

APPENDIX G

Cultural infrastructure: A chronology of key developments and contexts

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July 2008*

Please note that this appendix is a preliminary compilation only and the information is not inclusive of all major cultural facilities constructed in Canada. The intention is to provide a starting point for further research. Additional information would be welcomed, and should be emailed to Nancy Duxbury at nancy@cultureandcommunities.ca.

We are indebted to *The Canadian Encyclopedia* and the Culturescope.ca Canadian Cultural Policy Timeline (Jeannotte, 2007) for many of the details in this chronology.

Early 19th century The Theatre Royal and the Masonic Hall opened as centres of public entertainment in Montreal

1831 The first museum in Canada, opened by Thomas Barnett, was a personal museum of local and foreign specimens at Niagara Falls

1842 Dr. Abraham Gesner founded the Gesner Museum, a personal museum of natural history (including fossils), at Saint John, New Brunswick. The enterprise was not successful and the collection was taken over by those to whom he owed money. In 1890 the collection was acquired by the Natural History Society of New Brunswick and added to the New Brunswick Natural History Museum in Saint John as the core of the museum (Nova Scotia Museum, [2008]).

1850 Toronto's St. Lawrence Hall opened. The Hall was restored in 1967.

1850s William Logan was geologist of the Province of Canada, and by 1845 he had amassed and catalogued a large comparative collection of specimens. During the 1850s, William Logan and officers of the Geological Survey of Canada put together the first major collection of Canadian mineral samples as Canada's contribution to the "Exhibition of the Industry of All Nations," the

This report was prepared as part of:

Duxbury, Nancy (Ed.). (2008). *Under Construction: The State of Cultural Infrastructure in Canada*. Vancouver: Centre of Expertise on Culture and Communities, Simon Fraser University.

Production of this report was made possible through a financial contribution from Infrastructure Canada. The views expressed herein do not necessarily represent the views of the Government of Canada.

1851 world fair in London, England. In 1855, the samples were exhibited at the Universal Exposition in Paris. The GSC collections were very well-received and, in 1856, Logan was authorized to "establish a Geological Museum at some convenient place which shall be open at all reasonable hours to the public" – which he did at the Geological Survey's headquarters in Montreal (National Resources Canada, 2008). The museum was moved to Ottawa in 1881.

- 1852** Museums formally established at Université Laval in Quebec City and the Canadian Institute in Toronto
- 1852** The Academy of Music was built in Quebec City by Charles Baillargé, one of the architects of the original Parliament Buildings in Ottawa. Counted among the most beautiful halls in North America, it burned down in 1900.
- 1856** A museum established at McGill University
- 1858** Following the model of London, Toronto erected a Crystal Palace exhibition hall. That landmark burned down soon after, but new buildings were built in 1878 to host the Toronto Industrial Exhibition, forerunner of the Canadian National Exhibition (Exhibition Place, [2008]).
- 1860** Montreal erected a Crystal Palace exhibition hall
- 1867** St. Patrick's Hall opened in Montreal. This hall, and similar ones in other cities, were used not only for music but also for political rallies, balls, plays, lectures, minstrel shows, vaudeville, and, on occasion, operetta and opera.
- 1868** Nova Scotia opened the first provincial museum in Halifax, based on collections assembled in a local mechanics' institute
- 1868** Theatre Royal was built in Barkersville, BC, soon after the fire that wiped out most of the town and a few years after the initial strikes of gold in BC: "Miners wanted, in fact, needed and demanded, entertainment" (Newman & Wright Theatre Co., n.d.). (A Theatre Royal also opened in Victoria during the 1860s.) The building was used until 1934 when it was condemned by the fire marshall and demolished. The theatre was rebuilt in 1937 as a community hall. In the 1950s, it was again renovated and a new façade added to resemble the original fire-hall theatre building.
- 1872** Shaftesbury Hall, a music hall that featured other public events and entertainments (like St. Patrick's Hall in Montreal) opened in Toronto
- 1874** Opera houses opened in Ottawa and Toronto. The Grand Opera House in Toronto was demolished in 1927. The Russell Theatre in Ottawa was demolished in 1928.
- 1875** Opera house opened in Montreal
- 1879** Opera house opened in Kingston, Ontario
- 1880** Montreal's Queen's Hall was built specifically for music concerts but became a theatre in 1891 and was destroyed by fire in 1899

