



Cultural Plan for Calgary

Prepared for The City of Calgary by



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Cultural Plan Steering Committee

Cindy Ady	CEO, <i>Tourism Calgary</i>
Marichu Antonio	Executive Director, <i>Ethno-Cultural Council of Calgary</i>
Luke Azevedo	Commissioner: Film, Television & Creative Industries <i>Calgary Economic Development</i>
Ben Barrington	City of Calgary, <i>Urban Strategy</i>
Kevin Capuno	VP Faculty of Arts Students Association
Lorna Crowshoe	City of Calgary, <i>Calgary Neighbourhoods</i>
David Down	City of Calgary, <i>Urban Design & Heritage</i>
Leslie Evans	Executive Director, <i>Federation of Calgary Communities</i>
Sarah Iley	City of Calgary, <i>Recreation - Arts & Culture</i>
Chima Nkemdirim	Chief of Staff, <i>Mayor's Office</i>
Patti Pon	CEO, <i>Calgary Arts Development Authority</i>
Michelle Reid	City of Calgary, <i>Calgary Parks Cultural Landscapes</i>
Ward Sutherland	Councillor, <i>Ward 1</i>

City of Calgary

Calgary Recreation, *Arts & Culture Division*
Sarah Iley, Janet Lavoie

Supported by: Jennifer Storm, Windchill Ha

Communications & Customer Service, *Engage*
Michael Waters

MDB Insight

Greg Baeker, Jason Dias

Supported by: Karen Ball, Alyssa Berry

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Glossary of Terms

- **Community Arts** - A particular kind of community-based arts practice in which professional artists work with community members to create work that addresses specific local issues or concerns.
- **Community Cultural Development** - The use of collaborative, creative and innovative problem-solving approaches and tools to leverage cultural resources in resolving planning issues and concerns of the community. The process provides the opportunity to enhance the quality of life and unique sense of place among residents.
- **Creative Cities** - A city that encourages a culture of creativity in urban planning and in solutions to urban problems. It has become a global movement that inspires a new planning paradigm for cities related to innovation and the concept of learning cities.¹
- **Creative Industries** - A set of industries quantified by Statistics Canada involved in the creation, production and distribution of cultural goods and services that use creativity and intellectual capital as primary inputs. They are among the fastest growing economic sectors globally and include enterprises involved in the performing arts; film and video production; recording and broadcasting; architecture; design (graphic, industrial, interior, fashion, etc.) advertising; publishing; new and interactive digital media etc.
- **Creative Clusters** - A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved cultural and creative industries, digital media, design, knowledge building and/or other creative sector pursuits.
- **Creative Hub** - A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship and incubation.
- **Creative Placemaking** - An integrated and transformative process of community engagement that connects cultural and creative resources to build authentic, dynamic and resilient places.
- **Culture** - Culture means many things to many people. In the broadest sense, culture is anything that defines the unique identity of a community or social group. Those characteristics often include social customs, seasonal traditions, geography, cuisine, oral traditions, fashion, literature, music and religious expression. However, culture also includes less obvious aspects of our lives such as heritage (both built and natural), community initiatives and the creative economy, which can include film & video industries, advertising, design & fabrication, performing arts and much more. As there are now over 120 languages spoken in Calgary, its culture continues to grow and evolve to meet the needs of the diverse population which includes Indigenous peoples as well as newcomers.
- **Culture-Led Regeneration** - A multi-dimensional approach to the re-use, renewal or revitalization of a place wherein art, culture and/or creative enterprise play leading and transformative roles.

- **Cultural Assessment** - Involves quantitative and qualitative analysis of cultural resources, including strengths, weaknesses, opportunities and threats. Cultural assessment helps communities understand the local cultural ecology, identify what is needed to strengthen the management of culture resources and how they can be leveraged to address community priorities, inform planning and decision-making, and target investment.
- **Cultural Identity** - Refers to those shared beliefs and characteristics that distinguish a community or social group and which underpin a sense of belonging to that group. Ethno-cultural background is one important, though not sole source of identity. As cultures interact and intermix, cultural identities change and evolve.
- **Cultural Landscapes** – Cultural landscapes are historically significant landscapes. Similar to other historic resources, cultural landscapes connect us with our past; help to tell the story of how our cities developed and how our society evolved. Cultural landscapes are vital to contemporary society; they contribute to great communities by enhancing character, identity and a sense of place.²
- **Cultural Mapping** – A systematic approach to identifying, recording and classifying a community's cultural resources.
- **Cultural Resources** - Cultural resources encompass both tangible and intangible cultural assets that fuel economic prosperity, quality of life and contribute to defining a community's unique identity and sense of place.
- **Cultural Round Table** - A strategic leadership group formed for the purposes of implementing cultural plans and ongoing cultural planning and development. Membership ideally includes Council member(s); municipal staff; wide representation from the cultural sector; the business community; important community agencies such as the United Way and Community Foundations; and post-secondary institutions
- **Cultural Planning** - A municipal government-led process for identifying and leveraging a community's cultural resources, strengthening the management of those resources, and integrating cultural resources across all facets of local government planning and decision-making. Cultural planning is part of an integrated, place-based approach to planning and development that takes into account four pillars of sustainability: economic prosperity, social equity, environmental responsibility and cultural vitality
- **Cultural Resource Framework (CRF)** – a consistent set of categories of cultural resources used to organize cultural information in a consistent and coherent way. The CRF grounded in Statistics Canada's Framework of Cultural Statistics by which the Federal Government defines the cultural sector in Canada.
- **Digital Media** - Digitized content (text, graphics, audio, and video) that can be transmitted over the internet or computer networks.³
- **Diversity** – A state of difference in a community or social group that can include race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, and religious or political beliefs.

- **Heritage** - All that our society values that provides the living context – both natural and human – from which we derive sustenance, coherence, and meaning in our individual and collective lives.⁴
- **Heritage Resources** - The following framework recognizes both the distinctiveness of the individual categories of cultural heritage resources and the overlap between these categories. The three broad classes of heritage resources are:
 - **Immovable Heritage:** land or land-based resources such as buildings or natural areas that are 'fixed' in specific locations;
 - **Movable Heritage:** resources such as artifacts and documents, that are easily 'detachable' and can be transported from place to place;
 - **Intangible Heritage:** such as community stories, place names, traditional skills and beliefs.
- **Indigenous** – means 'native to the area' and includes First Nations, Metis and Inuit peoples.
- **Place-Based Cultural Tourism** - Place-based cultural tourism is more than just attractions but also the destination's history and heritage, its narratives and stories, its landscape, its townscape, its people. It is about discovering what makes a community distinctive, authentic, and memorable. It is about the experience of place.

Preamble

The development of Calgary's first cultural plan began in July 2015 and concluded in June 2016. The process involved extensive research and consultation throughout the community, inside The City and across the globe. It was guided by a Steering Committee with representation from Council, the Mayor's office, key community stakeholders and City Administration.

MDB Insight provided the full *Cultural Plan for Calgary* to the project team in June 2016 and after further targeted consultation and input from the Steering Committee the project team developed a summary version of the full Plan, *Culture Shift*.

Next Steps

With Council approval the Cultural Plan for Calgary would be launched broadly and the focus would shift to implementation. Cultural leadership, through the development of a Calgary Cultural Leadership Council, is recommended to oversee and track implementation of the Plan. This group would be made up of respected leaders representing civic, business, cultural, education, and other crucial sectors. Many may have been involved in the Cultural Plan already, as participants in focus groups and research, or individuals whose leadership has been identified during the process.

As the practice of planning culturally is the bedrock action of the Cultural Plan, planning culturally, across City departments, with and between cultural stakeholders will need to be explored, developed and instituted.

It is recognized that, in order to achieve the vision and goals outlined in the Cultural Plan, additional resources will be required. Specific resourcing requirements will be determined through development of the implementation plan.

Effective monitoring of progress is essential to the success of any plan. The Cultural Plan proposes that The City work with its community partners to define the outcome measures and indicators needed to assess success in implementing different components.

As many organizations as possible whose mandates are touched by the Plan should be encouraged to review and adopt it and ask themselves "what does this mean for us and our future evolution and priorities?" and "what part can we play in its implementation?"

1 Introduction

“A great place to make a living, a great place to make a life.”

City of Calgary Vision

Calgary is a city of energy, born of a powerful convergence of people, ideas and place. For many years one of the fastest growing cities in North America, its citizens embrace a common vision of the city as a great place to making a living, a great place to make a life. In embracing this vision, the City of Calgary has developed its first Cultural Plan that will guide decisions regarding how best to support and grow the city’s cultural resources and how to integrate these cultural resources and opportunities across all aspects of planning and decision-making.

In developing this Cultural Plan, Calgary joins cities globally in understanding that something important – a ‘cultural turn’ is happening in the world’s towns and cities. Calgary is not alone in turning to culture in the midst of dramatic economic and social change. As Charles Landry states: “Cultural heritage and contemporary expressions of it have provided a worldwide focus for urban renewal. In the midst of dramatic economic restructuring and the emergence of a new economy rooted in creativity and innovation, we find inspiration in the buildings, artifacts, traditions, values and skills of the past. Culture helps us to adapt to change by anchoring our sense of being; it shows that we come from somewhere and have a story to tell.”⁵

While a ‘cultural turn’ is taking place across the world, at a local level Calgary’s cultural identity is also evolving. For many years Calgary’s primary shared culture was viewed as western culture; as an increasingly diverse and young population inhabits the city, new forms of cultural expression reflect their vision, resulting in its cultural makeup becoming more varied, cosmopolitan and inclusive.

The Cultural Plan is being developed at a critical moment for Calgary. Prior to the swift downturn precipitated by the slump in oil prices, Calgary had been year after year the fastest growing city in Canada.⁶ Cultural resources and a rich cultural life are important to the retention of residents and to the cohesiveness of communities as they experience economic stress. In August 2016 unemployment reached 9.3% percent in the Calgary Economic Region and now exceeds the national average for the first time in over 20 years. Industry experts say office vacancy in the downtown could reach a high of 30 per cent.⁷ There is a fear of out-migration of people and talent due to reduced economic opportunity.

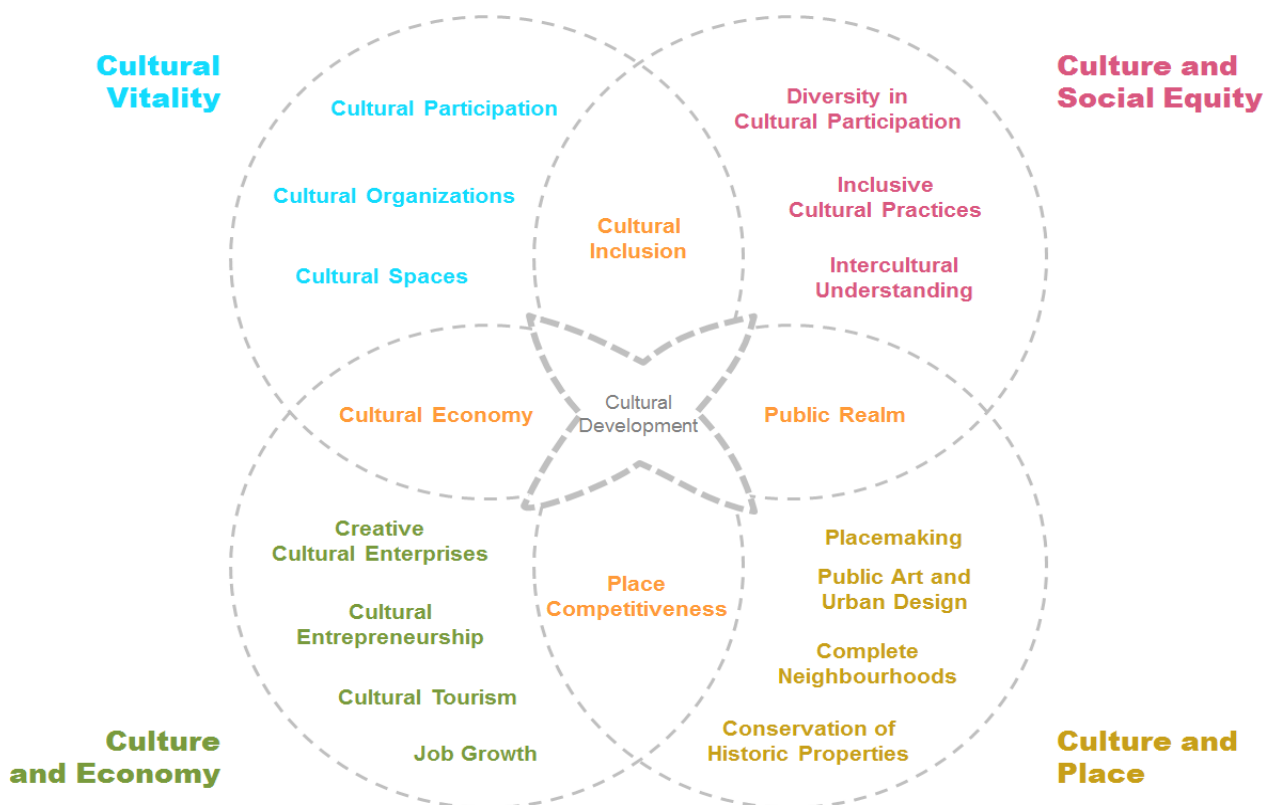
In response, the City has launched a Community Economic Resiliency Fund to support economic resilience in the city and to accelerate the 10-Year Economic Strategy for Calgary. A background report prepared for The City by Calgary Economic Development identifies the important role of the creative industries in economic recovery. The report notes the importance of “changing the perceptions of Calgary as an innovative, entrepreneurial and creative city promoting opportunities in non-energy industries including transportation agribusiness, renewable energy *and creative industries*.”⁸ Further it states that “the convergence of television, film, and interactive media – the creative industries are increasingly viewed as a compellingly dominant sector for current innovation and future.”⁹ Importantly, the report also states that creative industries is one of the most stable

and consistently growing sector in Canada and that Calgary is well positioned to increase its growth in creative industries, given its entrepreneurial and innovative spirit, post-secondary institutions, cyber infrastructure, high education levels and young population.

Consistent with leading practice in North America, the City of Calgary is proposing to adopt an approach to planning culturally characterized by a broad and inclusive definition of cultural resources, including: not-for-profit and for-profit arts, culture and heritage organizations; creative industries, festivals and events, natural and cultural heritage features, cultural places spaces, as well as community-based volunteer led groups.

The “big tent” understanding of the dimensions of cultural planning in Figure 1 provides an overarching framework within which connections can be made between existing and future policy and planning initiatives; it is a foundation for integrated approaches to cultural planning and decision-making across the City.

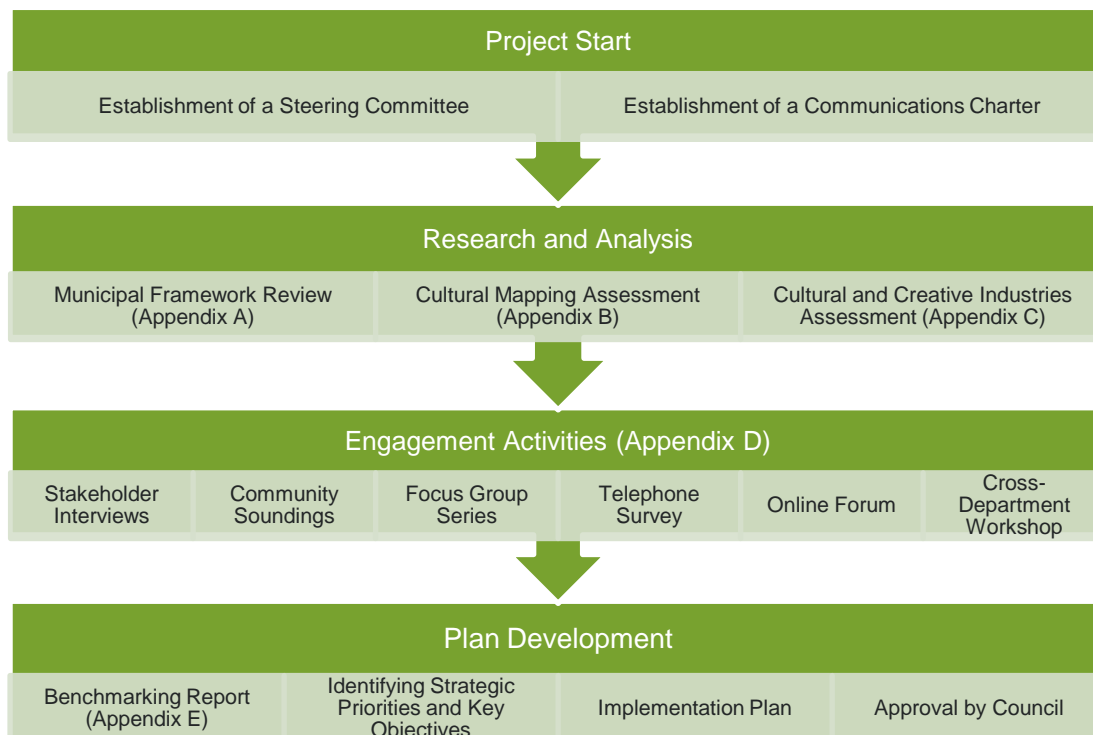
FIGURE 1: DIMENSIONS OF CULTURAL PLANNING



The Process of Developing the Cultural Plan

Developing a cultural plan is an ambitious endeavour. For the City of Calgary this has been informed by extensive research and analysis together with input from the broader community, as well as the city's cultural and creative industries and practitioners. The direction and priorities that have emerged over the development of the plan are uniquely Calgary and reflect the city's cultural aspirations and opportunities.

FIGURE 2: THE PLANNING PROCESS



Research and Analysis

The starting point for the Cultural Plan for Calgary was a comprehensive assessment of Calgary's existing cultural resources. This resulted in the preparation of a Cultural Mapping Assessment that identified more than 4,000 unique cultural resources. These assets and resources can be found across the city with the largest concentrations in Calgary's city centre and neighbourhood cores.

Consideration was also given to reports, strategies, and municipal plans that were seen as having a direct impact on current and future cultural development activities and opportunities. While the results of this assessment reveal different definitions for culture, they are consistent in their views that cultural resources are important to the economic and social prosperity of the city.

A cultural and creative industry assessment was also completed that highlighted the economic contribution that cultural and creative industries make to the local economy. Most recent data suggests that more than 50,000 people are directly employed in these industries in Calgary, representing 6.3% of Calgary's total employment.¹⁰

Findings from the research and analysis phase are provided in the Appendices A-C.

Engagement Activities

An extensive consultation process was essential. One-on-one interviews and small group discussions were conducted during the late summer and fall of 2015 that included representation from creative and cultural businesses, non-profit organizations, Indigenous leaders and youth, ethno-cultural leaders, young professionals, elected officials and senior management from the City of Calgary. Seven focus group discussions geared to the themes of public art and festival and events; the City and its external partners, culture and neighbourhood development; culture and Indigenous communities; culture and ethno-cultural communities; heritage resources and conservation; and creative industries and sector development were hosted in November 2015.

More than 60 one-to-one interviews were conducted reaching a wide cross section of individuals from inside The City and across the community. Six Community Soundings were held reaching individuals at the neighborhood level across the city. The engagement process was rounded out by online engagement platforms.

A statistically valid telephone survey of 600 Calgarians was administered in December 2015 to gauge Calgarians' perceptions of culture and to understand current types of participation. As of December 2015 more than 850 Calgarians have provided input into the development of the Cultural Plan.

Eight themes emerged from the engagement and research findings. These themes were subsequently presented at a cross-departmental workshop and steering committee meeting held in December 2015.

The eight themes include:

1. An Evolving City Identity
2. Communicating and Connecting on Culture
3. A City of Diverse Voices
4. Conserving the City's Heritage
5. Neighbourhoods as Cultural Engines
6. A Growing Creative Economy
7. Understanding the Value of Culture
8. Adopting a Cultural Lens Across the City

A summary of the consultation exercise and emerging themes is provided in Appendix D.

Benchmarking Study

The plan has also been informed by a comprehensive benchmarking study. Ten comparable cities were selected on the basis of population size, similar economies and demographics. All of the chosen cities had completed cultural plans. The benchmarking assessed implementation strategies and models for cultural plans. The plans were also reviewed in terms of their development of internal and external support for implementation, the initiatives and actions associated with strategic priorities and the level of public and civic endorsement that was received. The results provide Calgary with a strong appreciation for the commitment to cultural planning that is occurring in other parts of the world. A summary of the benchmarking study is provided in Appendix E.

Taken together, these findings have informed the development of the strategic priorities, objectives and actions contained in the Cultural Plan for Calgary, as well as considerations for its implementation.

Alignment with Current Plans and Initiatives

Over the past several years, a number of the City's external partners have developed important strategies with which the Cultural Plan can be effectively aligned and in turn be supported.

Living a Creative Life: An Arts Development Strategy for Calgary

This Strategy was developed by the Calgary Arts Development Authority and adopted by Council in 2014. The Strategy is guided by a vision of Calgary as "a place that empowers every resident to live a creative life, fuelling a vital, prosperous and connected city." The Strategy is built on four Focus Areas:

- Centre City Arts District
- Arts Incubation
- Artistic Exchange
- Youth and Education

The Cultural Plan for Calgary includes Actions that support recommendations set out in these Focus Areas, creating opportunities to strengthen collaboration between the City, Calgary Arts Development Authority, and other business and community partners.

Building on Our Energy: An Economic Development Strategy for Calgary

Developed by Calgary Economic Development the Strategy acknowledges the important and expanding contribution cultural resources and creative industries make to the quality of life in Calgary critical to attracting talent and investment in today's economy. More specific Action Areas include:

- Grow the creative industries and the digital economy.
- Grow tourism through enhanced local attractions and better collaboration, with world-class regional destinations. Specific recommendations here include:
 - Support Calgary Arts Development Authority developing art-related tourism.
 - Showcase Calgary festivals, events and cultural activities.
- Address greater connectivity between, Calgary's primary cultural, recreation and commercial districts in the city centre (Stampede Park to Calgary Zoo and Inglewood to Downtown West Village).
- Establish Calgary as an artistically vibrant city and cultural destination in Canada.

Building on Our Energy: An Economic Development Strategy for Calgary has targeted the creative industries based on extensive evidence of the rapid expansion of this sector and its contribution to an overarching goal of economic diversification. The current economic challenges facing the City present an opportunity to profile the current and future contributions the sector can make to sustained prosperity.

Once again, strong connections and synergies exist between the Cultural Plan for Calgary and *Building on Our Energy: An Economic Development Strategy for Calgary*, creating a context for the City to expand its work with Calgary Economic Development in advancing mutually beneficial cultural and economic agendas.

FIGURE 3: INTEGRATED AND ALIGNED PLANNING FOR CULTURE



As described below, the planning process for the Cultural Plan began with an examination of a wide range of City policies, plans and programs. Based on the broad definition of cultural resources adopted by the Plan, connections and synergies were found with the following:

- *ImagineCALGARY* – Including the Vision and Targets in five core areas: Aesthetic Enjoyment; Creative Self-Expression; Meaning, Purpose and Connectedness; Sense of Community' Economic Well-Being
- *Municipal Development Plan(MDP)* – Linked to Great Communities Goal:
 - "Create great communities by maintaining quality living and working environments, improving housing diversity and choice, enhancing community character and distinctiveness and providing vibrant public places"
- *Indigenous Policy Framework* – A Framework, currently in development, that will be guided by the Calls to Action from the Truth and Reconciliation Commission and focus on reducing

barriers to public participation and support economic, social and political advancement of Indigenous people.

- *Calgary Heritage Strategy*- presents a vision for historic preservation for Calgary, and as with the Cultural Plan, requires working with a range of stakeholders and alignment with planning and development activities.
- *Centre City Plan*- based on the MDP, presents a vision for the Centre City as a vibrant and livable community with mixed-use neighbourhoods surrounding a thriving Downtown commercial core and with amenities and services to meet the daily needs of residents, workers and visitors.

The Cultural Plan for Calgary should be viewed as a thoughtful and informed starting point based on an assessment of where Calgary finds itself today, together with the expressed needs and aspirations for the future. The Cultural Plan must be dynamic and continue to respond to changing needs and opportunities. New actions will emerge throughout the lifespan of the Plan.

2 Calgary's Cultural Landscape

2.1 Calgary's History and Cultural Development

Like many cities, Calgary's historic main streets, including Fourth Street in Mission, Kensington Avenue, 9th Avenue in Inglewood and Downtown's Stephen Avenue among others, are places where people come together over a meal or a pint, to shop and recreate and/or experience a festival or a street fair; they are the heart of Calgary's many communities.

Indigenous roots

Calgary may be young as a city, a mere 122 years old, but the roots of this place that the Blackfoot call Mokensis, are deep. The earliest markings of human settlement into what is now Calgary date back 12,000 years coinciding with the end of the last ice age. The land where Calgary sits was Indigenous hunting grounds for 10,000 years and has a history as part of the Blackfoot nation that stretches back to the 1800s. Over the past 2,000 years Southern Alberta has been home to the Blackfoot Nations: Kainai, Piikani, Siksika; the Stoney-Nakoda Nations: Bearspaw, Chiniki, Wesley; and the Tsuut'ina Nation. The culture of these Nations has been showcased in the Calgary Stampede, the Glenbow Museum and Calgary's many place and street names. Although Calgary has recently worked to preserve its built history through maintaining many of its sandstone buildings and sites, such as Central Memorial Park, Fort Calgary, and Heritage Park, more work is needed to ensure that the rich and deep Indigenous history plays a central part in building a shared cultural identity and understanding of the sacred nature and history of the land on which Calgary stands. This work has recently been enhanced through the approval of the Medicine Hill development on East Paskapoo Slopes.

Immigration*

Calgary's demographics have been shaped and reshaped through migration within Canada and immigration from other countries. The NWMP officers who garrisoned Fort Calgary were white, male Anglo-Saxons, while the merchants and traders in the area included Metis. By the 1901 census, four out of five Calgarians were of British origin. There were small minorities of Germans and Scandinavians (just under 5%), followed by French (3%), as well as a few dozen Asians, Indigenous peoples, and people from the Russian Empire, and a handful of Dutch, Jews, and others. These patterns held through massive immigration over the next decade and a reduced influx in the decade that followed. Calgary remained overwhelmingly British, with over a third of its population born in the UK. For every two women in boomtime Calgary, there were more than three men.

Between the world wars, most Calgarians arrived through natural increase or urban drift from smaller Alberta communities. The 1921 census showed, for the first time, near-equilibrium between men and women and between foreign-born and Canadian-born residents. Calgary remained more than three-quarters British, with significant European minorities, including—in descending order—Germans, Scandinavians, French, Russians (and others from the Russian Empire), Dutch, Poles, and Ukrainians. The Jewish population peaked at 2% in 1921 and again in 1941. Among Calgary's 1.4% Asian population in 1931, many were Chinese men who were prevented through discrimination from bringing wives or children to Canada.

The end of World War II brought many British and European immigrants, among them the war brides of Canadian servicemen, Jewish survivors of the Holocaust, and Dutch. Soviet oppression brought a wave of Hungarian immigrants in 1956, and the experience was repeated in 1968 with newcomers from Czechoslovakia. By 1961, Calgary's larger ethnic minorities included Germans (10.8%), French (3.8%), Dutch (3.5%), Ukrainian (2.8%), and Poles (2%). The city remained largely Anglo-Saxon (58.9%), but less so than before. The longtime population of Americans in Calgary grew with the oil industry, reaching some 10% of the population by 1965.

As diverse as Calgary had become by 1970, it was still relatively homogeneous compared with the decades that followed. Prosperity brought newcomers from across the continent and around the world. By 2006 nearly a quarter of Calgarians belonged to a visible minority, including Chinese (6.7%), South Asians (5.7%), Filipinos (2.5%), and Blacks (2.1%).

*excerpt from *Calgary: A New Illustrated History* Harry Sanders (unpublished manuscript)

Economy and community

Calgary's first boom was not fueled by oil but by agriculture and ranching. It defined Calgary's identity from which Calgary's long standing white hat image as the heart of the west has been built. It was a catalyst for some big vision thinking that created many of the city's significant cultural institutions, such as: the Grand Theatre, the largest theatre in the Pacific Northwest built by James A. Lougheed who wanted Calgary to have a theatre that rivaled ones in New York; the Calgary Public Library, a Carnegie-funded library and the first purpose-built library in Alberta; Mount Royal Conservatory, home to Calgary's first symphony orchestra; The City of Calgary's Department of Parks and Recreation; and the Calgary Stampede, created by Guy Weadick who wanted to establish a 'wild west show' in Calgary.

The 1920s saw the development of Calgary's first community association to provide formal recreational programs and facilities in neighbourhoods. The number of community associations grew to respond to the post World War II population boom, and today there are over 150 throughout the city, run largely by an army of 20,000 volunteers, that actively serve the recreational and social needs of their communities.

Calgary boomed again with the Leduc oil discovery in 1947, establishing the city as the head office centre for Canada's oil and gas industry. Although the economic boom saw growth in cultural assets and amenities along-side its growing population, it was not until the 1970s and the recession of the 1980s that the next cultural boom happened. Many of Calgary's major festivals and arts organizations were formed over these two decades including the Calgary Opera, Alberta Theatre Projects, Loose Moose Theatre Company, One Yellow Rabbit, the Calgary Children's Festival, and the Calgary Folk Music Festival. In the lead up to the XV Olympic Winter Games in 1988, the Calgary Flames hockey team was formed, the C-Train began operation, and the Calgary Centre for Performing Arts (later renamed Arts Commons) was opened. The city emerged from the Olympics with a strong cultural foundation and an international profile, ushering in a new era of prosperity and growth and a sense of pride and volunteer spirit from which to build Calgary as a city for the world.

