
4	0.6%

- Average number of incomes is: 2
- Lowest number of incomes is: 0
- Highest number of incomes is: 4

24. Including yourself, how many adult individuals comprise your household?

# of respondents	423
0	1.4%
1	28.8%
2	61.0%
3	6.6%
4	2.2%

- Average number of adult individuals is: 2
- Lowest number of adult incomes is: 0
- Highest number of incomes is: 4

25. Besides yourself how many people in your household are professional cultural practitioners?

# of respondents	410
0	61.2%
1	30.5%
2	8.3%

- Average number of other professional cultural practitioners is: 1
- Lowest number of other professional cultural practitioners is: 0
- Highest number of other professional cultural practitioners is: 2

26. How many dependant adults live in your household?

# of respondents	399
0	74.7%
1	16.3%
2	8.5%
3	0.5%

- Average number of dependents is: 1.5

- Lowest number of dependents is: 0
- Highest number of dependents is: 3

27. How many dependant minors live in your household?

# of respondents	406
0	74.9%
1	10.3%
2	12.1%
3	2.0%
4	0.5%
5	0.2%

- Average number of dependent minors is: 2.5
- Lowest number of dependent minors is: 0
- Highest number of dependent minors is: 5

**Where and for How Long?
(experience information)**

28. How many years have you been a professional cultural practitioner?

# of respondents	426
1 (or less)	2.1%
2	1.9%
4	1.8%
5	3.5%
6	2.7%
7	3.8%
8	2.1%
9	1.8%
10	7.2%
11	1.8%
12	6.5%
13	1.4%
14	1.8%
15	7.2%
16	1.2%
17	2.1%
18	2.1%
19	1.4%
20	9.5%
21	0.7%
22	1.8%
23	0.9%

24	0.5%
25	5.7%
26	1.4%
27	1.8%
28	0.7%
29	0.9%
30	7.7%
31	1.8%
32	1.8%
33	0.9%
34	0.2%
35	4.3%
36	0.5%
37	0.2%
38	0.5%
39	0.2%
40	1.9%
41	0.2%
42	0.5%
43	0.2%
45	0.7%
49	0.2%
50	1.2%
57	0.2%
60	0.5%

- Average number of years is: 25.6
- Lowest number of years is: 1 (or less)
- Highest number of years is: 60

29. Are you currently a member of any professional association related to your cultural practice?

# of respondents	426
Yes	69.2%
No	30.8%

30. If yes to question 29, then please specify. Indicate all that are applicable.

# of respondents	426
American Federation of Musicians	15.3%
Alliance of Canadian Cinema, Television and Radio Artists	5.4%
Actor's Equity	5.9%
Canadian Artists Representation/Le	

front des artistes canadiens	1.2%
International Alliance of Theatrical Stage Employees	2.3%
Theatre Alberta	8.4%
Alberta Dance Alliance	1.9%
Alberta Media Arts Alliance Society	1.6%
Visual Arts Association Alberta	4.7%
Alberta Craft Council	3.8%
Writers' Guild of Alberta	7.2%
Alberta Museum Association	4.7%
Alberta Association of Architects	0.0%
Archives Society of Alberta	2.6%
Historical Society of Alberta	1.6%
Other (specify)	33.4%

Respondents who chose 'other' and did specify, listed the following:

- Academy of Canadian Cinema and Television.
- Alberta Association of Art Groups.
- Alberta Association of Fund Raising Executives.
- Alberta Band Association.
- Alberta Choral Federation.
- Alberta Guild of Handbell Ringers.
- Alberta Independent Music Teachers' Association.
- Alberta Kodály Association.
- Alberta Magazine Publishers' Association.
- Alberta Motion Picture Industries Association.
- Alberta Playwrights' Network.
- Alberta Recording Industry Association.
- Alberta Registered Music Teachers' Association.
- Alberta Society of Artists.
- Alberta String Association.
- American Choral Directors' Association.
- American Guild of Musical Artists.
- American Musicological Society.
- American Symphony Orchestra League.
- Artists' Association of Beaumont.
- Art Dealers' Association of Canada.
- Arts on The Ave.
- Arts Touring Alliance of Alberta.
- Associated Designers of Canada.
- Association of Canadian Archivists.
- Association of Canadian Choral Conductors.
- Association of Cultural Executives.

- Association of Fundraising Professionals.
- Association of Writers and Writing Programs.
- Blues Foundation.
- Book Publishers' Association of Alberta.
- Boreal Electro Acoustic Music Society.
- British Academy of Dramatic Combat.
- Canadian Academy of Recording Arts and Sciences.
- Canadian Arts Presenting Association.
- Canadian Association for Conservation.
- Canadian Association of Fine Arts Deans.
- Canadian Association of Professional Conservers.
- Canadian Authors' Association.
- Canadian Bookbinders' and Book Artists' Guild.
- Canadian Centre for Architecture.
- Canadian Conference for the Arts.
- Canadian Dance Alliance.
- Canadian Dance Assembly.
- Canadian Federation of Registered Music Teachers Association.
- Canadian Freelance Union.
- Canadian Guild of Hand Weavers.
- Canadian Historical Association.
- Canadian Institute of Theatre Technology.
- Canadian Music Centre.
- Canadian Music Festival Adjudicators' Association.
- Canadian Museums Association.
- Canadian Society of Children's Authors, Illustrators and Performers.
- Canadian Society of Decorative Arts.
- Chorus America.
- Communications Energy and Paper Workers' Local1118.
- Creative Artists' Agency.
- Creative Cities.
- Creative Nonfiction Collective.
- Dance Transition Resource Centre.
- Directors' Guild of Canada.
- Editors' Association of Canada.
- Edmonton Arts Club.
- Edmonton Arts Council.
- Edmonton Composers' Concert Society.
- Edmonton Musicians' Association
- Edmonton Washi Chigiri-e Art Association.
- Edmonton Weavers' Guild.
- Fight Directors, Canada.
- Film and Video Arts Society.
- Fine Arts Council of Alberta.

- Forum for International Trade.
- GALA Choruses.
- Girl Guides of Canada.
- Glass Art Association of Canada.
- Hand Weavers' Spinners' and Dyers' of Alberta.
- Harcourt House.
- Heritage Canada.
- Independent Media Arts Alliance.
- INDIE POOL.
- International Association of Assembly Managers.
- International Association of Auditorium Managers.
- International Council of Museums.
- International Federation of Choral Music.
- Latitude 53
- League of Poets.
- Literary Managers and Dramaturges of the Americas.
- Mentoring Artists for Women's Art.
- Music Therapy Association of Alberta.
- National Association of Music Educators.
- National Association of Teachers of Singing.
- National Ice Carvers' Association.
- Opera America.
- Outdoor Writers of Canada.
- Periodical Writers' Association of Canada.
- Picture Archive Council of America.
- Playwrights' Guild of Canada.
- Postsecondary Education Network International.
- Professional Arts Coalition of Edmonton.
- Professional Photographers of Canada.
- Professional Writers' Association of Canada.
- Regroupement Artistique Francophone De L'Alberta.
- Royal Academy of Dance.
- Royal Canadian College of Organists.
- Sculptures' Association of Alberta.
- Society for the Arts in Healthcare.
- Society of Composers Authors and Music Publishers of Canada.
- Society of Northern Alberta Print Artists.
- Story Tellers of Canada.
- Stroll of Poets.
- Telecommunications Worker's Union
- The Alberta League Encouraging Story Telling.
- The Works International Visual Arts Society.
- Union Des Artistes.
- Voice and Speech Trainers' Association.

- Volunteer Management Group.
- Writers' Guild of Canada.
- Writers' Union of Canada.
- Young Alberta Book Society.

31. Have you worked primarily in Edmonton, as a cultural practitioner, for the past 10 years?

# of respondents	430
Yes	76.7%
No	23.3%

32. If no to question 31, when did you start working, as a cultural practitioner, in Edmonton? (Please provide year).

# of respondents	79
1997	1.3%
1998	7.6%
1999	8.8%
2000	6.3%
2001	7.6%
2002	12.7%
2003	10.1%
2004	11.4%
2005	12.7%
2006	10.1%
2007	11.4%

- Average start year is: 2002
- Most distant year is: 1997
- Most recent year is: 2007

33. Where did you move from when you relocated to Edmonton? (City, county).

Respondents, who did specify where they moved to Edmonton from, listed the following locations:

- Asia, Japan, Tokyo.
- Asia, Japan, Yokohama.
- Australia, New South Wales, Sydney.
- Europe, England (general, no specific location provided).
- North America, Canada, Alberta, Calgary.
- North America, Canada, Alberta, Fort Assiniboin.
- North America, Canada, Alberta, Fort McMurray.

- North America, Canada, Alberta, Hythe.
- North America, Canada, Alberta, Lacombe.
- North America, Canada, Alberta, Lethbridge.
- North America, Canada, Alberta, Medicine Hat.
- North America, Canada, Alberta, Red Deer.
- North America, Canada, Alberta, St. Albert.
- North America, Canada, Alberta, Taber.
- North America, Canada, British Columbia, Burnaby.
- North America, Canada, British Columbia, Kimberley.
- North America, Canada, British Columbia, Prince Rupert.
- North America, Canada, British Columbia, Vancouver.
- North America, Canada, Manitoba, Winnipeg.
- North America, Canada, Northwest Territories, Hay River.
- North America, Canada, Northwest Territories, Yellowknife.
- North America, Canada, Northwest Territories (general, no specific location provided).
- North America, Canada, Nova Scotia, Glace Bay.
- North America, Canada, Nova Scotia, Halifax.
- North America, Canada, Ontario, Kitchener.
- North America, Canada, Ontario, Ottawa.
- North America, Canada, Ontario, Toronto.
- North America, Canada, Ontario (general, no specific location provided).
- North America, Canada, Quebec, Montreal.
- North America, Canada, Saskatchewan, Saskatoon.
- North America, Canada, Saskatchewan, Prince Albert.
- North America, Canada, Saskatchewan (general, no specific location provided).
- North America, USA, California, Fresno.
- North America, USA, California, San Francisco.
- North America, USA, New York, New York.
- North America, USA, Tennessee (general, no specific location provided).

34. Did you move to Edmonton within the last 10 years specifically to work as a cultural practitioner?

# of respondents	96
Yes	37.5%
No	62.5%

35. Do you also currently work as a cultural practitioner outside of the Edmonton region?

# of respondents	428
Yes	40.2%

No	59.8%
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36. Does work outside of the Edmonton region contribute to more than 50% of your annual income as a cultural practitioner?

# of respondents	171
Yes	24.0%
No	76.0%

37. Do you normally work, as a cultural practitioner, independently or as part of a group (i.e., part of a company, group, cooperative, team, etc.).

# of respondents	427
Independently	44.0%
Part of a Group	56.0%

**Hitting the Books
(education and training as a cultural practitioner information)**

38. What is the highest level of education you have achieved?

# of respondents	429
Junior High	0.0%
High School	6.5%
College or Technical Institute	21.4%
University (undergraduate degree)	35.2%
University (graduate school: master degree)	24.5%
University (graduate school: doctoral degree)	6.8%
University (postdoctoral studies)	0.7%
Other (specify)	4.9%

Respondents who chose 'other' and did specify, listed the following:

- Art education via University of Alberta Extension workshops.
- Graduate of a conservatory (no further specifics provided).
- Graduate of the Julliard School of Music.
- Graduate of the National Theatre School of Canada.
- Graduate of the Royal Academy of Dance (London, England).
- Graduate of the Sutton Art School.
- Numerous professional improvement courses (no further specifics provided).
- Partial College/Technical College credit.
- Partial University credit.

39. Is that education directly related to your profession or activity as a cultural practitioner?

# of respondents	429
Yes	70.6%
No	29.4%

40. If no to question 39, then in what area is your education directly related to your profession or activity as a cultural practitioner?

Respondents whose formal education is not directly in their field of cultural practice, and yet is considered by them in some way directly related to that practice (and who chose to specify), indicated that their education is relevant to their cultural practice through the areas of:

- Administration.
- Architecture.
- Business.
- Chemistry (chemical dyeing).
- Communications.
- Critical thinking.
- Management.
- Marketing.
- Multimedia.
- Philosophy.
- Psychology.
- Public Relations.
- Sociology.
- Teaching.
- Theology.

41. Do you have any trade tickets (e.g., welder, carpenter, etc.)?

# of respondents	428
Yes (specify)	4.9%
No	95.1%

Respondents who chose 'yes' and did specify, listed the following trade accreditation:

- Accountant.
- ATESL (Alberta Teachers of English as a Second Language) certificate.
- Bartender.
- Certified housing inspector.

- Certified multimedia (audio visual) technician.
- Class one operator's license holder.
- Clothing design (patent maker) certificate.
- Commercial Signwriter.
- Dental technician.
- Drywall taper.
- Electronics technician.
- Electronics technologist.
- Journeyman.
- Massage Therapist.
- Mechanic.
- Registered Nurse.
- Sword Builder.
- Teacher.
- TESOL (Teachers of English to Speakers of Other Languages) certificate.

42. Are these trade tickets related to your profession as a cultural practitioner?

# of respondents	22
Yes	40.9%
No	59.1%

43. Do you consider your formal education to be the most important part of your development as a cultural practitioner?

# of respondents	424
Yes	37.3%
No	62.7%

44. If no to question 43, then what was more important to your development as a cultural practitioner?

# of respondents	267
Private Study with a Recognized Teacher	9.4%
Self-education	41.2%
Influence of Peers and Colleagues	27.3%
Other (specify)	22.1%

Respondents who chose 'other' and did specify, listed the following:

- Constant practice.
- Membership in professional organizations.
- Networking.
- On the job training.

- Ongoing professional development training/workshops.
- Practical experience.
- Public feedback.
- Reputation (no further specifics provided).
- Travel.
- Volunteering.

45. Did you receive your education, which is most relevant to your profession or activity as a cultural practitioner, in Edmonton?

# of respondents	425
Yes	58.8%
No	41.2%

46. If no to question 45, then where did you receive your education (which is most relevant to your profession or activity as a cultural practitioner)? Please indicate all applicable information (i.e., country, province, city, town, village, institution).

Respondents who chose 'no' and did specify, listed the following locations:

- Asia, Japan, Nara City (Nara Women's University).
- Asia, Japan, Osaka City (Osaka College of Music).
- Asia, Japan, Tokyo (no further specifics provided).
- Asia, Japan, Toyonaka City (no further specifics provided).
- Australia, New South Wales, Sydney (Whitehouse Institute of Design).
- Caribbean, Cuba (no further specifics provided).
- Caribbean, Haiti, Port-au-Prince (no further specifics provided).
- Caribbean, France, Martinique, Saint Martin (no further specifics provided).
- Europe, Austria, Baden (Schubert Institute).
- Europe, Austria Salzburg (no further specifics provided).
- Europe, Belgium (no further specifics provided).
- Europe, France, Paris (Conservatoire de Paris).
- Europe, Germany (no further specifics provided).
- Europe, Germany, Wurzburg (Julius-Maximilians-Universitat Wurzburg).
- Europe, Italy, Lucca (Giovanni Gherardini Studio Pietrasanta).
- Europe, Italy, Milan (La Scala).
- Europe, Italy, Siena (Accademia Musicale Chigiana).
- Europe, Netherlands, Groningen (University of Groningen).
- Europe, Romania (no further specifics provided).
- Europe, Switzerland, Saanen (no further specifics provided).
- Europe, UK, Chichester (Royal Military Police Training Centre).
- Europe, UK, Durham (Durham University).
- Europe, UK, Leeds (University of Leeds).

- Europe, UK, Leicester (no further specifics provided).
- Europe, UK, London (Guildhall School of Music and Drama).
- Europe, UK, London (Royal Academy of Dance).
- Europe, UK, London (University of London).
- Europe, UK, Newcastle (University of Newcastle).
- Europe, UK, Reading (no further specifics provided).
- North America, Canada, Alberta, Banff (The Banff Centre).
- North America, Canada, Alberta, Banff (University of Alberta, Banff School of Fine Arts).
- North America, Canada, Alberta, Calgary (Alberta College of Art and Design).
- North America, Canada, Alberta, Calgary (University of Calgary).
- North America, Canada, Alberta, Camrose (Augustana Faculty, University of Alberta).
- North America, Canada, Alberta, Fort McMurray (Keyano College).
- North America, Canada, Alberta, Lethbridge (University of Lethbridge).
- North America, Canada, Alberta, Olds, Alberta (Olds College).
- North America, Canada, Alberta, Red Deer (Red Deer College).
- North America, Canada, Alberta, Saint Paul (no further specifics provided).
- North America, Canada, British Columbia, Burnaby (British Columbia Institute of Technology).
- North America, Canada, British Columbia, Burnaby (Simon Fraser University).
- North America, Canada, British Columbia, Cranbrook (no further specifics provided).
- North America, Canada, British Columbia, Nelson (Kootenay School of Art).
- North America, Canada, British Columbia, North Vancouver (Capilano College).
- North America, Canada, British Columbia, Prince George (University of Northern British Columbia).
- North America, Canada, British Columbia, Victoria (Camosun College).
- North America, Canada, British Columbia, Victoria (Royal Roads University).
- North America, Canada, British Columbia, Victoria (University of Victoria).
- North America, Canada, British Columbia, Vancouver (University of British Columbia).
- North America, Canada, British Columbia, Vancouver (Vancouver Academy of Music).
- North America, Canada, Manitoba, Winnipeg (Queen's University).
- North America, Canada, Manitoba, Winnipeg (University of Winnipeg).
- North America, Canada, New Brunswick, Fredericton (no further specifics provided).

- North America, Canada, New Brunswick, Sackville (Mount Allison University).
- North America, Canada, Newfoundland and Labrador, St. John's (Memorial University of Newfoundland).
- North America, Canada, Nova Scotia, Antigonish (St. Francis Xavier University).
- North America, Canada, Nova Scotia, Halifax (College of Art and Design).
- North America, Canada, Nova Scotia, Halifax (Dalhousie University).
- North America, Canada, Nova Scotia, Halifax (Mount Saint Vincent University).
- North America, Canada, Nova Scotia, Sydney (University College of Cape Breton).
- North America, Canada, Ontario, Hamilton, (McMaster University).
- North America, Canada, Ontario, Kingston (Queen's University).
- North America, Canada, Ontario, London (University of Western Ontario).
- North America, Canada, Ontario, Niagara Falls/Niagara on the Lake (Niagara College).
- North America, Canada, Ontario, Ottawa (Algonquin College).
- North America, Canada, Ontario, Ottawa (Carleton University).
- North America, Canada, Ontario, Ottawa (University of Ottawa).
- North America, Canada, Ontario, Peterborough (Fleming College).
- North America, Canada, Ontario, Toronto (Cultural Careers Council of Ontario).
- North America, Canada, Ontario, Toronto (Glen n Gould School).
- North America, Canada, Ontario, Toronto (Humber College).
- North America, Canada, Ontario, Toronto (Ryerson University).
- North America, Canada, Ontario, Toronto (York University).
- North America, Canada, Ontario, Waterloo (University of Waterloo).
- North America, Canada, Prince Edward Island (no further specifics provided).
- North America, Canada, Quebec, Lennoxville (Champlain College).
- North America, Canada, Quebec, Montreal (Concordia University).
- North America, Canada, Quebec, Montreal (Conservatoire de Musique de Montreal).
- North America, Canada, Quebec, Montreal (McGill University).
- North America, Canada, Quebec, Montreal (National Theatre School of Canada).
- North America, Canada, Quebec, Quebec (Conservatoire de Musique de Quebec).
- North America, Canada, Quebec, Sherbrooke (Bishop's University).
- North America, Canada, Saskatchewan, Regina (University of Regina).
- North America, Canada, Saskatchewan, Sage Hill (no further specifics provided).
- North America, Canada, Saskatchewan, Saskatoon (University of Saskatchewan).

- North America, USA, Arizona, Phoenix (Arizona State University).
- North America, USA, California, Berkley (no further specifics provided).
- North America, USA, California, Blue Lake (Dell'Arte Institute of Physical Theatre).
- North America, USA, California, Hollywood (Percussion Institute of Technology).
- North America, USA, California, Los Angeles (no further specifics provided).
- North America, USA, Connecticut, New Haven, (Yale University).
- North America, USA, District of Columbia, Washington (no further specifics provided).
- North America, USA, Illinois, Evanston/Chicago (Northwestern University).
- North America, USA, Indiana, Bloomington (Indiana University).
- North America, USA, Maryland, Baltimore, (Maryland Institute).
- North America, USA, Maryland, Baltimore (Peabody Institute of Johns Hopkins University).
- North America, USA, Massachusetts, Boston (Boston University).
- North America, USA, Massachusetts, Boston (New England Conservatory of Music).
- North America, USA, Missouri, St. Louis (St. Louis Conservatory of Music).
- North America, USA, New Jersey, Camden (Rutgers University).
- North America, USA, New Mexico, Albuquerque (University of New Mexico).
- North America, USA, New York, Ithaca (Cornell University).
- North America, USA, New York, New York (New York University).
- North America, USA, New York, Syracuse (Syracuse University).
- North America, USA, Oregon, Eugene (University of Oregon).
- North America, USA, Pennsylvania, Bryn Mawr (Bryn Mawr College).
- North America, USA, Texas, Houston (University of Houston).
- North America, USA, Virginia, Harrisonburg (James Madison University).
- North America, USA, Utah, Salt Lake City (Ballet West).
- South America, Brazil (no further specifics provided).

Summery by region as a percent of all locations provided:

Within Alberta (Excluding Edmonton)	9.1%
Within British Columbia	10.0%
Within Manitoba	1.8%
Within New Brunswick	1.8%
Within Newfoundland and Labrador	0.9%
Within Nova Scotia	4.5%
Within the Northwest Territories	0.0%
Within Nunavut Territory	0.0%
Within Ontario	12.7%

Within Prince Edward Island	0.9%
Within Quebec	6.4%
Within Saskatchewan	2.7%
Within Yukon Territory	0.0%
Within Canada Total	50.9%
Within Asia	3.6%
Within Australia	0.9%
Within Caribbean	2.7%
Within Europe	19.1%
Within North America (excluding Canada)	21.8%
Within South America	0.9%
Outside of Canada Total	49.1%

47. Are you currently registered as a student in a formal educational program?

# of respondents	428
Yes	9.3%
No	90.7%

48. If yes to question 47, then is that educational program directly related to your activities as a cultural practitioner?

# of respondents	41
Yes	77.5%
No	22.5%

49. Is the formal educational program you are currently registered in as a student located in Edmonton?

# of respondents	41
Yes	70.7%
No	29.3%

50. If no to question 49, then where are you currently registered as a student in a formal educational program? Please indicate all applicable information (i.e., country, province, city, town, village, institution).

Respondents who chose 'no' and did specify, listed the following:

- Australia, Australian Capital Territory, Canberra (no further specifics provided).
- North America, Canada, Alberta, Athabasca (Athabasca University).
- North America, Canada, Alberta, Camrose (Augustana Faculty, University of Alberta).

- North America, Canada, Alberta, Calgary (no further specifics provided).
- North America, Canada, Alberta, Campus Alberta Tri-University: University of Lethbridge, University of Calgary, Athabasca University (no further specifics provided).
- North America, Canada, British Columbia, Victoria (Royal Roads University).
- North America, Canada, British Columbia, North Vancouver (Capilano Colege).
- North America, Canada, Nova Scotia, Halifax (Nova Scotia College of Art and Design).

51. Do you consider yourself to have suitable and adequate skills on a computer?

# of respondents	426
Yes	90.8%
No	9.2%

52. Do you have a website dedicated to your activities as a cultural practitioner?

(optional: if yes, what is the URL of that page?)

# of respondents	428
Yes	38.3%
No	61.7%

Of the Respondents who chose 'yes':

- 61.6% did provide URL information.
- Of those 3.7% provided more than one URL.

Opinion Feedback and Demographics

Opinion of the State of Affairs in Edmonton's Cultural Community

53. Is the Edmonton region a good place to be a cultural practitioner in general? (why? Specify).

# of respondents	459
Yes	78.6%
No	21.4%

Respondents who answered yes and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	327
Nurturing and supportive community	13.9%
Active/vibrant arts scene/community	11.2%
Quality and quantity of opportunities	9.8%
Supportive arts community	9.1%
Diversity of community	4.7%
Active/vibrant theatre scene/community	4.5%
Active/vibrant music scene/community	4.1%
Quality of audiences	4.1%
Active/vibrant festival scene/community	3.5%
Quality and quantity of available arts education	2.9%
Supportive Mayor	2.7%
Many excellent major (flagship) and minor cultural institutions (specifically named were): <ul style="list-style-type: none"> • Art Gallery of Alberta • Citadel Theatre • Edmonton Opera Company • Edmonton Symphony Orchestra • Provincial Archives of Alberta • Royal Alberta Museum • University of Alberta Museums 	2.3%
Edmonton Arts Council	2.1%
Affluent community	1.8%
Supportive City Council	1.8%
Quality and quantity of available venues	1.6%
Availability of funding	1.4%
State of the economy	1.4%
Active/vibrant writing scene/community	1.2%
A generally comfortable environment	1.1%
Many excellent postsecondary educational institutions (specifically named were): <ul style="list-style-type: none"> • Grant MacEwan College • Northern Alberta Institute of Technology • University of Alberta 	1.1%
Openness of the community	1.1%
Quality and quantity of existing cultural infrastructure	1.1%
Quality and quantity of existing	

performances	1.1%
Capital city (seat of provincial government)	0.8%
Lots of jobs	0.8%
Modest cost of living	0.8%
Genuine ongoing effort, by the Edmonton community at large, to foster a world class arts dimension to the city	0.6%
Personal connection to the city/local patriotism	0.6%
Population growth	0.6%
Supportive media	0.6%
Active/vibrant dance scene/community	0.4%
Active/vibrant film and TV scene/community	0.4%
Active/vibrant story telling scene/community	0.4%
Active/vibrant visual arts scene/community	0.4%
Good environment to take chances creatively	0.4%
Highly educated population	0.4%
Lots of choice	0.4%
Quality and quantity of activity in non-mainstream areas	0.4%
Quality and quantity of opportunity for amateur performances	0.4%
Said 'yes' just to be generally positive (no other reasons given)	0.4%
Active/vibrant sculpture scene/community	0.2%
Edmonton is a big city	0.2%
Edmonton is simply generally okay	0.2%
Never been out of Edmonton	0.2%
Having the opportunity to participate in developing Edmonton's cultural identity	0.2%
Historical and historically aware community	0.2%
Home to many regional federal government head offices	0.2%
Pioneering spirit of the community	0.2%

Respondents who answered no and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [no--specified] responses provided):

# of respondents	87
Inadequate provincial government funding for arts and culture	16.4%
Cost of living	16.3%
Not possible to make a living as a fulltime artist for most	12.0%
Inadequate affordable studio, performance, and programming space	7.4%
Inadequate funding (general-no further specifics provided)	6.2%
Isolation	4.4%
Public apathy	4.4%
Indifferent provincial government	3.3%
Not enough work in the arts	2.9%
Arts scene is insular and provincial	2.0%
Ignorant unsophisticated audiences gravitating toward lowbrow base entertainment	2.0%
The establishment is not open to new people, things and ideas	2.0%
Mediocrity of mainstream culture	1.7%
The boom economy is hearting the cultural sector	1.7%
Very cliquy arts community in general	1.7%
Lack of support from federal government	1.2%
Small market	1.2%
There is prejudice against artists from the majority of this mostly blue colour minded population	1.2%
Work of Edmonton artists is unappreciated in Edmonton (valued more in other places)	1.2%
Audiences are arts centric (not enough support for heritage)	0.8%
Inadequate funding for visual arts	0.8%
Inadequate professional arts representation	0.8%
Quality of work done in Edmonton is overvalued	0.8%
Too much competition	0.8%
Arts departments in higher learning institutions are third rate	0.4%
Edmonton is a cultural wasteland	0.4%

Inadequate arts management structures	0.4%
Inadequate arts marketing infrastructure	0.4%
Inadequate support for francophone artists and arts	0.4%
Inadequate support for literary arts	0.4%
Inadequate support for musical arts	0.4%
Inadequate support for local film and TV productions	0.4%
Inadequate support for postsecondary arts education	0.4%
Lots of professional jealousy and intolerance	0.4%
Theatre community is too cliquey	0.4%
Too much emphasis on formal art education vs. other qualifications	0.4%
Too much focus on oil and gas industry	0.4%
Too much fragmentation of the cultural sector	0.4%
Too much funding going to sports and not enough to arts	0.4%
Too much greed	0.4%
Very little opportunity for one-to-one client-artist interaction	0.4%

54. Is the Edmonton region a good place to be a cultural practitioner in your specific field of practice? (why? Specify).