- 1880** The National Gallery of Canada established
- 1881** William Logan's museum moved to Ottawa to be a part of the research collection and museum of the Geological Survey of Canada.
- 1883** Opera house opened in Winnipeg
- 1886** The Province of British Columbia sponsored a formal museum
- 1887** The Province of Ontario sponsored a formal museum
- 1891** Opera house opened in Vancouver
- 1891-94** Montreal's Monument National was built, and although not intended to primarily house concerts, it became the site of many. Restoration was in progress for its centennial in 1993 but the building was damaged by fire in 1991.
- 1894** Massey Music Hall opened in Toronto, built expressly for orchestral and massed choral performances although it was used also for a range of activities including rallies and other assemblies
- Early 20th century** Small community museums and the remaining provincial museums were founded. The earliest museums were situated in eastern Canada, but as immigrant settlers moved to the West, pride in their varied ethnic origins gave birth to many collections that eventually became community or regional museums. The growth of museums was slow, and two major reports, the Miers-Markham Report of 1932 and the Massey Report of 1951, show little development over a 20-year period (Lammers & Harvey, [2008]).
- 1903** Auditorium de Québec opened in Quebec City, which later became the Capitol Theatre, a movie house
- 1905-06** Julius Cahn's *Official Theatrical Guide* published. It listed 43 Canadian "opera houses," including those in Nanaimo, BC; Portage-la-Prairie, Manitoba; Arnprior, Gananoque, Mount Forest, and Petrolia, Ontario; and Charlottetown, PEI.
- 1907** The Winnipeg Walker Theatre built. It flourished until the 1930s, when it was used as a movie house, and was restored in the early 1990s.
- 1911** The Museum of the Geological Survey of Canada moved into the new Victoria Memorial Museum
- 1913** The Royal Theatre in Victoria, BC, was built in as a vaudeville theatre. It became home to the Victoria Symphony Orchestra from 1943, even after the 1946 modernization turned it into a movie house. Renovations (1982 – 1989) restored it for music and theatre performances.
- 1914** The Elgin and Winter Garden Theatres opened in Toronto, one above the other, primarily for vaudeville. The ground level Elgin became a movie house in the late 1920s and closed

completely in 1981, and the Winter Garden was closed in 1927. Under the auspices of the Ontario Heritage Foundation, restoration of both theatres took place between 1984 and 1989.

1919 The Temple Theatre in Brantford, Ontario opened, renamed the Capitol ten years later. It was restored in 1989 as the core of the Sanderson Centre for the Performing Arts.

1920 The Pantages Theatre in Toronto opened. It was renamed the Imperial in 1930, but was restored to its original name and beauty in 1989.

1927 The Orpheum Theatre in Vancouver, built as a vaudeville theatre, was “the largest and most opulent theatre on the Pacific Coast.” It was turned into a movie palace in the 1930s. The City of Vancouver purchased the theatre in 1974 and undertook a complete restoration of its interior. The Orpheum re-opened in 1977 as a restored concert hall and the permanent home of the Vancouver Symphony Orchestra (City of Vancouver, [2008]).

Old forms of entertainment, such as vaudeville, gave way to the movies. Many theatres and opera houses that had been home to orchestras and choirs were converted into movie houses.

1927 The Capitol Theatre built in Nelson, BC, and restored in 1988

1927 The Museum of the Geological Survey of Canada was formally recognized as the National Museum of Canada, which evolved into the Canadian Museum of Nature

1928 The Capitol Theatre opened in Cornwall, Ontario; it was torn down in 1991.

1929 Darke Hall auditorium erected in Regina, Saskatchewan

1931 Eaton Auditorium recital hall opened in Toronto

1932 The Winnipeg Auditorium built

1938-40 The first federal assistance program for municipal infrastructure, explicitly a job creation program, was implemented through the Municipal Improvements Assistance Act (Andrew & Morrison, 2002)

1944 The Federation of Canadian Artists presented a “Brief Concerning the Cultural Aspects of Canadian Reconstruction” to the House of Commons Special Committee on Reconstruction and Re-establishment (Turgeon Committee), recommending government action on behalf of the arts. The brief included a strong recommendation for the development of a decentralized national network of community cultural centres, “each equipped with a theatre, movie projector, art gallery and library,” which would provide artists with “local contexts for exhibition and community recognition” (Tuer, 1992, p. 32). The centres would

“The one great possibility of integrating all of the arts with the life of our people, of evoking the creative spirit in our people into a rewarding life, is through the establishment of community centres for the arts all across Canada. In these, each community and region can be brought into living contact with the arts and thus be inspired to initiate its own cultural form, realize and individualize its regional environment and life and achieve a measure of inner freedom without which its life would have but little meaning. Herein we can have the essential complement to whatever regimentation the trend toward uniformity may impose upon us.”

– Lawren Harris, “Community Art Centres—A Growing Movement,” *Canadian Art*, 1944-1945

also engage in “an ambitious adult art education program in order to build an informed audience for local and national cultural activities,” including national outreach programs and the circulation of national art collections (p. 34).

The Turgeon Committee was enthusiastic about the community cultural centre concept (Tuer, 1992), but this vision was lost in the post-war rush to cultural policy centralization (Baeker, 2001).

