Municipal Development of Cultural Spaces

Illuminating the Contributions of Municipal Governments to the Development of Cultural Spaces

Artspace North Society

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A Review of Established and Emerging Public Galleries, Studio Theatres, and Multi-use Cultural Spaces in Communities across Canada

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Executive Summary

Introduction

Background

Artspace North was founded in January 2004 by a group of artists, leading Yukon businesses, cultural entrepreneurs, arts organizations, cultural industry associations and individuals. It has drawn together stakeholders looking to pursue their collective vision of cultural development in the City of Whitehorse. Since its establishment, Artspace North has become more directly involved in waterfront planning and is actively advocating the belief that a cultural theme can create a neighbourhood that thrives and contributes to the economic and social fabric of the city.

Purpose/Scope

As a foundation for planning in downtown Whitehorse, Artspace North determined it would be valuable to research a representative and instructive sample of cultural spaces elsewhere in Canada and around the world. They obtained funds for a summer research project to explore how public galleries, studio theatres and multi-use cultural spaces were created and function in other communities. This report is part of a continuing series of studies that support Artspace North’s objective and dedication to the creation and management of affordable studio and living space for artists, and to the development of public venues for the presentation of art and the sale of cultural products and services.

This research project was designed to examine a selective sample of approximately twenty examples in each category (public gallery, studio theatre, multi-use cultural space). Attempts were made to select facilities in communities that possess similarities to Whitehorse; considerations in this matching include comparable size communities, relative regional significance, and northern or remote location. It was not possible to match examples to every attribute, particularly the studio theatres; nonetheless, best efforts were made to select a relevant sample.

Approach/Methodology

Preliminary research for the project included discussions with significant members and stakeholders in the art and business communities. This contributed to the selection of certain facilities and helped form the interview guide. New facilities and renovation projects were also identified through the Government of Canada’s cultural infrastructure program.

An interview guide was prepared to gather parallel information from all facilities consulted. The guide was designed to address issues such as scope, size, programming, financing, governance, role of the municipality, and community impact. The interview guide would enable the assembly of key data in a comparative format at a level of detail
which would be both helpful and informative, and yet would also allow the collection of information for about sixty facilities in the research time available.

Initially, information was gathered from the internet with follow-up contact by phone and email. Complete information could not be gathered from all facilities due to the project time frame, key contacts were on holidays, and some concerns about confidentiality particularly with respect to financial information. However, the project was able to compile comprehensive profiles of 56 facilities.

This report was written as a tool for planning and decision making by community planners. It also responds to inquiries by the Mayor and City Council of Whitehorse for information on cultural facilities in other small communities. It provides and summarizes the findings for each category of facility pointing out highlights, municipal role, and community impact. The summary section is followed by individual facility case studies.

Public Art Galleries

Overview

Galleries and related cultural spaces are key to a community’s health and well-being, distinctive identity, and collective pride. They act to preserve the history and diversity of our various communities, and offer a way to meaningfully evolve these traditions and identities into the future. A public gallery is a vital part of many Canadian municipalities, both as a major player in the cultural community and as an economic driver for tourism in the region. Galleries are used to reflect both historic and contemporary arts and culture and are viewed as heritage assets within the communities they serve. Public art can articulate a community’s evolving identity and hopes, and be a reminder of the area’s heritage and past traditions. The integrations of galleries into an area’s cultural framework is reflected in the fact that many galleries are located in buildings of historic value.

There are many common threads in how galleries function across Canada. Twenty galleries in five provinces and one US state were surveyed. Many commonalities can be found between the galleries in terms of governance, operations, programming, support facilities, location and financing methods. In contrast to the likenesses, there were
remarkable inconsistencies in the size, attendance figures, and operating budget for each gallery.

Highlights

Highlights of the research findings are presented as follows:

- A noteworthy number of municipalities across Canada have public galleries, the large majority of which operate as not-for-profit organizations. Eight were also registered charities.

- Public galleries were surveyed in communities of varying sizes; the catchment areas ranged from as low as 16,000 in Dawson Creek to 260,000 in Anchorage, Alaska. Even so, three quarters of the galleries contacted were located in communities with populations between 40,000 and 90,000.

- Seventeen of the twenty galleries studied were owned by their municipal government. Of the remaining three, one belongs to Laurentian University, one is an artist-run centre, and one was donated by the city to the gallery’s association.

- Operating budgets for facilities varied between $60,000 for a volunteer-run facility in Anchorage, Alaska to $750,000 for the new state-of-the-art Two Rivers Gallery in Prince George. However, the average amount spent on operating and management was $483,000. Clearly, galleries housed within an art centre complex had larger overall budgets, but a smaller portion was allocated to gallery expenses.

- There is significant distribution in the square footage of exhibition space at each facility, between 1,800 square feet and 11,000 square feet. The average gallery’s exhibition space occupied approximately 3,500 square feet. Several of the smaller galleries reported that they would prefer a large exhibition space, more storage, or a loading and prep area, but were constrained by their building. Many galleries (11 out of 20) are not located in purpose-built facilities and tended instead to take over and renovate old derelict buildings that could no longer serve another function within the community.

- Attendance figures for the galleries analyzed seem to loosely correlate with the size of the city in which they are located. The average attendance for the
galleries was 36,500 people: an impressive figure considering the average population is 77,000. Gallery staff feel that the synergy created by the co-location of businesses and other cultural entities is an absolutely integral aspect of increasing attendance.

- While the square footage of galleries varies significantly, several of the facilities included are standard among the galleries: only three galleries did not have at least one studio or classroom in the building, three quarters of the galleries house a gift shop / art rental service which generates a large amount of earned revenue. The Burlington Art Centre raised $500,000 in gift shop sales in 2004.

- All galleries contacted had a Board of Directors that presided over the gallery's operations and strategic direction and developed policies that set the course and progress of the organization. Often, the Board of Directors includes a city representative such as a City Councilor.

- Art can also act as an important tool in facilitating social cohesion. Most galleries have incorporated this philosophy into their programming which offers a variety of programs and activities throughout the year for persons of all ages.

- Public art galleries often create a landmark within a city that is a meeting place and a focal point for activity. Therefore, it is good judgment that three quarters of the galleries are located in a downtown setting, two are located in municipal parks, and two are on the edge of a body of water.

- Galleries noted that attendance and awareness increased when they were easily accessible to walk-in traffic, especially if they were situated within a cultural district or central downtown location. Visitors would be more inclined to drop-in impromptu or make a gallery visit part of a social activity. Recently, the TransCanada trail was extended in Sudbury to include a boardwalk that passes in front of the Art Gallery of Sudbury. Since the installation of this trail, the gallery has seen significant increase in walk-in traffic.

- Several galleries are crucial elements of their community's tourism economy. It is estimated that the Kamloops Art Gallery, a 26,000 square foot facility in the city's downtown core, has had an impact on the local economy in excess of $3.5 million dollars each year.

**Municipal Role and External Impact**

Public art galleries are becoming more widely recognized by municipalities as meaningful and tangible contributors to the life and soul of communities; this is demonstrated in that seventeen out of the twenty galleries questioned are city-owned. The city is also the primary contributor to the operations of twelve of the galleries surveyed, excluding earned revenue. Municipal government contributions reach 50 percent of operating expenses for three galleries. Several galleries also have fee for service agreements with the city or receive municipal grants to cover building maintenance and landscaping expenses. Municipal governments are instrumental in the
sustainability and success of cultural facilities. In addition, the Canada Council for the Arts along with provincial arts councils provide support to almost all galleries across Canada.

Municipalities are beginning to recognize the importance of investing in people oriented amenities such as galleries and performance spaces, just as they do for sports and recreation. These facilities contribute not just the traditional elements of livability, but openness to eccentricity or difference; a broad range of cultural diversity and acceptance; and an active participatory, multi-dimensional lifestyle with a youthful orientation.

Many galleries noted that the larger business community benefits from the presence of a vibrant arts community, which helps firms recruit skilled workers to the region and provides a pool of talent to draw upon for special design, organizational, and marketing efforts. As a strong cultural component in the community, the Southern Alberta Art Gallery helps draw employees to the University of Lethbridge, the local research station, and the community college. They feel that workers required for a knowledge-based economy look to settle in communities that will continue to stimulate their creative interests. A community climate that nurtures and celebrates artistic creation, experimentation, and presentation creates a fertile ground for inspiring innovation on a broader economic, industrial, and social scale.

Art galleries tend to be an organization with extremely strong community roots, which prompts them to pioneer community-integrated arts programming. They also stimulate interest in and knowledge of art by the citizens and visitors of their community.

### Studio Theatres

**Overview**

Community theatres build community integrity as well as push boundaries and encourage experimentation. Theatres enable a sense of belonging to a neighborhood by providing a structure for meaningful social interaction. They can provide opportunities for public involvement and support through participation, consumption and volunteerism.

There are many types of theatre spaces. This project focused on investigating black-box style, flexible-seat spaces with seating between 150 and 350, as thinking to date suggests that this is what Whitehorse currently requires. Often a studio theatre is affiliated with, even physically attached to, a larger performance venue. This allows not
just administrative efficiencies but also permits the use of shared spaces (lobby, box
office, dressing rooms, etc.). Usually, independent studio theatres are run by a resident
theatre company who in turn rents out the facility to other professional and community
groups. Most facilities try to concentrate on giving rental priority to presentational
events as well as offer fee reductions for not-for-profit renters.

A flexible space is very important for allowing productions in new
experimental formats as well as with traditional stage and seating
arrangements. This range of theatre options inevitably increases the
accessibility of the theatre to the region because it provides options to suit all
tastes and needs. An incredibly versatile space, flexible-seat studio theatres can
be transformed into a variety of configurations to accommodate
theatrical productions and as a result cater to community access.

Beyond providing variations in the form in which performances are delivered, the space
also serves non-performance needs of the community by doubling as a rehearsal hall,
film screening space, reception area, and banquet or wedding venue. Not just a
performance art space, the theatre will cater to the community’s diverse interests and
ultimately become a vital part of the city’s cultural and entertainment scene.

Highlights

The wide range of physical and operational systems used by studio theatres are reported
in the case studies outlined later in this report. Some of the most striking patterns and
diversities, as well as unique attributes are summarized below:

- On the whole, studio theatres manage to be quite self-sufficient, receiving only
  small funding grants from government entities. They generate significant
  earned revenue through rental fees, ticket sales, and concessions, as well as
  collecting individual donations and corporate sponsorships.

- The studio theatres examined are located in regions with populations of
  incredibly varying sizes. Some are located in huge metropolitan centers and
  others in smaller communities like Maple Ridge, British Columbia.

- Increasingly, theatres and libraries are being re-located within close proximity
  of each other or even within the same facility. They are becoming a meeting
  place where Canadians from all backgrounds share their stories in an ongoing
dialogue with their community.
The square footage of the studio theatres ranges from 1,950 at the Capitol Theatre to the 5,270 Manitoba Theatre for Young People. Configurations were also remarkably varied; some facilities had retractable risers others had some fixed seating. The theatres surveyed accommodate between 150 and 345 seats with the most flexible space being Performance Works on Granville Island which can accommodate between 150 to 350 people. Several of the theatres with smaller seating capacities said that their venues were too small and could not be used to their full potential because they could not accommodate many events and activities. They suggested that a studio theatre should not be built with a capacity of less than 250 seats.

All studios surveyed have a very adaptable space. Many have a flat floor stage with retractable seating allowing for many possible configurations. This space provides for flexible facilitation of many different events as stage and seating can be adjusted to meet specific production needs.

To accommodate presentational activities, many of the black box spaces have professional sound and lighting equipment. The multifunctional venues were also fully equipped with a lobby, rehearsal hall, dressing rooms, and box office.

Many facilities do not exclusively run a studio theatre and related facilities. Many are part of larger complexes or have a theatre company’s expenses incorporated into their budgets. However, the Alderney Landing Cultural Centre in Dartmouth, Nova Scotia and Evergreen Cultural Centre in Coquitlam, British Columbia, which also houses a variety of other cultural amenities, operate on a budget of $850,000 each year.

Information on operating funds was provided by sixteen theatres. Of those, four were completely self-sufficient and five earned 80 percent of their revenue and received the additional 20 percent from the municipal or provincial government.

Many studio theatres were built within larger facilities making it difficult to isolate the cost of the studio theatre. However, the Alderney Landing Cultural Centre and the Manitoba Theatre for Young People (which also has a smaller performance hall) are two relatively new small studio theatre venues that were built for $5 million each.

Twelve out of the twenty centres examined are attached to larger performance venues. Fifteen were located in the city’s downtown core and three were in entertainment districts. The Alderney Landing Studio Theatre was constructed as an integral part of a cultural complex and convention center carefully designed to become a focal point of downtown Dartmouth and fulfill the area’s promise of economic and cultural revitalization.
Ownership is fairly divided for studio theatres. Nine were city-owned buildings, ten were owned by private theatre companies, and one belonged to a university.

Theatres are run in several different manners. The Shadbolt Centre is both owned and operated by the municipality. The RiverCenter and Oakville Centre for the Performing Arts also function as city departments. The other theatres were either run by a not-for-profit organizations or a resident theatre company.

Theatres have much to add to city life but they need to be somewhat nurtured. Local governments, with its many resources and connections, have an important role to play in ensuring this happens and that partnerships are forged.

**Municipal Role and External Impact**

Many theatres were established as the centerpiece in a community’s revitalization plans or are positioned as a cornerstone of the city’s cultural district. These facilities act as catalysts for revitalization and have sparked new economic investment in newly revived areas. Theatres, as well as neighbouring restaurants, also help keep people in the downtown area after dark.

The long-term economic and social development of any city depends upon attracting and retaining the creative and entrepreneurial people who drive the information economy. Therefore, to be attractive, a city must provide intellectual stimulation and have a strong sense of community. To offer that exceptional quality of life requires a strong arts and culture sector, and specifically, sustainable performing arts venues.

Corporate sponsorship is an essential element in the financial sustainability of many theatre facilities. The BC Tel Studio Theatre and the Epcor Centre for the Performing Arts were all initiated because of funds provided by corporate entities. This supports the findings of the most recent survey carried out by the Council for Business and the Arts in Canada, which states the prime motivating factor that Canadian businesses gave for their support of the arts was the belief that arts organizations improve the quality of life in their communities, spark creativity and self-renewal, and encourage new thinking. That belief has traditionally motivated substantial numbers of corporate philanthropists, who do their part on arts boards across the country, volunteer advice, sign generous cheques.

In all the examples considered, the authentic assets and creative energies of residents have helped build attractive and vibrant communities, enhancing and expanding economic foundations, and improving quality of life, competitiveness, and
distinctiveness. Studio theatres have proven to strengthen the communities they are located in by acting to promote community and cultural programming and becoming unique destinations and venues for business, arts and entertainment.

Multi-use Cultural Spaces

Overview

Cultural facilities are an extension of a community and an asset for that community. The use and role of cultural spaces in a community cannot be separated from relationships with other cultural organizations, programs, and activities, as well as lifestyle and cultural and social needs of its users, visitors and the wider public. At the same time, facility managers must constantly balance the cost of their facilities with the revenue they can generate and the interaction of growth needs, economics, operating cost escalations, and artistic programming.

Creating facilities intended for multi-use cultural spaces is a fairly new concept in Canada. And therefore, the information available is not quite as comprehensive or consistent as that for galleries and theatres. Nonetheless, there are a number of initiatives that can provide inspiration and direction for Whitehorse.

Cultural districts can create a sense of identity and unified vision for a city, and for individual neighbourhoods. This concept is illustrated by the Arts Station, a Canadian Pacific Railway station renovated to house an eclectic tenant base of cultural amenities including a gallery, studio theatre, restaurant, and artists studios. This multipurpose centre, funded by the City of Fernie and the BC Arts Council, has become a focal point and driving force in the city.

Multi-use cultural spaces have succeeded in many jurisdictions across Canada to connect communities with artists and arts groups to create people-friendly, art-friendly public spaces. In Calgary, Alberta a project called Art Central is doing just that. It was initiated to develop a complex devoted to the visual arts comprised of spaces for studios, galleries, ancillary retail and related services as well as a café. The expectation is that, as time goes on, it will become a community of artists of all disciplines and businesses where collaborations and synergistic relationships can be fostered. There are also real working studios where visitors can stroll through corridors of the building and see painters, sculptures and metalsmiths pouring their creative souls onto canvases and conceptions. More often than not, they’ll have the chance to walk right in and chat with an artist.
Another centre currently under construction is the Chatham Centre, in the United Kingdom, which will incorporate a mixture of flexible studios and workspaces to meet strong demand for such space, possibly include an arts cinema, together with rehearsal and performance space and ancillary services such as bars or restaurants. The Chatham Centre project was initiated as a vehicle for attracting both public and private sector involvement to a place where the potential has not been optimized.

Port Coquitlam is an example of one of many cities who are committed to being a place in which the arts are accessible to all. Artistic achievement, cultural diversity and heritage are valued and celebrated, and the community’s uniqueness and vibrancy are reflected in its arts, culture, and citizens, and in its commerce, buildings and facilities.

Leigh Square Community Arts Village is an example of a project undertaken by the City of Port Coquitlam to keep the downtown vital by a mixture of business, arts and pedestrian traffic. Leigh Square is a grassroots, community-driven focal point for Port Coquitlam. The first phase of the redevelopment project will result in over 18,000 square feet of dedicated space for arts and culture related activities, including art studios, multi-purpose performing space, a display centre, public archives, and an outlet for work by local artisans. This cultural facility is expected to have a positive economic spinoff similar to that seen by other multi-use cultural spaces.

**Highlights**

Below are some trends found among the initiatives to create a multi-use cultural space in communities across the globe:

- Half of the cultural centers considered were operated as commercial operations by a private company, usually in the real estate development market.

- The cost to renovate the facilities ranged from $4 million to $9 million and was largely affected by the size of the facility and what was being situated in there. Clearly, a theatre is more expensive than an artist studio.

- The cultural centres varied significantly in size, ranging from 37,500 square feet to 135,000 square feet. A couple smaller buildings were looked at; however, detailed information was not available for them.

- While many of the facilities generate positive profits each year (generally the private organizations), some of the facilities are fairly heavily subsidized. It is important for the facilities to have a diverse tenant base, including both not-for-profit and commercial. This is essential to balance, as not-for-profit organizations and artists are generally given below market leases, while commercial entities pay market premium rates.

- Constructing multipurpose cultural buildings is becoming increasingly customary across Canada and the world. Many people are visiting buildings such as 401 Richmond to learn how to blend business with art to establish a viable urban neighbourhood within a single community.
Three quarters of the buildings surveyed included the re-adaptive use of an old building.

Municipal Role and External Impact

Of the established facilities, all found that there is a common sequence of events put into motion when artists set up shop in a particular neighbourhood. The artists’ arrival is followed by small, and later larger, restaurants, galleries, and small businesses such as fashion boutiques.

Many cities across Canada are discovering that significant change can occur with a relatively small infusion of investment. These cities often look to successful models like the Custard Factory and Big Peg in Birmingham, United Kingdom and Harbourfront Center in Toronto as examples of how culture can act as a driver of economic and social change. These multi-use facilities have shown that arts and culture have the power to redevelop communities and neighbourhoods.

Municipalities across the country are following suit and investing creative efforts to turn local assets into community-wide strategies for economic renewal and a better quality of life. They are beginning to develop and administer policies, plans, programs and actions to promote, preserve and support the arts and culture as central to healthy, vibrant communities.

On the other hand, many communities have already embraced the notion that arts and culture have an important role with respect to urban and regional regeneration. For example, Elora, a small town in Ontario, has undertaken an initiative to renew a somewhat depressed and underdeveloped neighbourhood by adding arts and heritage components in a cultural-hub encompassing the Elora Centre for the Arts.

Concluding Summary

The arts, culture and heritage sector is essential in developing vibrant, attractive, resilient, competitive, and creative communities and regions. These goals are supported by a strong set of cultural infrastructure and activities within a community, including public art galleries, performance venues, and cultural centres.

The cultural sector forms an increasingly important part of the Canadian economy. It has direct and indirect impacts on local economies and work forces. It creates new cultural, intellectual, and economic opportunities and innovations.
Municipalities across Canada participate directly in the cultural life of their communities by creating and operating cultural facilities, commissioning art, producing art and special events, and providing arts and cultural programming. Municipalities also participate indirectly through the development of an array of cultural policies, plans, by-laws, grant programs, processes and other initiatives that improve the operating condition and environment for local artists and cultural organization, and that build and enhance their community's opportunities for cultural expression.

Overall, the money invested by governments in cultural subsidies is returned in multiples. Cultural goods and services generate, in jobs, more than triple what is spent by three levels of government on all forms of cultural support. Increasingly, municipal governments are being convinced that funding culture is neither an imposition of taste nor an act of charity, it is an investment in the health of the community, in the same way that building roads and hospitals is an investment in the health of the community.

Many of the cities surveyed have initiated urban revitalization and renewal projects using arts and culture to help revive city neighbourhoods, including the downtown core. These efforts are supported by a recent study completed by Ryerson University's Centre for the Study of Commercial Activity which found that successful downtown renewal efforts frequently use arts and cultural organizations and activities to draw people to the area, animate the space and create vitality. Art and cultural facilities have also proven to bring economic development and revitalization to neighbourhoods. Including cultural facilities in downtown revitalization strategies also helped municipalities to meet goals to:

- Attract additional people and business to the downtown core;
- Reverse the migration to malls in the outskirts of town;
- Recycle outmoded buildings for new uses; and
- Create a more vital 'lived in' downtown area that doesn't shut down at the end of the work day.

Cultural development is an integral component of the development of a city. This is exemplified by the fact that the cities with vibrant, thriving cultural scenes, and a respect for their heritage are the most dynamic, economically successful, and healthy cities. It is, therefore, clear that both government and the private sector have a vested interest in making sure culture thrives in their community.
CASE STUDIES

This section tells the stories of a number of cultural spaces in other communities. Each facility is summarized in a short case study detailing community context, operations, financing, and any issues or lessons. It should be noted that many other types of cultural facilities exist in Canada and this report focuses primarily on multi-use cultural spaces, studio theatres, and public art galleries. Further information about this project can be obtained through Artspace North upon request.
Description

401 Richmond is a historic warehouse in downtown Toronto and home to 138 cultural producers and microenterprises. Aware of the need for affordable workspace in the city’s downtown core, the architect/owners who purchased the property in 1994 took an aged building with 40 percent occupancy, and rather than barring it up or tearing it down, transformed it into a fully-leased thriving cultural and commercial centre within 18 months.