The creation of major civic institutions and a backdrop of pioneering history that required community-based approaches for survival contributed to the development of a strong 'volunteering culture' in Calgary. This volunteer ethic is essential to the many cultural, social and sporting events in the city, but is most visible as a collective in major events such as the 1988 Winter Olympics and the overwhelming citizen response to the 2013 flood.

Calgary today is barely recognizable from the city it was during the 1988 Olympics. The skyline has been transformed and the Calgary tower is now eclipsed by significant architectural landmarks such as the Bow building, and the Peace Bridge and the National Music Centre. The population and average household income has more than doubled, and the average cost of a home quadrupled. Today, one out of four Calgarians is an immigrant with India, China and the Philippines being the leading countries for immigration. This change is contributing to an ever evolving cultural identity blending Calgary's western identity with a broadening range of diverse customs and traditions.

With the changes that this considerable growth has brought, the City has strengthened its ability to plan for and support the purposeful development of Calgary as a place in which to make a living and to make a life. *ImagineCALGARY*, the 100 year vision for the city was developed through the input of over 18,000 Calgarians and states "*With purpose, drive and passion, Calgary will be a model city, one that looks after the needs of today's citizens and those to come. We make imagination real; it's the Calgary way. It's what we've always done and will always do*". Further, the adoption of the Municipal Development Plan in 2009 by City Council provides the foundation for all urban planning, directing a more sustainable city form.

In 2012, Calgary was named a Cultural Capital of Canada by the federal government. The success of the year resulted from deep citizen engagement and multiple partners, including The City of Calgary, Calgary Arts Development Authority, Calgary Economic Development, Tourism Calgary, the Calgary Public Library and the Calgary Stampede. This experience confirmed that successful

cultural planning and development is a shared responsibility requiring improved collaboration and cooperation between the City and external partners and stakeholders.

The yearlong celebration of cultural life that resulted from the Cultural Capital designation enabled hundreds of citizen-driven cultural and creative initiatives to come to life with over 5,000 Calgarians from all corners of the city participating in making culture, serving as cultural ambassadors, and profiling the city's cultural vibrancy. It showed that Calgarians are proud of their city and its culture, that they have big dreams for the future, and that they are ready to come together to create culturally vibrant communities and celebrate their rich diversity.

Calgarians continue to hold onto these dreams but the city that confronts them today is a very different one than in 2012. The economic challenges facing the city today will mean that all expenditures are being held up to greater scrutiny. Concern was expressed during the consultation process about the continued viability of some cultural organizations in the face of reduced funding from many sources of support.

However, in the face of adversity, cultural resources and Calgarians' rich cultural life offer a fundamental source of ingenuity, resiliency and creativity that help sustain Calgary's communities, its creative life and the cultural and creative sector.

2.2 In Calgary, Culture Matters

Calgary's prosperity, its considerable growth and the opportunity that this has afforded its citizens has attracted the brightest minds from all around the world to study in its universities, work in its industries, open small businesses and build lives in its communities. This dynamism is felt on the streets of Calgary today with a growing number of cultural and creative industries, a strong festival and events scene and a new generation of engaged citizens and community leaders who are thinking innovatively and creatively about the city in which they want to live.

This zest for a cultural life can be seen in a record number of Jane's Walks, Neighbour Day events and festivals and events in general; crowded neighbourhood night markets and a plethora of Stampede events; rich, varied and successful film & theatre festivals and an increasing presence and acknowledgment of Indigenous history and cultural expression.

The Year of Music, the most successful hosting of the Juno Awards, the 10th anniversary of Sled Island, the opening of Festival Hall and community instigation of the Music Mile; the hunger for storytelling and city-shaping in sold out series such as d.talks, RedxTalks, and PechaKucha; the thriving culinary, design, architecture and digital media scenes, community-based maker spaces and the imminent opening of the King Edward School Arts Incubator all speak to innovation, energy and cultural depth.

Philanthropists and corporate donors have shown their commitment through investing in everything from major cultural infrastructure such as the National Music Centre, Decidedly Jazz Dance Centre, Nickle Galleries and the Taylor Centre for the Performing Arts to neighbourhood-based grant programs and free public programs at the Esker Foundation Contemporary Art Gallery.

The significance of creative industries is seen through film and television production and the opening of the Calgary Film Centre; the growing number and size of art & design fabricators; the

largest comic festival in Canada for the cosplay crowd; a significant and growing design, architecture and digital media scene and made-in-Calgary commercial/craft events such as Market Collective.

With an annual population growth that has been four times the national average and with 54% of newcomers coming to Calgary from outside of Canada, Calgary is not just a new city, but a new home to many.¹¹ For many years, Calgary's primary shared culture was western culture and it was as accessible as putting on a cowboy hat and heading to the Stampede; as the city changes so does the complexity and depth of the shared cultural experience. This experience includes a strong entrepreneurial spirit and a belief that anything is possible. A new emphasis is on making the city's communities strong, welcoming and inclusive. Calgary is unified as a place of city builders that want accessible culture in every quadrant, outlets for diverse creative expression, and spaces to create and engage with each other through culture. They want to be connected, informed and supported in their efforts around cultural expression.

Responding to a rapidly growing Indigenous population in the city, in particular Indigenous youth, is a significant opportunity and challenge for Calgary and other western cities. Responding to the cultural aspirations of Calgary's Indigenous population is a prominent theme in the Strategic Priorities and Actions set out later in this report.

The Calgary of today is a place where artists work in innovative multi-disciplinary practice, where small businesses thrive (Calgary has more small businesses per capita than any other city in Canada), and where the immigrant population is projected to reach half a million by 2020. At the completion of the Cultural Capital year, 62% of Calgarians described their city as a Cultural Capital, with 75% indicating that the City was doing a very good or good job at fostering artistic and cultural activities.¹²

A Citizen Satisfaction Survey completed for the City by Ipsos Public Affairs found that 40% of Calgarians found "Support for arts and culture including festivals" to be very important to their lives in 2015, a slight decrease from 2014 when the figure was 42%.¹³

Further evidence of Calgarians support for culture can be found in dependent research conducted by Ipsos related to public art. Calgarians said they support a public art program that is financially accountable, inclusive of citizen input and supports local artists.

- 81% agreed that "Calgary's public art contributes to making our city a great place to live and visit."
- 81% agreed that "Public art is an important part of our city's transit stations, along our rivers, in parks, roads and public facilities."
- 79% agreed that "Calgary public art is important to showcase our city both nationally and internationally."

Calgary has the building blocks needed for its citizens to enjoy rich cultural lives. The city's cultural organizations and creative individuals produce award winning original work, there is a variety of cultural institutions that rank as some of the best in the nation, on any given weekend in the summer there are thousands of people enjoying the many ethno-cultural, arts and neighbourhood festivals, and a multitude of outdoor and recreation activities. Calgary has developed a variety of plans and strategies intended to support investment in the city's cultural resources including Calgary Arts Development Authority's *Living a Creative Life*, Calgary Economic Development's

Building on Our Energy: An Economic Development Strategy for Calgary and numerous City initiatives and policies such as the *Calgary Civic Arts Policy*, *Public Art Policy*, *Festival and Event Policy*, *Calgary Heritage Strategy*, the *Cultural Landscape Policy* and the newly endorsed *Civic District Public Realm Strategy*.

It is revealing that a significant number of the policies and plans cited above relate to enriching Calgarians experiencing culture *in* the city; in its public spaces, in the city's strong and successful public art program, in the quality of architecture and urban design, in a valuing of many forms of cultural heritage, among others.

In 2017 Canada will be 150 years old. The celebration of the *Sesquicentennial* Anniversary of Confederation is a milestone against which perspectives on what defines a culturally great city can be assessed. Canada's Centennial celebration in 1967 marked a major milestone in the country's cultural as well as political development. The year saw major investments, particularly by senior levels of government in building new cultural facilities and infrastructure. Cities across the country saw museums, art galleries, theatres and performing arts facilities, and many other cultural facilities "spring up." The result of these investments built a national network of cultural facilities that is the envy of many jurisdictions today.

Yet in retrospect the focus on building cultural infrastructure funded "from above" meant that many facilities were established in communities without the level of local support needed to sustain their operations should funding from senior levels of government decline as inevitably it would due to economic downturns or a burgeoning cultural sector with new groups seeking funding in addition to existing recipients.

The major investment in cultural facilities beginning in the late 1960s had a second impact which was an *institutionalization* of cultural activity in Canadian cities. This development took culture "off the street" and into institutions and facilities many of which offered rich and meaningful programming. Calgary's cultural institutions will continue to be major contributors to Calgary's rich cultural life. However, one of the most consistent themes heard throughout the planning process for a Cultural Plan for Calgary is the importance of bringing culture to engage people in their day-to-day lives and experience. As one person commented, "the journey is as important as the destination."

3 Cultural Plan for Calgary

3.1 Why a Cultural Plan?

Calgary joins leading global cities in developing a cultural plan. This trend is indicative of a growing recognition of the intrinsic value of rich cultural and artistic life for citizens and communities, the impact and contribution that culture and creativity has on local economies, the distinctive identity and sense of place that can emerge where cultural resources flourish and the unique programming and activities that are associated with unprecedented levels of cultural diversity in cities today.

In this context, the City of Calgary, with input from the cultural sector, business and community leaders and broader community has developed a Cultural Plan that achieves a number of goals. Firstly, the Plan builds a base of knowledge to inform cultural planning and decision making by the City of Calgary and its external partners. The plan also reflects an understanding of the role and impact of the city's creative economy. An inventory of cultural resources further highlights the strengths and gaps in Calgary's cultural resources allowing the city to plan accordingly based on best practices.

Building on this base of knowledge, the Cultural Plan also sets out a framework for *planning culturally* to better integrate and align cultural resources, priorities, goals and opportunities among City units, external partners and community organizations. Planning culturally also involves assessing the impact of any proposed action by the City or its external partners on Calgary's identity and cultural vitality; it means "applying a cultural lens" to planning and decision-making.

By its nature, the Cultural Plan has a long term (10 year) planning horizon, but it also includes a clear agenda of recommended actions directed at the City of Calgary, its partner organizations, as well as the broader cultural community. These recommendations respond to the strategic priorities that characterize Calgary's cultural environment today, taking into account social, economic and demographic trends that will impact cultural development in the future.

3.2 What Do We Mean by Culture?

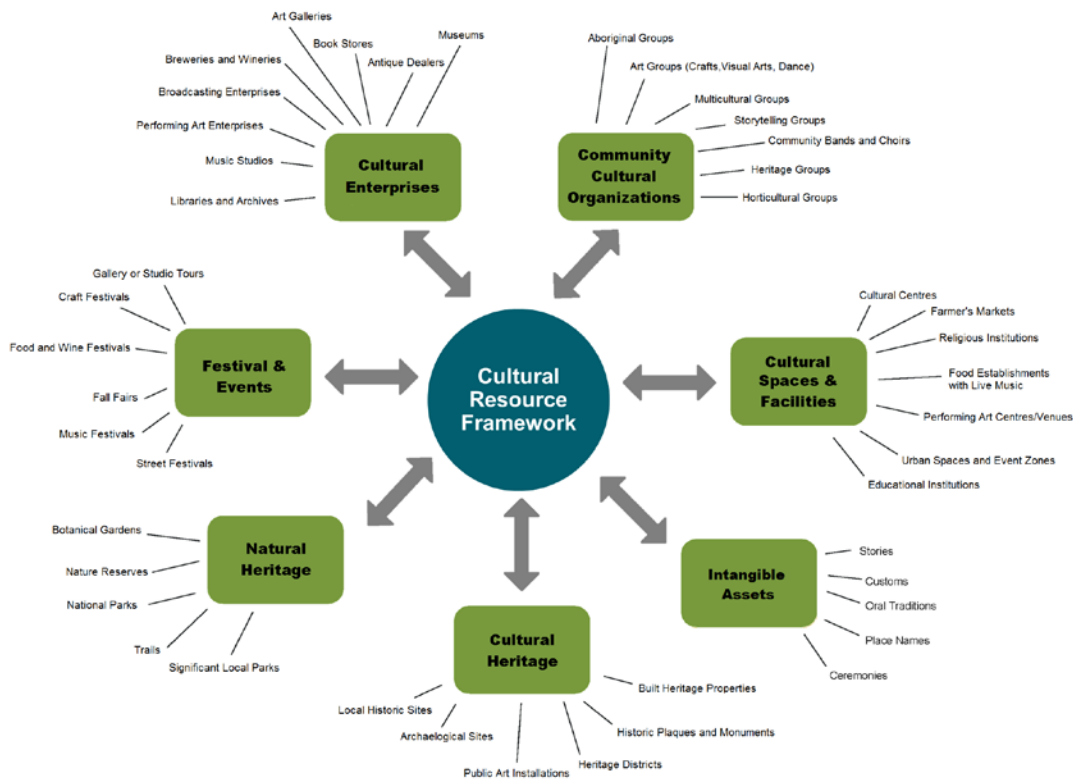
Culture means many things to many people. In the broadest sense, culture is anything that defines the unique identity of a community or social group. Those characteristics often include social customs, seasonal traditions, geography, cuisine, oral traditions, fashion, literature, music and religious expression. However, culture also includes less obvious aspects of our lives such as heritage (both built and natural), community initiatives and the creative economy, which can include film & video industries, advertising, design & fabrication, performing arts and much more. Calgary's culture is as diverse as its population, finding expression across the city through art, food, fashion, dance, film, festivals, cultural celebrations, literary programs, walking and cycling events, community theatre, powwows and even pancake breakfasts.

There are over 120 languages spoken in Calgary. As Calgary and its culture continues to grow and evolve it will strive to define what makes Calgary special, and how to improve the quality of life for its growing and diverse population which includes Indigenous peoples as well as newcomers.

3.3 What Do We Mean by Cultural Resources?

A Cultural Plan for Calgary is grounded in a broad definition of culture. In considering the strategic priorities and actions needed to advance cultural development in the city, there is a need to define a specific set of categories of cultural resources that form the focus of the Plan and capture the manner in which Calgarians experience culture. Drawing on leading practice in cultural mapping and cultural planning in municipalities across North America the cultural plan reflects embraced that broad range of assets and resources described in the *Cultural Resource Framework* below.

FIGURE 4: CULTURAL RESOURCE FRAMEWORK



Source: Statistics Canada Framework for Culture Statistics adapted by AuthentiCity and MDB Insight

Calgary's Cultural Resources

Based on this framework, Calgary's cultural mapping inventory revealed more than 4,000 cultural resources across the city. These assets ranged from over 1,200 cultural and creative industries (music, film, performing art, libraries, museums, among others), over 300 community cultural organizations (ethno-cultural groups, historic societies), over 600 cultural facilities and spaces

(places of worship, community halls, cultural centres), over *1400 cultural and natural heritage resources* (heritage properties, public art, cultural landscapes, parks, gardens, and natural landscapes) and over *180 cultural festivals and events*.

Distribution of Cultural Resources

Most of Calgary's cultural resources are located near the city centre, not surprising given the proximity to Calgary's major cultural institutions and tourism attractions. However, the results also reveal strong clusters of cultural assets at the neighbourhood level. These results reinforce the importance of culture to the city's quality of place experience, as well as the vibrancy and liveability of its neighbourhoods. Libraries, schools and Community Associations are critically important supporters and facilities of neighbourhood cultural development.

In Toronto, cultural industries are scattered across multiple neighbourhood centres, acting as anchors for local growth in cultural and creative industries.¹⁴ In Vancouver, makerspaces across various neighbourhoods are providing creative spaces where like-minded persons gather to work on personal projects, share tools and expertise as well as learn from each other. In Calgary, cultural industries are largely confined to locations that are either adaptive re-use or purpose-built space (i.e. industrial lots or the downtown core near major cultural institutions). Unlike Toronto and Vancouver, most of Calgary's construction that lies outside the core is relatively new development that is not generally conducive to the kinds of studio space needed by cultural industries.

Strengths and Gaps

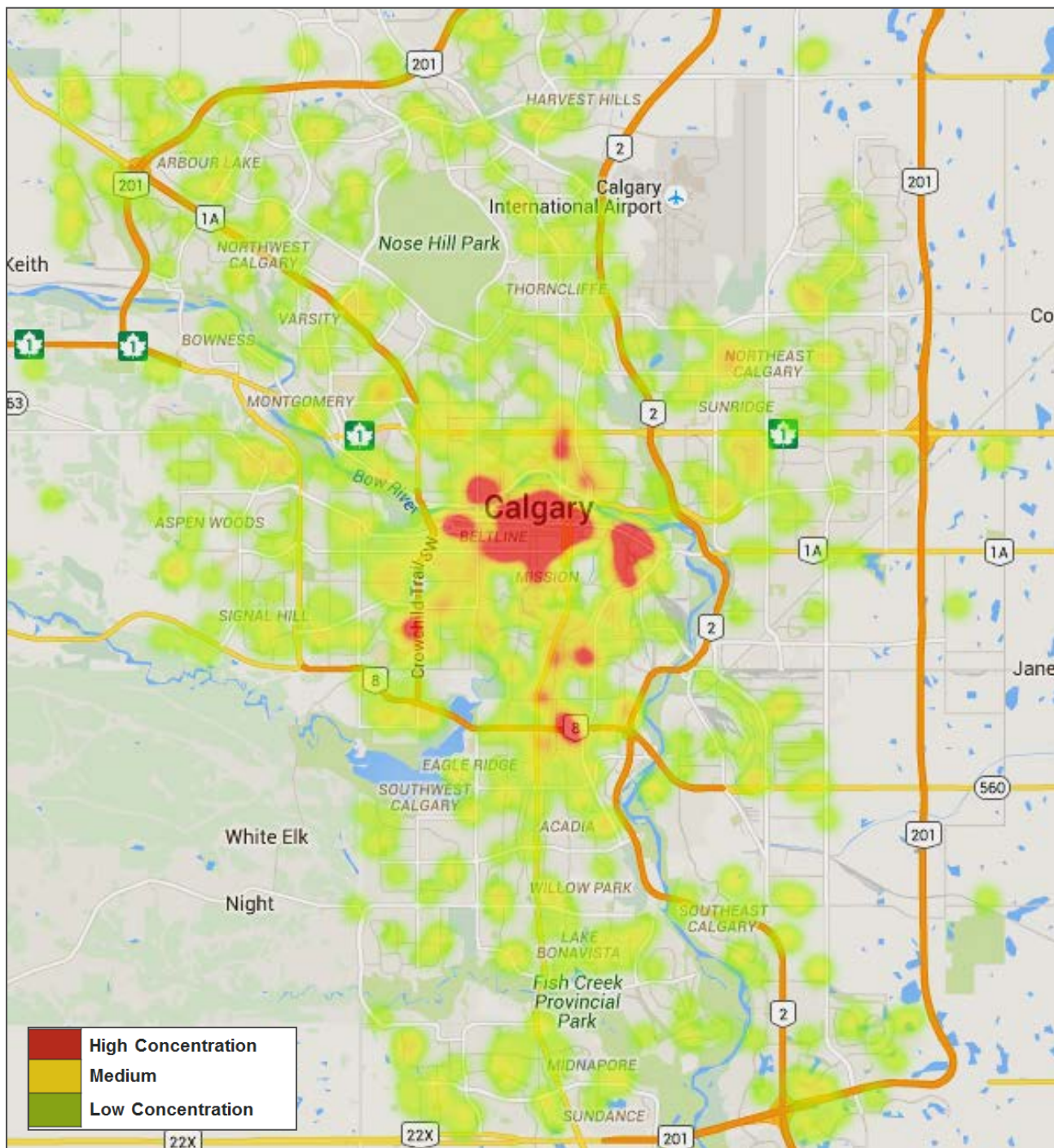
Cultural mapping helps identify both the strengths and the weaknesses or gaps in cultural resources in any city. Comparing one city to another in terms of strengths/weaknesses in cultural resources is challenging. Cultural development in cities evolves along different paths shaped by history, geography, wealth and prosperity, among others. It is nonetheless possible to extract some informed conclusions from the mapping data. Compared to other Canadian cities, Calgary appears less developed in cultural industries (i.e. music, visual arts, and dance) but has strengths in its creative industries (i.e. digital media, design, and film).

Other observable gaps include affordable maker spaces and exhibition space. The findings suggest there are few studio spaces available for cultural practitioners to hone and exhibit their talents. This conclusion is supported by the engagement process which identified the lack of affordable spaces in Calgary as a serious challenge for the cultural sector. Mapping findings together with engagement process also suggested that opportunities for cultural activity to occur in non-conventional spaces (i.e. restaurants, cafes, and storefronts) are limited and could be further promoted and developed. A common example is live music in a bar or paint night at a restaurant.

Exclusion

Although the world of sport and active living is important to Calgarians and while the worlds of culture and sport intersect in many ways for the purposes of developing the Cultural Plan, sport and active living have not been included. This is, in part, to focus the engagement and research on areas that have been arguably understudied in civic life and to reduce confusion that may result with concurrent work being undertaken to update The City's Civic Sport Policy. Going forward, it will be important to recognize the interconnection between sport, active living and cultural life (e.g. 'cycling' culture, clubs that incorporate active living and socializing etc), in order to maximize understanding and opportunity.

FIGURE 5: LOCATION OF CALGARY'S CULTURAL RESOURCES



Source: MDB Insight

4 The Big Picture

4.1 Building From a Strong Foundation

While the Cultural Plan for Calgary establishes a framework for cultural development in the city, it also acknowledges the substantial investment that the City, its external partners, local artists, cultural and creative industries and organizations have already made in the city's cultural landscape.

A Committed City Administration

The City of Calgary has identified five key priorities its 2015-2018 Action Plan. These priorities recognize that as Calgary has grown it becomes a magnet for talent that requires a city with strong civic appreciation; that is well-connected via its transportation links; that celebrates its natural and cultural landscapes; and is open and engaged with its citizens on all matters. These priorities have resulted in a number of key initiatives including the Cultural Plan that will shape the future of cultural development in Calgary. Other programs connected to these priorities are the City's the *Public Art Program* and the *Festivals and Events Subsidy Program*.

The largest planning initiative ever undertaken by the City was the development of the City of Calgary Office of Sustainability's *ImagineCALGARY* process. This plan undertook a long-range vision exercise that framed a series of targets and set goals that reflect the diversity of aspirations and interests of the community now and into the future. Investment from the *ImagineCALGARY* plan has supported a variety of projects since its launch, including cultural initiatives such as the Open Streets Calgary project.

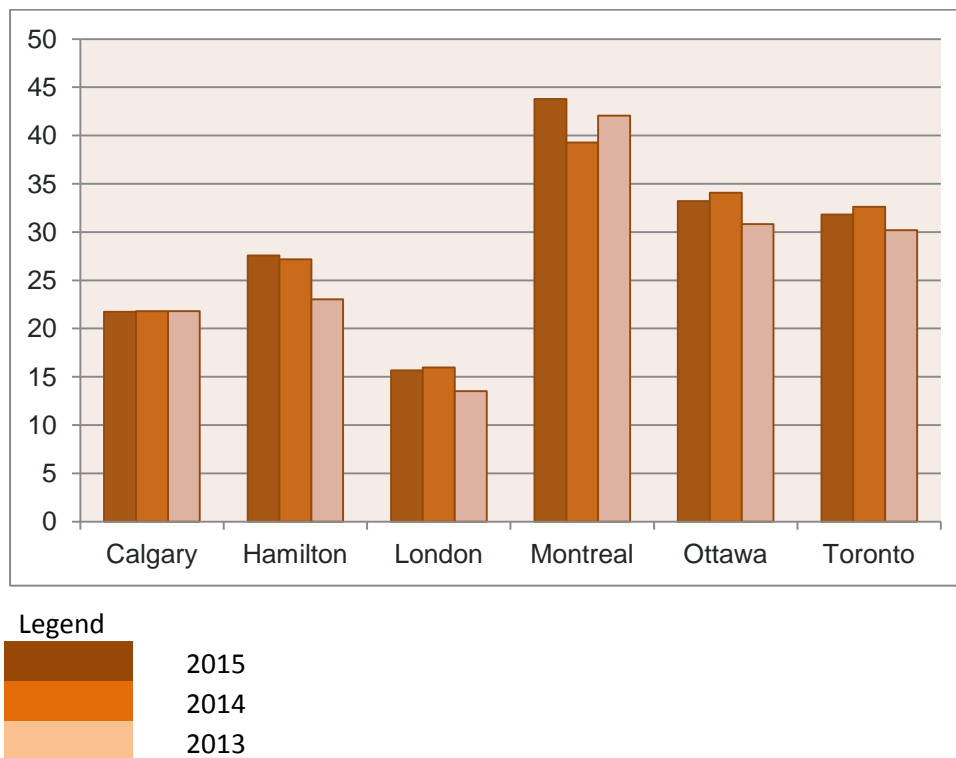
Investment in Cultural Infrastructure

In February of 2008, City Council approved an allocation of up to 5% (up to \$165 million) of Municipal Sustainability Initiative (MSI) funds for culture-related infrastructure projects. This was intended to support the findings of Calgary Arts Development Authority's report *Reclaiming Calgary's Cultural Identity: Arts Spaces Strategy and Capital*. The inclusion of arts and cultural spaces in the list of priorities for capital investment by the City and the allocation of MSI funds towards culture-related infrastructure requirements demonstrated Council's commitment to the importance of arts and cultural spaces in the city. Significant arts & cultural spaces have been completed and opened in the last several years, including Festival Hall, Nickle Galleries, the Taylor Centre for the Performing Arts, the Calgary Film Studio, the Decidedly Jazz Dance Centre and the National Music Centre, while others are under construction, including the King Edward School Arts Incubator. Further, Council recently approved the allocation of funding to support the renovation of the Centennial Planetarium for development as a multi-tenant cultural facility and for eight programmable cultural spaces in communities and neighbourhoods.

Although Calgary has significantly increased its capital investments in cultural facilities as well as in programs such as public art, these investments have not been matched by increased operating support for the city's cultural organizations. A recently published report from MBNCanada illustrates funding levels per capita from 2013-2015 among major Canadian cities (Figure 3).

Despite critical relief in 2016 through one-time resiliency funding to reduce the impact of the economic downturn to arts organizations, operational funding has been below national averages and largely stagnant for the past 8 years.

FIGURE 6: TOTAL INVESTMENT IN CULTURE SERVICES INCLUDING GRANTS PER CAPITA



Source: MBNCanada data as of November 1, 2016 (figures available from MBNCanada participant municipalities)

A Supportive Economic Development Strategy

Calgary's support for its cultural and creative industries is also evident through the endorsement of Calgary Economic Development's *Building on Our Energy: An Economic Development Strategy* for Calgary. A key consideration for the strategy is the growth of the city's creative industries and digital economy. To that end, Calgary Economic Development has developed a comprehensive sector profile that is used to promote Calgary as a creative centre and attract talent to the city. Calgary Economic Development has also championed the development of a film and television centre in Calgary that will provide sector support through training opportunities and incubator-type programs to assist in the development of local creative industries and practitioners. Calgary's vibrant music scene and the opening of the National Music Centre is another strong creative industry in Calgary. It is important for the economic opportunities related to development of cultural industries extend to a wider range of industries.

A Network of External partners

The City of Calgary has a strong network of external partners who play critical roles in the development of the city's cultural life. Since its inception, Calgary Arts Development Authority has played a leadership role in arts development in the city. *Living a Creative Life: An Arts Development Strategy for Calgary* is now guiding these efforts. The Strategy emphasizes the development of creative communities, a centre city arts district, artistic exchange, cultural education, and art entrepreneurs.

Calgary Economic Development is an active supporter of the goals set out in *Living a Creative* due to their role in enhancing the quality of life in Calgary that is a powerful magnet for attracting talent and investment. The Calgary Heritage Authority provides advice on the evaluation and maintenance of Calgary's historic resources. The Heritage Authority also supports the implementation of Calgary's *Heritage Strategy*. The Calgary Public Library has prioritized improvements to how it interacts and serves communities and how it partners with other organizations to support community building objectives. Tourism Calgary has supported cultural development in Calgary through its brand and product development (i.e. the Year of Music). *Tourism Calgary's Strategic Plan* is focused on improving awareness in key markets of Calgary's tourism resources and assets. Cultural and creative resources and assets widely recognized as tourism-leading activities.

The City of Calgary is fortunate to have many external partners working in support of cultural development in the city. While each organization makes a unique contribution to the cultural life of the city, opportunities exist for increased collaboration across these external partners. Some organizations have established working relationships with other partners but it will be important to deepen these relationships to strengthen the collective capacity to drive the sector forward. It will be particularly important to strengthen these relationships and develop innovative collaborations to support the new arts & cultural facilities.

A Centre City Vision

The *Centre City Plan* for the downtown is illustrative of the new thinking that is emerging within the City. Achieving a great Centre City requires attention to be paid to development of a place that is livable, thriving and caring. The *Centre City Plan* presents a strong appreciation for the development and preservation of cultural resources and assets in and around Centre City. These resources and activities communicate a clear message that building a successful Centre City is about more than physical infrastructure alone but must incorporate stimulating cultural experiences for all. The establishment of an Olympic Plaza Cultural District as a flagship cultural area makes a strong statement about the value of culture to the city's place-making and civic identity. The recent commitment by The City to focus on the redevelopment potential in the Cultural District and other urban strategies such as the Main Streets Initiative indicates further opportunity to strengthen urban place-making.

A Strong Policy Framework

The City has recently completed a *Places Policy* and a *Public Realm Strategy* that supports the improvement of its public spaces. Some early outcomes include artists working with The City of Calgary to create art that enhances public spaces and contribute to Calgary's reputation as an international centre. Other policies that support cultural development include *Fair Calgary*, *Civic*

Arts Policy, Welcoming Communities Policy, Festival and Event Policy, Heritage Strategy, the Cultural Landscapes Strategic Plan and the Public Art Plan. The policies present frameworks and strategies that have supported the development of the Cultural Plan for Calgary.