- 1948** Saskatchewan Arts Council established
- 1949-51** The Massey-Lévesque Royal Commission on National Development in the Arts, Letters, and Sciences established
- 1957** Canada Council for the Arts established
- 1957** Identical Alberta Jubilee Auditoriums opened in Calgary and Edmonton
- 1957** A former gunpowder storage facility on St. Helen’s Island near Montreal was converted into a theatre called La Poudrière, used for chamber music, recitals, and small-scale opera productions.
- 1959** Alberta established a government branch responsible for culture
- 1959** Queen Elizabeth Theatre opened in Vancouver
- 1960** O’Keefe Centre opened in Toronto
- 1960** The National Aviation Museum opened in Ottawa
- 1961** Department of Cultural Affairs created in Quebec (now known as the Ministry of Culture and Communications of Quebec)
- 1963** Ontario Arts Council established
- 1963** Salle Wilfrid-Pelletier, the largest theatre facility in Montreal’s Place des Arts, opened
- 1964** Confederation Centre of the Arts opened in Charlottetown, Prince Edward Island
- 1964** The Province of Prince Edward Island’s *Fathers of Confederation Buildings Act* provides for the administration, operation, and maintenance of the Fathers of Confederation Buildings in Charlottetown
- 1964** Seminar organized by the Centennial Commission entitled “Architectural Requirements for the Performing Arts in Canada” Ottawa (see Figure G1)
- 1965** Manitoba Arts Council established
- 1965** House of Commons Standing Committee on Culture established

FIGURE G1
Recommendations from the Seminar on Architectural Requirements for the Performing Arts in Canada, 1964

At the close of its meeting in Ottawa on June 2, 1964, the Seminar on *Architectural Requirements for the Performing Arts in Canada* agreed to recommend:

- 1) That excellence of artistic standards and the development of Canadian talent in the performing arts should be the most important considerations in the planning and design of halls and theatres for the Centennial Year;
- 2) That in the interest of artistic excellence, appropriate limits should be set on theatre and concert hall sizes in the order of 2,300 seats where the hall is intended for symphony, opera and ballet and 850 to 1,000 seats for repertory theatre, and adequate expenditures made for stage areas and facilities even though these factors might make artistically satisfactory halls and theatres commercially unprofitable;
- 3) That those responsible for the management of these halls and theatres should ensure that they serve to enrich the cultural life of their communities, wherever possible housing local orchestras or repertory or other artistic companies;
- 4) That an amount of not less than 1% be added to the capital cost for the integration of the contribution of visual arts into these halls and theatres under the direction of their architects;
- 5) That a searching study of community needs and possibilities should therefore be completed before any physical planning for these halls and theatres is commenced;
- 6) That these halls or theatres should be located as near as possible to the geographical heart of their communities;
- 7) That all levels of government and the general public should be made aware that substantial subsidies and community support will be necessary, in various forms, for the future development of the Performing Arts in Canada;
- 8) That the Canadian Theatre Centre should be strengthened immediately with staff and funds, and requested to undertake or to have undertaken:
 - (a) the convening of a meeting in the near future between architects and appropriate consultants, artistic and technical directors and scenic designers to exchange ideas; and
 - (b) the organization of a training programme to provide qualified administrative and technical personnel as soon as possible to operate new halls and theatres, and
- 9) That the Centennial Commission should undertake:
 - (a) The convening of a seminar as soon as possible to examine the performing arts requirements of community halls and school auditoriums; and
 - (b) the production of a criteria study concerning concert hall and theatre design.

Source: *Architectural Requirements...*, 1964

- 1965** Centennial Commission provides funding for cultural infrastructure and arts festivals in preparation for Canada's centennial celebration in 1967 (Jeannotte, 2007)
- 1966** The National Arts Centre created by an Act of Parliament to be a showcase of Canadian performance, and opened in 1969
- 1967** Canada's Centennial: This milestone gave a marked impetus to museum and theatre development. "Provinces and communities alike chose to commemorate their heritage by starting new museums or modernizing old ones" (Lammers & Harvey, [2008]).
- 1967** National Museum of Science and Technology established in Ottawa
- 1967** The Arts and Culture Centre opened in St. John's, Newfoundland
- 1968** The Manitoba Centennial Concert Hall opened in Winnipeg
- 1968** The Saskatoon Centennial Auditorium opened in Saskatoon, Saskatchewan
- 1970s and 1980s** "Throughout the 1970's and '80's the supply of facilities continued to expand as many communities built their first theatre, art gallery or recital hall. Most were built as single purpose venues and financed through public partnerships between federal, provincial and municipal governments using a one-third, one-third, one-third funding formula" (Tulloch & Smalley, 2001, p. 10).
- 1970** The Secretary of State announces a Federal cultural policy with the objectives of democratization, decentralization, pluralism, federal-provincial cooperation, and international cooperation (Jeannotte, 2007)
- 1970** The Government of Manitoba created a department for culture
- 1970** Saskatchewan Centre of the Arts opened in Regina
- 1970** St. Lawrence Centre opened in Toronto
- 1971** Grand Théâtre de Québec opened in Quebec City
- 1971** The concert hall in the Winnipeg Art Gallery opened
- 1971** Rebecca Cohn Auditorium (Dalhousie University Arts Centre) opened in Halifax
- 1972** The Government of Saskatchewan created a department for culture
- 1972** A National Museums Policy, based on goals of "democratization and decentralization," was announced by Secretary of State Gérard Pelletier. From this policy came the creation of such key programs as the Museums Assistance Program (MAP), the National Inventory Program (now known as the Canadian Heritage Information Network), and the Canadian Conservation Institute. MAP, with an initial budget of \$8.5 million that grew to \$14.8 million at its high water mark in 1992 – 1993, "provided assistance to art galleries (referred to as art museums) and

heritage museums in Canada through ten program components which included some assistance for facilities” (Tulloch & Smalley, 2001, p. 10).

