The construction of cultural facilities has been intertwined with the development of Canada itself, and many communities have heritage theatres, concert halls, opera houses, and museums that stand today as testament to this history.

In 1967, fueled by national ferment and nation-building enthusiasm, Canada’s Centennial year gave impetus to the creation of a new string of cultural and community centres, theatres, and museums across the country. Today, the Centennial cultural infrastructure is 40+ years old and at or near the end of its lifecycle. Since the late 1990s, a crisis of aging cultural buildings, and the difficulty of adapting them to new technologies, building codes, and emerging cultural practices, have been felt across the nation. As well, the aging facilities are expensive to operate and will soon need replacement or costly refitting.

Meanwhile, an array of decentralized, community-led cultural infrastructure initiatives is evident in communities of every size, supported by local non-profit organizations, individuals, the private sector, and all levels of government. In major cities, flagship and other cultural facilities are being developed to support growing cultural communities. There is also much activity evident in smaller and mid-sized centres.

Cultural services are increasingly part of municipal services, and communities are recognizing that cultural activities and programs are highly dependent on the physical infrastructure that supports and enables them. Adequate investment in both cultural opportunity and cultural infrastructure is essential in today’s communities. New or revitalized facilities are investments in a community’s future in the context of changing economic circumstances away from resource industries towards service sectors and, especially, with a view to tourism. Cultural investment is used as a strategy to foster creative industries and strengthen a city’s competitive position in the creative economy. Cultural facilities are also a reflection of growing and maturing communities in which cultural centres provide necessary community gathering places.

The year 2017 will mark Canada’s sesquicentennial and—not coincidentally—more than a half-century mark for a number of our major cultural facilities. Many of these have become outdated, unsafe, or simply unsuitable for the cultural purposes of larger and more socially diverse communities and of aesthetically and technologically evolving cultural disciplines. To ensure that the cultural resources of our evolving communities are encouraged to grow and mature and to contribute to the broader development of our society, there is an urgent need to:

- Recognize and plan for cultural infrastructure as an integral component of infrastructure for 21st-century cities and communities
- Rethink our approach to cultural infrastructure, with greater attention to issues of lifecycle, the interaction of social and built infrastructure, and long-term sustainability

Cultural infrastructure development today is a multifaceted undertaking that incorporates:

- Concerns over cultural preservation, traditions, and heritage
- Issues of adaptation and change
- A need for spaces for community development
- Ensuring appropriate facilities for art-making, exhibition, and presentation
- A collective need to nurture and support new voices and perspectives

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Photos (top to bottom): The new Art Gallery of Alberta, Edmonton, AB (photo: Design by Randall Stout Architects Inc.); Art Gallery of Peterborough, Peterborough, ON (photo: Joshua Neuls); Le Pays de la Sagouine, Bouctouche, NB (photo: Jeaninne Richard); Scotiabank Dance Centre, Vancouver, BC (photo: Ivan Hunter); Mendel Art Gallery and Civic Conservatory, Saskatoon, SK (photo: N. Duxbury); Douglas J. Cardinal Performing Arts Centre, Grande Prairie, AB (photo: Grande Prairie Regional College); Pointe-à-Callière, the Montreal Museum of Archaeology and History, Montreal, QC (photo: Michel Brunelle); Sony Centre for the Performing Arts (formerly The Hummingbird Centre), Toronto, ON (photo: Sony Centre for the Performing Arts)
Cultural infrastructure may be defined as physical assets and spaces—whether full-time or part-time, single purpose or multipurpose, historic or contemporary—that support cultural products and activities, and that accommodate and satisfy the requirements of cultural activities and cultural industries.

Cultural infrastructure (bricks and mortar facilities or spaces) may be purpose-built, multipurpose, or adapted for reuse. This includes both highly visible and less visible components, including spaces for public interaction and for “behind-the-scenes” support. These spaces may be for creation and art-making, artifact storage and preservation, or for the rehearsal, performance, and exhibition of art or heritage, such as performing arts centres, galleries, and museums.

