

THE STATE OF CULTURAL INFRASTRUCTURE

Policy and Issues Dialogue



Regional Roundtable Background Paper – Atlantic Region

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1. Introduction

This paper reviews the state of cultural infrastructure (bricks and mortar) in Atlantic Canada. Research was conducted by distributing surveys to government officials with responsibilities for policies or programs related to, or the operations of, cultural venues or infrastructure at all three jurisdictional levels (municipal, provincial and federal). Surveys were also sent to non-government cultural facility operators, cultural service organizations, associations and arts councils. Additional primary research was conducted in an effort to close information gaps when survey responses were not forthcoming or did not appear to present the entire policy-reality situation.

The surveys were designed to identify programs, policies, plans and strategies that respond to cultural infrastructure. In addition to this, documents, lists or inventories (formal or informal in format) of cultural infrastructure and issues related to cultural infrastructure were requested. A bibliography at the end of this report lists the most recent studies, reports, policies and programs that were identified, along with other supporting documents such as news clippings and media releases.

A database listing arts and heritage facilities, associations and service organizations, and the government officials presumed responsible for culture or cultural infrastructure in their respective jurisdictions was also created. The author found it unfortunate that the survey response rate was low, despite follow-up telephone calls.

Note: Pan-Canadian federal funding programs were not reviewed in-depth in this study. Federal programs are significant in their impact. These include those managed by Canadian Heritage (especially the Cultural Spaces Canada program) and Parks Canada, which plays a key role in sustaining infrastructure (particularly federally owned and operated facilities).

2. Existing state of cultural infrastructure knowledge

2.1. Inventories

Atlantic Canada, consisting of the four provinces of New Brunswick, Newfoundland and Labrador, Nova Scotia and Prince Edward Island, presents a mixed status as it relates to the maturity of cultural infrastructure. For its rather diminutive population (the region and individual provinces), there exists a large number of arts and heritage built spaces (without defining the respective quality of venues) but a corresponding lack of policies, plans, programs, strategies and formal inventories that support and/or catalog the infrastructure.

Heritage / museums

The formal inventories that exist fall primarily under heritage (museums and heritage sites, and built heritage) as it seems that cataloging is a natural administrative act in this discipline, which has permeated government departments that operate facilities or are close partners of heritage facilities. For instance, the Nova Scotia government operates the Nova Scotia Museum Complex and has an online inventory of the member museums as well as a directory to other heritage resources, including links to community museums. The PEI Museum and Heritage Foundation likewise lists its museums. In Newfoundland and Labrador an online list is managed by the Museums Association of Newfoundland and Labrador. No comprehensive list of museums in New Brunswick could be found.

Inventories of heritage buildings were evident at both the provincial and municipal levels (particularly in the larger municipalities). Registries of heritage buildings in this older part of the country are common and can be lengthy. Often they are supported by designation or ‘plaque’ programs. Having formal inventories appears to enable development of conservation policies and programs.

Arts facilities / cultural centres

The Government of Newfoundland and Labrador operates a group of Arts and Culture Centres around the province but there is no province-wide list of other arts centres. Other lists have been compiled by individual municipalities or the culture or tourism agencies within those local centres (e.g., see City of St. John’s Tourism lists); the accuracy and completeness of these lists may be suspect.

An accurate listing of arts facilities in Prince Edward Island could not be located. Again, the level of listings at the municipal level varies. The Atlantic Presenters Association website list of members is helpful in that it identifies active organizations that require performance venues in which to present works, but not all of these member organizations operate venues.

New Brunswick also lacks a comprehensive directory of arts facilities. Municipalities may or may not have an inventory, and the completeness of the existing lists varies considerably. Moncton has an online list of arts and culture organizations, but it does not clearly distinguish between groups with and without facilities. Interestingly, arts and heritage facilities were more prominent on the municipal websites of francophone communities.

There is no formal provincial inventory of art facilities in Nova Scotia, but there are lists and guides, most of which do not distinguish between groups and facilities (e.g., Studio Rally, Theatre Nova Scotia’s online listing of members, etc.). And, as in the other provinces, the municipalities have informal lists of varying quality. Halifax Regional Municipality is about to undertake an inventory of arts, culture and heritage assets. Annapolis Royal has an online map of visual artists, and numerous organizations have produced art maps or guides (usually visual arts), like those for Lunenburg, Bear River and Halifax Regional Municipality. In the last five years, there has been an emergence of renovations and additions of new cultural infrastructure in communities around the province.

2.2. Knowledge gaps

The inventory of cultural spaces is incomplete and will require more work on a number of fronts. First, the definition of what constitutes a cultural facility will require more specific distinctions. In many jurisdictions it is argued that the community centre or central multi-purpose facility is a cultural facility because it serves as the anchor to that place’s ‘culture’ and nowhere else do cultural events take place. In other jurisdictions cultural facilities are purpose built, and yet often serve non-arts and non-heritage purposes in addition to arts activities, while in still other locations non-purpose built spaces have been readapted to serve cultural purposes and these run the gamut of how well they meet the needs of the users, as well as how they are operated (municipal staff versus volunteer-run, year-round or seasonal operations). Civic centres serving the purposes of presenting sports, exhibitions and concerts, but essentially designed around a hockey-rink format are often titled “Arts & Entertainment” facilities.

A number of questions arise around how decisions are made without an adequate knowledge base informing them. For instance, without an ability to reference information on conditions, issues and alternatives, are decisions made in a vacuum of appropriate financial sustainability models, acknowledgement of appropriate uses, and the knowledge or creation of operational plans? Is the development of newly planned and financed facilities hindered in the absence of a complete inventory? How is the capacity of existing facilities tested when attempting to determine the need for new or improved space? How is sustaining existing spaces rationalized at the provincial or municipal levels? How is adequate funding to sustain facilities determined? When existing structures are under-capitalized or under-utilized, how is the case made to support or not support the development of other facilities? These questions seem to indicate that further research, documentation and/or evaluations are required to close this knowledge gap, or require the implementation of plans that capture decision-making information.