These initiatives helped museums become more professional, expand their collections and exhibitions, and reach new audiences with new programs. Within the next decade, almost all the provinces responded with their own programs for museums.

- 1973** Hamilton Place complex opened in Hamilton, Ontario
- 1973** Governments of Nova Scotia and Newfoundland created departments for culture
- 1973** Canadian Conference for the Arts published *Direction Canada: A Declaration of Canadian Cultural Concern* by D. Paul Schafer (see Figure G2).
- 1973** Culture Statistics Program established at Statistics Canada
- 1974** The Secretary of State established a capital grants program for cultural facilities
- 1974** The *National Study on the Supply and Demand for Sports and Recreation Facilities* published by the Department of National Health and Welfare. Its general goal was to create a database or inventory of socio-cultural facilities, allowing the chance for comparison and analysis, as well as informing each province about their achievement in the area of sports and recreation facilities (see Figure H3).
- 1974** Provincial arts agencies created in Prince Edward Island and British Columbia
- 1974** Kings Landing Historical Settlement, an outdoor museum covering 140 hectares, officially opened near Fredericton, New Brunswick
- 1975** The Governments of Ontario and New Brunswick created departments for culture
- 1975** City Stage was the first public cultural facility approved through the City of Vancouver's Amenity Bonusing program, which traded increased development density for the provision of public amenities
- 1977** Acadian Village, a 200-hectare site, built in Caraquet as a memorial to deported French settlers
- 1978** L'Anse aux Meadows, on the northern tip of Newfoundland's Great Northern Peninsula, designated a World Heritage Site by UNESCO
- 1978** Budget cuts totaling \$159.8 million in the programs and related agencies of the Department of the Secretary of State (which administered cultural policy and programs) announced
- 1978** Canadian Conference of the Arts published Robert Bailey's *The Arts, People and Municipalities*, with a section on cultural facilities

FIGURE G2**“More and better facilities” – an excerpt from *Direction Canada*, 1973**

There is an incredible irregularity to cultural facilities in Canada. There are the usual palatial places and baronial spaces – designed to entice the audience and aggravate the artist. Often the lavish schemes of insensitive politicians, wealthy aristocrats and novice architects, customer convenience and consumer comfort has almost certainly taken precedence over basic artistic needs for adequate sight, sound and space whenever costs have escalated and cuts have been integrative or experimental works either do not exist or are too expensive for most organizations to rent or own.

This irregularity in physical shapes and spaces is only exceeded by the chronic shortage of basic facilities in all parts of Canada. Educational institutions still serve up the arts in gymnasiums or cafeteriums. Adequate exhibition, rehearsal and display spaces are scarce everywhere. The local community cultural or recreational centre – designed intentionally to serve sports well and the arts badly – quickly accomplishes the purpose. There are few mobile facilities.

What must be done? Initially, each province should undertake an intensive survey of its cultural facilities. This survey should include information on the nature and location of facilities, technical and equipment resources available, as well as present and future uses. This information should be distributed immediately to representatives of the cultural community who urgently require it to prepare programmes and plan activities. From this information, a basic plan for the development, construction or renovation of facilities for present and future purposes can be prepared for implementation by federal, provincial and community authorities.

The planning and construction of cultural facilities must be approached with caution. Full consultation with artists, arts organizations and knowledgeable representatives of the community is mandatory and must precede any actual construction or renovation. Architects must start building facilities that serve the needs of artists and people rather than the egos of politicians and civic officials. Moreover, the recent trends in cultural architecture away from big, baronial and inflexible palaces and towards smaller, more intimate, less opulent and more flexible spaces must be taken into serious consideration in planning future facilities in Canada. These new architectural trends highlight the process and participatory nature of contemporary cultural expression as well as the dire need for far more space for innovative, integrative and experimental purposes.

Where community or educational cultural facilities have been renovated or built, they must not become the exclusive preserve of selected elites. No single group should exercise a monopoly over their use. Political and community leaders must ensure equality of access to facilities for different organizations. For reasonable rents and for certain periods of time, smaller organizations should have the same access to facilities usually reserved for the larger, more established arts organizations.

Finally, across Canada there is a paramount need for creative resource centres in large and small communities. By mixing diverse activities, and by encouraging involvement by all segments of the community, these creative resource centres must provide a real home for Canadian artists, a focal point for community activity and a vehicle for enhanced cultural democratization in Canada.