Community Context

Their eclectic tenant base includes esteemed scientist Dr. Fraser Mustard, an authority on social entrepreneurship and early learning; Generation X experts D~Code; Web Networks, specialists in online services to non-profit organizations around the globe; and acclaimed visual artists John Scott and Jeannie Thib. 401 Richmond is also home to several art galleries, fashion designers, film makers, jewellers, architects, animators, healers, communications specialists, graphic artists, charitable organizations, and even a Spanish dance school.
The municipal government calls 401 Richmond one of Toronto’s key arts centres, and visitors from cities all over the continent have come to the building to learn how to blend business with arts to establish a viable urban neighbourhood within a single community. 401 Richmond also received a 1999 Award of Merit from Toronto Heritage for outstanding adaptive re-use of a historic building.

**Operations**

urban space PROPERTY GROUP owns and operates 401 Richmond along with three other heritage buildings in downtown Toronto. The building is run as a commercial property.

Physical and ideological infrastructures have also been developed within the space including a newsletter, café/gathering place, an arts-enriched early learning centre, community courtyard and roof garden, as well as small business forums/seminars. All these enhance the commercial, cultural, and community activities within and beyond the building.

**Financing**

Financial information pertaining to the facility is not directly available because it is owned and operated by a private, family-run organization called urban space PROPERTY GROUP. The project was financed in entirety by the family and there is an outstanding mortgage on the building.
Art Central
Calgary, Alberta

Description

The concept is both simple and daring: create a three floor, 37,500 square foot complex in the heart of downtown dedicated solely to the arts. Find galleries and artists to fill over 40 new spaces, each with a distinctive flair and a common mission to make a wide range of artwork accessible to the public. Then get people through the doors. Art Central is a complex devoted to the visual arts comprised of spaces for studios, galleries, ancillary retail and related services, as well as a cafe.

With Art Central, David Neill, the project’s chief visionary, continues this one-man revitalization crew: taking the old Arts & Media club building on 7th Avenue and Centre Street, and turning a gloomy eyesore wilting under 75 years of age and neglect into what he hopes to be the city’s premier art venue.

Art Central is a new visual arts complex bringing together over 30 artist studios (open to the public), galleries, shops, the Siding Café, and the Palette Coffeehouse all under one roof. Art Central is within the Olympic Plaza Cultural District, defined as Calgary’s centre for arts.

Art Central has undergone a complete renovation of an existing two storey and basement building that was built in 1929. Beginning with a total gutting of the interior of the building, the renovation entailed major structural alterations and all new mechanical and electrical services, new storefronts, and an entirely new configuration of the interior of the building.

The building is divided into 40 individual spaces. All spaces have interior frontages with glass, providing “shop fronts” for public visibility. Individual spaces have a variety of
sizes, permitting the studio, gallery, or other tenant types to select the size and location that best suits their needs, including galleries, working art studios and art retail outlets. An emphasis is placed on handcrafted, original pieces by local, Canadian and International artists.

**Community Context**

Art Central has created a sense of community. As time goes on, Art Central is becoming a community of artists and galleries where collaborations and synergistic relationships are fostered.

There is great public space in the building with the potential for public events and exhibitions which have raised awareness of and created a buzz for the arts in Calgary.

Art Central is located in Calgary’s downtown core. Its location is unparalleled for its connection with all the components that contribute energy, inspiration, and prosperity for a vibrant arts community in their centre core. Through enclosed elevated walkways, called Plus 15s, Art Central has an interior connection to a high concentration of buildings in the central core. The Colonel James Walker Park also sits atop a one storey building adjacent to Art Central. A hidden asset, this park has become a valuable amenity for outdoor art events in conjunction with Art Central.

Art Central is contained within Calgary’s primary arts and cultural district. The district includes Olympic Plaza as its outdoor venue, the Epcor Centre for the Performing Arts, the Glenbow Museum, the Calgary Central Library, 10 private galleries, and various other art venues and art-related facilities such as McNally Robinson Booksellers. Public and artist run galleries within the district include the Art Gallery of Calgary, Triangle Gallery, and Truck Gallery.

Calgary has one of the highest concentrations of commercial office space per capita of any city in North America. The urban core is concentrated primarily within a 10 block by 10 block area (50 million square feet of office, hotel, retail, entertainment, cultural, and government buildings). Virtually everything is within easy walking distance of Art Central. The downtown daily working population is currently estimated at 118,000.

Art Central benefits from its location within Calgary’s tourism, hospitality, and shopping district. Calgary enjoys some 5 million visitors per year. Undoubtedly, most of these visitors will gravitate to the city centre to enjoy the facilities only the downtown can offer. Tourists and those enjoying a shopping or dining experience are all candidates for art appreciation and the purchase of art. As well, residents of Calgary frequent the downtown restaurants, cultural facilities, and stores.
Operations

The Art Central building currently houses 7 galleries, 13 studios, 2 cafés, and 5 shops. Art Central follows tradition: It’s elegant, bright and airy. Three floors of galleries with glass storefronts look out at the heart of downtown and open into a wide central atrium and skylight. There is a well-appointed second-floor coffee shop where perusers can relax while the transit trains whisk by below, and a bistro-style restaurant called the Siding Café with retro Grand Central train station inspired décor and a menu crafted by Murrieta’s exec chef Ned Bell (also of Food Network’s Cook Like a Chef fame). With easy access to the C-Train and the city’s Plus-15 network, there are already good reasons to visit.

In addition to the galleries, there are real, working studio spaces. Visitors can stroll through the corridors of Art Central and see painters, sculptors and metalsmiths pouring their creative souls onto canvases and conceptions. More often than not, they'll have a chance to walk right in and chat with an artist; local artists are excited about the difference Art Central will make to their career and growth as artists.

Financing

To date, EnCorp has put more than $5 million into the project. However, the production schedule for Art Central was delayed weeks when they discovered some of the supports were not up to code.
Issue/Lessons

Ultimately though, for all the noble aspirations of community and art for art’s sake, the sustaining lifeblood of any venture must still rest on its economic underpinnings. The challenge for many of these galleries and artists will be to convince the buying public to bypass mass production and choose something unique and handmade. In this sense, their challenge is a microcosm of what the developers face with their adaptive reuse projects. On the surface, it’s a harder path—selling contemporary art and restoring old buildings. But the artists are relying on the belief that if you create something with true soul and character, the people will come.
Chatham Centre
Chatham, Medway UK

Description

Chatham is going to be a multi-function cultural and creative facility located in the centre of Chatham. It will provide a unique cultural focus for Chatham to complement existing facilities.

It will incorporate a mixture of flexible studios and workspaces to meet strong demand for such space, possibly including an arts cinema, together with rehearsal and performance space and ancillary uses such as bars or restaurants.

Community Context

The Chatham centre and waterfront is the centre for a population of over a quarter of a million people in Medway, United Kingdom. The underlying potential for the city exists. Chatham is a centre with a wealth of history and its roles as a strategic centre for trade and as a naval dockyard provide townscape and civic assets to celebrate the closure of the dockyard and the restructuring of Chatham’s traditional economic base have created new challenges. This has encouraged planners to focus on the centre and its waterfront. A clear development framework, with specific projects and priorities can create a catalyst for attracting both public and private sector involvement to a place where the potential has not been optimized. A regeneration strategy for Chatham centre and waterfront is set out with objectives and principles to guide regeneration. It details a number of specific deliverable projects, one of which is the multipurpose cultural facility.

The development plan for transforming Chatham includes a major new contemporary performing arts facility, a central library and a public square, based on the latest version of the Chatham Centre and Waterfront Development Framework approved by council’s Cabinet on July 2005.
Crocus Building
Winnipeg, Manitoba

Description

The 70,000 square foot former Ashdown Hardware Building is being transformed into a new multi-use centre, for business and art in downtown Winnipeg, to be called the crocus building. The upper three floors are the new head offices for the Crocus Investment Fund and are designed to provide a fusion between the character of the heritage building and a creative and dynamic new office space. The lower floors are being redeveloped as new rehearsal and performance space for a number of arts organizations including the Manitoba Conservatory of Music and Arts, the School of Contemporary Dancers, Winnipeg’s Contemporary Dancers and the Winnipeg Folk Festival. Retail facilities including Homemade Music and a small restaurant will occupy the main floor. A new 150 space parking structure has been constructed to the north of the building for tenant and public parking in the area.

Community Context

The Crocus Building is a six-storey restored Heritage building with a two-storey annex, located in the Exchange District, on the northwest corner of Main Street and Bannatyne Avenue. The Crocus Building is within close proximity to the amenities of downtown Winnipeg, including City Hall, the Centennial Concert Hall, Pantages Playhouse Theatre and the Manitoba Theatre Centre. It is perceived as a valuable addition to the historic character of the Exchange District.

Operations

The renovated Crocus Building is also fully occupied by Crocus Investment Fund and a consortium of Winnipeg Arts groups and other tenants. The Crocus Investment Fund’s forty employees occupy the former Ashdown Warehouse’s top three floors.

Financing

The $8 million project was completed in the summer of 2002. The building is operated and managed by Shelter Canadian Properties Limited. Shelter Canadian Properties Limited is a private Canadian corporation which is beneficially owned by the family of Arni Thorsteinson. Most of the company’s financial information is not publicly available.
Crossroads Market and Artspace
Calgary, Alberta

Description

An old historic building in central Calgary houses the New Crossroads Market and Artspace Gallery & Avenue of Shops within its 135,000 square feet. Crossroads Market is home to a flea market, antique market, indoor farmer's market, international food fair, and a seasonal outdoor farmer's market.

Artspace is one of Canada’s largest and most inviting art galleries. The idea is for visitors to make a day out of their Artspace experience. Start with a leisurely stroll through the art galleries. Relax with a cappuccino in the lounge and then move on to peruse more galleries and shops on the same floor. Browse downstairs through the flea market and go home with armloads of fresh flowers, cheese, bread and produce from the farmer’s market.

Artspace Gallery supports local artists, as well as a diverse collection of international art. 10,000 square feet in the main gallery and another 25,000 square feet of shops provides a vast collection of art for any home, office or corporate gift. Realism to abstract, sculpture to glassware, there is something for everyone in what are purportedly Canada’s largest commercial art galleries.

Community Context

The New Cross Roads Market and Artspace are located less than 5 minutes from downtown with ample free parking for visitors. They are located at Blackfoot Trail and Ogden Road in an eclectic 135,000 square foot historical building.
Crossroads Market and Artspace attract over 1 million visitors each year, comprised of a diverse demographic focusing on families. Maintaining extensive community involvement through fundraising and special events, and providing an alternative shopping experience, they are an exceptional centre dedicated to servicing, supporting and marketing arts within the community.

**Operations**

The three-storey building has a footprint of over 160,000 square feet. The first floor accommodates the flea market (55,000 square feet), a 25,000 square feet covered outdoor space for the weekend Farmer’s Market, and a food court with a cultural focus. The second floor consists of an environmentally controlled space for the civic arts collection for the City of Calgary, art studios, the 200-seat Loose Moose Theatre, and the Artspace Gallery. The third floor holds 10,000 square feet of studios.

Artspace on the 2nd floor consists of 35,000 square feet of exhibition space that has art for everyone. The main Artspace Gallery is home to a 9,000 square foot gallery with a vast collection of art and a beautiful space, a perfect setting for events of all sizes. Corporate events, Christmas parties, Stampede functions, art societies and groups, concerts and performances, weddings and private parties are all part of the actions at Artspace. Moveable art walls create a cozy intimate setting to a formal grand room. Displaying over fifty of the country’s best established and emerging artists, there is purportedly a great mix of fine art to admire.

The Gallery Wine and Cappuccino Bar with live jazz every Friday evening and the Avenue of Shops offer a unique mix of art by established and emerging artists, fine antiques, photography, sculptures, clay and stain glass objects, jewellery, tribal treasures and much more. The shops include: A Decorative Touch, Blue Mango Trading, Clay Goddess, Foresees Imports, Fusion Art & Design, Suncatcher’s Design Studio, and The Melting Pot.
Artspace Gallery houses the work of fifty-five artists, primarily Canadian, who deal with a variety of mediums and genres from both modern and traditional approaches. Showcasing established and emerging Canadian artists, Artspace Gallery has an ever changing kaleidoscope of paintings, sculptures, prints and photography as well as fine craft mediums such as glass, ceramics and metals.

The Inspectors Gallery focuses on a school program that showcases works created by local students of various age groups. The gallery believes that having their pieces displayed in the gallery atmosphere inspires young artists and teaches them the value of art in everyday life. In conjunction with Artspace Gallery, children ages 8 and up can participate in the Kids Art Club. It is focuses on introducing children and youth to a variety of mediums to enhance the future development of young artists.

In addition to viewing art, the gallery offers an Arts Appreciation Club that host a number of talks by the galleries artists. The public are encouraged to meet the artist, be introduced to the processes of art in the making and contemporary Canadian Art.

Financing

The Crossroads Market is a private company owned and operated by Crossroads Market Ltd. The company invested $4 million (excluding the cost of land) to renovate the building for artistic and cultural use. All funding for the building and its operations is internal; however the building has not made any money and was subsidized by Crossroads Market Ltd. for $1 million in 2004.
Elora Centre for the Arts

Elora, Ontario

Description

The Elora Centre for the Arts’ mission is to build on the community’s extraordinary arts assets to form a vibrant institution composed of working studios, rehearsal and performance facilities, and teaching venues and offer enrichment to the local community; to complement the area’s rich natural and cultural heritage by creating an environment that will inspire and stimulate artistic excellence; to offer a strong youth component to encourage interest in the arts and support young artists through teaching, counselling and mentoring; to bring together local, regional and international artists, students and teaching masters to create synergies, and encourage excellence and innovation in the arts; and to be a source of community pride, contributing to the image of arts in the area.

The Elora School has stood for 145 years, serving students of the Village of Elora. Now a designated heritage building, the structure is a product of 80 years of construction and renovation undertaken to meet the needs of growing student enrolment while working with the constraints of tight budgets. The resulting disarray of styles and forms has led some to view the school as an inefficient monstrosity, while others (like Elora Centre for the Arts) see it as a charming, historic treasure.

Elora is one of Canada's most beautiful villages. For many years, artists of every creative expression have gathered here to paint, compose, sing, dance, sculpt and write. Recently, a group of local residents, many of whom are connected to the artistic community, came together to create the Elora Centre for the Arts, an arts and cultural centre for everyone in the community and beyond. The Elora Centre for the Arts is a focal point and driving force for imagination: exciting, expanding and encouraging all forms of creative expression.
The Elora Centre for the Arts consists of ten large classrooms converted to provide over 10,000 square feet of dedicated space, plus additional service corridors and amenities. Rooms vary from 700 to 1,000 square feet. It is now considered a home where Art lives. The facility is envisioned as an enhancement to cultural life in the region through production and reception, and through the practice and presentations.

**Community Context**

The Elora Centre for the Arts is located in a restored, three-story, 13,000 square foot limestone school building in one of Ontario’s most picturesque villages. While Elora has a population of only 3,500, the centre draws on a population of over 500,000 from surrounding areas. Elora is seen to have largely benefited the community since the building was acquired in 1992. Elora Centre for the Arts has preserved one of the community's most historic buildings, a historic stone building located on a two-acre property in the heart of the village, formerly used as the Elora Junior School. The Centre also contributes to the local economy by attracting national and international tourists; boosting retail, restaurant and accommodation businesses; and building on Elora's reputation as a beautiful tourist destination.

**Operations**

Elora Centre for the Arts is grounded firmly in the belief that involvement with contemporary art, in all of its various forms, supports those living, working, and visiting here. They see the arts as a function of health, and health is a function of participation, just as happiness is a function of communication. Hence, they provide educational opportunities, transformational opportunities and interpretive possibilities for all ages. They strive to instil life-long learning through the arts.

While enhancing education in the arts and raising public aesthetic taste is extended through studio and rehearsal space, service to art forms is also programmed as exhibits, performances, residencies, lectures, workshops, symposia and forums. Music, dance, theatre, literary, visual and media art forms provide cultural equity for the centre’s audiences. Ultimately, the centre plans to evolve toward a teaching and mentoring institution of national significance.

Increasingly, the centre capitalizes on Elora's reputation as an artistic hub to attract top artists from around the world, to teach and lead master classes and workshops. A broad range of programming and workshops of an international calibre is being offered,
including art classes; lectures and discussions; performances and exhibitions; primary and secondary school activities; and visits from the best of the international artistic community.

The Elora Centre for the Arts provides educative opportunities and transformational opportunities for all ages. Studio and rehearsal spaces are available, and programmes include exhibits, performances, residencies, lectures, classes and workshops.

The facility contains a dozen rooms of various intriguing shapes and sizes, a stunning main floor gallery and a meeting room that boasts an historic tin ceiling. The centre also supports a wide variety of groups including the Centre Wellington Children's Drama Club, Centre Wellington Youth Band, Puppets Elora, Elora Community Theatre, and the Celtic Music School to mention a few.

Financing

When the old school building was left by the school board in 1996, it was held in trust by the township until the Elora Centre had secured the $157,000 necessary to purchase the facility. The facility recently underwent an $80,000 renovation project to repair and re-shingle the roof of which 95 percent of the funding came from the Ontario Trillium Foundation. The Elora Centre for the Arts receives support for operations from the Ontario Trillium Foundation, the Township of Wellington Centre, and the Ontario Arts Council. The Centre collects between $170,000 and $220,000 in revenue each year.
Gooderham and Worts Distillery
Toronto, Ontario

Description

Gooderham and Worts Distillery, is the heart of the distillery district and in Toronto’s newest arts & entertainment area. Central in the old distillery is the cooperage, converted into 400 studios for a variety of artists, from photographers to dance studios. The surrounding buildings now accommodate a variety of commercial enterprises, from trendy décor shops and bakeries to upscale eateries and bars.

Founded in 1832 by William Gooderham and James Worts, the Gooderham and Worts Distillery eventually became the largest distillery in the British Empire. The buildings constitute one of the best-preserved collections of Victorian industrial architecture in Canada. The site was closed to the public in 1990 when distilling production ended.

In late 2001, more than a decade after its demise as a distillery, Cityscape Development purchased the Gooderham & Worts site. Previous attempts to redevelop the place had failed to attract enough commercial tenants and financing to be viable. Aware of the value and excitement that the arts could bring to the cause, Cityscape created a vision for The Distillery as a central force in the revival as an arts and entertainment district.

Artscape was the first call made by the new owners and within months a deal on a below market, 20-year lease was in the works for two buildings on the site. The initial scepticism in the arts community and media faded quickly and in little more than a year virtually all of the 440,000 square feet had been leased. The building officially opened in 2003.
Cityscape Holdings Inc., now the owner of the site, plans to rehabilitate the Stone Distillery Buildings Group, which includes the distillery, the grist mill, the drying annex, the boiler house and the fermenting cellar, in order to expand the pedestrian-only village dedicated to arts, culture and entertainment that is already open on the site. After being closed to the public for thirteen years, the site was reopened in May 2003, as a pedestrian-only village. This proposal is part of a greater restoration project. Even though it is still in the initial stages, the restored Distillery Heritage District has become one of Toronto’s top tourist assets.

Community Context

Founded in 1832, the Gooderham & Worts Distillery is a national heritage site comprised of 44 buildings that represent the best-preserved collection of Victorian industrial architecture in North America.

The Gooderham and Worts Distillery was designated as a National Historic Site of Canada in 1988 because it is an important landmark, containing a number of buildings that collectively bear witness to the evolution of the Canadian distilling industry. The architectural cohesiveness of the site is characterized by a high degree of conformity in the design, construction and craftsmanship of its constituent buildings.

Operations

Following a $3 million renovation, Artscape moved 60 new tenants into The Case Goods Warehouse and Cannery Building in March 2003. The tenant mix includes artists and designer/maker retail studios, non-profit, theatre, dance, music, and arts-in-education organizations and artist work studios. The leased units include 13 artist retail, 20 non-profit arts offices, 3 performance studios, and 27 artists work studios.
The 13-acre site, complete with forty-five 19th century buildings, has become a picturesque, pedestrian only village housing over a hundred tenants. The Distillery is filled with activity day and night including live music, outdoor exhibitions, fairs and special events the year around. It has been the location for over 800 film and television productions in the past decade, including Chicago, X-Men, Against the Ropes and The Hurricane. Numerous festivals and special events attract tens of thousand of people each month.

**Financing**

In late 2001, Cityscape Development Corporation and Wallace Studios purchased the Distillery property for $15 million, and began a massive restoration and development.

Total project costs for the first phase of renovations are estimated at $6,699,685. The Government of Canada’s contribution through the Commercial Heritage Properties Incentive Fund was in the order of $1 million.

When the entire $20-million renovation is completed, the Distillery's 44 buildings will house more than 100 shops, including 22 retail stores, 21 art galleries, 6 restaurants and bakeries, a microbrewery, 3 performance venues, 33 ateliers, and 25 non-profit arts organizations.

Major development and operating partners for the project include: the Department of Canadian Heritage, Cityscape Development Corp., 401 Richmond Limited, City of Toronto, TD Commercial Banking, Ontario Trillium Foundation, Zeilder Grinnell Partnership Architects, and Dalton Engineering and Construction.
Description

Harbourfront Centre is a year-round facility, featuring concerts, dance performances, readings, films and kids' shows every weekend and many week nights throughout the year. The centre puts a large emphasis on culturally diverse acts, and the corporate community's involvement enables an incredible draw of international talent.

Harbourfront Centre, on Toronto’s waterfront, is an innovative non-profit cultural organization which creates events and activities of excellence that enliven, educate and entertain a diverse public. From its beginnings as “Harbourfront Corporation”, a federal Crown Corporation established in 1972, Harbourfront Centre was formed on January 1, 1991 as a non-profit charitable organization with a mandate to organize and present public events and operate a 10-acre site encompassing York Quay and John Quay. Today, the abandoned warehouses and crumbling factories have yielded to a stunning urban playground that now stretches over the old piers. Harbourfront is one of the most popular destinations in the Toronto area for locals and visitors alike.

Community Context

Harbourfront Centre, located in Canada's largest city, is a thriving cultural institution whose mandate is to present contemporary arts in all disciplines. The 10-acre site attracts over 12 million visitors each year.

The federal government supported the project in a bid to help improve Toronto's industrial harbour, and mounting criticism of the amount of money being spent in Montreal on both Expo 67 and the 1976 Olympic Games. The government decided it would create both Harbourfront Centre and the Province would build near by Ontario
Place as ways to improve the lakefront in increase tourism to the city. As part of the initiative, the federal government committed to buying 40 hectares of land.

Operations

Since its inception, Harbourfront Centre has been introducing Toronto audiences to artists and art forms that would not normally be seen in commercial venues, exploring new and bold frontiers in the arts and creative expression. Harbourfront Centre creates and presents over 4,000 events annually. Many of these events occur in affiliation with their over 450 community and cultural group partners.

Harbourfront Centre is governed by a 26-person community-based volunteer Board of Directors. The facility is assisted by approximately 2,000 volunteers. Two Marinas and five parking lots are also included in the centre’s operating jurisdiction.