On occasions when a particular opportunity/need arises or is identified, and its case gains traction (supported by tourism, community or economic development arguments) more often than not infrastructure is funded. Non-government respondents to the survey felt that arts and heritage opportunities/needs (especially for purpose-built facilities) did not usually receive the same support as multi-purpose spaces, indicating that non-cultural reasons for support are more heavily favoured. This may be an indication that cultural policies, plans and strategies may be too vague, not fully funded for complete implementation, do not receive the priority they require, or must be combined with other rationales and plans to be realized.

On the other hand, government sources often described the process of aligning the programs of several agencies in different jurisdictional levels as both a delicate balancing act and almost unique in its composition for each individual project. No single program or handful of programs is a “silver bullet.” Funding and maintaining cultural infrastructure is a moving target in itself: the appropriate capacity, level of technical sophistication, and ability to match operational needs may be viewed in widely different ways by the public and private funders, artistic or curatorial community, architects or audience. Around the project itself, or its operations, swirls an ever changing environment, ebbing and flowing when it is seen as a solution to a community challenge, as an economic contributor, a connection to significant history or heritage, a competitor to other infrastructure needs/interests or as a priority over time.

Elections can freeze funding or entirely alter programs, priorities and/or political will. Each project aligns a unique array of justifications, supportive allies and funding mechanisms which can change over time. Often funding requires two or more departments at the same level of government to determine their collective “case for support” and the nature of their funding before the usual sliding gauge of partnership contributions from other levels of government is even tested to determine if there exists adequate resources for a project to successfully proceed. It was remarked that, from a funding perspective, progress often occurs more easily when based on relationships that have a history of developing successful projects.

3. Existing funding and policy framework

3.1. Funding framework

In general, ad hoc, unstable funding forms the basis for financing new construction. It typically results from Provincial–Federal Cooperation Agreements as anchors but with

projects usually requiring municipal support, corporate support and a public fundraising campaign. This is fickle, sometimes politically motivated, funding and not reliable due to constant changes in policy directions as the result of changes in governments and their mandates at all levels, and also tied to the ebbs and flows of economic prosperity. Policy and plans that do exist are vague and this speaks to the need to see more details, if not in the policies, then in subsequent plans and strategies.

Almost all respondents from government and the culture sector concurred that, while there is a spectrum of infrastructure issues varying from jurisdiction to jurisdiction, policies, plans and programs are vague at best, and usually operational or for small projects. It also seems that most original construction is funded in an ad hoc manner, and that renovations and maintenance are carried out on an *as needs* basis. It is evident that larger institutions like Neptune Theatre in Halifax and the Confederation Centre for the Arts in Charlottetown have Capital Reserves or Funds (self-generated in the case of society-operated Neptune Theatre) held aside for refurbishment purposes; even then government grants are often sought to complete a project. Otherwise it appears that most renovations and new construction is funded through multi-level partnership funding arrangements (one or more departments and/or jurisdictions and the facility's owners/operators).

More often than not, if facilities are not government-owned and operated, then it requires a crisis, opportunity or lengthy lobbying and fundraising campaign to all levels of government, the public and private sector when it comes to funding construction or renovation. In some instances “opportunity” applies to government-owned and operated facilities as well. For example, the Gordon Pinsent Centre for the Arts in Grand Falls, NL, originally opened as the Grand Falls Arts and Culture Centre, came about as the result of the donation of the Czechoslovakian pavilion at Expo '67 by that country's government to thank and recognize the community and its people for their role in saving the lives of many passengers during a September 5, 1967, Czechoslovakian Airliner crash at Gander International Airport.

In some cases, development takes years to complete. Theatre Halifax (recently renamed Bella Rose Arts Centre), for instance, is attached to a high school structure and despite funding from municipal, provincial, and federal¹ governments over a number of years, it has an ongoing public fundraising campaign with a goal to equip and complete the interior of the space.

“Creative Intersections in Downtown Halifax,” a presentation for the 2002 Artscape Conference in Toronto, argues that cultural spaces in Halifax during the 1980s and 1990s and into this decade had primarily been lead, planned and developed by the community with minimal government planning involved – with one exception: the Museum Complex. In large part, government participation is reactive. It wasn't always that way in Nova Scotia: the deCoste Entertainment Centre in Pictou was built in 1982 as the flexible performing space template for all provincial community arts centres. Unfortunately, the model proved to be cost-prohibitive and no other structures based on its model were developed.

On the other hand, government-owned and -operated heritage facilities seem far more developed, although not much better resourced:

The Nova Scotia Museum Complex, with a history of over 140 years, is composed of 27 museums, over 200 buildings and 4 ships. The province staffs and directly operates 10

¹ Federal funding was received through ACOA.

facilities, and the rest are managed by local partners. There are an additional 66 community museums in Nova Scotia supported by provincial operating grants. The 2006 *Final Report of the Voluntary Planning Heritage Strategy Task Force* identified the need to increase operational and capital support to heritage facilities in Nova Scotia.

New Brunswick does not have a museum complex, but it does work in cooperation with community museums and historic sites. Like the other Atlantic provinces, New Brunswick is participating in the federal government Historic Places Initiative to develop a national register of historic places, and has also adopted a Commercial Heritage Property Incentive Fund.

PEI Museum and Heritage Foundation operates seven provincial museums and heritage sites in PEI, but there is no evidence of a plan or policy addressing facility infrastructure.

In a novel approach to facility development, Newfoundland and Labrador has The Rooms, which unites the Provincial Museum, the Provincial Art Gallery and the Provincial Archives of Newfoundland and Labrador under one roof, centrally in St. John's.