A Strong Interest in Cultural Activities

The Telephone Survey of 600 Calgarians highlighted a strong connection citizens make between cultural activities and their experience of living in Calgary. The following are key highlights from the survey.

Question	Answer
How important would you say cultural life in Calgary is to you personally?	More than 80% of Calgarians indicated that culture was either very or somewhat important to them.
On a scale of 1 to 10 (where 1 means not at all associated, and 10 means strongly associated), please state to which you associate each of the following with your cultural life in Calgary. Festivals and events, Natural heritage, Cultural spaces and facilities, Cultural enterprises, local history, Traditions and customs, community stories, Aboriginal heritage and history, Community-run cultural organizations, Built heritage and creative industries	Nearly one in two Calgarians associated some form of festivals and events as important to their lives. Natural heritage resources were also highly valued with two of every five Calgarians associating parks, natural landscapes and trails as part of their quality of life.
Please state whether you are interested in any of the following even if you are not participating in them (or have never participated in them)? Natural heritage sites, Performing arts, Visual arts, Ethno-cultural festivals or events, Library programs and activities, Heritage activities, Food/wine festivals, Artisan or craft fairs, Film events and festivals, Aboriginal festivals and events, Other festivals	Approximately 8 out of 10 Calgarians are interested in viewing the performing arts and visual arts, with approximately 4 of those Calgarians being active participants in these activities.
Other than lack of time (i.e. a busy schedule), what would you say is the number one thing that prevents you from participating in Calgary's cultural life as much as you would like to?	By far the greatest barrier to participation is lack of information

Question	Answer
Thinking about the next 10 years in Calgary's cultural life, what do you think it would be important to invest in?	<p>The highest priority for future investment is access to free and low cost cultural activities</p> <p>Providing incentives for preserving heritage buildings and spaces ranked second in priority</p> <p>The third highest priority was broadly market Calgary's cultural scene to attract visitors</p>

4.2 Consultation Themes

While there is a strong foundation on which to develop a Cultural Plan, a number of themes emerged during the consultation process that point to issues, gaps and opportunities that must be addressed by the Plan. Where applicable, findings from the benchmarking research are referenced citing examples of how other similar culturally great cities responded to similar themes.

An Evolving City Identity

Calgary's identity continues to evolve. The city's population is increasingly diverse as people from different cultures and cities are attracted to Calgary. This is shaping how people live, create and experience their cultural and creative life in the city and brings new elements to the city's identity. There is a desire to be a community with great cultural and recreational amenities that are accessible to all Calgarians regardless of income, age or ethnicity. In its evolving identity no one felt that the city's longstanding association with the Calgary Stampede will or can be rejected. Rather there needs to be the room, opportunity and support for the changing city to bring new cultural layers and nuances..

Like most cities in the western world, the city's population is aging. As the city's population grows over the next few years, the proportion of toddlers and preschoolers is expected to stay about the same; teenagers will decline slightly, while the ratio of seniors is set to increase. In 2014, there were approximately 120,000 Calgarians aged 65 years and older, accounting for 10% of the population. It is expected that this number will almost double to 225,00 in 20 years.¹⁵ Calgary is currently on the edge of a rising tide of seniors. The increasingly diverse nature of older adults will impact and challenge the way many programs and services are delivered in the city and the ways in which citizens express themselves culturally.

Glasgow (Scotland) and Gold Coast (Australia) are experiencing similar evolutions in their populations and identities. In both communities, cultural policies or programs are grounded in an intergenerational and intercultural viewpoint. Initiatives include periodic sensitivity training for municipal staff and feedback mechanisms that are shared with Indigenous and ethno-cultural communities intended to address their needs.

Communicating and Connecting on Culture

Cultural organizations across Calgary need tools and strategies that strengthen connections and communication and foster collaboration in the creation and delivery of cultural products and resources. As many cultural organizations operate with limited resources, their ability to promote and showcase their programs and strengthen networks with other organizations is limited. There was a call for the City of Calgary to assume a strong role facilitating ongoing dialogue between cultural organizations and in supporting these organizations to build connections to ethno-cultural and Indigenous communities, neighbourhood and business groups, among others.

Manchester (England) and Portland (United States) have both established partnerships with their local tourism operators to adopt and promote a specific cultural brand. Unlike many communities, both cities directed the cultural brand to speak to an internal audience (residents). The concept here was to build endorsement for a unified brand that would communicate and connect all cultural resources within the cities. Important to the development of the brand was the establishment of cultural networks and ongoing facilitation between tourism operators, cultural establishments and civic agencies.

A City with Indigenous Foundations

The diversity of Indigenous cultures (Metis, First Nation, and Inuit) must be recognized and celebrated as the foundation of Calgary's culture and identity. The Indigenous population continues to grow in Calgary. From 2006-2011 the Indigenous population grew by 26% or 6,795, with 19% of the total Indigenous population considered youth (those aged 15-24) made up 19% of the total urban Indigenous population in Calgary.¹⁶ It is important that Indigenous cultures gain greater visual representation in the city for their creative talents, customs, traditions and connections to the land through public art or other markers. There was also a call for a centrally located, easily accessed outdoor space or facility where Indigenous people could gather to express and practice their cultural traditions. Strengthening relationships with established cultural organizations to support more Indigenous programs and activities is another area for attention.

The upcoming Indigenous Policy Framework will provide further direction, in part through the Truth and Reconciliation Report's 'Calls to Action' and the *White Goose Flying* report.

A City of Diverse Voices

More needs to be done to leverage and empower diverse intercultural exchanges and experiences. Calgary's ethno-cultural communities comprise over 120 different languages and are rapidly expanding. There are opportunities to connect Calgary's cultural organizations to ethno-cultural organizations to the benefit and enrichment of all. Ethno-cultural groups expressed an interest in establishing an ethno-cultural advisory committee at The City to provide advice and serve to advocate on ethno-cultural issues.

Increased cultural sensitivity will contribute to more and better intercultural expressions and exchanges. The untapped cultural potential of these diverse communities could contribute significantly to broadening Calgary's cultural life and to strengthening our resiliency and sense of belonging.

Similar to Calgary, Mississauga is a city of diverse voices. In its attempt to enrich the lives of all cultures, Mississauga has established an advisory group that is mandated to articulate the needs

of all cultural groups when it comes to City decision-making. Municipal services and information is also available in a multitude of languages. As Calgary grows and its population evolves the brand of 'western heritage', attention should be given to the development of a new brand that resonates across the city

Conserving the City's Heritage

The goal of the *Calgary Heritage Strategy* is "to support the identifications, protection and management of Calgary's historic resources".¹⁷ As in all cities, a significant part of this overarching mandate focuses on conserving built heritage. In this regard, there was a call for more robust tools and incentives to both preserve and celebrate or interpret the city's heritage in all its forms – its history, built heritage, collections of artifacts and archives, cultural landscapes, and community stories. More attention is needed to interpreting and communicating the city's rich history and community stories.

The City established the Calgary Heritage Authority to provide advice on a wide range of heritage issues and resources to Council, to evaluate properties for their potential to be added to the city's Inventory of Historical Resources, and to promote public awareness of heritage. The Calgary Heritage Authority has never been able to fully implement its mandate due to a shortage of financial resources. The Calgary Heritage Initiatives, another important heritage agency in the city, is solely focused on the delivery of heritage programs and initiatives.

Glasgow (Scotland) has created a City Heritage Trust Building Repair Grant as part of its An Open Mind to Heritage mission the City has undertaken. The grant is designed to help preserve and enhance the unique character of the built environment. For properties to be considered eligible they need to be within the designated conservation areas. The intent of the grant is to support current property owners to maintain the accuracy of their historic building, enhancing the City's character and tourism appeal.

In San Jose (United States) heritage education is delivered at a municipal level. The intent of this approach is to connect educational activities with the history of place and identity. It includes programs that educate the young about their surroundings (place history) and programs that educate the old on the impact that their decisions make on their surroundings (past history). The program helps build pride around the City's character and invites residents to preserve and enhance historic San Jose.

Neighbourhoods as Places for Cultural Expression

Citizens identify neighbourhoods as the major contributors to the city's cultural life. Through neighbourhoods, Calgarians can participate in cultural programs and activities that range from spontaneous "pop-up" activities to more structured cultural programs. However, it is primarily through the support of community organizations including Community Associations, libraries and schools that these opportunities for cultural experiences and expression are available.

Community Associations have a long history in Calgary of delivering community programs and supporting and facilitating community engagement on a wide range of local and city-wide issues. Consultations indicated that, while a number of Community Associations are thriving, the costs and volunteer time associated with maintaining Community Association buildings are diverting resources that could be used by Community Associations in delivering community programs.

Some believed that the model of Community Associations was rooted in an understanding of community development dating back several decades and, as such should be re-examined in the light of leading practice today.

Strengthening relationships between City departments and neighbourhood organizations was also identified as a need that could be addressed by the Cultural Plan. Local business owners were also identified as a source of support for neighbourhood cultural development.

Oklahoma City (United States) is one of the first American cities to encourage their state government to introduce all levels of arts education in their primary school systems. Oklahoma City has encouraged, through campaigns, the development of private sector partnerships to support arts and heritage initiatives. These two processes assist in ensuring programs and flexible multipurpose facilities are available to support cultural participation in neighbourhoods. These opportunities help cultivate creative talent and embed values of creativity and culture in the community.

A Growing Creative Economy

Calgary's cultural and creative industries and practitioners are central to the city's creative future. But while there is a great diversity of products and services, there is still a need to support more effective cross pollination of ideas across the creative sector in order to produce superior products. Calgary Economic Development recognises the opportunity associated with the growth of these businesses and has identified the creative sector as a catalyst for innovation and growth for the local and broader Alberta economy. Despite the growth in this sector, attracting and retaining creative industries remains a challenge in Calgary. Access to affordable and flexible space, appropriate support channels and mentorship opportunities, access to training and business resources, as well as the need for digital platforms on which to launch or operate their businesses was identified as factors hampering the growth of the sector over the long term.

Mississauga (Canada) is a model of how to grow the creative economy. Their cultural plan was a lever that supported Mississauga's "open for business" message that went out to cultural and creative industries across Canada and the world. The plan supported both sector development initiatives (such as incubation, training, and financial support) and laid the ground work for a creative industries strategy. Today, Mississauga's Cultural Division works in tandem with local cultural and creative industries to build key messages that support investment attraction efforts undertaken by Mississauga's Economic Development Department.

Understanding the Value of Culture

The need to increase understanding and appreciation of the value and contributions of cultural resources emerged as a strong theme. Valuing cultural development should include an appreciation of its contribution to a more diversified local economy, to increased tourism outcomes and opportunities, and to building a sense of community and place. Statements related to the value and importance of culture cannot be taken on faith. Evidence of impacts based on quantitative and qualitative measures will be needed if increased investments in cultural development are to be achieved.

Adopting a Cultural Lens across the City

Adopting a cultural lens is closely tied to the idea of planning culturally which follows. Both should be understood in the context of the core planning framework of the City of Calgary which is sustainability and a “triple bottom line” approach to planning and decision-making. Any proposed policy, plan or program/initiative must consider and articulate the social, economic and environmental impacts (both positive and negative) of that proposal. Increasingly governments are extending the definition of sustainability to include culture and a “quadruple bottom line.” Current thinking suggests that establishing culture as the “Fourth Pillar of Sustainability” is necessary for “moving towards a society that authentically embodies the values of its citizens” and where those citizens have a “shared expression of, and commitment to, a sense of meaning and purpose.”¹⁸

Despite it being a well-received and substantive document, Austin’s Cultural Plan (United States) did not address adopting a cultural lens across the city. It was not until the emergence of a comprehensive city planning process that Austin began to adopt a cultural lens. One of the cohorts or elements of the planning process focused on arts and culture. The cohort goal was to develop a single arts and cultural lens that each community group, external partner and administrative departments can implement in their day to day decision making. In pursuit of that goal, Austin created a new Culture Division that is now the check point for cultural issues on all decision-making matters. The Division is supported by a culture team made up of cross-departmental staff.

Consultation and Research Inform the Recommendations

All the research and community engagement findings have been brought together at this point and inform the recommendations that follow. Some themes have translated directly into strategic priorities and actions. Others form part of the narrative of the Cultural Plan that provides meaning and context for individual recommendations.

5 Strategic Priorities

DIVERSITY of PEOPLE	<ul style="list-style-type: none">• Maximize Calgary's Diversity Advantage
CULTURAL SECTOR & CREATIVE INDUSTRIES	<ul style="list-style-type: none">• Grow Calgary's Cultural Sector and Creative Industries
NEIGHBOURHOODS & DISTRICTS	<ul style="list-style-type: none">• Activate Culturally Vibrant Neighbourhoods and Districts
CENTRE CITY	<ul style="list-style-type: none">• Reinvigorate Centre City as the Cultural Heart of the City
HERITAGE	<ul style="list-style-type: none">• Conserve and Celebrate Calgary's Built, Natural and Indigenous Heritage

6 A collective vision for the future

The Cultural Plan is built around five **Strategic Priorities** which by definition represent the vision and desired outcomes that emerged from the cultural planning process; they present a view of the aspirations of Calgarians. The **Actions** direct the City to those essential issues or opportunities that must be addressed over the phases of the implementation.

All Strategic Priorities and Actions that follow are built around the City's desire to assume a greater leadership role with respect to the city's cultural development while at the same time fostering a greater level of cooperation and collaboration among partners and community stakeholders.

DIVERSITY OF PEOPLE

Objective: Maximize Calgary's diversity advantage

Result: Calgary in 2026

In all facets of city life in 2026, Calgarians have embraced a broad definition of diversity encompassing race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, and religious or political beliefs. This diversity is widely appreciated as one of Calgary's most valued assets socially, economically and culturally. Diversity in all its forms brings fresh ideas and new perspectives that fuel growth in Calgary's cultural organizations and creative industries, now a driving force in the city's economy. Different dimensions of diversity in the city are explored through innovative cultural planning and programming initiatives supported and facilitated by the City in collaboration with its community and cultural partners.

Calgary's ethno-cultural communities have enriched and transformed the city's character and identity through diverse traditions in language, food, clothing, and celebrations. Individual artists drawn from these communities give expression to these traditions while challenging to evolve and engage others. The City's distinctive cultural traditions and forms of creative expression are celebrated in festivals and events across our neighbourhoods and designed to foster intercultural exchange.

While its Western heritage remains important to the city's identity, Calgary has evolved to become more cosmopolitan, diverse and open to all. This identity is informing the branding and marketing of the city regionally, nationally and internationally. A major shift has occurred in both Calgarians' and Canadians' perceptions of Calgary.

The challenges of inclusion and accommodation of difference remain, as they do for all cities. In this context, Calgary is viewed nationally as a leader among municipalities, known for its progressive policies and programs that reach out connect and foster inclusion in the city's cultural life. Exposure to the city's cultural institutions and festivals plays an important role in this process.

Note: While supporting all types of inclusion initial actions focused on ethno-cultural and Indigenous communities. The cultural needs and aspirations of Indigenous communities are addressed in *Strategic Direction 5: Conserve and Celebrate Calgary's Built, Natural and Indigenous Heritage*. As the Cultural Plan evolves, attention will be directed to other facets of the city's diversity.

CULTURAL SECTOR/CREATIVE INDUSTRIES

Objective: Grow Calgary's cultural sector and creative industries

Result: Calgary in 2026

In 2026, Calgary's not-for-profit cultural sector and for-profit creative industries are a catalyst for innovation in the local and broader Albertan and Canadian economy.

The internationally-recognized work of Calgary's artists and cultural and creative industries has grown into a major economic sector supported by strong clusters and cross-industry collaboration. Calgary is widely acknowledged as a leader in cultural tourism marketing campaigns with culture a prominent element in the city's tourism brand.

Calgary's vibrant cultural scene is supported by a strong and collaborative cultural sector. The fragmentation that had once characterized the sector – between arts and heritage, between not-for-profit groups and for-profit cultural industries – has been transcended. An Annual Cultural Summit supports and sustains these relationships. The City has improved its position among Canada's major cities in terms of its provision of operating support for cultural institutions.

The challenging work of developing a coordinated digital development and content strategy has been completed. This has resulted in significant benefits for members of the creative industries and cultural sector, including digitizing and distribution of tangible and intangible cultural artefacts.

Local and international talent is attracted and retained due to the success of the film and television industry, the growing demand for creative design, increased operating support for cultural institutions, strategic and consistent cross-industry collaboration and strong clusters of activity.

Calgary's Music City brand has been successfully implemented, resulting in thriving music venues and related tourism businesses. Calgary is widely acknowledged as a leader in cultural tourism marketing campaigns with culture as a prominent element in the city's tourism brand.

One manifestation of this more balanced perspective relates to cultural spaces and facilities. Increasingly these spaces are understood less as standalone facilities but part of an interrelated system of facilities and activity with specific relationships to neighborhoods, districts, and support systems for artists and creative enterprises, among others. These facilities support artists and community members alike.

ImagineCALGARY Targets

- **Target 87:** By 2016, 90 percent of Calgarians report that they have opportunities to express their unique gifts and talents.
- **Target 88:** By 2021, 90 percent of Calgarians report that Calgary is a city that promotes creative freedom.
- **Target 89:** By 2026, 90 percent of Calgarians report that participation in creative activities is an important part of their lives.
- **Target 35:** By 2036, the number of environmentally sustainable and commercially viable value-added products and technologies produced in Calgary increases by 100 per cent.
- **Target 38:** By 2036, tourist visitations and expenditures grow by 90 per cent.

NEIGHBOURHOODS & DISTRICTS

Objective: Activate culturally vibrant neighbourhoods and districts

Result: Calgary in 2026

In 2026, with cultural resources and opportunities integrated in neighbourhood life, Calgarians have come to see cultural experiences as part of their everyday lives. There is easy access to low cost cultural programs designed to address the interests and needs of residents of all ages, levels of education, Indigenous or ethno-cultural or backgrounds and socio-economic status. Platforms and opportunities for cross-cultural exchange are the focus of many neighbourhood cultural programs. Cultural activities have proven themselves effective means of engaging marginalized members of the community. Recognizing this fact has opened up new funding sources for cultural organizations.

Community Associations, libraries and local schools supporting neighbourhood cultural development are now closely aligned with the resources and expertise of the City's Arts and Culture Division, Calgary Recreation and Calgary Neighbourhoods business units. New forms of multifunctional community cultural infrastructure are emerging that includes flexible space for exhibitions, performances or group meetings, artists' studios, Makers Labs, digital recording studios, among other elements defined by community consultation.

Neighbourhoods have rich public realms reflecting the City's commitment to leading practice in urban planning and urban design. The City has embraced creative placemaking as an integrated approach to connecting cultural resources to building authentic and aesthetic places that enhance the public realm while supporting civic engagement and shared identity. Neighbourhood cultural development has come to be understood as a driver in the democratization of cultural expression.

Growth in the cultural sector and creative industries has produced cultural districts with dense concentrations of cultural activities and enterprises. Entertainment and design districts are magnets for residents and visitors to the city.

ImagineCALGARY Targets

- **Target 85:** By 2035, 90 per cent of citizens report that Calgary is a beautiful city.
- **Target 86:** By 2036, 95 per cent of Calgarians report that they have a range of opportunities for the aesthetic enjoyment of nature, arts and culture.
- **Target 113:** By 2010, 80 per cent of citizens experience a high sense of community in their neighbourhoods and affinity-related communities, as reflected by residents' reports of neighbourhood participation and volunteering, sense of belonging, neighbourliness and reciprocity, sense of efficacy, attachment, safety and voter turnout.

CENTRE CITY

Objective: Reinforce Centre City as the cultural heart of the city

Result: Calgary in 2026

In 2026 the Centre City Plan has been fully implemented and has transformed the area into a rich, thriving and caring place based on the core components of the Centre City Plan. The Olympic Plaza Cultural District, Calgary's 'Living Room' is now a clearly defined, connected and programmed cultural heart, with accessible day and night time programs. A critical mass of creative and cultural industries has been drawn to the area and has established cultural hubs that are generating innovative cultural products and services across all media. The density of cultural facilities and activities has made Centre City a magnet for residents and tourists and has had a major impact on perceptions of the city across Canada and internationally.

The Centre City Plan developed in 2007 and updated in 2014-2015 contained a range of actions specific to arts and culture that have now been fully implemented. The City is actively supporting its major cultural institutions located in the downtown area in addition to its major festivals in order to ensure their long-term sustainability.

The City has also been an active partner and enabler to nurture the growth of culture, including "alternative cultural groups and venues" in the area to ensure new creative and cultural energies infuse the area.

Centre City has presented an opportunity for Calgary to lead by example when it comes to cultural development. The Centre City Plan has resulted in a strong appreciation for the development and preservation of cultural resources and assets (including individuals who live in and around Centre City).

HERITAGE

Objective: Conserve and celebrate Calgary's built, natural and Indigenous heritage

Result: Calgary in 2026

Any discussion of heritage in Calgary must begin with the history of Indigenous people on the land which is now Calgary. This history is now visible in the community in the form of public art and monuments or markers signifying culturally important places or traditions- Nose Hill has a contemporary Blackfoot landmark and Paskapoo Slopes commemorates a rich history of traditional use. Calgary's cultural institutions have "stepped up" and are devoting more programming relevant to the Indigenous population in the city today and to contemporary cultural practices. This includes programs addressing issues of justice and cultural reconciliation. A dedicated facility exists that provides a place to gather, to access community services, and where cultural traditions can be practiced. Implementation of the Cultural Plan for Calgary fostered meaningful dialogue and exchange between the City and Indigenous communities regarding their cultural aspirations. The City's own Indigenous Policy Framework has succeeded in embedding consideration of Indigenous communities' and their needs in all areas of decision-making.

In keeping with the vision set forward in the Calgary Heritage Strategy The City has embraced a heritage ethic that infuses decision-making across a wide range of planning and development decisions. This ethic is informed by a vision of heritage that is *natural and cultural, tangible and intangible*.¹⁹ Heritage in this sense is the living context in which individuals and communities live and find meaning in their individual and collective lives. There has been a shift from a primary concern with individual buildings to heritage districts and larger heritage experiences. There is widespread recognition of the rich and in many cases longstanding histories and traditions of Calgary's many ethno-cultural communities that bring different perspectives on the City's heritage.

Extending public awareness and understanding the importance of heritage resources in all their forms to the city and its communities is now the foundation of all heritage policies, programs and initiatives in Calgary.

Calgarians support the conservation of built heritage which brings character and a sense of place to streets and public spaces. The City has at its disposal a robust set of heritage conservation tools to protect important tangible heritage resources, including heritage buildings, landscapes and districts. While attention to tangible heritage resources continues, a shift has occurred to a greater emphasis on Calgary's intangible heritage of stories, traditions, place names, etc. Recognition of the city's intangible heritage opens up opportunity for greater community participation and engagement.

ImagineCALGARY Targets

- **Target 101:** By 2036, 90 per cent of citizens agree that "Calgary is a city with soul," which is defined as citizens having meaning and purpose in life and experiencing ongoing feelings of connectedness with some form of human, historic or natural system.
- **Target 112:** By 2010, 90 per cent of Calgarians agree that there is a strong sense of community in Calgary, and at least 80 per cent of Calgarians report high levels of satisfaction, sense of belonging, attachment and civic pride.

7 The actions to realize the vision

DIVERSITY OF PEOPLE*

RECOMMENDATIONS INITIATE IN SHORT TERM 2016-2018	RECOMMENDATIONS INITIATE IN MEDIUM TERM 2019-2022
<p>A 1.1 Build interactions and exchange between ethno-cultural communities, Indigenous communities and Calgary's cultural organizations to develop new programming, funding and exchange opportunities. (CoC, CADA, ECCC, Cultural Sector, Indigenous communities)</p>	<p>B 1.1 Deepen engagement with youth, seniors and LGBTQ communities when developing cultural programs and facilities. (CoC, Partners)</p>
<p>A 1.2 Strengthen and expand the use and promotion of festivals and events as one of the most effective means of responding to the cultural interests and needs of diverse communities. (CoC, ECCC)</p>	<p>B 1.2 Enable the voice and cultural expression of youth through engagement, leveraging current programming, mentoring and targeted programming (CBE, CPL, CS)</p>
<p>A 1.3 Increase awareness of and support low-cost access to exhibitions, performances and events, particularly targeting families, ethno-cultural and Indigenous communities. (CoC, Cultural Sector, CADA)</p>	<p>B 1.3 Explore the establishment of an Ethno-Cultural Advisory Committee to Council to inform and provide transparency and accountability related to plans, policies and programs directed at addressing the needs of ethno-cultural communities. (CoC,ECCC)</p>
<p>A 1.4 UNDER WAY: Begin to build bridges between cultural and social policy at The City to support the integration of new immigrants and ethno-cultural communities. E.g. Welcoming Communities Policy, Calgary Local Immigration Partnership. (CoC, CBE)</p>	<p>B 1.4 Seek opportunities to incorporate inter-cultural dialogue in existing and new events/programs delivered by the City. (CoC)</p>
<p>A 1.5 UNDER WAY: Continue to commit resources to cultural competency training for City staff to support and enable effective communication with Calgary's diverse communities. (CoC)</p>	<p>B 1.5 Support established, cultural institutions in the city to act as incubators for emerging groups servicing ethno-cultural communities and Indigenous communities. (CADA, CS)</p>
	<p>B 1.6 Engage with the Partnership Framework to encourage and support the development of diversity policies within Partner organizations through the Partnership Framework. (CoC, CS)</p>

CULTURAL SECTOR/CREATIVE INDUSTRIES

RECOMMENDATIONS INITIATE IN SHORT TERM 2016-2018	RECOMMENDATIONS INITIATE IN MEDIUM TERM 2019-2022
<p>A 2.1 Begin to develop and promote Calgary as a Music City and film, television and digital media centre to best utilize and connect cultural resources and support local talent. Ensure The City's policies and processes support this development. (CoC, CED, CADA, Tourism Cgy, BRZ)</p>	<p>B 2.1 Increase funding for arts organizations to comparable national levels. (CoC)</p>
<p>A 2.2 Actively support the strengthening of Calgary's creative industries and cultural sector through a multi-pronged strategy that includes: the development of business information, investment and professional consultation services; convening issues-based events & networking; strengthening product marketing; and identifies as well as addresses barriers and opportunities related to City processes and policies. (CoC, CED, Chamber of Commerce, CADA, other stakeholders)</p>	<p>B 2.2 Support the development of a coordinated digital development and content strategy to maximize benefits for all members of the creative industries and cultural sector. Digitize and distribute important tangible and intangible cultural artifacts as part of this strategy. (CoC, CED, CADA, other stakeholders)</p>
<p>A 2.3 Explore the application of existing planning tools to assist individual artists to secure affordable live/work space and shared work space for cultural organizations and creative industries. Investigate possibilities such as publicly owned, heritage and/or 'dormant spaces' across the city that should be re-thought and re-purposed to support this sector. (CoC, CADA)</p>	<p>B 2.3 Develop a strategy to strengthen philanthropic and sponsorship support for cultural development in Calgary, including local businesses in neighbourhoods, developers and foundations. (CoC, Partners, BRZ)</p>
<p>A 2.4 Develop marketing strategies to promote Calgary's cultural and heritage resources to both tourists and residents. (Tourism Cgy, CoC, BRZ)</p>	<p>B 2.4 Ensure City of Calgary policies, processes and infrastructure support hosting major events. (CoC, Tourism Cgy)</p>
<p>A 2.5 Identify and develop a purpose-built outdoor festival and event space to maximize economic and cultural opportunities. (CoC)</p>	<p>B 2.5 In collaboration with post-secondary institutions, ensure students in cultural occupations are provided with opportunities to develop skills, supports and connections to enable making a living in Calgary. (CoC, CADA, CBE, CED, CS)</p>
<p>A 2.6 Under Way Collaborate with CADA to inventory current cultural spaces, gaps in spaces and leading practice in cultural space development. (CADA, CoC)</p>	
<p>A 2.7 Under Way: Support the establishment of a museum of Contemporary Art to address a gap in Calgary's cultural offerings. (CoC, CADA)</p>	

**while the first Cultural Plan focuses attention on ethno-cultural and Indigenous communities related to diversity, we strongly encourage cultural programming and development to consider all diversities. Further exploration and engagement in this area will be important.*

NEIGHBOURHOODS/DISTRICTS

RECOMMENDATIONS INITIATE IN SHORT TERM 2016-2018	RECOMMENDATIONS INITIATE IN MEDIUM TERM 2019-2022
<p>A 3.1 Develop and implement an initiative to increase accessibility of indoor and outdoor spaces for community cultural expression through: examining and implementing best practices in creative place-making; enabling bylaws and simplified approval processes; promotion of spaces; access to festival/event infrastructure such as lighting, sound systems etc. (CoC)</p>	<p>A 3.1 Explore the opportunity to implement a city-wide storytelling program that bridges the divide and builds connections between Calgary's various communities, both geographic and by interest. (CoC, Federation, CPL, CBE, CHA).</p>
<p>A 3.2 Under Way: Develop multi-functional community cultural centres that leverage City of Calgary spaces and places and that can meet changing community cultural needs. Consult with citizens, libraries, schools, community associations and other community groups in their development. (CoC, Partners, CBE, CPL, BRZ)</p>	<p>B 3.2 Explore the potential to bring smaller programs and events tied to major downtown festivals to neighbourhoods. (CoC, CADA)</p>
<p>A 3.3 Under Way: Increase the promotion and identification of theme districts, e.g. Cultural District, Design District or Culinary District, that can attract locals and visitors, spur economic activity and support local talent. (CoC, Partners, BRZ)</p>	<p>B 3.3 Ensure great spaces and places are achieved in neighbourhoods (old and new) through excellence in urban design.</p>
<p>A 3.4 Under Way: Reduce the facility challenges facing Community Halls in order to enable Community Associations to focus their energies and resources on the delivery of community programs. (CoC, Federation, BRZ)</p>	<p>B 3.4 Examine the opportunity to access funding from the City's Public Art Program to install more public art in neighbourhoods, which may include small, large, temporary, iconic, or permanent pieces that reflect and add to the character of the neighbourhood. (CoC, Federation)</p>
<p>A 3.5 Under Way: Examine opportunities for transforming City-owned or funded facilities that are unused or under into affordable and accessible spaces that meet community cultural needs. (CoC)</p>	

CENTRE CITY

RECOMMENDATIONS

INITIATE IN SHORT TERM

2016-2018

A 4.1 Under Way:

Establish and invest in the Olympic Plaza Cultural District as a flagship cultural and heritage area - Calgary's 'Living Room'. (CoC)

A 4.2 Under Way:

Support alternative cultural groups and venues in Centre City by providing administrative and financial support, by brokering access to facilities and spaces, by ensuring flexible and supportive land use and design policies, and by providing access to City-owned buildings (Centre City Plan). (CoC)

A 4.3

Explore and implement programming in Centre City that responds to the diverse interests and needs of the community, including for Indigenous and ethno-cultural communities and for disadvantaged residents. Ensure access to low-cost venues. (CoC)

RECOMMENDATIONS

INITIATE IN MEDIUM TERM

2019-2022

B 4.1

Increase investment in Calgary's major cultural facilities and festivals to ensure long-term financial stability and the capacity to deliver programs in Centre City. (CoC)

B 4.2

Increase coordination in programming among the major cultural institutions in the area. (Cultural Sector, CoC)

B 4.3

Provide stable, predictable levels of support to the city's major festivals as cornerstones of cultural programming in the Centre City. (CoC)

B 4.4

Plan and deliver programs and activities that take place in the spaces between anchor cultural facilities. (Cultural Sector, CADA)

HERITAGE PRESERVATION: BUILT, NATURAL, INDIGENOUS

RECOMMENDATIONS INITIATE IN SHORT TERM 2016-2018	RECOMMENDATIONS INITIATE IN MEDIUM TERM 2019-2022
<p>A 5.1 Strengthen the role and effectiveness of the Calgary Heritage Authority through increased funding.</p>	<p>B 5.1 Under Way Designate City-owned historic resources to ensure legal protection, to secure grant funding, and to increase public awareness of the significance of the various resources. Provide adequate staff resources and increased grants to accomplish this work.</p>
<p>A 5.2 Find ways to encourage/incentivize vacant or underutilized heritage buildings (especially city-owned properties) to provide affordable live/work space for individual artists and shared work space for creative industries. (CoC, CADA)</p>	<p>B 5.2 Link heritage programming and cultural programming across the city e.g. develop a program to strengthen the conservation and interpretation of intangible heritage that recognizes and celebrates Calgary's diversity. (CHA)</p>
<p>A 5.3 Invest in establishing a centrally located space or facility where First Nations, Metis and Inuit communities can gather, practice their cultural traditions and discover new ways to express their identities. (CoC)</p>	<p>B 5.3 Invest in public education and awareness campaigns communicating the benefits of heritage conservation socially, culturally, economically and environmentally. (CHA)</p>
<p>A 5.4 Increase the visibility of Indigenous communities and heritage in the city through public art, place names and urban design; whenever possible employ Indigenous artists. (CoC, CADA)</p>	<p>B 5.4 Work with Calgary libraries or other(s) cultural organizations to establish a program that supports individuals from Indigenous communities in recording the stories that communicate their culture and identity. (CoC, CPL)</p>
<p>A 5.5 Conserve Calgary's significant heritage natural areas with site specific plans, appropriate policies, processes & human resources such as a City archaeologist to provide educated and quick responses for heritage sites. (CoC)</p>	<p>B 5.5 Conserve City-owned historic resources and artifacts through appropriate storage, policies, processes & human resources. (CoC)</p>

8 Framework for Planning Culturally

Planning culturally builds on many of the themes and assumptions that underpin *Adopting a Cultural Lens*. A core outcome identified for the Cultural Plan for Calgary is establishing a framework or set of assumptions and practices to support planning culturally internally across departments and with external partners.