# of respondents	444
Yes	68.7%
No	31.3%

Respondents who answered yes and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	264
Active/vibrant music scene/community	7.8%
Active/vibrant theatre scene/community	6.7%
Quality and quantity of talent base	5.6%
Supportive arts community	5.6%
Quality and quantity of available arts education	5.3%
Active/vibrant writing/literary	

scene/community	4.7%
Nurturing and supportive community	4.7%
Many excellent postsecondary educational institutions (specifically named were): <ul style="list-style-type: none"> • Grant MacEwan College • Northern Alberta Institute of Technology • University of Alberta 	4.4%
Many excellent major (flagship) and minor cultural institutions (specifically named were): <ul style="list-style-type: none"> • Alberta Historical Resource Division • Art Gallery of Alberta • Citadel Theatre • Edmonton Opera Company • Edmonton Symphony Orchestra • Provincial Archives of Alberta • Royal Alberta Museum • University of Alberta Museums 	3.8%
Availability of work (for artists)	3.2%
Active/vibrant choral scene/community	2.8%
Quality and quantity of audiences	2.8%
Quality and quantity of existing cultural infrastructure	2.5%
Quality and quantity of professional development opportunities	2.2%
Active/vibrant archives scene/community	1.9%
Active/vibrant festival scene/community	1.9%
Active/vibrant jazz scene/community	1.9%
Quality and quantity of opportunities	1.9%
Availability of funding	1.6%
Availability of work for arts administrators	1.6%
Lots of opportunity for commercial exposure	1.6%
Quality and quantity of available venues	1.6%
Active/vibrant dance scene/community	1.3%
Quality and quantity of existing performances	1.3%
Active/vibrant band scene	0.9%

Active/vibrant heritage scene/community	0.9%
Active/vibrant visual arts scene/community	0.9%
A generally comfortable environment	0.9%
Enthusiastic community	0.9%
Good environment to take chances creatively	0.9%
Historical and historically aware community	0.9%
Lots of jobs	0.9%
Supportive private sector	0.9%
Active/vibrant arts scene/community	0.6%
Active/vibrant improve scene/community	0.6%
Active/vibrant seniors scene/community	0.6%
Active/vibrant weaving--dyeing--felting scene/community	0.6%
Alberta Craft Council	0.6%
Availability of work for heritage administrators	0.6%
CKUA radio	0.6%
Diversity of community	0.6%
Large population base	0.6%
State of the economy	0.6%
Active/vibrant Celtic music scene/community	0.3%
Active/vibrant photography scene/community	0.3%
Active/vibrant poetry scene/community	0.3%
Active/vibrant sculpture scene/community	0.3%
Active/vibrant Ukrainian culture/community	0.3%
Art in healthcare programs	0.3%
Capital city (seat of provincial government)	0.3%
Future focused cultural community	0.3%
Good air travel connections to the city	0.3%
High speed internet	0.3%
Home of many regional federal government head offices	0.3%
Lots of choice	0.3%
Lots of room for growth	0.3%

Personal connection to the city/local patriotism	0.3%
Relative isolation allows for some unique homegrown approaches	0.3%
Strong French community	0.3%
Small friendly city	0.3%
Supportive City Council	0.3%
Supportive heritage community	0.3%
Supportive Mayor	0.3%
Supportive media	0.3%
This work makes a visible difference in this community	0.3%
University of Alberta drama department	0.3%
Winter (long winters allow for thriving indoor culture)	0.3%

Respondents who answered no and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [no--specified] responses provided):

# of respondents	135
Inadequate affordable studio, performance and programming space	9.3%
Not possible to make a living as a fulltime artist for most	9.3%
Cost of living	7.1%
Not enough funding (in general)	6.2%
Inadequate provincial government funding for arts and culture	4.5%
Not enough work in the arts	4.5%
Apathetic provincial government	3.4%
Small market	3.4%
Work of Edmonton artists is unappreciated in Edmonton (valued more in other places)	3.0%
Highly fragmented and uncooperative cultural environment	2.6%
Younger artists leaving the city	2.6%
Audiences unreceptive to anything but mainstream commercial product	2.2%
Lack of appreciation and respect for the arts from all levels of government, private sector and the public at large	2.2%
Inadequate audience base	2.2%
Inadequate existing infrastructure in the	

arts	2.2%
Isolation	2.2%
The establishment is not open to new people, things and ideas	2.2%
Inadequate support for literary arts	1.9%
Inadequate support from city government	1.9%
Inadequate support for visual arts	1.9%
Limited opportunities	1.9%
Too much economic ghettoization and exploitation of artists for the sake of neighborhood revitalization rhetoric	1.9%
Inadequate availability of specialized materials and supplies	1.5%
Inadequate support for arts education	1.5%
Very cliquy arts community, in specific fields and in general	1.5%
Lack of respect and appreciation for artists who are seniors/age discrimination	1.1%
Local film and TV scene is dying out	1.1%
Not enough local publishers	1.1%
Stale established art scene	1.1%
The boom economy is hearting the culture sector	1.1%
Inadequate media support	0.7%
Inadequate support for dance	0.7%
Public apathy	0.7%
There is no one else in this field in Edmonton (no further specifics provided)	0.7%
Too much bureaucracy in art administration	0.7%
Too much competition	0.7%
Educational credentials are not respected in this environment	0.4%
Floundering opera scene	0.4%
Inadequate arts supporting infrastructure (in general)	0.4%
Inadequate funding for local publishing	0.4%
Inadequate professional arts representation	0.4%
Inadequate support for choral arts	0.4%
Inadequate support for digital fine arts	0.4%
Inadequate support for fibre arts	0.4%

Inadequate support for French artists and arts	0.4%
Inadequate support for music therapy	0.4%
Inadequate support for sculpture	0.4%
Inadequate support for the story telling arts	0.4%
Inadequate support for young adult literature	0.4%
Mediocrity of mainstream culture	0.4%
Not enough art in public places	0.4%
Not enough funding for heritage	0.4%
Substandard postsecondary arts education system	0.4%
Theater makeup arts are dying out in Edmonton	0.4%

55. Is the Edmonton region a good place to live, in general? (why? Specify).

# of respondents	452
Yes	86.7%
No	13.3%

Respondents who answered yes and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	323
Active/vibrant arts scene/community	6.8%
Active/vibrant cultural scene/community	6.5%
Not too big, not too small	5.7%
General quality of people living in the city	4.2%
Diverse community	4.1%
River valley	3.8%
Quality of life/standard of living	3.5%
Nurturing supportive community	3.3%
Quality and quantity of existing arts infrastructure	3.3%
Lots to do and lots to see	3.2%
Safe and secure community	3.2%
Affordable cost of living	2.9%
Abundance of nature within the city	2.8%
Opportunities	2.3%
Climate	2.2%

Active/vibrant festival scene/community	2.0%
Good schools	2.0%
Personal connection to the city (local patriotism)	1.9%
Visually attractive city	1.9%
Active/vibrant theatre scene/community	1.7%
Good public extracurricular (sports/athletic) infrastructure	1.7%
Good place to raise children	1.6%
Lots of jobs	1.6%
Small town feel	1.6%
Environment which stimulates creativity	1.4%
Good public transportation system	1.4%
State of the economy	1.4%
Active/vibrant theatre scene/community	1.3%
Downtown revitalization	1.2%
Good heritage infrastructure	1.2%
Sense of a close knit community	1.2%
City parks system	1.0%
Availability of quality education	0.9%
Networking opportunities	0.9%
Accepting/tolerant community	0.7%
Affluent society	0.7%
Clean city	0.7%
Destination for world class touring performances of all kinds	0.7%
Good air connections	0.7%
Roots and family are here	0.7%
Supportive City Council	0.7%
Freedom (no further specifics provided)	0.6%
Good restaurants	0.6%
University of Alberta	0.6%
Active vibrant visual arts scene/community	0.4%
Arts friendly mayor	0.4%
Clean air	0.4%
Grant MacEwan College	0.4%
Low population density	0.4%
Public library system	0.4%
Quality and quantity of audiences	0.4%
Winter	0.4%
Active vibrant counterculture	0.3%
Active/vibrant intellectual sector of the community	0.3%
Availability of good healthcare	0.3%

Availability of good healthy food	0.3%
Historic and historically aware community	0.3%
Small 'I' liberal minded city	0.3%
Supportive media (pertaining to the arts)	0.3%
Abundance of space	0.1%
Affordable housing	0.1%
Arts friendly federal government	0.1%
Arts friendly provincial government	0.1%
Arts friendly public sector	0.1%
Based on visits to the third world, any place in Canada is great	0.1%
Capital City (seat of provincial government)	0.1%
Education is valued here	0.1%
Excellent talent base	0.1%
Good waste management system	0.1%
Large bilingual population (no specific language indicated)	0.1%
Lots of support infrastructure for seniors	0.1%
Low taxes	0.1%
No natural disasters	0.1%
No terrorist activity yet	0.1%
Not too commercial yet	0.1%
Political stability	0.1%
Relative isolation benefits uniqueness	0.1%
Serves as a hub for central and northern Alberta communities	0.1%
Strong volunteer network	0.1%
The Edmonton Arts Council	0.1%
Well educated public	0.1%
Young city with a lot of potential	0.1%

Respondents who answered no and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [no--specified] responses provided):

# of respondents	60
Cost of living	20.2%
Shortage of affordable housing/homelessness	14.1%
Not possible to make a living as a fulltime artist for most	10.5%

Declining living standards/quality of life	5.7%
The boom economy is having a long-term adverse effect on the city on the whole	3.5%
Too much greed	2.9%
Crime rate	2.6%
Poorly managed city	2.4%
Inadequate public transportation system	2.2%
Winter (too cold)	2.2%
Lack of jobs in the arts	2.0%
Arts are not considered a priority	1.8%
Crumbling infrastructure	1.8%
Traffic congestion and bad drivers	1.8%
Calgary is better (in all ways)	1.5%
Isolated and insular community	1.5%
Young artists are moving away	1.5%
Garbage littered streets	1.3%
Inadequate government (at all levels) support for the arts	1.3%
Increasingly transient population without a vested interest in the overall wellbeing of the community	1.3%
Boring (no nightlife)	1.1%
Mass influx of people is suffocating Edmonton's sense of community	1.1%
Noise pollution	1.1%
Tasteless and boring architecture	0.9%
Too blue collar	0.9%
Too much urban sprawl	0.9%
Visibly unattractive city	0.9%
A city designed for drivers	0.7%
Bad air connections	0.7%
Dismal restaurant scene	0.7%
Growing gap between the rich and the poor	0.7%
Industrial pollution	0.7%
Too many malls	0.7%
Too much emphasis on oil economics	0.7%
Work of Edmonton artists is unappreciated in Edmonton (valued more in other places)	0.7%
Aboriginal people are ignored and neglected, as a matter of policy, in Edmonton	0.4%

Declining quality and quantity of available services	0.4%
Idle youth roaming the streets and creating problems	0.4%
Inadequate affordable studio, performance and production spaces	0.4%
No respect for older heritage architecture	0.4%
Too conservative	0.4%
Too much emphasis on supporting hockey	0.4%
Too much focus on commercial/corporate culture	0.4%
Too much visual advertising and consumerism	0.4%
Unrepresentative, arrogant and apathetic provincial government	0.4%
Declining heritage sector	0.2%
Flagship festivals are deteriorating into events which are less about arts and more about the beer tent	0.2%
Graffiti	0.2%
Inadequate support for arts education	0.2%
Lacks the feel of a real city (not urban enough)	0.2%
Not a friendly city	0.2%
Too much emphasis on the quantifiable quantity of cultural assets and not enough emphasis on the quality of those assets	0.2%

56. Are there any specific concerns you have about the future of your area of cultural practice in the Edmonton region? (specify).

# of respondents	443
Yes	70.7%
No	29.3%

Respondents did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	306
General decline in funding for the arts	11.8%
A decline in already inadequate support/funding from the provincial	

government	10.4%
Cost of living	8.6%
A decline in quality and quantity of affordable studio, performance and production spaces	8.4%
A decline in already inadequate support/funding from the city government	6.9%
A decline in already inadequate support/funding from the federal government	6.3%
Artists moving away	5.2%
A decline in already inadequate incomes of cultural practitioners	4.7%
Growing difficulties in attracting audiences	2.6%
A decline in quality and quantity of already inadequate available arts education	2.4%
Growing gap between the rich and the poor	2.2%
Increasing general marginalization of culture	2.2%
Increasingly isolationist and insular mentality of the community	1.7%
A decline in already inadequate support/funding from the private sector	1.5%
Growing public apathy	1.5%
The city becoming an ugly, greed motivated, blue collar work camp for oil workers	1.5%
A decline in already inadequate availability of specialized arts supplies and materials	1.3%
Continued decline of the University of Alberta's arts programs	1.3%
Declining job opportunities for artists (in all fields)	1.3%
Destruction of heritage areas and buildings in favor of redevelopment	1.3%
Growing gap between the realities of arts economics and general economics	1.3%
The boom having a long-term generally negative impact on the arts	1.3%
A decline in already inadequate availability of affordable marketing and	

promotional tools for artists	1.1%
Increasing influence of the oil industry on governments and the community at large	1.1%
A decline in the already inadequate general cultural infrastructure	0.9%
A decline in the University of Alberta's support for the arts	0.9%
Aging artist population	0.9%
Arts community becoming detached from the community at large	0.9%
Continued stagnation in Edmonton's music scene	0.7%
Continuing labour and volunteer shortages	0.6%
Lack of experimentation due to the greater financial benefits of producing mainstream commercial art	0.6%
The boom crush cycle	0.6%
The economic hardship to the community resulting from a mass exodus of artists	0.6%
A decline in already inadequate support from the local media	0.4%
A decline in the already scarce availability of professional representation for artists	0.4%
A decline in the level of support for Edmonton's arts scene from the suburban communities	0.4%
A decline in the quality of existing local festivals	0.4%
Increasing competition	0.4%
Increasing marginalization of aboriginal people and art	0.4%
Increasingly materialistic and commercial mentality of the community	0.4%
Too much emphasis on supporting hockey	0.4%
The history of Edmonton being forgotten and taken for granted	0.4%
A decline in already inadequate support/funding for the music scene/community	0.2%
Broken political promises	0.2%
Calgary becoming the number one	

economic and cultural centre in the province	0.2%
Comodification of the arts and artists for the sake of satisfying political agendas	0.2%
Continued practice of treating Native artists and art and Métis artists and art as one and the same	0.2%
Emergence of excessively restrictive copyright laws	0.2%
Eventual emergence of photography as a legitimate respected art form in its own right in Edmonton	0.2%
Increasing crime rate	0.2%
Out of control population growth	0.2%
Too much emphasis on privatization	0.2%
The city's physical infrastructure becoming so run down that it uses up all the city's budgetary resources (to the exclusion of everything else)	0.2%

57. Are you considering leaving the Edmonton region in the near future? (if yes, specify).

# of respondents	449
Yes	27.4%
No	72.6%

Respondents did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	120
Cost of living	21.8%
Lack of employment opportunities for cultural practitioners	9.3%
Edmonton's cultural offerings are limited compared to many other locations	8.5%
Lack of opportunities (no further specifics provided)	8.1%
Better support for, and recognition of, arts in other locations (locations specifically named were): <ul style="list-style-type: none"> • Calgary • Montreal 	

<ul style="list-style-type: none"> • Saskatchewan • Toronto • Vancouver 	6.5%
Substantial decline in the quality of life due to the boom	5.3%
Income opportunities for artists in Edmonton are substandard compared to other locations	4.9%
Pursuit of better educational opportunities	4.0%
To experience living in a place where art and culture are truly flourishing and are truly valued	4.0%
Broadening of one's horizons and base of experience	3.6%
Climate	3.6%
Lack of adequate public funding for the arts	3.6%
Grown to hate Edmonton and its culture of greed, excess and selfishness	2.8%
Spouse's/partner's work requirements	2.8%
Crime	2.4%
Edmonton's arts community has lost its passion	2.4%
Edmonton is a dysfunctional, mismanaged and generally unfriendly city	1.6%
Isolation	1.6%
Retiring (no further specifics provided)	1.2%
No real government in the province (oil industry running the whole show)	0.8%
Moving not just out of Edmonton, but out of the country because of the ruling provincial (Alberta) and federal governments and their policies	0.4%
The Edmonton region, and most of Alberta, can not compete with the natural beauty (mountains, ocean, clean environment) of British Columbia	0.4%
Very good job opportunity/offer elsewhere	0.4%

Overall Satisfaction with Work as a Cultural Practitioner

58. On a scale from 1 to 7 (where 1 = dissatisfied and 7 = satisfied), are you satisfied or dissatisfied, in general, with your work as a cultural practitioner?

# of respondents	454
1 (dissatisfied)	0.3%
2	1.8%
3	5.7%
4	14.3%
5	26.4%
6	34.1%
7 (satisfied)	17.4%

59. Would you advise others to work in your area? (why? specify).

# of respondents	448
Yes	71.2%
No	28.8%

Respondents who answered yes and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [yes--specified] responses provided):

# of respondents	259
It is very rewarding/fulfilling	20.6%
Only if one is willing to be poor while doing what one loves to do	13.9%
Only if one has true passion for what one does	8.2%
There is a need for fresh new talent	8.0%
It can be a very good life	7.2%
Ongoing regeneration of culture is the foundation of a healthy society	6.5%
There is a very real need for it in the community	5.7%
The more people that are active in the arts the better	4.2%
Only if one has realistic expectations (money and fame are seldom found by artists)	4.0%
Art provides a great deal of opportunity for self discovery	3.7%
There are always exciting new opportunities for young up and coming	

artists	3.5%
Only if it is a true calling	3.2%
Only if there is true talent involved (there is too much mediocre art out there as it is)	3.2%
Flexibility of lifestyle	2.7%
It is liberating to be an artist	2.0%
There is a shortage of educated qualified artists	2.0%
Artistic creativity uplifts human life	0.7%
Because it beats working in an imagination/creativity bereft 9 to 5 environment	0.5%
If not for any other reason than to get people involved in the community	0.2%

Respondents who answered no and did specify, provided the following information (the responses provided are reported here as grouped categories and as a percentage of the total [no--specified] responses provided):

# of respondents	127
Not possible to make a living at it	38.8%
Not enough work for artists in Edmonton	11.6%
It can be a very hard life	9.3%
Lack of tangible support (on all levels) for arts in Edmonton	8.5%
Too few opportunities	4.1%
It is not worth it in Edmonton (it is a dead end demoralizing environment for artists)	3.9%
Lack of respect for, and understanding of, arts and artists in Edmonton	3.5%
It is very stressful to be an artist	3.1%
Too much competition	3.1%
No job security	2.7%
The time commitment required is too much	2.7%
It can be emotionally devastating	2.3%
It is not possible to advise someone to be an artist; they either are or are not.	1.6%
Too many sacrifices and compromises	1.6%
Too much emphasis on commercial pop art	1.2%
It is a feast or famine (usually famine)	

lifestyle	0.8%
It is not a rewarding lifestyle, it was a mistake	0.4%
No possibility of a comfortable retirement	0.4%
Too many untalented people interested only in the stereotype of an artist's bohemian lifestyle, and not really caring for art itself, are already polluting the environment	0.4%

**Demographics
(age, sex, and ethnicity information)**

60. Are you male or female?

# of respondents	460
Male	40.7%
Female	59.3%

61. What year were you born?

Respondents who provided their year of birth listed the following:

# of respondents	432
1923	0.2%
1924	0.2%
1928	0.5%
1931	0.2%
1932	0.5%
1933	0.5%
1934	0.2%
1935	0.2%
1936	1.2%
1937	0.2%
1938	0.5%
1939	1.2%
1940	1.3%
1941	0.2%
1942	0.9%
1943	1.9%
1944	0.9%
1945	1.3%
1946	2.3%
1947	1.9%

1948	2.8%
1949	1.6%
1950	0.9%
1951	2.1%
1952	3.0%
1953	1.9%
1954	4.9%
1955	3.9%
1956	2.3%
1957	2.8%
1958	3.8%
1959	3.7%
1960	3.0%
1961	1.9%
1962	2.5%
1963	3.0%
1964	2.3%
1965	1.9%
1966	2.1%
1967	2.1%
1968	2.1%
1969	2.8%
1970	1.6%
1971	1.6%
1972	0.9%
1973	1.6%
1974	2.1%
1975	1.3%
1976	2.1%
1977	1.3%
1978	1.3%
1979	2.1%
1980	2.8%
1981	2.5%
1982	0.9%
1983	0.9%
1984	1.3%
1985	1.6%
1986	0.2%
1989	0.2%

- The average year of birth is: 1957.3
- The most distant year of birth is: 1923
- The most recent year of birth is: 1989

- The average age is: 49.7
- Most junior age is: 18
- Most senior age is: 84

62. Do you consider yourself a member of a distinct ethnic tradition?

# of respondents	456
Yes	20.9%
No	79.1%

63. Is your activity as a cultural practitioner directly related to a distinct cultural tradition?

# of respondents	456
Yes	9.6%
No	90.4%

64. If yes to question 63, then which distinct cultural tradition is your activity as a cultural practitioner related to?

Respondents, who chose to answer this question, listed the following:

# of respondents	41
Canadian, Albertan (fourth generation)	2.4%
Canadian (general--no further specifics provided)	7.3%
Canadian (Western Canadian--no further specifics provided)	2.4%
Caribbean (general--no further specifics provided)	2.4%
Caucasian (no--further specifics provided)	3.8%
Chinese	7.3%
Christian (no--further specifics provided)	2.4%
Counter Culture (general--no further specifics provided)	2.4%
European (general--no further specifics provided)	2.4%
European (British--no further specifics provided)	2.4%
European (Eastern European--no further specifics provided)	2.4%
European (Icelandic)	2.4%
European (Italian)	2.4%

European (Scottish)	2.4%
European (Ukrainian)	16.1%
European (Welsh)	2.4%
European (Western European--no further specifics provided)	3.8%
First Nations (Cree)	2.4%
First Nations (general--no further specifics provided)	7.3%
French Canadian	11.2%
Gay Culture	2.4%
Japanese	2.4%
Jewish	2.4%
Métis	2.4%
Urban Sub-Culture (no further specifics provided)	2.4%

65. What are the first three digits of your home postal code?

Respondents who chose to answer this question listed the following (based on the provided postal code information and reported as a percentage of all of the responses provided in this question):

# of respondents	429
Ward 1	28.5%
Ward 2	2.6%
Ward 3	8.6%
Ward 4	18.8%
Ward 5	14.7%
Ward 6	15.4%

Edmonton Region (by municipality)

Fort Saskatchewan	0.7%
Lancaster Park	0.2%
Sherwood Park	5.6%
Spruce Grove	2.3%
St. Albert	2.6%

66. If applicable, what are the first three digits of the principal location of your activities as a cultural practitioner (e.g. dedicated work and/or studio space)?

Respondents who chose to answer this question listed the following (based on the provided postal code information and reported as a percentage of all of the responses provided in this question):

# of respondents	206
Ward 1	15.0%
Ward 2	2.9%
Ward 3	4.4%
Ward 4	40.9%
Ward 5	14.1%
Ward 6	16.0%

Edmonton Region (by municipality)

Sherwood Park	1.9%
Spruce Grove	2.4%
St. Albert	2.4%

67. Name and contact information *(optional)*:

Number of respondents who provided this information	215
As percent of total number of respondents	45.6%

68. Comments:

Respondents who chose to include a comment indicated the following (the provided responses are presented here as thematically grouped abstractions and not as verbatim quotations):

- An appeal to the Edmonton arts community to be more realistic in their expectations and more practically self-reliant.
- Expression of appreciation aimed at the City, Heritage Canada and the Edmonton Arts Council for making this kind of research possible.
- Expression of appreciation for having the opportunity to complete a hardcopy paper version of this survey (rather than the online electronic version).
- Expression of appreciation for the city and the Edmonton Arts Council for their ongoing support.
- Expression of appreciation for this survey.
- Expression of appreciation for the format and content of this survey.
- Expression of appreciation for the quality and quantity of homegrown talent base in this city.
- Expression of the belief that in spite of the fact that working trades people make more money than working artists, working artists are happier and love what they do more.

- Expression of belief that the level of exploitation suffered by artists at the hands of governments and corporations, who are first to use arts and artists for their self-serving political and public relations reasons, but last to provide fair remuneration for the art and the artists they use, is morally objectionable.
- Expression of a belief that this survey as well as the cultural planning initiative will not amount to anything.
- Expression of concern about the growing 'rich-poor' gap in arts and in general.
- Expression of concern about the loss of talented artists to other locations in Canada and globally.
- Expression of concern for the future of historical heritage in Edmonton. It is not adequately protected.
- Expression of concern that arts education is not taken as seriously as it should be.
- Expression of concern with the level of complacency and stagnation within the arts community of Edmonton.
- Expression of an emotional connection to the city (Edmonton).
- Expression of desire for this survey to become a catalyst for discourse and further research.
- Expression of desire to see the results of the survey.
- Expression of the desire for a dental plan (and other benefits) for artists.
- Expression of dissatisfaction and concern with increasing costs of operating and living in Edmonton.
- Expression of dissatisfaction with the availability of work for artists in Edmonton.
- Expression of dissatisfaction and concern with the immediate as well long-term effects of the boom on the arts community in Edmonton.
- Expression of dissatisfaction with the city's efforts to market Edmonton as a cultural hub.
- Expression of dissatisfaction with the city's unrealized potential as a year-round cultural centre.
- Expression of dissatisfaction with the general level of public apathy in Edmonton.
- Expression of dissatisfaction with the high fees associated with membership in professional organizations.
- Expression of dissatisfaction with the format and content of this survey.
- Expression of dissatisfaction with the general level of funding for arts and heritage in Edmonton.
- Expression of dissatisfaction with the lack of availability of skilled arts managers and administrators.
- Expression of dissatisfaction with the lack of distinction, in common parlance and understanding, between arts, culture and heritage (they are not all the same thing).
- Expression of dissatisfaction with the lack of local publishers.

- Expression of dissatisfaction with the lack of solicitation of input from artists, by policy makers, in forming policy dealing with the arts.
- Expression of dissatisfaction with the level of support for the arts demonstrated by the provincial government.
- Expression of dissatisfaction with existing professional networking opportunities in Edmonton.
- Expression of dissatisfaction with the fact that there was no French language version of this survey available.
- Expression of dissatisfaction with the pay levels received by artists, for their artistic work, in Edmonton.
- Expression of dissatisfaction with the quality and quantity of the city's audiences.
- Expression of dissatisfaction with the quality and quantity of the city's cultural infrastructure.
- Expression of general need for more funding for the arts.
- Expression of need for more, better and more affordable facilities and living spaces for artists.
- Expression of the general importance of culture, arts and heritage to the wellbeing of Edmonton and any and all communities.
- Indication of willingness to participate in further research and to provide more information as needed.
- Provision of additional information pertaining to an already answered question in the survey.
- Suggestion that in addition to this kind of more general research, there should also be more focused research (by specific artistic discipline) so as to provide a more individualized profile of the typical Edmonton artist.
- Suggestion that more research dealing with artists and their life and work should be done on a regular basis.
- Suggestion that the arts and heritage communities would benefit from greater integration and cooperation.
- Suggestion that the city of Edmonton should have a formal central cultural policy focused on stabilizing and uniting all of Edmonton's cultural communities.
- Suggestion that the city of Edmonton should host a local talent focused Indie rock weekend festival every year.
- Suggestion that the Edmonton Arts Council should officially recognize the culinary arts as an integral part of the overall artistic community.
- Suggestion that the Edmonton region, at large, should do more to promote culture through promoting human security in all its forms.
- Suggestion that the only reason Edmonton was a location of choice for many artists in the past was its affordability. Now that it is no longer affordable, the lack of cultural infrastructure, lack of government support, geographical isolation and climate prevent it from competing with cities which, "like it or not," are the "true cultural capitals" of Canada (cities like Montreal and Toronto).