Heritage buildings are often supported by designation or 'plaque' programs. Less common, but also frequently encountered, are policies and by-laws restricting changes to heritage buildings (especially exteriors), and the recent development of incentive programs to encourage businesses and home owners to maintain heritage structures. The development of conservation policies and programs is enabled by the existence of formal inventories.

3.2. Key agencies, policies and programs

Federal

In respect to capital infrastructure, cultural infrastructure in all four provinces falls under the funding programs of at least two federal departments or agencies: **Department of Canadian Heritage** through the Cultural Spaces Canada program, and the **Atlantic Canada Opportunities Agency** (ACOA), through a variety of non-culture-specific economic development programs. **Enterprise Cape Breton Corporation** (ECBC) is a subsidiary of ACOA in Cape Breton, Nova Scotia.

Parks Canada is responsible for a number of heritage facilities and sites in Atlantic Canada, the most prominent being Carleton Martello Tower in New Brunswick, L'Anse aux Meadows and Signal Hill in Newfoundland and Labrador, Green Gables in PEI, Fortress of Louisbourg and Halifax Citadel in Nova Scotia. This paper does not delve further into Parks Canada and its Plan.

In Halifax another federal agency, the **Halifax Port Authority**, is currently active developing a portion of its extensive harbour properties into a cultural district called Halifax SeaPort.

Provincial

At the provincial level a line department or secretariat is responsible for culture in each province. These agencies are:

- Wellness, Culture and Sport Secretariat, New Brunswick
- Culture, Heritage and Libraries Department, Newfoundland and Labrador
- Tourism, Culture and Heritage Department, Nova Scotia
- Tourism, Recreation and Culture Department, Prince Edward Island

All four provinces operate a system of museums/heritage sites, and Newfoundland and Labrador also operates a system of arts centres. Otherwise, the provinces are as individual as the municipalities within them, in that there appears to be a general lack of specific programs, policies and plans that support cultural infrastructure across the board, outside of the provincially operated museum and arts centre systems.

Infrastructure in provincial government policies, studies or programs often referred to organizational or professional expertise infrastructure, not necessarily built infrastructure (i.e., facilities or venues). Further research discovered that most support for facilities falls under operational grants from provincial cultural departments. *Operational funding* referred to non-capital expenditures, or very small renovation or equipment purchases rather than larger capital projects. The need for plans, strategies and funding to deal with infrastructure issues is broadly acknowledged by funders and facility operators but specific programs, policies and plans are difficult to identify.

New Brunswick

The Department of Wellness, Culture and Sport provides operating grants to Professional Arts Organizations, Professional Artists Associations and Provincial Community Arts Organizations for operations, which includes facility maintenance.

In the *New Brunswick Cultural Policy*, under the theme “Accessing Culture,” one goal states that facilities must be available in all regions to ensure access to cultural resources by residents. Under this goal is a strategy that states: “Strengthen the capacity and support the development of arts, heritage and cultural organizations and associations at the provincial and community levels.” Under the “Policy” theme of “Professional Artist and Cultural Professionals,” it is stated that government will recognize their work and “in partnership with stakeholders, supports cultural initiatives and infrastructure that build capacity and increase sustainability for cultural organizations.” And to help encourage the work of artists and cultural workers is the following strategy: “Develop a province-wide plan to improve cultural infrastructure for the creation, production, promotion and dissemination of professional arts.”

Under the theme of “Our Collective Heritage,” the province must value and preserve its historical and contemporary cultural resources for the future, which is followed by a number of strategies, none of which address capital infrastructure. The “Culture and the Economy” theme speaks to the global economy and the cultural amenities sought out by businesses and families, including cultural facilities, and it states that “adequate infrastructure, strong cultural organizations, and prosperous cultural industries” are key. A subsequent strategy states that for this to be achieved it will: “Seek financial investment and job creation through the strategic development of heritage and arts resources; Develop new infrastructure in cooperation with other Atlantic provinces; [and] Invest in the cultural sector to enable artists and cultural professionals to pursue their careers in New Brunswick.”

New Brunswick municipalities

The three largest municipal centres in New Brunswick, Fredericton (the capital), Moncton and Saint John, all have arts or cultural policies.

Fredericton. The *Fredericton Arts Policy* contains one section obviously related to facility infrastructure which states that its “Council shall pursue, subject to needs analysis and feasibility, development and support of additional cultural space, including enclosed and open-air space.”

Saint John. The *City of Saint John Arts and Culture Policy*, Goal 2 is entitled “Strong Arts Infrastructure.” It states: “Common Council must help to maintain and develop necessary arts infrastructure – both physical and organizational – which supports the rich diversity of the arts and the community.” The implementation actions call for Council to continue providing in-kind supports and operating grants to key facilities and others depending on circumstances. It goes on to speak to assistance programs in support of existing and new facilities, and to encourage the participation of other municipalities in the Saint John area to similarly contribute to the region.

The City of Saint John considers some facility operations projects in its Community Arts Funding Program, but does not have a dedicated cultural capital infrastructure fund. A Regional Facilities Commission, set-up by the Bernard Lord provincial government to increase inter-municipal cooperation, encourages contributions by outlying communities to Saint John-based facilities for the purpose of sharing. This group meets only once annually to address any needs brought forward with a relatively fixed budget. It is seen as reactive, not proactive.

Moncton. The *City of Moncton Arts and Cultural Policy* states that the City will provide operation support for municipal arts and cultural institutions and affiliates, and lists the following, “i.e. The Capitol Theatre, the Moncton Museum, the Moncton Public Library, the Moncton Gallery, the City of Moncton’s Collection of Fine Arts, etc.”