Harbourfront Centre has 12 major venues for music, dance and cultural events, in and around two major multi-use buildings. The Queens Quay Terminal houses a wide variety of shops and services. The York Quay Centre houses an art gallery, installations, the Lakeside Terrace, a patio and an information booth. There is also a large pond that doubles as a seasonal, outdoor skating rink.

Major venues include:

- **The York Quay Centre (Lakeside Terrace):** York Quay Centre opened to the public in the late 1970's, with renovations completed in 1982 and 1997. The building was formerly the Direct Winters truck warehouse. It is the home of ten different performance, dance and exhibition spaces including the Brigantine Room, the Studio Theatre, the Lakeside Terrace and others.
  - **Seating Capacity:** 446 raked, fixed
  - **Stage Size:** 40’ deep X 54’ wide, standard proscenium

- **Premiere Dance Theatre (Queens Quay Terminal):** Occupying the third floor of the building, the Premiere Dance Theatre was officially opened in 1983 and continues to play host to an internationally acclaimed contemporary dance season.
  - **Seating Capacity:** 423 full round, 355 proscenium
  - **Stage Size:** flexible, standard proscenium stage is 22’ deep X 27’ wide

- **Harbourfront Centre Theatre:** This building, constructed in 1926, was originally used as an ice-house for the adjacent terminal warehouse. Its transformation into the Harbourfront Centre Theatre began in 1986 when it was redesigned by Peter Smith of Lett/Smith Architects. Today it is a preferred venue for many groups in the performing arts community, as well as for corporate rentals.
  - **Seating Capacity:** 423 full round, 355 proscenium
  - **Stage Size:** flexible, standard proscenium stage is 22’ deep X 27’ wide
- **Power Plant Gallery**
- **Harbourfront Centre Concert Stage (outdoor venue)**
- **York Quay Gallery**

Shops situated within the Harbourfront Centre include the Bounty Contemporary Canadian Craft Shop, Lakeside Eats, International Marketplace, and World Café.

**Financing**

The Harbourfront Centre is supported primarily by government grants and contributions which constitute about one third of their annual operating budget. The Centre is also driven by a strong entrepreneurial spirit and generates revenues to support two thirds of their annual operating budget.
Leigh Square Community Arts Village
Port Coquitlam, British Columbia

Description

The Leigh Square Community Art Village is a downtown arts and cultural facility within the City of Port Coquitlam’s central plaza. Groundbreaking for the “Village” occurred on May 7, 2005. The city’s plans for the Leigh Square Community Arts Village include three intimately-scaled buildings surrounding an inner courtyard. The existing courtyard contains an impressive outdoor performing stage, a sculpture courtyard, two public murals, seating areas and nearby eateries to support the introduction of festivals, an open-air market, noon-hour concerts or a craft fair.

The image of a mini-Granville Island comes to mind. Indeed, the Leigh Square Community Arts Village Development Study was conducted by the architectural firm of Hoston Bakker whose company was involved in re-development of Granville Island. The charm and energy that defines the Island’s mix of commerce and cultural activities, creating an exciting community destination is the concept behind the Leigh Square Community Arts Village as well.

Community Context

Port Coquitlam is one of the few remaining communities in British Columbia’s lower mainland that still has a traditional downtown. A Community Arts Village focused around Leigh Square will be a very dynamic contribution to enhancing the downtown core. Positioned adjacent to the traditional “main” street of the City, it will help to animate and enrich the entire district, thus, contributing to the vitality of the businesses of the area, and reinforcing the role of the downtown as the heart of the City of Port Coquitlam. By doing so, the development of the Leigh Square Community Arts Village will be beneficial to all of Port Coquitlam, well beyond the important boost to the arts, cultural, and heritage life of the community.

The study which prompted the Leigh Square Community Arts Village development was undertaken working closely with the Parks and Recreation Department, the
Community Cultural Development Advisory Committee and a wide variety of community stakeholders.

Ultimately, the ability of the village to attract grassroots community participation in arts and culture will be the most beneficial pay off on this public investment. An increased interest in the downtown business district, as well as increase in resident and visitor attendance to Leigh Square events, will have positive benefits for the city’s economic growth. The Mayor of the city stated, “The Village will have a positive impact on the downtown core – I expect it will become a hub for community gatherings, contributing to the vitality of the adjacent business district and enriching residents’ experience of this downtown neighbourhood.” Shortly after, City Council approved the plans to create a downtown arts and cultural facility within the City’s central plaza.

Operations

The adopted approach to programming the Village is also innovative. It follows the growing trend among cultural centres world-wide by focusing on in-depth experiences between practicing artists and community members, facilitated through Artist in Residency and Community Public Art programs as well as an emphasis on community art practices in which non-artists and artist work together on exploring social issues relevant to the community through artistic expression.

The possibilities are many and varied: a community play, coffeehouse concerts showcasing local musicians, poetry readings, a philosophers’ corner, after-school programs for young people, an exhibition of historical quilts, a public lecture of graffiti art – whatever the community’s collective imagination contributes!

Currently in the construction phase, this arts and cultural centre will provide interactive space including arts studios, rehearsal space, a “community living room”, a ticket outlet, display centre, community archives and resource centre, a community arts workshop and an outdoor work yard as well as an artisan’s co-op for marketing the works of local arts and craft people. The centre’s commercial spaces will house related art retailers.

The plan initially is to focus on the development of two of the three sites within Leigh Square which were identified for the Arts Village. As a result, the interior of the old post office will be demolished and refitted for art purposes; this building will become the ‘Outlet’. The facilities to be included in the Outlet site are:

- **Community Arts Workroom:** With associated storage and a kitchen, this large studio is designed as a work space for visual art projects, particularly community-based initiatives. A garage door opens the workroom onto the docks on the back of the Outlet, expanding its presence to the outdoors. Equipment will include a kiln that can be used for special projects or accessed for regular community firings. Other potential activities might be a Christmas craft sale or an after-school art program for pre-teens.
- **Art Studio:** This smaller studio is intended for use by artists-in-residence or for smaller projects.
- **Public Archives:** The Port Coquitlam Heritage and Cultural Society will be an on-site partner and will operate on behalf of the city as the community public archives. The society’s significant collection of photographs and documents will not only be appropriately housed for their long-term preservation but will become fully accessible to the public. In addition, the society will offer a range of education programs and displays that celebrate their history.
- **Resource Centre:** As the hub of the Village, this area will provide information on regional cultural activities and events as well as provide customer service, including registration for Parks and Recreation Department programs and a ticket outlet.
- **Art Pods:** This is an innovative means of providing opportunities for local artists and artisans to market their work to the community. Portable mini-studios that can be positioned anywhere within the village, will be available for artists and crafters to display their work while creating and engaging the public. These art pods will often be in use in the wide corridor of the Outlet or on the locking docks.
- **Retail Space:** In the spirit of Granville Island, one of the inspirations for the Arts Village, approximately 1,000 square feet is available for a commercial retail partner that will help animate the Outlet. As yet unidentified, the ideal partner will run an arts-related business such as a craft gift shop or art supply store, or perhaps a café or bookstore.
- **Administration:** An office for cultural workers employed by the city and who will be working with the community to program the village.

The existing one storey Parks and Recreation Department administration building will be torn down and a larger two-storey complex will be put up in its place. The main floor of the “Gathering Place” will be dedicated to cultural activities while the Parks and Recreation Department administrative staff offices are relocated to the second floor. The facilities to be included in the Gathering Place site are:

- **Living Room:** A place for informal gatherings and rotating visual displays, the impressive circular space will be complete with a full catering kitchen, cozy seating, two fireplaces and a piano. It has been designed both for casual socializing as well as a venue for community programming such as coffeehouse folk concerts, poetry readings and heritage fashion shows.
- **Production Studio:** A workroom for the preparation of exhibits to be displayed in the Living Room and related programming such as demonstration workshops.
- **Community Room:** This more formal, multi-purpose room is to be used by the cultural community for meetings, conferences, workshops and presentations.
- **Change Rooms:** To support the use of the Bandshell, change areas for performers are being provided with associated storage for equipment and public washrooms that are accessible from both inside and outside the Gathering Place.
- **Administration:** The Parks and Recreation Department will relocate its administration office to the second floor of this building.
Financing

The Leigh Square Community Arts Village is a $4 million project. The City of Port Coquitlam was awarded $1.6 million in grant funding for the Leigh Square Community Arts Village through the Canada – BC Infrastructure Program. The grant awarded provided the additional funding required to undertake the first phase of the project. The City of Port Coquitlam has also committed $1.6 million (combined capital and reassigned budget allowances) to this project as a whole, in addition to its role in funding the operations of the village, once completed.

The federal and provincial governments have been supporting the project and recognizing the value of cultural infrastructure to the overall sustainability and well-being of Canadian municipalities. The project has also been supported in large part by the Community Cultural Development Advisory Committee, Port Coquitlam Heritage and Cultural Society, Art Focus Artists Association, and ArtsConnect, the regional arts council.

Issue/Lessons

This project, which will showcase the arts and cultural activities in the community, is the outcome of a comprehensive study undertaken to develop a strategy for the creation of a grassroots, community-driven cultural focus point for Port Coquitlam. The City of Port Coquitlam is demonstrating leadership and vision in the construction of this creative project and has been mindful of environmental sustainability impact in the development phase of the project. In addition to recycling two older buildings as part of the arts precinct, a new building, to be called the Gathering Place, has been designed to meet LEED (Leadership in Energy and Environmental Design) silver accreditation standards.
North Peace Cultural Centre
Fort St. John, British Columbia

Description

The North Peace Cultural Centre opened its doors in June of 1992 and has since been the centre of the arts & cultural community. With its unique lobby and concourse that literally stretches for a city block, it has acquired "A Mall for the Arts" reputation. Paralleling 100th Street, and entering on 100th Avenue, you walk by the Peace Arts Gallery, box office, administration offices, and the Cultured Cafe (a sidewalk style Bistro). The entrance to the Public Library comes up next, or the visitor can head upstairs to relax in the open loft, that has a 270 degree view of the city.

The North Peace Cultural Centre’s mission is to endeavour to support, promote and present artistic and cultural activities that benefit the people and enhance the reputation of the North Peace.

Community Context

In the very heart of Fort St. John and the North Peace, the centre is within walking distance to three major hotels, shopping, restaurants and service businesses.

Operations

The North Peace Cultural Centre provides many services to the community including:
- A 413-seat proscenium theatre that is rented as roadhouse style and used by the centre for its own many presentations.
- Peace Gallery North, a museum class art gallery exhibiting talents and works of artists and artisans from local to international stature.
- The Cultured Café provides daily lunch specials and a wonderful bistro style menu in the centre's bright and open atrium style lobby.
- Four meeting rooms with complete office assistance and catering facilities.
- Banquet facilities for up to 200 people.
- One professional quality dance studio.
- The Fort St. John Public Library.

The centre proudly hosts hundreds of events every year, and is home to the Fort St. John Community Arts Council, the Peace Arts Gallery Society, the internationally renowned Watt School of Irish Dance and a resident Community Choir, the Northern Community Singers. The Stage North Theatre Society produces three or four major drama productions every year and the local school district utilizes it for school shows and cultural performances. Meeting rooms and dressing rooms fill the rest of the facility and residents can enrol in the centre's educational programs throughout most of the year.

**Financing**

The North Peace Cultural Society receives financial support from the British Columbia Lottery Corporation through Community Bingos.

**Issue/Lessons**
Parkdale Arts & Cultural Centre
Toronto, Ontario

Description

Parkdale’s former police station at 1313 Queen Street West is the site of Artscape’s mixed use project providing low-cost artist live/work space alongside offices for non-profit and community groups. The 13,000 square foot building houses 9 live/work studios, 4 offices, and a gallery. Owned by the City of Toronto, the Parkdale Arts & Cultural Centre officially opened in 1998.

Community Context

The Parkdale Arts and Cultural Centre is located in the Parkdale Village Business Improvement Area which is responsible for over 200 restaurants, retail merchants, and professional offices on Queen Street West.

Operations

The building is also home to Gallery 1313, an incorporated non-profit organization with charitable status. The Gallery shows contemporary Canadian art and occasionally has international exhibits.

The facility was developed in partnership with the City of Toronto, the Parkdale Business Improvement Area, Parkdale Liberty Economic Development Corporation, Vietnamese Youth and Women’s Association, Kababayan Community Centre, Gallery 1313, and 9 live/work tenants.

Financing

Artscape said they have had difficulty lobbying for funds for this project, as is often the case for with neighbourhood development projects.
Description

The Parkdale Fire Station (also known as Fire Station No. 11) was designated as a municipal heritage site in 1996 and formally recognized by the province because it was one of three surviving pre-1930 fire stations in Ottawa. It is a rare surviving example in Ottawa of a fire station that incorporates pre-1930s fire-fighting technology.

Built in 1923, the building was used as a fire station until 1986, after which it housed a food bank and artists’ studios and galleries. The building, which has been vacant for approximately two and a half months, reflects the pre-1930 period when the Ottawa fire department evolved from a poorly equipped fire fighting force to a professional fire department.

Fire Station 11 Ltd., the owner of the site, plans to rehabilitate the vacant building for multipurpose use, such as artists’ studios, artists’ galleries, a bookstore, a florist shop, a personal service business, or a design studio/office. The building is part of the collective memory of the Hintonburg Community and is included in historical walking tours of the area.

The project has been extremely beneficial to the surrounding community. In April 2003, Ottawa City Council adopted the new Arts and Heritage Plan thereby acknowledging the desirability of establishing new arts districts: "The City will spark and sustain urban and neighbourhood revitalization through the partnered development and nurturing of arts and cultural districts." The Plan points out that "one in every seven Ottawa residents belongs to the 'creative class'."

That segment includes actors, dancers, filmmakers, multi-media artists, musicians, painters, performance artists, playwrights, poets, printmakers, sculptors, singers,
songwriters, video artists, and writers. This arts population expands when one includes educators, entrepreneurs, producers, students, volunteers and administrators.

Community Context

The Parkdale Fire Station is part of QUAD, a new artist district in Ottawa. QUAD spawned from a grass-roots initiative that is unique in Ottawa. The QUAD, an acronym that stands for Quartier des artistes/Art District, blends cultural expression, community spirit and heritage character to create a special neighbourhood that embraces all arts disciplines.

This all came about in Hintonburg because a few years ago, the Council for the Arts in Ottawa (CAO) recommended that the City designate another cultural precinct in addition to the existing Arts Court (on Daly Avenue). There was a need for more cultural facilities such as small theatres, art galleries, rehearsal space, live-work studios, etc. to serve the local arts community. The CAO identified three possible Ottawa neighbourhoods in need of revitalization. Hintonburg has risen to the challenge.

Operations

With a long history of hosting an eclectic mix of theatre, film and fine arts talent including Crawley Films, Hinton Animation Studios, Orpheus Society and Enriched Bread Artists, Hintonburg has always been arts-friendly. In 2004, the Hintonburg Community Association inaugurated the new QUAD with ArtsPark and hasn’t looked back.

Boasting an estimated cultural workforce of 500, the area is prospering with new cultural infusions like the Pukka Gallery and the new home of the Great Canadian Theatre Company joining QUAD stalwarts like Enriched Bread Artists, Amberwood Animation, Orpheus Musical Theatre Society, the Stables Art Studios and dozens more.

Financing

Total project costs are estimated at $331,764. The Government of Canada’s contribution through the Commercial Heritage Properties Incentive Fund could reach $62,181.
Description

As a public facility jointly operated by the Vancouver Board of Parks and Recreation and the Roundhouse Community Arts and Recreation Society, the Roundhouse Community Centre (RHCC) is Vancouver’s oldest heritage building located on its original site.

After Expo 86 closed, all of the temporary buildings used during the fair were dismantled and removed leaving the Roundhouse sitting alone on Pacific Boulevard at the foot of Davie Street. Except as a backdrop for the occasional film being shot on location, the Roundhouse sat empty waiting for the next phase of its use as a key building in Vancouver’s history. When Concord Pacific proposed the Overall Development Plan for the new community on the 20+ acres of False Creek north waterfront, the historic Roundhouse was designated as a public amenity and plans for a new community centre began – but only after attempts to turn the Roundhouse into a collection of boutique shops were defeated by concerted citizens’ action. Then zoning that ensured its rejuvenation into a public facility was enacted in 1993.

The Parks Board then took a major leap and agreed that the Roundhouse would be unlike any other community centre in Canada. The Roundhouse would be a unique facility dedicated to community development through arts and culture and an arts oriented community centre that would serve not only the residents of the area, but all citizens of Vancouver. In 1994, design began and the Parks Board created the Roundhouse Advisory Committee to guide the development of the new community centre. Chaired by the founding president, the committee included current and past presidents, artists, and railway buffs. Solid and consistent support also came from then Parks Board Commissioner, a key player on the political side, as well as numerous dedicated Parks Board staff.
Finally, after overcoming some serious obstacles and difficult negotiations, a $9 million facility was completed and turned over to the Vancouver Board of Parks and Recreation to own and operate.

The overall mission is to celebrate diversity of people, values, ideas and activities. The mandate of the Roundhouse is twofold: to be a centre for community cultural development and a community source for recreational activities for all ages. They thrive on exploring issues, on taking risks, on being cutting edge. They strive to bring people together in new ways to explore what is important to them. Through stretching boundaries and challenging perceptions, they endeavour to build community and in their own way to make the world a better place.

Community Context

The facility directly serves the Yaletown and Downtown East Side communities of Vancouver. The Roundhouse is located in the centre of one of the largest urban experiments in history, transforming a few hundred acres of mostly vacant lots into one of North America's densest and most diverse urban sites. The facility is surrounded by high rise buildings. The Roundhouse is an oasis in the centre of this dynamic mix, enabling people to use their creativity and energy (at whatever level) to rejuvenate themselves and to be better equipped to face a blizzard of challenges and opportunities around them.

Operations

The centre is run by 16 full-time staff and governed by a Board of Directors.

Besides making spaces available for rent, it offers a huge array of arts, cultural, and recreational programs. The versatility and beauty of the Roundhouse welcomes thousands of users through its doors every year.

Facility features include a black-box Performance Centre, an exhibition hall, woodworking, pottery and dance studios, a full size gymnasium, a café area, and various multi-purpose spaces.

The community centre is proud to also house Engine 374. Engine 374 was the first passenger train to enter Vancouver on May 23, 1887. After a major fundraising
campaign by the Vancouver Central Lion’s Club, it found its new home in the glass pavilion attached to the Roundhouse, where it is a designated heritage monument.

A more detailed look at the various facilities included in the Centre is listed below.

- **Exhibition Hall:** Originally a repair shed for train engines, the Exhibition Hall retains much of the original post and beam architecture, and even some railway tracks which remain embedded in its polished concrete floor. Natural light, high ceilings and the floor-to-ceiling windows provide a dramatic space, well-suited for large gatherings, parties, exhibitions, trade shows, conferences, performances and weddings. The outside doors provide access to the turntable plaza. Moveable display walls allow for versatile use of this space. Area: 5,000 square feet. Theatre Style Capacity: 400. Standing Capacity: 600.

- **Performance Centre:** The removable seating and accessible windows with retractable blackout blinds make this space ideal for diverse events, from meetings and lectures to weddings, receptions and full-scale theatre, dance and music performances. The space measures 5,500 square feet and can seat between 116 and 250 people.

- **Kitchen Area:** 450 square foot kitchen and food preparation area with commercial gas range, convection oven, stainless steel countertops, and dishwasher.

- **Gymnasium:** 1280 square foot gymnasium with full-sized, sprung hardwood floor, and the capacity for many sports.

- **Studio A:** 315 square foot studio space.

- **Studio B:** 1230 square foot studio space.

- **Studio C:** 700 square foot area with natural light, carpet and a white board.

- **Art and Crafts Room:** 464 square foot room with natural light, concrete floor, and a sink.

- **Dance Studio:** 1500 square foot studio with natural light, sprung hardwood floor, and sound system.

- **Mezzanine:** 1,000 square foot space with carpet and no walls.

- **Boardroom:** 266 square foot carpeted room with an interior window.

- **Multimedia Room:** 770 square foot room with an interior window, carpet, and the internet.

- **Music Room:** 380 square foot room with a piano.

- **Train Pavilion:** 4,050 square foot glass pavilion with brick floor available for receptions.

**Financing**

Renovation and extensions to the building cost $9 million. After the facility was complete, it was given by Concord Pacific back to the city at no expense to the city, as per the initial development agreements. The Community Centre is jointly operated by the Vancouver Board of Parks and Recreation and the Roundhouse Community Society. The Parks and Recreation Board provide a budget for key staff positions, utility bills, and maintenance expenses totalling $1.2 million. The Roundhouse Community Society is responsible for programming and collects revenue from programming, membership
and rental fees, and the café and vending machines. These four main sources of income sustain their programming budget of $890,000. The two budgets are completely separate. Occasionally, the facility will receive grants on a project-specific basis as well as through partnerships.

**Issue/Lessons**

The manager of the Roundhouse had some words of wisdom to pass on to anyone planning to build a cultural or community facility: There is never enough storage and noise – sound proofing is essential to prevent noise travelling between rooms as well as out in the community.
The Arts Station
Fernie, British Columbia

Description

One outstanding heritage building located in downtown Fernie is the Canadian Pacific Railway Station, dating back to 1908, after Fernie’s second fire. Today, the building is still a busy place. Moved a few meters from its original site, renovated, repainted and refurbished, it is now the Arts Station, home of the Fernie & District Arts Council.

The CPR Station was built in 1908. It is known to be the last surviving first-class CPR station of this design, as this construction was built especially for the Crowsnest Branch Line. In 1986, the Fernie & District Arts Council began the renovation and restoration of this remarkable piece of history. A new foundation was laid and the building moved to its new location a few meters from its original home. Most fixtures in the Arts Station are restored originals, while some are replicas. In October 1990, after four years of hard work by many volunteers, the Arts Station held its grand opening.

Community Context

Rich in history and heritage, the once sleepy coal mining town is quickly becoming an outdoor enthusiast’s playground. When the skis and snowboards, golf clubs and fly fishing rods are packed away for the day, visitors can stroll through Fernie’s historic downtown to discover its carefully-preserved heritage buildings which carry a wealth of local history.
Operations

The Fernie & District Arts Council now operates the facility with more than twenty volunteers who put in hundreds of hours each month to provide many of the services available to members and visitors.

The original lobby is a gallery for the display of works by local artists; the ticket office is a restaurant; the baggage room is a 100-seat theatre used by visiting and local performers. Quilters, painters, stitchers and weavers use the upper floor while photographers and pottery enthusiasts practice their craft in the basement studio. The Arts Station boasts an intimate gallery where local and regional artists of various disciplines showcase their talents. The Crowsnest Resources Gallery space is in high demand and is booked one year in advance of exhibits; each artist is on display for a four-week period. The theatre doubles as a second gallery, and features exhibitions for four week runs. The Blue Toque Diner is also located in the Arts Station.