Source: Schafer, 1973, p. 46-48

FIGURE G3

Excerpts from *National Study on the Supply and Demand for Sports and Recreation Facilities, 1974*

When we examine the needs for the study, it becomes obvious that the general purpose of the study was to obtain a data base for recreation and sport planning and policy-making at all levels of the delivery system. The study was to provide a global picture of facilities provided by various types of organizations and it was to provide a basis for comparison or analysis. Furthermore, the study was to inform as to each province's level of achievement in terms of sport and recreation facilities in order to stimulate exchanges between them. (p. 9)

From conclusion:

The present study provides the most exhaustive and complete data on socio-cultural facilities in Canada. In spite of some inaccuracies, it also provides the best tool for exploratory research on socio-cultural facilities within and between all the Provinces and Territories. The study suggests the crucial importance of long-term and thorough survey designing. Although it has not met all of its proposed objectives, the study has and will prove to be useful to all of those involved: field researchers, recreation researchers, planners and administrators at all levels of the delivery system. (p. 67)

1980s By the 1980s, the federal government was “phasing out its urban-oriented activities in the area of housing, and all forms of federal assistance for municipal infrastructure came to an end” (Andrew & Morrison, 2002, p. 144).

1980s and 1990s Provincial governments grew increasingly hesitant to increase their financial support to municipal activities (Andrew, 1995). During the 1980s, levels of financial support from provincial governments were either not increasing or were decreasing, making municipal governments “increasingly anxious about the financing of urban infrastructure” (Andrew & Morrison, 2002, p. 244).

During these decades, federal and provincial governments cut deficits “through capital spending reduction and downloading, putting greater pressure on local governments” (dmA Planning & Management Services, 2006).

1980 The Department of Communications established, and became responsible for all cultural agencies and government programs in the areas of arts and culture

1980 Alberta Culture, Facility Development Branch published *The Theatre Handbook: An Introduction to Planning and Design of Performing Arts Facilities* by Dale M. Taylor. The handbook provided detailed guidelines for planning and designing cultural facilities (see Figure G4).

FIGURE G4**Excerpt from Preface to *The Theatre Handbook: An Introduction to Planning and Design of Performing Arts Facilities*, 1980**

The growth of the performing arts and the need for special facilities is a general phenomenon in North America, and Alberta is coping with particularly accelerated pressures of growth and change. The patient interest of long-time residents has matured into such foundation companies as Edmonton's Citadel Theatre and Theatre Calgary, and many newcomers with interest and experience in the arts have created that "critical mass" required for a broad-based support of the performing arts. The value of the performing arts as an element of community focus is especially important today as many rural and frontier resource communities attempt to develop, in a short time, the public structure that most Canadian communities have evolved over a hundred years. It is the opinion of the Government of Alberta that priorities respecting performing arts facilities and their public support are best established at the municipal level, and to this end Alberta Culture offers advice and technical support to local interests through a system of Regional Representatives. While the Province does not initiate the development of local facilities it most certainly encourages this development as important to the well being of its citizens and hopes that this document will be of use to groups and individuals who are engaged in the planning and development of performing arts facilities.

It can be seen that a great deal of study and analysis must precede the decision to begin physical design and that responsibility for this is no small part of the overall effort. It will require dedicated members and much guidance from experts in cultural facilities development. Only when a realistic arts program is in place and its support assured, and the general nature of the facility is clearly in sight can work begin on its specific design. (Taylor, 1980, p. 12)

1980 Research report published entitled *Community Infrastructure and Participation in Culture: A Study of the Effects of the Supply of Cultural Facilities and Resources on Cultural Participation in Thirty-One Canadian Communities* by Barry DeVille and Brian L. Kinsley. The study "examines the characteristics of the community, cultural facilities and individuals in a number of Canadian communities to increase understanding of the forces shaping cultural participation across the country" (see Figure G5).

1980 Kitchener's Centre in the Square opened

1981 Cultural Initiatives Program established within the Department of Communications. Up to 1994, about 30% of the CIP's budget was allocated to Component II for "construction, renovation, and repairs of arts and heritage buildings, the purchase of specialized equipment, and feasibility studies" (PRA Inc., 2003, p. 28, citing Department of Canadian Heritage, 2001).

1981 Pacific Cinecentre opened in Vancouver (developed as an amenity bonus)

1982 New home of the Community Arts Council of Vancouver approved by Vancouver City Council as an amenity bonus; from 1998, the space houses the British Columbia Regional Office of the Canadian Music Centre and Vancouver New Music

FIGURE G5

Foreword from *Community Infrastructure and Participation in Culture, 1980*

Only recently has culture begun to be studied with the rigor and to the extent applied to the study of economics. Yet culture, as reflected by the media and by performances of various kinds, has the capacity to shape us as profoundly as most economic events.