- Suggestion that there should be more direct funding for the arts from provincial tax revenues (rather than just from gambling revenues).
- Suggestion that unless the provincial government begins to truly support culture, Alberta will become nothing more than a temporary stopover for transient workers.

69. Do you have any objections to having any of your open-ended responses and or comments quoted (in part or in whole), anonymously, in any report or publication associated with this survey?

# of respondents	444
Yes (I object to that)	6.8%
No (I have no objection to that)	93.2%

3.2 Organizations Questionnaire

Background Information

What kind of organization are you? (organizational background information)

1. Are you an incorporated organization?

# of respondents	88
Yes	85.2%
No	14.8%

2. Are you an unincorporated organization (meaning: an unincorporated business or group or a collective of two or more people that has a specific bank account dedicated to the business, group or collective)?

# of respondents	13
Yes	76.9%
No	23.1%

3. Is your organization a for profit entity?

# of respondents	88
Yes	14.8%
No	85.2%

4. Is your organization a non-profit society?

# of respondents	75
Yes	84.0%
No	16.0%

5. Is your organization a non-profit company?

# of respondents	65
Yes	20.0%
No	80.0%

6. Is your organization a federally registered charitable organization?

# of respondents	71
Yes	53.5%
No	46.5%

7. Is your organization primarily a service and/or support organization for other cultural organizations?

# of respondents	87
Yes	28.7%
No	71.3%

8. Is your organization a distinct part or section (defined as having dedicated staff, control of budget and/or an independent external advisory committee, board or membership) of a larger parent organization?

# of respondents	88
Yes	18.2%
No	81.8%

9. If yes to question 8, then what is the name of your parent organization?

Respondents who chose to answer this question, listed the following:

- Alberta Foundation for the Arts.
- Alliance of Canadian Cinema, Television and Radio Artists.
- Athabasca University.
- City of Edmonton.
- CKUA Radio Foundation.
- Edmonton Arts Council.
- Events Edmonton.
- Government of Alberta (Historical Places Stewardship Section).
- Hand Weavers Spinners & Dyers of Alberta.
- Historical Society of Alberta.
- Interfear Arts Society of Edmonton.
- Law Society of Alberta.
- Society for Talent Edmonton.
- Telephone Historical Centre (Edmonton).
- University of Alberta.

10. If yes to question 8, then is your parent organization a non-profit entity?

# of respondents	14
Yes	78.6%
No	21.4%

11. Is your organization a part of any network, coalition, cooperative, association, etc. of organizations?

# of respondents	88
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Yes	43.2%
No	56.8%

12. If yes to question 11, then what network, coalition, cooperative, association, etc. is your organization a part of? Please specify.

Respondents who chose to answer this question, listed the following:

- Alberta Choral Federation.
- Alberta Crafts Council.
- Alberta Media Arts Alliance Society.
- Alberta Museums Association.
- Alberta Recording Industries Association.
- Association of Canadian Publishers.
- Association of Northwest Weavers' Guilds.
- Association of Universities and Colleges of Canada.
- Archives Society of Alberta.
- Arts Touring Alliance of Alberta.
- Book publishers' associations (no further specifics provided).
- Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques.
- Canadian Artists Representation/Le front des artistes canadiens.
- Canadian Crafts Federation.
- Canadian Public Arts Funders.
- Canadian Association of Fringe Festivals.
- City of Spruce Grove.
- Coalition of Canadian Audio-Visual Unions.
- Edmonton Arts Council.
- Edmonton Youth and Children's Choirs.
- Fédération Culturelle Canadienne Française.
- Gallery Walk Association.
- Hand Weavers Spinners & Dyers of Alberta.
- Hand Weavers Guild of America.
- Independent Media Arts Alliance.
- Informal network of national Mayworks festivals (no further specifics provided).
- International Association of Labour History Institutions.
- International Theatrespors Institute.
- Jazz Festivals Canada.
- Magazines Canada.
- National Congress of Italian Canadians.
- Orchestras Canada.
- Policy Association for an Open Society.
- Professional Association of Canadian Theatres.

- Réseau des Grands espaces (western provinces and territories), Fédération Culturelle Canadienne Française
- Several Archival Associations (no further specifics provided).
- Society for Arts in Hospitals.
- Theatre Alberta.
- The Arts District Partnership.
- The Canadian Country Music Association.
- The Canadian Guild of Weavers.
- The Edmonton Society of Artists.

**Mandate
(formal organizational mandate information)**

13. What is the formally stated mandate of your organization?

Number of respondents: 76

Respondents who chose to answer this question, listed the following:

- The purpose of the CKUA Radio Foundation is to provide radio programming which makes education, instruction and information broadly available for post-secondary credit courses, informs, entertains, enlightens, enhances and promotes a better understanding and appreciation of the arts, music, literature, history and culture among the broadcast audience and to provide practical training and learning opportunities for students enrolled in radio arts and communications courses of study at post-secondary institutions. In addition, CKUA provides support to arts and culture groups, festivals and musicians in Alberta. With 17 transmitters broadcasting throughout Alberta, serving 85% of the population, CKUA daily produces and acquires rights to radio programming which consistently meets and achieves the objectives and purpose of the foundation – providing quality alternative radio. CKUA is also the host broadcaster and primary deliverer of the Alberta Emergency Public Warning System and the AMBER Alert System in the province of Alberta.
- To enrich the lives of Albertans by presenting diverse music and original programming that entertains, inspires and educates.
- Mandate, to promote, develop and advocate for fine craft in Alberta. Vision, to be the organization of first choice for professional craft artists, serious amateurs and craft aficionados.
- Production of quality entertainment and information programming.
- The presentation of the best in wind ensemble literature.

- To advise City Council on matters relating to City of Edmonton historical issues and civic heritage policies. To encourage, promote, and advocate for the preservation and safeguarding of historical properties, resources, communities, and documentary heritage.
- Art and Beauty.
- To facilitate and manage the protection and reuse of historic resources.
- Our mission is to provide top quality marketing services to arts, entertainment and non-profit industry clients in Alberta and beyond through an ongoing involvement in the community; a strong relationship with local and regional media; a network of quality service providers; and a reputation for excellence and success.
- To challenge both artist and audience by producing and developing provocative scripts -- language rich texts that are dark, poetic, funny -- which reflect a complex world, and lead us to question our hierarchy of values.
- Produce & market music domestically and internationally.
- To link people with heritage through discovery and learning.
- The Alberta Choral Federation seeks to encourage and promote the understanding and appreciation of choral music by providing positive educational and artistic experiences. The ACF endeavours to foster the organization and development of choral groups of all types, promote significant research and composition in choral music and advocate for support of the arts by all levels of government, business and community.
- To use the medium of radio to connect the hearts and minds of Albertans to make better communities.
- Presentation of live jazz music by local, national and international musicians plus an educational component.
- Founded in 1943, ACTRA's core mission is to protect and promote the rights of Canadian performers. ACTRA also works to raise the profile of members and pursues performer--friendly policies at all levels of government.
- We are a community orchestra of about 50 amateur musicians who play for recreation and enjoyment. We perform for people who might not otherwise have the opportunity to hear live orchestral music. Each

performance includes classical and popular music. We perform 2 or 3 times before Christmas, in March, and finally in the spring.

- To foster literacy and a love of reading amongst young people in Alberta by providing access to Alberta's literary artists and their work.
- To publish new voices for new audiences.
- To strengthen Alberta's museums by encouraging excellence in heritage preservation and presentation.
- The Purpose of this organization shall be to unite persons interested in Canadian Militaria and related collecting, to promote the preservation of our historical heritage through the conservation of objects and data, and to encourage education in the field of Canadian Militaria and other related areas.
- To preserve the Jewish heritage of the communities of Edmonton and northern Alberta through the acquisition, housing, arrangement, description, cataloguing, preservation, restoration and access of collected materials; to promote interest in the history of these communities and their archives through educational and publication projects; to actively collect archival items from members and organizations for the community.
- To promote Italian culture and language.
- Preserve, protect and promote history of the area.
- Alberta's rich heritage is valued and the province's historical resources are preserved to enhance learning, research and tourism.
- To preserve and exhibit the history of the telephone in Edmonton and throughout the world.
- To promote and develop Suzuki String Music Education.
- For the preservation of Big Band dance music.
- The Book Publishers Association of Alberta (BPAA) is a provincial association of book publishing companies and is one of the strongest communities of regional publishers in North America. The BPAA was founded in 1975 to support the development of strong publishing houses, away from Canada's traditional centres of publishing. The BPAA responds to all questions from its members, the public, media and industry, on matters to do with publishing.

- We improve our ability to sing and harmonize for the entertainment, edification and encouragement of shut-ins, elderly, discouraged individuals.
- The Cantilon Choir program offers instruction and performance from first exposure in Kindersingers to advanced performance and touring opportunities. All levels of participation instill a passion for sharing the gift of music in this community, in Canada and beyond.
- We are a community-based non-profit society devoted to the exhibition and promotion of Canadian, international and independent film and video in Edmonton, Alberta, Canada. To this end, we exhibit an eclectic blend of film, video and media arts that are not screened anywhere else in the city.
- To support patient care and comfort through arts experiences in an acute care hospital setting. Art Gallery 1200 piece art collection. Artist on the Wards. Artists on the Wards is 20 professional artists providing creating and performing at the bedside in an acute care hospital.
- To promote and develop the visual arts in Alberta for the benefit of artists and the public.
- To foster and improve alternative theatre.
- Catalyst Theatre is committed to creating original Canadian work that explores new possibilities for the theatrical art form and the process through which it is created, to exposing the work locally, nationally and internationally, and to challenging the artists and audiences who participate in the creation of this work.
- The Cosmopolitan Music Society provides amateur adult musicians from Edmonton and area with the opportunity to perform quality concert band and choral music as an educational and recreational endeavour. CMS musicians perform in instrumental and choral ensembles under professional music direction at all amateur performance levels, from absolute beginner to advanced.
- The objects of The Edmonton Chamber Music Society are as follows: 1. To promote the appreciation and understanding of chamber music in all its historical and contemporary aspects. 2. To arrange for the presentation by musicians of a wide variety of chamber music, including not only instrumental but also vocal and other multi-media forms. 3. To cooperate with other groups with similar purposes in the presentation of performances of chamber music. 4. To educate members of the public in chamber music generally and to encourage their participation in chamber

- music. 5. To promote, in the context of the general objects of the society, the development of local and national chamber music groups.
- Mile Zero Dance Society (MZD) is devoted to cultivating contemporary dance in Edmonton. MZD focuses on three core areas for development; facilitating the creation and performance of original contemporary dance, assisting dancers teachers and choreographers in their professional development, and providing dance education programs for youth through the public and private school systems.
 - To provide the best possible advice, research, facilitation, and planning; the firm concentrates upon: Strategic Research and Policy Development, Planning Projects, Exhibition and Web Development.
 - To Promote Weaving Spinning and Dying as crafts in the community of Edmonton and immediate surrounding areas.
 - To give young musicians the opportunity to study classical music and give symphony orchestra performances to the community.
 - To contribute to the enjoyment and quality of the Speculative Fiction genre in Canada by publishing a fiction magazine and by mentoring new writers in Canada.
 - To build a partnership of community organizations co-located around Churchill Square to use the collective energy of our major arts institutions to support each other and develop Edmonton's Arts District as a vital, energetic venue in our downtown.
 - Promotion of visual art through demos, workshops, exhibitions and touring. To favor the creativity of the Francophone artists and artisans of Alberta by making their interrelation easier, by promoting their artwork and insuring them of a greater visibility. To insure that the community has an easy access to the artwork.
 - The objects for which the Company is established are: a. To promote, foster and carry on theatre arts in their various forms in the City of Edmonton and elsewhere in the Province of Alberta. b. To promote and encourage public interest in the theatre arts. c. To encourage and provide the means whereby actors, directors, technicians, performers and musicians of all types may have the opportunity of developing their talents.
 - The Edmonton Vocal Minority Music Society is a dynamic, non-profit amateur choral ensemble of men and women, providing accessible education and entertainment to all people regardless of socio-economic status, physical ability, or musical experience. Through this mission we

encourage the development of and employment of Canadian artists, sharing between professionals and amateurs; thereby creating a harmonious environment for divergent views and fostering greater awareness and unity among all people.

- To produce intelligent theatre for adventurous audiences.
- FAVA is an Edmonton based co-operative that exists to facilitate and support the creation and exhibition of independent media arts.
- To provide a forum through which all those engaged or interested in archives work may meet and discuss common concerns; to provide an effective voice for archival interests in Alberta; to promote and advance the collection, preservation and use of archival materials, and to develop archival skills among those involved in archival work.
- Thomas A. Edge Archives & Special Collections & Records Management Department helps to preserve the corporate memory of Athabasca University's by working with departments to maintain permanently valuable records.
- To provide affordable accessible classical theatre to students and other audiences, and to give high level performance opportunities to young artists.
- To promote acceptance of poetry through vehicles such as poetry festivals, public readings, and associated activities.
- The Legal Archives Society of Alberta (LASA) is dedicated to preserving, promoting and understanding the evolution of law and society in Alberta by establishing and preserving a complete and accurate historical record of the legal profession in Alberta.
- To produce an annual international film festival in the City of Edmonton. To foster and create a greater appreciation and awareness of Canadian and international independent feature films, short films, documentary films, animation films, and the filmmakers who create these films. To foster the development of emerging local and regional filmmakers by providing an opportunity to meet established filmmakers and offering professional development workshops.
- To promote quality traditional British style brass band music in Edmonton and surrounding areas.
- Deliver events on a year-round basis for the benefit of the citizens of Edmonton. Further enhance the city's image as a great place to live and a

desirable tourist destination through the production of world class events. Engage the volunteer spirit and talents of the people of Edmonton in the design, production and delivery of these events.

- To provide quality choral education and opportunity to residents of Edmonton and northern Alberta.
- The main mandates are: 1. to produce and curate art that challenges the perceptions of audiences in order to provoke emotion, thought and discussion 2. to produce and present an annual arts festival that explores and addresses fears, real and imagined, that are fed by the myths legends and stories of Edmonton, Alberta and beyond for the benefit of the public.
- We are a booking agency that promotes and co-ordinates the booking of live music (as opposed to DJ's) and other artists for conferences, special events, fairs, etc.
- To promote education and facilitate knowledge of hand weaving, spinning and dying.
- To provide financial assistance to Alberta's artists, arts organizations and cultural industries.
- To promote and share fiber arts.
- To administer the Cultural Capital Program.
- To preserve and promote the cultural heritage of Alberta's Estonian community.
- Founded in 2002 by the artistic and cultural community, the Regroupement artistique francophone de l'Alberta is a provincial arts services organization. Its mission is to group French speaking artists, interveners, and artistic and cultural organizations to ensure the development of all art forms in Alberta. Its mandate is to group, develop and promote the progression of all artistic disciplines to ensure the progressive and continuous development of cultural and artistic industry.
- To represent Canadian artists who make quality artwork.
- To be actively involved in the production of plays which will be presented at public showings to further the educational purposes of the presentation of contemporary drama and the development of original material.
- The May Week Festival Society presents a multi-disciplinary celebration of the creativity of working people from all cultures.

- To collect, preserve and popularize the history of the working people of Alberta.
- To promote film and television in Alberta.
- We are a continuing education department within a broader higher education institution.
- Support the efforts of Western Canadian Artists/Artisans.
- To provide Edmonton audiences with the best of contemporary theatre from around the world with an emphasis on Canadian Theatre. To foster the development, production and dissemination of new Canadian Theatre writing with an emphasis on Western Canada. To create opportunity for the development of local artists, theatre workers, and audiences with an emphasis on the playwright.
- To create and present original musical theatre that provides meaningful and educational experiences for young audiences.
- To become a leading international festival dedicated purely to poetry, that will:
 - o Engage people from across the city, of all ages and cultures, as creators and audiences
 - o Stimulate the growth and quality of work created and performed by Edmonton artists
 - o Become a destination for writers and audiences – the place for national and international poets to appear, and the event where you’ll hear the most accomplished, interesting and engaging poetry to be found anywhere, fostering an appreciation and familiarity with poets and their works both locally and worldwide.
- Vision, to create a spark; to teach, nurture and develop talented people as well as connect artists and audiences through entertaining, stimulating, imaginative, educational and ultimately exciting experiences. Mission: Fringe Theatre Adventures is dedicated to the creation of theatre that challenges and celebrates the cultural fabric of our communities, and provides a home for developing new and emerging artists, audiences and forums. Mandate: We will continue to bring audiences and artists together in an outstanding community facility through outstanding artistic programming, first-rate service to all stakeholders, and sound fiscal management.

14. Has your purpose as an organization changed in the past 10 years?

# of respondents	
Yes	88 8.0%
No	92.0%

15. If yes to question 14, then how has your purpose as an organization changed?

Number of respondents: 5

Respondents who chose to answer this question, listed the following:

- We have had to quit publishing due to lack of industry support and changes in the industry.
- With the success of our individual partners we have moved from undertaking our own initiatives to being more of a communication and support network driven by its partners.
- Clearly defined programming and ideas.
- It has changed to produce year round events.
- We were previously almost totally "artist-oriented" in that we had many exclusive acts and we found clients for those acts. The market has become so varied in its requirements that we have now had to be more client oriented--trying to find the right artist to fill a specific need. We have seen a major decrease in the booking of live music duo to DJ's over the past 10 years (in fact over the past 20 years) and a very large increase in the requests for comedic or variety acts, i.e. stand up, hypnosis, improve, comedy magic).

**Arts and Heritage
(area of cultural activity information)**

16. Is your organization's primary purpose related to the arts?

# of respondents	88
Yes	78.4%
No	21.6%

17. If yes to question 16, then in what disciplinary area is your organization primarily involved in the arts?

# of respondents	69
Dance	2.9%
Music	31.9%
Theatre	20.3%
Literary Arts	8.7%
Media Arts	2.9%

Visual Arts	14.5%
Multidisciplinary	4.3%
Other [specify]	14.5%

Respondents who chose 'other' and did specify, listed the following:

- Fibre arts.
- Professional fine crafts.
- Support for the arts (no further specifics provided).

18. Is your organization's primary purpose related to the heritage sector?

# of respondents	88
Yes	23.9%
No	76.1%

19. If yes to question 18, then what primary area of heritage is your organization involved with?

# of respondents	19
Artifact Storage and Preservation	21.1%
Exhibit Development	0.0%
Public Programming and Interpretation	10.5%
Architectural Preservation and Restoration	10.5%
Historical Interpretation and Reenactment	0.0%
Research	0.0%
Ethno-cultural Education and Promotion	5.3%
Event Administration and Coordination	10.5%
Other (specify)	42.1%

Respondents who chose 'other' and did specify, listed the following:

- Advocacy.
- Ancient Art and Craft form.
- Consultation and planning.
- Oral history.
- Website development.

20. Is your organization's primary purpose related to festivals and/or special events in Edmonton?

# of respondents	86
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Yes	17.4%
No	82.6%

21. If yes to question 20, then is the primary focus of those festivals and/or special events in the area of arts or heritage?

# of respondents	17
Arts	88.2%
Heritage	11.8%

**Here and There
(history and location information)**

22. Focusing exclusively on your organization's programming and administrative cultural activities, in what year did your organization begin operating in Edmonton?

# of respondents	86
1906	1.2%
1907	1.2%
1908	1.2%
1924	1.2%
1927	4.9%
1950	2.3%
1951	1.2%
1952	1.2%
1953	1.2%
1955	3.4%
1963	2.3%
1965	3.4%
1971	3.4%
1972	1.2%
1973	2.3%
1974	2.3%
1975	6.9%
1978	1.2%
1979	3.4%
1980	1.2%
1981	1.2%
1982	1.2%
1983	3.4%
1984	1.2%
1985	2.3%
1986	3.4%
1987	3.4%

1988	1.2%
1989	1.2%
1990	2.3%
1991	2.3%
1992	2.3%
1993	2.3%
1995	2.3%
1996	3.4%
1997	2.3%
1998	5.9%
1999	1.2%
2000	1.2%
2001	1.2%
2002	1.2%
2004	2.3%
2005	2.3%
2006	1.2%
2007	1.2%

- The average year is: 1975.6
- Most distant year reported is: 1906
- Most recent year reported is: 2007

23. Was your organization originally founded in Edmonton?

# of respondents	88
Yes	86.4%
No	13.6%

24. If no to question 23, then where was your organization originally founded?

Respondents who provided this information listed the following:

- Canada, Alberta (no further specifics provided).
- Canada, Alberta, Calgary.
- Canada, Alberta, Medicine Hat.
- Canada, Alberta, Red Deer.
- Canada, Alberta, Spruce Grove.
- Canada, British Columbia, Vancouver.
- Canada, Ontario, Toronto.

25. Focusing exclusively on your organization's programming and administrative cultural activities, presently does your organization operate only in Edmonton?

# of respondents	88
Yes	53.4%
No	46.6%

26. If no to question 25, then where else does your organization operate? If applicable provide country, province, city, town, village.

Respondents who provided this information listed the following:

- Canada, Alberta, all over the province (no further specifics provided).
- Canada, Alberta, Athabasca.
- Canada, Alberta, Calgary.
- Canada, Alberta, Sherwood Park.
- Canada, Alberta, Spruce Grove.
- Canada, Alberta, St. Albert.
- Canada, all over the country (no further specifics provided).
- Canada, British Columbia, Vancouver.
- Canada, Manitoba, Winnipeg.
- Canada, Newfoundland (no further specifications provided).
- Canada, Nova Scotia, Halifax.
- Canada, Northwest Territories (no further specifics provided).
- Canada, Ontario, Ottawa.
- Canada, Ontario, Toronto.
- Canada, Quebec, Montreal.
- Canada, Saskatchewan, Regina.
- Europe, all over the continent (no further specifics provided).
- Europe, Italy (no further specifics provided).
- Europe, UK (no further specifics provided).
- Various municipalities surrounding Edmonton (no further specifics provided).
- Various national and international locations (no further specifics provided).
- USA (no further specifics provided).
- Worldwide via the internet (no further specifics provided).

**Terra Firma
(organizational facilities in Edmonton information)**

27. Does your organization own, lease or rent any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities?

# of respondents	88
Yes	62.5%
No	37.5%

28. Does your organization own any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities?

# of respondents	55
Yes	25.5%
No	74.5%

29. If yes to 28, then does your organization own one or multiple facilities that is (or are) used as the exclusive or primary production or public presentation space(s) for your organization's Edmonton activities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable owned facility.

# of respondents	14
One	85.7%
Multiple	14.3%

Location of owned organizational facilities by ward (based on the provided postal code information and reported as a percentage of all of the responses provided in this question):

# of respondents	13
Ward 1	15.3%
Ward 2	0.0%
Ward 3	0.0%
Ward 4	53.8%
Ward 5	7.7%
Ward 6	23.2%

30. Does your organization long term lease any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities?

# of respondents	25
Yes	92.0%
No	8.0%

31. If yes to 30, then does your organization lease one or multiple facility(s) in Edmonton that is (or are) used as the exclusive or primary production or public presentation space(s) for your organization's Edmonton activities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable leased facility.

# of respondents	25
One	92.0%

Multiple	8.0%
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Location of leased organizational facilities by ward (based on the provided postal code information and reported as a percentage of all of the responses provided in this question):

# of respondents	24
Ward 1	8.3%
Ward 2	0.0%
Ward 3	8.3%
Ward 4	58.4%
Ward 5	8.3%
Ward 6	12.5%

Edmonton Region (by municipality)

Leduc	4.2%
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32. Please indicate who your organization leases its facility(s) from? Choose as many as are applicable.

# of respondents	28
Another non profit organization	14.3%
The City	21.4%
The Province	0.0%
The Federal Government	0.0%
A for profit entity	25.0%
A University/College	3.6%
A private citizen	25.0%
Other (specify)	10.7%

Respondents who chose 'other' and did specify, listed the following:

- Anglican Church.
- Edmonton Public Schools.
- Hospital (no further specifics provided).

33. Does your organization rent (e.g. month to month or project by project) facilities in Edmonton that are used as the exclusive or primary production or public presentation spaces for your organization's Edmonton activities?

# of respondents	55
Yes	43.6%
No	56.4%

34. If yes to 33, then, on an annual basis, does your organization consistently rent one specific facility, that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities, or a variety of such facilities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable rented facility.

# of respondents	24
One	75.0%
Multiple	25.0%

Location of rented organizational facilities by ward (based on the provided postal code information and reported as a percentage of all of the responses provided in this question):

# of respondents	27
Ward 1	14.8%
Ward 2	7.4%
Ward 3	11.1%
Ward 4	44.5%
Ward 5	7.4%
Ward 6	14.8%

35. Please indicate who your organization rents its facility(s) from? Choose as many as are applicable.

# of respondents	29
Another non profit organization	27.6%
The City	27.6%
The Province	0.0%
The Federal Government	0.0%
A for profit entity	20.7%
A University/College	10.3%
A private citizen	10.3%
Other (specify)	3.5%

Respondents who chose 'other' and did specify, listed the following:

- Churches

Overall locations, by ward and region, of all indicated owned, leased and rented facilities (based on the provided postal code information and reported as a percentage of all of the responses provided in questions 29, 31 and 34):

Ward 1	12.5%
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Ward 2	3.6%
Ward 3	7.8%
Ward 4	52.6%
Ward 5	6.3%
Ward 6	15.6%

Leduc	1.6%
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36. How many days per year (on average) does your organization rent facilities for production or public presentation in Edmonton?

# of respondents	49
0	18.1%
2	4.1%
3	2.1%
4	2.1%
5	2.1%
6	2.1%
7	4.1%
8	2.1%
9	2.1%
10	6.1%
12	4.1%
14	2.1%
20	2.1%
25	2.1%
30	4.1%
35	2.1%
100	2.1%
150	4.1%
270	2.1%
300	4.1%
356	2.1%
360	23.9%

- Average number of days is: 78.5
- Least amount of days is: 0
- Most amount of days is: 360

37. How would you describe the type of production or public presentation spaces used by your organization in Edmonton? Choose as many as you feel are applicable.

# of respondents	88
Small Multipurpose Facility	19.3%

Large Multipurpose Facility	11.4%
Auditorium	14.8%
Live theatre	13.6%
Cinema	4.5%
Gallery Space	10.2%
Audio Visual Production/Display Space	4.5%
Museum Space	2.3%
Designated Heritage Site	3.4%
Other (specify)	16.0%

Respondents who chose 'other' and did specify, listed the following:

- Administrative office and web production space.
- Broadcast studios.
- Church.
- Classrooms.
- Dyeing workshop.
- Gymnasium.
- Public Plaza (Sir Winston Churchill Square).
- Recording studio.
- Rent halls.
- Weaving room.
- Various facilities used for fundraising functions (no further specifics provided).
- Various live performance venues (no further specifics provided).

38. Does your organization ever rent or lend its owned, leased or rented production or public presentation Edmonton facility(s) to other cultural organizations?

# of respondents	55
Yes	45.5%
No	54.5%

39. If yes to question 38, then how many days per year (on average) do other cultural organizations have the use of Edmonton facility(s) owned, leased or rented by your organization?