In addition to the special events, concerts and theatre productions that take place at the Arts Station, the building is home to many artist groups and committees, including:

- Concert Committee,
- Decorative Artists,
- Fernie Visual Arts Guild,
- Fernie Spinners and Weavers Guild,
- Fernie Pottery Guild,
- The Yoga Collective,
- Fernie Multi-media Guild,
- Fernie Photography Club

Financing

The Arts Station became more than a dream for a handful of art enthusiasts when Canadian Pacific Railway donated land and the old CPR building to the City of Fernie for use as a community arts centre.

The Arts Station is supported by the City of Fernie and the BC Arts Council. They also raise funds through membership fees.
The Big Peg
Jewellery Quarter, Birmingham UK

Description

A landmark 100,000 square foot, seven storey building at the heart of Birmingham’s Jewellery Quarter providing space for more than 500 people working in small scale creative enterprises, predominately art, media, jewellery and design. On the 7th floor there are 60 affordable penthouse studios. At ground/basement level a remarkable gallery and café.

Gradually, they have been turning the building’s 100,000 square feet into nicer and more usable spaces.

Community Context

It is by the Clock Tower in the center of the Jewellery Quarter and has now become something of an annexe to the Custard Factory, which has a huge waiting list. People unable to find space in the Custard Factory are going into Big Peg about half a mile away.

The region has seen increased tourism and produced a boost to the local economy since the establishment of The Big Peg. Concurrently, the Jewellery Quarter is also playing an increasingly important role in the city’s arts economy.

Operations

The Big Peg offers well designed and flexible work spaces for a variety of creative activities at affordable rates.

Facilities include: a gorgeous foyer with a friendly and efficient reception bureau, flexible access, gallery and exhibition space, an impressive boardroom, a good lift and two loading bays as well as three passenger lifts. At ground floor level there is a range of useful shops, including two cafés, a new agent/stationer, a post office and a police station. Other useful shops, such as a mini supermarket, are in the vicinity. The Big Peg
has a new entrance with sloping glass which becomes one of the focal points of the building.

Most of the activities at the Big Peg are connected with the media, advertising, design, the jewellery business and creative commerce of all descriptions. Another advantage of the Big Peg is plugging into a network which includes the Custard Factory in Digbeth.

The studio offices at the BIG PEG have been aptly designed for a wide range of creative business uses. They have a good feeling - quiet white spaces with excellent natural light and spectacular views. Ranging in size from 350 to 2,000 square feet and more, they enjoy fitted mini-kitchens with fridges, high ceilings, good acoustic separation, ample power, carpeted or sprung maple floors and a neat finish.

**Financing**

The Big Peg is owned and operated by SPACE Organisation. The SPACE Organisation is recognized as a leader in the field of arts and media led urban regeneration and provides consultancy services on all aspects of city revitalisation. The Big Peg is one of many projects they have initiated to provide diverse accommodation for small artistic and creative enterprises through the United Kingdom.

**Points of Interest**

The Big Peg donated a portion of their car park to the Prince of Wale’s Institute of Architecture to build their 1997 summer’s project. Each year, the students design and build a little building within a six-or-seven-week period and then the Prince of Wales comes to open it.
Description

The Custard Factory is Birmingham’s revolutionary new art and media quarter. Eight-hundred yards from the Bull Ring and the city centre, it is home to a fast growing community of artists, musicians and small creative businesses, predominately working in the arts, media and creative digital technology. SPACE Organisation took the area over in 1990. They began to restore the buildings and opened it to the best of Birmingham’s young creative talent. This thriving community has grown out of what, only 10 years ago, was a derelict industrial wasteland. Today, the Custard Factory is seen as an example of arts and media led urban regeneration.

The Custard Factory consists of 200,000 square feet of buildings at the point where the River Rea crosses Digbeth High Street. It is the site of the original settlement of Birmingham many hundred of years ago. Once SPACE Organisation had received the derelict buildings, they began with a building at the back, called Scott House. They turned the ground floor loading bay of the building into a lake around which they put dance studios, shops, art galleries, a café, a bar, a 220-seat theatre and the reception area. The rest of the 100,000 square feet was turned into workshops, studios and offices. Currently, 500 people work in the building.

Community Context

The Custard Factory is a 5-acre sprawl of renovated and up-scaled riverside factories built 100 years ago by Sir Alfred Bird, the inventor of custard. At one time he had a thousand people working there, but by the early 1980s it had long since lost its mysterious appeal and the factories all fell derelict. At one point, 40 percent of the
commercial space in the city was empty; now the Custard Factory has 100 percent occupancy with waiting lists to get in.

After years of domination by multinational retail chains, Birmingham’s city centre shopping is rediscovering the flavour of small-scale independent enterprise as a result of the Custard Factory.

**Operations**

The Custard Factory is owned and operated by SPACE Organisation. The SPACE Organisation is recognized as a leader in the field of arts and media led urban regeneration and provides consultancy services on all aspects of city revitalisation. The Custard Factory is one of many projects they have initiated to provide diverse accommodation for small artistic and creative enterprises through the United Kingdom.

The award-winning first phase is home to a bohemian community of 500 artists and small creative enterprises. The affordable studio workshops are complemented by a theatre, café, antique shops, meeting rooms, dance studios, art galleries, the achingly stylish Medicine Bar and the electrifying Code nightclub.

The second phase, completed in the summer of 2002, comprises a hundred studio/offices with internet access, a ring of lakeside shops, galleries and restaurants plus the Green Man, a towering 40 foot sculpture made of earth, fire, and water. Other facilities include a small luxury hotel, live/work apartments, a riverside walk, a new bridge, a perfumed garden for the blind and a 40,000 square foot international design and exhibition centre.

Future projects for the Custard Factory include a block of 70 live/work studios. They are working with Focus Housing Association on this initiative. The studio apartments will be mostly rented to young people working in arts, media, cultural and design type activities.

**Financing**

The first 100,000 square feet were completed for £1.8 million, approximately £18 per foot. The overall cost of the first phase was roughly £2.4 million, including the cost of the building. They received a city grant through the English Partnership Program for £800,000, about one third of the total cost.
Issue/Lessons

The Custard Factory has also realized some political advantage to City Council. The 1998 G-8 summit, held in Birmingham, brought the Custard Factory to the attention of many international leaders, some of whom were keen to create similar projects in their cities.

It is believed that it was the seamless transition from development to management that allowed the Custard Factory to realize such enormous success so quickly. It would not have worked nearly as well if a developer had constructed the building and then turned it over to a local authority or to an Arts Council-sponsored bureaucratic body.

The development of the Custard Factory has not been without its problems. One of them is their rather confused relationship with Birmingham City Council. This occurs in large part because the Custard Factory engages in both for-profit and not-for-profit ventures.
Alderney Landing Cultural Convention Centre
Dartmouth, Nova Scotia

Description

The Alderney Landing Cultural Convention Centre is a not-for-profit facility located on the Dartmouth Waterfront. Alderney Landing houses a professional, fully-equipped 285-seat theatre and an art gallery. The facility opened its doors five years ago and has been virtually fully-booked since. Alderney Landing’s mission is to promote community and cultural programming and to be recognized as a unique destination and venue for business, arts and entertainment in Nova Scotia.

Quick Facts:
- Population: 66,000
- Square footage: 4,100
- Seats: 285 - flexible
- Operating budget: $850,000
- Cost to build: $5 million
- Attached to larger performance venue? No

Community Context

Serving a community of 66,000 people, the centre is located in downtown Dartmouth, on the harbour’s edge next to the Dartmouth Ferry Terminal and the Alderney Gate Public Library. The theatre was constructed as an integral part of the Alderney Landing complex, a cultural convention centre carefully designed to beat in the heart of downtown Dartmouth and fulfill the area’s stirring promise of economic and cultural revitalization.

Operations

The centre is owned by the Halifax Regional Municipality and operated by Alderney Landing and an independent Board of Directors. Now the home of Eastern Front.
The Theatre Company, the Alderney Landing theatre is also host to professional performance and dance from around the world, as well as clients in the broader Nova Scotia community.

The Alderney Landing Convention Centre holds an art gallery, multiple boardrooms, has two restaurants attached, and houses the Farmer's Market on Saturdays. The bottom floor also accommodates the city’s Visitor Information Centre and two permanent vendors.

Situated on the centre’s second level are offices, dressing rooms, a theatre area, and a rotunda lobby. The theatre measures 4,100 square feet; however, the 1,700 square foot stage can be used as both an indoor and outdoor venue. It can open from behind onto the parking lots to create an open-air venue ideal for concerts. The studio theatre is a flexible-seat venue with many possible configurations. It can be adapted to serve as a 300-seat inclined space, or to hold audiences ‘in the round’. The flat floor stage has electrical retractable seats that can be pulled into the wall and covered by a black curtain to host a banquet or reception type event.

Because of its unique and profoundly adaptable design, the theatre has been used for a wide variety of purposes since its construction, from dinner theatre to stadium seating giant-screen arcade games to a dance and reception hall for countless weddings; and of course in first role as a top-rated music venue, dance and theatre space.

**Financing**

The construction of the Alderney Landing Cultural Convention Centre was incorporated into a $9 million waterfront development plan for the community. The centre was built for $5.1 million. $2 million in capital funding came from the Canadian Infrastructure Program and the rest from the municipality. The facility’s operating and management costs are $850,000 yearly. The centre is almost self-sufficient receiving a small grant from the Halifax Regional Municipality ($170,000) and raising the rest themselves. The majority of their earned income generated from putting on events and rental fees.

**Issues/Lessons**

During the planning phase of the facility there was very comprehensive community involvement. The process was initiated in the community and then an advisory board was formed with members consisting of a cross-section of main operators and users. The idea was then incorporated into the community’s waterfront development plan and the Halifax Regional Municipality became extensively involved. Many community consultations and public meetings were held to ensure the facility reflected the broader community’s needs.
Description

The Capitol Theatre is a not-for-profit centre comprised of three theatrical spaces of different natures and sizes. Now functioning primarily as a community arts centre, the spaces provide for a flexible facilitation of many different events. The theatre is a community-based organization with a historical multi-purpose facility, committed to providing a quality environment focused on the needs and development of the artistic, entertainment, educational and business communities.

Community Context

The Capitol Theatre resides in the heart of Windsor’s thriving downtown core. Downtown Windsor is home to the best food and entertainment the city has to offer, from fine dining, first-rate hotels, the Art Gallery of Windsor, the casino, pubs and clubs, and shopping to countless other cultural activities. This city of 300,000 residents is also located directly across from Detroit.

Operations

Each theatre within the original historic Capitol Theatre structure has been renamed to reflect the contribution of the primary sponsors of ‘The Arts’. Renovations have
restored the original plasterwork and finishes, and provide state of the art theatre facilities which attract over 75,000 people each year.

The largest of the three spaces is the Pentastar Playhouse. At 696 seats, it is the most breathtaking of the three spaces. The Pentastar Theatre was named after the Chrysler Corporation's five-sided logo. It was Chrysler Canada, under leadership of the late Yves Landry, who so graciously supported the Capitol's original restoration project. With the capacity to stage major productions, it also reflects the beauty of the original theatre space.

The Daniel Patrick Kelly Theatre seats 232 people and is very intimate. A small thrust stage makes it perfect for drama and children's theatre, or any productions where the performers want a close audience.

The third space, the Joy Family Theatre, has a flat floor, flexible seating, and tables for 130, and is used for everything from parties to corporate meetings, cabaret shows to dance rehearsals.

The Joy Family Theatre measures 1,950 square feet. One dressing room is allocated to the Joy Theatre; there is also a shared lobby and no backstage area. The space is not used primarily for theatrical presentation and is most often rented out for receptions and weddings; however, some dance, concert, theatre, and jazz performances have taken place in the space. The only limitation is the size of the space because it doesn’t facilitate full theatrical lighting or sound set-up.

**Financing**

In 1993, under the threat of demolition, the City of Windsor, the Province of Ontario and the Government of Canada, provided grants to a not-for-profit organization to purchase, renovate and manage the facility. The renovations were designed to enhance the ability of the theatre to function as a community arts centre and to provide for lower operating costs as the theatre functions without an operating subsidy. The building is insured for $8 million. Most recent renovations include a $7.9 million investment in the early 1990s and a $1.8 million façade restoration in 2000.

The Capitol Theatre and Arts Centre is a completely self-funded registered charitable public trust. They are self-supported by way of corporate sponsorship, private donations, leaseholds, ticket sales, bingos and special fundraising events. The theatre currently has an annual operating and management budget of $1.3 million.
Description

The Chan Centre for the Performing Arts is a large complex built by the University of British Columbia. The Centre includes the Chan Shun Concert Hall with 1400 seats, the BC Tel Theatre, and the 158-seat Royal Bank Cinema.

Commissioned in the early 1990’s, the Chan Centre’s mandate is twofold: to meet the needs of the University of British Columbia (UBC) community and to provide for local and visiting arts enthusiasts an acoustically superior, medium-sized concert hall. Today, the Chan Centre is one of Vancouver’s prime rental locations for lively arts productions, conferences, recording projects, and film and television shoots. On the academic side, UBC music, theatre, and film students now have access to topnotch venues throughout the school year for rehearsals, performances, and film screening.

Community Context

Nestled amid the lush landscape on the University of British Columbia campus, the Chan’s distinct, cylindrical shape has become a noted landmark. Its silver exterior is clad in pre-weathered zinc panels, complementing the building’s verdant surroundings and panoramic views. A glass corona set atop the roof further enhances its reflective quality, while subtle outdoor lighting illuminates the neighbouring walkways and towering trees.
Operations

The Chan Centre, owned by the University of British Columbia, boasts three unique venues: the large Chan Shun Concert Hall; the flexible Telus Studio Theatre; and the intimate Royal Bank Cinema. All spaces share a spectacular glass lobby, which faces an evergreen forest and small outdoor patio. The centre also includes a large multi-purpose room, shared dressing rooms for up to 32 people, and full support facilities.

Designed as an experimental, empty “black box”, the flexible studio theatre accommodates several stage configurations, which can be adjusted to meet specific production needs, and has a capacity of between 160 and 275 seats. Seating is arranged on three levels of twelve towers, most often placed in a horseshoe shape. Because of its unique features, the innovative space is an attractive venue for avant-garde and classical drama productions as well as performances by small music ensembles.

Financing

The development and construction of the Chan Centre, started in 1995 and completed in 1997, was funded through the generous support of the Chan Foundation of Canada, BC Tel (now TELUS), and the Royal Bank Financial Group, with matching funds provided by the Government of British Columbia. The project cost a total of $17.2 million.
Epcor Centre for the Performing Arts – Big Secret Theatre
Calgary, Alberta

Description

The Epcor Centre for the Performing Arts is a six-level performance complex measuring over 400,000 square feet (almost 10 acres) and occupying a full city block. In 1969, the need for an arts centre was first documented. Soon thereafter, a study was done and it was determined that the Calgary Philharmonic Orchestra, Theatre Calgary and Alberta Theatre Projects were in serious need of a proper performance space in anticipation of their growth, as well as the increasing needs of the community.

In 1976, the Calgary Centre for the Performing Arts was officially registered as a charitable organization. Then in 2001, the centre’s name changed when Epcor entered into a ten-year naming agreement with the Epcor Centre for the Performing Arts. It provides multi-faceted support through marketing expertise, technical knowledge in energy management, cash contributions to an endowment fund, and a service relationship for the provision of energy and natural gas. Through this agreement, Epcor, an Alberta-based utility supplier, supports the Epcor Centre’s vision to foster a culture of creativity in Calgary.

The Big Secret Theatre, now the Epcor’s flexible-seat studio theatre, is hidden away on the upper level of the Epcor Centre and was originally designed to function as a lounge. In 1987, One Yellow Rabbit Performance Theatre approached the Epcor Centre seeking space to mount their next season. The lounge space was leased to them on a trial basis,
and today, the company calls the Big Secret Theatre their permanent home. The 60-seat theatre underwent renovations in 1995 incorporating the original space plus a lower level boardroom, thus giving the theatre a balcony and a main floor/lounge area.

The Epcor Centre of the Performing Arts strives to be Calgary’s leading centre of production, presentation, learning, advocacy and research for the arts. Their mission is to provide an inspiring environment for the performing arts to flourish, where the creative spirit of all Calgarians will be enriched, engaged and delighted.

Community Context

Located in the heart of the Olympic Plaza Cultural District in downtown Calgary, the Epcor Centre is surrounded by transit stops and a variety of parking options, as well as some of Calgary’s best restaurants. They are also connected to three premiere hotels by indoor walkway systems, making it the perfect location for performances and concerts, conferences, weddings, fundraiser galas, graduations and convocations, recitals, meetings, workshops, receptions, and exhibitions.

Olympic Plaza Cultural District, where the Epcor Centre is found, is a focal point of public life in Calgary and a major cultural hub. Co-founded by EPCOR CENTRE, the District is a common ground for all Calgarians, visibly celebrating diversity and creativity while enticing people to stay and mingle – with a vibrant mix of restaurants, businesses and arts activities.

The long-term economic and social development of Calgary depends upon attracting and retaining the creative and entrepreneurial people who drive the information economy. Calgary must be a city that looks good, provides intellectual stimulation and has a strong sense of community. To offer that exceptional quality of life requires a strong arts and cultural sector, and specifically, a sustainable performing arts centre such as the Epcor Centre.

Operations

Performance spaces in the Epcor range from the 1800-seat Jack Singer Concert Hall, one of the most beautiful and acoustically acclaimed venues in North America, to the intimate black box setting of the 103-seat Big Secret Theatre. The Epcor Centre offers an unrivalled variety of vibrant and attractive spaces, including four theatres, and the Jack Singer Concert Hall. The centre also houses rehearsal halls, theatre workshops, offices, meeting rooms, a café, radio station, salon spa and gift store, with art works from community groups and galleries displayed throughout.
The Big Secret Studio Theatre is home to One Yellow Rabbit Performance Theatre, but is also regularly rented by other independent theatre groups. The stage area measures less than 1,000 square feet and the venue has a seating capacity between 130 and 246, depending on the configuration. The Big Secret Theatre has dressing rooms and a small backstage area as well as access to a shared box office and concession services.

Almost 300,000 people experience the excitement of the Epcor Centre yearly, at over 1700 performances and events including: live theatre, dance, spoken word and readings, children’s events, experimental theatre, art exhibits, public forums, weddings, training sessions, meetings, arts education activities, sporting events and competitions, award ceremonies and a range of music from symphonic concerts to jazz, folk, blues, world, and rock.

**Financing**

The Epcor Centre cost $98 million to build in 1985. Original funding for the project came from several major sources: the provincial government ($48.7 million), the city donated site (value of $12.3 million), the City of Calgary grant ($12.7 million), private sector ($11.3 million), and interest ($14.9 million).

The centre runs on an annual operating budget of $5.9 million. Sixty percent is generated from earned revenue and public funding accounts for less than thirty percent.
Evergreen Cultural Centre – Studio Theatre
Coquitlam, British Columbia

Description

The Evergreen Cultural Centre officially opened its doors in October 1996, a shared vision of the City of Coquitlam, the Tri-City area arts community, private business and senior governments. The Evergreen Cultural Centre is Coquitlam's arts and cultural venue located in the heart of the Town Centre in Coquitlam.

Each year the Evergreen Cultural Centre produces a season of arts programming filled with professional calibre theatre, music and dance that unfolds in the 264-seat studio theatre. The art gallery at the Evergreen Cultural Centre is the only non-profit, non-commercial art gallery in the Tri-City area.

Community Context

While the Evergreen Cultural Centre houses the only studio theatre in the city of 112,000, there are comparable theatres in two of the surrounding communities. The centre is located in the heart of the Town Centre on Lafarge Lake. Ideally located with ample parking, the facility functions to serve both public and private arts and cultural events and activities. As a result of their establishment in the downtown core, the centre predicts that soon small businesses will begin opening in the periphery.

Operations

The facility is owned by the City of Coquitlam and leased to the Evergreen Cultural Centre Society. It is operated by the Evergreen Cultural Centre Society, which is

QUICK FACTS:

- Population: 112,000
- Square footage: 2,700 (theatre)
- Seats: 180 - 264
- Operating budget: $850,000
- Cost to build: $10 million
- Attendance: 20,897
- Attached to larger performance venue? Yes
responsible for the full management, marketing and administration of the performing and visual arts programming, as well as parallel arts education programs for elementary school students. A Board of Directors, which includes one city representative, presides over the centre.

The black-box studio theatre measures 2,700 square feet. The studio’s flat floor adapts for several different configurations seating from 180 to 264. The space is used exclusively for performances and has professional lighting and sound equipment. The space is home to a local theatre company, but is also rented to music, theatre, and dance groups. The Evergreen Cultural Centre also includes an art gallery, a rehearsal hall, six dressing rooms, green room and three studios providing up to 3300 square feet of space for local artists, educational classes and workshops, while the spacious glassed-in lobby offers a spectacular view of Lafarge Lake.

In 2004, the studio theatre attracted 20,897 audience members to the Evergreen Cultural Centre. The synergy created by the co-location of the gallery and theatre has significantly augmented gallery attendance.

**Financing**

Building the Evergreen Cultural Centre cost approximately $10 million. Capital funding came from all three levels of government as well as a number of development corporations such as banks and construction companies. The annual operating budget for the facility is $850,000. Three quarters of the budget comes from three primary sources: the City of Coquitlam, ticket sales, and corporate sponsorship. The city takes responsibility for the maintenance and upkeep of the physical building.
Firehall Arts Centre
Vancouver, British Columbia

Description

The Firehall Arts Centre houses both a theatre and gallery in downtown Vancouver. Built in 1906, the Firehall building functioned as Vancouver’s No.1 firehall and the first motorized firehall until 1975 when the firemen moved out and the arts moved in.

After a variety of tenants, the Firehall Theatre Society was formed in 1982 and currently operates as one of the busiest venues in Vancouver. With over three hundred performances each year, the Firehall entertains audiences and provides a variety of theatre and contemporary dance that reflects Canada’s diverse and dynamic cultural mosaic.

Community Context

The Firehall Arts Centre is located slightly east of Main Street, directly beside the Vancouver Police Museum and immediately north of Vancouver’s historic Chinatown district with its many interesting Chinese restaurants and stores.

The Firehall Theatre Society has maintained a strong commitment to the downtown eastside, and currently donates over 1000 tickets to downtown eastside charities in order for their members and volunteers to enjoy the professional performing arts in their own neighbourhood and to use in their fundraising efforts. This endeavour contributes greatly to the sense of community and in restoring the city's pride to its historic centre.
Operations

Each season the Firehall produces between four and six theatre productions and between three and five dance productions. It is home to at least twenty-five other arts organizations as a theatre and studio rental facility, and also the Arts Centre Box Office. Every year, over 35,000 people attend over 340 performances at the Firehall, making it one of the most animated venues in Vancouver.