8.1 Definitions and Assumptions

Planning culturally means adopting a new mindset based on building a shared vocabulary and set of assumptions to support communication among people from widely differing professional backgrounds. Aligning policies and actions across departments and business units is consistent with the City's "One Voice" initiative that seeks to break down barriers between departments and generate stronger plans or programs while securing consensus across the Corporation and externally.

One step toward building these shared assumptions is establishing a glossary of terms, one that can be built out over time. While a glossary is a useful tool, building capacity to plan culturally requires sustained conversation and exchange.

Best practices have defined planning culturally as "a principle of governing, a model for doing business, and an approach to collaboration where culture is integrated."²⁰ It is also noted that planning culturally works best in collaboration with outside partners.

Planning culturally has two dimensions:

- **Adding Value** – where cultural resources add value to existing or proposed plans/policies/programs addressing all facets of planning and city building (social, economic, environmental)
- **Assessing Impacts** – addresses the potential impacts (positive or negative) of a new proposal on a city's identity and cultural vitality

8.2 Guiding Principles

In planning culturally the following principles will guide analysis and decision-making.

- **Access and Inclusion** – decisions will support cultural programs and services that are accessible to Calgarians of ages, genders, ethno-cultural origins, races, socioeconomic status, abilities, religions, sexual orientations, and geographical areas
- **Communication and Collaboration** – decisions should promote a collaborative approach to cultural development supported by ongoing communication between the City cultural and

creative industry organizations, other levels of government, and the private and voluntary sectors

- **Resilience and Sustainability** – Decisions will contribute to building resilient and sustainable cultural organizations and sector in Calgary
- **Fiscal Responsibility** – Decisions will make most efficient and effective use of City resources

8.3 Seek Endorsement of a Cultural Policy Guideline

A Cultural Policy Guideline should be drafted that will set out a series of principles and assumptions that will guide the City's actions and commitments in cultural planning and development. The guidelines should endorse the Cultural Resource Framework to confirm the scope of the resource base that will be the focus of the City's initiatives and investments.

Further, there should be a commitment to integrate cultural planning and development as a policy consideration in the Municipal Development Act when it is next reviewed, in the same way that recreation now forms part of the Act.

Finally, the Strategic Alignment section of all Council Reports should take into account the impact of a decision socially, economically, environmentally and culturally.

Action 1: Prepare a Cultural Policy Guideline that will define the scope and parameters of the City's actions in cultural planning and development. Following review and approval by Council, a separate set of administrative guidelines will be drafted to provide direction to staff in interpreting and implementing cultural policies, plans, and initiatives.

8.4 The City's Role and an Action Plan for Planning Culturally

There is a shift occurring in governments at all levels from a traditional "planner-provider-deliverer" model to an increasingly collaborative "enabler-convener-catalyst-broker" model or approach to advancing public agendas. Collaboration, within and between local government departments; between local government and the wider public sector and its agencies; and between local government and the wider community and business spheres offers civic government the potential to pool talent and resources and address social, economic and cultural opportunities in a more consensual way. During the community engagement process for the Cultural Plan, there was a call for The City of Calgary to play a strong role facilitating these wider partnerships and collaboration.

A Cultural Plan for Calgary presents a comprehensive cultural agenda for the City. A significant focus of the City's support for cultural development until recently has been delivering important programs - such as the *Public Art Program* and the *Festivals and Events Subsidy Program* - and providing financial support through the Calgary Arts Development Authority to cultural institutions and groups that in turn develop programs for Calgarians and visitors to enjoy. Further, the cultural *Municipal Sustainability Initiative* funding has significantly increased cultural infrastructure over the

past 9 years. These roles will remain critically important but the Cultural Plan for Calgary sets out a larger cultural agenda that touches on many of The City's highest priorities.

City of Calgary roles and responsibilities in support of cultural development and planning culturally:

- **Planning and Policy** - integrating culture into plans and policies across all departments. Applying a cultural lens to municipal planning and decision-making
- **Partner** - establishing and sustaining relationships with external partners, with organizations within the cultural sector and with community and business partners
- **Facilitator and convenor** – building connections, strengthening collaboration
- **Exemplar of best practice** – act as an example of best practices in planning culturally
- **Promoter and champion** – acting as an advocate for cultural development within the City and beyond; and,
- **Funder and Provider** – continuing to invest in cultural development and deliver programs and activities

Planning culturally in Calgary requires mechanisms or tools internally and externally.

Internal Actions

In order to support cross-departmental collaboration in planning culturally, new collaborative mechanisms may be needed. The following key actions are recommended:

Action 2: Establish a Cultural Team composed of City of Calgary staff and meet quarterly to share information and build understanding related to cultural development and to planning culturally.

Planning culturally is a cross-departmental activity and responsibility and a Culture Team is needed to support this work. Many issues will engage specific departments addressing specific actions or initiatives. Beyond this task-based engagement there is a need for sustained communication and exchange across all departments to build the shared understanding needed and to support ongoing “opportunity citing” related to new policies or initiatives. Quarterly meetings of a designated Culture Team can achieve these results. The Arts and Culture Division is best positioned to convene and chair these meetings. External speakers with expertise in priority areas of activity can be invited to enrich discussions. While all City departments may be engaged on a task-specific basis, a smaller number of departments with the most direct connections to cultural development will form the ongoing Culture Team.

External Actions

Of particular importance to planning culturally are building strong relationships between the City, its external partners, and leaders representing cultural, business and community interests. Other municipalities have established Cultural Leadership Councils to forge partnerships and align resources in implementing the Cultural Plan and supporting ongoing cultural planning and development. Representation from Indigenous and ethno-cultural communities on such a Council is essential. A range of ages among members of the Council will ensure that new and emerging

trends and technologies in the cultural and creative will inform discussions. Finally, a set of collective metrics should be established and agreed to by all.

In order to align resources and agendas to support planning culturally the following actions are recommended:

Action 3: Establish a Cultural Leadership Council to advocate and support the implementation of the Cultural Plan and the ongoing objective of planning culturally.

It is clear that the City of Calgary cannot alone support implementation of the Cultural Plan or planning culturally. The City requires leadership from its external partners and from individuals representing cultural, business, community and post-secondary interests. The Cultural Leadership Council would be responsible to meet on a regular basis to review the status of the implementation of the Cultural Plan, to forge partnerships and resources to address specific recommendations and to bring a range of perspectives to the goal of planning culturally. The experience of other municipalities in establishing such leadership groups can be looked to for guidance.

Another essential element of the effectiveness and efficiency of such a leadership group is ensuring it receives adequate administrative support. In addition to core staff providing this administrative support, other City staff will be called on an issue-by-issue basis to support the work of the Leadership Council.

Action 4: The Cultural Leadership Council should convene an Annual Cultural Summit to communicate achievements in implementing the Cultural Plan and to seek community input in identifying new and emerging issues.

Communicating and connecting the success of the Cultural Plan to Calgarians is an essential step in building endorsement and support. An annual cultural summit will provide the City, its partners and others an opportunity to take stock of achievements in implementing the Cultural Plan over the past year, commit to supporting the implementation of new recommended Actions and identify new actions or initiatives not foreseen in the preparation of the Cultural Plan. The event is also an opportunity to seek broad input on the ongoing task of planning culturally. Finally the event can provide a forum for thought leaders from Canada and beyond to infuse cultural development in Calgary with the best ideas and practices,

Endnotes

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⁴ Ontario Heritage Policy Review (1990)

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⁷ Calgary Economic Development. Accelerating Diversification and Innovation – Calgary Economic Development Priorities.

⁸ Calgary Economic Development. Accelerating Diversification and Innovation – Calgary Economic Development Priorities.

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⁹ Calgary Economic Development. Accelerating Diversification and Innovation – Calgary Economic Development Priorities.

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¹⁰ Calgary Economic Development Creative Industries Profile

¹¹ Calgary Economic Development. Calgary's Population Overview

¹² Ipsos Reid Poll. Mario Canseco. Calgary 2012.

¹³ Ipsos Public Affairs. Calgary 2015 Citizen Satisfaction Survey. page 36

¹⁴ City of Toronto, From the Ground Up: Growing Toronto's Cultural Sector. Report, 2011.

¹⁵ City of Calgary (2015). Calgary's Aging Population. page. 1.

¹⁶ Statistics Canada. 2013. Calgary, CMA, Alberta (Code 825) (table). National Household Survey (NHS) Aboriginal Population Profile. 2011 National Household Survey. Statistics Canada Catalogue no. 99-011-X2011007.

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¹⁸ Hawkes, Jon The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning Common Ground, 2001)

¹⁹ Government of Ontario (1992). A Strategy for Conserving Ontario's Heritage. The report of the Ontario Heritage Policy Review. Pg. 23

²⁰ City of Chicago, City of Chicago Cultural Plan 1212. Page 9.

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Appendix A

Municipal Framework Review

An underlying assumption of any cultural planning process is to identify opportunities in which cultural resources and assets can contribute to current municipal and broader community goals and priorities. The first step in the cultural planning process is to build a framework review that understands the broader context within which the Cultural Plan for Calgary is being developed. The following appendix explores these contexts.

The following documents were collected and examined for the purpose of this review:

- Action Plan 2015-2018 (City of Calgary)
- Building on our Energy (Calgary Economic Development)
- Calgary Aboriginal Urban Affairs Committee Strategic Plan (City of Calgary)
- Calgary Heritage Strategy
- Centre City Plan (City of Calgary)
- Civic Annual Reports (City of Calgary)
- Civic District Public Realm Strategy (City of Calgary)
- Cultural Landscape Plan (City of Calgary)
- Fair Calgary Policy (City of Calgary)
- Festival and Event Policy (City of Calgary)
- Heritage Management Program and Policy (City of Calgary)
- Imagine Calgary (City of Calgary)
- Living a Creative Life (Calgary Arts Development Authority)
- Municipal Development Plan (City of Calgary)
- Public Art Policy (City of Calgary)
- Recreation Master Plan (City of Calgary)
- Senior Age Friendly Strategy (City of Calgary)
- Spirit of Alberta Cultural Policy (Government of Alberta)
- Strategic Plan (Tourism Calgary)
- This Is My Neighbourhood (City of Calgary)
- Welcoming Community Policy (City of Calgary)

Based on the review the following themes summarize the context in which the Cultural Plan for Calgary will be developed under:

It is clear from previous strategic plans both internally and externally that the any municipal document needs to incorporate both municipal and community based priorities. The most successful of plans listed above have been those that align with the interests of external (city) and internal (City) stakeholders.

Several strategies spoke to the strength of partnerships that are currently operating across the city. Many of these partnerships have been playing a role in the cultural

development of the city. Examples include, tourism partnerships supporting the development of cultural tourism activities (i.e. theatre, visual arts), or Indigenous and ethno-cultural partnerships supporting the cultural diversity through forms of expression (i.e. public art, celebrations/festivals).

Most strategies spoke to the importance of cultural development as a planning mechanism. However, there is a discrepancy in the use of the term 'culture'. There is no one true definition of the word 'culture'. In Calgary, the term 'culture' has been associated with sports, or simply known to be art disciplines, in other documents it has included places of worship, religion, nationality and language. In some instances, 'culture' has been separated from heritage, public art, or community development.

Neighbourhood development is a large component of many of the reviewed plans. Most plans have acknowledged the growing and evolving characteristics of Calgary's neighbourhoods as they mature.

Building on the themes, the following section provides a breakdown of the most relevant strategic documents that present the context in which the Cultural Plan for Calgary will be developed under:

- **City of Calgary Municipal Development Plan** – The Municipal Development Plan is a strategic document that supports corporate decisions around managing growth and change, prioritizing initiatives and public investment. The Municipal Development Plan was built on seven interrelated goals. These goals are important to managing the way the city grows and changes. These goals are: Build a prosperous economy, foster more compact and efficient uses of land, create great communities, be amenable to good urban design and form, connect the city by improving mobility, conserve and protect the environment, and manage growth and change through strategic frameworks.

Cultural planning finds itself embedded in many of these goals. Cultural planning assists in highlighting the impact of cultural resources and assets, that in turn support: economic growth within the city, cultural and creative expression in the form of built forms and festivals and events, (in) the connection of individuals through new (or enhancement of existing) forms of communication, the recognition of cultural landscapes, and through the development of indicators that allow both external and internal stakeholders to evaluate the outcomes of highlighting cultural resources and assets.

- **City of Calgary Office of Sustainability's Imagine Calgary Plan** – This plan includes a long-range vision and set of goals that reflect the diversity of aspirations and interests of the community now and into the future. It includes a series of 114 targets and associated strategies that provide useful reference points for individuals, groups and organizations to determine what they can do to achieve a shared vision.

Several targets within Imagine Calgary support the expected outcomes of cultural planning. Several targets speak to the number of increased opportunities for the enjoyment of arts and culture, the promotion and

participation of and in creative freedom, and the sense of belonging/attachment/civic pride to one's community and city. Each of these opportunities is addressed through cultural planning and its activities.

- **City of Calgary's Fair Calgary, Civic Arts, Festival and Event, Heritage, and Public Art Policies** – These policies were implemented by Councils to pursue the integration and support for accessible; maintenance related; financial support; recognition; and preservation of Calgary's community assets and initiatives. Several of the above mentioned policies bare direct implications for cultural resources and assets. The policies present frameworks that lay the foundation steps for any strategic document in Calgary, in particular these policies will guide the development of the Cultural Plan for Calgary.
- **City of Calgary's Centre City Plan** – The Centre City Plan presents a new vision for the Centre City. The Centre City will be a livable, thriving and caring place. Achieving a great Centre City requires that attention is paid to all three of these components as they are interconnected and mutually supportive. The Centre City Plan contains two actions that are specific to arts and culture. These actions request that the City (and Centre City by design) will actively support Calgary's major cultural institutions and festivals to ensure their long-term sustainability and growth within the Centre City; and that the City will be an active partner and enabler to nurture the growth of culture, including "alternative cultural groups and venues", in the following ways: Administrative and financial support; Support the establishment of an organization to champion the brokering of partnerships and arrangements to connect cultural groups with facilities and spaces; Flexible and supportive land use and design policies and regulations; and the use of City-owned lands and buildings, including heritage buildings.

Centre City presents an opportunity for Calgary to lead by example when it comes to cultural development. The Centre City Plan presents a strong appreciation for the development and preservation of cultural resources and assets (including individuals who will be living in and around Centre City). The establishment of an Olympic Plaza Cultural District as a flagship cultural area is a step forward that many cultural planning processes do not begin with.

- **Calgary Aboriginal Urban Affairs Committee (CAUAC) Strategic Plan** – CAUAC's 10-Year Strategic Plan was developed over the course of three years beginning in 2011 to enhance understanding of the roles and contributions of Indigenous people in Calgary. This Strategic Plan was created to improve Indigenous inclusion practices so that the City's decision making and policy planning can be more effective and contribute to a prosperous and inspiring Calgary. This activity also fosters a renewed commitment to Calgary's Indigenous citizens.

The Plan is of relevance to the Cultural Plan process because of the capabilities cultural planning can provide towards the Committee's goals. The goal of awareness and educating on Calgary and its settlement's history and

the goal of integrating an Indigenous lens within external and internal stakeholder decision making, align with the outcomes of intangible cultural planning and social mediation.

- **Calgary Arts Development Authority's Living a Creative Life** – Living a Creative Life is an arts development strategy for Calgary. The Plan, in partnership with Calgary Arts Development Authority (CAD), has signatories that commit to carrying out its mandate to align efforts to develop the arts in Calgary.

The Plan identifies five focus areas: Creative Communities, Calgary's Centre City Arts District, Arts Incubation, Artistic Exchange and Youth & Education. These five focus areas intend to highlight the importance of creativity to economic success in the knowledge economy and the power of culture to create a healthy society and personal life. Particularly, the Plan provides a framework that will support all cultural planning outcomes within the Cultural Plan for Calgary.

- **Tourism Calgary's Strategic Plan** – Tourism Calgary's Strategic Plan for the years 2014-2016 is a short term strategy that aims to capitalize on growing perceptions of Calgary and translate them into a successful economic engine for Calgary. The four goals of the strategy aim to generate visitation and out of town spending dollars, energize Calgary's tourism brand, build the tourism sector's partnership capabilities, and sharpen the focus of Tourism Calgary to provide better services and responses.

The Plan supports cultural planning in Calgary through its brand development and on the ground product development (i.e. Festivals and Events). The Plan insists on improving awareness in key markets about Calgary's resources and assets. Cultural assets are often recognized as tourism-leading activities. In Canada, Cultural Tourism has generated a larger GDP than Sport Tourism has in the past decade. A community that is conscious of its cultural development is able to significantly improve its brand and ultimately its product.

- **Calgary Economic Development's (CED) Building on our Energy Economic Development Strategy** – CED's economic development plan is a broad strategy meant to serve as a guiding document for everyone that contributes to the economic development of Calgary. The implementation of the Strategy requires extensive collaboration among sometimes disparate stakeholders committed to making Calgary a great place to make a living and a great place to make a life.

The plan focusses on six areas each lending themselves to objectives of a successful cultural plan. These six areas are: entrepreneurial development, collaborative environment, fostered innovation, social inclusion, global reputation, and vibrant community spaces. Tapping into cultural resources and assets allows for communities to foster all these areas. In particular, cultural planning is a tool that provides cities and communities with the structures to support and foster creativity within individuals, industries and neighbourhoods.

- **Government of Alberta's Spirit of Alberta Cultural Policy** – The Spirit of Alberta is the result of research and consultation with Albertans, cultural organizations and foundations, other jurisdictions and various ministries in the provincial government. Albertans have clearly expressed a desire for culture to be a priority and for the government to play a lead role in creating and sustaining the conditions in which culture can flourish. Calgary with the pursuit of a Cultural Plan is in a prime position to support the Province in becoming a champion of cultural development across Canada and the World.
- **City of Calgary's Action Plan for 2015-2018** – The Action Plan is a direct document that aims to support Calgary's City Council in fulfilling its terms' priorities. The four year plan focuses on providing the City with a strategic direction that will develop five key outcomes: Calgary will become a prosperous city; Calgary will become a city of inspiring neighbourhoods; Calgary will become a city that moves; Calgary will become a healthy and green city; and Calgary will be a well-run city. The cultural planning process will aim to support Council's priorities.

Appendix B

Cultural Mapping Assessment

B1. What is Cultural Mapping?

Cultural Mapping can be defined as a systematic approach to identifying, recording and classifying a community's cultural resources in order to describe and visualize them. Traditionally, cultural resources can be split into two focuses of cultural mapping: Tangible and Intangible.

Cultural resources and assets are those that are physical in nature. These are known to be **tangible**. These resources and assets provide a physical embodiment of a community's unique identity. Examples of tangible cultural resources and assets include cultural organizations or creative industries, programs/events or festivals associated with organizations or businesses, and the facilities or spaces that the cultural and creative activities take place.

Cultural resources and assets that are non-physical in nature are described as **intangible**. These resources and assets provide an emotional embodiment of a community's unique identity. Examples of intangible cultural resources include a community's history (both past and present) or its customs and traditions that evoke pride or sense of belonging to the community.

Integrating the mapping of these two focusses in cultural mapping assists in uncovering that community's unique identity and sense of place.

Applications of Cultural Mapping

Aside from assisting in defining a unique identity or sense of place of any community, cultural mapping has an additional three broader applications that support cultural development, economic development and planning related activities.

These three applications are:

1. Cultural Mapping as a Planning Tool

Identifying and mapping cultural resources and assets strengthens the base of information with which to inform future planning and decision-making by the City, its External partners, and the community at large. For example, land use planners can use cultural mapping findings to inform zoning decisions, plan for natural or cultural heritage conservation, while economic developers can use mapping to identify strengths in cultural and creative industries or build strategies around downtown developments to support a creative economy.

2. Raise Awareness and Increase Access to Cultural Resources

Preparing and building consolidated databases of cultural resources and assets allows for the City and community to profile awareness of these assets to both other residents and tourists. These databases can be helpful in supporting residential and investment attraction opportunities.

3. Connect the Cultural Sector

The cultural and creative sector in most communities tends to be fragmented between arts groups, heritage groups, creative industries, etc. The creation of a consolidated database of cultural resources and assets supports opportunities to improve communication and collaboration across different types of groups and activities/initiatives.

B2. Cultural Mapping in Calgary

Calgary joins leading municipalities across Canada in undertaking a cultural mapping assessment as an essential foundation for cultural development. Calgary also further supports the recognition that cultural resources and assets can support economic and broader community development agendas (echoed by Calgary Economic Development's Creative Industries Profiles).

Cultural resources and assets are essential to planning for the future of the community and contributing to enhancing the quality of life for all residents, generating economic benefit, and facilitating the attraction and retention of newcomers and their families.

The focus of this cultural mapping assessment was solely on tangible resources including capturing a limited number of community stories. The process of this cultural mapping exercise should be seen as the beginning, not the end, of cultural mapping efforts in Calgary. Cultural mapping needs to be a continuous process and will continue to require ongoing attention.

Cultural Mapping Process

There is a myth that communities lack information on cultural resources and assets. The reality is that a great deal of information does exist but is unfortunately collected in different ways by different agencies or inventories. The City of Calgary, along with its External partners has among them an exhaustive wealth of categorized information that has supported the development of this cultural mapping inventory. However, as with similar municipalities, these databases are often difficult to maintain and ensure accuracy.

Understanding that situation the cultural mapping assessment undertaken introduces a framework that will provide the City and the community a robust cultural resources and asset inventory. Known as the Cultural Resource Framework (CRF), the framework works as a foundational element with a consistent and measurable set of cultural resource and asset categories. The major source used for defining the CRF is the

Statistics Canada Canadian Framework for Cultural Statistics. The Canadian Framework emphasizes two domains that guide cultural development:

- **Core culture and creative domains** - which refers to the goods and services that are a result of creative artistic activity i.e. producers of these goods. Examples include: Cultural and Creative Industries and Individuals, Community Cultural Organizations, and Cultural Facilities.
- **Ancillary culture and creative domains** – which refers to the goods, services and landscapes that transmit creative artistic activity. Examples include Public Art, Festivals and Events, Heritage Buildings, and Cultural and Natural Landscapes.

Understanding these domains a CRF for Calgary has been prepared below that reflects a local perspective to capturing and illustrating its cultural resources and assets. Calgary's CRF (see below) is composed of seven categories that align across all the domains identified in the Canadian Framework.

FIGURE 1: CALGARY'S CULTURAL RESOURCE FRAMEWORK



Source: Statistics Canada Framework for Culture Statistics adapted by AuthentiCity and MDB Insight

The complete cultural mapping inventory definitions have been provided to the City of Calgary. Contact the Arts and Culture Department for any related questions.

Data Collection

A first source of information gathered is provided by *infoCanada*, a source that aggregates information from two sources: Statistics Canada and local Yellow Pages. Additionally, a request was made to the City to provide an updated listing of its current business licenses to support the development of the inventory.

These two sources provide a strong baseline of cultural and creative industries (non-profit included) currently operating in Calgary. To collect information within the remaining categories a request from Staff to develop a list of data sources was put forward. Between staff and online searches the following data sources were combed for cultural resource and asset data:

- infoCanada
- Business Licenses (City of Calgary)
- Non-profit listings (Province of Alberta)
- Manta Business Directory (Manta.com)
- Discover Calgary (discovercalgary.com)
- Calgary Economic Development (directory of creative industries)
- City of Calgary Public Library websites
- Tourism Calgary (festivals and events)
- City of Calgary Heritage Unit (built heritage and cultural landscapes)
- City of Calgary Parks Unit (natural heritage and landscapes)
- Calgaryculture.com
- Travel Alberta (festivals and events)
- Visit Calgary (festivals and events)

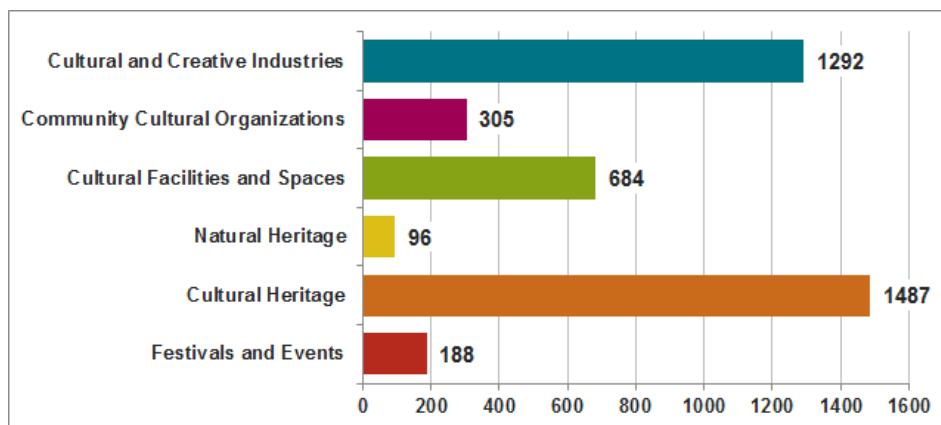
As mentioned earlier, the mapping inventory results presented in this appendix are not to be taken as the true number of cultural resources and assets across Calgary. The inventory and cultural mapping process is designed to support the community in recognizing the importance and providing a baseline on which to build from. Cultural mapping results are also not to act as benchmarking indicators. While these inventories are crafted to the most available data they are littered with information that requires significant ongoing vetting and review (including additions to).