Other municipalities. Other municipal policies and plans were not located, but there were strong indications of cultural development activity, indicating that most likely others exist, particularly in predominantly francophone communities, especially those in the north and north-east. Here, it is evident that cultural activity in Quebec influences activities across the border in New Brunswick, and were bolstered by the major event and investment in cultural activities that took place around the 400th anniversary of l’Acadie in 2004. Some of these municipalities have developed extensive amenities to preserve and showcase their Acadian culture, like **Ville de Bouctouche** and its La Pays de la Sagouine, a constructed village based on the main character of Antonine Maillet’s book, *La Sagouine*. On the town’s website, under its cultural services department, it says the importance it places on culture is supported with “human resources, materials and financial aid” to a number of cultural organizations.

Caraquet and **Sackville** have both been named Cultural Capitals of Canada, which has also influenced their cultural development; Sackville, for instance, has invested over half a million dollars in an auditorium, art gallery and artist’s studio in a new cultural centre.

Newfoundland and Labrador

Newfoundland and Labrador’s 2002 *Cultural Policy* speaks broadly of nurturing, preserving and celebrating culture, and making investments in cultural resources. It defined cultural infrastructure to include: (a) cultural facilities and equipment, (b) organizational structures, (c) human resources, and (d) training and educational structures. But the words *infrastructure* and *facilities* only appear in the glossary. The 2006 *Newfoundland and Labrador Cultural Plan* references and acknowledges the need to invest in infrastructure and facilities, although there is no strategy or list of specific actions related to any specific facility.

Newfoundland and Labrador municipalities

The **City of St. John’s** Arts and Culture Steering Committee produced *The Arts and the City Report to Council* in 2000. In this document, a number of recommendations are made to

support culture, and among them one that speaks about spaces and facilities, including development of directories, facilitating venues and locations for production and exhibition, and the notion of investigating potential incentives that might be offered to business to help develop venues to supplement the existing infrastructure. An Arts Symposium is planned for 2008 and a discussion regarding infrastructure is expected to be part of that agenda. A recently proposed project to develop an inventory was not funded. A major issue, as a result, is that there are no plans in place to deal with infrastructure and private developers are purchasing properties to develop cultural space but without consultation with the cultural sector, nor a framework within which to work.

Other municipalities have their share of cultural activity. Of note: **Stephenville**, with its annual summer theatre festival and its arts centre, **Corner Brook** with Sir Grenfell Collage and its arts centre, and **Trinity** with its Rising Tide Theatre. None, however, have developed cultural policies or plans.

Nova Scotia

The province has a *Cultural Policy* that mentions operation of facilities as part of the government's role in support of culture. The 1999 *Nova Scotia Culture Sector Strategy* envisions a “creative cycle” which includes the right type of facilities in the right place as a component of achieving a fully operational sector. However, this vision is not supported by a detailed plan or strategy, nor any inventory. In 2006, the Nova Scotia Arts and Culture Partnership Council unveiled the document entitled *Creative Nova Scotia: How Arts and Culture Can Help Build a Better Nova Scotia*. It identifies the need to develop a cultural infrastructure inventory and the requirement to perform a needs analysis and to develop a plan to address deficiencies. It also identifies the need to increase funding and other support for facilities.

A presentation by Museums Complex staff to the Legislative Standing Committee on Public Accounts in 2001 advocated the need for increased funding to support heritage facility infrastructure. The 2006 Voluntary Planning report, *Our Heritage Future, A Shared Responsibility: Recommendations for Nova Scotia's Heritage Strategy* reiterated, repeatedly, the need for increased funding and for plans and strategies to be put in place to support facilities infrastructure. The report also noted the use of other facilities, such as church halls and libraries, due to use and growth needs, and that current support of infrastructure is already a heavy burden on the budgets of respective heritage organizations. Furthermore, this document suggested that the themes of some heritage facilities might be redundant, while other stories were being left untold and that part of a heritage strategy could require a transition plan to make amends.

Nova Scotia municipalities

The 2004 **Halifax Regional Municipality** (HRM) Capital District-commissioned report, *Public Facilities Needs and Opportunities Strategy*, focuses on the downtown core and suggests that certain public amenities must be considered for land and economic development to ensure sustainability of the City's stature. In the “war of places” the report says that HRM must compete as a cultural capital, and by reviewing other cities it recommends that development and support of arts facilities and heritage preservation is key. Appendix B of that report includes a brief list of arts and culture venue needs.

The HRM *Arts and Culture Economic Impact Study* (2005) notes the benefits to be had in developing cultural clusters and shared facilities, for branding and viability factors. It not only documents a number of arts and heritage facilities and the economic impact of their activities, but suggests that there is a lack of adequate facilities for the performing arts, number of venues for music industry performances, and of cultural training facilities. A key note is the need to include the cultural sector in consultations on the design of cultural facilities to maximize utilization.

HRM's 2005 economic plan, *Strategies for Success*, identifies the need to invest in creative infrastructure renewal and notes that in recent years investment in all public facilities has been low compared to other jurisdictions. The document also suggests that the provincial and municipal government find better ways to work together to provide this infrastructure.

The 2006 HRM *Cultural Plan* recommends a review of the *Recreation Blueprint* to ensure that culture is integrated into decision-making and is granted access to recreation facility spaces, and a review of the *Indoor Recreation Facility Master Plan* for opportunities to develop cultural spaces via its planning and decision-making processes. It recommends linking planning and policy development between Recreation and Cultural Services to create facility development strategies and to incorporate cultural space into all new recreation and community facilities. It suggests exploring the transformation of underused community centres into community cultural centres, and ongoing research into incorporating cultural space into community centres. The notion of working with developers to incorporate cultural spaces within new developments is noted, as is the notion of seeking to develop improved maintenance initiatives to ensure sustainability of infrastructure, suggesting the development of a Capital Reserve. The Plan also includes a goal to develop an inventory of cultural assets, and suggests using HRM's public buildings to showcase arts and culture as well as investigating their feasibility as potential creative clusters.