The studio theatre is a flexible seat venue holding between 136-175 cushioned and raked seats, depending on the configurations. The stage area occupies 1,800 square feet. On the upper floor of the Firehall Arts Centre there is a large rehearsal studio with dance bars, mirrors and a marlee dance floor which can also accommodate performances.

Through their commitment to showcasing emerging talent, and through workshops and artist residencies, the Firehall promotes the development of young patrons and encourages the exploration of creativity as a key element in a healthy community. The Firehall functions as an incubator in creating, actively training and providing opportunities for actors, playwrights, directors, dancers, designers, technical crew and administrative personnel of diverse cultural heritage.

Financing

The Firehall Theatre Society receives two thirds of its earned revenue from ticket revenue, fundraising endeavours, and through the donations of many loyal patrons. The Firehall Arts Centre also receives support in part from the Canada Council for the Arts, the Department of Canadian Heritage, the City of Vancouver, the B.C. Gaming Commission, the Leon and Thea Koerner Foundation, the Hamber Foundation, Absolut Vodka, du Maurier Arts and other donors.
Kay Meek Centre – Studio Theatre
Vancouver, British Columbia

Description

The Kay Meek Centre is Western Canada’s newest performing arts centre. It has taken almost 40 years for West Vancouver to have its own performing arts centre. Local groups have long recognized the needs, and tried on several occasions to build one, but in the end it was one person’s generosity that made the project happen.

In 1998, a trust was established, funded by Kay Meek with an initial donation of $1 million, to search for a possible site. In 2002, a joint use agreement was signed with the West Vancouver School District and the West Vancouver Arts Centre Trust as community partners. Backed by another generous contribution from Kay Meek, construction commenced. The centre officially opened on May 28th 2005 and has seen 30 performances in its first two months of operation.

Community Context

A theatre destined to become the backbone of the community: Kay Meek Centre’s programming reflects the diversity of the people who live in the area. Parents will be able to experience arts activities with their children, not just performances but behind-the-scenes discovery of artists and their techniques. A major focus is placed on mentoring and creating a place where young people can get involved. Seniors will be able to “meet at the Meek,” attend recitals, public lectures or special movie matinees. Local performers of all ages will be able to use the two stages at Kay Meek Centre, enabling both emerging and established artists to create and showcase their work. Not just a performing art space, the Centre plans to cater to the community’s diverse

QUICK FACTS:
- Population: 42,000
- Square footage: 2,500 (theatre)
- Seats: 200-flexible
- Operating budget: $400,000
- Cost to build: $9.3 million
- Attached to larger performance venue? Yes
interests and ultimately become a vital part of the Lower Mainland’s cultural and entertainment scene.

The centre is located next to West Vancouver Secondary School with access to a large parking lot. Situated primarily in a residential area, the centre feels there would be some benefit to a more central, downtown location.

Operations

The building is owned by the local school district and leased for 40 years to the West Vancouver Arts Centre Trust. The school district holds no influence over the centre’s operations which are managed by a Board of Directors and four staff members.

The Kay Meek Centre has two unique theatres: a Main Stage 500-seat theatre, with comfortable seating, superb acoustics, and advanced multi-media capabilities that enable it to function as a movie theatre or a recording and TV broadcast studio, and a smaller, more intimate studio theatre. Both have substantial staging areas, lobby space as well as their own dedicated dressing rooms so they can be used simultaneously. The centre also houses four shared classrooms which are used by the school during the day and by the centre in the evening.

The 2,500 square foot studio theatre can seat up to 200 people in a variety of flexible seating configurations and has a fully-sprung dance floor. Two large dressing rooms, a green room, and rehearsal space are allocated to the studio theatre.

Financing

Once completed, the Kay Meek Centre will have cost $9.3 million. The reason construction was so inexpensive is because the facility was built on school district property, and therefore, received a break on GST as well as benefiting from a fixed-price contract. It is estimated that if the project were to start over it would cost $15 million. The capital funding for the centre came from a local patron, Kay Meek, and the West Vancouver Arts Centre Trust. An additional $1.3 came from the provincial government through the local school district. Custodial services and utilities are paid for by the school district. In return the surrounding schools may use 40 days per year at no charge in each theatre.

In 2005, the municipality awarded the centre a 50/50 matching grant for $500,000 to assist with the completion of the studio theatre.

The Kay Meek Centre’s operating budget is $400,000 and will be subsidized for the next two years by the Kay Meek Foundation. It is projected that in the future the centre will be self-sufficient.
King Street Theatre Centre
Kitchener, Ontario

Description

The King Street Theatre is home to Theatre & Company. Theatre & Company was founded in 1990, and owns and operates the King Street Theatre Centre, with teaching and rehearsal studios, and a 346-seat, purpose-built, and flexible theatre space in downtown Kitchener.

Community Context

The King Street Theatre Centre serves a community of 190,000 residents. There is one other venue stage in Kitchener and several in neighbouring communities. Surrounded by the children’s museum, restaurants, offices, shops, studios, and many other cultural amenities, the theatre’s downtown location is great for exposure but is poor for parking.

Completed in the fall of 2002, the new 346-seat theatrical entertainment facility has injected $3.5 million of private sector investment into the downtown.

Operations

Theatre & Company’s season offers six productions and runs from early fall until mid-June. Theatre & Company also has a number of ongoing educational programs. Taught by theatre professionals, studio classes are offered throughout the year for all levels of experience, as well as extremely popular March break and summer camps.

Theatre & Company has a Board of Directors and an Advisory Council that oversee the operations of the King Street Theatre Centre. The venue has annual attendance of over...
200,000 people each year. Anchored by Theatre & Company, the King Street Theatre Centre is available for rental to amateur and professional performance groups and organizations with presentation needs.

The buildings houses the 346-seat flexible performance space, teaching and rehearsal facilities, administrative offices, full-functioning carpentry shop for set, costume, and prop construction, four dressing rooms, green room, concession area, backstage area, and lobby.

The theatre measures 3,800 square feet and has been designed to be an incredibly versatile performance space. The theatre can be transformed into four different configurations to accommodate Theatre & Company productions and to provide community access to a flexible venue.
Financing

The King Street Theatre Centre cost approximately $3 million to build. The theatre was incorporated into the municipality’s downtown development plan. Therefore, the majority of funding for the capital project came from the City of Kitchener. The remaining portion of funds raised during the capital campaign came from large corporate donations and other fundraising efforts.

The current annual operating budget is $850,000. Revenue sources for the facility include: the provincial government ($200,000), corporate and individual donors ($400,000), rental fees ($20,000), concessions ($10,000), and program fees ($50,000). The centre purportedly runs a deficit every year.
Manitoba Theatre for Young People
Winnipeg, Manitoba

Description
The Manitoba Theatre for Young People owns and operates a 28,000 square foot performance facility situated at The Forks in Winnipeg.

Manitoba Theatre for Young People is a professional theatre company solely devoted to young people.

Their mandate is to serve as a theatre resource for the children and youth of Manitoba by offering a vehicle for experiencing and developing an appreciation of theatre and an opportunity to receive training in the practice of theatre by professional artists and educators through the performance company, theatre school and theatre-in-education services.

Manitoba Theatre for Young People was originally founded in 1965 as Actors’ Showcase and incorporated in January of 1977. In 1982, it was reconstituted by the incoming artistic director as a professional company devoted to theatre for youth.

Community Context
The Manitoba Theatre for Young People is located at The Forks in Winnipeg. Positioned within the community’s primary cultural district, the theatre benefits from increased awareness and attendance.

The Manitoba Theatre for Young People is committed to accessibility and inclusion for all young people regardless of their geographical location or their socio-economic background.

QUICK FACTS:
- Population: 620,000
- Square footage: 5,270 (theatre)
- Seats: 315-flexible
- Operating budget: $2.2 million
- Cost to build: $5 million
- Attached to larger performance venue? No
status. They believe in the philosophy that live theatre develops healthy, creative, lively children. They bring creative content to schools that augment the curriculum and offer educators new ways to enhance their students’ learning.

Operations

The entire facility measures 28,000 square feet. Two performance venues are located within the theatre complex: a 315-seat Main Stage and a smaller hall. The smaller hall has no theatre seating and is used primarily as a rehearsal hall and multipurpose room. The performance facility also features four classroom studios, production and wardrobe shops, a greenroom, two full dressing rooms, a box office, and lobby.

The theatre is 5,270 square feet in size with a 1,344 square feet stage area. The flexible black-box style theatre has a seating capacity of up to 315 and is fully reconfigurable. The studio space is made available to a variety of community and arts groups on a rental basis; the facility is also occasionally rented out to the corporate community for receptions.

Annual attendance for the facility surpasses 100,000 people each year.

Financing

The facility cost $5 million to build. The project was funded through both public and private sources. All three levels of government contributed to the construction costs in relatively even proportions with slightly more coming from the municipal government. Government contributions totalled fifty percent of the project costs.

The Manitoba Theatre for Young People’s operating budget is $2.2 million. The revenue sources are detailed below. Earned revenue consists of theatre tuition, ticket sales, and facility rentals.
Maple Ridge Art Centre – Genstar Studio Theatre
Maple Ridge, British Columbia

Description

Maple Ridge Art Centre is a fabulous 43,000 square foot art centre located in a spectacular park-like setting in the heart of Maple Ridge, within easy walking distance of an eclectic mix of shops and restaurants. The art centre serves as a gathering place for artists and community, a place where creativity is celebrated and nurtured.

This downtown centre unites the many diverse aspects of these communities; providing a home for the rich history of local art, a showcase for first class entertainment and a superb facility for business development.

Community Context

The Maple Ridge Art Centre is located in the city’s downtown core, serving a community of 63,000. The centre is located next to a shopping mall, restaurants, a leisure centre, municipal headquarters, and a large underground car park. Although the centre does not have a big street presence, the location has been very beneficial and there is a definite synergy created by having the gallery and theatre under one roof.

The facility has generated a positive economic spin-off for surrounding restaurants, shops, and hotels.

Operations

The art centre is owned by the District of Maple Ridge and operated by the Ridge Meadows Arts Council. The Ridge Meadows Arts Council is a not-for-profit
organization whose work is performed through a volunteer Board of Directors, and is managed by an Executive Director and ten staff.

The Art Centre Theatre offers an impressive variety of facilities including:
- 500 seat professional theatre;
- 2,300 sq. ft. studio theatre;
- 3D pottery/sculpture studio;
- 2D drawing/painting studio;
- Teaching darkroom;
- Craft studio;
- Conference room;
- Lobby/reception space;
- Catering kitchen;
- Ticket Centre;
- Art Gallery and gift shop;
- Ridge Meadows Arts Council Offices.

The Genstar Studio Theatre is a flat-floor “black box” style space measuring 2,311 square feet. The number of seats varies depending on configuration and staging requirements. Dozens of flexible seating plans are available for up to 150 people. The theatre is adjacent to the main stage theatre and directly accessible to the lobby / reception area, catering kitchen, bar and coat check. The beautiful sprung hardwood floor and extensive draperies make this elegant room an ideal location for smaller performances, dinner theatre, rehearsals, banquets, weddings, post-show gatherings or conventions.

**Financing**

The entire complex cost $10 million to build. Project funding was generated from the District of Maple Ridge, fundraising efforts, Canada Council for the Arts, and various other grants. The Ridge Meadows Arts Council operates and manages the art centre through a fee-for-service grant with the Ridge Meadows Parks and Leisure Service Commission, an agency of the municipality. The facility’s operating budget is $500,000 annually.
Market Hall Performing Arts Centre
Peterborough, Ontario

Description

The Market Hall Performing Art Centre is located in a historic building in the downtown core of Peterborough. The Hall has a long history, dating back to the late 1800’s.

In 1889, Town Council approved plans for the construction of a new Market Hall. Construction costs were set at $11,000. The new building would replace the much smaller market that had been operating since construction of Peterborough’s first town hall (1851) on Water Street. Architect John Belcher drew up plans for a large two-storey brick building with an imposing four faced clock tower. The building opened in 1890. The second floor gallery was an indoor market and during the summer months, a large outdoor market was located on the eastern side of the building. Ground floor areas were used as retail stores. The building was managed by the city. The market had moved out of the Hall by 1950. The upstairs became a gymnasium. In the mid 1970’s, the city sold the building to private developers and the Peterborough Square shopping mall was built adjacent to the landmark.

In 1984, a million dollar capital project converted the gymnasium into a performing arts centre. First operated by an organization called Artspace, Market Hall became a major focal point for the region’s cultural community. However, by 1997, no tenant was in place to manage the performing arts centre. Rumours began surfacing at the time, suggesting the theatre space would be converted into a downtown bingo hall. Moreover, the building’s external façade was in need of considerable repairs. Two major campaigns emerged to remedy the problems. First, a ‘Save the Market Hall’ campaign was created by Professor T.H.B. Symons, Chair of the Historic Sites and Monuments Board of Canada. The campaign was designed to raise money for the city to acquire the building and fix the structure. At the same time, ‘Friends of Market Hall’ was created as an ad hoc board that would oversee and manage the day to day functions of the performing arts centre. Both initiatives were successful.

QUICK FACTS:

Population: 103,000
Seats: 300-flexible
Attendance: 15,000
Attached to larger performance venue? No
Recently, the clock tower received its long needed upgrade and now stands tall in the heart of the downtown. At the same time, Market Hall Performing Arts Centre continues to successfully manage the theatre space, with dozens of user groups accessing the site and thousands of patrons enjoying its shows. The centre has carved out one of the finest reputations for a cultural centre in the region and bookings continue to grow on a yearly basis.

Community Context

The centre is located under the historic town clock, in the center of downtown Peterborough. The Market Hall is attached to Peterborough Square, Peterborough’s downtown shopping experience, which has ample indoor underground parking.

Operations

The Market Hall Performing Arts Centre is owned by the City of Peterborough and managed by the Market Hall Performing Arts Centre Inc.

The theatre is a very flexible space, with the ability to be an intimate gathering for 50 people, or handling crowds of up to 350 quite comfortably. With 120 seats in tiered moving risers and 230 seats on the floor, the room can become anything the performance requires.

Adjoining the theatre, there is a small but fully-equipped kitchen for the preparation of luncheons and snacks. There are two smaller rooms for meeting, seminars, or any other function. The theatre also contains three dressing rooms on the main level, a backstage area, a raised platform stage, and large floor area.

The Market Hall Theatre is home to The Market Hall Performing Art Centre Inc. that rents out the space to forty different user groups, for both performance and non-performance events. The centre is used for theatre productions, music concerts, dance productions, art exhibitions, community fundraising events, and educational and information programs related to the arts.

The Market Hall Performing Arts Centre attracts over 15,000 people each year.

Financing

The centre is entirely self-sufficient. Earned revenue is generated from rental fees, concession and bar, fundraising, programming and some foundation money. They receive no municipal or arts council funding, although the city takes the rent income generated from the building and deposits it into a fund for ongoing building maintenance.
Neptune Theatre – Studio Theatre
Halifax, Nova Scotia

Description

The Neptune Theatre is a not-for-profit charitable organization located in the heart of downtown Halifax’s business community. In 1997, the Neptune underwent significant renovations which included the construction of the studio theatre. Neptune Theatre strives to create vibrant, diverse and accessible live theatre; to challenge and entertain audiences; to foster young talent; and to enrich the community.

Community Context

The Neptune Theatre serves a community of 340,000 residents. Located in the middle of the downtown, the Neptune’s studio theatre is one of the newest and best equipped spaces in Halifax. The theatre is surrounded by restaurants in a very vibrant nightlife area.

The Neptune Theatre has had a positive economic impact. The estimation economic impact of the theatre is broken down as follows*:

- Halifax Regional Municipality ........ $3.8 - $5.3 million
- Province of Nova Scotia ............... $6.6 - $10 million
- Canada .................................... $7.2 - $11 million

* Statistics taken from Saint Mary's University Business Development Centre, Economic Impact Study (April 2000)
Operations

The Neptune Theatre is owned and operated by the Neptune Theatre Foundation and governed by a Board of Directors.

The facility houses a 479-seat Fountain Hall, a 179-seat studio theatre, spacious rehearsal halls, elegant theatre lobbies, a formal boardroom, excellent sound and lighting. The studio theatre has fixed arena-style seating for 180 but the first couple of rows can be removed.

The Neptune Theatre hosted 300 performances in 2004 and boasts annual attendance of 76,000 in the Fountain Theatre and 7,000 in the studio theatre. The theatre runs virtually non-stop and is roughly 80 percent sold out all the time.

Financing

By the 1980’s, it became clear that a new theatre was the only solution to the growing tide of disrepair the current building was experiencing. In 1997, the new Neptune facility housed two theatres, several rehearsal halls, a theatre school and administrative offices. The renovation involved a $12 million construction/renovation project. Fundraising efforts generated over $10 million of which $2.5 million was raised privately, and the operation of the normal theatre business from two separate facilities for the two years during the construction period. After project completion, the theatre found itself in debt $2 million. This debt has been virtually all paid off within the last fives years.

In 2004, the Neptune collected revenue totalling $4,021,000 and had expenses totalling $3,795,000. The graphs below demonstrate the breakdown of both revenue and expenses for the 2004 fiscal year. The Neptune had an end of year balance of $502,000.
Issues/Lessons

The Neptune Theatre feels that their studio theatre is too small and that in order to be economically viable a small theatre should house at least 250 seats.
Performance Works
Granville Island, Vancouver

Description
Performance Works is a multi-functional, flexible black-box theatre space fully booked year round with some of Vancouver’s most exciting performance events and productions.

Originally an old machine shop dating back to the 1920’s, the Barbara Dalrymple designed Performance Works. It opened in 1992 with a mandate is to provide the arts community with a permanent rehearsal and performance venue.

Community Context
The theatre is located on Granville Island, Vancouver’s famous revitalized cultural district. The whole island includes a hotel, several theatres, a huge market place, and numerous galleries and shops. Performance Works is situated directly next to the Granville Island Hotel, several artisan shops and galleries, and parking facilities.

QUICK FACTS:
- Population: 2 million
- Square footage: 4,200 (theatre)
- Seats: 150-350
- Operating budget: $1.7 million
- Attached to larger performance venue? No
Operations

The facility is owned by the CMHC (Canadian Mortgage and Housing Corporation) and managed by the Granville Island Cultural Society.

The main performance space measure 4,200 square feet and the lobby is 700 square feet. The venue has various seating capacities depending on the configuration:

- Riser seating: 150
- Cabaret style seating/stage: 200
- Sit down dinner (weddings): 240
- Concert (mixed seating/stand-up): 350
- Stand up reception (empty room): 400

This full-equipped theatre includes a Main Hall, loading area, dressing rooms, and front of house.

The theatre is booked solid year-round. The Granville Island Cultural Society has several cultural partners that use the facility annually.

Financing

The operating budget for both facilities managed by the Granville Island Cultural Society, Performance Works and Waterfront Theatre, is approximately $1.7 million.
RiverCenter for the Performing Arts – Studio Theatre
Columbus, Georgia, USA

Description

The RiverCenter for the Performing Arts opened in the fall of 2002, providing Columbus with a state-of-the-art multi-use performance venue. The mission of RiverCenter is to bring together a variety of artists and audiences for entertainment, education, and enrichment of the cultural life of our region.

The vision for RiverCenter Inc. is that it will be the cultural center of Columbus and the region be a partner with other organizations to expand arts opportunities, serve as a focal point for cultural diversity, and participate actively in cultural education for all ages.

Community Context

RiverCenter is the centerpiece of the city’s downtown entertainment district. It is located at the heart of historic Columbus, Georgia. This river town, known for its textile mills and military for many decades, is now associated with a diverse business community and tremendous cultural growth. Columbus is a community of 300,000 people.

Since its opening, RiverCenter has been a catalyst for revitalization of uptown Columbus via streetscape projects and the development of the Columbus State University uptown campus. The facility has also sparked new economic investment in

QUICK FACTS:

Population: 300,000
Square footage: 240,000
Seats: 220-flexible
Operating budget: $2.1 million
Cost to build: $75 million
Attached to larger performance venue? Yes
this newly revived area of town. Many restaurants, specialty shops, and coffeehouses are beginning to appear in the surrounding area.

**Operations**

RiverCenter is owned by the Georgia Department of Natural Resources. There is a joint-management agreement for the facility between Columbus State University and RiverCenter Inc. Each entity has their own Board of Trustees.

The 246,000 square foot RiverCenter complex contains the 2,000-seat Bill Heard Theatre, the 450-seat Legacy Hall and the 220-seat studio theatre. RiverCenter also includes rehearsal space, classrooms, offices and support space. The Columbus State University Schwob School of Music is located in the complex, as are six other non-profit arts organizations.

The studio theatre is a flexible black-box space with seating capacity for up to 220 with multiple configurations. It is equipped with theatrical lighting and advanced sound technology. The theatre is capable of both flexible seating and staging. Performance groups are the primary users of the space which does not host social functions. One central box office and lobby are shared by all three theatres.

**Financing**

The construction of the entire building, including furnishing, which began in 1998 and was completed in 2002, cost $75 million. A public-private partnership entitled ‘The Columbus Challenge’ raised over $100 million to construct RiverCenter and support other projects. Bradley-Turner also matched funding for $30 million and another $5 million came by an anonymous donor.

The facility has an annual operating budget of $2.1 million. Profits from events and rentals as well as hotel tax revenues and grant generate between 60 and 65 percent of the funds necessary to financially support the facility. The remaining 35 to 40 percent comes from sponsorship, memberships, philanthropy and endowments.
Shadbolt Centre for the Arts
Burnaby, British Columbia

Description

Open in 1995, the Shadbolt Centre for the Arts is a 35,000 square foot multi-purpose complex located on the shores of Deer Lake in Burnaby. The centre is a facility where visual, literary, and performing arts (dance, theatre, and music) can be created and shown and also features spaces for learning, performance, exhibitions, and rental, along with a year-round season of public performances and festivals.

Community Context

On the edge of Deer Lake, the Shadbolt Centre is centrally located in the heart of Burnaby, just minutes from Vancouver, New Westminster and the North Shore. The centre is situated just behind Burnaby City Hall and is well served by public transit.

The Shadbolt Centre opened in 1995 and received the Canadian Wood Council Award of Merit for its creative design. A huge atrium with views of Deer Lake is the hub for a wide range of cultural facilities.

QUICK FACTS:

Population: 350,000
Square footage: 3,200 (theatre)
Seats: 160-flexible
Cost to build: $3 million
Attached to larger performance venue? Yes
Operations

The Shafbolt Centre for the Arts hosts a wide variety of events including conferences, meetings, award ceremonies, press conferences, meetings, gala dinners, weddings, recitals, festivals, craft fairs and concerts. It has also been a location for filming a number of videos, movies and television programs.