B3. Calgary's Cultural Resources and Assets

The following section provides an overview of the cultural mapping results. It provides an assessment of the number of resources/assets associated within each category defined in the CRF. An excel database was also developed that expanded on the location, description and contact information on each resource and asset.

At an overall assessment, the cultural mapping assessment identified over 4000 cultural and creative resources and assets across Calgary (Figure 2).

FIGURE 2: CALGARY'S CULTURAL RESOURCES AND ASSETS



Comparing Calgary's Cultural Resources

When comparing Calgary to other major Canadian cities i.e. Toronto and Vancouver, it is believed that Calgary is behind in the development of its core cultural industries. While it is comparably on par with the development of its creative industries, core cultural industries such as music studios and art dealers/artistic run galleries have been mainly concentrated in the centre of the City. In communities such as Toronto and Vancouver, these industries are scattered across multiple neighbourhood centres, acting as anchors for local growth in other cultural and creative industries.

When comparing Calgary to similar jurisdictions across the world, Calgary provides a mix of unique opportunities and missed opportunities. Cities such as San Diego, Denver, and Austin have introduced art districts that have acted as hubs for creative and cultural development. Since being named cultural capital of Europe, Glasgow has continued to maintain its notion as an epicentre of contemporary visual and performing arts, recently being named a UNESCO City of Music in 2008. Part of this success is contributed to the distribution of cultural activities, specifically music-oriented activities, to all corners of the city. A performing art and music tour put on by the City encourages residents and tourists to visit Glasgow beyond its major institutions located in the core.

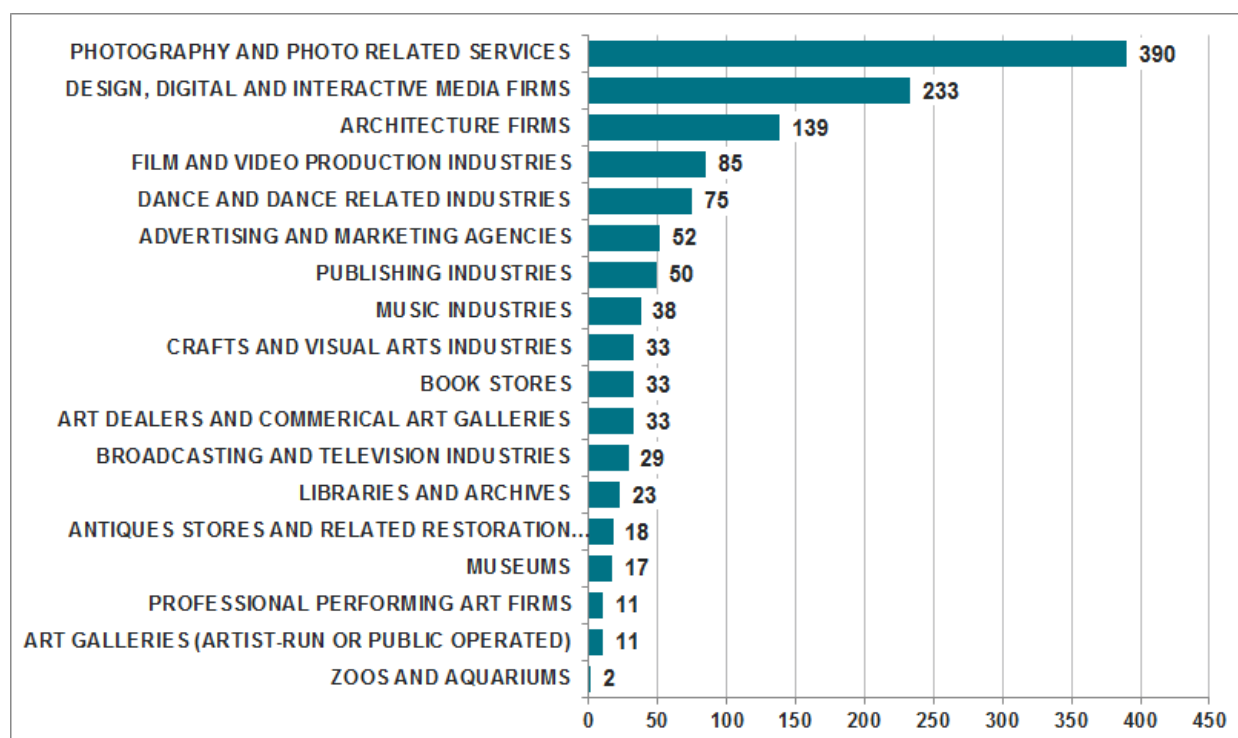
In Calgary's defence, Calgary is one of the few comparable jurisdictions to have a diverse representation of ethno-cultural based and Indigenous based cultural activities. Regardless if the activity is small or large; Calgary's residents are interested and committed to celebrating this diversity. Calgary is also one of the few comparable jurisdictions that have a significant natural heritage system that has been preserved and enhanced. Calgarians value the quality of an active natural heritage system. Aside from the environmental benefits, an active natural heritage system provides Calgary with opportunities for synergies between cultural and creativity activity such as public art and concerts in the park.

Cultural and Creative Industries

Cultural and creative industries can be defined as private businesses or established not-for-profit organizations or individuals that offer products, instruction or other services in the visual, language, literary, performing arts, design and digital media, film, or music industries. The cultural mapping assessment identified approximately 1300 cultural and creative industries across Calgary.

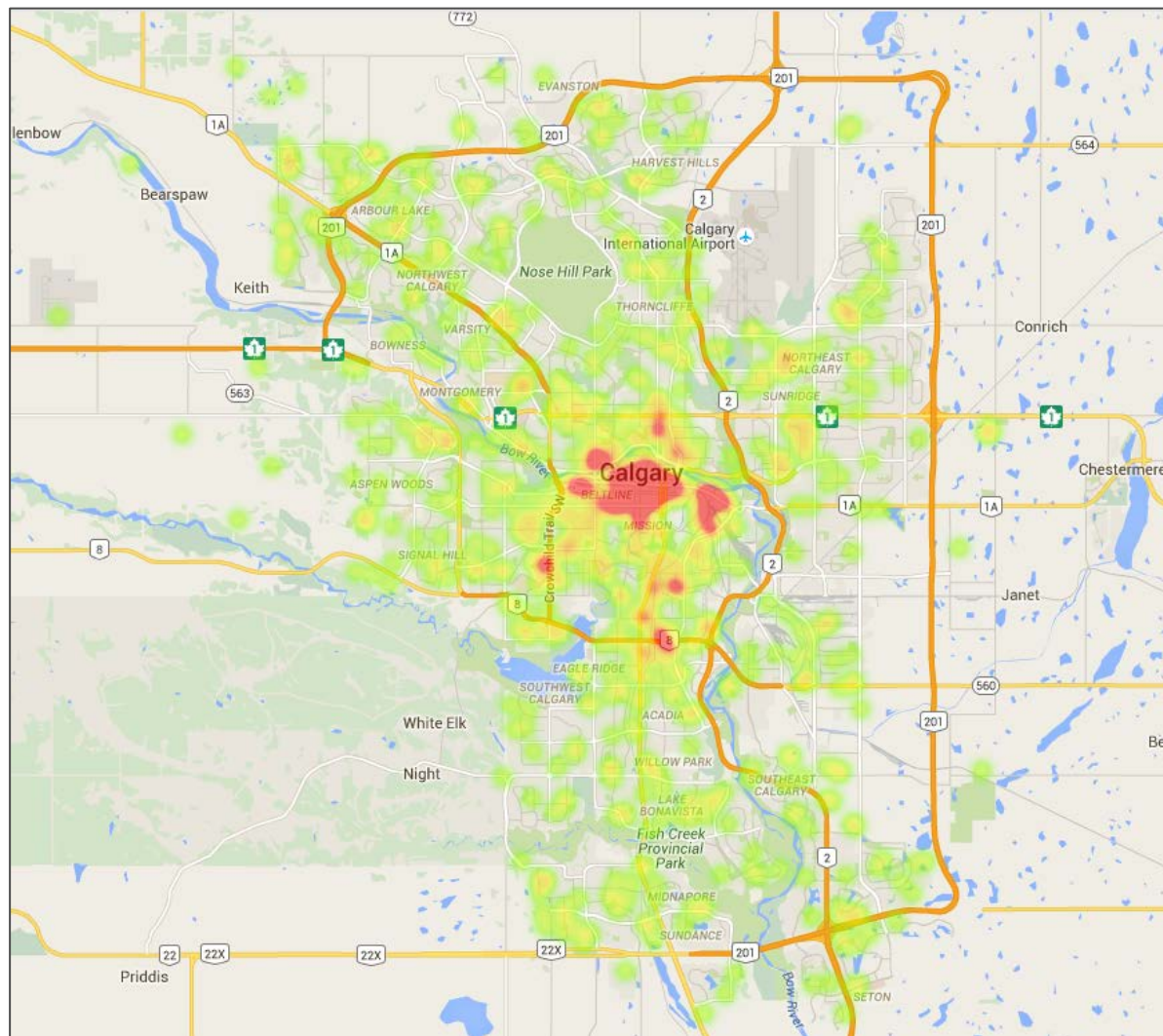
The findings (Figure 3) suggest that Calgary has a significant strength in its creative industries (photography, digital media and design, architecture and film). The findings also illustrates that Calgary has a range of cultural industries (music, art, libraries, galleries, museums) indicating that the community has a diverse set of opportunities for all cultural and creative individuals.

FIGURE 3: CALGARY'S CULTURAL AND CREATIVE INDUSTRIES



Most of Calgary's cultural and creative industries reside near the city centre (Figure 4). This may be a result of their proximity to most of Calgary's major cultural institutions and tourism attractions. However, a key note in the distribution of resources and assets is that there tends to be small clusters of cultural and creativity across all of Calgary's neighbourhoods. These resources and assets are key players in providing cultural and creative solutions to neighbourhood development and expression.

FIGURE 4: LOCATION OF CALGARY'S CULTURAL AND CREATIVE INDUSTRIES

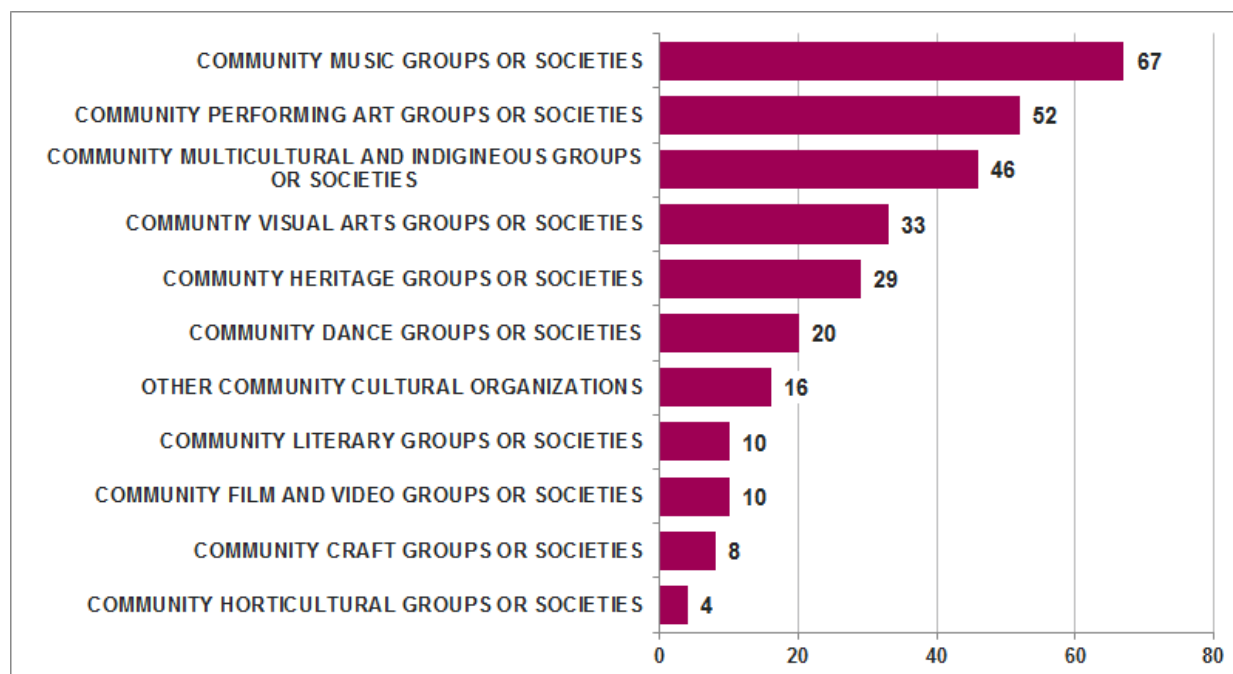


Community Cultural Organizations

Community cultural organizations can be defined as community based organizations, societies or groups that provide voluntary products, instruction or other services in the visual, language, literary, performing arts, film, or music industries as well as groups or societies that provide products that illustrate or express cultures (i.e. Chinese, Indigenous, Hungarian, Portuguese, etc.). The cultural mapping assessment identified approximately 300 community cultural organizations across Calgary.

The findings (Figure 5) suggest that Calgarians have a significant interest in cultural disciplines particularly those surrounding music and performing art. The findings also illustrate a strong representation of ethno-cultural (or multicultural) and Indigenous community groups or a society that support Calgary's growing diversity.

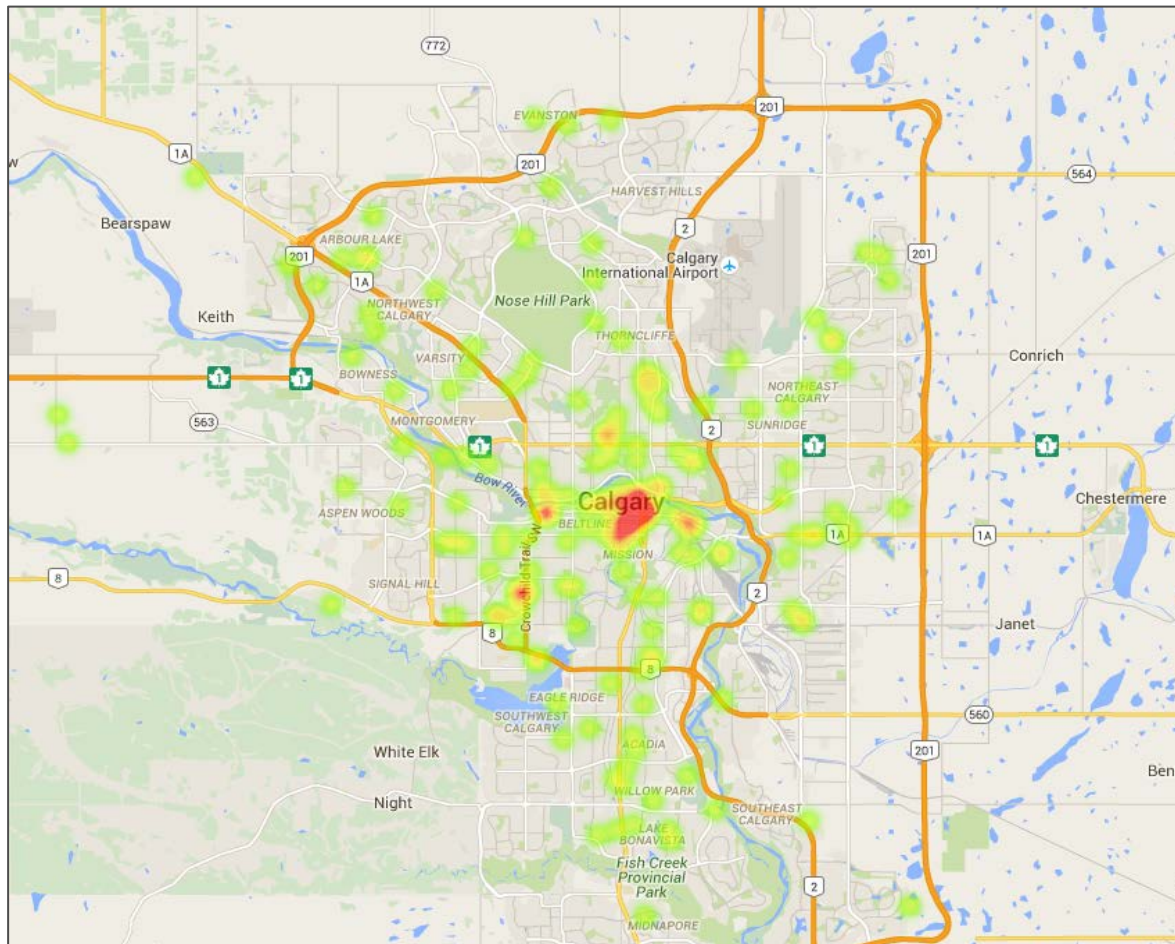
FIGURE 5: CALGARY'S COMMUNITY CULTURAL ORGANIZATIONS



Calgary's community cultural organizations are prominently figured in most neighbourhood cores (Figure 6). These resources are key players in providing cultural opportunities to individuals in their neighbourhoods. Often times these resources carry mandates that are centered on community improvement.

One of the challenges capturing community cultural organizations is that they are mainly grassroots by nature. Most of the organizations captured through the cultural mapping process were either self-identified or have a form of presence available on the web. The sustainability of these organizations often relies on the strength of their volunteers and community recognition. There is a need to support community cultural organizations through programs that assist in communicating their existence, connecting their mandates to local neighbourhood or Calgary wide cultural agendas and funding assistance.

FIGURE 6: LOCATION OF CALGARY'S COMMUNITY CULTURAL ORGANIZATIONS



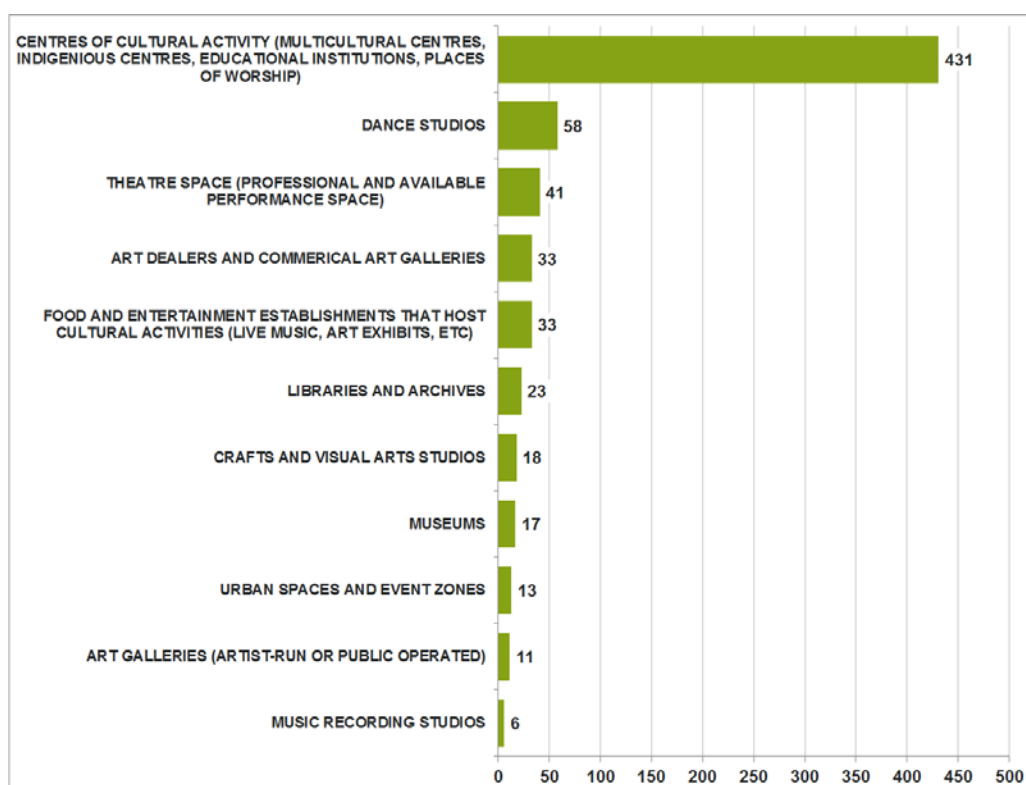
Cultural Facilities and Spaces

Cultural facilities and spaces can be defined as buildings, rooms and outdoor spaces that are designed or provide for cultural and creative activities and experiences. These may include workshop space, classroom space, performance space, and exhibition space offered by the City, a community group or a public / private entity. The cultural mapping assessment identified approximately 525 cultural facilities and spaces across Calgary.

The findings (Figure 7) suggest that there are several centres of cultural activity, in particular a large amount of places of worship that provide community space for cultural activities (mainly, spaces for multicultural programming). Interestingly, the findings do not highlight a wide variety of opportunities for cultural and creative minded Calgarians to express their disciplines (there is a lower number of expected music studios, artist-run galleries, visual art studios and entertainment establishments with cultural activities). This could be a result of data challenges in identifying these spaces as they are often hidden from mainstream databases or are labelled as hidden or grassroots in nature where only select individuals know of these spaces to exist.

The consultation process highlighted a need for affordable maker spaces in Calgary. The mapping findings suggest that there are not many studio spaces available for cultural practitioners to hone and exhibit their talents. Also informed by the consultation was the need for additional exhibit space and in some cases professional exhibit space. Lastly, it was also suggested that opportunities for cultural activity to occur in non-conventional spaces (i.e. restaurants, cafes, and storefronts) is limited and could be further promoted or encouraged. A common example is live music in a bar or paint night at a restaurant. Currently only 33 food and entertainment establishments offer these opportunities. There is over approximately 2000 food and entertainment establishments in Calgary.¹

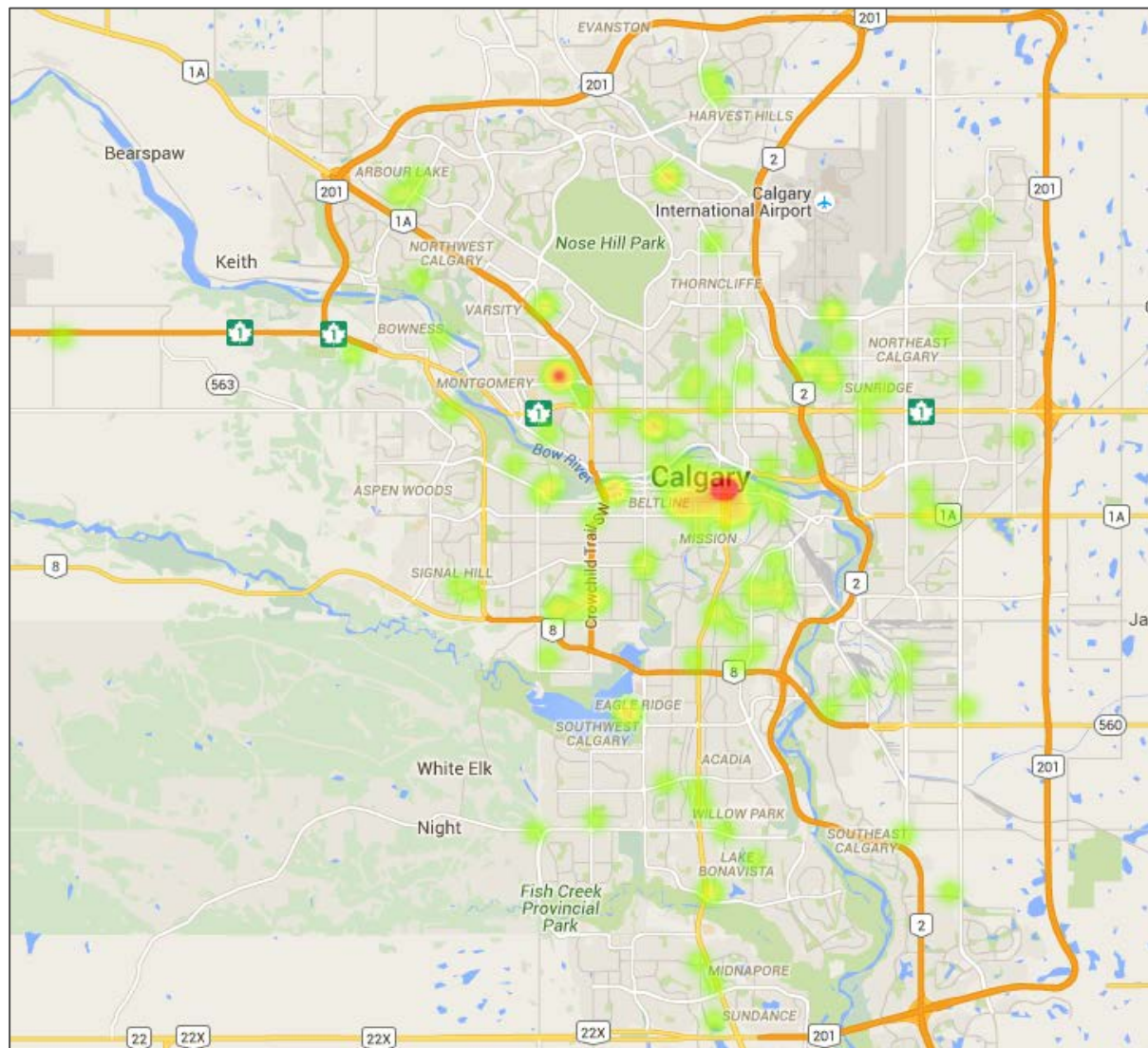
FIGURE 7: CALGARY'S CULTURAL FACILITIES AND SPACES



Calgary's cultural facilities and spaces (mapped assets do not include places of worship) are prominently located in the core (Figure 8). This may be a result of their proximity to most of Calgary's major cultural institutions. However, a key note in the distribution of resources and assets is that there tends to be clusters of spaces along Calgary's main transportation corridors. Cultural facilities and spaces often require transportation networks to bring in audiences and organizations to animate their spaces.

¹ Canadian Business Patterns Data, 2014

FIGURE 8: LOCATION OF CALGARY'S CULTURAL FACILITIES AND SPACES



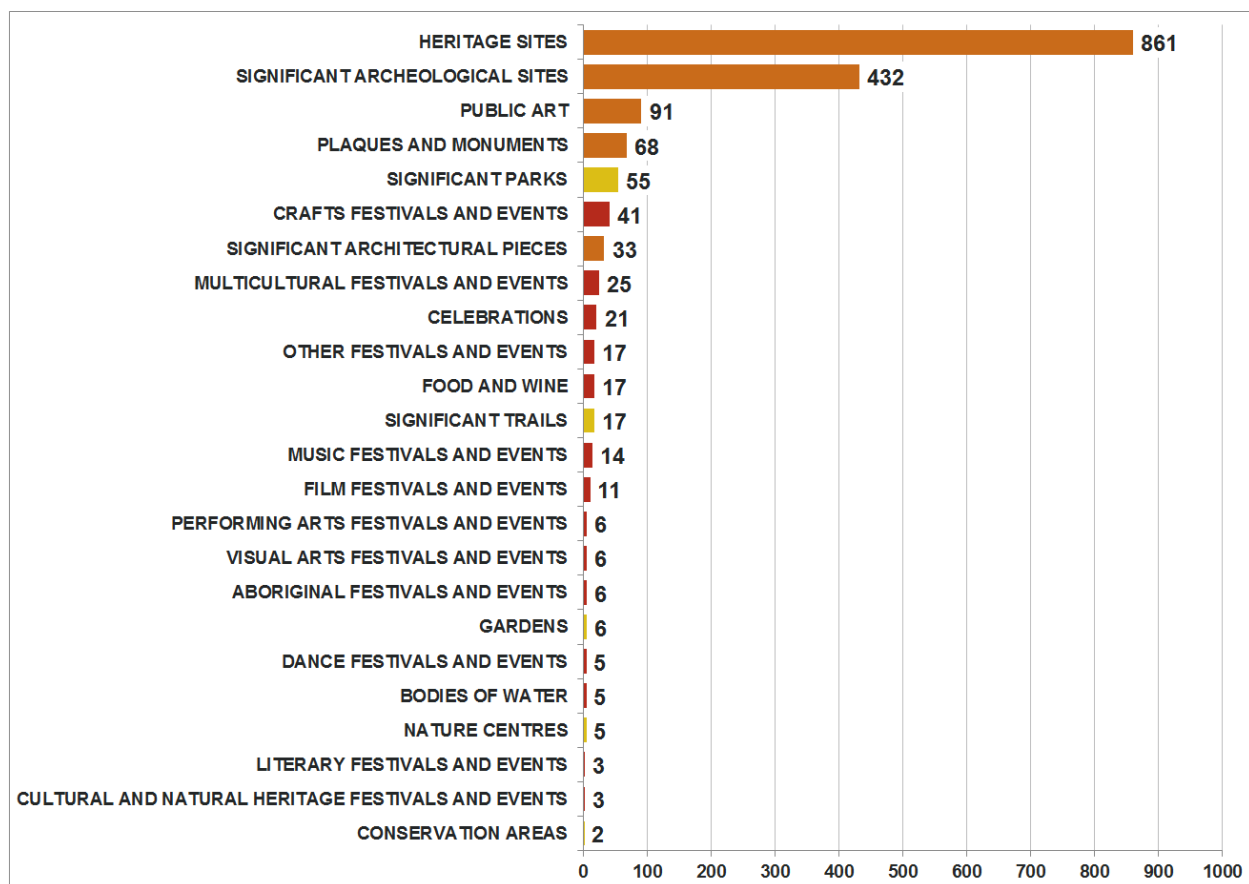
Natural Heritage, Cultural Heritage and Festivals and Events

Natural heritage, cultural heritage, and festivals and events are defined as landscapes, buildings/art pieces or activities that transmit cultural and creative experiences. Examples of natural heritage resources and assets include significant parks and natural landscapes (i.e. rivers, plains). Examples of cultural heritage resources and assets include historical buildings, archeological sites, and public art installations. Lastly, examples of festivals and events include seasonal celebrations, art festivals, film festivals, performing art festivals and multicultural festivals. The cultural mapping assessment identified approximately 100 natural heritage assets, over 1400 cultural heritage assets, and nearly 200 reoccurring festivals and events.