The 2006 HRM *Regional Planning Strategy* often references the preservation of culture and heritage property, culture and heritage assets as economic resources, and suggests that this will be undertaken by built heritage polices and promotion of arts and culture, with a need to develop a Cultural Functional Plan that “supports a strategic approach to the provision of cultural services, facilities, programs and investment.”

HRM offers community grants for projects (not operations), and a Tax Exemptions for Non-Profit Organizations program (applicable to organizations that own their own venue). Only a few arts and heritage organizations own property – most rent or lease space. HRM owns Alderney Landing (Dartmouth), Bicentennial Theatre (in rural Middle Musquodoboit), and the Church of England Institute Building (the Khyber Institute of Contemporary Arts, Halifax), and all are managed by community boards. HRM also owns a number of heritage houses (also managed by volunteer boards). The Dartmouth Museum operates two HRM-owned spaces, managed by its own board and staff.

Annapolis Royal, named a Cultural Capital of Canada for 2005, is a town almost wholly composed of cultural assets. It is the site of one of the first European settlements in Canada, home to Parks Canada's Fort Anne, King's Theatre, and numerous arts studios and heritage buildings. Much of the town is designated as a national heritage district. The town's Arts and Culture Policy states that it will “help to maintain and develop necessary arts and cultural infrastructure, both physical and organizational.” The town website hosts an art map.

Lunenburg is much like Annapolis Royal, although it is designated a UNESCO World Heritage Site. It has cultural assets, like its waterfront, the Lunenburg Opera House and the

Lunenburg Academy (a school dating to the late 1800s). Many by-laws protect, advise on and encourage heritage preservation of town buildings.

Bridgewater is the only municipality in the province that operates a museum with a municipal employee. The town also manages a provincially owned heritage facility, Wile Carding Mill.

In **Cape Breton Regional Municipality**, the second largest municipal body in the province, culture falls within its Recreation Department, with one heritage centre and three museums named as facilities on the municipal website. The Regional Municipality has developed a brief *Heritage Policy* for built heritage, an *Infrastructure Needs Assessment Policy*, and a Community Facilities Capital Grant Program but it does not directly mention culture, arts or heritage in the latter two items.

Prince Edward Island

PEI is a small, lightly populated and still predominantly rural province. As a result, the Island's cultural infrastructure anchor is the federally mandated Confederation Centre for the Arts, which contains performing arts, gallery and museum spaces.

PEI's *Cultural Policy* commits to "assist, operate and support cultural institutions." PEI Council of the Arts' 2006 *Community Consultation* report firmly stated that viability of the arts required adequate infrastructure and sustainable venues. The City of Charlottetown and Province funded report, *The Economic Impact of Culture in Prince Edward Island and in the Charlottetown Region* (2006), also reiterates the need to invest in cultural facilities to ensure that cultural activities can attain their potential. Under the Department of Communities, Cultural Affairs and Labour, The Museum and Heritage Foundation oversees 7 heritage sites and museums around the Island, several of which have undergone recent renovations and expansions.

PEI municipalities

Charlottetown's The Guild is operated under a Memorandum of Understanding (MOU) between the PEI Council for the Arts, City and Province that created the Ars Longa entity that manages the space. It receives operating funding from both the Province and the City. Three community museums and Founders Hall represent prominent heritage venues within the City. Charlottetown's *Cultural Policy* (2006) offers support for cultural facilities through in-kind and operating grants, and includes actions to encourage private developers and other local municipalities to support in a similar manner.

Summerside hosts a number of facilities. Wyatt Heritage Properties, a Foundation working in collaboration with the City, operates three houses and the Wyatt Centre, which houses Eptek Art & Culture Centre, Harbourfront Jubilee Theatre, and the PEI Sports Hall of Fame. The Jubilee is owned by the Regional Cultural Events Centre, a registered non-profit organization; Eptek is operated by Museum and Heritage PEI; the PEI Sports Hall of Fame is managed by a board of directors appointed by the Province. The Wyatt Foundation gifted the Wyatt Heritage Properties to the City in 2000. The Foundation works in partnership with the City on management of the properties through the Department of Economic Development. Wyatt Heritage Properties does have a development plan of renovations underway, but the nature of the funding sources for this work is not clear from documentation on the Wyatt Foundation website.

Other arts and heritage venues are located in other Island communities and these receive some municipal support and combined provincial-federal support for capital investments. Victoria Playhouse in **Victoria** is a long-running theatre housed in old community hall. Kings Playhouse in **Georgetown**, serving as the arts centre for eastern PEI, is housed in a former 1897 community centre/town hall that has been renovated and rebuilt over its history following a train wreck and a fire that destroyed the original structure. In other cases infrastructure is not culture-specific, such as the Indian River Festival which is held annually in St. Mary's Church, **Indian River**.

3.3. Networks and core institutions

Other than New Brunswick, each Atlantic province has some form of an operational network in place for cultural facilities. In PEI and Nova Scotia it is a provincially owned and (partially in the case of NS) operated network of museums. In Newfoundland and Labrador there is the network of six Arts and Culture Centres that are operated by the province. The Art Gallery of Nova Scotia has its main branch in Halifax and a second branch in Yarmouth; a third site is the Maude Lewis Memorial in Marshalltown.

Core institutions include The Rooms in St. John's, Newfoundland and Labrador, which although situated in the capital, co-houses the provincial archives, gallery and museum. Charlottetown's Confederation Centre acts as the anchor cultural institution for PEI, although Summerside's three-venue complex, The Wyatt Centre, is another large venue. In New Brunswick, the key performing arts institutions are the three largest performing arts facilities in the three largest municipalities: The Playhouse in capital city Fredericton, The Imperial Theatre in Saint John, and the Capital Theatre in Moncton. The Beaverbrook Art Gallery in Fredericton is certainly a core visual arts venue, as is the New Brunswick Museum in Saint John.