# of respondents	25
0	4.0%
6	8.0%
10	4.0%
12	4.0%
20	4.0%
25	4.0%

30	8.0%
50	4.0%
70	4.0%
75	4.0%
80	4.0%
90	4.0%
150	4.0%
200	4.0%
230	4.0%
250	4.0%
300	4.0%
360	24.0%

- Average number of days is: 108.8
- Least amount of days is: 0
- Most amount of days is: 360

40. Has your organization ever moved or re-located its Edmonton facility(s)?

# of respondents	55
Yes	65.5%
No	34.5%

41. If yes to question 40, then what was the main motivational factor for the most recent move or re-location?

# of respondents	35
Mortgage Problems	0.0%
Rent/Lease Rate	14.3%
Insurance Problems	0.0%
Size of Facility	25.7%
Zoning Problem	0.0%
Access Problem (i.e., remote area)	0.0%
Problematic Relationship with Immediate Community	2.9%
Other (specify)	57.1%

Respondents who chose 'other' and did specify, listed the following:

- Built new performance space.
- Combination of poor facility, bad location and uncooperative building owner.
- Dissolution of Music Alberta.
- Eviction due to structural problems.
- Fire.

- Landlord sold the facility and its purpose changed dramatically under new ownership.
- Larger facility.
- Moving out of private home.
- Owners request.
- Purchased facility.
- Reduction of operating costs by moving to a shared facility.
- Renovations.
- University of Alberta created a downtown campus.

**Power to the People
(human resources information)**

42. How many permanent fulltime paid staff does your organization have (in Edmonton)?

# of respondents	81
0	39.5%
1	14.8%
2	13.6%
3	6.2%
4	6.2%
5	3.7%
6	2.5%
7	2.5%
12	1.2%
14	1.2%
20	1.2%
24	1.2%
30	1.2%
35	2.5%
37	2.5%

- Average number of staff is: 13.3
- Lowest number of staff is: 0
- Highest number of staff is: 37

43. How many permanent part time paid staff does your organization have (in Edmonton)?

# of respondents	81
0	49.4%
1	21.2%
2	8.6%
3	4.9%

4	4.9%
6	2.5%
7	2.5%
10	1.2%
12	1.2%
15	1.2%
18	1.2%
50	1.2%

- Average number of staff is: 10.7
- Lowest number of staff is: 0
- Highest number of staff is: 50

44. On average, how many temporary/contract paid staff, who are not professional arts or heritage practitioners, does your organization employ annually (in Edmonton)?

# of respondents	85
0	47.1%
1	14.1%
2	8.2%
3	12.8%
4	4.7%
6	1.2%
9	1.2%
10	3.5%
15	2.4%
20	1.2%
40	1.2%
50	1.2%
150	1.2%

- Average number of staff is: 23.8
- Lowest number of staff is: 0
- Highest number of staff is: 150

45. On average, how many professional arts and/or heritage practitioners does your organization contract annually (in Edmonton)?

# of respondents	82
0	29.5%
1	9.8%
2	4.9%
3	1.2%
4	6.1%

5	6.1%
6	2.4%
8	1.2%
10	8.5%
12	2.4%
15	2.4%
16	1.2%
20	3.7%
25	4.9%
30	3.7%
40	2.4%
50	1.2%
57	1.2%
80	1.2%
100	2.4%
200	1.2%
237	1.2%
250	1.2%

- Average number of practitioners is: 50.9
- Lowest number of practitioners is: 0
- Highest number of practitioners is: 250

46. Does your organization have a formal volunteer recruitment program (in Edmonton)?

# of respondents	88
Yes	33.0%
No	67.0%

47. How many active volunteers does your organization have on an annual basis (in Edmonton)?

# of respondents	88
0	15.9%
1	1.1%
2	2.3%
4	2.3%
5	2.3%
6	1.1%
7	1.1%
9	1.1%
10	4.5%
11	1.1%
12	2.3%

15	5.7%
19	1.1%
20	6.9%
24	1.1%
25	6.9%
30	3.4%
40	8.3%
45	1.1%
50	4.5%
60	3.4%
75	1.1%
100	4.5%
120	1.1%
135	1.1%
140	1.1%
150	2.3%
180	1.1%
200	2.3%
300	1.1%
400	2.3%
450	1.1%
800	1.1%
1200	2.3%

- Average number of active volunteers is: 136.6
- Lowest number of active volunteers is: 0
- Highest number of active volunteers is: 1200

48. Does your organization have a formal volunteer recognition program (in Edmonton)?

# of respondents	74
Yes	31.1%
No	68.9%

49. How does your organization recruit volunteers (in Edmonton)?

Respondents who provided this information listed the following (the methods of volunteer recruitment provided are listed as a percent of all indicated, and arranged highest to lowest):

Word of Mouth	24.9%
Advertising in Various Media (specifically named were):	
<ul style="list-style-type: none"> • Ads in Programs 	

<ul style="list-style-type: none"> • Edmonton Journal • Magazine Ads (general) • Media Interviews (CBC, CTV, Global, City TV) • Newspaper Ads (general) • Radio Ads (general) • See Magazine • Vue Weekly 	12.8%
Organizational Membership	9.7%
Various Events (no further specifics provided)	8.6%
News Letters	7.7%
Websites	6.9%
Personal Invitation	4.7%
Schools/Students--not postsecondary-- (specifically named were): <ul style="list-style-type: none"> • Catholic High schools (general) • Metro Continuing Education Program. • Public High schools (general) 	3.8%
All Postsecondary Institutions (specifically named was): <ul style="list-style-type: none"> • University of Alberta Students' Union) 	3.6%
Email	2.3%
Friends and Family of Members	2.3%
Volunteer Board/Coordinator	2.3%
Announcements at Performances	0.8%
Box Office Postering	0.8%
Charity Village (no further specifics provided)	0.8%
Churches	0.8%
Community Leagues	0.8%
Ethnic Communities (specifically)	0.8%
Flyers	0.8%
Mail outs	0.8%
Offering Discounts to Volunteers	0.8%
Public Libraries (no further specifics provided)	0.8%
Seniors Centres	0.8%
The Support Network	0.8%
Volunteer Alberta	0.8%

50. Does your organization have a paid volunteer coordinator (in Edmonton)?

# of respondents	74
Yes	18.9%
No	81.1%

51. Are volunteers essential to your work as an organization (in Edmonton)?

# of respondents	74
Yes	87.8%
No	12.2%

52. Using a 1 to 7 scale (where 1 = unimportant and 7 = very important) please indicate how important volunteers are, to your organization's Edmonton operations, in performing the following tasks:

Fundraising

# of respondents	66
1 (Unimportant)	13.6%
2	6.1%
3	10.6%
4	7.6%
5	7.6%
6	1.5%
7 (Very Important)	53.0%

Administration (including marketing)

# of respondents	66
1 (Unimportant)	18.2%
2	15.2%
3	12.1%
4	12.1%
5	15.2%
6	4.5%
7 (Very Important)	22.7%

Programming and Production

# of respondents	66
1 (Unimportant)	9.1%
2	6.1%
3	12.1%
4	4.5%

5	10.6%
6	10.6%
7 (Very Important)	47.0%

Governance

# of respondents	66
1 (Unimportant)	6.1%
2	4.5%
3	3.0%
4	1.5%
5	4.5%
6	16.7%
7 (Very Important)	63.6%

Advocacy

# of respondents	63
1 (Unimportant)	11.1%
2	0.0%
3	9.5%
4	6.3%
5	11.1%
6	11.1%
7 (Very Important)	50.8%

53. Using a 1 to 7 scale (where 1 = agree and 7 = disagree) please indicate if you agree or disagree with the following statements:

Volunteers are well utilized by our organization (in Edmonton)

# of respondents	66
1 (Agree)	31.8%
2	12.1%
3	10.6%
4	13.6%
5	7.6%
6	15.2%
7 (Disagree)	9.1%

People generally feel fulfilled as a result of volunteering to support our organization (in Edmonton)

# of respondents	66
1 (Agree)	25.8%

2	27.3%
3	4.5%
4	6.1%
5	13.6%
6	10.6%
7 (Disagree)	12.1%

54. Do you think that volunteers will be readily available to your organization (in Edmonton) in the future? If no please specify why.

# of respondents	88
Yes	64.8%
No	35.2%

Respondents who did specify listed the following:

- Diminishing reliability of volunteers.
- Labour shortages.
- Lack of centralized volunteer registry.
- More emphasis on money (particularly during boom times).
- Not necessary.
- People are becoming busier.
- People leaving the province, artists and others, due to increasing costs of living.
- Qualified volunteers are already difficult to find.
- Reduced willingness of people to volunteer.
- Too much competition for too few volunteers (particularly among the vast numbers of non-profits and charities).
- Volunteer burnout.
- Youth are more interested in money.

Shaping the Future
(relationship with the education sector information)

55. Is your organization allied/affiliated with any educational program(s) and/or institution(s) that directly support your work or purpose as an arts and/or heritage organization in Edmonton?

# of respondents	88
Yes	64.8%
No	35.2%

56. If yes to question 55, then what program(s) and/or institution(s) are you allied/affiliated with?

Respondents who provided this information listed the following:

- Alberta Association of Architects.
- Alberta College of Art and Design.
- Alberta Education.
- Alberta Foundation for the Arts.
- American Family Association (various educational programs).
- Arctic College.
- Aspen Foundation for Labour Education.
- Athabasca University.
- Conseil scolaire Centre--Nord.
- Edmonton Catholic Schools.
- Edmonton City Archives.
- Edmonton Jazz Festival Society (Jazz Works).
- Edmonton Public Schools.
 - History Centre.
 - High school improv festival.
 - Victoria Composite High School.
- Film and Video Arts Society.
- Foot Theatre School.
- Grant MacEwan College.
 - Arts and Cultural Management Program.
 - Professional Writing Program.
- Ground Zero Productions.
- Home Schooling Society.
- Italian newspaper (no further details provided).
- Lakeland College.
- Legislative Assembly of Alberta (School at the Legislature Program).
- Metro Cinema.
- Mount Royal College.
- Northern Alberta Institute of Technology.
- Northern Lakes Collage.
- Red Deer College.
- University of Alberta.
 - Arts and Humanities in Medicine Program.
 - Cultural Studies Program.
 - Department of Music.
 - Improv clubs/performance workshops.
- Women in Film and Television--Alberta.

57. If yes to question 55, then how are you allied/affiliated with the educational program(s) and/or institution(s)?

Respondents who provided this information listed the following:

- Course instruction.
- Financial support to various programs.
- Formal project partnerships.
- Informal project agreements.
- Joint sponsorship of concert events.
- Offering practicum opportunities.
- Offering programs for home schooled children.
- Panel membership.
- Programming and advisory committees membership.
- Promoting audience development.
- Promoting availability of educational opportunities.
- Promoting performances (general).
- Providing an artists roster used by schools for recruitment.
- Providing assistance to course instructors.
- Providing curriculum advice and development.
- Providing educational programs.
- Providing facilities for the use of presentations and clinics.
- Providing free advertising in newsletter, website and list service.
- Providing internship opportunities.
- Providing practicum programs to students.
- Providing students with performance opportunities.
- Sponsorship through scholarships for voice and conducting students.
- Use of available rehearsal space.
- Website development.

58. Is your organization officially empowered to grant any formal educational accreditation (i.e., trade tickets, certificates, diplomas, degrees, etc.)?

# of respondents	36
Yes	11.1%
No	88.9%

59. If yes to question 58, then please indicate what official accreditation your organization has the power to grant?

Respondents who provided this information listed the following:

- Hand weavers Certificates, Spinning Certificates.
- We are sanctioned by the Suzuki Association of the Americas (SAA) to offer short term teacher training units that can be registered with the SAA, and can be used to get a certificate for teaching the Suzuki Method.
- We offer undergraduate to graduate (including PhD) programs and can grant all of these degrees.

60. Does your organization produce special educational events, open only to students (kindergarten to grade 12), as direct participants and/or patrons?

# of respondents	36
Yes	52.8%
No	47.2%

**The Money
(financial--operational--information)**

61. What was your organization's total annual operating budget in its last fiscal year?

# of respondents	88
Under \$50,000.00	27.3%
\$50,000.00 -- \$99,999.99	8.0%
\$100,000.00 -- \$249,999.99	25.0%
\$250,000.00 -- \$499,999.99	13.6%
\$500,000.00 -- \$999,999.99	4.5%
\$1,000,000.00 -- \$4,999,999.99	19.3%
\$5,000,0000.00 +	2.3%

62. What percentage of that annual revenue came from your organization's Edmonton operations?

# of respondents	79
Percentage Reported	Percentage of Responses Corresponding to Each Entry
0.0%	5.8%
0.35%	1.3%
2.0%	1.3%
8.0%	2.6%
10.0%	2.6%
13.0%	1.3%
14.0%	1.3%
15.0%	2.6%
19.0%	1.3%
25.0%	1.3%
27.0%	1.3%
30.0%	2.6%
32.0%	1.3%
33.0%	2.6%
35.0%	1.3%
40.0%	3.8%
42.0%	1.3%

43.0%	1.3%
45.0%	2.6%
49.0%	1.3%
50.0%	3.8%
55.0%	1.3%
59.0%	1.3%
60.0%	3.8%
64.0%	1.3%
67.0%	1.3%
75.0%	3.8%
80.0%	5.1%
81.0%	1.3%
85.0%	3.8%
95.0%	1.3%
100.0%	31.1%

- Average percentage of the indicated annual revenue from Edmonton operations is: 42.3%
- Lowest indicated percentage of annual revenue from Edmonton operations is: 0.0%
- Highest indicated percentage of annual revenue from Edmonton operations is: 100.0%

63. What percentage of that annual revenue came from the federal government?

# of respondents	79
Percentage Reported	Percentage of Responses Corresponding to Each Entry
Unknown	1.3%
0..0%	64.1%
0.3%	1.3%
2.0%	1.3%
3.0%	2.5%
3.6%	1.3%
5.0%	3.8%
6.0%	1.3%
7.0%	1.3%
10.0%	2.5%
12.0%	1.3%
15.0%	1.3%
19.0%	2.5%
20.0%	1.3%
25.0%	1.3%
26.0%	1.3%

30.0%	1.3%
33.0%	1.3%
35.0%	3.8%
55.0%	1.3%
58.0%	1.3%
75.0%	1.3%

- Average percentage of the indicated annual revenue coming from federal government is: 20.9%
- Lowest indicated percentage of annual revenue coming from federal government is: 0.0%
- Highest indicated percentage of annual revenue coming from federal government is: 75.0%

64. What percentage of that annual revenue came from the provincial (Alberta) government?

# of respondents	82
Percentage Reported	Percentage of Responses Corresponding to Each Entry
Unknown	1.2%
0.0%	21.1%
0.1%	1.2%
0.25%	1.2%
0.5%	1.2%
2.0%	3.7%
3.0%	3.7%
3.6%	1.2%
4.0%	1.2%
5.0%	6.1%
6.0%	1.2%
7.0%	1.2%
8.0%	3.7%
9.0%	1.2%
10.0%	9.7%
11.0%	1.2%
12.0%	3.7%
14.0%	1.2%
15.0%	6.1%
16.0%	1.2%
17.0%	1.2%
20.0%	4.8%
25.0%	3.7%
29.0%	1.2%
30.0%	3.7%

32.0%	1.2%
35.0%	1.2%
40.0%	1.2%
46.0%	1.2%
50.0%	1.2%
60.0%	1.2%
66.0%	1.2%
75.0%	1.2%
78.0%	1.2%
90.0%	1.2%
100.0%	1.2%

- Average percentage of the indicated annual revenue coming from the Alberta government is: 26.3%
- Lowest indicated percentage of annual revenue coming from the Alberta government is: 0.0%
- Highest indicated percentage of annual revenue coming from the Alberta government is: 100.0%

65. What percentage of that annual income came from the municipal (Edmonton) government?

# of respondents	82
Percentage Reported	Percentage of Responses Corresponding to Each Entry
Unknown	1.3%
0..0%	35.0%
0.02%	1.3%
0.75%	1.3%
1.0%	2.5%
1.5%	1.3%
2.0%	6.2%
3.0%	5.0%
4.0%	3.8%
5.0%	13.5%
5.7%	1.3%
6.0%	2.5%
8.0%	1.3%
10.0%	7.1%
13.0%	1.3%
14.0%	1.3%
15.0%	2.5%
16.0%	1.3%
18.0%	1.3%
20.0%	1.3%

21.0%	1.3%
25.0%	3.8%
100.0%	2.5%

- Average percentage of the indicated annual income coming from the municipal (Edmonton) government is: 12.6%
- Lowest indicated percentage of annual income coming from the municipal (Edmonton) government is: 0.0%
- Highest indicated percentage of annual income coming from the municipal (Edmonton) government is: 100.0%

66. What percentage of that annual revenue came from net revenue generated from casinos, bingos and raffles (total of all casinos, bingos and raffles revenue combined).

# of respondents	82
Percentage Reported	Percentage of Responses Corresponding to Each Entry
-5.0%*	1.2%
0.0%	59.2%
0.38%	1.2%
0.5%	1.2%
1.0%	1.2%
1.5%	1.2%
2.0%	1.2%
4.5%	1.2%
5.0%	2.4%
7.0%	2.4%
9.0%	1.2%
10.0%	1.2%
11.0%	1.2%
13.0%	1.2%
15.0%	1.2%
16.0%	1.2%
19.0%	2.4%
20.0%	2.4%
25.0%	1.2%
26.0%	2.4%
30.0%	2.4%
32.0%	1.2%
38.0%	1.2%
40.0%	1.2%
55.0%	1.2%
60.0%	1.2%
70.0%	1.2%

75.0%	1.2%
82.0%	1.2%

- Average percentage of the indicated annual income coming from net revenue generated from casinos, bingos and raffles (total of all casinos, bingos and raffles revenue combined) is: 22.9%
- Lowest indicated percentage of annual income coming from net revenue generated from casinos, bingos and raffles (total of all casinos, bingos and raffles revenue combined) is: -5.0%*
- Highest indicated percentage of annual income coming from net revenue generated from casinos, bingos and raffles (total of all casinos, bingos and raffles revenue combined) is: 82.0%

* NOTE: 1.2% of respondents answered this question by providing a negative figure (the one specific figure provided was -5.0%). As this question did not make provisions for open-ended elaboration, it is assumed here that the figure provided is an indicator of a net loss of revenue in an unsuccessful attempt to raise funds through casinos, bingos and raffles.

67. On the whole, do you consider your organization's Edmonton operations to be financially stable in the immediate term (3 to 5 years)?

# of respondents	88
Yes	68.2%
No	31.8%

68. If no to question 67, then why not? Specify.

Respondents who provided this information listed the following (responses provided are listed as a percent of all indicated, and arranged highest to lowest):

Increase in general operating and living costs.	22.1%
Reliance on unstable sources of funding: <ul style="list-style-type: none"> • Yearly grants. • Temporary Contracts/Projects. 	20.0%
Shortage of core operating funds.	20.0%
Increased competition in the area of fundraising.	11.7%
Shortage of dedicated staff.	6.1%
Decline of gaming revenue availability.	4.1%
Amalgamation of (deficit running) Edmonton and (solvent) Calgary operations (which as of February 2008 will be entirely centred in Calgary).	2.0%

Facilities previously available for free are no longer free.	2.0%
Future of continued municipal funding uncertain.	2.0%
Internal Issues dealing with organizational management and personality conflicts.	2.0%
Just evicted and looking for affordable quarters.	2.0%
Lease up for renewal soon.	2.0%
Ontario and British Columbia operations are primary, Edmonton-- Alberta is secondary.	2.0%
Shutting down operations soon (burnout and economic issues).	2.0%

69. Does your organization hold any endowments or cash reserves?

# of respondents	87
Yes	46.0%
No	54.0%

70. If yes to question 69, then what is the main designated purpose for that revenue?

# of respondents	39
Contingency Fund	53.8%
To Support Programs	10.3%
Capital Projects	15.4%
Savings for Special Projects (e.g. tours)	7.7%
Other (specify)	12.8%

Respondents who chose 'other' and did specify, listed the following:

- Ongoing operations.
- Scholarships and bursaries.
- To fund shutdown expenses (no further specifics provided).

Organizational Values

Does it Matter?

(perception of importance of specific cultural activities information)

71. Using a 1 to 7 scale (where 1 = unimportant and 7 = very important) please indicate how important the following are to the primary purpose of your organization's Edmonton operations:

The presentation of work by professional artists

# of respondents	75
1 (Unimportant)	14.7%
2	8.0%
3	1.3%
4	6.7%
5	8.0%
6	5.3%
7 (Very Important)	56.0%

The presentation of work by professional heritage practitioners

# of respondents	72
1 (Unimportant)	41.7%
2	11.1%
3	11.1%
4	11.1%
5	4.2%
6	4.2%
7 (Very Important)	16.7%

The development of artists and other arts practitioners through education

# of respondents	73
1 (Unimportant)	15.1%
2	6.8%
3	1.4%
4	16.4%
5	13.7%
6	9.6%
7 (Very Important)	37.0%

The development of heritage practitioners through education

# of respondents	72
------------------	----

1 (Unimportant)	45.9%
2	11.1%
3	6.9%
4	13.9%
5	6.9%
6	2.8%
7 (Very Important)	12.5%

The development of artists and other arts practitioners through supporting professional development of their careers

# of respondents	71
1 (Unimportant)	18.3%
2	8.5%
3	8.5%
4	5.6%
5	12.6%
6	14.1%
7 (Very Important)	32.4%

The development of heritage practitioners through supporting professional development of their careers

# of respondents	71
1 (Unimportant)	50.7%
2	8.5%
3	7.0%
4	11.3%
5	5.6%
6	5.6%
7 (Very Important)	11.3%

The development of new works of art

# of respondents	71
1 (Unimportant)	18.3%
2	11.3%
3	2.8%
4	5.6%
5	9.9%
6	5.6%
7 (Very Important)	46.5%

The presentation and advancement of amateur arts practices

# of respondents	72
1 (Unimportant)	22.2%
2	5.6%
3	9.7%
4	4.2%
5	12.5%
6	9.7%
7 (Very Important)	36.1%

The presentation and advancement of amateur heritage practices

# of respondents	70
1 (Unimportant)	47.2%
2	10.0%
3	11.4%
4	7.1%
5	10.0%
6	2.9%
7 (Very Important)	11.4%

The preservation of tangible and intangible heritage

# of respondents	72
1 (Unimportant)	20.8%
2	12.5%
3	5.6%
4	9.7%
5	9.7%
6	5.6%
7 (Very Important)	36.1%

**What do you Think?
(opinion on specific issues information)**

72. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following:

Currently there is ample administrative space, in Edmonton and the region, necessary for the activities of our organization

# of respondents	75
1 (Disagree)	29.3%
2	12.0%
3	4.0%
4	13.3%

5	4.0%
6	9.3%
7 (Agree)	28.1%

Currently there is ample production and presentation space, in Edmonton and the region, necessary for the activities of our organization

# of respondents	76
1 (Disagree)	30.2%
2	14.5%
3	5.3%
4	13.2%
5	10.5%
6	9.2%
7 (Agree)	17.1%

Currently the cost of administrative space, in Edmonton and the region, necessary for the activities of our organization is affordable

# of respondents	76
1 (Disagree)	31.6%
2	11.8%
3	11.8%
4	15.8%
5	9.2%
6	6.6%
7 (Agree)	13.2%

Currently the cost of production and presentation space, in Edmonton and the region, necessary for the activities of our organization is affordable

# of respondents	76
1 (Disagree)	27.6%
2	14.5%
3	18.5%
4	15.8%
5	7.9%
6	3.9%
7 (Agree)	11.8%

73. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following statement:

In the next 5 years there will be ample administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization

# of respondents	88
1 (Disagree)	33.0%
2	14.8%
3	14.8%
4	12.5%
5	10.2%
6	4.5%
7 (Agree)	10.2%

74. If you answered 4 or above on question 73, then omit this question. If you answered 3 or below on question 73, then what are the factors that influenced your response?

# of respondents	88
Competition with Other Types of Organizations	19.3%
Gentrification	7.3%
Zoning Changes	0.9%
Insurance Issues	5.5%
Size and/or Capacity of Available Facilities and Spaces	34.9%
Relationships with Surrounding Communities	1.8%
Parking and Accessibility	13.8%
Other (specify)	16.5%

Respondents who chose 'other' and did specify, listed the following:

- Boom-type real estate.
- "Corporatization" of the Fringe.
- Costs (no further specifics provided).
- Economic situation in Edmonton.
- Lack of available space.
- No arts support mechanism.
- No city policy regarding venues.
- Rental costs.

75. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following statement:

In the next 5 years the cost of administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization will be affordable

# of respondents	86
1 (Disagree)	37.2%
2	15.1%
3	10.5%
4	19.8%
5	8.1%
6	2.3%
7 (Agree)	7.0%

76. Once analyzed, one way in which the results of this survey will be made available to the general public will be through the use of a purpose built website. If applicable, do you give your consent to having your organization's website(s) linked with this purpose built website?

# of respondents	87
Yes	77.0%
No	23.0%
Not Applicable	0.0%

77. Do you have any objections to having any of your open-ended responses and or comments quoted (in part or in whole), anonymously, in any report or publication associated with this survey?

# of respondents	87
Yes (I object to that)	12.6%
No (I have no objection to that)	87.4%

78. Comments:

Respondents who chose to include a comment indicated the following (the provided responses are presented here as thematically grouped abstractions and not as verbatim quotations):

- Expression of appreciation for existing arts funding entities.
- Expression of appreciation for the city and the Edmonton Arts Council for their ongoing support.
- Expression of appreciation for this survey.
- Expression of dissatisfaction and concern with increasing costs of operating and living.
- Expression of dissatisfaction with the format and content of this survey.

- Expression of dissatisfaction with the level of support for the arts demonstrated by the provincial government.
- Expression of dissatisfaction with the 'tixonthesquare' web site.
- Expression of concern about the growing 'rich-poor' gap in arts and in general.
- Expression of concern that arts education is not taken as seriously as it should be.
- Expression of concern that working people of Alberta are being ignored, taken for granted and taken advantage of (by governments and the private sector).
- Expression of general need for more funding for the arts.
- Expression of need for more, better and more affordable facilities for artists.
- Expression of need for more cultural promotional efforts in, and of, the city.
- Expression of need for more funding for smaller less visible cultural organizations.
- Provision of a brief outline of operational details of the respective organization.
- Suggestion of creation of centralized, subsidized, government run arts district.
- Suggestion that arts ought not to be managed under the 'free market paradigm.'
- Suggestion that governments can support the arts in ways other than simply throwing cash at the arts. Specified other ways through which governments can support the arts were:
 - Subsidization of rents/leases.
 - Subsidization of utility costs.
 - Tax breaks.
- Suggestion that heritage sites should be used more as venues for showcasing the arts.
- Suggestion that the arts and heritage communities would benefit from greater integration and cooperation.
- Suggestion that 1% of tax revenue should be dedicated to arts.

**Demographics
(designated respondent information)**

Organization's Full Name:

96.6% of respondents provided this information.

Respondent's Last Name:

90.1% of respondents provided this information.

Respondent's First Name:

90.1% of respondents provided this information.

Respondent's Job Title (within the above named organization):

90.1% of respondents provided this information, and listed the following:

Archivist	2.5%
Artistic Director	10.0%
Band Leader	1.3%
Board Member	2.5%
Branch Representative	1.3%
Chair	2.5%
Chief Financial Officer	2.5%
Co-owner	1.3%
Curator	1.3%
Editor-in-chief	2.5%
Equipment Manager	1.3%
Executive Associate	1.3%
Executive Director	17.2%
General Manager	13.4%
Heritage Planner	1.3%
Managing Producer/Producer	5.0%
Member	2.5%
Musical Director	2.5%
Owner	1.3%
President	15.0%
Principal Consultant	1.3%
Project/Program Coordinator	2.5%
Secretary	1.3%
Services Coordinator	1.3%
Spinning Teacher	1.3%
Treasurer	1.3%
Vice President	2.5%

Respondent's Telephone Number(s)

(provide only number(s) attached to the above named organization):

Office Number(s):

80.1% of respondents provided this information.

Office Fax(s):

59.1% of respondents provided this information.

Respondent's email address(es)
(provide only address(es) attached to the above named organization):

86.4% of respondents provided this information.

4 EXTENDED SUMMARY OF RESULTS

4.1 Individual Respondent Questionnaire

A total of 471 respondents completed the individual questionnaire, but not every question was answered by all 471 of the respondents. Thus, the percentages listed below are reported as a function of total responses received by each respective question. Please refer to section 3.1 for further details.

