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. [1]*

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 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 in1986, which defined the Categories for measurement, is most important because these categories embody definitions of cultural activities. They are as follows:

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[1] 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.

- 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[2]

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 institutions[3]

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[2] 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.

[3] 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 Listening[4]

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- 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 practice[5]

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
- Other[6]

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[4] Gordon and Beilby-Orrin, p. 27.
[5] 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 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

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[6] 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.

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.[7]

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." [8]

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)."[9]

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)
- Number of Performing Arts Spaces (Toronto, Vancouver, Seattle, Edmonton, Calgary, Austin, Winnipeg)
- Number of Visual Arts Spaces (Toronto, Seattle, Winnipeg, Vancouver, Austin, Calgary, Edmonton)

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[7] The City of Calgary, *The Current State of Cultural Spaces for the Arts in Calgary* (Research Report, March 28, 2007), p. 6, Executive Summary.
[8] *The Current State of Cultural Spaces Report*, p. 6.
[9] *The Current State of Cultural Spaces Report*, p. 7.

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 Koolhaus'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 receipted 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.* [10]

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."[11] 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*

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[10] 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.

[11] 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.[12]

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 institutions[13]

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 Listening[14]

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

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[12] 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
[13] Gordon and Beilby-Orrin, p. 20.
[14] 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.[15]*

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.[16]*

ACIP has three measurable domains as follows:[17]

- *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:

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[15] Rosario Jackson, Kabwasa-Green and Herraz, *Cultural Vitality in Communities: Interpretation and Indicators* (Washington: The Urban Institute, 2006), front matter.
[16] Rosario Jackson, Kabwasa-Green and Herraz, p. 4.
[17] 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
  - o Public sector
  - o Foundation
  - o Commercial sector encouraged through:
    - ▪ Tax incentives
    - ▪ Small business loans
  - o Integration of arts and culture into other public policy priorities such as education and community development
  - o Networks of strong advocates, especially outside the formal cultural sector
  - o 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 practice[18]

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.[19] 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."*[20]

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.

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[18] Rosario Jackson, Kabwasa-Green and Herraz, p. 15.
[19] Rosario Jackson, Kabwasa-Green and Herraz, p. 15.
[20] 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
- Other[21]

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[21] 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.

- o   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.fringetheatreadventures.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**