In Nova Scotia, the largest performing arts venues, outside of mixed-use civic centres, are university auditoriums: Beveridge Arts Centre at Acadia University in Wolfville, Dalhousie Arts Centre at Dalhousie University in Halifax, and Bauer Theatre and McKay Room at Saint Francis Xavier University in Antigonish. The Savoy Theatre in Glace Bay is the largest purpose-built venue of its type in Cape Breton. Recently the Pier 21 Immigration National Historic Site has evolved into a key facility in Halifax by incorporating a basic space with seating for 500. Neptune Theatre, a regional producing theatre that seats 479 in Fountain Hall and 200 in the studio theatre, is located in Halifax.

4. Emerging trends and issues, challenges and opportunities

4.1. Emerging trends and issues

Rising interest, but weak long-term framework

Local and regional governments are interested in developing cultural infrastructure, for economic, community development and cultural tourism reasons, with the rationale that investing in construction will solve immediate problems. It is not clear whether or not governments and others engaged as cultural facility operators (those who have been in the business and those who are now joining the sector) are prepared to sustain the infrastructure over time. Beyond initial cases for support and statements about economic impact, topical plans, detailed strategies and adequate budgets are not apparent in most cases.

A study or plan based on a cultural infrastructure inventory at the municipal or provincial level outlining the long term funding needs to ensure sustainability of existing structure and taking into account future facilities could not be found. When new spaces are built and/or old spaces require renovations it appears that an ad hoc process of support emerges for the duration of the development-and-build or renovation and then disappears. This may not be the case for government-owned structures, but survey respondents did not identify any related policies or plans, and this may be due to capital issues falling under the auspices of each jurisdiction's public works department. That said, a number of government respondents and reports did suggest that facilities were under-funded and that it was at, or becoming, a critical situation.

Crumbling infrastructure

Reports, studies and survey feedback suggested that Museums will be endangered by their failing infrastructure in the coming years – many were built decades ago to house unique artifacts and interpret local history, but capital to maintain them is far from adequate.

Design / inadequate spaces

Survey responses from artists and cultural workers – supported by several reports – called for improved input by end-users in the design, construction and utility of cultural facilities. It was suggested that too often spaces are built that are inadequate for their purposes, or built to serve so many purposes that all uses are compromised. In Halifax, for instance, there is not an adequate facility with a suitable number of seats, large enough stage and a fly-tower to house large performing arts presentations. This compromises the operations of regional networks (noted below as a challenge). When there is inadequate space, heritage groups make use of libraries, churches and other alternative spaces. The same holds for artists and arts organizations. Oftentimes, visual artists use spaces designed for other purposes (like rooms in retired schools or recreation centres), where venting and access to water and clean-up amenities may be lacking. Performance artists face the same situation, often squeezing into small halls in churches or by attempting to retrofit space because local venues may not be affordable or accessible due to scheduling.

Clusters and incubators

The concept of collaborative spaces has been gaining momentum for a number of years. This might mean community centres that incorporate cultural space among the mix of spaces – but purpose built or readapted – or a collective of cultural groups in one venue to share a common roof and key equipment, but with many spaces within the complex to carry on their own work. Examples are available throughout Atlantic Canada, but there seems to be room for more growth in this area. The HRMbyDesign process, currently looking at land use in the urban core of HRM, has suggested arts and culture districts and has expressed interest in the adaptive reuse of space concept.

Multipurpose spaces

Development of performing arts spaces in other facilities has been a trend in Nova Scotia. A number of community concert halls or auditoriums or performing arts centres have been constructed in schools or other large community facilities. This has offered advantages and disadvantages. Access to audience and incorporation into community is highly increased, as is access to a wider range of user groups. Concerns have been raised regarding the design,

qualities of amenities, and user access in terms of longer run and professional productions. As part of a cluster, this model also presents opportunities and challenges depending on the nature of user productions.

Networks

There is a value to facility networks, to co-market each other's destinations and to participate in reducing costs by sharing in the presentation of touring productions. Certainly the Newfoundland and Labrador Arts and Culture Centres and the Atlantic Presenters Association meet these needs, as can the heritage networks for co-marketing initiatives. For facilities that have the capacity to present more than their own productions, then other users (professional and non-professional) in the community benefit (and this may be beyond cultural activities to include business conferences and public lectures as well). The best examples of this are performance spaces in universities and schools.

One concern related to the distribution of facilities is that of quantity within the geographic spread. The network concept requires regional distribution, but to what level? At some point it is feared that over-building or over-supply will water down the market with more supply than demand capacity and/or that the many facilities will be under-equipped, rather than having a supply of fewer, but better equipped, facilities which are strategically located and more readily sustained over time.

4.2. Challenges

Lack of awareness

Most of the survey respondents were not aware of inventories or of much in the way of infrastructure support programs. This suggests that those that exist need to be better communicated, and that perhaps there is an unfulfilled need for more support in this area.

Multi-level / jurisdictional coordination

While it appears that most large facilities receive support from several levels of government, often there are federal–provincial infrastructure agreements in place to smooth the path. However, many aspects are currently unknown: What level of ongoing cooperation exists? How do jurisdictional or departmental mandates determine where synergies or convergences take place? How are multi-year infrastructure plans discussed or implemented? How often does political patronage play a role in the success of developments and long-term operations, in either positive or negative terms?