86.6% of respondents identified themselves, in accordance with the definitions provided, as professional arts and/or professional arts support practitioners. 29.1% of respondents identified themselves as professional heritage practitioners, while 8.1% of the respondents identified themselves as amateur arts and/or arts support and/or heritage practitioners.

Professional Background Information

The respondents who identified themselves as amateur arts and/or arts support practitioners indicated the following as their top three primary fields of practice (reported in order of importance):

1. Music
2. Theatre; Visual Arts²⁷⁴

The respondents who identified themselves as amateur heritage practitioners indicated the following as their top three primary fields of practice (reported in order of importance):

1. Work with/in historical and other societies; Work with/in preservation and conservation organizations; Work with/in interpretive facilities/sites²⁷⁵

Area of professional activity

The respondents who identified themselves as professional arts and/or arts support practitioners indicated the following as their top three primary fields of practice (reported in order of importance):

1. Music
2. Visual Arts
3. Theatre

²⁷⁴ Both of the listed disciplines received an equal number of responses, identifying each as the second most practiced discipline by the amateur arts and/or arts support practitioners.

²⁷⁵ All three of the listed disciplines received an equal number of responses, identifying each as the number one most practiced discipline by the amateur heritage practitioners.

The respondents who identified themselves as professional heritage practitioners indicated the following as their top three primary fields of practice (reported in order of importance):

1. Working with/in archives
2. Working with/in museums (human and natural history)
3. Working with/in interpretive organizations/sites

The respondents who identified themselves as professional arts and/or arts support practitioners indicated the following as their top three secondary fields of practice (reported in order of importance):

1. Music
2. Visual Arts
3. Theatre

The respondents who identified themselves as professional heritage practitioners indicated the following as their top three secondary fields of practice (reported in order of importance):

1. Work with/in historical and other societies
2. Work with/in interpretive facilities/sites
3. Working with/in art galleries

Employment Status

59.4% of the respondents indicated that they are self employed as cultural practitioners, while 40.6% of the respondents indicated that they work for an employer.

86.2% of the respondents who are self employed indicated that they primarily (two thirds or more of their working time) work with only one client.

The respondents who indicated that they work for an employer identified the following as their top three employers (reported in order of importance):

1. Non-profit cultural societies or organizations
2. Educational institutions
3. Government

82.7% of respondents indicated that they do not have an agent or any such representation.

Income Information

88.8% of the respondents indicated that their professional cultural activity generates personal income for them.

56.8% of the respondents indicated that the personal income generated by their professional cultural activity constitutes less than 50% of their overall household income.

53.9% of the respondents indicated that their personal income, generated by their professional cultural activity, is not their only source of personal income.

77.4% of the respondents indicated that their personal income, generated by their professional cultural activity, is not their household's only source of income.

53.6% of the respondents indicated that they work additional income generating jobs, in addition to their professional cultural practice. For a list of jobs specified by the respondents refer to pages 30 and 31.

44.4% of the respondents indicated that their average annual income, as a cultural practitioner, over the past three years, has been under \$20,000.00; 28.1% of the respondents indicated it to be \$20,000.00 to \$39,999.99.

Besides the respondent's income, the average number of additional incomes generated by a respondent's household is 2.

Including the respondent, the average number of adults comprising a respondent's household is 2.

Besides the respondent, the average number of other professional cultural practitioners in a respondent's household is 1.

The average number of dependant adults living in a respondent's household is 1.5.

The average number of dependant minors in a respondent's household is 2.5.

Experience Information

Average number of years that the respondents have been cultural practitioners is 25.6.

69.2% of respondents indicated that they are members of professional associations related to their professional cultural practice. For a list of specific associations refer to pages 35 to 38.

76.7% of the respondents indicated that they have worked primarily in Edmonton, as professional cultural practitioners, in the past 10 years. On average the 23.3% of the respondents, who indicated that they have not worked primarily in Edmonton, started their cultural practice in Edmonton in 2002. For a list of locations from which the 23.3% of respondents moved to Edmonton refer to pages 38 to 39.

62.5% of the respondents who moved to Edmonton within the past 10 years did not do so specifically to work as a cultural practitioner.

40.2% of the respondents indicated that they also work as cultural practitioners outside of the Edmonton region. 24.0% of those respondents indicated that this work contributes to more than 50% of their annual income as a cultural practitioner.

56.0% of the respondents indicated that they normally work, as a cultural practitioner, as part of a group (i.e., part of a company, cooperative, troop, team...).

Education and Training as a Cultural Practitioner Information

35.2% of respondents indicated having completed a university undergraduate degree as their highest level of formal education.

24.5% of respondents indicated having completed a university graduate degree (master level) as their highest level of formal education.

21.4% of respondents indicated having completed a college and/or a technical institute program as their highest level of formal education.

70.6% of the respondents indicated that their formal education is directly related to their professional cultural practice.

4.9% of respondents indicated having any trade tickets; 40.9% of them indicated that those trade tickets are directly related to their professional cultural practice.

62.7% of the respondents do not consider their formal education as the most important part of their development as a cultural practitioner.

41.2% of respondents indicated that self education was the most important part of their development as a cultural practitioner; while 27.3% indicated the influence of peers and colleagues to be the most important part.

58.8% of the respondents indicated that they received their education, which is most relevant to their profession or activity as a cultural practitioner, in Edmonton. For a list of specific locations of where the 41.2% of the respondents,

who did not received their education in Edmonton, did receive their education refer to pages 43 to 47.

9.3% of the respondents indicated that they currently are registered as students in formal educational programs; 77.5% of them indicated that the programs they are registered in are directly related to their activities as a cultural practitioner, while 70.7% indicated that the programs are located in Edmonton. For a list of indicated non Canadian locations refer to pages 47and 48.

90.8% of the respondents indicated that they consider themselves to have suitable and adequate computer skills.

38.3% of the respondents indicated that they do have a website dedicated to their activity as a cultural practitioner.

Opinion Feedback and Demographics

78.6% of the respondents indicated that they feel that Edmonton is a good place to be a cultural practitioner, in general. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Nurturing and supportive community
2. Active/vibrant arts scene/community
3. Quality and quantity of opportunities

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

Local experience has taught me that Edmontonians are willing to keep an open mind about art in general. The more I travel the world, the more I appreciate what a GREAT part of the world we are blessed to live in. Edmonton is a beautiful city that is establishing a fine reputation for being accepting & appreciative of our own cultural diversity. I am proud to be from Edmonton, where we truly appreciate Art, Culture, History & Heritage. Also, this question is being asked at a time when the Edmonton region is experiencing an economic boom, which provides a good environment for financial support of the Arts. So my answer is "Yes"; I believe that the Edmonton region is a good place to be a cultural practitioner.

The Edmonton arts community is both varied and cross-communicative-it is not unusual to find artists from one sector involved in the events/projects/programs of artists from another discipline. As a result the arts culture of Edmonton seems rich and wide open.

Edmonton has a strong ongoing commitment to the arts and culture and this plays a vital role in supporting and sustaining our diverse cultural community. There is great opportunity for individuals and organizations to make an artistic statement about themselves, the people of Edmonton, and our country as a whole by leaving a positive legacy for artists, organizations, and for the people of Edmonton. Edmontonians can share in this cultural diversity and strengthen their knowledge and communal ties. There is great potential for fusion works and to expand the boundaries of art and culture.

21.4% of the respondents indicated that Edmonton is not a good place to be a cultural practitioner, in general. The top three grouped categories of answer provided, in support of this assertion, are as follows (reported in order of importance):

1. Inadequate provincial government funding for arts and culture
2. Cost of living
3. Not possible to make a living as a fulltime artist for most

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

The gap between the cost of living in Edmonton and the average income generated from being a cultural practitioner is too large. A person dedicated to working full time in arts or heritage must sacrifice many conveniences or work two jobs in order to make ends meet.

As a woman, in Edmonton, work is scant, to say the least. Opportunities as a theatre-employed actress are dwindling. Work is so scant because companies don't take risks in hiring new talent. Companies take fewer risks in the plays they produce as well-they are trying to please an older, conservative audience base and they pick plays that are "safe" to produce; and by safe I mean: financially sound, boring, tired, old and predictable works. Because of all of the afore-mentioned factors, many new actors like myself seek independent opportunities. We self-produce. However, because unemployment is increasing and funding is decreasing, it is harder and harder to produce work. Renting any theatre space in this city is no longer feasible without government funding or sponsorship. Even if you get sponsorship, competition for those few rental spaces, is through the roof, as more and more new practitioners turn to self-production. And even when you do produce, the reviews lately in the (alternative) papers are amateurish and immaturely written and unfounded. Audience members are not as supportive of independent productions, as the talent is lesser known. Independent productions offer experience to actors/writers/directors, which is valuable, but they rarely pay the bills. Increasingly, it seems that the impact of such independent productions is

non-existent. Where is the interest, from the theatre community and also from the community at large? The extent of cultural ignorance that prevails in this city - and also this province-is appalling. From the government, to the cultural reviewers and down to members of the established theatre companies themselves. Also to be included are the numerous farmers, blue-collar workers and conservative octogenarians who believe that culture is unimportant and serves the community no positive purpose.

Edmonton is an isolated backwater with delusions of grandeur (particularly where culture is concerned). The establishment and the public at large here are more interested in cultivating the appearance of a truly cultural community, for the sake of that appearance alone, rather than actually cultivating real culture. The cultural community itself has to take some of the responsibility for this. It is understood that one has to often compromise in order to eat, but the “artists” of this “city” seem to be so willing to sell their souls for the sake of a few shekels, that they collectively have forsaken most of their artistic credibility. Blatant kitsch is the order of the day here, and lamentably it is hailed as something of true artistic/cultural value.

68.7% of the respondents indicated that they feel that Edmonton is a good place to be a cultural practitioner, in their specific field of practice. The top three grouped categories of answer provided, in support of this assertion, are as follows (reported in order of importance):

1. Active/vibrant music scene/community
2. Active/vibrant theatre scene/community
3. Quality and quantity of talent base

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

Music: Lots of groups, variety of venues and strong audience participation.

I work in the theatre and we have a great community of artists. We have two excellent training programs and incredible senior artists, who remain in Edmonton and create art. Also there is a considerable shearing of resources between individuals and companies. Also, the private companies in this city (sound, lights etc.) are very supportive of artists.

As a musician, there is a lot of talent in this city, and the scene is very supportive...

31.3% of the respondents indicated that Edmonton is not a good place to be a cultural practitioner, in their specific field of practice. The top three grouped

categories of answer provided, in support of this assertion, are as follows (reported in order of importance):

1. Inadequate affordable studio, performance and programming space
2. Not possible to make a living as a fulltime artist for most
3. Cost of living

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

It used to be that one could rent spaces to do theatre in cheaply but increasingly it is clear those days are over-we do not have affordable places to produce theatre where audiences will come to see it. And we do not have the funding to pay for the spaces that are available. All of this means I wonder why I'm here and not some where with more opportunity if I have to pay like I was in Vancouver or Toronto to produce here.

There are very few TV projects though and less and less film. From both a talent and producer point of view, work opportunities are fewer and fewer.

As a government employee, I am paid relatively well, but the cost of living is spiraling out of control, making it really not worth my while anymore.

86.7% of the respondents indicated that they feel that the Edmonton region is a good place to live in general. The top three grouped categories of answer provided, in support of this assertion, are as follows (reported in order of importance):

1. Active/vibrant arts scene/community
2. Active/vibrant cultural scene/community
3. Not too big, not too small

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

Edmonton has so many wonderful aspects to it. Culturally we are a rich, diverse community with a lot to offer to our residents. Our arts community is also rich and varied and often under recognized.

Edmonton has a strong cultural community; however a lot of this city's strong points are hidden. One has to live here for a number of years to discover what is available.

Edmonton is a good sized city with many of the benefits of a larger centre and it is relatively clean and safe. There is a strong cultural community

and a beautiful river valley, good schools, good restaurants. People here are friendly and it is easy to get involved in the community.

13.3% of the respondents indicated that the Edmonton region is not a good place to live in general. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Cost of living
2. Shortage of affordable housing/homelessness
3. Not possible to make a living as a fulltime artist for most

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

The ever skyrocketing costs of living, the more and more violent criminal element, the pathetically inadequate public transportation system, the crumbling infrastructure, the omnipresent trash and filth, the bad drivers and the general unwillingness of the public at large to force their elected "representatives" to actually do something constructive about it all makes Edmonton a very unattractive--nay UGLY--place to live.

I don't believe Edmonton is currently doing an adequate job of aiding the homeless. I believe it's embraced a lot of blue collar American values and has gone from being one of the most enlightened areas of the province to a typical Albertan city.

The results of the recent boom have resulted in a devastated standard of living for many. I subsist on a minimum wage income at most times by producing copies of my own creative work, and exist below the poverty line for the past 15 years. The only solace is that a creative mind can translate unemployment into a state of relative freedom.

70.7% of the respondents indicated that they do have specific concerns about the future of their cultural practice in the Edmonton region. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. General decline in funding for the arts
2. A decline in already inadequate support/funding from the provincial government
3. Cost of living

Here are three examples of the kind of long answer comments provided as pertaining to the respondents' concerns (respondents are quoted directly and anonymously):

Financial support seems to be waning along with a de emphasis on the viability and necessity of cultural activity-cultural activity is always seen as icing instead of integral-it is not valued in society the way it needs to be.

I've found it very hard to get grant money from the province-I realize that's not an Edmonton issue strictly-but I've had better luck with the Canada Council than with the Alberta Foundation for the Arts. I wish there was more grant \$ available.

The soaring cost of housing is becoming a growing concern for artist and arts organizations. It is difficult enough to find affordable housing, let alone affordable studio space.

27.4% of the respondents indicated that they are considering leaving the Edmonton region in the near future. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Cost of living
2. Lack of employment opportunities for cultural practitioners
3. Edmonton's cultural offerings are limited compared to many other locations

Here are three examples of the kind of long answer comments provided in support of this indication (respondents are quoted directly and anonymously):

With cost of living expenses as high as they are in Edmonton and wages not rising commensurately there is little advantage to an artist remaining in Edmonton. The primary advantage of this city was it was relatively cheap to live in.

I would rather go to a place that feels richer in culture e.g. Montreal, Toronto, Kelowna, Winnipeg. If I am going to live where I can't afford it, I would rather be somewhere where at least my spirit is being fed.

Its cultural offerings are limited compared to larger cities in the country and on the continent, i.e. Toronto, New York.

Overall Satisfaction with Work as a Cultural Practitioner

On a scale from 1 to 7 (where 1 = dissatisfied and 7 = satisfied), a combined 77.9% of the respondents indicated a 5 to 7 level of satisfaction with their work as a cultural practitioner?

71.2% of the respondents indicated that they would advise others to work in their area of cultural practice. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. It is very rewarding/fulfilling
2. Only if one is willing to be poor while doing what one loves to do
3. Only if one has true passion for what one does

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

The work is satisfying, interesting & unique. It is the ideal profession for an individual who is self motivated, energetic, creative & enjoys working with the public. It is an exciting profession.

Because working in the arts can be personally so satisfying and make a huge difference to the community. BUT I would caution greatly that anyone going into this needs to be prepared and committed to put up most likely with little financial compensation and limited life style and little security for later years.

Only if you have the passion. Without that you are better off getting a stable 9-5 job.

28.8% of the respondents indicated that they would not advise others to work in their area of cultural practice. The top three grouped categories of answer provided, in support for this assertion, are as follows (reported in order of importance):

1. Not possible to make a living at it
2. Not enough work for artists in Edmonton
3. It can be a very hard life

Here are three examples of the kind of long answer comments provided in support of this assertion (respondents are quoted directly and anonymously):

It doesn't pay to be an artist in this community or this province. The conservative government has no vision and no understanding for the importance of culture. 75% of Albertans seem to have the same affliction. I would advise an artist to move to a culture friendly city if they want to succeed or feel positively about their field of choice.

When asked by a younger artist I let them know that the opportunities in Edmonton are extremely limited. Even if there is more competition else where at least there is the potential to support themselves in their field.

This is a profession for those with only inhumane stamina or an ability to stay young forever. I can't stand being poor any more.

Demographics

59.3% of the respondents are female

1957.3 is the respondents' average year of birth, making 49.7 the respondents' average age.

20.9% of the respondents indicated that they consider themselves a member of a distinct ethnic tradition.

9.6% of the respondents indicated that their cultural practice is related to a specific distinct cultural tradition. The top three cultural traditions identified are as follows (reported in order of importance):

1. Ukrainian
2. Chinese and Canadian (general--no further specifics provided)²⁷⁶

According to the provided postal code information:

1. 28.5% of respondents live in ward 1
2. 18.8% of respondents live in ward 4
3. 15.4% of respondents live in ward 6
4. 14.7% of respondents live in ward 5
5. 8.6% of respondents live in ward 3
6. 2.6% of respondents live in ward 2
7. A total of 11.4% of respondents live in Edmonton's surrounding communities (refer to pages 71 and 72 for details)

According to the provided postal code information:

1. 40.9% of respondents practice their cultural activity in ward 4
2. 16.0% of respondents practice their cultural activity in ward 6
3. 15.0% of respondents practice their cultural activity in ward 1
4. 14.1% of respondents practice their cultural activity in ward 5
5. 4.4% of respondents practice their cultural activity in ward 3
6. 2.9% of respondents practice their cultural activity in ward 2
7. A total of 6.7% of respondents practice their cultural activity in Edmonton's surrounding communities (refer to pages 71 and 72 for details)

²⁷⁶ Both of the listed cultural traditions received an equal number of responses, identifying each as the second most prevalently practiced tradition.

4.2 Organizational Questionnaire

A total of 88 respondents completed the organizational questionnaire, but not every question was answered by all 88 of the respondents. Thus the percentages listed below are reported as a function of total responses received by each respective question. Please refer to section 3.2 for further details.

Background Information

85.2% of the respondents indicated that their respective organizations are incorporated.

14.8% of the respondents indicated that their respective organizations are for profit entities.

84.0% of respondents indicated that their respective organizations are non-profit societies.

20.0% of respondents indicated that their respective organizations are non-profit companies.

53.5% of the respondents indicated that their respective organizations are federally registered charitable organizations.

28.7% of the respondents indicated that their respective organizations are primarily service and/or support organizations for other cultural organizations.

18.2% of the respondents indicated that their respective organizations are distinct parts or sections (defined as having dedicated staff, control of budget and/or an independent external advisory committee, board or membership) of larger parent organizations.

43.2% of the respondents indicated that their respective organizations are a part of a network and/or coalition and/or cooperative and/or association and/or etc. of organizations. For a list of provided networks, coalitions, cooperatives, etc. refer to pages 78 and 79.

Mandate

For a list of provided organizational mandate statements refer to pages 79 to 86.

8.0% of respondents indicated that their respective organizations have changed their respective mandates in the past 10 years. For a list of provided reasons for the mandate changes/new mandate statements refer to pages 86 and 87.

Arts and Heritage

78.4% of the respondents indicated that the primary purpose of their respective organization is in the area of the arts. The top three specific areas of organizational artistic focuses, identified by the respondents, are as follows (reported in order of importance):

1. Music
2. Theatre
3. Visual Arts

23.9% of the respondents indicated that the primary purpose of their respective organization is in the area of heritage. The top three specific areas of organizational heritage focus, as identified by the respondents, are as follows (reported in order of importance):

1. Artifact Storage and Preservation
2. Public Programming and Interpretation; Architectural Preservation and Restoration; Event Administration and Coordination²⁷⁷

17.4% of the respondents indicated that the primary purpose of their respective organization is in the area of festivals and/or special events.

History and Location Information

1975.6 is the average year of inception of the surveyed organizations' programming and administrative activity in Edmonton.

86.4% of the respondents indicated that their respective organization was originally founded in Edmonton.

53.4% of the respondents indicated that their respective organizations operate only in Edmonton.

Organizational Facilities in Edmonton Information

25.5% of the respondents indicated that their respective organizations own facilities, which are used as the exclusive or primary production or public presentation space, in Edmonton.

85.7% of the respondents indicated that their respective organizations own only one facility, which is used as the exclusive or primary production or public presentation space, in Edmonton.

²⁷⁷ All three of the listed areas of heritage focus received an equal number of responses, identifying each as the second most prevalent area of focus.

According to the provided postal code information:

1. 53.8% of owned organizational facilities are located in ward 4
2. 23.2% of owned organizational facilities are located in ward 6
3. 15.3% of owned organizational facilities are located in ward 1
4. 7.7% of owned organizational facilities are located in ward 5
5. 0.0% of owned organizational facilities are located in ward 2
6. 0.0% of owned organizational facilities are located in ward 3

92.0% of the respondents indicated that their respective organizations long term lease facilities, which are used as the exclusive or primary production or public presentation space, in Edmonton.

92.0% of the respondents indicated that their respective organizations long term lease only one facility, which is used as the exclusive or primary production or public presentation space, in Edmonton.

According to the provided postal code information:

1. 58.4% of leased organizational facilities are located in ward 4
2. 12.5% of leased organizational facilities are located in ward 6
3. 8.3% of leased organizational facilities are located in ward 1
4. 8.3% of leased organizational facilities are located in ward 3
5. 8.3% of leased organizational facilities are located in ward 5
6. 0.0% of leased organizational facilities are located in ward 2
7. 4.2% of leased organizational facilities are located in Leduc

The top three sources of leased facilities are as follows (reported in order of importance):

1. A for profit entity; A private citizen²⁷⁸
2. The City

43.6% of the respondents indicated that their respective organizations rent facilities, which are used as the exclusive or primary production or public presentation space, in Edmonton.

75.0% of the respondents indicated that their respective organizations rent only one facility, which is used as the exclusive or primary production or public presentation space, in Edmonton.

²⁷⁸ Both of the listed sources of leased facilities received an equal number of responses, identifying each as the number one most prevalent source.

According to the provided postal code information:

1. 44.5% of rented organizational facilities are located in ward 4
2. 14.8% of rented organizational facilities are located in ward 1
3. 14.8% of rented organizational facilities are located in ward 6
4. 11.1% of rented organizational facilities are located in ward 3
5. 7.4% of rented organizational facilities are located in ward 2
6. 7.4% of rented organizational facilities are located in ward 5

The top three sources of rented facilities are as follows (reported in order of importance):

1. Another non profit organization; The City²⁷⁹
2. A for profit entity

78.5 is the average number of days per year that organizations, which rent their facilities for the purposes of production or public presentation, rented their facilities in Edmonton.

The top three types of production or public presentation spaces used, in Edmonton, by the surveyed organizations are as follows (reported in order of importance):

1. Small Multipurpose Facility
2. Auditorium
3. Live Theatre

45.5% of the respondents indicated that their respective organizations rent and/or lease their owned, leased, rented facilities to other organizations.

108.8 is the average number of days per year that the surveyed organizations rent out their facilities (which they themselves lease and/or own and/or rent) to other organizations.

65.5% of the respondents indicated that their respective organizations have previously relocated their Edmonton facilities.

The top three reasons for the most recent relocation of facilities are as follows (reported in order of importance):

1. Size of facility
2. Rent/lease rate

²⁷⁹ Both of the listed sources of rented facilities received an equal number of responses, identifying each as the number one most prevalent source.

3. Problematic Relationship with Immediate Community

Human Resources Information

13.3 is the average number of permanent fulltime paid staff employed, in Edmonton, by the surveyed organizations (noting that a combined 67.9% of respondents indicated employing only between 0 and 2 permanent fulltime paid staff).

10.7 is the average number of permanent part-time paid staff employed, in Edmonton, by the surveyed organizations (noting that a combined 79.2% of respondents indicated employing only between 0 and 2 permanent part-time paid staff).

23.8 is the average number of temporary/contract paid staff, who are not professional arts or heritage practitioners, employed, in Edmonton, by the surveyed organizations (noting that a combined 69.4% of respondents indicated employing only between 0 and 2 temporary/contract paid staff).

50.9 is the average number of professional arts and/or heritage practitioners contracted annually, in Edmonton, by the surveyed organizations (noting that a combined 51.5% of respondents indicated contracting only between 0 to 4 professional arts and/or heritage practitioners annually).

33.0% of the respondents indicated that their respective organizations have formal volunteer recruitment programs.

136.6 is the average number of active volunteers employed annually, in Edmonton, by the surveyed organizations (noting that a combined 56.8% of respondents indicated employing only between 0 and 25 active volunteers annually).

31.1% of the respondents indicated that their respective organizations have a formal volunteer recruitment program.

The top three grouped categories of ways in which the surveyed organizations recruit volunteers are as follows (reported in order of importance):

1. Word of mouth
2. Advertising in Various Media
3. Organizational Membership

18.9% of the respondents indicated that their respective organizations employ a paid volunteer coordinator.

87.8% of the respondents indicated that volunteers are essential to their respective organizations' operations. Refer to pages 103 to 105 for further details.

64.8% of the respondents indicated that they believe that volunteers will be readily available to their respective organizations in the future.

Relationship with the Education Sector Information

64.8% of respondents indicated that their respective organizations are allied/affiliated with educational program(s) and/or institution(s) that directly support their work or purpose as an arts and/or heritage organization in Edmonton. For a list of the reported educational programs/institutions refer to pages 105 to 107.

11.1% of the respondents indicated that their respective organizations are officially empowered to grant formal educational accreditation.

52.8% of the respondents indicated that their respective organizations produce special educational events open only to students (kindergarten to grade 12) as direct participants and/or patrons.

Financial--Operational--Information

27.3% of respondents indicated their respective organizational annual budget to be under \$50,000.00.

25.0% of respondents indicated their respective organizational annual budget to be \$100,000.00 -- \$249,999.99.

19.3% of respondents indicated their respective organizational annual budget to be \$1,000,000.00 -- \$4,999,999.99.

13.6% of respondents indicated their respective organizational annual budget to be \$250,000.00 -- \$499,999.99.

8.0% of respondents indicated their respective organizational annual budget to be \$50,000.00 -- \$99,999.99.

4.5% of respondents indicated their respective organizational annual budget to be \$500,000.00 -- \$999,999.99.

2.3% of respondents indicated their respective organizational annual budget to be \$5,000,000.00 +.

42.3% is the average percentage of the indicated organizational annual revenue from Edmonton operations.

20.9% is the average percentage of the indicated organizational annual revenue received from the federal government.

26.3% is the average percentage of the indicated organizational annual revenue received from the provincial (Alberta) government.

12.6% is the average percentage of the indicated organizational annual revenue received from the municipal (Edmonton) government.

22.9% is the average percentage of the indicated organizational annual revenue received from the total of all casinos, bingos and raffles revenue combined.

46.0% of the respondents indicated that their respective organizations hold some endowments or cash reserves. The top three main designated purposes for that revenue are as follows (reported in order of importance):

1. Contingency Fund
2. Capital Projects
3. To Support Programs

68.2% of the respondents indicated that, on the whole, they consider their respective organization's Edmonton operations to be financially stable in the immediate term (3 to 5 years).

Organizational Values

Using a 1 to 7 scale (where 1 = unimportant and 7 = very important) please indicate how important the following are to the primary purpose of your organization's Edmonton operations:

- The presentation of work by professional artists
A combined 69.3% of respondents chose 5 to 7
- The presentation of work by professional heritage practitioners
A combined 63.9% of respondents chose 1 to 3
- The development of artists and other arts practitioners through education
A combined 60.3% of respondents chose 5 to 7
- The development of heritage practitioners through education
A combined 63.9% of respondents chose 1 to 3

- The development of artists and other arts practitioners through supporting professional development of their careers

A combined 59.1% of respondents chose 5 to 7

- The development of heritage practitioners through supporting professional development of their careers

A combined 66.2% of respondents chose 1 to 3

- The development of new works of art

A combined 62.0% of respondents chose 5 to 7

- The presentation and advancement of amateur arts practices

A combined 58.3% of respondents chose 5 to 7

- The presentation and advancement of amateur heritage practices

A combined 68.6% of respondents chose 1 to 3

- The preservation of tangible and intangible heritage

A combined 51.4% of respondents chose 5 to 7

Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following:

- Currently there is ample administrative space, in Edmonton and the region, necessary for the activities of our organization

A combined 45.3% of respondents chose 1 to 3

- Currently there is ample production and presentation space, in Edmonton and the region, necessary for the activities of our organization

A combined 50.0% of respondents chose 1 to 3

- Currently the cost of administrative space, in Edmonton and the region, necessary for the activities of our organization is affordable

A combined 55.2% of respondents chose 1 to 3

- Currently the cost of production and presentation space, in Edmonton and the region, necessary for the activities of our organization is affordable

A combined 60.6% of respondents chose 1 to 3

- In the next 5 years there will be ample administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization

A combined 62.6% of respondents chose 1 to 3

The top three grouped categories of reasons of the 62.6% of respondents who do not think that in the next 5 years there will be ample administrative and production and presentation space, in Edmonton and the region, necessary for the activities of their organization are as follows (reported in order of importance):

1. Inadequacy in size and/or capacity of available facilities and spaces
2. Competition with other types of organizations
3. Parking and accessibility issues

Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following statement:

- In the next 5 years the cost of administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization will be affordable

A combined 62.8% of respondents chose 1 to 3

Demographics

Refer to pages 121 to 123 for details.