The findings (Figure 9) highlight that Calgary has a rich history both (past and present) that have been for the most part well documented in the form of recognition and if

applicable in the form of plaques or monuments. Calgary has also demonstrated a large number of public art installations perhaps in direct response to its successful public art policy.

FIGURE 9: CALGARY'S NATURAL HERITAGE², CULTURAL HERITAGE AND FESTIVAL AND EVENTS RESOURCES AND ASSETS

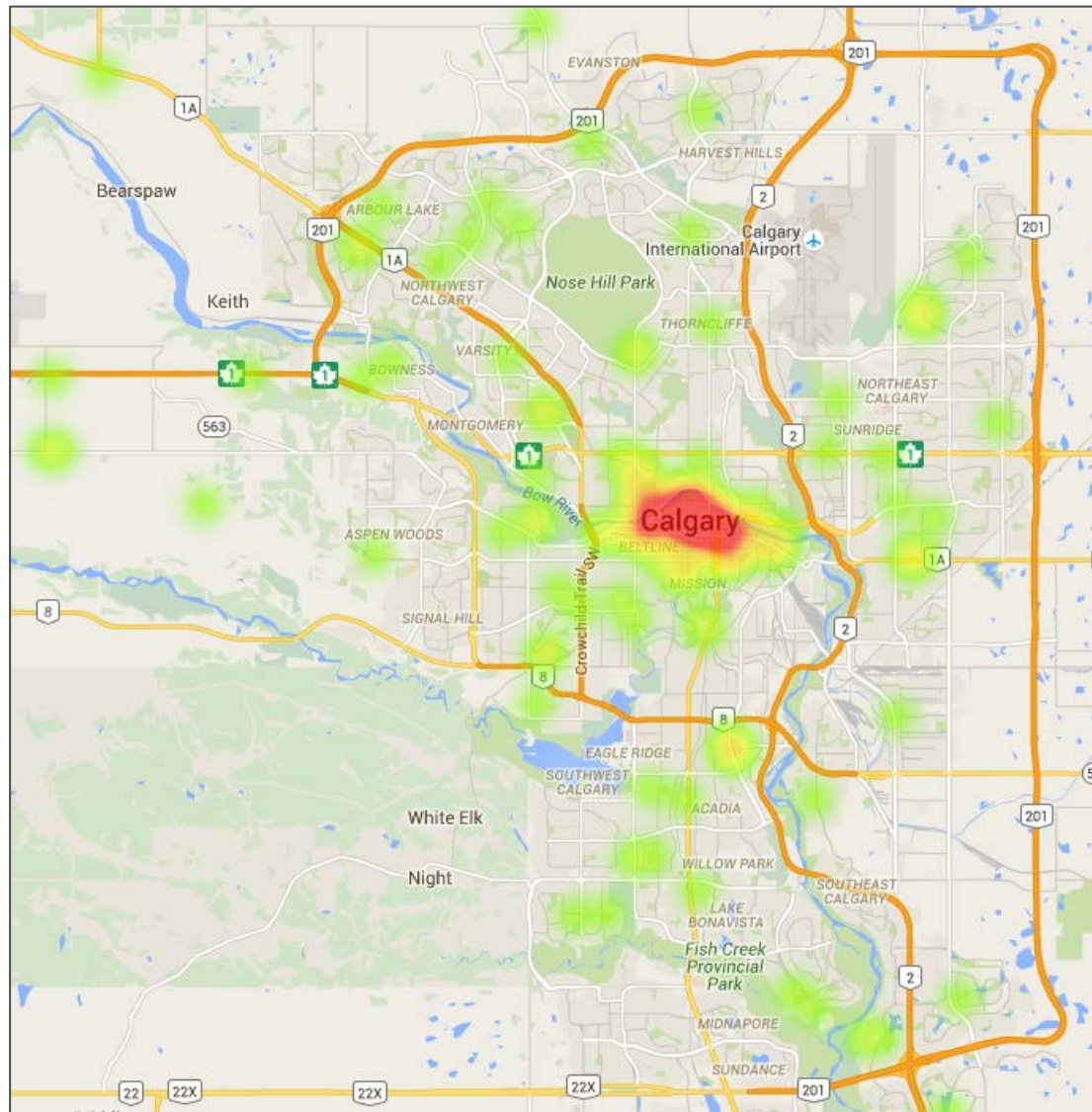


These three categories are also often referred to as character defining resources and assets. Calgary is home to a beautiful natural and cultural landscape with a prairie city attitude that defines the unique character of the community and serves as an attractor for both new residents and visitors or tourists.

Festivals and Events offer experiences that bring the community together and contribute to the animation of cultural and natural spaces. When looking at the concentration of festivals and events across Calgary (Figure 10), it is clear that most activities take place in and around the city centre. Small concentrations surrounding neighbourhood cores are also present suggesting that local communities are celebrating cultural and creative activities.

² The Cultural Mapping Assessment only identified significant natural heritage assets. As such not all local parks and parkettes, or trails are captured in this database but are available through contact with the Parks Business Unit at the City of Calgary.

FIGURE 10: LOCATION OF CALGARY'S FESTIVALS AND EVENTS



Intangible Resources

As mentioned earlier, traditions or living expressions, such as oral traditions, cultural customs, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts are all intangible resources that are important to a community's identity.

While fragile and difficult to collect, intangible resources are an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible resources of one's community helps with intercultural dialogue, and encourages mutual respect for other ways of life.

The importance of intangible resources is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a community, and is as important for developing communities as for developed ones. It will be important moving forward for Calgary and its residents to continue capturing and talk about its intangible resources.

B4. Sustaining Cultural Mapping

The cliché is that it is relatively easy to develop databases; much harder to maintain and update them. This following section addresses steps that can be taken to ensure cultural mapping is sustained in Calgary. These best practice approaches have assisted communities across Canada.

Assigning Mapping Responsibilities

The key to establishing sustainable cultural mapping programs in municipalities is to secure the participation and support of a range of partners. No one agency can be expected to assume responsibility for collecting and maintaining information. Among the partners that have come together to support ongoing mapping in other communities are the following:

- **The Municipality** – through staff responsible for relevant planning and program areas, together with GIS support.
- **Public Libraries** – libraries are important sources of community information and also bring with them strong information management systems and knowledge.
- **Local Historical Societies or Authorities** – bring strong of the history and cultural resources of the community.
- **Local Arts Authorities or Arts/Culture Advisory Committees** – with information on a range of local arts and cultural groups and activities.
- **Chambers of Commerce or BIA's** – often will be the best source of information on new cultural and creative industries or enterprises as well as festivals and events.

Critically important to success is an overall coordinating group that assumes responsibility and accountability for supporting ongoing mapping activity. In the City of Calgary, strong consideration should be developing a roundtable that can work in collaboration with City staff to assume such a leadership role. The Roundtable should include individuals with an awareness of a broad range of cultural resources and activities. This coordinating function would require a clear definition of the roles and responsibilities of the Roundtable and of City staff. Continuation of the work would also require confirmation from the City of a commitment of staff time to work with the Roundtable and support ongoing mapping efforts.

Defining Workflow

Another important factor in ensuring successful ongoing cultural mapping is a clear definition of the actual workflow involved in adding data. As noted above, different groups can be responsible for different categories of cultural assets. All data must be collected and organized using the same tools and templates. The Excel spreadsheet used for the current inventory is one possibility. However, there may be other ways of organizing data consistent with how the City's staff currently collect and manage data. A basic outline of a possible workflow could be as follows:

- Different agencies collect information (in a consistent format).
- New information is vetted by Calgary Arts Development Authority and Calgary Economic Development and City staff to ensure additions is both appropriate and accurate.
- On a regular basis (quarterly – the frequency to be determined by the group) new data is forwarded to the GIS staff.
- Staff geocode the new data and upload it into the master database.

Cultural Mapping Portal / Maps

There are many approaches to creating a public interface or cultural portal that enables residents and tourists to find a wide range of cultural resources in any community. Cities such as Mississauga have developed cultural maps through the assignment of a full-time staff position and considerable capital investment. Other cities in Canada have announced commitments to develop cultural maps, but again with significant human and financial resources.

Best practice examples include:

■ City of Guelph Cultural Map

Guelph recognizes that creativity, culture and quality of place are major drivers of sustainable community development. Guelph's Culture Map provides an essential tool for effectively leveraging its community's existing cultural assets.

All artists, cultural and creative businesses, groups, organizations, venues and events with a focus on arts, culture and heritage are encouraged to create a free profile. By providing access to community members, Guelph and the community can jointly improve the visibility of cultural resources.

www.culturemap.guelph.ca

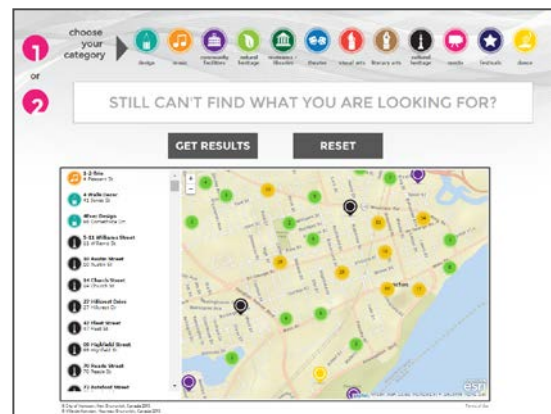


■ City of Moncton Cultural Map

The City of Moncton completed a cultural mapping assessment in 2013 that illustrated a large number of cultural resources within all quadrants of the community. A recommendation from the cultural mapping assessment was the development of a cultural map that would highlight the various amounts of cultural resources and assets across Moncton.

The cultural map is also used internally for planning purposes. While the intended outcome of the map is to be used to promote cultural and creative activity in Moncton, the by-products of having a cultural map has supported several municipal divisions in being able to plan around or with cultural assets within their initiatives.

www.moncton.ca/culturemap



Appendix C

Cultural and Creative Industries Assessment

C1. The Impact of Cultural and Creative Industries

Compared to more traditional industries, Cultural and Creative Industries (CCI) are often only partially described and generally misunderstood or undervalued, creating challenges in understanding their economic weight in both mature and emerging economies.

To address this, the International Confederation of Societies of Authors and Composers (CISAC) recently commissioned EY to complete a global study of the economic and social impact of CCI that builds on UNESCO's definition of CCI (Figure 11).

FIGURE 11: UNESCO'S DEFINITION FOR CULTURAL AND CREATIVE INDUSTRIES

Advertising	Advertising agencies	Music	Sound recording and music publishing industry, live music	Radio	Radio broadcasting activities
Architecture	Architectural firms	Movie	Motion picture production, post-production and distribution	TV	TV programming, production and broadcasting including cable and satellite
Books	Physical and digital books sales (including scientific, technical and medical books)	Newspapers and magazines	Newspapers and magazine publishing industry (B2C and B2B, news agencies)	Visual arts	Visual arts creation, museums, photographic and design activities
Gaming	Video game publishers, developers and retailers; equipment sales	Performing Arts	Performing arts activities: dance, theatre, live music, opera, ballet, etc.		

Source: UNESCO, 2015

The Economic Value of Cultural and Creative Industries Worldwide

The study, *Cultural Times: The First Global Map of Cultural and Creative Industries*, highlights that CCI generate US\$2,250 billion of revenues (3% of world GDP) and 29.5 million jobs at the global level. It identifies North America as having the third largest CCI behind Europe and the Asia-Pacific, with revenues of US \$620 billion (28% of global revenues) and 4.7 million jobs (16% of total jobs). In general terms, the North American market is driven by leading cultural and entertainment players in areas of television, movies and radio; however, Canada was singled out as an international benchmark for game development, as well as its commitment and success in the music industry. Canada and the US are seen as being at the forefront of CCI's digital transformation with the largest number of consumers of digital cultural content.

The report also evaluates the impact of cultural and creative workers. For city staff and external partners focused on how to support the growth and expansion of their local economies, there are a number of qualities that speak to the value of attracting and retaining CCI business investment. CCI are also seen as playing a significant role in the urban development or placemaking of cities and towns. Collectively and individually these activities are seen as the components necessary for forging both a local and global identity for a community that in turn attracts the investment, workers and visitors needed to sustain economic growth.

C2. Cultural and Creative Industries in Canada

As mentioned earlier, Canada was singled out as an international benchmark for game development, as well as its success in the music industry.

Canada Becomes the Benchmark for Game Development

Canada is home to some world-renowned game developers and studios, such as BioWare Edmonton, Behaviour Interactive, BattleGoat Studios, and local gaming developers Zensoft Studios. According to the Study, Canada has the world's third-largest gaming development industry, after those of the US and Japan. A global heavyweight, it has more than 320 gaming companies employing more than 16,500 people and generating more than US\$2.3 billion in GDP in 2013.³ There has been substantial government support for businesses in this space through tax credits and workforce attraction programs. The industry is also driven by a strong entrepreneurial and start-up culture: 53% of professionals in the gaming industry self-identify as independent developers.

Two in every five Canadian game companies are predicting at least 25% growth in the industry in the next couple of years. With mobile and social gaming taking the world by storm, Canada's gaming industry enjoys scale advantages that attract talent from around the world to a deep employment pool. Employee numbers grew 5% between 2011 and 2013. The type of game development is also changing; the large majority (84%) of Canadian game studios are now working on games for mobile devices, though 48% of studios still devote some resources to console games. The trend is toward cheaper games that are quicker to develop and require fewer staff: companies report that the average console game costs US\$8.7 million to develop, requires 65 developers and takes a year and a half (583 days) to complete. A typical mobile game, however, costs US\$300,000 to make, takes only seven people, and can be completed in less than six months (156 days).⁴

³ Cultural Times: The First Global Map of Cultural and Creative Industries, UNESCO and EY, 2015

⁴ Cultural Times: The First Global Map of Cultural and Creative Industries, UNESCO and EY, 2015

Music, a Strong Asset Making Canada More Attractive

According to the Study, physical music sales are falling fast around the world, down 11.7% in 2013. However, digital music sales, and in particular in Canada, has shown great rates of revenue growth in the world, with receipts in Canada up 10.4% in 2013, more than double the global 4.3% average.⁵ Digital music sales now provides half of the revenues and is mainly driven by downloads with streaming slowing taking off.

Live music also finds itself having a long-standing tradition in Canada, with events such as the Festival de Jazz, Francofolies, Osheaga, Sled Island and North by Northeast. As festivals mature, organizers are working hard to create a premium social experience. Provinces like Ontario are taking advantage of this dynamic fabric of venues, the Ontario Arts Council and the Ontario Tourism Marketing Partnership have developed a strategy to boost live-music-related tourism, and now positions both Ontario and Canada as high-level destinations for live music.

Revenues from live music in Canada are growing and are directly benefiting creators. In 2014, SOCAN (Society of Composers, Authors and Music Publishers of Canada) revenues from concerts and live entertainment totaled US\$16.6 million, up 18.3% from 2011.⁶ Composers and creative artists increasingly rely on live performances for their income. Montreal, Toronto and Vancouver are seen as the top locations for live music.

Canadian music is also showing great success in international markets. International revenues from Canadian created music reached US\$51.3 million in 2014, from US\$47.7 million in 2013 and US\$43.9 million in 2012.⁷

The Economic Importance of Culture Industries across Canada

Cultural and creative industries play an important role in Canada's economy. The Cultural Satellite Account (CSA) 2010 has shown that culture and creativity play a significant role in the Canadian economy, in terms of output, GDP and jobs. CCI's contributed more to the Canadian economy than industries such as accommodation, utilities and agriculture, forestry, fishing and hunting.

The industry ranks behind natural resource extraction, construction and transportation and warehousing when it comes to the nation's gross domestic product. In 2010, cultural and creative industries accounted for 3.2% of the total output in Canada, reaching \$99.3 billion.⁸ Additionally, GDP of CCI was \$53.2 billion, contributing 3.4% to Canada's total GDP.⁹ CCI's also accounted for 703,900 jobs, a 4.0% share of the total labour force. This includes jobs associated with the production of culture and non-culture products.

The importance of this industry has prompted the production of the provincial and territorial CSAs.

⁵ Cultural Times: The First Global Map of Cultural and Creative Industries, UNESCO and EY, 2015

⁶ ibid

⁷ ibid

⁸ The Cultural Satellite Account, Statistics Canada, 2015

⁹ ibid

C3. Cultural and Creative Industries in Alberta

The Province of Alberta recognizes that its CCIs contribute to the cultural, social and economic well-being of communities across the province.

According to the 2010 CSA, Alberta's CCI illustrated a GDP of \$5.5 billion. Largely contributing to this share were audio-visual and interactive media industries (\$1.2 billion), written and publishing industries (\$0.9 billion) and visual and applied art industries (\$0.7 billion). Additionally, Alberta's film, television and digital media industry is responsible for approximately \$400 million in economic activity over the last five years.

The number of jobs in CCI totaled 62,309 in 2010. This included jobs associated with the production of culture and non-culture products and mostly in written and published works (11,118 jobs) followed by visual and applied arts (9,584 jobs) and audio-visual and interactive media (8,085 jobs). Alberta's film, television and digital media industry employs around 3,000 Albertans with many more being impacted by production-induced spending such as hotels, caterers and lumber companies.

These figures have prompted the Province's Cultural and Tourism Ministry to craft a Business Plan for 2015-2018. The Plan aims to further grow Alberta's CCI and create a diversified provincial economy. Alberta continues to be among the leaders in provincial per capita funding for the arts. That is reflected within the Plan by providing \$75.6 million for CCI. In particular the plan seeks to provide:

- \$26.6 million to support artists and cultural organizations through the Alberta Foundation for the Arts .
- \$36.8 million for the Alberta Media Fund to help support Alberta's screen-based, sound recording and print industries and to meet current commitments within the sector.
- \$7.9 million in the Historic Resources Fund for the Jubilee Auditoria .

The preservation and protection of Alberta's rich history is also recognized as an important element to the cultural industry, Conservation of heritage resources creates knowledge and awareness of Alberta's storied past, strengthens pride in its communities and helps to grow economic opportunities for a prosperous future. Funding of \$55 million allocated in Plan will help to ensure Albertans have continued access to its museums archives and historic resources. In particular, investment in heritage preservation will support Alberta's network of 19 museums and historic sites across the province, as well as support to the Provincial Archives of Alberta. While an \$8.2 million investment to the Alberta Historical Resources Foundation, will continue to provide support for heritage preservation initiatives across the province.

C4. Cultural and Creative Industries in Calgary

Cultural and creative industries in Calgary are often labelled as the creative sector in Calgary. The creative sector as defined by Calgary Economic Development are industries that offer the traditional promotion of culture and the creation of artistic endeavours, but also industries that use new technologies and creative design such as architecture, drafting and digital media. Broadly speaking, the creative sector is defined as industries that use imagination, inspiration and innovation to encourage the development of Calgary's cultural and creative community.

Technology and innovation are driving the growth of Calgary's creative industries. New digital media businesses are building upon creative skills borrowed from the city's rich traditional arts and culture industries. Use of technology is also transforming the creative process in traditional applied arts and design industries sparking the creation of new products and modes of product delivery. Interactive media and social media are changing the ways that businesses connect with their customers and increasing the demand for creative services for all businesses. Ultimately, innovation at all levels has resulted in a rich, diverse, and ever-changing creative sector in Calgary that continuously reinvents itself in new forms.

Recognizing the importance of this sector, Calgary Economic Development (CED) has prepared a creative industries sector profile. Within the profile CED has defined cultural and creative industries as:

- **Arts, entertainment, recreation**
 - Performing and visual arts
 - Museums and heritage institutions
 - Amusement, gambling and recreation
- **Information and Cultural Industries**
 - Publishing and printing
 - Film, video, and sound production
 - Broadcasting
 - Information technology
 - Digital media
- **Creative Design, Consulting and Technical Services**
 - Architecture and related services
 - Consulting services
 - Specialized design (incl. Graphic design)
 - Advertising and marketing

Within these three broad divisions, there are non-profit arts organizations and for-profit creative companies. Both types of establishments use ideas and talent to foster creativity and innovation.

According to the CED's sector profile, cultural and creative industries in 2014 employed over 50,000 people comprising 6.3% of Calgary's total employment. The table below (prepared by CED) highlights a common trend that has occurred across Canada and North America. Despite recent recessionary peaks in the economy, cultural and creative industries have shown stable growth, illustrating their importance to a sustainable and future economic success. For Calgary, this was demonstrated in 2009-2010 when creative industries declined slightly in comparison to other leading Canadian sectors such as oil and gas extraction, transportation and warehousing and manufacturing.

FIGURE 12: EMPLOYMENT IN CULTURAL AND CREATIVE INDUSTRIES FOR THE CALGARY CMA (THOUSANDS)

	2009	2010	2011	2012	2013
Total Employment in all Industries	762.9	755.3	779.3	808.2	832.4
Total Creative Industries Employment	49.2	47.2	48.4	46.9	55.8
Creative Employment as % of Total Employment	6.4%	6.2%	6.2%	5.8%	6.7%
Creative Industries Employment by Sub-sector					
Arts, Entertainment and Recreation	6.7	7.7	10.5	6.0	9.6
Information and Culture	19.5	18.9	19.7	21.4	17.9
Creative Design, Consulting and Technical Services	23.0	20.6	18.2	19.5	28.3

Source: Statistics Canada Labour Force Survey Calgary Economic Region (annual averages) adapted by Calgary Economic Development, Creative Industries Sector Profile, 2015

NOTE: The Labour Force Survey estimates are based on a sample, and are therefore subject to sampling variability. These figures do not include architectural industries as they are grouped with engineering in the Labour Force Survey. It is unknown how many are employed in the architectural industry in Calgary.

Continuing with the sector profile, CED identified that there are 4362 cultural and creative business establishments in Calgary as of the end of 2014. This represents an approximate increase of 18% from 2010. This gain indicates that there is a growing movement in the development of Calgary's creative sector. The majority of the establishments are micro-enterprises (1-4 employees) with a few large establishments with over 500 employees.

FIGURE 13: ESTABLISHMENT COUNTS BY EMPLOYMENT SIZE RANGES FOR THE CALGARY CMA (DECEMBER 2014)

Number of Employees	Total	≤49	50-199	200-499	500+
Total Business Establishments	58,594	55,742	2,247	407	198
Total Creative Industries Establishments	4,990	4,835	128	17	10
Creative Establishments as % of Total	8.5%	8.7%	5.7%	4.2%	5.1%
Creative Industries Establishments by Sub-sector					
Arts, Entertainment and Recreation	227	209	12	3	3
Information and Culture	740	678	52	5	5
Creative Design, Consulting and Technical Services	4,023	3,948	64	9	2

Source: Statistics Canada, Canadian Business Patterns adapted by Calgary Economic Development, Creative Industries Sector Profile, 2015

Note: Canadian Business Patterns data is provided on the basis of registered businesses under the Canada Revenue Agency. Several of these firms may be registered and not necessarily participating/active in the community limiting their exposure and capture within the cultural mapping data.

Lastly, CED also assessed Calgary's cultural and creative occupations. The results identified that as of 2010, cultural and creative occupations have steadily increased in Calgary. In 2014, CED's figures report that 76,100 people were employed in a cultural and creative occupation (9.5% of the total employment across Calgary).

FIGURE 14: EMPLOYMENT IN CULTURAL AND CREATIVE OCCUPATIONS FOR CALGARY ECONOMIC REGION (THOUSANDS)

	2010	2011	2012	2013
Total Employment All Occupations	755.3	779.3	808.2	832.4
Total Creative Occupations	61.4	69.6	74.1	78.5
Creative as % of Total Employment	8.1%	8.9%	9.2%	9.4%
Professional Creative Occupations	12.0	17.6	20.1	19.2
Technical Creative Occupations	49.4	52.0	54.0	59.3

Source: Statistics Canada Labour Force Survey Calgary Economic Region (annual averages) adapted by Calgary Economic Development, Creative Industries Sector Profile, 2015

NOTE: The Labour Force Survey estimates are based on a sample, and are therefore subject to sampling variability.

The Importance of a Healthy Cultural and Creative Sector for Calgary

Calgary's cultural and creative sector is about more than just the jobs or products, it is about the process one goes through to generate a new idea. As intellectual capital and problem solving are tools used across all industries, the notions of creativity and innovation are increasingly being recognized in an interdisciplinary fashion as they intersect with all economic sectors. Calgary, unlike many other Canadian cities, has a very successful post-secondary environment, one that supports the cultural and creative industries that the City aims to foster and support.

According to CED, over 4000 students graduate from Calgary's four major schools (Alberta's College of Art + Design, Mount Royal Conservatory of Music, SAIT Polytechnic's Information and Communications Technologies, and The University of Calgary) each year with cultural and creative industries-related degrees and diplomas. Continuing to sustain these levels is important to the overall level of employment within Calgary. Cultural and creative industries contribute significantly to youth employment. Across the world, CCI typically employed on average about 1.3% more people aged 15-29 years than any other economic sector.¹⁰

Calgary also finds itself in an interesting time in CCI development. With the emergence of a digital economy, CCI by far produce the largest revenue sources for digital products. According to the Cultural Times Study, digital cultural and creative goods (e-publishing, music, video/film, games) generated US\$66 billion in 2013. According to CED, Calgary is the fourth-largest filming jurisdiction in Canada while the emergence of digital media and e-publishing has also settled on Calgary as its Alberta hub. Reasons that Calgary has moved ahead of its competitors has been its ability to delivery on infrastructure that supports the growth of CCI. For example, the creation of a Calgary Film Centre will bring a number of benefits to CCI that specifically support

¹⁰ Cultural Times: The First Global Map of Cultural and Creative Industries, UNESCO and EY, 2015



film and video production activities. The Centre provides opportunities for training and mentorship as well as job creation, including studio, multi-purpose space and warehouse space for all CCI film based establishments. Additionally, Calgary has supported digital media industries through the enhancements of its cyberinfrastructure. This includes providing industries with best in class broadband capabilities, providing testing opportunities for any new cyberinfrastructure and providing incubator space for start-up tech firms.

Ensuring these activities remain relevant and ahead of the curve will continue to support a healthy cultural and creative industry in Calgary.

Appendix D

Consultation Summary

D1. Consultation Process

The cultural planning process placed a strong emphasis on consultation through the following activities:

Public Engagement Activities

- **Community Soundings** – Six community discussions were held across Calgary in various quadrants of the city. During these sessions, participants were asked what they believed Calgary's culture to be. They were also asked to share stories of Calgary's past and present and ultimately what they wish from a cultural perspective Calgary to aspire to.
- **Online Engagement Platforms** – Two online engagement platforms were available for Calgarians to share their opinions and feedback on the cultural planning process. Online participants were asked to define Calgary's cultural strengths and to discuss what type of changes they would like to see in cultural resources in Calgary.
- **Telephone Survey** – A 600 person response validated survey was conducted to understanding the perceptions of culture and future demand in Calgary. The goal of the survey is to gain a better understanding of the cultural experiences and needs of Calgary residents.

Stakeholder Engagement Activities

- **1 on 1 Stakeholder Interviews** – 60 interviews with internal and external stakeholders were undertaken to understand the diversity of perspectives on culture and cultural and creative development in Calgary. Stakeholders were also asked about the potential impact that a Cultural Plan could have in strengthening the sector and its contributions to the social and economic vitality of the City.
- **Topic Driven Focus Groups** – 6 focus groups were conducted with targeted stakeholders. The following topics were discussed: Ethno-cultural communities and cultural development, Indigenous People and cultural development, culture and creativity as a driver of neighbourhood development, culture and creativity as a driver of creative economic development, culture and creativity through programming, installations, and events, and culture and creativity in heritage planning.
- **Cross-Departmental Workshop** – 1 cross-departmental workshop that invited a broader group of staff from various business units within the City of

Calgary was undertaken. The workshop introduced them to the cultural planning process and explored opportunities and themes that had emerged from earlier consultation activities.

D2. Themes

Eight themes emerged from the consultation process. These themes centered around Calgary's growing diversity and evolving identity, the need to build awareness around Calgary's culture, the need to preserve and conserve Calgary's heritage both intangible and tangible, the need to recognize neighbourhoods as cultural engines, the importance of cultural and creative industries as economic drivers, the need to adopt a cultural lens across the city, and understanding the value of culture.

An Evolving City Identity

The consultation process revealed that Calgary's identity has been evolving in several ways. Calgary's population is increasingly becoming more diverse as cultures from around the world begin to settle in the city. This increase is evolving the ways in which Calgarians are living, creating and experiencing their cultural life. It was also clear that Calgary's western identity was not being replaced but added to.

Adding to that evolution is the City's new energy to be a community with great amenities and opportunities for all. Participants mentioned that the city is entering a generational shift as it moves from having an older workforce to a younger workforce. Along with this shift is an increase in momentum for wanted cultural experiences.

As such the by-product of an evolving identity is the growth in cultural momentum. However, participants expressed that it is important that not only the City support this growth, but also the community. Sustaining cultural momentum will need to go beyond just brick and mortar opportunities. Participants were clear that they want to see more opportunities that allow for cultural and creative expressions to take place in open and accessible spaces as well as emotionally through stories, celebrations and customs. There was also a desire to continue encouraging philanthropic support, even during recessionary times, to support cultural and creative opportunities. One of the challenges indicated by the participants is that this momentum is hindered by increasing rental rates and increasing maintenance costs that cultural groups need to cover in their current residences or increasingly larger overhead costs to deliver cultural and creative events. Participants would like to see more opportunities for low-cost venues or sponsored events. There was positive response to the City's decision to move forward with a multi-purpose facility mindset in any future builds, noting that providing opportunities for cultural activity will be a key component of these facilities.