The city-owned Shadbolt Centre houses a 3,350 square feet atrium, a 285-seat Theatre, a 150-seat Recital Hall, a 3,200 square feet “black box” studio theatre, six dance studios, visual arts studios, music rehearsal rooms, meeting rooms, pottery studios, gas, electric, raku, sawdust and wood-soda kilns, an art stone, a scene shop and a café. The Shadbolt Centre also is the production centre for a 10,000-seat outdoor concert bowl. Of the entire building, 60 percent is devoted to program space, 30 percent to presentation space, and 10 percent to work space.

The studio theatre has a flexible seating capacity of 160. It also has a green room, dressing rooms, and shop allocated to it. Rehearsal studios, lobby, box office, and administration are shared with the other theatres.

Financing

The studio theatre has an estimated value of $3 million including equipment. Capital and operating dollars come from the City of Burnaby.
Description

The Surrey Arts Centre, located two kilometres south of the end of Vancouver’s Skytrain line in Bear Creek Park, consists of a collective of work in a building designed in stages, since 1967, by three different firms. The redevelopment designed by prosenium Architecture + Interiors Inc. began with a feasibility study to assess the centre’s needs and evolved to the addition of 21,000 square feet to an existing facility, to total 55,000 square feet on three levels. Additionally, extensive seismic and envelope upgrades were required to meet current codes.

A main pathway running though the facility helps orient visitors by allowing them to see entrances to all the major public spaces. It is an extension of the existing gallery/lobby, whose exposed structure and building services were carried through into the new building. Major new program spaces that were created include a Class ‘A’ gallery for the visual arts, a public program space for lectures and other functions, three visual arts classrooms, a gift shop, space for docents, a new 150-seat studio theatre and a relocated and expanded administration block.
Community Context

The Surrey Art Centre serves a community of 380,000 people. It is situated in a massive park area surrounded by many recreational facilities such as a football oval, a running track, a swimming pool, a water park. Most of the commercial development is found three kilometres up the road.

Operations

The Surrey Arts Centre boasts a variety of facilities and services including: an art gallery, two theatres, a 402-seat Main Stage and the flexible-seat studio theatre, a gift shop, art rental, classrooms, six dressing rooms, a courtyard with gardens and a reflecting pool, and a boardroom.

Whether it is a theatrical, music, dance presentation or rehearsal, a lecture or seminar, or even a wedding reception, all types of events take place in the 3,575 square foot studio theatre. The studio theatre has both flexible seating and staging options and has a fully sprung, linoleum floor ideal for multiple activities. The studio has a flat floor and retractable seating that can accommodate up to 160 seated or 200 standing. There are shared dressing rooms for up to 59 people, a green room that can be divided into two rooms, three pianos, a keyboard, full-equipped audio systems, full complement of draperies, ETC dimmers and control boards, and an extensive inventory of lighting fixtures.

The City of Surrey both owns and operates the facility. There are 35 staff members, of which the majority are casual and nine are full-time positions. Attendance numbers for 2004 reached 75,211 for the entire facility.

Financing

In 2001, the Surrey Arts Centre underwent a $5.8 million expansion and renovation which included the addition of 21,000 square feet. The studio theatre along with three classrooms, a programming room linked to the gallery, an addition to the main gallery space, and a greater lobby were included in the expansion plan. The capital funds for the project were supplied by the City of Surrey. The centre has an annual operating budget of $2.2 million dollars. Self-generated revenues amount to $1.3 million and the residual comes from the city.

Issues/Lesson

A Strategic Cultural Plan was commissioned by the City of Surrey prior to the centre’s expansion. The plan was created with direct input from the community: Focus groups and meetings were held by consultants to understand patron, renter, and business points of view.

(The Surrey Arts Centre footprint)
Tarragon Theatre – Extra Space & Main Space
Toronto, Ontario

Description

The Tarragon is a playwright’s theatre located in Toronto. Tarragon is well known for its development, creation and encouragement of new work. Over 150 works have premiered at Tarragon. In 1987, Tarragon purchased and renovated the building that has been its home since 1971.

Community Context

Tarragon is located in mid-town Toronto close to the downtown area and is easily accessible by transit. The theatre attracts over 4,800 people each year.

Part of the Tarragon’s mandate is to use all its resources, programs and facilities inclusively to promote and encourage other groups of artist or individual artists who are developing new work, in new forms, in new processes, for new audiences.

Operations

The Tarragon Theatre building was purchased by Tarragon from a private company 18 years ago. They employ 19 full-time staff, 5 playwrights-in-residence, 5 interns, 11 part-time box office and bar staff, and many volunteers. They also have a co-op program which allows high school students the opportunity to work in all areas of the theatre.
The 19,000 square foot Tarragon Theatre has two playing spaces: Main Space (2,450 square feet), the Extra Space (1,428 square feet). Both have flexible seating. The Tarragon Studio has three rehearsal halls, one of which can be converted to a 60 seat performance space. They also have three large studio rooms suitable for rehearsals, classes, auditions, modest performances, workshops or play readings, as well as a carpentry shop, a wardrobe shop, a prop shop, four dressing rooms, and four offices for playwrights.

The Extra Space is an air conditioned black-box auditorium with a maximum seating capacity of 100. This space has moveable seating risers and a moveable control booth. The stage is not fixed and can be configured to accommodate a variety of events.

The Main Space is an air conditioned auditorium with a maximum seating capacity of 205, with moveable seating.

Financing

The Tarragon Theatre received a government grant of $5,750,000, equivalent to half the purchase price of the building, from the Provincial Government of Ontario. The remaining capital funds came from private donations; there is also a mortgage on the facility. The Tarragon financial statistics for the 2003-2004 season are shown below.
Approximately 35 percent of revenue is from government grants and percent is from earned income.

<table>
<thead>
<tr>
<th>2003-2004 Season</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
</tr>
<tr>
<td>Earned Revenue</td>
</tr>
<tr>
<td>Donations</td>
</tr>
<tr>
<td>Operating grants</td>
</tr>
<tr>
<td>Total Revenue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Expenses</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
</tr>
<tr>
<td>Theatre overhead</td>
</tr>
<tr>
<td>Administration</td>
</tr>
<tr>
<td>Total Expenses</td>
</tr>
</tbody>
</table>

Tarragon carries no deficit and has an accumulated surplus of $27,963. As of June 30, 2004, they have designated funds totalling $367,729 and two endowment funds (their own and another fund held in their name at the Ontario Arts Council Foundation) totalling $1,296,863.
The Citadel Theatre – Rice Theatre
Edmonton, Alberta

Description

The Citadel Theatre is a regional, not-for-profit performance complex in downtown Edmonton. On November 10, 1965 a dedicated group of Edmontonians led by Joseph Shocter opened the city’s first professional theatre.

Housed in the former Salvation Army Citadel on 102 Street, the theatre seated just over 200 people. In 1976, the Citadel moved to its current location on the corner of Sir Winston Churchill Square. Two new phases were added in 1984 and 1988 making the Citadel one of the largest theatre complexes in Canada.

Community Context

The Citadel covers one full city block in the heart of downtown and is a cornerstone of Edmonton’s Art District.

Operations

The Citadel houses five performing spaces: Shocter Theatre, a proscenium stage with 685 seats; Maclab Theatre, a thrust stage with 686 seats; Rice Theatre, a 240-seat black box space with flexible seating and stage; Zeidler Hall, a 240 seat theatre suitable for film presentations and lectures; Tucker Amphitheatre, an indoor, open-air stage with seating for 150 overlooking a reflective pool.

QUICK FACTS:

- Population: 900,000
- Square footage: 200,000
- Seats: 216-flexible
- Attached to larger performance venue? Yes
A black-box theatre with a balcony, the Rice Theatre is the Citadel’s smallest fully equipped stage. The Rice’s intimate setting and private lobby are great for smaller concerts, performances, and receptions. The stage area measures 400 square feet and the lobby takes up 1260 square feet. Depending on the seating configuration, the theatre has a capacity of 216 seats or 240 standing. Facilities included in the Rice are washrooms, balcony, wheelchair seating, full lighting and sound layout, coat check, and dressing rooms. The space is home to the Eldon and Anne Foote Theatre School and is also rented by a variety of community groups.

**Financing**

The facility was built on city land. The building belongs to the Citadel until 2025, when it reverts back to the city unless another agreement is made. The Citadel’s operating revenues and expenses are broken down as follows:

![Revenues and Expenses Pie Charts]

**Revenues**
- Ticket Sales (46%)
- Govt and Foundation (19%)
- Donation and Sponsorship (13%)
- Amortization (8%)
- Rental Fees (7%)
- Other (5%)
- Theatre School Fees

**Expenses**
- Productions (37%)
- Salaries (18%)
- Marketing and Sales (12%)
- Maintenance (11%)
- Depreciation (9%)
- Other (8%)
- Fundraising Costs (3%)
- Theatre School (2%)
The Oakville Centre for the Performing Arts – Studio Theatre
Oakville, Ontario

Description

Oakville Centre for the Performing Arts is a first-class entertainment venue located in the heart of downtown Oakville since 1977. The centre showcases international and local talent. The mission of the Oakville Centre for the Performing Arts is to provide Oakville residents with a place to learn about themselves and the world around them through dance, music, storytelling and theatre.

Community Context

Serving a community of 145,000 residents, the Oakville Centre for the Performing Arts is located near the water in the city’s downtown core. The centre, as well as neighbouring restaurants, helps keep people in the downtown area after dark. It is one of three performance venues in Oakville and also competes with many theatres in surrounding municipalities.

Oakville boasts an $88 million tourism economy, with over 1.4 million visitors annually. The Oakville Centre for the Performing Arts is an integral part of tourism in the region and attracts many tourists each year.

Operations

The Oakville Centre for the Performing Arts is a division of the Recreation & Culture Department of the Corporation of the Town of Oakville. A Board of Directors presides over the facility.

QUICK FACTS:

- Population: 145,000
- Square footage: 25,000
- Seats: 120
- Operating budget: $2 million
- Cost to build: $15 million
- Attached to larger performance venue? Yes
The 25,000 square foot performing arts centre hosts up to 260 performances per year in music, variety, comedy, drama and family entertainment. With a main stage auditorium seating 485 and an intimate studio theatre with seating for 120, the Oakville Centre for the Performing Arts has all the professional tools to host theatrical, corporate or business events. The centre has two fully licensed bars, a prep area kitchen, complete sound and lighting systems, coat check, and box office.

The studio theatre is located on the lower level and holds 120 seats in several flexible configurations: small stage setup holds 132 seats, large stage setup holds 116 seats, cabaret style holds 124 seats. The space is equipped to hold 20 tables of 6. A bar is also located at the side of the room. Four shared dressing rooms are allocated to the studio theatre, along with a shared box office and separate lobby and entrance.

**Financing**

In 1995, the estimated replacement value of the Oakville Centre for the Performing Arts was $15 million. In 1982, interior renovations executed for $200,000. The capital funding for the renovation came from the provincial government through the cultural facilities improvement fund as well as some municipal funding.

The centre operates on a $2 million budget. The facility is approximately 80 percent self-sufficient and receives a 20 percent operating subsidy. The City of Oakville contributes $400,000 towards operating expenses each year.

**Issues/Lessons**

Given its very limited seating capacity, the studio space would better lend itself to performance events if it were slightly bigger.
Western Canada Theatre – Pavilion Theatre
Kamloops, British Columbia

Description

The Pavilion Theatre is home to Western Canada Theatre. Serving a community of 87,000, the Pavilion is located in the heart of Kamloops near the water.

QUICK FACTS:

<table>
<thead>
<tr>
<th>Population: 87,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seats: 165-flexible</td>
</tr>
<tr>
<td>Operating budget: $1.3 million</td>
</tr>
<tr>
<td>Attendance: 3,276</td>
</tr>
<tr>
<td>Attached to larger performance venue? No</td>
</tr>
</tbody>
</table>

Operations

The Pavilion Theatre is a 165-seat “black box” theatre which also doubles as a rehearsal hall is full-equipped with a small backstage area. The facility also holds two dressing rooms, a lobby, offices, green room with kitchen and a second rehearsal space.

The Pavilion Theatre is both owned and operated by Western Canada Theatre. The Pavilion Theatre lobby is also home to Kamloops Live! box office.

In 2004, the Pavilion attracted 3,276 people and was booked for 164 usages.

Financing

The Pavilion Theatre is fairly self-sufficient; however, the Western Canada Theatre does receive some funding from all three levels of government. The largest government funder is the City of Kamloops. The operating budget for the Pavilion Theatre is $1.3 million.
Art Gallery of Southern Alberta
Lethbridge, Alberta

Description

The Southern Alberta Art Gallery Association was formed in 1974. Its members lobbied the City of Lethbridge for establishment of a gallery in the vacant Carnegie Library building, located in the heart of downtown Lethbridge in a park setting.

Following the city’s approval of the proposal, it provided generous renovation and operating grants for the gallery facility which would serve all of southern Alberta. The first exhibitions were opened in 1976.

The primary objective of the Southern Alberta Art Gallery Association is to foster the work of contemporary artists who challenge the boundaries of their disciplines and advance their work in a larger public realm.

Community Context

Within the community of 67,000 residents there are four public galleries and three commercial galleries. The gallery is situated in a park in the city’s downtown core, within close proximity to a shopping mall, retail outlets, restaurants, and offices. The downtown area is currently undergoing a significant revitalization. Given the volume of festivals and events that take place in the downtown area, along with the traffic it generates, the gallery believes that they benefit from this co-location and that cultural facilities benefit from being where cultural people gather.

QUICK FACTS:

| Population: 67,000 |
| Square footage: 3,900 of exhibition space |
| Class: B |
| Operating budget: $561,177 |
| Admission: Free |
| Attendance: 26,000 |
The economic impact of the Art Gallery of Southern Alberta is both direct and indirect. The university, the research station, and the community college are significant economic generators to the city. As a strong cultural component, the gallery helps draw potential employees to them.

The Gallery has also has a direct impact on the tourism economy due to its recognition as one of the top contemporary art galleries in Canada.

**Operations**

This Class ‘B’ gallery is visited by approximately 26,000 people per year. The gallery consists of two primary exhibition spaces; the Main Gallery is 2,400 square feet and the Upper Gallery is 1,500 square feet. The building also includes a gift shop with high-priced crafts, education studio, kitchen area, office space, resource library, and lobby. The city-owned facility is operated by the Southern Alberta Art Gallery Association through seven full-time staff, two summer students and a Board of Directors.

The Southern Alberta Art Gallery provides educational programs for all levels of interest. The Gallery has also become nationally and internationally renowned for its presentation of quality, contemporary art. Approximately fifteen exhibitions are presented each year in the three gallery spaces. Each space is different in architecture and ambiance, allowing for a wide variety of display activities. Exhibitions usually span a period of six weeks and present artists from across Canada and abroad who are actively involved in contemporary art.

**Financing**

The Southern Alberta Art Gallery is a publicly funded gallery with a balanced operating budget of $561,177. The gallery is primarily funded by the Canada Council for the Arts and the City of Lethbridge. Renovation and operating grants for the facility are received from the City of Lethbridge. Funding is also received from the Department of Canadian Heritage, Alberta Lotteries fund, sponsorship and fundraising. Below is a breakdown of revenue sources by their percent contribution to the gallery’s operating and management costs:
Revenue Sources for the Southern Alberta Art Gallery

Issues/Lessons

The municipal government has been very supportive of the arts in Lethbridge. Reportedly, the Mayor attends all events and functions and is very vocal about supporting the arts.
Art Gallery of Southwestern Manitoba
Brandon, Manitoba

Description

The Art Gallery of Southwestern Manitoba is a non-profit organization owned by the City of Brandon. Dating back to 1907, the Art Gallery of Southwestern Manitoba is one of the oldest art galleries in Canada. It wasn’t until 1989, after a lengthy capital fundraising campaign that the gallery could establish a permanent home for a proper art gallery and studio.

Eventually, in 2000, the gallery moved to the recently vacated Eaton’s building attached to the Town Centre Mall. The new 23,000 square foot space was renovated with municipal, provincial, federal, and private sector funds to create a 4,300 square foot environmentally controlled exhibition space, a community access gallery and six discipline specific learning and production studios.

The Art Gallery of Southwestern Manitoba is committed to promoting and nurturing the visual arts in Brandon and southwest Manitoba through outreach, education and exhibitions. The gallery seeks to highlight, reflect and reveal through the visual arts many influences, histories and cultures that comprise Brandon and southwestern Manitoba.

Community Context

The Art Gallery of Southwestern Manitoba serves a community of 41,000 residents. It is the only public gallery in the city, and there is one commercial gallery. The gallery is located in downtown Brandon. Adjacent to a shopping mall, the gallery benefits from free parking and traffic through the mall.

QUICK FACTS:

Population: 41,000
Square footage: 23,000
Operating budget: $300,000
Attendance: 33,554
Admission: Free
Operations

The Art Gallery of Southwestern Manitoba offers a diverse selection of programming that caters to all ages. The gallery's school program is closely aligned with its exhibition programming. It integrates the Manitoba curriculum, including social history, geography, math, science, language arts, health, physical education, drama, and the principles of art making. Through teacher consultations, classroom visits, and gallery tours, the students will experience firsthand the artists' use of materials to investigate their surrounding environment.

As the only public gallery space in a large region of urban and rural concerns, the Art Gallery of Southwestern Manitoba presents a multifaceted range of exhibitions from community-based art to contemporary art production in all media. Approximately sixteen exhibitions are presented each year in two gallery spaces. Exhibitions usually span a period of four to six weeks and present artists from the region, province, and across Canada. Artists from aboriginal and Metis communities are given particular emphasis and comprise thirty percent of the programming.

The gallery attracts about 33,500 visitors each year. The facility is maintained by the city and operated by the gallery's Board of Directors and staff. The building, measuring 23,000 square feet, includes an environmentally controlled exhibition space (4,300 square feet), a community access gallery, six discipline specific studios, a boardroom, administration offices, and a gift shop. Approximately 25 percent of the facility is devoted to presentation space, 50 percent to programming space, and 25 percent to work space.

Financing

The City of Brandon purchased and redesigned the building for the regional library and the art gallery for over $2.5 million. The capital funding also came in part from the provincial government. The operating and management budget for the gallery is $300,000. The City of Brandon funds the rent for the 12,000 square feet that the classrooms inhabit. The gallery also receives support from the Canada Council for the Arts, Manitoba Arts Council, Culture, Heritage and Tourism, Canadian Heritage, Arts Stabilization Manitoba, as well as private donors and members.

Issues/Lessons

Some advice from the Art Gallery of Southwestern Manitoba: "When making the decision to expand or change facilities ensure that all financial projections regarding the
real costs to the organization are available and reasonably accurate. Take nothing for
granted - do a feasibility study and a five-year business plan. Make these available to all
your funders. If there is any doubt about the long-term sustainability of a new or
expanded facility do not make a move or so much as hammer a nail until that
sustainability can be reasonably assured. Your successor, board, and staff will thank you
for it.”
Burlington Art Centre
Burlington, Ontario

Description

Built in 1978, the Burlington Art Centre was developed as an ideal home for the many visual art and craft guilds that had been active in Burlington since the 1950s. The gallery is located on the shore of Lake Ontario.

The Burlington Art Centre champions the role and value of art in life. They provide diverse experiences and discovery as a leading and sustainable organization through: nurturing artistic development, being a home to their art and fine craft guilds and active affiliate groups, exhibitions and education programs, special events and community outreach services, their acclaimed permanent collection of contemporary Canadian ceramic art, volunteer and active community participation opportunities, retail service, membership and corporate partnerships.

Community Context

The Burlington Art Centre serves 151,000 residents. The city's central location within Ontario makes public galleries in other communities easily accessible to residents; there are seven public galleries within half an hour of the city centre.

The building is situated in a downtown setting across the street from a large park that hosts many festivals. Surrounding the area are many shops and restaurants, and the Botanical Gardens are located one mile up the road. This location has been tremendously beneficial in terms of increasing walk-in traffic to the centre.

QUICK FACTS:

Population: 151,000
Square footage: 44,000
Operating budget: $2 million
Attendance: 120,000
Class: ‘A’
Admission: Free
Operations

This Class ‘A’ gallery attracts over 120,000 visitors each year from Burlington, the Bay Area, Toronto, and across Ontario and the USA. The 44,000 square foot facility contains 13,121 of exhibition space, including four display areas and an exterior courtyard. The centre also boasts fully-equipped studios for photography, hand weaving and spinning, sculpture and woodcarving, pottery, fine arts, rug hooking and quilting; a conservatory; an art education room; a gift shop; art rental services; a restaurant; and meeting rooms.

The Art Centre is owned by the City of Burlington and operated by the Burlington Art Centre Society. The governing Board of Directors consists of 21 members, one member is a city councillor and four are city residents.

The Burlington Art Centre plays a unique national role in collecting contemporary Canadian ceramics. The Centre is home to seven artist guilds and 500 artists work in the building. The development of a critical mass of 1,000 artworks is a principle 'driver' for their curatorial work. Exhibitions of contemporary ceramics are curated from the centre’s collection and from practicing Canadian artists. International and historic artworks are utilized to provide context and background for Canadian developments.

Financing

The building is 25 years old and has an estimated insurance value of $9.8 million. In 2001, the gallery underwent a $2.2 million renovation and expansion to add 8,000 square feet in order to increase accessibility and visibility with a new entrance and renovate 15,000 square feet. The renovations were two-fold in that they helped increase revenue generating potential by adding a gallery shop that generates $500,000 in sales income, by adding a café and catering services, and by adding an educational area for programming. All of these new amenities have contributed significantly to the centre’s self-sufficiency. The $2.2 million in capital came from various sources; $480,000 from the federal government, $240,000 from the provincial government, $750,000 from individual and family donations, and $950,000 from corporate sponsorship.

The Burlington Art Centre has an operating budget of $2 million. Revenue sources and amounts contributed are as follows:
<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Burlington</td>
<td>$400,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>$40,000</td>
</tr>
<tr>
<td>Development (self-generated)</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>Course and program fees</td>
<td>$500,000</td>
</tr>
<tr>
<td>Donations</td>
<td>$60,000</td>
</tr>
</tbody>
</table>

The Burlington Art Centre is working to increase its self-sustainability within their community. The Burlington Art Centre Foundation is developing an endowment fund which will provide an essential cornerstone for the future of the centre.

**Issues/Lessons**

The City of Burlington has begun to recognize how the art centre can be a vital part of building a healthy community and a creative society. They are also beginning to see that art can play an important role around cultural diversity and heritage.
Campbell River & District Public Art Gallery
Campbell River, British Columbia

Description

The Campbell River and District Public Art Gallery is a non-profit organization situated in the downtown core. The Gallery has been providing a venue for research, presentation and interpretation of contemporary art for the past seven years.