5 CONCLUDING REMARKS

Based on the information gathered, in both the individual as well as the organizational questionnaires, it can be concluded that the overall majority of the respondents, at present, view Edmonton, both in terms of its cultural assets as well as generally, positively. However, most of the respondents, expressed considerable concern, particularly with respect to Edmonton's cultural assets (human and other), about Edmonton's future; a future which is generally seen as somewhat uncertain and not quite all that bright.

Individual Respondent Questionnaire

The greater majority of respondents (in excess of three quarters) identified themselves, within the boundaries of provided definitions, as professional artists and/or arts support workers; while just under a third also identified themselves as professional heritage workers. A relatively small fraction of the respondents identified themselves as amateur artists and/or arts support workers and/or heritage workers. Thus, it can be concluded that the greater majority of the information gathered is representative of Edmonton's arts cultural sector perspective.

Among the professional and amateur artist and arts support workers surveyed, the highest levels of representation were from the disciplinary fields of music, theatre and visual arts. The most represented disciplinary fields among the heritage workers were: working with/in archives, working with/in museums (human and natural history) and working with/in interpretive organizations/sites.

A minority of the respondents (just over 40%) indicated that they practice their professional cultural activity as employees of others rather than being self employed. The most prolific employers of cultural practitioners in Edmonton are in the nonprofit sector, the educational sector and the government sector.

While an overwhelming majority of respondents (nearly 90%) indicated that their professional cultural practice generates income for them, most reported that income to be less than 50% of their total household income. In fact, nearly half of the respondents indicated their annual income generated by their professional cultural activity to be under \$20,000.00, while nearly two thirds reported it to be under \$40,000.00. Moreover, a significant majority of respondents (nearly 55%) indicated that, apart from their professional cultural practice, they maintain other employment (anything from business, IT and medicine to retail, service industries and general labour).

Slightly over three quarters of the respondents have worked as cultural practitioners, in Edmonton, for the past 10 years (25.6 being the average number of years the respondents have been professional cultural practitioners in general). Of those professional cultural practitioners who moved to Edmonton

within the last 10 years, only one third did so in order to practice their cultural activity in Edmonton. Apart from other Canadian and North American locations, respondents came to Edmonton from locations in Asia, Australia and Europe.

An overwhelming majority (nearly 90%) of the respondents have completed some kind of formal postsecondary education (from college/technical institute certificates/diplomas to postdoctoral studies); and nearly three quarters of them indicated that their formal education is directly relevant to their professional cultural practice as well as being the most important part of their development as a cultural practitioner. Of the respondents who do not consider their formal education as the most important part of their development as a cultural practitioner, nearly two thirds indicated that self education and influence of peers and colleagues were of greater importance.

Most of the respondents (a small majority) indicated that they received their formal education, which is most relevant to their cultural practice, in Edmonton. Of those respondents who were educated outside of Edmonton, apart from other Canadian and North American locations, they acquired their education in locations in Asia, Australia, Caribbean, Europe and South America.

Over three quarters of respondents consider the Edmonton region to be a good place to be a cultural practitioner in general. Some of the most prevalent reasons in support of this assertion include the perception of the Edmonton region as a nurturing and supportive community with an active and vibrant arts scene which provides a great deal of quality opportunities. This positive perception of the Edmonton region is reiterated in even stronger terms when dealing with the respondents' perception of the region as a place to live. An overwhelming majority (in excess of 85%) of respondents consider the Edmonton region a good place to live in general. Some of the most prevalent reasons in support of this assertion include the perception of the Edmonton region as having an active and vibrant arts and culture scene and not being too large or too small.

Interestingly, when dealing with the issue of specific fields of cultural practice the positive perception of the Edmonton region diminished somewhat. Just over two thirds of respondents consider the Edmonton region to be a good place to be a cultural practitioner in their specific field of practice. Some of the most prevalent reasons in support of this assertion include the perception of the Edmonton region as having an active and vibrant music and theatre scene and a large quality talent base.

Some of the most prevalent reasons given supporting the perception of the Edmonton region as not being a good place to be a cultural practitioner (in general as well as in specific fields of practice) or a good place to live include the perception of the region as not being able to provide adequate employment to professional cultural practitioners, lacking in provincial funding and support and having too high a cost of living and level of homelessness.

In spite of the generally positive perception of the Edmonton region by most of the respondents, nearly three quarters of them indicated that they do indeed have some specific concerns about the future of their area of cultural practice in the region. Some of the most prevalent reasons behind their concerns include the fear that eventually funding for arts and culture (speaking generally as well as with specific reference to the provincial government) will continue declining rather than increase while the already much too high cost of living will continue to increase rather than decline.

Nearly one in three of the respondents expressed their intention to leave the Edmonton region in the near future. Some of the most prevalent reasons behind this position include high cost of living, lack of employment opportunities for cultural practitioners and a perception that Edmonton's cultural offerings are limited compared to other locations.

Overall in excess of three quarters of the respondents indicated some level of satisfaction with their work as a cultural practitioner, in general.

Demographically speaking, women comprised the majority of the respondents (at 59.3%) and the average age among the respondents was 49.7 years (with the youngest respondents being 18 and the oldest being 84). The average respondent household consists of 2 adults and 2.5 dependent minors, and the majority of those households (nearly two thirds) are located in wards 1, 4 and 6.

A fraction of the respondents (9.6%) indicated that their work as cultural practitioners is directly related to a distinct cultural tradition, the most prevalent of those being Chinese and Ukrainian.

Nearly three quarters of the respondents indicated that their work as cultural practitioners takes place in wards 1, 4 and 6 (with 40.9% of the respondents working in ward 4 alone).

Organizational Questionnaire

Over three quarters of the respondents indicated that the primary purpose of their respective organizations is in the area of the arts. Of those the largest single group, at over 30%, identified music as their primary field of disciplinary focus; artifact storage and preservation being the largest single identified primary field of focus for the respondents in the heritage field. Thus, much as was the case with the individual respondent questionnaire, the greater majority of information gathered in this questionnaire reflects the arts cultural sector perspective.

In excess of 85% of respondents indicated that their respective organizations were originally founded in Edmonton, with just over 50% of the organizations

operating only in Edmonton. 1975.6 being the average reported year for the respective organizations' startup of operations in Edmonton.

About a quarter of the respondents indicated that their respective organizations own facilities, used as the exclusive or primary production or public presentation space for organizational operations, in Edmonton. Over 90% of the respondents indicated that they long term lease their organizational facilities, while just over 40% indicated that they rent their organizational facilities. In all cases (owned, leased and/or rented) the greater majority of the organizational facilities are located in ward 4.

Just over a quarter of the respondents (representing the single largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past fiscal year was under \$50,000.00. A quarter of the respondents (representing the second single largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was between \$100,000.00 and 249,999.00, while just under 20% of respondents (representing the third single largest response group dealing with this issue) indicated that their respective organization's total annual operating budget for the past year was between \$1,000,000.00 and 4,999,999.00. Over two thirds of the respondents indicated that their respective organizations consider their Edmonton operations to be in a financially stable situation for the next 3 to 5 years.

13.3 is the reported average number of permanent fulltime paid staff employed, in Edmonton, by the responding organizations (with just over two thirds of the organizations employing only between zero and two permanent fulltime paid staff), 10.7 is the reported average number of permanent part-time paid staff employed (with just over three quarters of the organizations employing only between zero and two permanent part-time paid staff) and 23.8 is the reported average number of temporary/contract paid staff (who are not professional arts or heritage practitioners) employed by the responding organizations (with just over two thirds of the organizations employing only between zero and two permanent temporary/contract paid staff). While 50.9 is the reported average number of professional arts and/or heritage practitioners contracted annually, in Edmonton, by the responding organizations (with just over half of the organizations contracting only between zero and four professional arts and/or heritage practitioners).

Even though the data clearly indicates that volunteers are a very important part of the overall operational activities of the surveyed organizations, more than two thirds of those organizations indicated that they do not have a formal volunteer recruitment program, in excess of 80% of respondents indicated that their respective organizations do not have a paid volunteer coordinator in Edmonton and nearly two thirds of respondents indicated that their respective organizations expect volunteers to be readily available to them in the future. While undoubtedly

this attitude, in part, is a reflection of the now famously indomitable spirit of volunteering in Edmonton, there is also a hint of taking things for granted there. The reported average number of volunteers utilized annually, in Edmonton, by the responding organizations is 136.6 (with just over half of the organizations employing between zero and twenty five active volunteers).

Just short of two thirds of the respondents indicated that their respective organizations are allied/affiliated with formal educational programs/institutions in Edmonton, and just over 50% of the organizations indicated that they produce special educational events open only to K to 12 students, as direct participants and/or patrons.

Debatably, the single most significant finding of the individual questionnaire is that nearly one in three (27.4%) of the respondents indicated their intention to leave Edmonton in the near future. This, some might argue, is an indication of a potential crisis facing Edmonton's cultural sector. While, arguably, the single most significant finding of the organizational questionnaire is that a very significant majority (68.2%) of the respondents indicated that their respective organizations consider their Edmonton operations to be in a financially stable situation for the next three to five years. Such organizational stability, if utilized to its full potential, might just be the necessary foundation needed to avert the previously mentioned potential crisis.

6 APPENDICES

6.1 Individual Respondent Questionnaire (hard-copy mail out version)

Professional Background Information

Are you a pro? (Professional designation)

The Edmonton Arts Council defines a professional artist as a person who has completed training or an apprenticeship or is self-taught in an arts discipline and has produced a body of work in an arts discipline, and who:

- is dedicated to the professional practice of their art, as evidenced by a significant investment of time and resources, or
- receives payment for their artistic work, or
- has received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or
- has peer recognition through critical reviews or membership in professional associations.

And recognizes professional arts support workers as workers who are paid for their services and who are active in the arts sector as:

- event producers
- production workers
- marketers
- administrators of festival events and organizations
- educators and scholars.

1. Based on this above definition, are you a professional artist and/or professional arts support worker? If no go on to question 3.

Yes

No

2. Indicate which of the following is the most important criteria in establishing your status as a professional artist and/or professional arts support worker? Choose as many as are applicable.

NEXT...

You are dedicated to the professional practice of your art, as evidenced by a significant investment of time and resources

You receive payment for your artistic work

You have received public exposure, through professional showings, screenings, publication, or performances where selection was carried out by an objective, arms length body such as a jury or publisher, or

You have received peer recognition through critical reviews or membership in a professional association.

You are an arts support worker who is an event producer and/or production worker and/or marketer and/or an administrator of festival events and/or organizations and/or educator/scholar.

For the purposes of this survey the Heritage Community Foundation's working definition of a professional practitioner within the heritage cultural sector is:

An individual who is a paid employee in the heritage sector accomplishing some or all of the following functions:

- Administration
- Research
- Conservation
- Exhibition
- Public programming
- Education
- Marketing
- Interpretation

3. Based on this above definition, are you a professional heritage practitioner? If no omit question 4.

Yes

No

4. Indicate which of the following is the most important criteria in establishing your status as a professional heritage practitioner? Choose as many as are applicable.

You are a heritage administrator

NEXT...

- You are a heritage researcher
- You are involved with conservation of heritage product/resources
- You are involved in exhibiting heritage product/resources
- You are a heritage public programmer
- You are a heritage educator
- You are involved in marketing of heritage product/resources
- You are an interpreter of heritage product/resources

NOTE:
If you answered yes to either question 1 or 3 then omit questions 5, 6, 7, 8.

5. If you do not consider yourself to be a professional cultural practitioner, then what is the one main motivational factor behind your cultural activity?

- Recreation or Hobby
- Therapy
- Means of Social Interaction
- Commitment to achieving a higher level of excellence in your chosen discipline for its own sake
- Commitment to achieving a higher level of excellence in your chosen discipline with the intent to become a professional
- Other (specify)

NEXT...

6. What is the one main area of your amateur and/or student cultural activity? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage.

Arts:

Dance

Music

Theatre

Literary Arts

Media Arts

Visual Arts

Other (specify)

Heritage:

Museums (human and natural history)

Archives

Historical and other societies

Preservation and conservation organizations

Interpretive facilities/sites

Protected places (archaeological, architectural, historic, natural landscapes, etc.)

Other (specify)

NEXT...

7. Have you ever been a professional cultural practitioner in the past? If no omit question 8.

Yes

No

8. If yes to question 7, then why are you no longer a professional cultural practitioner?

NOTE:

If you answered question 5 and/or 6 and/or 7 and/or 8, then please move on to question 53 (the Opinion Feedback and Demographics section)

**As a professional cultural practitioner what do you do?
(area of cultural activity)**

9. Which of the following best describes your primary cultural profession?

Artist including creators, interpreters, and curators of a recognized artistic discipline

Arts support worker including producers, production workers, marketers, and administrators of arts and festival events and organizations

Heritage workers including researchers, public programmers, marketers, historians, archivists, museum curators, and heritage administrators and support staff

Teacher of the arts or heritage

Scholar in arts or heritage fields

Other (specify)

NEXT...

10. Please indicate any secondary activity that you are actively involved in (check as many as applicable)

Artist including creators, interpreters, and curators of a recognized artistic discipline

Art support workers including producers, marketers, and administrators of arts and festival events and organizations

Heritage workers including historians, museum and art gallery curators, archivists, researchers, public programmers, conservators, marketers, heritage administrators and support staff

Teacher of the arts or heritage

Scholar in arts or heritage fields

11. What is your primary field of practice? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage.

Arts:

Dance

Music

Theatre

Literary Arts

Media Arts

Visual Arts

Other (specify)

Heritage:

Museums (human and natural history)

NEXT...

Archives

Historical and other societies

Preservation and conservation organizations

Interpretive facilities/sites

Protected places (archaeological, architectural, historic, natural landscapes, etc.)

Other (specify)

12. If you have a secondary field of practice, what is it in? Choose only from one of the provided categories (i.e., Arts or Heritage); do not choose from both Arts and Heritage. If you do not have a secondary field of practice please go on to question 13.

Arts:

Dance

Music

Theatre

Literary Arts

Media Arts

Visual Arts

Other (specify)

Heritage:

Museums (human and natural history)

NEXT...

- Art galleries
- Archives
- Historical and other societies
- Preservation and conservation organizations
- Interpretive facilities/sites
- Protected places (archaeological, architectural, historic, natural landscapes, etc.)
- Other (specify)

**Who do you work for?
(Employment status)**

13. Focusing exclusively on your one main job, in the cultural sector, are you employed or self-employed as a cultural practitioner? If self-employed omit question 14, if employed omit question 15.

- Employed
- Self-employed

14. If you are employed, indicate the nature of your employer:

- Government
- Non-profit cultural society or organization
- Educational Institution
- Private industry

NEXT...

Other (specify)

15. If self-employed do you predominantly (two thirds or more of your total working time) work with one client?

Yes

No

16. Do you have an agent or other type of such support?

Yes (agent)

Yes (other)

(specify)

No

**What About the Money?
(Income information)**

17. Does your professional cultural activity generate personal income? If no go to question 22.

Yes

No

18. Is the income generated by your professional cultural activity more or less than 50% of your overall household income?

More

Less

NEXT...

19. What has been your average annual income as a cultural practitioner over the past 3 years?

under \$20,000.00

\$20,000.00 -- \$39,999.99

\$40,000.00 -- \$59,999.99

\$60,000.00 -- \$79,999.99

\$80,000.00 -- \$99,999.99

\$100,000.00 +

20. Is your professional cultural activity your only source of personal income?

Yes

No

21. Is the income generated by your professional cultural activity the only adult source of income in your household? If yes omit questions 22 and 23.

Yes

No

22. Do you also work at jobs or careers, which generate income, outside of your cultural practice? If yes specify.

Yes

(specify)

No

NEXT...

23. Besides yourself, how many adult incomes are generated by your household?

1

2

3

4

Other (specify)

24. Including yourself, how many adult individuals comprise your household?

25. Besides yourself how many people in your household are professional cultural practitioners?

26. How many dependant adults live in your household?

27. How many dependant minors live in your household?

**Where and for How Long?
(experience information)**

28. How many years have you been a professional cultural practitioner?

29. Are you currently a member of any professional association related to your cultural practice? If no omit question 30.

Yes

NEXT...

No

30. If yes to question 29, then please specify. Indicate all that are applicable.

American Federation of Musicians

Alliance of Canadian Cinema, Television and Radio Artists

Actor's Equity

Canadian Artists Representation/Le front des artistes canadiens

International Alliance of Theatrical Stage Employees

Theatre Alberta

Alberta Dance Alliance

Alberta Media Arts Alliance Society

Visual Arts Association Alberta

Alberta Craft Council

Writers' Guild of Alberta

Alberta Museum Association

Alberta Association of Architects

Archives Society of Alberta

Historical Society of Alberta

NEXT...

Other (specify)

31. Have you worked primarily in Edmonton, as a cultural practitioner, for the past 10 years?
If yes go to question 35.

Yes

No

32. If no to question 31, when did you start working, as a cultural practitioner, in Edmonton?
(Please provide year).

33. Where did you move from when you relocated to Edmonton? (City, county).

34. Did you move to Edmonton within the last 10 years specifically to work as a cultural practitioner?

Yes

No

35. Do you also currently work as a cultural practitioner outside of the Edmonton region? If no omit question 36.

Yes

No

36. Does work outside of the Edmonton region contribute to more than 50% of your annual income as a cultural practitioner?

Yes

No

NEXT...

37. Do you normally work, as a cultural practitioner, independently or as part of a group (i.e., part of a company, group, cooperative, team, etc.).

Independently

Part of a Group

Hitting the Books
(education and training as a cultural practitioner information)

38. What is the highest level of education you have achieved?

Junior High

High School

College or Technical Institute

University (undergraduate degree)

University (graduate school: master degree)

University (graduate school: doctoral degree)

University (postdoctoral studies)

Other (specify)

39. Is that education directly related to your profession or activity as a cultural practitioner? If yes omit question 40.

Yes

No

NEXT...

40. If no to question 39, then in what area is your education directly related to your profession or activity as a cultural practitioner?

41. Do you have any trade tickets (e.g., welder, carpenter, etc.)? If no omit question 42.

Yes

(specify)

No

42. Are these trade tickets related to your profession as a cultural practitioner?

Yes

No

43. Do you consider your formal education to be the most important part of your development as a cultural practitioner? If yes omit question 44.

Yes

No

44. If no to question 43, then what was more important to your development as a cultural practitioner?

Private Study with a Recognized Teacher

Self-education

Influence of Peers and Colleagues

NEXT...

Other (specify)

45. Did you receive your education, which is most relevant to your profession or activity as a cultural practitioner, in Edmonton? If yes omit question 46.

Yes

No

46. If no to question 45, then where did you receive your education (which is most relevant to your profession or activity as a cultural practitioner)? Please indicate all applicable information (i.e., country, province, city, town, village, institution).

47. Are you currently registered as a student in a formal educational program? If no go on to question 51.

Yes

No

48. If yes to question 47, then is that educational program directly related to your activities as a cultural practitioner?

Yes

No

49. Is the formal educational program you are currently registered in as a student located in Edmonton? If yes omit question 50.

Yes

No

NEXT...

50. If no to question 49, then where are you currently registered as a student in a formal educational program? Please indicate all applicable information (i.e., country, province, city, town, village, institution).

51. Do you consider yourself to have suitable and adequate skills on a computer?

Yes

No

52. Do you have a website dedicated to your activities as a cultural practitioner?

Yes

(optional: what is the URL of that page?)

No

NEXT...

Opinion Feedback and Demographics

Opinion of the State of Affairs in Edmonton's Cultural Community

53. Is the Edmonton region a good place to be a cultural practitioner in general?

Yes

(why? Specify)

No

(why? Specify)

NEXT...

54. Is the Edmonton region a good place to be a cultural practitioner in your specific field of practice?

Yes

(why? specify)

No

(why? Specify)

NEXT...

55. Is the Edmonton region a good place to live, in general?

Yes

(why? specify)

No

(why? Specify)

NEXT...

56. Are there any specific concerns you have about the future of your area of cultural practice in the Edmonton region?

Yes

(why? specify)

No

57. Are you considering leaving the Edmonton region in the near future?

Yes

(why? specify)

No

NEXT...

Overall Satisfaction with Work as a Cultural Practitioner

58. On a scale from 1 to 7 (where 1 = dissatisfied and 7 = satisfied), are you satisfied or dissatisfied, in general, with your work as a cultural practitioner?

Dissatisfied 1 2 3 4 5 6 7 Satisfied

59. Would you advise others to work in your area?

Yes

(why? specify)

No

(why? Specify)

NEXT...

Demographics
(age, sex, and ethnicity information)

60. Are you male or female?

Male

Female

61. What year were you born?

62. Do you consider yourself a member of a distinct ethnic tradition?

Yes

No

63. Is your activity as a cultural practitioner directly related to a distinct cultural tradition? If no to omit question 64.

Yes

No

64. If yes to question 63, then which distinct cultural tradition is your activity as a cultural practitioner related to?

65. What are the first three digits of your home postal code?

66. If applicable, what are the first three digits of the principal location of your activities as a cultural practitioner (e.g. dedicated work and/or studio space)?

NEXT...

67. Name and contact information *(optional)*:

NAME:
ADDRESS:
PHONE:
EMAIL:

68. Comments:

--

69. Do you have any objections to having any of your open-ended responses and or comments quoted (in part or in whole), anonymously, in any report or publication associated with this survey?

Yes
(I object to that)

No
(I have no objection to that)

End of Questionnaire
Thank You

6.2 Organizational Questionnaire (hard-copy mail out version)

Background Information

What kind of organization are you? (organizational background information)

1. Are you an incorporated organization? If yes omit question 2.

Yes

No

2. Are you an unincorporated organization (meaning: an unincorporated business or group or a collective of two or more people that has a specific bank account dedicated to the business, group or collective)?

Yes

No

3. Is your organization a for profit entity? If yes omit questions 4, 5, 6.

Yes

No

4. Is your organization a non-profit society?

Yes

No

5. Is your organization a non-profit company?

Yes

No

6. Is your organization a federally registered charitable organization?

Yes

NEXT...

No

7. Is your organization primarily a service and/or support organization for other cultural organizations?

Yes

No

8. Is your organization a distinct part or section (defined as having dedicated staff, control of budget and/or an independent external advisory committee, board or membership) of a larger parent organization? If no omit questions 9 and 10.

Yes

No

9. If yes to question 8, then what is the name of your parent organization?

10. If yes to question 8, then is your parent organization a non-profit entity?

Yes

No

11. Is your organization a part of any network, coalition, cooperative, association, etc. of organizations? If no omit question 12.

Yes

No

12. If yes to question 11, then what network, coalition, cooperative, association, etc. is your organization a part of? Please specify.

NEXT...

Mandate
(formal organizational mandate information)

13. What is the formally stated mandate of your organization?

14. Has your purpose as an organization changed in the past 10 years? If no omit question 15.

Yes

No

15. If yes to question 14, then how has your purpose as an organization changed?

NEXT...

Arts and Heritage
(area of cultural activity information)

16. Is your organization's primary purpose related to the arts? If no omit question 17.

Yes

No

17. If yes to question 16, then in what disciplinary area is your organization primarily involved in the arts?

Dance

Music

Theatre

Literary Arts

Media Arts

Visual Arts

Multidisciplinary

Other [specify]

18. Is your organization's primary purpose related to the heritage sector? If no omit question 19.

Yes

No

NEXT...

19. If yes to question 18, then what primary area of heritage is your organization involved with?

Artifact Storage and Preservation

Exhibit Development

Public Programming and Interpretation

Architectural Preservation and Restoration

Historical Interpretation and Reenactment

Research

Ethno-cultural Education and Promotion

Event Administration and Coordination

Other (specify)

20. Is your organization's primary purpose related to festivals and/or special events in Edmonton? If no omit question 21.

Yes

No

21. If yes to question 20, then is the primary focus of those festivals and/or special events in the area of arts or heritage?

Arts

Heritage

NEXT...

Here and There
(history and location information)

22. Focusing exclusively on your organization's programming and administrative cultural activities, in what year did your organization begin operating in Edmonton?

23. Was your organization originally founded in Edmonton? If yes omit question 24.

Yes

No

24. If no to question 23, then where was your organization originally founded?

25. Focusing exclusively on your organization's programming and administrative cultural activities, presently does your organization operate only in Edmonton? If yes omit question 26.

Yes

No

26. If no to question 25, then where else does your organization operate? If applicable provide country, province, city, town, village.

Terra Firma
(organizational facilities in Edmonton information)

27. Does your organization own, lease or rent any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities? If no go on to question 42.

Yes

No

NEXT...

28. Does your organization own any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities? If no omit question 29.

Yes

No

29. If yes to 28, then does your organization own one or multiple facilities that is (or are) used as the exclusive or primary production or public presentation space(s) for your organization's Edmonton activities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable owned facility.

One

Multiple

(first 3 digits of applicable facility(s) postal code)

30. Does your organization long term lease any facility(s) in Edmonton that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities? If no omit questions 31 and 32.

Yes

No

31. If yes to 30, then does your organization lease one or multiple facility(s) in Edmonton that is (or are) used as the exclusive or primary production or public presentation space(s) for your organization's Edmonton activities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable leased facility.

One

Multiple

(first 3 digits of applicable facility(s) postal code)

NEXT...

32. Please indicate who your organization leases its facility(s) from? Choose as many as are applicable.

Another non profit organization

The City

The Province

The Federal Government

A for profit entity

A University/College

A private citizen

Other (specify)

33. Does your organization rent (e.g. month to month or project by project) facilities in Edmonton that are used as the exclusive or primary production or public presentation spaces for your organization's Edmonton activities? If no omit questions 34 and 35.

Yes

No

34. If yes to 33, then, on an annual basis, does your organization consistently rent one specific facility, that is used as the exclusive or primary production or public presentation space for your organization's Edmonton activities, or a variety of such facilities? Please provide the first 3 digits of the postal code corresponding to the street address of each applicable rented facility.

One

Multiple

(first 3 digits of applicable facility(s) postal code)

NEXT...

35. Please indicate who your organization rents its facility(s) from? Choose as many as are applicable.

Another non profit organization

The City

The Province

The Federal Government

A for profit entity

A University/College

A private citizen

Other (specify)

36. How many days per year (on average) does your organization rent facilities for production or public presentation in Edmonton?

37. How would you describe the type of production or public presentation spaces used by your organization in Edmonton? Choose as many as you feel are applicable.

Small Multipurpose Facility

Large Multipurpose Facility

Auditorium

Live theatre

Cinema

NEXT...

Gallery Space

Audio Visual Production/Display Space

Museum Space

Designated Heritage Site

Other (specify)

38. Does your organization ever rent or lend its owned, leased or rented production or public presentation Edmonton facility(s) to other cultural organizations? If no omit question 39.

Yes

No

39. If yes to question 38, then how many days per year (on average) do other cultural organizations have the use of Edmonton facility(s) owned, leased or rented by your organization?