Purpose-built spaces are designed and constructed from the outset to perform a specific function or number of functions. Theatres can be designed in a variety of formats to present plays, for instance on thrust or proscenium stages, with or without fly towers, etc. This space may also be used for other purposes, such as readings or music and dance performances, but it is not designed specifically to enhance those types of presentations.

Multipurpose spaces are designed and constructed for broad use by a number of different art forms and/or other uses. This generally compromises aspects that enhance certain use qualities (perhaps the acoustics, sightlines, or seating capacity), or requires a better design and a larger capital investment to provide wide-ranging amenities and flexibility in form without introduction of limitations. Many auditoriums, for instance, are developed to host all the performing arts as well as other activities.

Adaptive reuse spaces are those designed and built for one purpose, but readapted for a new or different arts and culture use. For example, abandoned schools are revitalized as art centres that can house offices, studios, galleries, and even performing arts auditoriums.

Primary spaces are those facilities whose primary use is for arts and cultural performances and/or artistic, cultural, or heritage exhibitions. Examples include theatres, galleries, museums, and archives.

Secondary spaces are those facilities whose primary use is not for arts and cultural performances and/or artistic, cultural, or heritage exhibitions, but incorporate arts and heritage use into the facility. Examples include educational institutions, libraries, community centres, and religious institutions.

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Live/work spaces are generally defined as facilities that are inhabited by artists during work and non-work hours. Live/work spaces (often apartments or studios) usually include basic equipment that enables artists to practice their art-making in whatever form it may be, and also houses their living quarters.

Exhibition spaces are those facilities where access is permitted to an audience in order for them to experience the art or artifacts. These types of spaces would include the front-of-house and auditorium of a theatre or concert hall, the galleries of a museum, and art and craft galleries.

Arts and culture work spaces are those facilities where art-making (creation) and storage, or heritage preservation, research, and interpretation take place. Often these spaces are specially equipped with tools, plumbing, ventilation, and temperature controls specific to the purpose of the space. Examples of these spaces include work studios (like pottery studios equipped with wheels and kilns); carpentry and props shops; rehearsal halls and dance studios; costume, set, and props storage in theatres; and storage vaults with temperature controls in museums and art galleries.

Office, meeting, and education/training spaces are also essential components of cultural infrastructure.

Why is cultural infrastructure important?

While there has always been public interest in cultural infrastructure, in recent years attention has been growing. Investments in cultural infrastructure, in both new facilities and upgrades to existing infrastructure, stem from, or are driven by, an array of overlapping factors, including:

• Growing pressures upon the existing stock of aging infrastructure due to deterioration, the need for technical upgrades, and changing codes and standards—many venues are at the end of their lifecycle
• The growth and evolution of Canada’s arts, culture, and heritage
• Community/public expectations of cultural opportunities and services as part of their quality of life, accompanied by a higher prevalence of municipal delivery of cultural services and support for cultural organizations and activities
• Changing conditions and economics of real estate, causing instability in accommodation of cultural organizations, which now often means moving from tenancy to ownership
• Increasing awareness of the positive economic, social, and cultural impacts of investments in cultural infrastructure

Interlinked socioeconomic contexts reinforce this attention to cultural infrastructure, including:

• Economic restructuring of communities and competitiveness in the creative economy, featuring:
  • Transitions from resource-based to post-industrial economies, and growing tourism industries
• Increasing emphasis on identity-building, community branding, and quality of life
• The rise of the creative economy, and the growing importance of entertainment and culture
• Demographic trends, e.g., the interest in culture by an aging population
• Migration, shifting settlement patterns, and the rise of edge cities
• The growing multicultural diversity of Canada’s communities

Global examples of cities using cultural infrastructure development to boost cultural tourism, to serve as civic identity markers, as sites of innovation for the creative economy, and to address social and economic issues in communities also provide a dynamic and influential context for investments and activities in Canada.
What key issues face Canada’s cultural infrastructure today?

Aging infrastructure/condition issues
Much of Canada’s cultural infrastructure is aging and crumbling. The facilities were frequently built in the 1960s and are now reaching the end of their lifecycle, or are comprised of heritage buildings, which further intensifies upkeep and adaptation issues. This situation is exacerbated by a lack of resources for maintenance, a situation shared by both municipalities and non-profit organizations. The aging facilities are expensive to operate and will soon need costly refitting or replacement. Cultural activity often occurs in spaces that are unsafe and/or do not fully comply with building codes or current standards for the particular activity.