This report, the Community Infrastructure and Participation in Culture (CIPC) study, examines the characteristics of the community, cultural facilities and individuals in a number of Canadian communities to increase understanding of the forces shaping cultural participation across the country.

The CIPC study, the first study of its kind in Canada, focuses on the community and the factors affecting the supply of cultural performances and other cultural events. It extends previous national analyses and responds to requests from interested individuals for information on the immediate factors shaping cultural participation in their communities. It attempts to give this information and enables these individuals to compare their communities to the communities in this study. The study is only exploratory; the results need refining.

The Arts and Culture Branch of the Department of the Secretary of State has sponsored a number of studies on cultural activities over the past decade. National leisure studies were conducted in 1972, 1975 and 1978. During the summer of 1978, the “Canadians and the Arts” survey was also conducted in 18 Canadian communities. This latter survey formed the basis of the CIPC study. These research efforts provide cultural planners and individuals interested in fostering cultural participation with information on the level of cultural participation in Canada. Studies have been conducted into theatre, museum, art gallery and musical performance attendance. Media activities, including reading, cinema attendance and radio, television and record-listening behaviour, have also been studied in detail.

In the past, variations in cultural participation were explored by measuring an individual's social, economic or demographic background as a means of explaining differences in participation rates (and of classifying cultural activity according to key sub-populations). These studies have been useful; but the application of sociodemographic measures to explain cultural participation has certain limitations. Such factors do not take variations in the supply of facilities, or other cultural resources into account, and hence cannot explain (or predict) variations in participation rates resulting from relative surpluses of cultural resources available (or conversely, shortages). Moreover, in presenting a national or, at best, regional picture of culture, the past approach has ignored significant factors at the community level.

The CIPC study was designed to examine the impact of supply factors on cultural participation through an intensive examination of 31 Canadian communities. These communities ranged in size from 8,500 to more than 2.5 million inhabitants, and comprised almost 50% of the Canadian population.

Measures of supply, based on data on the community and cultural infrastructure, were employed to account for the variability in cultural participation rates. The goal of the CIPC project was to determine which supply measures had a significant impact on cultural participation and, if there was an impact, how strong it was. Ultimately, measures of supply together with sociodemographic measures, should increase substantially the understanding of culture and the ability to predict or change participation.

– J.R. Thera, Director, Research and Statistics Directorate

- 1982** Roy Thompson Hall opened in Toronto
- 1984** Northern Arts and Cultural Centre opened in Yellowknife
- 1985** Calgary Centre for the Performing Arts (now EPCOR Centre for the Performing Arts) opened
- 1985** Thunder Bay Community Auditorium opened
- 1985** \$30 million Tyrrell Museum of Palaeontology at Drumheller officially opened
- 1985** Federation of Canadian Municipalities published *Municipal Infrastructure in Canada: Physical Condition and Funding Adequacy*. The report insisted that “financial assistance was absolutely necessary if urban infrastructure was to remain viable” (Andrew & Morrison, 2002, p. 244).
- 1985-92** Ontario’s Community Facilities Improvement Program (CFIP) supported “up to one third of the eligible costs of the construction of new facilities undertaken to meet justifiable needs for new or improved cultural, multicultural or citizenship programs/services; OR the acquisition, alteration or renovation of existing facilities to improve current services or programs; and up to one half of eligible costs for heritage conservation, feasibility studies, life safety” (Tulloch & Smalley, 2001, p. 11).
- 1986-92** Economic Regional Development Assistance, a \$50 million program under the Canada–Ontario Cultural Development Subsidy Agreement, implemented. One of the four grant programs under this Agreement supported the construction and/or acquisition of new facilities, additions, renovations, alterations and restorations of existing facilities and conservation of heritage facilities or sites in the cultural sector. This Agreement supported cultural facility projects in Ontario totaling more than \$220 million dollars, projects such as the Elgin Winter Garden Heritage Theatre Complex in Toronto, Sault Ste Marie’s White Pines Auditorium, Imperial Oil Performing Arts Centre in Sarnia and Ottawa’s Arts Court (Tulloch & Smalley, 2001).
- 1988** New National Gallery of Canada officially opened in Ottawa
- 1988** Northern Ontario Heritage Fund provided grants to northern Ontario cultural organizations. For example, Magnus Theatre in Thunder Bay received \$2.5 million towards the restoration and renovation of a heritage building into a theatre complex (Tulloch & Smalley, 2001, p. 11).
- 1988** Centrepointe Theatre opened in Nepean, Ontario
- 1989** An amphitheatre seating 2,000 (indoors) and 8,000 (outdoors) inaugurated in Joliette, Quebec
- 1989** New Canadian Museum of Civilization opened in Hull, Quebec
- 1989** The National Arts Centre published *The Third Decade and Beyond: The Cultural Mandate of the National Arts Centre of Canada*
- 1989** New home of the Alliance for Arts and Culture approved by Vancouver City Council as an amenity bonus

1989 National Liberal Task Force on Municipal Infrastructure established

1989-98 Toronto Arts Council's Cultural Facilities Support Program (a matching grant program) established. The program had a \$1-million budget in 1989, but "was down to \$100,000 by 1998 as the austerities of the 1990s kicked in. By 1999 there was a moratorium on the Toronto Arts Council Facilities Program which continues to this day, as support for operations was deemed more pressing due to impact of operating cuts from the Ontario Arts Council" (Tulloch & Smalley, 2001, p. 12).