40. Has your organization ever moved or re-located its Edmonton facility(s)? If no omit question 41.

Yes

No

41. If yes to question 40, then what was the main motivational factor for the most recent move or re-location?

Mortgage Problems

Rent/Lease Rate

Insurance Problems

NEXT...

Size of Facility

Zoning Problem

Access Problem (i.e., remote area)

Problematic Relationship with Immediate Community

Other (specify)

**Power to the People
(human resources information)**

42. How many permanent fulltime paid staff does your organization have (in Edmonton)?

43. How many permanent part time paid staff does your organization have (in Edmonton)?

44. On average, how many temporary/contract paid staff, who are not professional arts or heritage practitioners, does your organization employ annually (in Edmonton)?

45. On average, how many professional arts and/or heritage practitioners does your organization contract annually (in Edmonton)?

46. Does your organization have a formal volunteer recruitment program (in Edmonton)?

Yes

No

NEXT...

47. How many active volunteers does your organization have on an annual basis (in Edmonton)? If zero go on to question 54.

48. Does your organization have a formal volunteer recognition program (in Edmonton)?

Yes

No

49. How does your organization recruit volunteers (in Edmonton)?

50. Does your organization have a paid volunteer coordinator (in Edmonton)?

Yes

No

51. Are volunteers essential to your work as an organization (in Edmonton)?

Yes

No

52. Using a 1 to 7 scale (where 1 = unimportant and 7 = very important) please indicate how important volunteers are, to your organization's Edmonton operations, in performing the following tasks:

Fundraising

Unimportant 1 2 3 4 5 6 7 Very Important

Administration (including marketing)

Unimportant 1 2 3 4 5 6 7 Very Important

Programming and Production

Unimportant 1 2 3 4 5 6 7 Very Important

Governance

NEXT...

Unimportant 1 2 3 4 5 6 7 Very Important

Advocacy

Unimportant 1 2 3 4 5 6 7 Very Important

53. Using a 1 to 7 scale (where 1 = agree and 7 = disagree) please indicate if you agree or disagree with the following statements:

Volunteers are well utilized by our organization (in Edmonton).

Agree 1 2 3 4 5 6 7 Disagree

People generally feel fulfilled as a result of volunteering to support our organization (in Edmonton).

Agree 1 2 3 4 5 6 7 Disagree

54. Do you think that volunteers will be readily available to your organization (in Edmonton) in the future? If no please specify why.

Yes

No

(specify why)

Shaping the Future
(relationship with the education sector information)

55. Is your organization allied/affiliated with any educational program(s) and/or institution(s) that directly support your work or purpose as an arts and/or heritage organization in Edmonton? If no go on to question 61.

Yes

No

56. If yes to question 55, then what program(s) and/or institution(s) are you allied/affiliated with?

NEXT...

57. If yes to question 55, then how are you allied/affiliated with the educational program(s) and/or institution(s)?

58. Is your organization officially empowered to grant any formal educational accreditation (i.e., trade tickets, certificates, diplomas, degrees, etc.)? If no omit question 59.

Yes

No

59. If yes to question 58, then please indicate what official accreditation your organization has the power to grant?

60. Does your organization produce special educational events, open only to students (kindergarten to grade 12), as direct participants and/or patrons?

Yes

No

The Money
(financial--operational--information)

61. What was your organization's total annual operating budget in its last fiscal year?

Under \$50,000.00

\$50,000.00 -- \$99,999.99

\$100,000.00 -- \$249,999.99

\$250,000.00 -- \$499,999.99

\$500,000.00 -- \$999,999.99

NEXT...

\$1,000,000.00 -- \$4,999,999.99

\$5,000,000.00 +

62. What percentage of that annual revenue came from your organization's Edmonton operations?

63. What percentage of that annual revenue came from the federal government?

64. What percentage of that annual revenue came from the provincial (Alberta) government?

65. What percentage of that annual income came from the municipal (Edmonton) government?

66. What percentage of that annual revenue came from net revenue generated from casinos, bingos and raffles (total of all casinos, bingos and raffles revenue combined).

67. On the whole, do you consider your organization's Edmonton operations to be financially stable in the immediate term (3 to 5 years)? If yes omit question 68.

Yes

No

NEXT...

68. If no to question 67, then why not? Specify.

69. Does your organization hold any endowments or cash reserves? If no omit question 70.

Yes

No

70. If yes to question 69, then what is the main designated purpose for that revenue?

Contingency Fund

To Support Programs

Capital Projects

Savings for Special Projects (e.g. tours)

Other (specify)

NEXT...

Organizational Values

Does it Matter?

(perception of importance of specific cultural activities information)

71. Using a 1 to 7 scale (where 1 = unimportant and 7 = very important) please indicate how important the following are to the primary purpose of your organization's Edmonton operations:

The presentation of work by professional artists

Unimportant 1 2 3 4 5 6 7 Very Important

The presentation of work by professional heritage practitioners

Unimportant 1 2 3 4 5 6 7 Very Important

The development of artists and other arts practitioners through education

Unimportant 1 2 3 4 5 6 7 Very Important

The development of heritage practitioners through education

Unimportant 1 2 3 4 5 6 7 Very Important

The development of artists and other arts practitioners through supporting professional development of their careers

Unimportant 1 2 3 4 5 6 7 Very Important

The development of heritage practitioners through supporting professional development of their careers

Unimportant 1 2 3 4 5 6 7 Very Important

The development of new works of art

Unimportant 1 2 3 4 5 6 7 Very Important

The presentation and advancement of amateur arts practices

Unimportant 1 2 3 4 5 6 7 Very Important

The presentation and advancement of amateur heritage practices

Unimportant 1 2 3 4 5 6 7 Very Important

The preservation of tangible and intangible heritage

Unimportant 1 2 3 4 5 6 7 Very Important

NEXT...

**What do you Think?
(opinion on specific issues information)**

72. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following:

Currently there is ample administrative space, in Edmonton and the region, necessary for the activities of our organization

Disagree 1 2 3 4 5 6 7 Agree

Currently there is ample production and presentation space, in Edmonton and the region, necessary for the activities of our organization

Disagree 1 2 3 4 5 6 7 Agree

Currently the cost of administrative space, in Edmonton and the region, necessary for the activities of our organization is affordable

Disagree 1 2 3 4 5 6 7 Agree

Currently the cost of production and presentation space, in Edmonton and the region, necessary for the activities of our organization is affordable

Disagree 1 2 3 4 5 6 7 Agree

73. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following statement:

In the next 5 years there will be ample administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization

Disagree 1 2 3 4 5 6 7 Agree

74. If you answered 4 or above on question 73, then omit this question. If you answered 3 or below on question 73, then what are the factors that influenced your response?

Competition with Other Types of Organizations

Gentrification

Zoning Changes

Insurance Issues

Size and/or Capacity of Available Facilities and Spaces

Relationships with Surrounding Communities

NEXT...

Parking and Accessibility

Other (specify)

75. Using a 1 to 7 scale (where 1 = disagree and 7 = agree) please indicate if you agree or disagree with the following statement:

In the next 5 years the cost of administrative and production and presentation space, in Edmonton and the region, necessary for the activities of our organization will be affordable

Disagree 1 2 3 4 5 6 7 Agree

76. Once analyzed, one way in which the results of this survey will be made available to the general public will be through the use of a purpose built website. If applicable, do you give your consent to having your organization's website(s) linked with this purpose built website?

Yes

Please list all websites you wish to have linked

No

Not Applicable

77. Do you have any objections to having any of your open-ended responses and or comments quoted (in part or in whole), anonymously, in any report or publication associated with this survey?

Yes
(I object to that)

No
(I have no objection to that)

NEXT...

78. Comments:

Demographics
(designated respondent information)
*(required)

*Organization's Full Name:

*Respondent's Last Name:

*Respondent's First Name:

*Respondent's Job Title (within the above named organization):

Respondent's Telephone Number(s)
(provide only number(s) attached to the above named organization):

*Office Number(s):

Office Fax(s):

*Respondent's email address(es)
(provide only address(es) attached to the above named organization):

End of Questionnaire
Thank You



**Creative Edmonton:
Envisioning a Culturally Vital Community**

**City of Edmonton Cultural
Inventory**

The Organizational Directory Report

December, 2007

It's our Alberta heritage.



www.albertasource.ca

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APPENDICES

Appendix 1: Originally proposed fields and values

Appendix 2: Organizational directory framework: data entry and interpretation guide

1. INTRODUCTION

The organizational directory like the two survey instruments is as a cultural inventorying tool.

Taking an inventory of cultural assets is not a simple task but one wrapped up in many complex social and economic issues. What do you include in a directory of cultural organizations in Edmonton? What do you leave out? If something is left out does it not then count? Trying to measure or count things raises these questions.²⁸⁰

The organizational directory was developed through a relational database and is intended as a means for recording, categorizing and retrieving data on Edmonton's cultural organizations and their various characteristics. The directory can only ever be a snapshot, as organizations are constantly changing and evolving.

Cultural organizations, already defined for the organizational survey, are those for - profit, non – profit, private and public organizations “which, by their activities, produce and support and stimulate the production of art and heritage, and safeguard artistic and heritage product and resources as part of their operational mandate”.²⁸¹ What types of organizations do these activities take place in? What exactly does it mean to produce or support the production of art and heritage? This needed to be determined for the organizational directory.

The concept of the creative and cultural industries and the parallel measurement taxonomies (originally formulated by UNESCO with their landmark Framework for Cultural Statistics²⁸² and then used as a model on a national level) were seen as an overall conceptual guide for figuring this out. In this context, specifically the Canadian Framework for Cultural Statistics was drawn on.

But the purposes of these national analytical frameworks and the organizational directory are vastly different. The directory is an attempt to measure the “presence of opportunity for cultural participation,”²⁸³ not the overall economic impact of cultural organizations. There are different nuances, on a city level, which required an adapted approach.

For instance, what about the many churches (e.g. McDougall United Church) and restaurants (e.g. Upper Crust Café) that are not embraced by the projects definition of a cultural organization, which are nonetheless performance venue mainstays? How do they fit into a directory besides formal venues like the Citadel

²⁸⁰ The philosophical dilemma involved in trying to “measure” culture is detailed in the *City of Edmonton Cultural Inventory Final Report*, p.10

²⁸¹ *City of Edmonton Cultural Inventory Final Report*, p. 33

²⁸² *City of Edmonton Cultural Inventory Final Report*, p.11

²⁸³ *City of Edmonton Cultural Inventory Final Report*, p. 11

theatre? And how do you include them in a directory as an arts facility or venue and not as, for instance, a place of worship? Also, when including the commercial and non – commercial there is a danger that the process will be blurred by the existence of the global commercial culture that heavily dots Edmonton’s landscape(e.g. Cineplex Odeon complexes, Chapters, HMV’s, etc), but is not unique to it.

However, identifying what exactly, commercially, is local, unique, and independent (or least free from larger parent companies), in Edmonton is challenging (even *See Magazine* – a bible of local and grassroots cultural activities – is owned by a larger parent company, albeit a Canadian one – does it not then count?).

Does it work to look at the non – commercial and commercial, the formal and in – formal, within the same context (the context being an organizational directory)? Though not without controversy or flaw, it does seem a worthy activity. There are indisputable connections, dependencies, and mutually beneficial relationships that exist between these various elements. Essential though would be the ability to differentiate between the organizations entered into the directory – recording things like function, corporate structure, and discipline area were seen as the key to this.

At present there are 420 organizations in the directory

This report is a summary of the process to date.

2. Basic Structure of Directory

The organizational directory was developed through a database, which allowed large amounts of diverse information on Edmonton's cultural organizations to be recorded, categorized and eventually retrieved.

The technical construction of the database was completed on October 3, 2007 and the basic idea was to have directory of organizations that would be able to reveal, *besides basic things like name and address*, the discipline the organizations was involved in, if it was in the commercial or non – commercial sector, what function it performed, who the organization intended to serve, etc.

Though information is still being collected, to date the majority of research (i.e. searching for Edmonton's cultural organizations) done for the organizational directory was web-based. It has been a process of following trails and links from one organization to another that has proved most fruitful. The local VUE and SEE publications, along with the Edmonton Journal were also useful in identifying cultural organizations. It was initially proposed that “mini – interviews” be conducted over the phone to obtain information not available via the web – this had to be re-considered as is explained in section 7 of this report.

A database was required, to go about recording this information in a searchable and retrievable format.

The database has fields with either undefined or defined values. Please see appendix 1 of this report for a full list of all the original fields and values.

- The fields are placeholders where information is recorded in the form of either a defined (indicated by a drop down menu) or undefined value.
 - Fields with undefined values have a space for text to be entered (i.e. the appropriate “street address” or “email” is entered)
 - Fields with defined values have a set of predetermined values (i.e. the appropriate value from the field's drop down menu is selected)

The defined values, appearing as a drop down menu, reflect the potential characteristics, for this project at least, that a given organization could be recorded as having. This, in turn, allows the database to be categorized by and searched for organizations having these certain values (or characteristics).

It was necessary to have definitions for the values in the drop down menus that were subjective. They were either developed or adapted, most notably, from the *Canadian Framework for Cultural Statistics*. A guide for the entry, and interpretation, of data in the directory/database, which includes these definitions, is included in appendix 2 of this paper.

Unfortunately even with definitions, the values and fields do not, as has been extensively noted by others attempting similar cataloguing activities, have neat or firm boundaries – it is an imperfect (and still subjective) process.

The next section goes into detail about how and why the main fields and, if applicable, respective defined values were decided upon.

3. Conceptual foundations

The foundations established for the project in general and the organizational survey specifically, were maintained and built upon in the conceptualization of the organizational directory.

As described in the introduction, cultural organizations had already been defined in the organizational survey as those “for - profit, non – profit, private and public organizations which, by their activities, produce and support and stimulate the production of art and heritage, and safeguard artistic and heritage product and resources as part of their operational mandate.”²⁸⁴

What types of organizations do these activities take place in? What exactly does it mean to produce or support the production of art and heritage?

The “cultural” and “creative” industry terminology, along with the additional analytical assistance of the *Canadian Framework for Cultural Statistics*, was seen as an anchoring point for determining just this.

3.1 Creative and cultural industries

Initially the terms “creative” and “cultural” industries were seen as handy umbrella terms to describe what the Heritage Community Foundation proposed to capture in the organizational directory.

Though considered helpful as basic signs of the cultural zeitgeist the world over, additional research revealed the highly contentious, politicized and imprecise nature of the terms (no two sources seems to use same definition).

The terminology has primarily been used nationally and/or internationally but becoming, in the wake of the “creative cities” movement, more acceptable at the local or municipal level.

The term “creative industry” is most often associated with the Government of Tony Blair from the late nineties²⁸⁵ and signaled in the United Kingdom, for the Labor party anyways, the consideration of the traditional creative arts (e.g. theatre, visual arts) under the same umbrella as the “cultural industries”. The “cultural industries” is an older term traditionally used to describe the “industries of film, recorded music, broadcasting, and publishing.”²⁸⁶

²⁸⁴ *City of Edmonton Cultural Inventory Final Report*, p. 33

²⁸⁵ Cunningham, Stuart, *The Evolving Creative Industries: from original assumptions to contemporary interpretations*, (Brisbane: QUT, 2003), 1

²⁸⁶ Galloway, Susan and Stewart, Dunlop, *What’s Cultural about the Creative Industries* (Glasgow: University of Glasgow), 2

The policy implications of the terms, to some, mark a continued threat to publicly funded arts and heritage activities – the driving of human creativity and preservation into “regimes of property.”²⁸⁷ To others, like Richard Florid devotees, as “saving humanity one gentrified former industrial zone at a time”²⁸⁸

3.2 Canadian Framework for Cultural Statistics

Efforts to measure the impact (social and economic) of these so – called industries began even before the terminology became popular.²⁸⁹ The 1986, milestone, UNESCO *Framework for Culture Statistics*²⁹⁰ has guided many countries in the development of national frameworks for the collection of statistics on the cultural sector.

The Canadian government developed the *Canadian Framework for Culture Statistics* (this is referred to as the *Framework* from here) to measure: writing and published works, film and video, broadcasting, sound recording and music performance, performing arts, visual arts, architecture, photography, festivals, advertising, and heritage and the cultural goods and services²⁹¹ generated by these areas of human activity. The sum of these activities is labelled the “culture industries.”²⁹² The industries are classified as core vs. non - core²⁹³, final demand vs. intermediate input²⁹⁴ and by where along the “creative chain” they fit – or what function they perform.

²⁸⁷ Strongman, Luke, *The Creative industries and cultural value* (New Zealand: Open Polytechnic of New Zealand), 9

²⁸⁸ Seymour, Benedict, *Create and/or be Dammed* from Culture and Politics after the net (<http://www.metamute.org/en/Create-and-or-Be-Damned>)

²⁸⁹ For details on a variety of cultural measurement activities please see sections 1.2 to 1.5 in the *City of Edmonton Cultural Inventory Final Report*

²⁹⁰ For details on this please see the section 1.3 of the *City of Edmonton Cultural Inventory Final Report*

²⁹¹ To be considered a cultural good or service one of the following criteria needs to be met: a creative good that warrants intellectual property rights; a service associated with presenting or preserving creative goods; a good or service supporting creation, production, or distribution of other creative goods or services, including a service that adds to, or alters, the content of a culture product (e.g. editorial services, illustrations, artwork); a service associated with conserving, exhibiting or interpreting human heritage, or an educational service aimed at workers who produce creative goods or services (*Canadian Framework for Culture Statistics*, (Ottawa: Statistics Canada, 2004), 9

²⁹² *Canadian Framework for Culture Statistics*, (Ottawa: Statistics Canada, 2004), 6

²⁹³ Though not used in the organizational directory the *Canadian Framework for Cultural Statistics* defines core goods and services as the transmission of an aesthetic or intellectual concept and are intended to elicit an emotional or cognitive response and contain intellectual property right. Non – core do not have as their primary purpose the transmission of an aesthetic or intellectual concept or are the mass reproduction of art

²⁹⁴ Though not used in the organizational directory the *Canadian Framework for Cultural Statistics* defines final demand indicates goods and services consumed directly by consumers (e.g. films, books, theatre performances). Intermediate inputs are those inputs in the production process not consumed directly by individuals (e.g. sound re - mastering)

In order to maintain coherence with the organizational survey, the 11 areas of activity in the *Framework* are not used; rather, dance, music, theatre, visual Arts, media Arts, literary Arts, and heritage. These are the areas that a given organization entered into the directory can be classified as belonging to. The main disciplines are further broken down into a set of further sub disciplines (e.g. “ballet”, “jazz”, “painting”, etc).

Can information on record stores, sound recording studios, book stores, publishing houses, graphic design firms, record labels, opera houses, museums, etc, logically be housed in the same directory? Is there a danger in conflating art for art sake with the manufacture and distribution of cultural goods and services? The concept of recording the “function” of a given organization (or where along the “creative chain” they fit) was seen as essential in this aspect.

The *Framework’s* list of possible functions, along with their definitions, is:

- Creation: These are establishments involved in the development of a creative artistic idea
- Production: These include establishments involved primarily in the act or process of producing a creative good (e.g. books, magazines, sound recording) or service (e.g. concerts, theatre, performances, or exhibitions at an art gallery or museum) that can be readily identified
- Manufacturing: These are establishments involved in the mass reproduction of culture of culture core goods (film duplication, printing, visual arts posters) from a master copy
- Distribution: These include establishments that distribute core culture goods. This includes the mass distribution of cultural goods and service by promoters, wholesalers and retailers, radio and television broadcasters
- Support Activities: These include activities related to culture that help to finance or support creation and production²⁹⁵

The above terms provided assistance in pin pointing organizations considered to produce and support and stimulate, or, *said another way*, create, produce, manufacturer, distribute and/or support the creation/production of Edmonton’s cultural goods and services. Some cultural organizations perform one and others multiple functions along this “creative chain”.

Conceptually, this now provided a way to record and retrieve organizations, by what function they performed along the supposed “creative chain”. The database

²⁹⁵ All bulleted points from the *Canadian Framework for Culture Statistics*, (Ottawa: Statistics Canada, 2004), 14

was given a function field from which the appropriate values are selected for a given organization.

However, the Framework's list of functions needed to be expanded to more accurately document the messy dynamic of cultural organizations on a city level. Where the re – purposed church basement exists besides the multi - million dollar performing arts venue.

4. Local needs

The virtual, informal, or multi-purpose spaces of the cultural landscape seem to fall through the cracks of static analytical frameworks and industrial cultural models. This accentuates the need to base conceptions on local circumstance.

The purposes (and means) of the organizational directory and these analytical frameworks are vastly different – where they are attempting to measure economic impact, the directory is simply meant to, methodically, document the *presence* of cultural organizations in Edmonton.

This concept of *presence* comes from the Arts and Cultural Indicators Project (ACIP).²⁹⁶ It was valuable in moving past the static, perhaps economically deterministic, nature of the national or international frameworks. The emphasis with the organizational directory is not, at this stage anyways, on measuring the impact of cultural organizations but rather as the locally/community based ACIP frames it: an exercise in measuring the “*presence of opportunity for cultural participation*”²⁹⁷

This *presence* is not only evident in Edmonton’s “pillar”²⁹⁸ or flagship organizations. Though cultural in the broad UNESCO²⁹⁹ sense, Edmonton’s parks, churches, schools, community leagues, and restaurants will not be included in the directory *in and of themselves* as their purpose is not directly involved with arts or heritage. However, it would be distorting to miss these elements in their entirety.

There are art programs ran by churches and community leagues that deserved inclusion in the directory. There is facility/venue space within these organizations, which could be or already are being used for arts and/or heritage purposes (e.g. McDougal United Church) that deserved inclusion in the directory

The caveat, or way around this, was to include only the elements of these which are or could potentially be used for specific arts and/or heritage purposes. The idea was to include, for instance, only the fine arts department of a university but not all universities in general; only the churches which can and are repurposed as arts or heritage facilities/venues but not all churches in general; restaurants

²⁹⁶ For details on this please see section 1.4 of the *City of Edmonton Cultural Inventory Final Report*

²⁹⁷ *City of Edmonton Cultural Inventory Final Report*, p. 11

²⁹⁸ The term “pillar” organizations come from the ACIP and are defined as those which “have been active for more than 10 years, involvement in the development of community-based cultural events, relationships with local artists as well as the large cultural venues concerned primarily with the presentation of professional work, and long-standing connections with local parks, schools, community centers, etc. that sponsor community arts and cultural activities

²⁹⁹ For the UNESCO definition please see the *City of Edmonton Cultural Inventory Final Report*, section 1.3

which annually display, present, or distribute art work but not restaurants in general.

The idea of including “organizations” based on their functionality provided a rationalization for why one church was included where another excluded and why a church was included as a “facility” and not a place of worship.

The original list of potential functions (or the “creative chain”) presented above was modified to facilitate the capture of the more informal which are inseparable from the arts and heritage in Edmonton. This is detailed in the next section.

5. Adapted Functions

So in addition to the original “creative chain” (creation, production, manufacturing, distribution, and support) there have been functions added (these are the defined values for the “function” field). This is hoped to widen the scope of activities able to be logically included in the directory.

5.1 Support structures

The support function, conceptually adapted from the *Framework*, has been broken down to reveal a more detailed picture of the support structure surrounding cultural organizations in Edmonton. Please note that these would be equally applicable to both arts and heritage organizations performing support functions.

- Education professional – this includes professional post secondary accreditation institutions offering programs in the arts or heritage sector and professional dance schools and musical academies
- Education casual – this includes recreational, often non – competitive, non – accreditation and commercial arts and heritage instructional businesses and programs
- Supplies and/or services – this includes organizations providing services and supplies such as: instrument repair, and the sale of supplies, management services, agents, etc, required for artistic creation and/or production
- Advocacy and/or funder – this includes organizations that provide grants or undertake other funding or advocacy activities for the promotion of artistic creation and promotion and/or the heritage sector

5.2 Heritage – a special case

Heritage is thought of as a special case – by and large, manufacturing, distribution, and creation activities are absent in the heritage sector. Therefore, it is suggested in the *Framework* that a simplified creative chain be used to capture the activities of heritage focused organizations. However, as the directory is only using the *Framework* as a guide and building on the groundwork already established for the organizational survey, the breakdown of potential heritage activities, presented in question 19 of the organizational survey, are used as the potential values for the functions of heritage organizations.

The functions of a heritage organization, for the purposes of the organizational directory, may include:

- Artifact storage and preservation - this includes organizations primarily involved in the storage and preservation of artifacts (e.g. archives)
- Exhibit development – this includes organizations primarily involved in creating exhibits from these stored and preserved artifacts (e.g. museums, art galleries)
- Public programming and interpretation – this includes organizations primarily involved with producing and presenting to the public, programs designed to contextualize the significance of a heritage related exhibits (e.g. museums with public programming)
- Architectural preservation and restoration – this includes organizations primarily involved in the protection and/or restoration of buildings (e.g. historical preservation societies)
- Historical interpretation and reenactment – this includes organizations primarily involved in recreating historical periods through costume, speech, and action (e.g. living history parks)
- Ethno – cultural education and promotion - this includes organizations primarily involved in ethnic specific areas for the purposes of preserving, promoting, or educating the public regarding a given ethnic or cultural group (e.g. ethnic association). This does not include arts practices. If the organization is also involved with any arts practice this should also be recorded as a separate function (e.g. if the organization offers an arts based classed it should also be recorded as having the value education casual).

5.3 The Re- purposed

The addition of the “facility” function addresses the concerns raised about capturing the re – purposed or informal facilities/venues that are or could be used for arts and/or heritage purposes which are within organizations that are not counted as cultural organizations with the project’s definitional parameters. It also records those organizations which own facilities that they rent out.

- Facility - this value would be selected for those entries into the database that are not primarily involved in arts or heritage but are potential sites for arts or heritage activity (e.g. churches, restaurants, halls) and also would be a second selection for those organizations that rent out their facility.

5.4 Social advocacy through art

The “social advocacy” function (a defined value) is not intended for any social advocacy or social service agency but rather only the ones that purposefully use

the arts and/or heritage in the fulfillment of their organizational mandate or mission. This function was added to address the issues of arts and heritage assets being a resource for the whole city and is recognition of the instrumental role that arts and/or heritage play in achieving social ends.

- Social Advocacy – this would include organizations that use the arts and/or heritage to fulfill a social service mandate or mission.

So in summary the potential “functions”, up to three can be selected, that an organization can be said to perform include:

- Creation (A)
- Production (A)
- Manufacturing (A)
- Distribution (A)
- Education (professional) (A/H)
- Education (casual) (A/H)
- Supplies and/or services (A/H)
- Advocacy and/or funder (A/H)
- Artifact storage and preservation (H)
- Exhibit development (H)
- Public programming and interpretation (H)
- Architectural preservation and restoration (H)
- Historical interpretation and reenactment (H)
- Ethno – cultural education and promotion (H)
- Facility (A/H)
- Social advocacy (A/H)

These then are the defined values for the “function” field of the database.

The idea is to select the function that best describes the main activity of the organization. Many organizations perform more than one function. Values with an A in brackets indicates that the value should only be selected for arts organizations and those with H in brackets indicate the same for heritage organizations, those with both indicate they are applicable to both.

There are other fields that are central in differentiating between the types of organizations entered into the directory – these do not draw on any other sources and so have been presented separately.

6. Additional layers

The other main areas of cross measurement are reflected with the following fields: “usage group”, “basic description”, “corporate structure”, “rentable facility type”, “ward”, and “discipline”. Please see appendix 2 (organizational directory framework: data entry and interpretation guide) of this report to view the definitions for the defined values. These definitions guide which values would be selected for a given organization entered into the directory/database.

6.1 Usage group

The “usage group” field is intended to determine the intended demographic for the goods and/or services of a given organization – the intended audience, patrons, recipients, users, consumers, etc. Or maybe who as a resource, the cultural organization, exist for. Just as people hold many identities (i.e. professional artist and women), organizations exists for a range of individuals or groups (i.e. Post – secondary students and Aboriginals).

This field allows the directory to be searched for cultural organizations dedicated primarily to professional artists, seniors, youth, Aboriginals, post secondary students, etc, or a combination there of.