Communicating and Connecting on Culture

The consultation process highlighted the importance of building awareness around cultural resources and assets. Calgarians are interested in the development of their

city's cultural life. To sustain and leverage Calgary's current cultural momentum residents and visitors need to be connected and communicated with.

However, before communication tools can be prepared, it was expressed that the City and Calgarians need to embrace a unified definition of what cultural resources are. The Cultural Resource Framework provides a range of categories that are considered cultural resources as broadly defined by Statistics Canada and UNESCO. As such, the CRF can be embraced as working assumptions by City departments and external stakeholders when defining what a cultural resource or asset is. Building consensus on these assumptions will strengthen the overall communication, connection and collaboration efforts surrounding Calgary's cultural agenda.

Several participants spoke about the need for tools to be invented (or repurposed) that would connect, communicate and foster collaboration around cultural and creative products. Participants were interested in seeing the City play the role of a facilitator that would support the development of these tools among cultural and creative industries and organizations, ethno-cultural and Indigenous communities, and neighbourhood and business groups. Participants concluded by mentioning that the City and community need to be as effective in promoting its cultural resources to residents as we are to visitors.

A City of Diverse Voices

The consultation process spoke about the need for the community to improve its cultural sensitivity. Calgary's ethno-cultural communities bring over 120 different languages to the city, while Calgary's Indigenous communities are diverse (Metis, First Nation, Inuit) and carry unique histories and individualities. To be a culturally rich city requires a community that leverage and empower diverse cultural exchanges. Participants noted that Calgary is eager for intercultural perspectives and engagement and that the City and its external partners should provide opportunities for communication and connections between these communities and Calgary's cultural resources and assets. Building relationships of trust does not occur overnight. Both sides must be committed to ongoing dialogue. The City can play a role in facilitating these conversations.

There was a clear indication that language barriers and sensitivity to traditions are challenges that need to be overcome. Ethno-cultural groups were interested in establishing an ethno-cultural advisory committee at the City to provide advice and serve as an advocate for ethno-cultural issues. Indigenous individuals and groups were interested in seeing visual recognition and representation in the city of their creative talents, languages and connection to the land. The notion of diversity policies across all external partners was expressed as an opportunity to combat some of these challenges. Additionally, it was highlighted that improved cultural sensitivity training could bridge ethno-cultural/Indigenous community groups and cultural and creative industries.

Conserving the City's Heritage

The consultation process identified the importance of heritage in all its forms – our history, built heritage, collections of artifacts and archives, cultural landscapes, and community stories. While it was acknowledged that the recognition and support of these resources was already occurring in Calgary, there was a need to develop more robust tools to preserve these resources. This includes the need to preserve our historical collections and archives in a responsible and professional manner, similar to how the City currently invests in maintaining its art collections. Heritage building preservation was also identified as an area where efforts have been made but more can be accomplished. Several participants were interested in seeing the development of tradespeople that could assist in restoring historical buildings. Others expressed that there needs to be a better job at capturing buildings that are slated to be removed. The idea of using heritage planners or consultants, at the front end of the application, that would visit the site and capture digitally the structure and its relevance was proposed.

Calgary is a growing city and it needs to engage new residents with an appreciation of the land's history. This includes recognizing the depth of indigenous history in this place. The Parks Department is currently aiming to support the recognition of cultural landscapes as an organizing concept linking natural and cultural heritage resources. Additionally, the story of the city's history up to the present day needs to be better recognized through heritage programs and initiatives.

It was clear from participants that Calgary's heritage agenda has had a strong focus on preserving physical properties. More attention is needed in interpreting and communicating our intangible heritage resources and community stories using multiple channels (e.g. recognition of heritage districts). Some of these efforts have begun, others are on the way.

Neighbourhoods as Cultural Engines

Calgary is a city of neighbourhoods each with different characters and identities. The need for greater attention to neighbourhood cultural development was a strong theme emerging from consultations. There was discussion about the power of stories and about providing opportunities for residents to tell stories that communicate the unique features and identities of their neighbourhoods. Providing public spaces where more spontaneous cultural activity could take place was another theme. Finally, programs that enabled residents to celebrate their neighbourhoods by expressing themselves creatively involving signs, playgrounds, and community-based public art was identified as an opportunity.

Community Associations, libraries and local schools play leadership roles in neighbourhood cultural development. The time and cost of building maintenance for Community Halls is diverting time and resources away from community programming. An opportunity exists to engage local business owners to support neighbourhood cultural development. Finally, there was a call for stronger relationships between Community Associations, libraries and schools and City departments.

A Growing Creative Economy

Calgary is one of the few emerging Canadian cities that are most likely to be able to increase its long-term growth rate, access international networks and enjoy strong connections to the rest of the world. However, it is currently punching below its weight given its size. It is clear from the consultation process that there is a real opportunity for the city to continue reinventing itself and become a world class creative city. Participants have claimed that Calgary has an entrepreneurial and innovative spirit that is known to be one of the best Canadian cities to start a business and breed brilliance.

Participants spoke about the need to support more effective cross pollination of ideas across the creative sector in order to produce superior products. There is a desire from cultural and creative industries to have an on-line mechanism such as a portal or forums where ideas and contacts can be exchanged. It was also suggested that there needs to be more efforts made to connect 'flagship' cultural institutions and local cultural and creative industries.

Participants were also interested in the development and use of digital technology in the enhancement cultural and creative products. Participants spoke about the development of a digital strategy that provides recommendations and tactics around the development of platforms and initiatives that can support the distribution and marketing channels of cultural and creative products. A clear challenge expressed was the evolving matter in which consumers are receiving content. Digital distribution is outpacing traditional distribution channels and it is important to address these changes.

The need to do a better job at stimulating cultural and creative industries was expressed. Providing affordable space, training and business resources alongside new cultural infrastructure is important to ensuring strong and healthy cultural and creative industries. It was also noted that the Province is working on a creative industries strategy; it will be important to align efforts.

Understanding the Value of Culture

"Value" carries many different meanings on its own and in combination with other terms. The definition of value in this context is not inherent in objects or events, but is attributed to the benefits and impact of cultural development and its outcomes. Investing and valuing cultural development should be understood to encompass is seen as means of diversify the local economy, increasing the city's tourism opportunities, building a stronger sense of community and developing its character as a culturally rich place to live. Statements related to the value and importance of culture in cannot be taken on faith. Evidence of impacts based on quantitative and qualitative measures will be needed if increased investments are to be made.

A healthy cultural environment will ensure the city is a destination for talent, investment and visitors. This can be accomplished in part by ensuring that the city's planning framework provides flexible zoning that respond to the needs of the cultural and creative industry sector. Calgary cultural organizations, industries and institutions will

also require diversified and sustained funding and resourcing to remain viable. Given the growing diversity within the city's cultural sector, it is likely time to review the current funding model to ensure it meets the needs of today's cultural organizations.

Adopting a Cultural Lens across the City

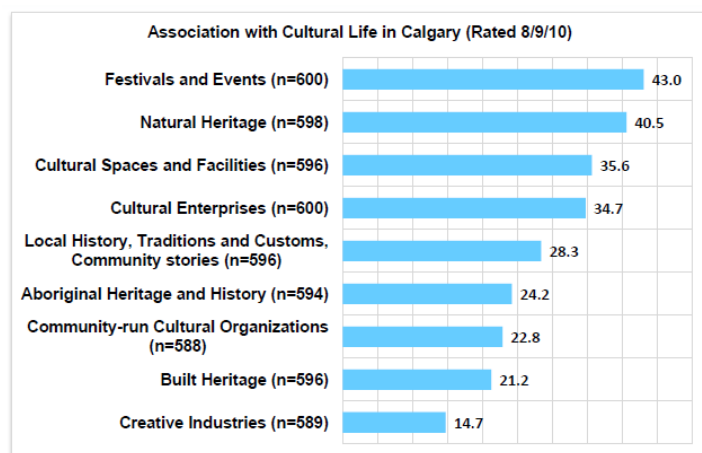
In the last decade there has been growing acceptance internationally of the need for a *cultural lens* to assess the impact decision-making might have on the cultural life of a community or jurisdiction. More concretely, if the cultural resources of a place have been identified and spatially mapped, the impacts on specific cultural resources can be assessed. The consultation process discovered that there is a desire across the city to adopt a cultural lens to their work. A shared vision and base of knowledge across departments and professional disciplines was expressed as a desire. A collaborative and cross-departmental and disciplinary working environment across the city is an outcome many want to see.

D3. Telephone Survey Summary

A challenge with any consultation process is reaching out beyond a group of people that are engaged on some level or in some way with the field of the planning process. One way of securing input from a broad statistically representative sample of Calgarians is through the use of a telephone survey. The goal of the survey was to gain a better understanding of the cultural experiences and needs of Calgary residents. A full survey questionnaire was developed in consultation with staff. The following are themes that emerged from the results.

When respondents were asked to scale the state to which resource/asset they associate the most with cultural life in Calgary; the majority of respondents mentioned festivals and events and natural heritage. The majority of respondents ranked creative industries and built heritage as the least associated. It is clear that respondents are more likely to associate cultural life with a cultural product/output such as a music festival or film festival. Respondents would be less likely to interact with creative industries if they are not employed as a creative individual.

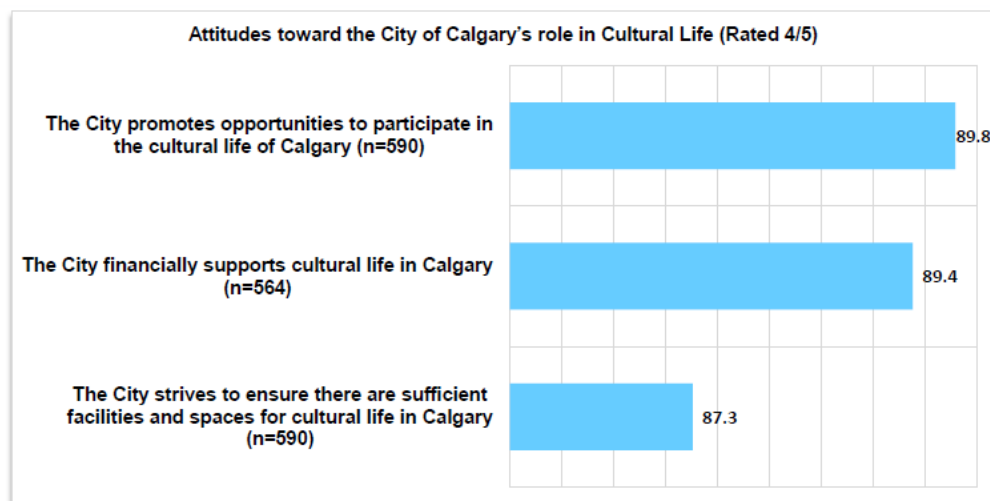
FIGURE 15: ASSOCIATION WITH CULTURAL LIFE IN CALGARY, % THAT RATED 8/9/10



Source: Forum Research, December 2015

When respondents were asked to rank the City of Calgary's role in supporting a cultural life; the majority of respondents responded with promoting opportunities to participate in cultural life as the most prominent role the City has played. Shortly behind that role was the City's ability to financially support cultural life in Calgary. Interestingly, respondents felt that the City's role as a facility builder could be better.

FIGURE 16: ATTITUDES TOWARD THE CITY OF CALGARY'S ROLE IN CULTURAL LIFE (RATED 4/5)



Source: Forum Research, December 2015

When asked to think about one item they take most pride in with regards to cultural life the majority of respondents said Calgary Stampede. The arts (live theatre, live music, galleries) and ethno-cultural experiences were rated second and third respectively. Interestingly, parks and recreation had a really low representation, suggesting that most Calgarians might not be associating sport as a core cultural expression.

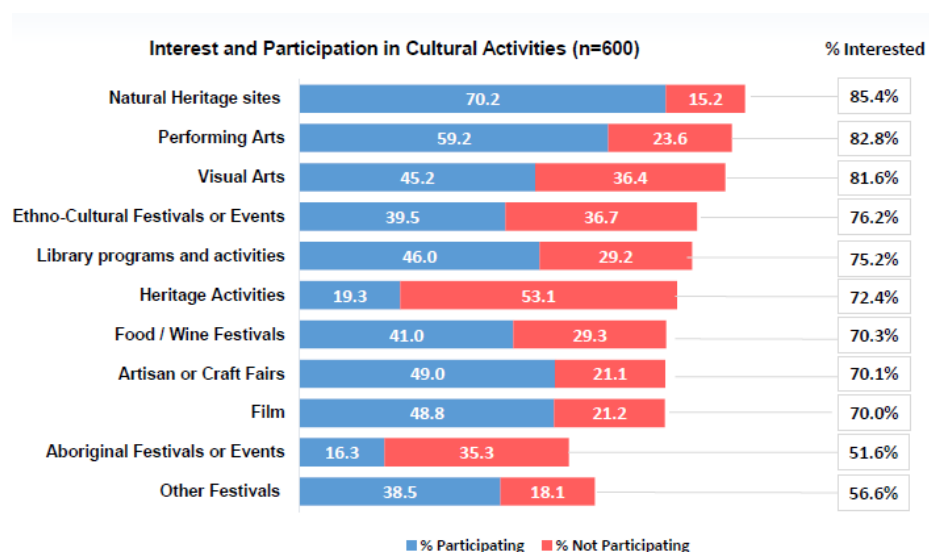
FIGURE 17: THINKING ABOUT CULTURAL LIFE IN CALGARY, IS THERE ANY PARTICULAR ASPECT YOU TAKE MOST PRIDE IN AS A RESIDENT OF CALGARY?

Response	%
The Stampede	16.3
The Arts (Live theatre, Live music, Galleries, etc.)	10.6
Multiculturalism / Ethnic Culture (History, Events, Food, etc.)	9.1
Museums / Libraries / Heritage	7.1
Festivals and Special Events	5.8
Community Spirit / Friendly / Welcoming / Involved	4.8
The variety / frequency of Events, Festivals, Attractions, Activities	3.9
Parks and Recreation (Nature Spaces, Sports, Activities, etc.)	3.0
The Calgary Philharmonic Orchestra (CPO)	1.0
Other mentions	5.3
No / None	8.7
Don't know / Refuse	24.4

Source: Forum Research, December 2015

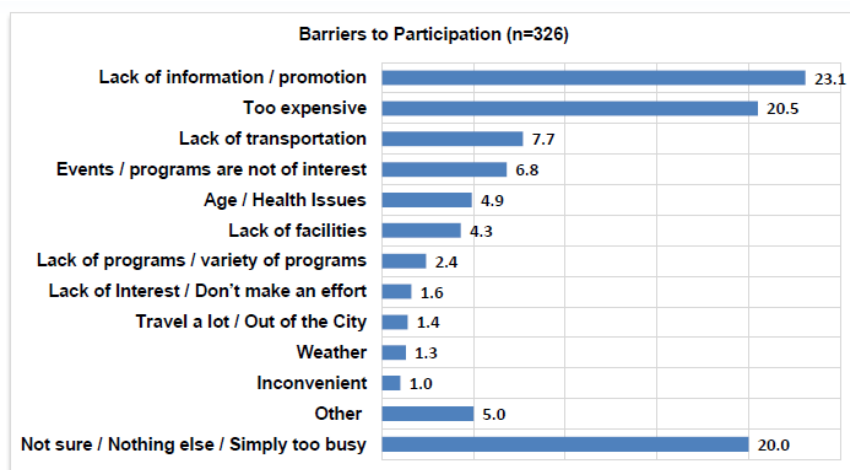
When asked how important cultural life in Calgary is to them personally, 84% of the respondents said that it was very or somewhat important. Building on that question, respondents were then asked to state which of the following (Figure 18) they were interested in participating. The majority of respondents mentioned that they were most interested in natural heritage sites, performing arts, and visual arts. Interestingly, the highest demand (respondents interested and not participating) was centered on heritage activities, ethno-cultural festivals and events and visual arts. Figure 19 suggests that the top reasons respondents did not participate in an interested event was the lack of information and promotion of those specific activities.

FIGURE 18: INTEREST AND PARTICIPATION IN CULTURAL ACTIVITIES



Source: Forum Research, December 2015

FIGURE 19: BARRIERS TO PARTICIPATION



Source: Forum Research, December 2015

When respondents were asked to comment on the amount of cultural or creative activities they participated in their own neighbourhood; the majority of respondents mentioned not very often or never. The majority of respondents (70%) mentioned that they were very likely to travel outside of Calgary to experience cultural and creative activities with most respondents travelling to the US, British Columbia and Europe.

The last question respondents were asked centered around future investment priorities for Calgary. The majority of respondents top priority for future investment centered on the access to free and low-cost cultural activities. This was also echoed in the consultation process where accessible and family oriented opportunities were valued by participants. The other top two priorities were incentives for preserving heritage buildings (another common theme with the consultation process) and broadly marketing Calgary's cultural and creative scene to attract visitors (and potential residents).

FIGURE 20: FUTURE INVESTMENT PRIORITIES FOR CALGARY



Source: Forum Research, December 2015

For a copy of the full Cultural Plan for Calgary telephone survey result contact the Arts and Culture Business Unit at the City of Calgary.

Appendix E

Benchmarking Report

This Appendix reports on the results of a benchmarking exercise that considered the cultural planning efforts of a select number of communities including the types of initiatives and strategies pursued and implementation models. This provides useful information in provide the cultural plan with a set of benchmarking models that could be enhanced or introduced in Calgary.

For the purposes of the comparison, the following criteria were used in selecting 10 culturally rich cities. To be considered for this benchmarking study, each case study community needed to satisfy three of the following four requirements:

- The city has to have a cultural plan or strategy in place
- The city has to have a minimum population of 500,000 and a maximum of 2 million
- The city has to have a diverse population and increasing levels of migration/immigration
- The city has to have similar economic conditions (building a growing city/ restructuring the economy/ cultural facilities)

Based on the criteria the following communities have been selected:

- Austin, Texas, United States
- Denver, Colorado, United States
- Glasgow, Scotland
- Gold Coast, Australia
- Manchester, England
- Mississauga, Ontario, Canada
- Oklahoma City, Oklahoma, United States
- Portland, Oregon, United States
- San Jose, California, United States
- Winnipeg, Manitoba, Canada

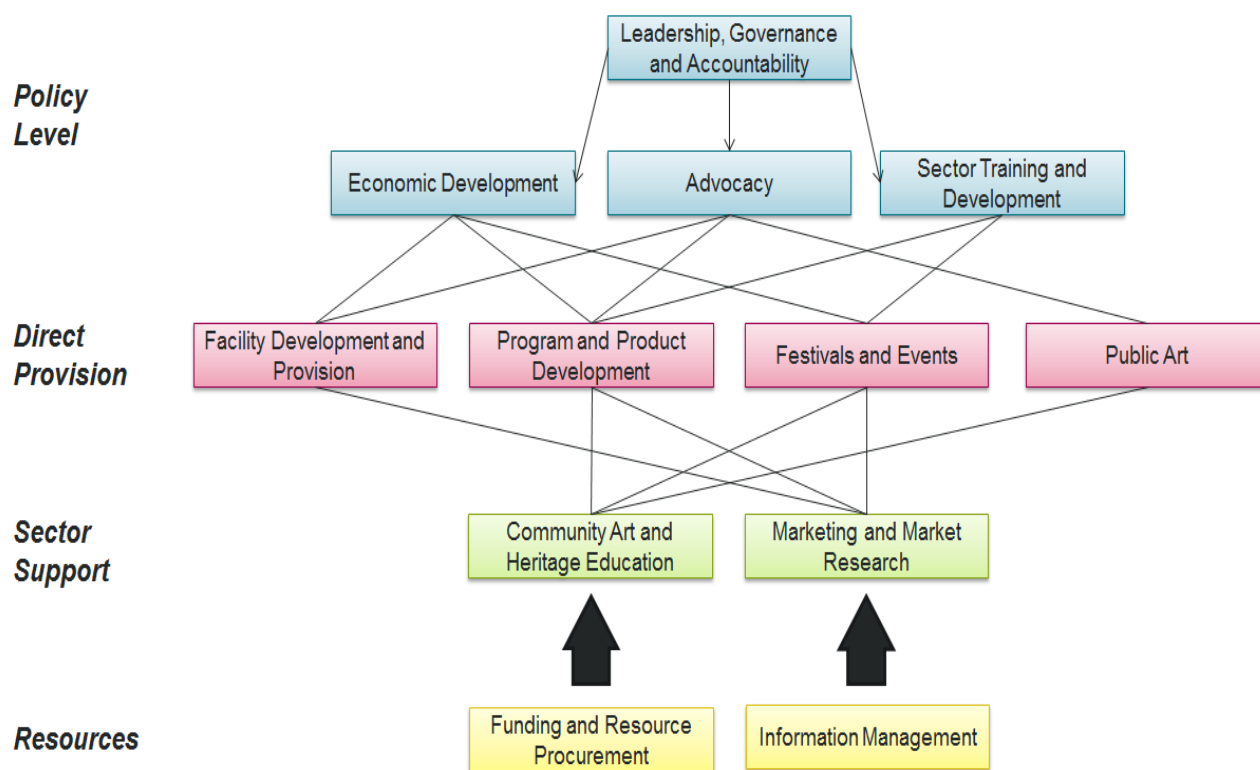
Each municipality's Cultural Plan was examined on its specific initiatives and actions. Overall, 12 areas stood out from the examination process.

1. Leadership, Governance and Accountability
2. Facility Development and Provision
3. Program and Product (Experience) Development
4. Festivals and Events
5. Public Art
6. Community Art and Heritage Education

7. Marketing and Market Research
8. Economic Development
9. Information Management
10. Funding and Resource Procurement
11. Advocacy
12. Sector Training and Development

While there may be other ways to categorize and conceptualize the inventory of initiatives and actions, these 12 factors provide a framework that logically interconnects and mutually supports the implementation of a cultural plan. That framework is demonstrated below.

FIGURE 21: INTERRELATIONSHIPS OF CULTURAL PLAN ELEMENTS



Source: TCI Management, Adapted by MDB Insight

As suggested by the diagram, there are four 'levels' on which the examined cultural plans operate. The first is at the policy level, in providing leadership and guidance (including being accountable) in a number of areas. A second level lies in the direct provision of facilities, programs, events, etc. that can be used by or 'participated in' by culture and creative organizations or the general community. A third level is 'sector support' consisting of a number of areas in which the municipality can provide supportive assistance to the cultural and creative sector. The fourth level 'resources' are concerned with the procurement of financial and other resources, as well as the gathering of information (i.e. cultural resources).

At each of these four levels, the individual boxes contain initiatives within that particular set of concerns or area of activity. The connecting lines between the boxes show the more important interrelationships between the various elements. As the diagram conveys, a cultural plan is a mutually consistent and supporting system of strategies and initiatives in all these areas.

E1. Benchmarking Matrix

The accompanying matrix shows in detail the specific strategies identified within this benchmarking report, and which of the various cultural plans reviewed contain these elements. The check mark system contained in the charts is coded as follows:

✓✓✓	Action or initiative is a major strategic underpinning of the strategy
✓✓	Action or initiative is endorsed and recommended within strategy
✓	Action or initiative is mentioned within strategy (as worthy of review or consideration, but not necessarily recommended)
	Not mentioned in strategy

Summary of Results

The strategies most frequently appearing in culture plans are outlined in the chart below (these are strategies where half or more of those communities benchmarked had articulated this as an element of their strategy). Cells highlighted in blue indicate actions or initiatives that Calgary has already completed or are in the process of completing.

Area	Action or Initiatives
Leadership, Governance and Accountability	Municipal arts and heritage policies are in place
	Specific cultural development department or officer in place
	Advisory group or coalition established
	Holding periodic arts / culture issue forums
	Integration of 'heritage' with 'culture' in policy approaches
	Coordination amongst all city agencies regarding culture initiatives and activities
	Establishing a youth advisory group (to Council) for arts and culture activities

Area	Action or Initiatives
Economic Development	Develop and promote notion of a 'cultural hub'
	Ensure that economic development strategy has an element of attracting the 'creative sector'
	Estimate and track economic impact of arts/culture/heritage in community
Advocacy	Become involved in advocacy efforts to increase the grants or funds provided to municipalities for cultural development
	Encourage the Provincial/State Government to provide cultural education at all levels across the educational school system
	Lobby the Provincial/State Government to strengthen existing heritage legislation
Sector Training and Development	Hold an annual forum for youth to present and discuss career opportunities in the arts and culture sector
	Arrange internships for youth with local businesses and organizations in the arts, culture and heritage sectors
Facility Development and Provision	Maintain and/or support cultural institutions in the community
	Ensuring a wide range of facilities available in community for cultural and creative activities
	Ensuring collections and storage facilities in place for heritage groups
Program and Product Development	Develop cultural packages
	Central booking/concierge service for cultural activities and packages.
	Encourage the development of Indigenous or ethno-cultural events, facilities, and other expressions of culture
Festivals and Events	Ensure that a year-round series of special events and activities are in place
	Prepare a Festivals and Events Strategy
Public Art	Develop a public art strategy
Marketing and Market Research	Develop a marketing strategy for cultural resources
	Establish a 'cultural brand' within the community
	Encourage partnerships with the tourism industry

Area	Action or Initiatives
	Develop a cultural portal or web site
Community Art and Heritage Education	Encourage arts education programs
	Encourage heritage education programs
	Encourage arts and heritage organizations to adopt a 'lifelong learning' approach to educational activities
Funding and Resource Procurement	Ensure through stabilization grants or annual funding, sustainability of existing culture and creative organizations
	Provide capacity-building support to culture organizations
	Establish community endowment fund for culture
Information Management	Develop web site for use of organizations and individuals in the culture and creative sector
	Cultural inventory / mapping – ensure collection of relevant and updated information on arts, culture, heritage resources and activities in community

Note that the initiatives mentioned above reflect only the most common initiatives and strategies seen in other plans. Accordingly they suggest strategies that should be strongly considered in the development of Calgary's cultural plan.

Based on the above assessment, Calgary is behind several of its comparable counterparts in cultural development actions and initiatives. It should be noted that not one city among the comparable list has enough dedicated resources to complete each action or initiative. However, with the help of their Cultural Plan, they have been able to push their cultural agendas forward.

The following matrix is a full comparison report that Calgary will be able to benchmark against upon the adoption and completion of actions and initiatives listed within this Cultural Plan. The matrix currently is intended to be viewed as a benchmark model to which Calgary can continuously compare its progress against. It is encouraged that the City maintains a relationship with cultural development officers located in each comparable city.