Space needs and gaps
Research reveals a variety of issues about the fit of existing infrastructure with the needs and uses that are emerging. These include the growing multidisciplinary nature of artistic practices; the use of venues as multipurpose cultural spaces; and a shortage of creation, preparation, and storage spaces. Emerging specialized needs include live/work artist studios; smaller, affordable, properly equipped performance venues; and spaces dedicated to youth.

(Inst)stability of accommodation
In the case of privately owned buildings, increased competition for real estate is pushing up prices and rental rates, causing a sometimes forced migration among cultural organizations as older buildings change ownership and are upgraded. This is a particularly urgent issue for organizations in terms of office and small gallery spaces. It has also increased the challenge of obtaining low-cost support space for artists’ studios and for rehearsal, warehouse, and storage space.

Refurbishing and re-purposing community resources
Many existing, aging community facilities are under-utilized (or closed) and may be subjects of refurbishment or renovation in the process of potentially being “tuned” to other purposes. These community spaces may include de-accessioned library outlets or branches, community centres, schools, and/or churches. There is an emerging call to more coordinated local community approaches to such situations, with numerous examples of these facilities being converted into cultural venues and spaces.

Maximizing productivity of public investment
Interdependencies between the bricks and mortar and the organizational capacity to operate and develop a facility into a resource and community hub must be recognized. Across the country, three key themes are the need for more accessible information and expertise, longer-term strategic thinking, and ensuring healthy soft (organizational) infrastructure. These concerns relate to the complementary considerations—skills, knowledge, and strategy—that provide a framework to maximize public investments in physical infrastructure through ensuring balanced, thoughtful, and appropriately resourced planning and operations.

The state of knowledge
Existing knowledge is fragmented, often tacit and embedded in practice, while research/data are at an early stage of development. In particular, the state of knowledge in this area is hampered because:
- There is a dearth of reliable, comparable data, and major data gaps
- Cultural infrastructure is excluded in “mainstream” infrastructure reports and studies
- Cultural infrastructure is peripheral in the cultural policy and urban planning literature and in the broader field of cultural studies
- Practitioners’ expertise and experience is largely undocumented and there is a lack of ongoing engagement between practitioners and academics

Fragmented policy-funding frameworks for cultural infrastructure
The policy-funding frameworks are generally uncoordinated and fragmented. An overall policy model to integrate and guide this area is lacking, which has led to gaps, frustration, and wasted energies. Cultural policies and programs at federal and provincial levels are seldom sustained over a long enough period for adequate planning at municipal, regional, and community levels, and there has been much volatility and inconsistency within and across those programs that have been developed. Municipalities face significant structural constraints on the means by which they can finance cultural infrastructure developments. There is a need for municipalities to have new tools to access and build financial resources for cultural infrastructure funding.

Where do your community’s cultural facilities fit?

Typically, all facilities follow a similar pattern whereby operational costs and the need for significant capital upgrades increase dramatically as the facility ages. Facility lifecycle stage assumptions are generalizations and the actual condition of each facility will vary, affected by factors such as the quality of original construction, climate, maintenance procedures, and capital expenditures.

STAGE 1 Planning and construction
During this stage, there are typically no maintenance or capital improvement funds required.

STAGE 2 1 to 14 years old
Standard operating and maintenance budgets are typically adequate to operate the facility. Often, rising community demand and expectations may accelerate the need for a review of the facility’s capacity to serve the community.

STAGE 3 15 to 24 years old
Standard operating and maintenance budgets may not be adequate to address the major refurbishment or replacement of building elements that have deteriorated. The ability of facility operators to fund these additional expenditures can significantly impact the future lifespan of the facility.

STAGE 4 25 to 34 years old
Many of the facility’s major components will require replacement. In addition to standard operating and replacement budgets, significant capital improvements may be required to extend the life of the facility.