The mandate of the Campbell River and District Public Art Gallery is to encourage, promote and support the diverse voices of contemporary art. The gallery provides exhibition space and programs for the public to engage in contemporary art experiences.

Community Context

Located in the downtown core of Campbell River, the gallery serves the 34,000 residents of Campbell River as well as the many residents from surrounding regions. There are no other public galleries in the city, but there is a small gallery on the nearby island of Cortes and a public gallery thirty minutes away in the neighbouring community of Courtenay. There are three private galleries in Campbell River.

The gallery shares a building in the centre of town with the Visitor Reception Centre, who is an ideal partner that helps boost traffic. Across the street from the gallery are the library, the performing arts theatre, and the community centre. The building is positioned at ground level which dramatically improves accessibility.

QUICK FACTS:
Population: 34,000
Attendance: 14,764
Square footage: 4,000
Admission: By donation
Operations

The gallery provides tours, art classes, workshops, and a library of books and videos for the public. In 2004, there was a dramatic increase in the number of exhibitions and classes offered. They held 15 exhibitions, catering to a range of interests, in two exhibition halls and lobby cases. They hosted 33 series of classes in the studio and 17 specialized school programs, along with 24 other events such as evening lecture series.

The municipal government owns and maintains the building which is then used by the gallery to operate their activities. The city and regional district provides grants but remain an arms-length partner. The gallery has a membership of about 400, from which a board of seven directors are elected. A city councillor is appointed as a non-voting member of the board. The facility is run on an ongoing basis by three part-time staff and volunteers.

The Campbell River and District Public Art Gallery draws approximately 15,000 visitors each year. Housed within the building is a main exhibition hall measuring 1,900 square feet, a smaller gallery (735 square feet), and office, kitchenette and studio space occupy the remaining 1,200 square feet. The studio has venting, full spectrum lighting, and a sink/clean up area. More than half of the facility’s space is devoted to presentation, a quarter is dedicated to program space, and the remaining space is for work purposes such as administration offices.

Financing

The gallery is housed in an existing building; however, they expanded into an unused office two years ago and converted it from a gutted space into the office, kitchenette and studio at a cost of about $300,000, including new exterior siding. Capital funding dollars for the building were provided by Heritage Canada, the Vancouver Foundation, the City of Campbell River, and Human Resource Development Canada employment grants. The gallery’s operating budget is supported by the City of Campbell River, the provincial government, the Regional District, BC Gaming, and over 50 percent is self-generated through gift shop sales, the Christmas Market, and their Art & Garden tour. The chart below demonstrates the breakdown in revenue sources for 2004.
Dawson Creek Art Gallery
Dawson, Creek British Columbia

Description

The Dawson Creek Art Gallery is a public, artist-run facility managed for the City of Dawson Creek by the South Peace Art Society, a dedicated group of volunteers. The gallery, its administration offices and community programs are currently housed in an old grain elevator.

The gallery uses a ramp system along the walls of the annex which accommodates 200 linear feet of hanging space. In the middle is a 1,200 square foot centre court which serves multiple uses including receptions and art installations. The main elevator facility attached to the annex is accessed through outside doors and is open for self-guided tours during the summer and upon request. This section of the complex has information panels and educational material relating to the operation of a prairie grain elevator.

The Dawson Creek Art Gallery is a public gallery dedicated to presentation, interpretation and advancement of visual arts.

Community Context

Dawson Creek is a community of 18,000 people. The gallery is situated in a municipal park in the centre of the town. It is next door to the local museum, genealogical offices, and another small office complex; also, the heritage caboose is onsite. Given the large parking area available for tourists and surrounding facilities, the gallery finds this location to be extremely beneficial.

QUICK FACTS:

- Population: 18,000
- Attendance: 35,000
- Operating budget: $250,000
- Admission: Free or by donation
- Other galleries: 2 private
Operations

The gallery presents thirteen exhibitions annually featuring local, provincial, national and international work. An extensive art education program is offered for all ages throughout the year.

The Dawson Creek Art Gallery is considered a tourist attraction in the area and boasts an astounding 35,000 visitors annually. The building also holds a gift shop and 1,200 square feet of programming space.

Financing

The Dawson Creek Art Gallery has an average annual operating budget of $250,000. The municipal government supplies a $20,000 operating grant each year, pays all utilities, and some project-specific funding. The City of Dawson Creek also takes responsibility for any major building maintenance for the gallery including landscaping and any major capital upgrades. BC Gaming fund contributes $25,000 to operating expenses and the remaining costs are paid for by art program fees, the gift shop, fundraising events, and art sales. Last year the Dawson Creek Art Gallery sold $70,000 in local products.
**Glenhyrst Art Gallery of Brant**

**Brantford, Ontario**

**Description**

The Glenhyrst Art Gallery of Brant is located in Glenhyrst Gardens, a beautifully landscaped sixteen-acre park on the banks of the Grand River. The Glenhyrst Art Gallery of Brant offers exciting views both indoors and out. The picturesque property was bequeathed to the City of Brantford by Mr. Edmund Cockshutt in 1957, with his wishes that it be a place for artistic and cultural pursuits. In 1986, the Glenhyrst Art Gallery of Brant was established as a public, non-profit art gallery.

**Community Context**

The Glenhyrst Art Gallery serves a community of 86,000 residents and is within an hour of Toronto and the Niagara Region. Throughout the calendar year, Glenhyrst stages annual events, special events and artist events to help build awareness and support of the art gallery and the arts in our community.

**QUICK FACTS:**
- Population: 86,000
- Attendance: 20,000
- Admission: Free
Operations

Glenhyrst Art Gallery of Brant offers, each year, a series of classes for all ages in a variety of media, lectures or artists talks at opening receptions and guided tours of the gallery exhibitions and gardens. Throughout the year, the gallery offers a schedule of contemporary fine art exhibitions; guided tours for school children and special interest groups; a variety of classes, lectures and events for all ages; an art rental service and gift shop; and rental of the estate facilities including the new Cottage Gallery.

In addition, the gallery holds a permanent collection of over seven hundred artworks comprising historical paintings, contemporary works on paper and modern sculpture in trust for all Brant County citizens. The Glenhyrst Art Gallery’s year-round exhibition schedule offers the community enlightening and challenging exhibitions of contemporary art by regional and national artists.

The Glenhyrst Art Gallery is visited by 20,000 patrons annually.

Financing

The Glenhyrst Art Gallery’s funding is provided through fundraising events and programs, public and private project grants, sponsorships and advertising.
International Gallery of Contemporary Art
Anchorage, Alaska

Description

The International Galley of Contemporary Art is a non-profit, charitable organization run exclusively by a dedicated group of volunteers. The International Gallery of Contemporary Art began in the early 1980s as a small room next to the art studio of Anchorage sculpture David Felker. The gallery took its name from its location on International Airport Road, but the name has also come to represent the gallery’s ability to draw artists from all around the world for exhibitions. From its beginning, the gallery has been available for artists to exhibit experimental works of art, including installation and performance art. This was revolutionary for Anchorage, as no other similar venue existed then or exists now. In 1989, the gallery became incorporated and established its non-profit status. A board of directors was also established. Despite the growth of the gallery over the years, the vision has remained the same: an unwavering dedication to presenting the finest contemporary art available and providing artists with a venue to explore new aspects of their work without concern for commercial viability.

The gallery’s Board of Directors manage every aspect of operation, including curating work, scheduling exhibitions, developing special projects, hosting opening receptions and tending to all of the day-to-day tasks associated with running the organization. The gallery has no paid staff and is entirely dependent upon volunteers. Besides its volunteer board, the gallery is manned by a strong core of volunteers who sit in the gallery during all of its operational hours. In 2002, the gallery received the Mayor’s Arts Award for Outstanding Arts Organization.

QUICK FACTS:
Population: 260,000
Square footage: 2,000
Operating budget: $60,000
Admission: Free
Community Context

The International Gallery of Contemporary Art is the only non-profit gallery serving the city of 260,000 people. Since its establishment, the gallery features monthly exhibitions, beginning with a “First Friday” opening reception that draws hundreds of people each month. Many of the three dozen other galleries in Anchorage, as well as coffee shops have also started holding openings on the first Friday of the month. This has become a sort of trend in the area and many people will come down and visit several galleries and exhibitions once a month.

The gallery is situated in an old heritage building in the heart of Anchorage. The gallery is located in a small arts district mostly surrounded by commercial enterprises including a large mall, a community theatre, restaurants, and up-scale gift shops. While they think of themselves as primarily a destination, the gallery believes they benefit from the exposure that is generated by their central location.

Operations

The International Gallery hosts monthly exhibitions by local artists as well as artists from outside the state. It has also hosted artists from as far away as England, Germany and Russia. The gallery draws a wide audience from artists, art collections, university staff and students, and general art appreciators. It has received much acclaim from art educators, art critics and the media, in addition to the local arts community.

The gallery has made its home in a variety of locations throughout the community. Though transient, the gallery has maintained a loyal following and continues to grow in scope. It sustains a strong mix of opportunities for local and other artists to exhibit their work and share their expertise. The gallery also organizes group exhibitions, typically exploring a specific theme and encouraging artists and art viewers to think about art in a new way or challenging artists to work outside their normal boundaries.

The gallery is divided up into two spaces, one larger gallery space and one smaller, more intimate space. There is no large storage or loading area. Four studios in the back are rented to resident artists for below market rates. The International Gallery of Contemporary Art started a second organization called Gallery Sales which is a profit operation wholly owned by the International Gallery. Gallery Sales can directly sell art and donates all profits back to the International Gallery.
Financing

Annual operating costs for the Gallery are about $60,000. The International Gallery is supported, in part, by the Alaska State Council on the Arts, the Municipality of Anchorage, the Alaska Humanities Forum, and the Rasmuson Foundation. The vast majority of the gallery’s core funding, as well as the majority for all arts organizations in Anchorage, comes from the Rasmuson Foundation. The gallery also receives much support from individual contributions and memberships.

Issues/Lessons

For many years, the International Gallery did not accept any public funding because they were worried about losing control. However, more recently the gallery has begun soliciting money from the municipality and has not been required to sacrifice any organizational autonomy.
Kamloops Art Gallery
Kamloops, British Columbia

Description
The Kamloops Art Gallery is run by a registered not-for-profit society. The gallery recently relocated to the heart of downtown Kamloops within the Civic Building. The new gallery officially opened on September 18, 1998. The Kamloops Art Gallery is the principal gallery for the visual arts in the Southern Interior of British Columbia.

The gallery is committed to art as an essential part of the human experience and therefore exhibits, collects, documents, preserves, encourages, and interprets regional, national, and international art in all media.

Its mandate stipulates two broad objectives: a commitment to art (artists, art work and discussion about art) and a responsibility to foster enjoyment and interest in the visual arts. Regional relevance is the key to the Kamloops Art Gallery programs, and art which reflects the history, character and diverse culture of the region are emphasized.

The entire gallery space measures 26,000 square feet and is located within a 63,000 square foot multi-purpose complex. The building is owned through a strata corporation comprising of the City of Kamloops and the Thompson-Nicola Regional District.

Community Context
The Kamloops Art Gallery functions as the only public gallery within a city of 87,000 residents. The gallery is strategically located in the city’s downtown core, easily accessible to tourists and locals. The multi-purpose building also houses regional government offices, library, and other public facilities. This ideal location has allowed for a lot of walk-in traffic and has acted to encourage those in the area for other reasons.

QUICK FACTS:
Population: 87,000
Square footage: 26,000
Attendance: 30,000
Operating budget: $1.4 million
Economic impact: $3.5 million
to stop in. The Kamloops Art Gallery has had an impact on the local economy in excess of $3.5 million dollars each year.

**Operations**

The Kamloops Art Gallery organizes or hosts up to 25 exhibitions each year that work to investigate various aspects of contemporary social and cultural issues. The work of the gallery supports and represents a diverse selection of issues that foster an expanding dialogue around gender, ethnicity, class, and cultural boundaries. The exhibitions include a variety of traditional and new media, such as painting, sculpture, printmaking, photography, drawing, video, performance art, computer-based production, internet projects, and installation. The Kamloops Art Gallery attempts to be relevant and responsive to the diverse community it serves.

Currently a Class ‘B’ gallery, the Kamloops Art Gallery is applying for ‘A’ status. Approximately 30,000 people visit the gallery each year; over 1,500 school children visit the gallery annually through school tours and educational programs. The gallery is divided into four different exhibition spaces.

The main space is divided by permanent moving walls the three other areas are designated as a craft gallery, local and regional artist exhibition space and a community gallery. There is a loading bay, collection storage and a preparation area to support the gallery. Two studios for programming, a library, and a boardroom are also contained with the gallery facility. The gallery has a facilities rental program allowing other community organizations and groups access to their space.

**Financing**

The majority of funding for the construction of the Kamloops Art Gallery was received from the City of Kamloops under the municipal and federal infrastructure works program. The rest was self-generated. A volunteer fundraising committee worked with the Board of Trustees to raise money for the new gallery. The gallery’s current operating budget is $1.4 million. The gallery self-generates between 37 percent and 40 percent of their own budget. Revenue is generated from all three levels of government as well as fundraising. The City of Kamloops is the gallery’s primary funder, followed by the Government of Canada and the Province of British Columbia. In accordance with the Society Act, the gallery prepares and presents at its Annual General Meeting an audited report of each fiscal year.
The Kelowna Art Gallery is a Class ‘B’ public art gallery located in the heart of Kelowna’s Downtown Cultural District. The Kelowna Art Gallery was founded in 1976. Incorporated as a society on March 14, 1977, the gallery was 900 square feet in a corner of the Kelowna Centennial Museum. In 1995, architect Mitch Vance of local architecture firm Fulkre Maltby was chosen to design the new gallery.

The official opening of the gallery took place on March 29, 1996.

The 15,000 square foot, city-owned building is purportedly the leading public visual arts facility in the Okanagan that exhibits, interprets, documents, provides education and collects visual arts for the citizens of Kelowna and their visitors.

Community Context

The Kelowna Art Gallery is one of three public art galleries in a community of 150,000 residents. It benefits from a central location on Water Street, as a cornerstone of Kelowna’s cultural district. One block from the waterfront, the gallery is situated amongst an arena, a resort and convention centre, the Rotary Centre for the Arts, the community library, and a Wine & Orchard museum. They feel attendance is higher because of the congestion of activity and events in the area.
Operations

The Kelowna Art Gallery offers extensive education programs, including art classes, tours for students of all ages, lectures and many other programs to provide universal access to the world of art. They present exhibitions of local, regional, national, and international origin.

The gallery encompasses three exhibition spaces: a main space (3,003 square feet), the Renaud space (448 square feet), and the central courtyard used for installations (600 square feet). The building, which was visited by 60,000 people in 2004, a significant portion of whom were tourists, boasts an impressive front hall and classroom, Scotiabank Studio, permanent storage collection, technical and carpentry rooms, and upper and lower level offices. The facility is operated and managed by the Kelowna Art Gallery Association, a not-for-profit charitable organization and governed by a Board of Directors.

Financing

The Kelowna Art Gallery has a $700,000 annual budget. The majority of the funds to support their operating and management activities are provided by the City of Kelowna ($400,000). The other primary funders include: The Canada Council for the Arts for $45,000, BC Arts Council for $21,000, BC Gaming and Bingo volunteering for $50,000, and $10,000 in supplementary grants. The gallery also receives $5,000 annually from the school district for public programming, including the school tour program and other educational activities.

Issues/Lessons

Since the recent implementation of admission fees, the gallery has seen a decrease in attendance. The decision to put into effect admission fees was made by the Board of Directors to increase the gallery’s revenue generating potential. It has become a controversial issue in the community.

The initial feasibility study conducted about the gallery indicated that a 21,000 square foot facility was needed. Plans were scaled down because of a cutback in federal funding; permanent collection space, storage and holding areas, and exhibition space were all impacted. A 10,000 square foot expansion, at an estimated cost of $4 million, is planned for the near future. This expansion includes doubling permanent collection storage and adding another exhibition space.
MacLaren Art Centre
Barrie, Ontario

Description

The MacLaren Art Centre is a not-for-profit art gallery located in the heart of Barrie whose mission is to integrate the visual arts and culture within their community.

Quick Facts:

- Population: 104,000
- Square footage: 27,000
- Attendance: 30,000
- Operating budget: $1.9 million
- Admission: By donation

The Barrie Gallery Project was started in 1983 to promote the visual arts in Barrie, and in 1989 the MacLaren Art Centre was born, when Maurice MacLaren bequeathed his home and his art collection to the project. In 2000, at the request of the MacLaren Art Centre, Barrie City Council designated components of parks and public spaces in the city as an international sculpture park to be called MacLaren ArtCity. In 2001, with the conversion of the Barrie Carnegie Library building and the addition of a new wing, the 27,000 square foot, $5.9 million MacLaren Art Centre opened.

Community Context

Located in the city’s downtown core, the MacLaren Art Centre serves a population of 104,000. In addition to the MacLaren Art Centre, there are numerous small, artist-run centres in Barrie. The gallery is located amongst City Hall, MPP’s office, restaurants, bars, and law offices. An arts organization with extremely strong community roots, the MacLaren is known for pioneering community-integrated arts programming such as ‘Off The Wall’ which curated art exhibitions in the streets, fields, parks, businesses and public institutions of Barrie.

Operations

Owned by the City of Barrie, the gallery is run by the MacLaren Art Gallery. The gallery is governed by a Board of Directors, two of whom are city representatives, who develop policies that set the course and direct the progress of the organization.
With attendance reaching over 30,000 annually, the gallery has seen an average growth of 25 percent each year in the number of visitors. The MacLaren Art Centre has been the recipient of five major awards since 1996 including Ontario Lieutenant Governor’s Award for Art in 1996, 1997 and 1998, the Canadian Museum Association’s Administrator of the Year Award in 1997, and the Canadian Museum Association’s Volunteer of the Year Award in 2002.

Exhibition space (4,625 square feet), a gallery store, Radio Café, a frame shop, and sculpture yard are all housed within the gallery’s 27,000 square foot facility. The graph demonstrates the relative proportions of presentation, program, and work space within the building.

**Financing**

The Barrie Carnegie Library building was converted and renovated into the $5.9 million MacLaren Art Centre. The City of Barrie contributed $155,000 to the building developments; $556,000 came from the Millennium Fund. Of the funds raised during the capital campaign, 55 percent were from outside the community and 45 percent from within the community.

The gallery has seen a 30 percent average increase in their operating budget since 1990, with an average self-sufficiency funding level of 80 percent over the last 10 years. The total operating budget for the gallery is $1.9 million. Revenues sources include the Ontario Arts Council for $155,000, the Canada Council for the Arts for $58,000, the City of Barrie for $150,000, and the balance in fundraised within the community. The building is leased from the city for $1.00 a year.

**Issues/Lessons**

There was significant community involvement in the planning of the facility. Before the building was designed, they held a number of focus groups with artists, educators, politicians, business people, students, the media and of course their members. The architect attended all of those meetings, listened to the people describe the kind of gallery they wanted in the community, and reflected their input in the design.
Maple Ridge Art Gallery
Maple Ridge, British Columbia

Description

In 2002, the Maple Ridge Art Gallery opened at its new location in the Maple Ridge Art Centre. Through the dedication and commitment of community members and volunteers, this not-for-profit gallery has continued to provide varied and inspiring exhibition for the public.

QUICK FACTS:

Population: 63,000
Exhibition space: 110 linear feet
Operating budget: $50,000
Attendance: 7,500
Admission: Free

Community Context

The Maple Ridge Art Gallery is located in a municipal building in the downtown core of Maple Ridge. The Arts Council runs the building and rents space to the art gallery. Office buildings, City Hall, court buildings, RCMP building, and a recreation centre surround the Maple Ridge Art Gallery and Theatre; consequently, there is modest after hours and weekend activity in the area. One part-time employee and many volunteers run the gallery.
Operations

The gallery showcases twelve monthly exhibitions of work by local and provincial visual artists in a wide variety of media and theme throughout the year.

Approximately 7,500 people visit the gallery each year. Exhibitions are presented on 110 linear feet of wall space. The gallery also has a small office and preparation area to accompany the exhibition space.

Financing

Construction of the Maple Ridge Art Centre, the home of the Maple Ridge Art Gallery, was completed three years ago for $10 million (or between $200 and $400 per square foot). The cost of the building was reduced considerably because construction was incorporated into an overall downtown plan that saw several facilities being built simultaneously. The building was paid for in majority by the District of Maple Ridge and Arts Council fundraising efforts.

The gallery’s operating budget is in excess of $50,000, most of which is funded by donations, membership fees, and a $16,000 subsidy from the District of Maple Ridge.

Taken from Ridge Meadow Community Arts Council Income Statements for the 2004-2005 financial year is the granting income breakdown for Maple Ridge Art Centre as a whole.

<table>
<thead>
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<th>Amount</th>
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<tr>
<td>District of Maple Ridge – operating grant</td>
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<td>District of Maple Ridge – rent</td>
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<td>Prov of BC (BC Arts Council)</td>
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<tr>
<td><strong>Total Grants:</strong></td>
<td><strong>$557,442</strong></td>
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Profiles Public Art Gallery
St. Albert, Alberta

Description

The Profiles Public Art Gallery is a charitable organization run as a department of the Arts and Heritage Foundation of St. Albert. The gallery is run by a volunteer board of directors appointed by the executive director of the Arts and Heritage Foundation of St. Albert.

The Profiles Public Art Gallery operates under a stewardship agreement with the municipal government to program the facility.

Community Context

The Profiles Public Art Gallery is located in the historic Banque d’Hochelaga building in the heart of downtown St. Albert. This community of 53,000 supports one public gallery, two commercial galleries, and one cooperative.

The gallery is part of a lively arts and heritage district at the centre of the city. They feel the synergy of businesses and other cultural entities is an absolutely integral aspect of their increasing attendance.

Operations

The gallery hosts twelve exhibitions per year reflecting a diverse array of styles and mediums from local, provincial, national, and international artists as well as special community exhibitions. Over 200,000 children have taken art classes at the Profiles Public Art Gallery since 1998. The gallery provides hands-on educational experiences.
that not only complement the local school’s curricula, but also increase a child’s appreciation of art, history, culture, language, math and science. Profiles Gallery has numerous programs including children’s school and public programs, workshops, lectures, and Art in Public Places program.

Attendance at the gallery reaches over 100,000 visitors each year including programming and off-site events. Distributed over three levels, the gallery possesses 3,000 square feet of exhibition space. It also operates a total of 1,000 square feet of programmable studio space. The gallery also holds a gift shop and provides art rental and sales opportunities.