City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
Population	900,000	650,000	600,000	530,000	515,000	720,000	610,000	620,000	1,000,000	720,000

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
Cultural Plan Focus	Support For Individual Creativity	Culture And Creativity In Daily Life	Cultural Identity	Cultural Identity	Culturally Distinctive	Strengthen Culture Organizations	Entice, attract, entertain	Strengthening cultural infrastructure	Diverse Cultural Spaces Across the Community	Stewardship
	Built Environment	Amplifying Culture And Creativity	Develop Cultural Talents And Interests	Neighbourhood Cultural Development	Community Inspired	Community Celebrations	Maximize what exists	Improving access to arts and arts education	Strengthen Downtown as the Creative and Cultural Center	Placemaking
	Creativity And Learning	Access And Inclusivity In Culture	Right To Health And Well-Being	Cultural Heritage	Creative Investor	Cultural Infrastructure	Energize the atmosphere	Investing in creative talent	Public Art and Urban Design	Creative Communities
	Communications And Collaborative Ventures	Lifetime Learning	High Quality Environment	Creative Opportunities	Talent City	Build Partnerships and Increase Collaboration	Amplify lifelong learning		Foster Quality Events	Creative Industries
	Financial Resources	Nurturing Local Talent	Cultural Policy And Provisions		Culturally Connected	Identify Cultural Nodes	Support and sustain cultural organizations		Marketing and Audience Engagement	Creative Spaces
	Cultural Infrastructure	Cultural Leadership				Attract and Support Creative Individuals			Support for the Creative Sector	Funding for Sustainability
									Cultural Infrastructure	
									Funding for Cultural Development	

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
Indicators										
Leadership, Governance and Accountability										
<i>Culture and/or Heritage Policy</i> Communities need an articulated policy outlining the specific areas in which they support arts and culture	✓✓	✓	✓	✓	✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓
<i>Vision Statement(s)</i> Ensure that Vision Statement for community reflects value of culture	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓			✓✓	✓✓
<i>Cultural Development Department or Office</i> A specific Cultural Development Office is required to provide oversight, coordination and guidance to the culture and creative sector in the community	✓✓✓	✓	✓✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓	✓	✓✓✓	✓✓
<i>Advisory Group or Coalition</i> Ensure that the community has input into arts and culture policy matters through an arts advisory group(s) or a widespread umbrella coalition	✓✓✓	✓✓✓	✓		✓✓✓	✓✓	✓			✓✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Youth Advisory Group</i> Establish a specific Youth Advisory Group to advise Council on the specific interests and concerns of youth	✓✓		✓		✓✓					
<i>Multicultural / Diversity / Intergenerational Viewpoint</i> Ensure that a broad focus encompassing the full diverse range of viewpoints and perspectives in the community is represented in all decisions relating to cultural policies, facilities and programming	✓✓✓	✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓	✓✓		✓✓✓	✓✓
<i>Sensitivity Training for Municipal Staff</i> Periodic sensitivity training sessions for municipal staff to ensure they are sensitive to needs of diverse communities in their ongoing work with the community in arts and culture matters			✓							

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Cultural Summit</i> Host an annual (or regular) cultural summit or Artsweek to discuss issues of importance to the culture and creative sector	✓	✓✓		✓✓	✓✓	✓✓			✓✓	
<i>Issue Forums</i> Host periodic forums on topics of interest to the arts and culture sector (e.g. leadership development, capacity-building, marketing, working with the media, etc.)	✓✓✓	✓✓✓	✓✓	✓✓	✓✓✓	✓✓			✓	
<i>Cultural Community Socials</i> Host informal gatherings of the cultural community to encourage networking	✓✓		✓							
<i>Integration of 'Heritage' with Culture</i> Ensure that the interests and concerns of the heritage community are integrated with cultural policy	✓✓	✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓			✓	

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Civic Arts / Heritage Awards</i> Recognize the importance of creative individuals by establishing a juried civic arts awards program		✓✓								
<i>Artist-in-Residence</i> Sponsor an annual artist-in-residence program (possibly in different types of media)	✓	✓✓✓								
<i>Cultural Networking</i> Encourage arts and cultural professionals to be represented on the Boards of community and business groups (e.g. Library Board, downtown management, chamber of commerce, economic development committee, etc.)	✓✓✓	✓✓✓	✓	✓✓	✓✓✓	✓	✓✓	✓✓	✓✓	✓✓
<i>Expertise-Sharing at the Board Level</i> Encourage those on Boards of cultural organizations in the community to network and share expertise with one another					✓✓✓	✓✓		✓	✓✓	

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Media Handbook for Artists</i> Create a media handbook for local artists to assist them in using and working with local media to expand awareness and interest about their work	✓✓									
<i>Link to Municipal Plan</i> A specific section of the Municipal Plan, dealing with policies to ensure the development of a creative city	✓✓✓	✓	✓	✓✓		✓✓✓			✓✓✓	✓
<i>Ensure Coordination Amongst All City Agencies</i> Ensure regular communication and cooperation between the City arts and culture division (in whatever form) and other City Departments (e.g. Planning, Economic Development, Parks, etc.)	✓✓	✓✓	✓		✓	✓✓✓		✓	✓	✓✓✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Mentoring / Coaching Program</i> Establish mentoring or coaching program to match cultural and business professionals in area (who may be retired) with organizations or individual artists needing support	✓✓✓	✓	✓✓✓	✓✓✓		✓	✓		✓✓✓	✓
<i>Establish Benchmark 'Year of Creativity'</i> Identify a particular year that will be devoted to arts, culture, creativity, and develop a series of events, activities, leading up to and including that year	✓✓✓	✓✓✓	✓	✓✓	✓✓✓	✓	✓✓	✓✓	✓✓	✓✓
Economic Development										
<i>Arts/Business Incubator</i> Establish an incubator facility (at lower cost, possibly with financial incentives) to encourage arts-related businesses in the community	✓	✓✓✓				✓✓✓				

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Culture as a Downtown Development Driver</i> Downtown is the logical focal point for investment in arts and cultural activities, as it is the focal point for visitors and the community overall, and investment downtown will increase vitality in the commercial core, increasing property values and assessment	✓✓✓	✓✓✓	✓✓			✓✓✓			✓✓✓	
<i>Cultural Precinct (Hub)</i> Establish and promote a 'cultural zone' in the community, having a critical mass of cultural facilities in one area, as the cultural precinct or 'hub' of the community	✓✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓				✓✓
<i>Cultural Nodes Outside Downtown</i> Where possible, develop cultural product in geographical areas outside the 'hub' and develop linkages to these areas	✓	✓✓	✓			✓✓✓			✓✓✓	✓✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Cultural Corridors</i> Where possible, develop cultural product in corridor areas in the community where there is sufficient critical mass of arts, culture and heritage resources	✓	✓	✓	✓✓✓	✓✓✓					
<i>Heritage Conservation Districts</i> Where feasible, develop and promote Heritage Conservation Districts as key elements of the cultural history of the community						✓✓✓				
<i>Heritage Façade Improvement Grants</i> Institute a program of matching-fund grants to encourage façade improvements in heritage structures						✓✓✓				

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Creative Class Attraction Efforts</i> Develop specific component of economic development strategy that is targeted upon encouraging those in the 'Creative Class' to come to the community. Identify and develop job opportunities for these individuals	✓	✓✓✓	✓	✓✓	✓✓✓	✓✓✓	✓✓			✓✓✓
<i>Creative Sector Business Development</i> A component of economic development strategy is aimed at building promoting the community to creative businesses (e.g. the film and new media sectors) and trying to encourage investment from that source	✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓	✓✓✓			✓✓✓	✓
<i>Developer Incentives</i> Create financial incentives for developers to include provision for arts and heritage in new buildings (i.e. display space, public art, heritage theming, etc.)	✓✓✓	✓✓✓		✓	✓	✓✓				✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Recorded Economic Impact</i> Investment in arts and culture is recognized as having spinoff and multiplier advantages in the community as it brings in visitors and their expenditures. The current value / economic impact of the arts is recognized and articulated	✓✓✓	✓✓✓	✓✓✓		✓✓	✓		✓✓	✓	
Advocacy										
<i>Cultural programs in schools</i> Encourage the provincial Government to provide arts education at all levels in the school system	✓✓✓	✓✓✓	✓✓✓				✓✓✓	✓✓✓	✓✓✓	
<i>Obtained Greater Federal /Provincial /State Funding</i> Become involved in advocacy efforts to increase the grants or funds provided to municipalities for cultural development (e.g. a portion of the taxes on creative industries in going back to municipalities to fund creative initiatives)	✓✓✓	✓	✓✓✓	✓✓	✓✓✓	✓	✓		✓	✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Stronger Heritage Legislation</i> Lobby the provincial government to strengthen existing heritage legislation	✓									
Sector Training and Development										
<i>Annual Cultural Industries Career Forum</i> Hold an annual forum for youth to present and discuss career opportunities in the arts and culture sector	✓		✓						✓✓	
<i>Creative Youth Internships</i> Arrange internships for youth with local businesses and organizations in the arts, culture and heritage sectors	✓✓	✓✓	✓						✓✓✓	
Facility Development and Provision										
<i>Primary Cultural Institutions</i> Provide major municipal cultural facility(ies)	✓	✓	✓	✓✓✓						

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Multi-purpose Cultural Facilities</i> Ensure that the community has available a range of cultural facilities to suit the needs of a variety of users	✓✓✓	✓✓✓	✓✓✓			✓✓	✓✓		✓✓✓	✓✓
<i>Public Square Cultural Programming</i> Develop and program a public square or central space in the community for arts and culture programming		✓	✓	✓✓✓		✓			✓✓✓	
<i>Upgrades to Existing Facilities</i> Where required, support the physical upgrading of arts and culture facilities throughout the community	✓✓	✓✓	✓✓✓			✓	✓✓	✓		
<i>Use Spaces in Public Buildings to Profile Local Creative Individuals</i> Through a juried process, use public spaces to display works of emerging and established local visual artists	✓✓✓	✓	✓✓						✓	

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<p><i>Develop New Facilities to Respond to Community Demand</i></p> <p>Continually review need for new arts and culture facilities and develop these as required, including acquisition of strategic properties that may be suitable for such purposes</p>	✓✓✓	✓✓	✓✓✓	✓✓✓						
<p><i>Live/Work Spaces for Artists</i></p> <p>Provide reasonable-cost live work spaces for local artists and craftspersons</p>	✓✓	✓✓✓				✓✓✓		✓✓✓		
<p><i>Develop and Support a Major Cultural Institution for the Community</i></p> <p>Allocate funding for the development and on-going support of a facility devoted to the history, heritage and cultural life of the community</p>	✓	✓	✓✓✓	✓		✓				

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Cultural History Development</i> Support initiatives such as oral histories collection, videotapes of local industry operations (especially those related to the history and traditions of the area), bibliographies, archives development, etc. to record and protect the cultural history of the community	✓✓	✓								
<i>Acquisitions Policy and Budget</i> Ensure that there is a policy and acquisitions budget for heritage, arts and culture in the community	✓✓	✓✓		✓✓						
Program and Product Development										
<i>Develop Cultural Packages</i> In concert with the tourism industry, develop more packages and experiences for visitors and residents alike. Themes could be industry tours, walking tours, haunted history, cultural experiences, culinary experiences, etc.	✓	✓	✓					✓		

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Integrated Interpretive Experiences</i> Develop integrated interpretive opportunities that tie together several of the linked arts, culture, heritage experiences in the region into an overall experience		✓	✓✓			✓			✓✓	
<i>Central Booking Service</i> Establish a concierge service for culture activities and packages	✓✓	✓✓		✓✓✓		✓✓	✓✓	✓✓		
<i>Indigenous Focus</i> Where possible and appropriate, encourage the development of Indigenous events, facilities and other expressions of culture	✓			✓✓✓		✓	✓✓			✓✓✓
<i>Ethno-cultural Focus</i> Where possible and appropriate, encourage the development of multicultural events, facilities and other expressions of culture			✓✓✓	✓✓✓		✓	✓✓		✓	✓
Festivals and Events										

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Year-Round Events</i> Develop a series of events that are year-round			✓			✓✓✓			✓	
<i>Heritage Fairs</i> Create Heritage Fair event profiling the history and cultural life of the community	✓	✓✓								
<i>Events as Economic Generator</i> Support and encourage events that maximize economic spinoff to the community	✓✓	✓✓	✓✓✓	✓✓	✓✓	✓✓✓	✓		✓	✓✓
<i>Signature Cultural Event</i> Hold an annual signature event to involve public in arts, culture, and heritage aspects of public spaces	✓✓	✓✓	✓✓	✓✓					✓✓✓	
Public Art										
<i>Design Competition for Public Art</i> As a means to promote public art and generate interest and excitement, hold public design competitions for major public artworks	✓✓✓	✓				✓✓✓				

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Public Art Policy / Strategy</i> Design and implement a policy / plan to encourage public art throughout the City (often the 1% policy)	✓	✓	✓✓	✓✓	✓	✓✓✓			✓✓	✓✓✓
Marketing and Market Research										
<i>Marketing Strategy for Cultural Resources</i> Develop a marketing strategy for culture for both internal and external audiences	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓	✓		✓✓✓	✓
<i>Established a Cultural Brand in the Community</i> Develop a specific brand identity under which culture and possibly heritage experiences and facilities can be promoted	✓	✓✓		✓	✓✓✓			✓✓✓		
<i>Partner with Tourism Industry</i> Work actively with local DMOs and the tourism industry to promote the arts, culture and heritage resources of the area	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓	✓✓	✓✓✓	

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Local Kiosks Promoting Events</i> Develop local kiosks for key strategic areas where information on events and activities can be posted		✓								
<i>Cultural Portal</i> Ensure culture content and information on municipal web site		✓✓	✓✓		✓✓	✓✓✓				
<i>Downtown Storefront for Arts & Culture</i> Use an empty storefront downtown to feature arts and culture events in the community, new developments, etc.		✓								
<i>Community Culture Report</i> Establish a regular 'cultural report' for the community on broadcast or print media	✓			✓✓✓		✓✓✓	✓		✓✓✓	
<i>Community Cultural Magazine</i> Publish a regular or semi-regular magazine featuring topics of interest, new developments, etc. to the arts and culture sector	✓✓	✓								

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
Gateways and Signage Develop gateways into the community, and signage throughout, that reflect the cultural and historic nature of the community	✓✓✓	✓✓	✓✓			✓✓✓				
Visitor Surveys Undertake regular visitor and attendance surveys at culture events to determine behavior patterns, visitor characteristics, etc.	✓	✓		✓						
Community Art and Heritage Education										
Encourage Arts Education Programs Encourage existing organizations to develop curriculum-based arts education programs	✓✓✓	✓✓✓	✓✓	✓	✓	✓	✓✓✓	✓✓✓	✓✓✓	
Encourage Heritage Education Programs Encourage existing organizations to develop curriculum-based arts education programs	✓	✓	✓✓			✓				

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Lifelong Learning</i> Encourage arts and heritage organizations to adopt a 'lifelong learning' approach to educational activities	✓✓✓	✓✓✓					✓✓✓		✓✓✓	
Funding and Resource Procurement										
<i>Angel Funding</i> Establish an 'Angel Loan Fund' to encourage and support new private businesses in the cultural sector	✓✓	✓	✓							
<i>Community Endowment Fund for the Arts</i> For a variety of arts and culture purposes in the community (often for new or innovative projects)	✓	✓		✓	✓		✓		✓	✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Establish per capita funding target for cultural initiatives</i> Establish a per capita amount that will determine the overall amount of City budget that will be allocated towards arts, culture and heritage activities	✓✓✓					✓				✓✓✓
<i>Financial sustainability plan for cultural organizations</i> Ensure, through stabilization grants or annual funding, sustainability of existing arts and culture organizations	✓✓	✓✓	✓✓✓						✓	
<i>Interaction between for-profit and not-for-profit cultural groups</i> Recognizing potential for strategic partnerships between the for-profit and not-for-profit sectors, encourage dialogue and coordination between the two sectors	✓✓✓	✓✓✓	✓✓✓	✓		✓✓	✓	✓✓	✓✓✓	✓✓

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Private Sector Partnership Campaign</i> Develop and implement campaign to encourage private sector partnerships to support arts and heritage initiatives and facilities	✓✓	✓✓	✓✓✓	✓✓✓	✓✓	✓✓	✓✓✓	✓✓	✓✓	✓✓✓
<i>Cultural Industry Tax Incentive Zone</i> Investigate the feasibility of establishing zones where cultural industries are encouraged in the community	✓								✓	
<i>Destination Marketing Fee to Fund Cultural Initiatives</i> Use a portion of the Destination Marketing Fee (when implemented) to fund the development and promotion of arts and cultural initiatives	✓✓	✓	✓	✓	✓✓					
Information Management										

City	Austin	Denver	Glasgow	Gold Coast	Manchester	Mississauga	Oklahoma City	Portland	San Jose	Winnipeg
Country	USA	USA	Scotland	Australia	England	Canada	USA	USA	USA	Canada
<i>Cultural Web Site</i> Develop web site for use of cultural sector (could be intranet component of marketing web site) where tools, forms, etc. are available to cultural sector organizations; possibly enable organizations to upload own materials	✓✓✓	✓✓✓		✓✓✓	✓✓	✓✓✓				
<i>Inventory of Media and Creative Writers</i> Establish an inventory / directory of media representatives and individuals writing on arts and culture issues		✓								
<i>Cultural Inventory</i> Ensure collection of relevant and up-to-date information on the cultural sector	✓✓	✓✓✓		✓✓✓		✓✓✓				
<i>Database of Creative Individuals</i> Create data base of individuals who are active and/or expert in arts, culture and heritage in the community (and their specialties)	✓✓	✓✓		✓✓		✓✓✓				

E2. Case Studies

Of the 10 municipalities identified earlier, four municipalities provided a further outlook into how they rolled out the implementation of their cultural plan, including the development of internal and external support for implementation, the level of political endorsement received and their approach to policies.

City of Austin, Texas, United States

The City of Austin enjoys a unique personality. Once known as a small, artsy college town that also happened to be the Texas state capital, Austin has grown into a destination City that embraces the arts and music and can now claim more music venues per capita than any other U.S. city, earning its name: Live Music Capital of the World. Existing comfortably alongside this thriving nightlife, Austin also plays home to many large corporate headquarters and technology development centers as well as the infrastructure required to support one of the largest U.S. States. With over 1.5 million people in the greater metropolitan area, Austin is a large, vibrant and growing city.

The CreateAustin Cultural Master Plan was prepared to assist Austin in reflecting and reinforcing its authentic and distinctive identity. The Plan is the result of a two year process of cultural assessment, research, and community engagement undertaken to chart a course for Austin's cultural development over the next 10 years. The CreateAustin Leadership Council, appointed in September 2006 to oversee the process, crafted the following vision for the Plan: *CreateAustin is a community cultural planning process that will identify Austin's creative assets and challenges, define goals, and establish recommendations to invigorate Austin's "culture of creativity" to the year 2017.*

CreateAustin's main focus areas were on:

Support for Individual Creativity: Individual creators (musicians, designers, actors, writers, programmers, filmmakers, painters, dancers, and artistic directors) are the foundation of Austin's "culture of creativity." Attracting, retaining, and sustaining these key individuals, developing suitable creative habitat, including workspace, venues, markets and support systems to maximize excellence, innovation, relevance and impact is the substance of this Plan.

Built Environment: The built environment is a tangible, concrete reflection of Austin's "culture of creativity." It is a top priority to integrate the CreateAustin Plan with the new Downtown Plan, the Downtown Arts Development Study, neighborhood planning and other planning efforts.

Creativity & Learning: Austin continues to invest in creative education, K–16, to ensure that young people growing up in Austin have the opportunity to develop the creative thinking skills needed to live productive and satisfying lives in the 21st century, in Austin.

Communication & Collaboration: CreateAustin participants are eager to unite the arts, cultural and creative communities, foster collaborations and partnerships and

enhance Austin's understanding and awareness of the role and value of the creative sector to the city's vitality, prosperity and livability.

Financial Resources: It is important to tap a balanced and diverse array of earned and contributed revenues from private and public sources. The most significant gains are likely to occur with individual contributions because this is the biggest source of contributed cultural support and because there is more room for growth in Austin than in most other communities.

Cultural Infrastructure: Cultural infrastructure is the connective tissue of leadership, policy, organizations, partnerships, and communications that contribute to a healthy, vital cultural ecology. A crucial part of cultural infrastructure is City of Austin leadership, policy, support and the structure of its public cultural agency.

Implementation and Successes

Despite it being a well-received and substantive document, the CreateAustin Cultural Plan was not easily implemented. The plan was dormant for two years before being incorporated into ImagineAustin, Austin's new comprehensive city plan. ImagineAustin is divided into 8 cohorts intended to guide Austin's growth for years to come. One of those cohorts was dedicated to arts and culture. CreateAustin was merged into its recommendations.

The importance of this merger reflects the goal of ImagineAustin's arts and culture cohort. This goal anticipates a single arts and cultural lens that each community group, external partner and administrative departments can implement in their day to day decision making.

It was clear from the beginning of the ImagineAustin planning process that arts and culture was recognized as important social and economic drivers for Austin's prosperous future. That recognition may have not happened had the CreateAustin plan not have been written. This is an example of where a cultural planning process supported the administration in recognizing the benefits and strengths of cultural resources and assets.

One year into the ImagineAustin plan, the recently developed City of Austin's Culture Division is moving forward with several recommendations within the CreateAustin plan including cultural mapping exercises at the neighbourhood level and the establishment of grants and programs to support all cultural organizations in putting on a variety of diverse festivals and events.

For Calgary, the undertaking of this Cultural Plan provides a similar outcome. Developing a cultural lens within the City's administration mindset is the best option to understanding the benefits and strengths of cultural resources and assets. It will be important that the Cultural Plan be considered as a living document that can translate itself into other municipal planning agendas.

City of San José, California, United States

Cultural Connection is San José's plan for cultural development in the coming decade. Its purpose is to help create a more vibrant San José through arts and culture. The

result of a yearlong process involving more than 3,000 people, Cultural Connection presents a vision and shared goals for the City of San José and community partners. This vision is founded on San José's distinct cultural identity and its abundant cultural resources. This plan will strengthen San José's culture and community, while making San José better known and understood in the region, the nation and the world.

As reflected in Envision San José 2040, the City's general plan currently in development, arts and culture contribute to important community goals: a celebration of heritage and diversity, quality education, healthy neighborhoods, and an innovative economy. In this manner, San José's cultural growth is increasingly integral to the City's future. Going forward, cultural development is not the province of the arts community or the City Office of Cultural Affairs alone, but involves the coordinated effort of many other players, including other City departments, the educational sector, the business community, real estate developers, neighborhood leaders, and philanthropic interests.

Cultural Connection is based on five guiding principles, which were identified as authentic traits inherent in San José's cultural sector through Envision San José 2040, new research, and trends in the arts.

- **Cultural Participation:** Supporting residents' personal, active participation in arts and culture.
- **Innovation:** Fostering new responses to growing challenges in cultural development.
- **Cultural Pluralism:** Using culture as a connector and fostering a "cultural commons" through arts and culture.
- **Arts and Economic Prosperity:** Promoting economic development of the commercial creative sector—arts-related businesses.
- **Public Value of the Arts:** Using personally meaningful arts experiences to help achieve community goals and create a better San José.

Based on these five principles Cultural Connection crafted ten goals to achieve the community's cultural vision over the next ten years. The goals are by their nature inter-related so that implementation of one often reinforces another. All goals are of equal priority over the long term but portions of each are more easily accomplished, or must precede tackling other portions. The ten goals are:

1. Support Residents' Active, Personal Participation in Arts and Culture.
2. Support the Availability of Diverse Cultural Spaces and Places Throughout the Community.
3. Strengthen Downtown San José as the Creative and Cultural Center of the Silicon Valley.
4. Integrate High Impact Public Art and Urban Design throughout the Community.
5. Expand Residents' Access to Arts and Cultural Learning Opportunities.
6. Foster Destination Quality Events in San José.
7. Strengthen Communitywide Marketing and Audience Engagement.

8. Enhance Support for Creative Entrepreneurs and the Commercial Creative Sector.
9. Increase Funding for Cultural Development.
10. Strengthen the Cultural Infrastructure.

Implementation and Success

Cultural Connection is a ten-year plan for the City and its community partners. Because cultural development is a collective enterprise, many agencies within and outside of City government, as well as organizations, businesses and the public participated in development of this plan and now play a role in its implementation.

In recognition of the current economic challenges facing the City and the community, the plan balances the practical with the visionary by identifying short-term recommendations that can be accomplished or initiated in the coming two years, often using currently available resources. These short-term recommendations align with the City's current priorities and internal work plans. There are also more ambitious, long-term recommendations that will require substantial preparation, new resources, and other changes before implementation begins.

These short term workplans allow San Jose the ability to monitor its program in a more impactful way. The short term workplans allow for troubleshooting difficulties that arise, adapt to changed circumstances and opportunities and organize assistance where needed. The ten year strategy provides a long term vision where the short term workplan enacts that vision in a practical today's context environment.

The success of this method has drastically improved San Jose's Cultural Office's capability to build political endorsement as short term workplans are adjusted to changing council priorities and agendas. They have also allowed for city partners and cultural organizations an ability to influence and adjust agendas as the plan matures.

Calgary stands to learn from San Jose through its implementation model. Similar to San Jose's Cultural Plan, Calgary's plan is a ten year strategy. Preparing short term workplans will not only be easier for Calgary to drive resources, it will also build overall endorsement as individuals and politicians begin to see immediate return on results.

City of Gold Coast, Queensland, Australia

Over the past 60 years the Gold Coast has undergone rapid change. Small coastal and hinterland villages have grown and merged to become Australia's largest non-capital city and host to over 10.5 million visitors every year. While some aspects of the city's evolution are immediately obvious, urban landscape changing as the city embraced high-rise development and canal estates, there is a growing recognition that the cultural landscape of the city changed as well. As the Gold Coast has developed and grown, so too have the expectations of its residents, visitors and investors. Increasingly, the city is recognizing the important contribution arts and culture make to the city's liveability, reputation and economy.

Through the development of its Culture Strategy Gold Coast aims to push boundaries and challenge perceptions, uncover and promote its unique culture and explore new creative territory. The strategy explored new ways to support the city's artists and

cultural practitioners to create excellent, contemporary art that could only be made on the Gold Coast. The strategy also actively engages its residents and visitors by providing opportunities to explore, participate, make and experience arts and culture that surprises, delights, challenges and entertains. The strategy's aim is to make arts and culture part of our everyday lives.

Cultural development for the Gold Coast has some other unique factors – the city's close proximity to Brisbane, the lack of publicly funded arts organisations, a changing population and the linear nature of the city. However a defining aspect of its culture is entrepreneurship and innovation so there is real potential to embrace bold ideas and non-traditional models to meet these challenges.

The Cultural Strategy approach to long-term planning is based on the integration of the city's overall vision, corporate plan, long-term asset management and financial plans. Corporate strategies are fundamental in delivering transformational change and respond to current and emerging challenges and opportunities. They draw upon every area of Gold Coast's operations and are developed and supported by stakeholders, community members and other levels of government. The Culture Strategy complements and is implemented alongside the other corporate strategies, asset and financial plans, through a consistent program of collective planning, decision making and performance measurement.

The Culture Strategy will guide the City's cultural investment and activity over the next 10 years. It provides a coordinated and confident vision for the future that will inform the city's planning, programming and funding priorities. This strategy outlines a future where culture is central to the community wellbeing, the city's reputation and liveability and its economic growth. It sets the stage for 2018, when Gold Coast welcomes the world to Commonwealth Games and invites them to discover a world-class city rich with cultural offerings. Central to the strategy's success is the creative energy and vision of its local artists and cultural enterprises and the vital role they play in shaping the Gold Coast story.

Implementation and Success

The success and implementation of the strategy comes on the heels of the City being prepared to fulfil its role as a leader and champion of arts and culture. The City sees themselves with five roles:

1. The City of Gold Coast is a *Host* for arts and cultural activity. The City will provide places and opportunities for artistic, cultural and creative activity and enterprise to happen and prosper.
2. The City of Gold Coast is a *Custodian* of arts and culture. The City will practice conserving, enhancing and developing its cultural and heritage assets and infrastructure.
3. The City of Gold Coast is a *Connector* for arts and cultural industries. The City will aim to support the creation of networks, creative clusters and partnerships.

4. The City of Gold Coast is a *Partner* in arts and cultural activities and programs. The City is open to sharing and working with others to promote community participation in arts and culture and achieve great outcomes.
5. The City of Gold Coast is a *Capacity Builder* for arts and cultural industries. The City is interested in building a strong and creative community through arts education, research, and policy and sector development.

The Cultural Strategy is implemented currently by the City's Economic Development Office. The Strategy is broken into short term and long term recommendations that require a six month report back to both the community and council. One key element in the implementation of the plan was the development of a Leadership Team.

Laid out as one of the first recommendations, the development of a Leadership Team has provided Gold Coast with a set of cultural champions that demonstrate the impact of cultural development in their work and practice. The Leadership Team is made up of individuals who are renowned across Australia as cultural experts, have spoken at conferences around the world or have designed and organized Gold Coast's leading festivals and cultural activities. The strength of having an experienced Leadership Team is its ability to speak to Council with a level of authority (matter expertise). These champions also have a large network of partners that further support the cultural causes across the Gold Coast.

Calgary stands to learn from Gold Coast through its Leadership Team model. Calgary is known to be a city full of experts. This expertise is an important element in building endorsement around the positive impacts of improved cultural development. These identified champions should bring years of experience and be able to speak to practices that have been implemented in either other jurisdictions or in other planning subjects that have direct relevance.

City of Mississauga, Ontario, Canada

The Mississauga Culture Master Plan provides a framework and a longer-term vision that identifies key opportunities and strategies that the (at the time) new Culture Division can implement over the next five years to help transform Mississauga into a culturally significant Canadian city. The Plan recommends key actions to build financial stability and increase the organizational capacity of cultural organizations, strengthen cultural infrastructure at the neighbourhood level, strengthen the flow and access to information about cultural resources and activities and leverage public works and private sector development to enhance cultural resources and create artful, livable communities. The actions recommended in the Culture Plan support the five pillars for change of the Strategic Plan. Its strategic directions complement those of the Growth Management Strategy and the Official Plan Review. The Culture Plan sets out strategies and processes to develop and maintain cultural vitality in Mississauga – the fourth pillar of sustainability. It introduces the cultural lens as a key tool of a sustainable planning to re-urbanize and transform Mississauga.

The Culture Master Plan consists of seven strategic directions, 25 initiatives and more than 40 specific recommendations to guide the work of the Culture Division for the next five years and beyond. These seven strategic directions were:

1. Strengthen arts, culture and heritage organizations
2. Encourage community celebrations and festivals
3. Strengthen cultural infrastructure
4. Build partnerships and increase collaboration
5. Strengthen the flow of information
6. Identify cultural nodes and create an artful public realm
7. Attract and support creative individuals

Implementation and Success

To achieve the strategic initiatives outlined in this plan the Culture Division required new ways of working. The Culture Master Plan recommended that the Mississauga Culture Division act as a convener/facilitator and builder of strategic partnerships. Collaboration is the key to this approach. The study recommended that the Culture Division work within and between City departments; between the City and the wider public sector and its agencies; and with the wider community and business spheres to pursue its strategic objectives in a participatory and community based way. It recommended that the Culture Division focus on the development of cultural resources, support for creative activities, and the promotion of initiatives that enhance quality of place.

The success of this model has led to Mississauga boasting one of the largest Cultural Division's across the Country. Since the Plan's adoption the Cultural Division has developed cultural policy that is now embedded within its Official Plan and municipal strategy, initiatives such as the cultural map, entrepreneur start-up program and the potential development of a creative incubator have seen an increase in the City's ability to attract new cultural and creative industries, and the development of a cultural infrastructure plan and a major events strategy.

The success of the plan also came from a 'blue ribbon' task force that was designed to speak about the importance of creativity and cultural activities to a City's economic prosperity. This task force was responsible for gaining endorsement from residents and politicians but not only on the principles of cultural planning but the resources and funds/investment required behind it too. It was upon approval and the commitment to invest in cultural development where the Cultural Division began its major success.

While the Mississauga Cultural Plan boasted a heavy implementation schedule, it was the ambitious drive of the new Cultural Division and a politically backed will that drove many of the City's cultural successes today. For Calgary, it is important that the Cultural Plan find a similar endorsement from residents and cultural organizations. It cannot be left to the City alone to drive most of the successes that enhanced cultural development brings. The creation of a task force made up of residents and cultural organizations could bring forward that joint mentality that is required for successful implementation.