STAGE 5 35 years and older
Facilities typically become more costly to operate and maintain. As well, large-scale rehabilitation or replacement may be required in order to continue to serve the community.

Adapted from: Community Recreation Facilities Assessment (BC), Hughes Condon Marler: Architects
From the perspective of nurturing and sustaining a creative economy, creation, production, preparation, and other "behind-the-scenes" spaces are essential. These spaces are where the creative labour force works —- the platforms from which a creative economy or ecology develops.

Several cities around the world have moved their focus of arts infrastructure from tourist-served spaces to artist production spaces, such as subsidized artist work space, artist work/live space, and artist workshops on public display.

**Multi-use hubs**

Multi-use hub development is an integrated approach for arts, culture, heritage, and library facilities to share resources and operation costs, and to develop strategic partnerships, and is found in many communities. For example, the Esplanade Arts and Heritage Centre in Medicine Hat, Alberta, brings together the Medicine Hat Museum, Art Gallery, Archives, and Esplanade Theatre. The Peel Heritage Complex houses the region’s archives, art gallery, museum, the Peel County Jail historic building, and the Whitney Community Gallery. Offices, studios, workshops, and living spaces have also been successfully integrated. In some communities, alternative spaces such as schools are being used more and more to accommodate cultural activities.

**Incubators**

Cultural or creative incubators form an "umbrella type" of facility encompassing a range of spaces that, in various ways, offer a platform of support for creators and enable connection, production, and networking among creators and with the public. Media arts centres, co-operatives, and artist-run centres arise out of a need for supportive environments in which to create work. Some incubators are multidisciplinary in nature, but many others are defined by their specialties (e.g., fashion, visual arts, film). This is especially true with artist cooperatives, where a large part of the benefit of coming together to create a facility is to share specialized equipment and production space. The incubator facilities are embedded in particular communities and operate as extensions of them, serving a pivotal and "hub" role, and evolving over time. They may be City-owned and-operated (e.g., Art House in Melbourne, Australia), not-for-profit artist co-operatives (e.g., Méduse in Quebec City, profiled above), non-profit societies, or a combination of commercial and not-for-profit organizations blended together in various ways.

**Multi-sector convergence projects**

Convergence centres are vibrant physical places designed to maximize socialization, networking, and random collisions, and thus become major connecting hubs and economic engines. Crucial to a cultural economy, these centres often support enterprises and initiatives that work less like a "company" model, and more as project-based collaborations with independent collaborators and artists. Cultural-creative centres are not always exclusive to cultural uses. Mixed-use spaces are emerging that combine different cultural activities with social and economic services and functions and, frequently, technology (e.g., the Waag Society in Amsterdam). These cross-sectoral initiatives help point the way to new sustainable operating models of shared sites and spaces, and are often situated within re-purposed heritage buildings (e.g., in Toronto, the Artscape Wychwood Barns project, profiled above).

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**The Artscape Wychwood Barns, Toronto**

Toronto Artscape, in partnership with the City of Toronto and the Stop Community Food Centre, has transformed the historic Wychwood TTC streetcar repair barns into a multifaceted art, community, and environment centre. The complex includes artist live/work and studio tenancies. The diversity of the development components is facilitating interesting cross-linkages and innovative operational threads. For example, a partnership with a food bank will develop a commercial kitchen, a community wood-burning bake oven, communal gardens, and camps for children and families.

www.torontoartscape.on.ca/barns

**Méduse Coopérative, Quebec City**

Méduse comprises ten independent complementary studios (woodworking, stone and metal, engraving, and multipurpose) and a range of services, including a photography laboratory, exhibition rooms, a rehearsal studio, a photography studio, and sound, film, video, and radio studios. It also has space reserved for archiving and equipment storage, offices, a computer server, a café-bistro, and an artist studio-apartment for international residencies. Approximately 60% of the space is dedicated to development and 40% to exhibition.

www.meduse.org
The development of new cultural spaces is a major issue across Canada. Artist live/work or studio complexes are being developed in many locations abroad at various scales and involving different combinations of features. Some projects focus on live/work studios, some on artist living spaces, and others combine a variety of space uses including rehearsal spaces, retail, and cafés.