Another regional challenge is alignment and coordination of four provincial cultural development support environments. In the case of inter-provincial networks like the Atlantic Presenters Association differences can have a negative impact on otherwise positive capacity-building efforts. An example of this is the lack of a large 'anchor' performing arts presenting facility in HRM. The Dalhousie Arts Centre, operated by the university, serves as a roadhouse, not as a risk-taking presenting partner, and this limits the number of larger tours willing to enter the region. These tours require a local impresario or facility to facilitate successful productions in a venue with an interest in programming a season. Because of this deficit, other regional presenters often lose opportunities to present the large productions because, in many cases, touring companies can only justify performances in the Atlantic region if they can perform in all four provinces' major centres.

Lastly, municipalities in the Atlantic Region seem to have adopted the idea of taking a role in cultural delivery, but this has been much later than in other regions of the country. Does this account for some challenges? Does this offer the opportunity to learn best practices from other jurisdictions?

Strategic directions and support

Although often acknowledged in reports, studies and policies, infrastructure needs have not often been developed into funding programs in any significant way, nor rarely fully addressed in any strategy.

One frustration voiced at the roundtable was that regional funders focus on economic development and/or tourism generation as the case for support while not directly acknowledging that cultural activities are an economic generator and often a tourism attraction as well in their own right. Why, it is wondered, do cultural facilities – especially when they are bursting at the seams with activity – need to stretch their case for support into other spheres when their value to communities seems obvious: if not to retain activity, supports and dollars within the community, than as attractors of visitors and their dollars?

One analogy suggested that hospitals are not built to generate economic benefits – they are constructed because there is a user need. It was argued that this argument should apply in the same way to cultural infrastructure, perhaps as an argument for investing in the cultural health of communities.

It was also noted that within the Atlantic region there are fewer corporate head offices, smaller corporate entities, and sparse number of arts-focused foundations than in other regions of Canada, and this situation is an additional challenge for builders and operators of facilities when they look for anchor supporters.

Sustainability

The notion of sustaining individual facilities seems to be something of an afterthought. Capital budgets are being instituted but seem rare; capital plans are almost absent. Generally, municipalities do not yet seem to be prepared to support facilities and there seems to be a necessity for facilities to apply for support from all three levels of government. Most provincial government-owned, community-operated facilities seek private sector support on a project or annual operations basis. This is not perhaps a bad situation, but it seems from many accounts that there are not adequate rationale criteria in the hands of each partner to make funding decisions and/or develop budgets to satisfy the needs. Is there a better way to streamline the capital and operating funding application and decision-making hurdles?

An ongoing challenge for some facilities is the shortage of trained technical staff who understand the staging, lighting and sound systems, and are available when needed. In smaller communities and non-professional venues there is a heavy reliance on volunteers.

Another ongoing challenge is attaining a balance of revenue generation and fundraising to operate and maintain non-profit venues while also remaining accessible to users and audience. In some cases, these activities are in competition with one another and, in most cases, they are in competition with the myriad of other causes seeking financial support from the community.

On the other hand, an apparent paradoxical situation often arises: a community or community member steps forward with an unused or surplus structure and suggests that it be transformed

into a cultural facility. In many cases there is no history of cultural use of the structure, or of unmet demand for cultural activity within the particular community. In some cases, it is a well meaning but perhaps misguided objective of economic or tourism generation that drives forward a project that must invent some cultural activity to justify itself. In these cases, one might wonder what process moves the development forward when many studies suggest that it is authentic cultural activities that attract cultural tourists and keen, well-resourced grassroots movements that might sustain activity over long periods of time.

Weak communication with end-users / facility design

Open and influential dialogue with the end users of facilities is rare, especially during development of facilities. This was mentioned in arts and heritage studies and reports, and by survey respondents. Often the development of facilities with a goal of becoming a “multi-use” space results in a facility that does not meet intended objectives, pleases few users, compromises most, and is not used to capacity. As an example, Alderney Landing Theatre (now known as Alderney Landing Cultural Convention Centre) in Dartmouth houses a performing arts space with seating for 300 on recessing stadium seating and a small exhibit gallery. It is an ingenious design offering the back of the internal theatre stage to be opened as a stage to an external audience. However, sound problems are a major issue, as exterior noise penetrates the theatre. Internal use is compromised too as the metal aisle steps over open space are noisy. It works much better as a cabaret space, or a venue where noise is not as critical a consideration. With expectations of offering space for performances to residents of Halifax Regional Municipality on the Dartmouth side of the harbour, the end use was compromised in the design. It is used but, one could argue, less for its intended arts purpose and as much, if not more, for other uses such as business conventions, a weekend farmers’ market, and other permanent and temporary commercial vendors.

Another overlooked aspect in the development of cultural facilities is the inclusion of non-public space, where artists can work in studios or rehearsal halls, and where technicians and curators can store props and artifacts. Often this lack of ‘work space’ is as much an impediment to the work of artists as the lack of an appropriate public venue.

Urban–rural distribution of resources

While the need for increased municipal investment seems obvious, the availability and distribution of resources by federal, regional and provincial governments also is a factor. Because the federal, regional and provincial government agencies have broad (sometime rural) mandates, and because more municipalities wish to build cultural infrastructure, there appears to be a diffusion of funding out of the cities and into smaller centres. On the surface this makes sense because of the relative share of financial resources. Where the question arises is in the long-term sustaining of facilities in smaller markets (rural), and the potential immediate underserving of more concentrated markets (urban). *Markets* include audience demand, geographic and economic accessibility, support resources, expertise and labour.

This appears to be the trend in Nova Scotia, in part perhaps due to discord between the respective provincial and municipal governments, although demographics indicate an increasing population in urban Halifax and decreasing rural populations. In New Brunswick and Newfoundland and Labrador this trend is not so obvious, especially where Newfoundland has situated anchor Arts and Culture Centres in larger municipalities, and in New Brunswick where an effort to rationalize construction and sustainability has been attempted through the

Regional Facilities Commission. PEI is difficult to judge on this issue due to its small population, but it appears to be balanced in favour of large developments in large centres.