Late 1980s and early 1990s Montreal saw a cultural infrastructure building boom with the development of the Musée d'art contemporain and the Pointe à Callière Museum, and major additions to the McCord Museum and the Musée des beaux arts de Montréal. Each of these projects had been discussed for some time before this point, and with the combination of significant private donations and leveraged government support, came to fruition during this period. Cited as the "birthplace of Montreal," the Pointe à Callière Museum was built to commemorate the City of Montreal's 350th anniversary.

1990s "Throughout the 1990s, a large number of governments made drastic cuts in public spending without any particular concern for protecting infrastructure expenditures" (Andrew & Morrison, 2002).

1990s Although federal support for arts and culture continues, the cultural community "experienced the effects of government-wide budgetary restraints, especially during the 1990s" (PRA Inc., 2003, p. 26). At the same time, "expenditures on culture at the provincial and territorial levels of governments were also decreasing, and other traditional sources of funding, such as box office revenues and corporate donations, have been under similar pressure" (Jackson & Lemieux, 1999, p. 27).

1990 Fort McMurray's Keyano Theatre opened

1990 The Canadian Museum Policy was re-confirmed and "it clarified the spheres of operation of MAP [Museums Assistance Program] and CIP (Cultural Initiatives Program) for the provision of services towards museum capital funding. There had been a blurring and duplication of assistance since CIP had been initiated in 1979. From 1990, MAP would fund upgrades for existing museum facilities including long-range planning and facility development studies, purchase and upgrading of collection preservation related equipment within existing museum facilities, security, fire and protection systems, storage, mechanical and lighting systems, handicapped access, loading docks and freight elevators" (Tulloch & Smalley, 2001, p. 10).

1992 The Canadian Craft Museum opened in Vancouver (developed as an amenity bonus)

1992 The Canadian Museum of Contemporary Photography opened in Ottawa

1993 Department of Canadian Heritage established, created out of the former Department of Communications in a government reorganization

1993-95 Jobs Ontario Community Action – A Community Capital program component provided support for the construction, rebuilding or renovation of community facilities or infrastructure identified as a community priority and contributing to the economic growth of the community.

Support was available for up to one-third to a provincial maximum of \$3 million of the project cost (Tulloch & Smalley, 2001, p. 11).

1994 TD Bank Financial Group released *Mind the Gap: Finding Money to Upgrade Canada's Aging Public Infrastructure*, which noted several key trends relative to the Canadian infrastructure gap, including:

- (1) a decline, since the mid-1970's, in public infrastructure assets as a share of GDP;
- (2) investment that has not kept up with population growth and deterioration of infrastructure assets; and
- (3) a rise in the municipal share of public infrastructure as provincial and federal share has fallen. (cited in *dmA Planning & Management Services*, 2006, p. 2)

1994-95 The scope of the Cultural Initiatives Program (CIP) contracted so that only the third component (support to festivals) was active. According to program personnel, "by the late 1990s, components I and II had become 'dormant,' and resources were allocated to each component on a case-by-case basis" (PRA Inc., 2003, p. 29). "Key informants indicated that the Department was aware of the continuing needs for infrastructure support and capacity building but was forced to reduce budgets in step with government-wide fiscal restraint" (p. 42).

1994-2000 Canada Infrastructure Works Program established. In Phases I and II, infrastructure projects undertaken were predominantly the construction of roads, bridges, and water and sewer networks, with even less emphasis on community, cultural, and recreational services in Phase II (Barrados et al., 1999, cited in Champagne, 2007).

Andrew & Morrison (2002) analyzed the projects funded through this program, and found that only 12% of Canada Infrastructure Works investments were allocated to *community, cultural, and recreational facilities*. "Most of these projects can be seen as enhancing the quality of life, particularly as relating to opportunities for recreational and leisure-time activities" (p. 248).

The proportion of this allocation dedicated to cultural facilities is not outlined. However, in a comparison of the projects of the municipalities of Scarborough and North York, identifiably "cultural" investments are limited to the installation of air conditioners and new lights in the North York library, for total approved cost of \$789,000 (accounting for 2.6% of North York's total approved costs for 29 projects).

Mid-1990s "Québec arts organizations, with the active encouragement and support of the Québec government, were particularly successful in accessing federal capital funding through the then federal-provincial Economic Regional Development Assistance program, which was discontinued in 1998" (Tulloch & Smalley, 2001, p. 7).