Integrated socio-cultural models of community projects can contribute to the process of integrating artists and arts with everyday culture and with wider socio-economic dimensions and the challenges of community life. Cultural centres as a cornerstone component of broader revitalization initiatives are one manifestation of this (e.g., the Haida Heritage Centre at Kaay Llnagaay and TOHU in Montreal, profiled above).

Haida Heritage Centre, Kaay Llnagaay, Haida Gwaii (Queen Charlotte Islands)

The culmination of 15 years of planning and development work, the Haida Heritage Centre celebrates the rich culture, art, and history of the Haida Nation, which dates back at least 12,000 years. The Centre is a 53,000-square-foot cedar multi-complex of five contemporary monumental timber longhouses. It houses an expanded Haida Gwaii Museum, additional temporary exhibition space, two meeting rooms/classrooms, the Performing House, Canoe House, Bill Reid Teaching Centre, the Carving Shed, a gift shop, and a small restaurant/café. The Haida Heritage Centre contributes not only to the preservation and awareness of Haida culture but also to the diversification of the local economy in this small rural community of less than 1,000 residents.

www.haidaheritagecentre.com

TOHU, Montreal

TOHU, in the Saint-Michel neighbourhood of Montreal, is an encounter between a burgeoning arts community looking for a home, an environmentally damaged site in the process of being restored, and a poor neighbourhood “unsure of what to do with its rich potential.” The creation and operation of TOHU testifies to its three-pronged mission—circus (art), earth (environment), and people (community)—bound together through an overarching concern for human development. In keeping with a philosophy that citizens are its core business, TOHU not only serves as the community’s first cultural and environmental space, but has also developed a distinctive job readiness program for local youth and a policy that all staff working with the public at TOHU live in the neighbourhood.

www.tohu.ca

4 Artist live/work complexes

Affordable artist studio and living spaces is a major issue across Canada. Artist live/work or studio complexes are being developed in many locations abroad at various scales and involving different combinations of features. Some projects focus on live/work studios, some on artist living spaces, and others combine a variety of space uses including rehearsal spaces, retail, and cafés.

Purposefully developed (or adapted) artist live/work and studio complexes are gradually emerging in communities across Canada, often as partnership projects involving local cultural organizations and entrepreneurs, private developers, and the municipality. For example, the Core Artist Live/Work Co-op in Vancouver is a City-owned, 30-unit, artist live/work complex that is leased on a long-term basis (60 years) to the Co-op. It was created through City of Vancouver arrangements with the developer as a public benefit within the context of a new live/work condominium development project.

5 Creative production habitats

Evolving from the idea of incubator spaces and hubs as singular buildings, a broader consideration of creative habitats is emerging. From the perspective of a creative production ecology, there are certain features and support systems that enable artist communities to thrive, such as:

- Mixed living and work spaces
- Networks
- Entrepreneurial support
- A sense of community and place
- Alternative, experimental spaces
- “Non-traditional” public domain spaces artists can use for temporary projects
- “Hubs” that facilitate clusters and networks
- Treating artists as creative resources for a broader community

The development of creative clusters and districts is often tied to historic preservation, re-use strategies, and neighbourhood revitalization, and many have the potential to support artist communities, although the effects of gentrification must be carefully managed.

6 Integrated community projects

Social • Cultural • Economic • Community

Integrated socio-cultural models of community spaces can contribute to the process of integrating artists and arts with everyday culture and with wider socio-economic dimensions and the challenges of community life. Cultural centres as a cornerstone component of broader revitalization initiatives are one manifestation of this (e.g., the Haida Heritage Centre at Kaay Llnagaay and TOHU in Montreal, profiled above).
Trends / Influences

What is most crucial for cultural-creative development in the future is the need for flexible facilities and long-term sustainability. In many situations, “small and local” is more agile and robust than “large or centralized” and thus more sustainable in the long-term. Successful cultural facilities are locally grounded, even when operating in national and international milieus. As well, creative spaces must be able to facilitate and adapt to emerging developments, trends, practices, and capacities, which impact the way cultural infrastructure needs are defined.