Financing

The gallery is housed in a designated heritage building. A renovation of the facility to accommodate wheelchair access, proper walls, upgraded storage, new lighting, new floors, and other structural adjustments is scheduled for 2007. This renovation is expected to cost $400,000 of which the majority will come from grants. The municipal government currently maintains the building; however, does not intend to fund the renovation project.

Annual operating and management costs for the gallery are approximately $430,000. The primary contributor is the City of St. Albert ($60,000). The gallery also acquires a significant portion from fundraising efforts ($60,000) and grants from entities such as the Canada Council for the Arts. The Profiles Public Art Gallery is fairly self-sufficient and earns a large share of revenue from memberships, programs, and donations.

Issues/Lessons

Local businesses have boasted a 20 percent increase in business since the Art Walk project took place in St. Albert. Businesses have also reported that sales increase when the gallery or another cultural organization hosts an event in the area. The Profiles Public Art Gallery works closely with Economic Development and the Tourism Department to get people more involved in the downtown and what is taking place there.
The Art Gallery of Sudbury
Sudbury, Ontario

Description

The Art Gallery of Sudbury is an incorporated not-for-profit organization. The gallery was established in 1967 as a centennial project of the Sudbury and District Chamber of Commerce. Originally operating as the Laurentian University Museum and Art Centre, the gallery was renamed in 1997. Housed in a turn of the century mansion, the former residence of lumber baron William Joseph Bell, the gallery has a unique architectural appeal. Local history and contemporary works of art come together in the lush surroundings of the gallery grounds.

| QUICK FACTS: |
| Population: 85,000 |
| Square footage: 2,652 |
| (exhibition space) |
| Attendance: 13,000 annually |
| Operating budget: $450,000 |

This Class ‘A’ gallery is comprised of two exhibition spaces totaling 2,652 square feet. The gallery’s mandate states that “Art is a vital human experience”; therefore, the Art Gallery of Sudbury seeks to provide access to and understanding, knowledge and appreciation of the visual arts. The gallery is continually seeking ways to work with youth in their community; an example is their partnership with Girlspoken. By providing instruction, materials and the use of its facility, the Art Gallery of Sudbury will create workshops that will help young women face and overcome challenges during adolescence while living a wonderful visual arts experience.

Community Context

As the only public gallery in the city, the Art Gallery of Sudbury serves the 85,000 residents of Sudbury, as well as the 80,000 surrounding residents. There is also one artist-run centre in the city and two framing and arts supplies shops that carry some works. The close proximity to Bell Park, Ramsey Lake and the downtown core make the Art Gallery of Sudbury a convenient stop for any visitors to the area. Recently, the TransCanada trail was extended to include a boardwalk that passes in front of the gallery. Since the installation of this trail, the gallery has seen a significant increase in
walk-in traffic. The gallery is also looking into the possibility of expanding to include a downtown venue for educational programming purposes.

**Operations**

The Art Gallery of Sudbury curates exhibitions that showcase the work of local, national and international artists. Shows change an average of 10 times per year and are very well attended; approximately 13,000 people visit the gallery each year and another 5,000 participate through outreach programs. Exhibitions are launched with an opening reception designed to provide the public a first chance to see new shows social and comfortable atmosphere. In many cases, the artist is present and available to meet guests. Examining diverse themes and showcasing a variety of media including painting, drawing, sculpture, photography, installation, video and the internet, exhibitions are always thought provoking.

The gallery is owned by Laurentian University, of which it used to be a department. It is managed by the Art Gallery of Sudbury and governed by a Board of Directors which has a representative from both the city and the university. Along with two exhibition spaces, the gallery also holds administration offices, a reception area with a small display space, a studio, and a small library.

**Financing**

The initial capital to build the gallery was raised by Laurentian University through fundraising initiatives and grants. Since the transfer of management from the university to the Art Gallery of Sudbury, the university has continued to provide building services, including maintenance and landscaping. A restricted fund was also put in place for minor renovations. Each year, the gallery has an average operating budget of $450,000. The municipal government contributes the majority of funds to the budget ($64,000) and the federal government contributes $30,000. The remaining portion of the budget is paid for through earned revenue, fundraising efforts and the provincial government.

**Issues/Lessons**

Recently, the City of Greater Sudbury seems to be getting more involved with the gallery and is beginning to recognize them as an economic driver in the community. As of late, the gallery’s director has been making presentations to the Economic Development Department staff and the Civic Arts Commission and City of Greater Sudbury outlining the economic benefits of the gallery. The director’s findings are based upon focus sessions and consultations with the community, artists, businesses and tourism representative, and a consultant’s report.
The Godfrey Dean Art Gallery
Yorkton, Saskatchewan

Description

The Godfrey Dean Art Gallery is a not-for-profit, charitable organization located on the upper floor of the Godfrey Dean Cultural Centre in downtown Yorkton. As the only professionally-operated public art gallery within a 200 km radius of Yorkton, the gallery provides people in the Yorkton region, and their visitors, a meaningful engagement with visual arts. The gallery's purpose is to increase the visual art literacy level of all people living in the Yorkton region, to increase their aesthetic appreciation and enjoyment of art, and to provide educational and development opportunities for artists.

QUICK FACTS:

- Population: 18,000
- Square footage: 1,800 exhibition space
- Attendance: 5,000 annually
- Operating budget: $300,000
- Admission: Free

Community Context

Within Yorkton, a community of 18,000 residents, there is one public gallery and four private galleries. The City of Yorkton is in the process of undergoing a city-initiated downtown revitalization during which the gallery is hoping to expand beyond its current space.

Operations

The public programming at the Godfrey Dean Art Gallery responds to the cultural diversity of the Yorkton community. The gallery curates, exhibits and promotes the work of local, provincial and national contemporary artists who address issues affecting the Yorkton region. Artwork is chosen to be exhibited based on its relevance to the community and its ability to contribute to the Saskatchewan art scene as a whole. Through workshops, curatorial talks, and diverse public programming, the Godfrey Dean Art Gallery strives to fulfill its mandate to educate, entice and challenge their region within the realm of visual literacy.
Always embracing change, the gallery opens exhibits in both galleries about every six weeks. It also opens its doors to the cultural and artistic programming of local organizations and schools, and welcomes performers, poets and musicians to contribute to the artistic climate of the gallery. The Godfrey Dean Art Gallery itself is an exhibit of imaginative thinking in a contemporary rural society.

The Godfrey Dean Art Gallery is comprised of two primary exhibition spaces. Gallery One, the larger of the two is 1,200 square feet with 123 running feet of wall space. Gallery Two is half the square footage of Gallery One and has 83 running feet. Both are equipped with gallery standard track lighting suspended from 15-foot high ceilings. The galleries have their own temperature control system in a security-monitored building. Chains currently hang heavy two-dimensional work; however, lighter work can be mounted directly on to the walls. Sculpture is displayed directly on the floor. There are electrical outlets throughout both galleries and internet access is available. They are currently engaged in negotiations with the City of Yorkton to provide an additional educational programming space.

The gallery is attended by 5,000 visitors each year and approximately 1,000 children through educational programming. The facility is run by 4 full-time, 2 part-time and one summer student staff.

The Godfrey Dean Art Gallery Inc. is governed by a Board of Directors which establishes policy and priorities for the organization, and which is responsible for ensuring its financial viability.

**Financing**

The facility was donated to the Godfrey Dean Art Gallery Inc. in 1981 and underwent $600,000 in renovations, of which $100,000 was fundraised and $500,000 was received through private donations. The gallery’s operating budget has been increasing dramatically for the past four years. Their operating budget was $300,000 in 2004, $230,000 in 2003, $134,000 in 2002, and $16,000 in 2001. The gallery has a fee for service agreement with the municipal government under which they receive no leasing fee and free maintenance as well as a $47,000 operating grant. The Saskatchewan Arts Board also contributes a significant portion and projects consist of the remaining revenue.
The Prairie Art Gallery
Grande Prairie, Alberta

Description

The Prairie Art Gallery is a Class ‘A’ public art gallery formed in 1975 and located in a Provincial Historic Site in downtown Grande Prairie. In 1974, a group of concerned citizens began the process of establishing an art gallery in Grande Prairie. The gallery’s first home was an old chemistry laboratory provided by the Grande Prairie Regional College.

After several location changes and an extensive fund raising drive, restoration and renovations to the high school, now a historical site, the Prairie Art Gallery officially opened the doors of its current home in 1985.

Community Context

The Prairie Art Gallery is the only public art gallery serving the 37,000 residents of Grande Prairie, although there are 2 private galleries and an artist-run centre. The Prairie Art Gallery is located in the civic centre of the community; surrounding facilities include the court house, a health unit and hospital, and city hall.

Operations

The exhibition program at the gallery presents contemporary art from a balanced representation of local, regional, provincial, national and international exhibitions. Artist workshops are also run for members of the community, as well as summer camps, tours, and educational programs for schools.

QUICK FACTS:
Population: 37,000
Square footage: 7,000
Attendance: 15,000 annually
Class: ‘A’
Staff: 3 full-time, 5 part-time
Between programming and exhibitions, the Prairie Art Gallery serves 15,000 visitors each year. The gallery is an important member of the tourism economy and records increased attendance in the summer months. The gallery has one main exhibition space, several administration offices, permanent collection storage and vault, and a lobby area.

The facility is operated and managed by the Prairie Art Gallery Society. Three full-time and five part-time staff run the facility on a daily basis, while a Board of Directors presides over the gallery. A daycare is also housed within the facility in a small rented room.

**Financing**

The old high school building which the gallery currently inhabits was donated to Prairie Gallery Society by the City of Grande Prairie. The City of Grande Prairie has a contract with the gallery for all maintenance related work. Otherwise, the operating and management expenses are paid out of funds collected from various grants, fundraisers, and a small amount of self-generated income (membership and admission fees, etc.). The City of Grande Prairie and the Alberta Arts Foundation provide grants on a project-specific or event basis.

**Issues/Lessons**

Downtown Grande Prairie is rapidly transforming with the development and construction of new buildings. The current home of the Prairie Art Gallery is failing to meet their needs and they are in the process of planning the construction of a new building. The project will be a joint expansion with the local library and improvements include improved access for visitors, a special children’s gallery and increasing the main exhibition space.

This new public facility will be an economic driver enhancing culture and education, attracting tourists and enticing businesses, professionals and families to locate in Grande Prairie. They predict their new centre will be the premier civic and cultural showpiece of the region.
The Robert McLaughlin Gallery
Oshawa, Ontario

Description

The Robert McLaughlin Gallery was incorporated as a not-for-profit in 1967 to “meet the growing and diverse needs of its community through the advancement and appreciation of the visual arts.”

The gallery fulfills its mandate in three specific areas of activity: exhibitions, educational outreach, and community programming. The motivation for all activity is: to tell the story of Canadian art, its history and its current states; to provide challenging art experiences, formal and informal, through exhibitions and education for all ages; and to engage the local community in the wider possibilities of meaning and enjoyment in art.

The efforts of enthusiastic artists and members of the general public led to the founding of the Art Gallery of Oshawa in 1967. Shortly thereafter, C. Ewart McLaughlin provided funds for the gallery’s first building. In 1970, the board decided to emphasize abstract art in Ontario. By 1985, the gallery had outgrown its building space. The facility that solved the problem was designed by Canadian architect, Arthur Erickson, and officially opened in 1987. The new galleries provided an increased exhibition space of almost 11,000 square feet. The new facility is also enhanced by an important gift from Isabel McLaughlin, the artist/patron grand-daughter of Robert McLaughlin for whom the gallery is now named. She donated an outstanding collection of Canadian, international and native art.

Community Context

The Robert McLaughlin Gallery serves a community of 140,000 residents. The gallery is part of the civic centre in Oshawa. Co-located with a library, a large shopping mall, retail outlets and offices, the gallery benefits from its eclectic downtown surroundings. The gallery’s proximity to the 401 Highway helps draw in visitors as well as tour buses;

QUICK FACTS:

- Population: 140,000
- Square footage: 11,000
- Attendance: 80,000
- Operating budget: $550,000
- Admission: By donation
however, the bulk of their attendance is generally attributed to participation in programs and members.

**Operations**

The Robert McLaughlin Gallery offers many services and programs including: gallery talks and lectures by artists and scholars, guided tours, films, classes and workshops for adults and children. Tours for elementary, high school and university groups are also offered on a reservation basis.

The gallery is visited by 80,000 people annually. In addition to a main exhibition space, the facility houses a gallery shop, art rentals and sales, 3 smaller galleries, meeting rooms, the Gallery Café & Restaurant, offices, a studio, a community room for film and video screenings. Gallery spaces are available for rent by community or business organizations.

**Financing**

The building occupied by the Robert McLaughlin Gallery is owned by the City of Oshawa and is leased for $1 a year. The gallery is operated and managed by the Robert McLaughlin Gallery Inc. and governed by a Board of Trustees with 19 members, including two city councillors.

The building the gallery inhabits was constructed seventeen years ago. The initial capital to fund the construction was a joint venture, obtaining half from board fundraising efforts and half from sponsorships and grants with some assistance from the municipal government. The gallery’s operating budget is $550,000 each year excluding programming and over a million with programming. The bulk of the operations are paid for by a grant from the City of Oshawa. Other funders include the Ontario Arts Council and the Canada Council for the Arts.

**Issues/Lessons**

Oshawa has recently witnessed the establishment of a new university in the area. This is just one of the many signals that this community is undergoing continual growth. The gallery expects to benefit from this growing population, but recognizes the competition of larger public galleries easily accessible to the region.
Thunder Bay Art Gallery
Thunder Bay, Ontario

Description

The current expanded facility called the Thunder Bay National Exhibition Centre and Centre for Indian Art was opened to the public in the summer of 1982. The centre continued to bring to Thunder Bay exhibitions and artists usually only available in larger cities, and it began to originate exhibitions of work by native artists from northwestern Ontario and across Canada. Thunder Bay Art Gallery is northwestern Ontario’s largest public art gallery.

Community Context

The Thunder Bay Art Gallery serves a community of 109,000 residents. It is the largest public gallery between Sault Ste. Marie and Winnipeg, Manitoba. It is also one of few galleries in Canada with a permanent collection of First Nations’ art. Centrally located on the campus of Confederation College, the gallery is positioned between the two major downtown areas. This location is beneficial because it is central, but poor because there are not located in either downtown area and therefore receives minimal walk-in traffic.

Operations

With three gallery spaces that change exhibitions approximately every five weeks, there is always something new to capture the public’s imagination. In addition to an ambitious schedule, the Thunder Bay Art Gallery offers a wide range of educational programs and community outreach services. Art classes for all ages, visiting artist lectures and

QUICK FACTS:

Population: 109,000
Square footage: 16,000
Attendance: 28,000
Operating budget: $700,000
Staff: 9 full-time
workshops, an art sales and rental service, and a unique gift shop are all part of the Thunder Bay Art Gallery experience. Other gallery facilities include: a studio, a multi-purpose room, administration offices, a small library, shipping and receiving area, collection storage, and a small preparation room.

The gallery is owned by the Thunder Bay Art Gallery and operated and managed by a Board of Directors with a staff of nine full-time employees. Five of the Board of Directors are appointed by various agencies in the community including: the city, the university, and the community college.

The 16,000 square foot building contains 7,000 square feet of exhibition space. This Class ‘A’ gallery attracts 28,000 visitors each year and reaches an additional 8,000 people through off-site programming. The facility was designed to meet environmental standards for the proper display and interpretation of traveling and local exhibitions.

Financing

The Thunder Bay Art Gallery has an appraised value of $1.8 million and does not pay any taxes. Capital funding for the gallery’s second location came from the Museum Assistance Program. The current building was initially funded by the federal government because it was a national exhibition centre under the Heritage Department. When it became necessary to expand the building, funds were provided by the federal and provincial governments, a small contribution from the municipal government, and the remainder was raised through capital fundraising campaigns.

The gallery has an annual operating budget of $700,000. Financial support from the Canada Council for the Arts, the Department of Heritage, the Ontario Arts Council, the City of Thunder Bay (for $230,000), and fundraising efforts help the gallery maintain a balanced budget. Some supplementary assistance is received from the college for maintenance because they are located on the college campus.
Two Rivers Gallery
Prince George, British Columbia

Description

The Two Rivers Gallery is run by the non-profit Prince George Regional Art Gallery Association. The Prince George Art Society was established in 1949. In the beginning, members met in each other’s homes and in the basement of the old Civic Centre to arrange exhibitions.

By 1976, the gallery had undergone several location changes, and in 1985, the society began its permanent collection. In 1993, planning for two professional studios was initiated. The capital campaign commenced in 1995 and four years later construction began. On June 29, 2000, the Two Rivers Gallery officially opened to the public.

The facility totals 20,000 square feet with two 1,300 square feet North and South Canfor Exhibition Galleries. There is also a 100 foot wide Galleria and a 1,020 square foot sculpture court. The gallery was built using two significant design features: ‘cocooning’, placing the exhibition galleries in the centre of the building so as to provide further protection from the external environment, and ‘daylighting’, the use of natural light in galleries. There is also symbolism in the buildings design which was inspired by the geography and industry of the area. The sloping roof, arching ribs and forecourt of boulders and shrubs symbolize the cutbacks and riverbed of the Nechako and Fraser Rivers. The ribs are made of Douglas fir which speaks to the importance of forestry in the region and the metal surrounds of the chimney flue suggest a mill burner.

QUICK FACTS:

Population: 75,000
Square footage: 20,000
Attendance: 32,000 annually
Cost to build: $5.2 million
Operating budget: $750,000
The Two Rivers Gallery’s mission is to encourage lifelong learning through the arts, create an environment for vigorous artistic and cultural expression, and provide opportunities for diverse experiences through participation and exhibition.

**Community Context**

The Two Rivers Gallery is located on the edge of downtown Prince George in the civic plaza, across from a pool, civic centre, library, and hotel. It is the only large exhibition space in a community of 75,000 residents. At this point, the gallery staff feel their location could be more valuable than it is. They are hoping to work more cooperatively with surrounding entities in the future.

**Operations**

The gallery works hard through its exhibition and programs to provide experiences with art that are engaging and challenging. In fashioning the exhibition program, the gallery seeks to incorporate work by established or senior artists, and to address topics that are familiar to their audiences, and therefore effective vehicles through which to explore issues in contemporary art.
The public programs offered by the gallery provide opportunities for involvement with visual arts at all levels and in varying capacities ranging from instruction in art making to exhibition interpretation.

The gallery is visited by 32,000 each year and employs 7 full-time, 3 part-time, 3 summer staff to run the facility. The gallery houses several studios, a boardroom, large atrium, gallery shop, Galleria and two Canfor Galleries. Both Canfor Galleries have all environmental controls including an energy management system to monitor temperature and humidity, carbon filters to ensure air is free of gases that maybe present outside, and conventional air filters to remove dust from airstreams.

**Financing**

This new gallery cost $5.2 million to build. Approximately 300 people were directly involved in construction which took about 2800 hours. The process began in April of 1999 and was completed in June of 2000. $1.5 million was raised through the art gallery’s capital campaign the remaining funds ($3.7 million) were put forward by the municipal government, the Regional District of Fraser Fort George. The Two Rivers Gallery has an operating budget of $750,000 each year. The largest operating grant ($360,000) comes from the Regional District of Fraser Fort George. Other operating dollars come in part from the Canada Council for the Arts, British Columbia Arts Council, gallery shop sales, membership fees, and donations.

**Issues/Lessons**

The municipal government initiated a number of studies to establish the need for various facilities within the community. An art gallery was named as one of eight recommended facilities. Community input was an important element of the planning process. Planning workshops were held and architects began to design the facility. Once sketches had been drawn, there was some further community consultation. On April 1999, six years after the commission of two feasibility studies, groundbreaking began at the gallery’s new location.
Vernon Public Art Gallery

Vernon, British Columbia

Description

The Vernon Public Art Gallery is a not-for-profit organization located in downtown Vernon. The gallery traces its roots back to 1945 when a group of citizens banded together to form the Travelling Pictures Committee. Its purpose was to organize and show local and traveling exhibits. From this committee, the Vernon Art Association was formed in 1951. The gallery was administered as a part of the Greater Vernon Museum and Archives until 1984, when the Topham Brown Public Art Gallery Society was formed with its own Board of Trustees. In 1990, the gallery officially changed its name to the Vernon Public Art Gallery Society to more closely reflect the gallery’s ties to the North Okanagan Community and to better identify itself within the community and beyond.

In 1995, on its 50th Anniversary, the Vernon Public Art Gallery opened its doors to its present location in the lower floor of the Parkade Building. The gallery currently has over 5,000 square feet.

The Vernon Public Art Gallery Society is committed to fostering the appreciation of the visual arts for all members of the community; therefore exhibits, collects and preserves regional, national and international art in all media in order to educate, inspire and encourage participation.

Community Context

In Vernon, a community of 52,000, there is one public gallery, one artist-run centre, one commercial gallery, and one cooperative. The City of Vernon has initiated plans for the creations of a cultural area in the downtown; the gallery will likely be incorporated into the plan as a candidate for a location switch. It is believed by relocating closer to other cultural amenities, the gallery will increase visibility and walk-in traffic.

Operations

The Vernon Art Gallery offers an array of diverse programs and exhibits to engage the public. Over 6,000 people participate in the gallery’s children’s and adult art education programs.
programs. The Vernon Art Gallery’s art education programs introduce students of all ages to the exciting world of art. Their programming covers aspects of art such as art history, art making, art criticism, and issues of aesthetic. Public programming has also increased to include films and videos, lectures, workshops, an extensive art education program, an expanded exhibition schedule and much more.

This Class ‘B’ gallery is visited by 27,000 people from all over the world each year. The City of Vernon owns the facility which the Vernon Art Gallery Society operates. The gallery also holds the permanent collection, acquired on behalf of the citizens of Vernon. The gallery is handicap accessible and offers two exhibition spaces, a resources centre, video and art rental area, and a gift shop.

Financing

In 2004, the gallery expanded its facility, creating an additional 1,200 square feet of exhibition space. The renovation cost $40,000; the majority of the funds were paid for out a trust with money left over from the original funding. A portion of the expansion was endowed by a private patron. The building is owned by the City of Vernon who donates the lease expense to the gallery each year. The city also sponsors a janitorial grant, and pays all taxes and utilities for the facility. The gallery’s operating budget amounts to $310,000 annually. One third of the budget comes from earned revenue, one third from government sources (BC Arts Council, Greater Vernon Services Commission, and the City of Vernon), and the remaining third comes from other provincial and municipal funds such as BC Gaming.

Issues/Lessons

The City of Vernon is in the process of working on a downtown revitalization plan. This plan will respond to the needs of many arts and business organizations in the community and is expected to include a multi-use cultural centre. The plan will be voted on in a city-wide referendum, at which point, if approved, consultants will assess the needs and write a report of recommendations and then architects will design and build an appropriate cultural centre.
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