1995 The federal government Program Review results in deep cuts to the Department of Canadian Heritage and the Portfolio agencies (Jeannotte, 2007)

1995 "Department of Canadian Heritage placed a moratorium on capital funding through the Capital Initiatives Program which continues (officially) to this day" (Tulloch & Smalley, 2001, p. 11).

- 1996-99** “MAP [Museum Assistance Program] funding reduced to \$7.2 million and very limited monies available for facilities” (Tulloch & Smalley, 2001, p. 10).
- 1997** Province of Ontario *Development Charges Act* changed to exclude cultural infrastructure projects
- 1998-2000** “Canadian Millennium 2000 Partnership Fund (the Millennium Bureau of Canada) – this Fund supported several facilities projects in Ontario, converting or restoring historic buildings into arts or museum facilities, including the Quinte Cultural Centre ... [O]rganizations that received funding from this program were under the gun to complete the stage of the project being funded by the Millennium Fund grant before the March 31, 2001 deadline, which was proving to be unrealistic because of hold-ups in other funding, or other problems related to construction” (Tulloch & Smalley, 2001, p. 11).
- 2000** SuperBuild Sports, Culture, and Tourism Partnerships Fund announced in the Ontario budget as “a \$300 million program to be delivered over five years, with \$60 million available in 2000-2001” (Tulloch & Smalley, 2001, p. 40).
- 2000** Northern Ontario Heritage Fund increased to \$60 million annually (Tulloch & Smalley, 2001, p. 42)
- 2000** Infrastructure Canada Program (ICP) funds community infrastructure including cultural infrastructure
- 2000** A City of Vancouver-owned 30-unit artist live/work studio co-op, operated by Core Artists’ Live/work Co-operative Association, opened (complex developed as a public amenity bonus)
- 2000s** Toronto’s “Cultural Renaissance” launched, rooted in the building and architectural transformation of close to a dozen major arts and cultural institutions: Roy Thomson Hall enhancements, the National Ballet School’s new Jarvis Street Campus (Phase 1), Ontario Science Centre expansion, Gardiner Museum redesign and expansion, the Royal Conservatory of Music’s TELUS Centre for Performance and Learning, Toronto International Film Festival’s Bell Lightbox (opening 2010), the Ontario College of Art and Design’s Sharp Centre for Design, Soulpepper Theatre Company’s Young Centre for the Performing Arts, Canadian Opera Company’s new Four Seasons Centre for the Performing Arts, Royal Ontario Museum expansion, Art Gallery of Ontario expansion, and York University Accolade Project.
- 2001** Responding to the report by the Standing Committee on Canadian Heritage, *A Sense of Place – A Sense of Being* (1999), the federal government introduced the Tomorrow Starts Today program, a major investment of more than \$500 million over a three-year period.
- The Cultural Spaces Canada program was launched with an initial three-year budget of \$80 million (2001/02 to 2003/04) to support arts and heritage capital projects. After the first three years, the program was extended by one year, then renewed for another four years.
- 2001** The new home of the Contemporary Art Gallery opened in Vancouver (developed as an amenity bonus)

- 2002** Department of Canadian Heritage produced *Cultural Spaces Canada: National Inventory of Existing Cultural Infrastructure* (Commonwealth Historic Resource Management Limited, 2002)
- 2002** Department of Canadian Heritage published *The Arts in Canada: Access and Availability* (Decima Research Inc., 2002)
- 2002** Ministry of Transport, Infrastructure, and Communities established to administer existing federal infrastructure programs, to provide collaboration with government partners on infrastructure policy issues, and to improve the knowledge base on public infrastructure in Canada (Infrastructure Canada, 2007)
- 2002** Infrastructure Canada's Canadian Strategic Infrastructure Fund (CSIF) established
- 2003** Infrastructure Canada's Municipal Rural Infrastructure Fund (MRIF) established
- 2005-6** The Vancouver International Film Centre opened in Vancouver (developed as an amenity bonus)
- 2006** The new home of Artstarts in Schools opened in Vancouver (developed as an amenity bonus)
- 2007** FCM report, *Danger Ahead: The Coming Collapse of Canada's Municipal Infrastructure* by Mirza Saeed, released. The report estimated Canada's municipal infrastructure deficit to be \$123 billion dollars, which included a \$40.2 billion sub-deficit for "community, recreational, cultural and social infrastructure." This category included government buildings, public housing, public buildings, multi-purpose complexes, indoor and outdoor recreation facilities, and parks and playgrounds. The report concluded that facilities included in this category "are generally operated by local governments and need immediate attention, as many facilities are in poor condition and have inadequate capacity. Aging and accumulated deterioration have also strained these facilities considerably" (p. 14).
- 2007** Infrastructure Canada's Building Canada Plan announced
- 2008** The Office of the Commissioner of Official Languages published the report *Federal Government Support for the Arts and Culture in Official Language Minority Communities*, which includes a reference to the cultural infrastructure in those communities
- 2008** *Creative Construct: Building for Culture and Creativity* international symposium on cultural infrastructure held at the Chateau Laurier Hotel, Ottawa

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