In Canada, cultural infrastructure development models are diverse, responding to the social, economic, cultural, and environmental capacities and to changes within our communities. In general, three interconnected factors are at play:

1. Agents and partnerships
A wide variety of organizations are involved in developing, operating, and maintaining the country’s stock of cultural infrastructure in Canada, including government (culture and other departments and agencies at all levels), non-profit and for-profit organizations, public schools and universities, and private developers. In addition, a spectrum of partnership arrangements exists among these parties. For local government-owned facilities, operating partnerships and contract agreements between local governments and non-profit organizations are commonly found across Canada.

As municipalities struggle with restricted revenue-raising capacities and growing populations, private developers and other for-profit companies are increasingly looked to as partners in the development of public amenities, enabled through various bylaws and programs such as public amenity bonusing programs, sponsorship arrangements, public art requirements, heritage incentives, and other density bonus arrangements. Gradually, these development arrangements are moving into the arena of private-public partnerships, or P3s.

2. Cultural-creative enterprise trends
The evolving nature of cultural-creative activities and enterprises is emphasizing a growing need for flexibility. As the lines blur between for-profit and not-for-profit, cultural-creative enterprises and blended combinations emerge to create dynamic and interesting arrangements, and the nature of how cultural-creative activity is organized and how cultural-creative spaces are used evolves. This evolution influences the type of spaces to create and foster, as well as the governance models for, these multifaceted spaces.

3. Funding frameworks
As organizational forms and arrangements develop, challenges are emerging with traditional sector-specific funding frameworks that cannot embrace blended-for-profit and not-for-profit interconnections. A reformed private-public financial framework is needed.

Federal funding sources for cultural infrastructure

The key federal departments and agencies are:

- **Canadian Heritage**
  Cultural Spaces Canada program
  www.pch.gc.ca/progs/cecc-csp/index_e.cfm

- **Infrastructure Canada**
  Building Canada program – Communities Component
  www.buildingcanada-chantierscanada.gc.ca

Other federal departments and agencies have also invested in cultural infrastructure in the past, including:

- Indian and Northern Affairs Canada
- Parks Canada
- Industry Canada’s FedNor branch (Ontario)
- Western Economic Diversification Canada
- Atlantic Canada Opportunities Agency
- Economic Development Agency of Canada for the Regions of Quebec
- Canada Foundation for Innovation (for research-related cultural projects of Canadian post-secondary education institutions)

Provincial programs vary widely

Potential municipal sources of support for cultural infrastructure

**POTENTIAL SOURCES OF FUNDING FOR MUNICIPAL INFRASTRUCTURE**

- Government service partnerships
- Development fees
- Strategic budget allocations
- Special taxes
- Special levies
- Utility models (user fees)
- Sponsorships

**POTENTIAL MUNICIPAL INCENTIVES TO DEVELOPERS**

- Land transfers
- Funding partnerships (e.g., P3s)
- Zoning incentives and programs
- Development policies
- Endowment incentives

**POTENTIAL MUNICIPAL MECHANISMS TO SUPPORT COMMUNITY ORGANIZATIONS**

- Rental subsidies
- Purchase of services, service agreements, or operating grants
- Loan programs
- Capital grant programs
- Property tax exemptions, credits, rebates, or remissions, and/or the prohibition of reassessment for properties improved for cultural purposes
- In-kind services and support
- Advocacy to other levels of government

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For more information on cultural infrastructure and all CECC reports, visit [www.cultureandcommunities.ca](http://www.cultureandcommunities.ca)
Towards a comprehensive planning approach

Planning for cultural infrastructure must look beyond the functioning of individual components to recognize local and regional ecologies. These ecologies include larger and smaller hubs and the relationships between them, not just as venues but as places that nurture talent and training within their locality and disciplines, and facilitate community connections and social cohesion.