The values are:

- General public
- Professional artists
- Community/amateur artists
- Post secondary students
- Newcomers
- Aboriginals
- Ethno – cultural Groups
- Youth (k – 12)
- At risk youth
- Seniors
- Medical patients
- Woman

6.2 Basic Description

This is an open field. It had originally been intended to record the mandate/purpose of organizations entered into the database but was later changed to record a basic description (i.e. a descriptive sentence on what the organization is – a dance school, dance company, band, theatre school, commercial art gallery, museum, etc.). This will accommodate key word searches.

6.3 Corporate Structure

The “corporate structure” field is used to differentiate between the commercial and non – commercial cultural organizations in the directory.

An effort has been made to only include Edmonton’s independently-owned and operated retail entities and similarly those restaurants, lounges, and clubs that regularly have live entertainment, display local artists work, or have poetry readings. Though this was not always an easy process – especially when identifying the local media (which is almost all owned by larger conglomerates).

Trying to stick to the local and independent, though difficult, was thought necessary to capture what is unique to Edmonton (both commercially and non-commercially) and not mix it up with globalized commercial culture. It is relatively easy to establish if an organization is for – profit or non – profit but substantially more difficult to, especially with for – profits, establish if an organization is incorporated.

Definitions for these terms are not provided as they are legal descriptions for how an organization is registered with the various levels of government. The directory can be searched for an organization with any one of these values.

The values are:

- Incorporated non – profit company
- Incorporate non – profit company w/ charitable status
- Incorporated society
- Incorporated society w/charitable status
- Incorporated for - profit company
- Unincorporated collective, network, group, alliance, business
- Distinct department or section of a larger parent non- profit company/society
- Distinct department or section of a larger parent for – profit company
- Distinct department or section of a public university/college/secondary school
- Distinct department or section of the municipal government
- Distinct department or section of the provincial government
- Distinct department or section of the federal government

6.4 Rentable facility type

This field records those organizations entered into the directory/database that also own facilities which they rent out (i.e. one of the values selected for the “function” field is “facility”) *or* entries that functionally are only facilities (i.e. the only value selected for the “function” field is “facility”). The field is intended to reveal the range (of types) of rentable facilities in Edmonton.

- Multipurpose facility
- Auditorium
- Gallery space
- Cinema
- Work/live studio
- Production studio

6.5 Ward

The “ward” field is an attempt to identify what the Creative City Network of Canada notes as a “critical mass of arts and culture organizations and facilities.”³⁰⁰

This field will identify organizations as belonging to one of the six civic wards in Edmonton.

- 1
- 2
- 3
- 4
- 5
- 6

6.6 Discipline

The “discipline” field is further broken up into a series of sub categories, adapted from Culture.ca, which is the online cultural portal developed in partnership with the Department of Canadian Heritage. As an example dance is broken down into: ballet, contemporary, hip hop, tap, ballroom, competitive, experimental, folk, jazz, social, ethno – cultural, multidisciplinary. Please see appendix 2 of this report (organizational directory framework: data entry and interpretation guide) for the discipline sub categories.

- Dance
- Music
- Theatre
- Literary arts
- Media arts
- Visual arts
- Heritage
- Multidisciplinary

³⁰⁰ Schultz Erin and Johnson Kelsey, *Cultural Facilities and Spaces in Canada: case study project*, Creative City Network

The main fields (or information placeholders) in the database are, in no particular order:

- Function
- Basic description
- Usage group
- Corporate structure
- Rentable facility type
- Discipline
- Ward.

Though there are other fields in the database they proved too difficult to fill at this time and only the above are being used at present; the challenges are reviewed in the next section. Please see appendix 1 of this report for a full list of all the originally proposed fields.

7. Challenges and Clarifications

It is important to stress that the organizational directory is a work in progress and requires additional resources (funding and time) to become even more useful and fully realize its intended purposes.

In hindsight, the directory would have benefited from a period of time for trial and error, for seeing what worked and what did not. This simply was not possible within the project's timeframe and the other inventory activities. The Heritage Community Foundation strongly recommends that the City of Edmonton make available resources to further develop the Organizational Directory and to maintain it.

Once data entry began – a move from a theoretical wish list to a practical application – issues and challenges became more apparent. To be holistic in the way cultural organizations are conceived and counted creates challenges. This made alterations to the database, along the way, necessary.

There have been three main challenges with the organizational directory:

- 1. An initial over estimate in the level of Internet-based information that would be available on Edmonton's cultural organizations, and the subsequent difficulty in consistently filling many of the fields**

The lack of information available on the Internet and the need to contact an organizational representative and attempt an "interview"³⁰¹ to obtain the desired information presented challenges. The websites of Edmonton's pillar organizations³⁰² list many organizational details and background information but for the smaller, or more informal groups and collectives this information is largely absent – if there is even a website. As a result, many of the fields are difficult to fill. This resulted in a considerable scaling down of the original fields, which did include place holders for information such as collaborators, background, and facility vacancy rate.

Regrettably, (though perhaps not surprising) this is most evident for organizations about which there is already little known. This became apparent when attempting to fill the data fields related to rentable facilities. For instance, to establish the vacancy rate of facilities that can be rented out to other organizations or the public for arts or heritage-related activity necessitated speaking with an organizational representative. These fields are

³⁰¹ The use mini telephone interviews were first proposed in the first draft background paper for the organizational directory. They are intended to involve little more than contacting the organization in question, introducing the project and purpose of the call, and then posing the questions for which information is required (and not available on the Internet).

³⁰² Pillar organizations, a term used by the Urban Institute's Arts and Cultural Indicators Project (ACIP), are loosely those organizations that have had a long and impactful presence in the local community.

filled when possible but at this stage if the information is not readily available on the Internet these fields are left to be revisited at a later date.

There are thousands of potential entries into the organizational directory database when one considers the breadth of organizations to be included and that being noted, the prospect of having to speak with a representative of even half of the potential entries into the database appears problematic, with the project's time frame.

2. An under estimation in how often the fields and value would need to be re - worked

As organizations were entered into the database it became evident that certain fields and values needed to be deleted and others added.

3. Despite best efforts it was difficult to keep data entry consistent

Though there was a data entry guide developed to aid entry it proved difficult to keep it consistent (especially when there was more than one person involved). This resulted in a great deal of time being spent checking and re – entering data to keep it consistent.

These challenges raise the question, if is it useful to record data for a limited number of organizations? Would it really be valid, for instance, to say that 150 entries into the database are non-profit and 200 for-profit when there were, say, 175 organizational entries for which this could not be discerned? Is there any point in recording data if it is not done consistently?

The proposed answer would be, YES, because data gathering must begin somewhere and the challenges then addressed over the long term. It is important, however, to note limitation and to recommend that resources be found to allow for data collection from as many organizations as possible in the future. This would require mailing out of a survey/data gathering document to all cultural organizations identified. The determination of cultural vitality is based on the fullest possible listing of organizations, their functions, clients, etc. The current database entries will serve as benchmark data.

It is important to emphasize that this data gathering must continue beyond the term of the Cultural Capitals project and that the City of Edmonton through the Edmonton Arts Council must ensure that funds are allocated for this purpose. In any case, the number of organizations represented in the database far exceeds those found in other civic cultural inventories across Canada. Some of the sample findings from the directory are presented next.

8. Some sample findings

Please see appendices 7 through 9 of this report for a detailed listing of sample findings in each of these general categories. Of the over 400 organizations in the database to date, a first sort (which did not draw upon all the presently utilized fields – rather for the sampling, only discipline and corporate structure were used as examples) revealed the following:

1. Of the organizations entered into the directory:

- 31 are classified as dance
- 90 are classified as music
- 67 are classified as media arts
- 14 are classified as literary arts
- 50 are classified as being heritage
- 54 are classified as being visual arts
- 73 are classified as being multidisciplinary
- 31 are classified as theatre
- 4 are classified as other

2. Of the organizations entered into the directory:

- 48 are classified as incorporated non – profit
- 9 are classified as having charitable status
- 15 are classified as a non – profit society
- 43 are classified as for – profit
- 47 are classified as a collective, network, group, alliance, or business
- 20 are classified as a department or section of a public university
- 13 are classified as a department or section of the municipal government
- 12 are classified as a department or section of the provincial government

9. Conclusion

The organizational directory was developed, like the two survey instruments, as a cultural inventorying tool. It was developed through a relational database, is intended as a means for recording, categorizing and retrieving data on Edmonton's cultural organizations and their various characteristics.

The idea was to have directory of organizations that would reveal, *besides basic things like name and address*, the discipline the organizations was involved in, if it was in the commercial or non – commercial sector, what function it performed, who the organization intended to serve, etc.

Cities are becoming more complicated places as a growing number of players (i.e. individuals, informal groups, public, non – profit, for – profit, and private from the local, provincial, federal, and international level) are interacting on the landscape – cultural and otherwise. By extension counting the cultural organizations within a city has proven to be a complicated process.

Appendix 1: Originally proposed fields and values

Organizational Contact Information

Field: Organization name

Field: Street Address

Field: Postal code

Field: Ward

Values:

- 1
- 2
- 3
- 4
- 5
- 6

Field: Phone number/s

Field: Fax number

Field: Email address

Field: Website address

Programming and Structure Information

Field: Corporate structure

Values:

- Incorporated non – profit company
- Incorporated non – profit company w/ charitable status
- Incorporated non – profit society
- Incorporated non – profit society w/ charitable status
- Incorporated for – profit company
- Unincorporated collective, network, group, alliance, business
- Distinct department or section of a larger parent non - profit company or society
- Distinct department or section of a larger parent for – profit company
- Distinct department or section of a public university/college/secondary school
- Distinct department or section of a private university/college/secondary school
- Distinct department or section of the municipal government
- Distinct department or section of the Provincial government

- Distinct department or section of the Federal government

Field: Discipline activity area

Values:

- Dance
 - Ballet
 - Contemporary
 - Hip Hop
 - Tap
 - Ballroom
 - Competitive
 - Experimental
 - Folk
 - Jazz
 - Social
 - Ethno Cultural
 - Multidisciplinary
- Music
 - Blues
 - Classical
 - Country
 - Folk/Roots
 - Jazz
 - New Age
 - Rap
 - Pop
 - Rock
 - World
 - Children's
 - Contemporary
 - Experimental/Electronic
 - Hip Hop/Rap
 - R&B
 - Punk
 - Musicals
 - Opera
 - Spiritual/Religious
 - Reggae
 - Soundtracks
 - Multi
- Theatre
 - Children's
 - Comedy
 - Drama

- Improvisation
 - Opera
 - Performance Art
 - Spoken Word
 - Street
 - Circus
 - Community
 - Experimental
 - Musical
 - Pantomime
 - Puppetry
 - Storytelling
 - Variety
 - Multi
- Literary Arts
 - Canadian Classics
 - Cookbooks
 - Fiction
 - Graphic
 - Magazines
 - Non-Fiction
 - Poetry
 - Spoken Word
 - Children's
 - Publishing
 - Folktales
 - Humor
 - Newspapers
 - Magazines
 - Plays
 - Short Stories
 - Multi
- Media Arts
 - Animation
 - Design
 - E-Learning
 - Games
 - Online Communities
 - Pod casting
 - Radio
 - Digital Recordings
 - Film
 - Photography
 - Television

- Multi
- Visual Arts
 - Digital
 - Folk
 - Graphic
 - Painting
 - Sculpture
 - Installation
 - Drawing
 - Graffiti
 - Mixed Media
 - Photography
 - Video
 - Multi
- Multidisciplinary
- Heritage sector
 - Museum
 - Art Gallery
 - Archives
 - Historical and other societies
 - Preservation and conservation organizations
 - Interpretive facilities/sites
 - Protected Places
 - Multidisciplinary

Field: Mandate/purpose

Field: Function

Values:

- Creation (A)
- Production (A)
- Manufacturing (A)
- Distribution (A)
- Education casual (A/H)
- Education professional (A/H)
- Supplies and/or services (A/H)
- Advocacy and/or funder (A/V)
- Artifact Storage and Preservation (H)
- Exhibit Development and Presentation (H)
- Public Programming and Interpretation (H)
- Architectural Preservation and Restoration (H)
- Historical Interpretation and Reenactment (H)
- Ethno-Cultural Education Promotion and Production (H)

- Facility (A)
- Social advocacy (A/H)

Field: Virtual presence

Values:

- Have a website used to communicate information about organizations activities
- Do not have a website
- Have a website that is the primary medium for realizing mandate

Field: Usage groups

Values:

- General Public
- Professional artists
- Community/amateur artists
- Post secondary students
- Newcomers
- Aboriginals
- Ethno – Cultural Groups
- Youth (k – 12)
- At risk youth
- Seniors
- Medical patients
- Women

Facility Information

Field: Facility/venue status

Values:

- Owned
- Leased
- Rented
- Civic run
- Provincially run
- None

Field: Name of facility

Field: Facility street address

Field: Facility postal code

Field: Facility Ward

Values:

- 1
- 2
- 3
- 4
- 5
- 6

Field: Facility type

Values:

- Small multipurpose facility
- Large multipurpose facility
- Large multipurpose, multi venue facility
- Auditorium
- Gallery Space
- Gallery Space with multi venue facility
- Audio Visual Production and/or display
- Cinema
- Museum
- Work/Live/Production Studio

Field: Rentable facility/venue

Values:

- Yes
- No

Field: Facility suitable for

Field: Wheelchair accessible

Values:

- Yes
- No

Field: Seating capacity

Appendix 2: Organizational directory framework: data entry and interpretation guide

As work on the organizational directory/database has progressed it has been necessary to revise some of the originally proposed fields (see appendix 1). The framework presented here can be considered a guide for the entry and interpretation of data contained in (or intended for) the fields, being used at present.

If applicable, the defined values for a given field are represented with bulleted points. Where thought helpful, definition charts have been included. The main fields - ward, corporate structure, discipline, basic description, function, usage group, and rentable facilities (by type) - make up the directory/database's general framework and are therefore also representative of the database's search parameters. Meaning, for example, one can search for cultural organization, in ward 4, that are non-profit, and involved in the discipline of dance.

Please note: the undefined fields for the organization name, address, city, province, country, postal code, phone, fax, email, and website are not represented here.

Field: Civic Ward

This field allowed organizations to be classification, when entered into the database/directory, as belonging to one of the city's six civic wards.

To establish which ward to select go to <http://maps.edmonton.ca> and select "addresses" and enter the street address or postal code and then select "search" and the correct ward will be generated.

- 1
- 2
- 3
- 4
- 5
- 6

Field: Corporate Structure

It is normally listed on an organization's website if they are a non-profit company or society and it is normally also evident if it is a department of any of the three levels of government or affiliated with a university or secondary school. However, especially with for – profits, it is not always possible to determine this with any level of certainty (i.e. it is not listed on the organization's website) in which case the most likely value would be selected.

- Incorporated non – profit company
- Incorporate non – profit company w/ charitable status
- Incorporated society
- Incorporated society w/charitable status
- Incorporated for - profit company
- Unincorporated collective, network, group, alliance, business
- Distinct department or section of a larger parent non- profit company/society
- Distinct department or section of a larger parent for – profit company
- Distinct department or section of a public university/college/secondary school
- Distinct department or section of the municipal government
- Distinct department or section of the provincial government
- Distinct department or section of the federal government

Field: Discipline

This field separates cultural organizations, entered into the database, by the discipline in which they are primarily involved. The “discipline” field is further broken up into a series of sub categories, adapted from www.Culture.ca .

The sub categories help give focus to the discipline terms but it is still a very general classification (i.e. rock could be further sub divided into alternative/indie rock, pop rock, hard rock, etc. but for the purposes of the directory the term “rock” is simply used).

- Dance
- Music
- Theatre
- Literary arts
- Media arts
- Visual arts
- Heritage
- Multidisciplinary

Table 1: Discipline breakdown

Dance	Music	Theatre	Heritage
<ul style="list-style-type: none"> • Ballet • Contemporary • Hip Hop • Tap • Ballroom • Competitive • Experimental • Folk • Jazz • Social • Ethno Cultural • Multidisciplinary 	<ul style="list-style-type: none"> • Blues • Classical • Country • Folk/Roots • Jazz • New Age • Rap • Pop • Rock • World • Children's • Experimental/ Electronic • Hip Hop/Rap • R&B • Punk • Musicals • Opera • Spiritual/ Religious • Reggae • Multi 	<ul style="list-style-type: none"> • Children's • Comedy • Drama • Improvisation • Opera • Performance Art • Spoken Word • Street • Circus • Community • Experimental • Musical • Pantomime • Puppetry • Storytelling • Variety • Multi 	<ul style="list-style-type: none"> • Museum • Archives • Historical and heritage societies • Preservation and conservation organizations • Interpretative facilities/sites • Protected places (archeological , architecture, historic, and natural landscapes)

Literary Arts	Media Arts	Visual arts
<ul style="list-style-type: none"> • Canadian Classics • Fiction • Graphic • Magazines • Non-Fiction • Poetry • Spoken Word • Children's • Publishing • Folktales • Humor • Newspapers • Magazines • Plays • Short Stories • Multi 	<ul style="list-style-type: none"> • Animation • Design • E-Learning • Games • Online Communities • Pod casting • Radio • Digital Recordings • Film • Photography • Television • Multi 	<ul style="list-style-type: none"> • Folk • Graphic • Painting • Sculpture • Installation • Drawing • Graffiti • Craft • Multi

Field: Basic Description

This is an open field. It had originally been intended to record the mandate/purpose of organizations entered into the database but was later

changed to record a basic description (i.e. a descriptive sentence on what the organization is – a dance school, dance company, band, theatre school, commercial art gallery, museum, recording studio, etc.). This field will accommodate key word searches.

Field: Function

The letters in brackets indicate if the function is applicable to an arts organization (A), or a heritage organizations (H), or both (A/H). This is represented below with tables 2 through 4, where the values for the “function” field are defined.

The idea is to determine, the most applicable function; to select the value/s which represent/s the overarching – the ultimate – purpose of an organization, within the context of the Cultural Inventory Project. Even though “creation” takes place in a university drawing class the ultimate purpose of the class is “professional education” *not* the generation of original creative artistic ideas. Or in the instance of, say, a rentable community league hall or church basement where the organization’s *only* purpose, within the context of the Cultural Inventory Project, is that of a “facility”.

It is worth noting that for ethno cultural organizations (e.g. Edmonton Métis Cultural Dance Society) a record should be made of the organization’s ethno – cultural function (i.e. the “ethno - cultural education and promotion”) and also its artistic function (i.e. the “production” of dance and music performances). It seems to be a mistake to record the heritage function while ignoring the inherent artistic function.

For organizations that *purposefully* and *specifically* carry out more than one function up to five values can be selected.

- Creation (A)
- Production (A)
- Manufacturing (A)
- Distribution (A)
- Casual Education (A/H)
- Professional Education (A/H)
- Supplies and/or Services (A/H)
- Advocacy and/or Funder (A/V)
- Artifact Storage and Preservation (H)
- Exhibit Development and Presentation (H)
- Public Programming and Interpretation (H)
- Architectural Preservation and Restoration (H)
- Historical Interpretation and Reenactment (H)
- Ethno-Cultural Education Promotion and Production (H)
- Facility (A/H)
- Social Advocacy (A/H)

Table 2: Functions for arts (e.g. dance, literary arts, music) organizations only

* The terms marked with an asterisk come from the *Canadian Framework for Cultural Statistics*

Creation*	Production*	Manufacturing*	Distribution*
Organizations that generate an original creative artistic idea (e.g. original screen play, original musical composition) Note: this "function" is <i>usually</i> undertaken by individuals not organizations	Organizations that produce a creative artistic idea into a cultural good or service ³⁰³ (e.g. books, magazines, sound recording, concerts, theatre, performances, or exhibitions at an art gallery), that can be readily identified	Organizations that reproduce on a mass scale a created or produced cultural good (e.g. film duplication, printing, visual arts posters) from a master copy	Organizations that distribute, on a mass scale (i.e. to groups or repeatedly on an individual basis), cultural goods and services (e.g. book stores, libraries, cinemas, live performance presenters with facilities, radio and television broadcasters).

Table 3: Functions for heritage organizations only

Artifact Storage and Preservation	Exhibit Development	Public Programming and Interpretation
Organizations involved in the storage and preservation of artifacts (e.g. archives like the City of Edmonton Archives)	Organizations involved in producing exhibits from stored and/or preserved artifacts (e.g. museum exhibits)	Organizations involved in producing and presenting programs to the public designed to contextualize the significance of heritage exhibits (e.g. museums with public programming like the Royal Alberta Museum)

Historical Interpretation and re-enactment	Architectural Preservation and restoration	Ethno - Cultural Education and Promotion
Organizations involved in re - creating historical periods and architecture (e.g. living history parks like Fort Edmonton Park)	Organizations involved in the protection and/or restoration of buildings (e.g. preservation societies like the Alberta Government House Foundation)	Organizations involved in the preservation, promotion, and education of specific ethno - cultural practices (e.g. ethno - cultural organizations like the Edmonton Indonesian Community or German Association of Alberta)

³⁰³ To be considered a cultural good or service one of the following criteria needs to be met: a creative good that warrants intellectual property rights; a service associated with presenting or preserving creative goods; a good or service supporting creation, production, or distribution of other creative goods or services, including a service that adds to, or alters, the content of a culture product (e.g. editorial services, illustrations, artwork); a service associated with conserving, exhibiting or interpreting human heritage, or an educational service aimed at workers who produce creative goods or services (*Canadian Framework for Culture Statistics*, (Ottawa: Statistics Canada, 2004), 9

Table 4: Functions applicable to *both* heritage and arts organizations

Professional Education	Casual Education	Supplies and/or services
Organizations which offer post secondary accreditation in the arts or heritage sector and also professional dance schools and musical academies (entry through audition only)	Organizations which offer recreational, often non competitive (but not always), non – accreditation and commercial arts and heritage instructional classes and programs	Organizations which sell or repair supplies used for the creation or production of art or other heritage related purposes; paid agent management, or promotional services (without a facility) Note: this value would most likely be selected in the case of for – profit organizations

Advocacy and/or Funder	Facility	Social Advocacy
Organizations that provide grants or undertake other funding or advocacy activities in support of artistic creation and production and/or in the heritage sector Note: this value would most likely be selected in the case of non – profit and government organizations	Organizations which have rentable spaces for arts or heritage related activities	Organizations which specifically use the arts and/or heritage to fulfill a social service mandate or mission

Field: Usage group

As with the function field the idea is to select the most applicable value, the one that best represents who *specifically* the organization exists for. Some organizations are intended for no one readily identifiable group and so the value “general public” has been included. An organization can be intended for the general public (e.g. live theatre company), but could also have a program/s for a specified target demographic (e.g. a theatre school for k – 12 youth). In this case the value “general public” and “youth” would be selected. Up to three of these values can be selected for organizations that *specifically* and *purposefully* work for or with any of the groups and/or individuals described below.

- General Public
- Professional artists
- Community/amateur artists
- Post secondary students
- Aboriginals
- Ethno – Cultural Groups
- Youth (k – 12)
- Seniors
- Medical patients
- Women
- Corporate
- Non – profit

Table 5: Usage groups descriptions

General Public	Professional artists	Community/amateur artists	Post secondary students
Organizations which are intended to serve the general public (i.e. no one specific group)	Organizations which are intended to serve <i>specifically</i> professional artists, as defined by the Edmonton Arts Council (e.g. The Writers Guild of Alberta)	Organizations which are intended to serve <i>specifically</i> amateur artists (e.g. Theatre Squared and their Shrieking Youth Emerging Artist Festival, note: the value “youth would also be selected)	Organizations which are intended to serve <i>specifically</i> post - secondary students (e.g. University of Alberta's Department of Art and Design)

Youth	Aboriginals	Ethno - Cultural groups	Seniors
Organizations which are in intended to serve <i>specifically</i> youth (e.g. Sandra Gray School of Dancing or Young Alberta Book Society)	Organizations which are intended to serve <i>specifically</i> Aboriginals (e.g. The Alberta Native Friendship Centre Association's Arts and Culture programs)	Organizations which are intended to serve <i>specifically</i> a given ethno - cultural group other than Aboriginals (e.g. Centre D Arts Visuels D Alberta or The Bavarian Schuhplattler of Edmonton)	Organizations which are intended to serve <i>specifically</i> seniors (e.g. SAGE Geri Actors)

Medical patients	Women	Corporate	Non – profit
Organizations which are intended to serve <i>specifically</i> medical patients (e.g. University of Alberta McMullen Art Gallery)	Organizations which are intended to serve <i>specifically</i> women (e.g. The Amber Affair Festival)	Organizations which are intended to serve <i>specifically</i> the corporate sector (e.g. Frecklecreative Marketing and Design)	Organizations which are intended to serve <i>specifically</i> the non - profit sector (e.g. Edmonton Arts Council)

Field: Facility type

This field records the programming organizations that also own facilities which they rent out (i.e. one of the values selected for the “function” field is “facility”) or entries that functionally are only facilities (i.e. the only value selected for the “function” field is “facility”).

When this information is available (via the internet) it is recorded. The “facility type” field is used to differentiate different types of facilities/venues available for rent in Edmonton. Much like with the “function” and “usage group” fields the idea

is to select the most applicable value/s. As it can be difficult to select a single value up to three are selectable, this helps capture the full scope of a facility (i.e. some rentable facilities can be characterized as a “work/live studio” *and* as having a “gallery space” (e.g. Arts Habitat Association of Edmonton)).

- Multipurpose facility
- Auditorium
- Gallery space
- Cinema
- Work/live studio
- Production studio

Table 6: Description of facility types

Multipurpose facility	Auditorium	Gallery space
A space that <i>could be suitable</i> for gatherings, concerts, classes, rehearsals and/or other performances (e.g. community league hall, church basement, etc)	A space designed <i>specifically</i> for concerts, and other performances with a stage and permanent audience seating (e.g. Jubilee Auditorium)	A space designed <i>specifically</i> for art or heritage exhibits (e.g. an art gallery or museum)

Cinema	Work/live studio	Production studio
A space <i>specifically</i> designed for the presentation of audio visual material	A space <i>specifically</i> designed for artists to live <i>and</i> create <i>and/or</i> produce art	A space <i>specifically</i> designed and equipped for artistic creation <i>and/or</i> production (most applicable for the visual or media arts)

Appendix 6: The Creative Edmonton Website

Creative Edmonton Website

Storyboard Draft 4 – 20th December, 2007

Created by the Heritage Community Foundation

1.0 - Cultural Capitals of Canada	2.0 - Cultural Inventory	3.0 - Cultural Plan	4.0 - Cultural Surveys	5.0 - On Every Page
<ul style="list-style-type: none"> • 1.1 - General Historical Overview • 1.2 - The Proposal <ul style="list-style-type: none"> ◦ PDF of Edmonton's 2005 (successful) CCC application booklet ◦ Hyperlink to Edmonton ECCC site: http://www.edmontonculturalcapital.com/ 	<ul style="list-style-type: none"> • 2.1 - What We Measure and Why • 2.2 - Establishing a Context for Edmonton's Cultural Inventory • 2.3 - The Surveys • 2.4 - Organizational Directory • 2.5 - Public Engagement • 2.6 – A New Urbanism • 2.7 - Research Papers <ul style="list-style-type: none"> ◦ A Contextual View: The European Capital of 	<ul style="list-style-type: none"> • 3.1 - What it is • 3.2 - The Process • 3.3 - The Plan 	<ul style="list-style-type: none"> • 4.1 - Methodology • 4.2 - The Survey Instruments • 4.3 - The Report 	<ul style="list-style-type: none"> • 5.1 - Organizational Database • 5.2 – Reference Map • 5.3 - Bibliography • 5.4 - Research Archive • 5.5 - Quick Links

1.0 - Cultural Capitals of Canada	2.0 - Cultural Inventory	3.0 - Cultural Plan	4.0 - Cultural Surveys	5.0 - On Every Page
	Culture (ECCC) <ul style="list-style-type: none"> o Edmonton's Cultural Scene: Overview of Past Research o Edmonton's Cultural Infrastructure: Facilities and Organizations o Edmonton: A New Urbanism 			

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