In planning for cultural-creative infrastructure, cultural services and assets must be viewed from multiple perspectives, including:

- Disciplines of expression – e.g., visual, performing, literary, media arts, heritage, etc.
- Functions – e.g., recreation, instruction, training, creation, rehearsal/production, presentation/exhibition, distribution, preservation, community arts, public art
- A continuum of artistic activity – e.g., leisure/recreational arts, amateur arts, emerging and professional/not-for-profit arts, for-profit creative industries, etc.
- Community capacities, features, and goals

There needs to be an understanding of the pyramid or matrix of smaller facilities and organizations that underpin and support the larger facilities in a municipality or region and nurture the grassroots cultural development of the area (e.g., small theatres, art galleries, and community groups and centres). Conversely, the roles of the larger facilities vis-à-vis the others need to be better understood.

Referencing the service delivery models commonly used for libraries, parks, and recreation, a three-tier model for cultural services can be overlaid:

- **Community-wide** – unique facilities located in highly accessible locations supporting the entire municipality or broader region
- **District** – sub-municipal geographic regions
- **Neighbourhood** – specific geographic sub-areas, recognizable by sense of place, grouping of citizens, or grouping of organizations and businesses

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**Level 1**

**Neighbourhood**

All residents should have access to their neighbourhoods’ arts programs, activities, and services attached to recreation, instruction, community arts, and public art. Similarly, the amateur artist requires access to training, creation, rehearsal, and production space at a neighbourhood level. This provision in every neighbourhood creates public interest whereby both the artist and audience of the future are developed.

Often the space required for recreation and instruction is the same as that utilized by the amateur artist. Such programs or activities can be housed in multi-use facilities, such as community centres, libraries, cultural centres, and schools and may be delivered in outdoor spaces, day care centres, administrative offices, etc., to serve effectively as a venue for arts activities, these kinds of spaces must meet basic discipline standards. For example, a dance studio requires a sprung floor and an arts studio requires natural light and sinks nearby.

**Level 2**

**District**

Cultural facilities at a district level often are the catalyst for the development of cultural districts, which are defined as a well-recognized, mixed-use area of a city in which a high concentration of cultural facilities and programs serves as the anchor of attraction where both artistic and economic activity thrives.

City residents should have access at a district level to the presentation and exhibitions of artistic activity in support of professional, emerging, and amateur productions. Such facilities include theatres, galleries, and multimedia screening space. These facilities require standardized spaces for optimal presentation quality (i.e., acoustics, sightlines, temperature control, etc.).

As well, professional artists need access to training, rehearsal, creation, and production space such as art schools, studios, live/work space, and resource centres at a district level. These spaces require specialized standards to support professional creation (i.e., acoustics, hi-tech equipment, and resources for publishing, recording, editing, etc.).

**Level 3**

**Community-wide**

To showcase a city’s local identity and exemplary work by local professional artists and producers to residents and tourists, purpose-built and discipline-specific facilities are required. Each flagship facility should offer something unique so that it adds to the breadth of artistic endeavour that can be accommodated within the city. These facilities may also attract talent and host visiting performances and exhibitors from other cities, and may serve dual functions—serving both a local and also provincial or national interests (e.g., the production of plays by Canadian playwrights). At a community-wide level, centres of expertise providing resource production services are also required to support resident professional artists, visiting artists, or industry (e.g., the Ottawa-Gatineau Film Office).

Are you a creative city? Join the Creative City Network

By becoming a member of Canada's national network of creative cities, your organization will have access to valuable resources and tools developed specifically for community cultural development. Members also connect with other municipal workers across the country through on-line forums and in person at professional development events. Call us today or start getting the benefit of our expertise!

CreativeCity.ca

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For copies of the Centre's reports and other cultural infrastructure resources, visit: www.cultureandcommunities.ca

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Photo: Ross Creek Centre for the Arts, Canning, NS (photo: Matt Jack) The Dawson Creek Art Gallery, Dawson Creek, BC (photo: RG Strategies); Art Gallery of Hamilton, ON (photo: Mike Lalich); The Music Room, Halifax, NS (photo: The Music Room); The Rooms Corporation of Newfoundland and Labrador, St. John’s, NL (photo: The Rooms); The Comox Valley Centre for the Arts, Courtenay, BC (photo: Comox Valley Centre for the Arts); Le théâtre l’Escaouette, Moncton, NB (photo: Hermann Geide Chauveau)