4.3. Opportunities

Knowledge sharing

The first opportunity is to learn from each other, to learn from successes and errors that have been made, and to share knowledge. This study represents what could be the beginning of a knowledge network with links between cultural facility planners and managers to help improve planning, development, managing and sustainability processes and strategies.

Greater open and expert-driven collaboration should improve the design of facilities. By engaging the end users from beginning to end of the facility development, use issues and design flaws could be better addressed, and more in-depth operational and long-term planning instituted.

It was suggested at the roundtable that undertaking an inventory of cultural infrastructure needed to have more than the purpose of locating and classifying spaces. The nature of participant and audience engagement with each space should be studied to better understand the dynamics of different venues within communities and to understand the best practices of facility utilization, sustainability and integration within community.

Community energies and interest

The community – non-profit societies, volunteers, and interested public from across the spectrum – is actively involved in cultural initiatives and facilities, and its energy can be further harnessed in many roles related to planning and operation of sustainable facilities. Some groups, like Halifax's Imagine Bloomfield Society, have scanned international best practices and taken the proactive step of commissioning a feasibility study for the under-maintained and currently underutilized Bloomfield Centre, for use as a community centre incorporating cultural organizations and artists.

Although this report found most cultural facilities to be non-profits, and as a result focused on that aspect, at least one government official wondered if entrepreneurial enterprises existed and/or whether these for-profit models would have an impact on developing the capacity of cultural infrastructure. It was suggested that further thought on tax reform related to cultural spaces and study of the business park model might offer alternative efficiencies.

Major events

Celtic Colours International Festival, the Gaelic music and culture event held annually each fall on Cape Breton Island, Nova Scotia, is a flagship cultural tourism event that presents dozens of concerts over ten days in dozens of venues scattered throughout the island. The unique network and utilization of small and large, formal and informal venues in communities of all sizes makes this event an interesting model of regional use of infrastructure for cultural purposes.

Where there are major event opportunities (e.g., the cancelled 2014 Commonwealth Games bid by HRM) where culture is not at its centre, then culture might benefit by playing a partnership role, especially where (such as in this example) a cultural showcase was a proposed element of the event and where potentially surplus venues following the event were

to be offered for cultural purposes. However, this example also suggests a challenge: if cultural needs are undervalued and only to be met through inheriting surplus facilities which were not purpose-built for cultural uses, they may not, in the end, necessarily be much of a benefit. In this case, it was suggested that the facility should be constructed for the long-term cultural legacy use and temporarily retrofitted to serve the initial, short-term sporting use.

5. New and emerging partnership models

Atlantic partnership models

The following are examples of shared governance or ownership models:

- The Rooms is an institutional example that brings together the Province of Newfoundland and Labrador's archives, gallery and museum into one complex under one overarching executive administration.
- In Moncton, the Centre Culturel Aberdeen houses a number of arts and culture groups in a former school, as does the Charlotte Street Arts Centre (CSAC) in Fredericton, modeled on cooperative space use.
- Charlottetown's The Guild houses Ars Longa theatre, a gallery and studios and offices for organizations like the PEI Council of the Arts. The Wyatt Centre in Summerside, housing the PEI Sports Hall of Fame, Harbourfront Jubilee Theatre and Eptek Art & Culture Centre, offers a good example of facility collaboration and centralization.
- In Halifax, the Cultural Federations of Nova Scotia houses the offices of eight provincial cultural service organizations under one roof accommodating the shared use of a boardroom, office equipment and other amenities.
- The City-owned Church of England Institute Building in Halifax has been operated by the Khyber Institute of Contemporary Arts as an artist-run centre for over a decade, and despite a checkered history of relations with the City and of sustainable operations, there is discussion of this facility being developed to better serve as an arts cluster.
- The Nova Scotia Museums Complex with provincial ownership and community operation of many facilities is a model of government–community collaboration and mixed governance and of decentralization.

Cultural / creative clusters

As mentioned above, some cultural clusters have developed in Atlantic Canada, but there are anecdotal indications that the appetite for more cluster development is high. Provincial and municipal economic development agencies have taken note of the creative economy and the key role of clusters and incubators of compatible creatives in development success. It was noted during the roundtable that while some informal clusters in HRM had, or were soon to be, deconstructed (Roy Building, CBC Radio Building), others were struggling to establish (Bloomfield Centre, Performing Arts Lodge). More investment in the cluster model may well solve facility issues for many smaller organizations.

New / non-cultural agents demonstrating interest

A clear example of this phenomenon is the development of The Halifax SeaPort by the Halifax Port Authority, a federal agency. It is developing what can best be described as a cultural district, where in this case the marketplace will be the shared commodity. The Authority noted that during the last two decades it retained and added more cultural tenants in its unused Pier and associated buildings in the Halifax waterfront. A group of artisans had long used the wide, open spaces offered at low rent, and when the Cultural Federations offices moved in, and the Pier 21 Society established its space in Pier 21, the trend was transformed into a plan and strategy. Recently, Nova Scotia College of Art and Design University has opened a new campus at the SeaPort; a gallery and performance spaces joined the Cruise Ship Pavilion; Pier 21 expanded; a multi-use space, The Cunard Centre, was opened; new studio workshops were opened; and a design company and a micro-brewery relocated to the area.

The Marigold Centre in Truro resulted from a combined perceived lack of an arts and culture centre in the community, the opportunity to purchase an old movie house, the availability of purchase and renovation project funding raised through a Community Economic Development Investment Fund (CEDIF), and the strong leadership of a group of community organizations including the Downtown Truro Partnership, which facilitates the development of Downtown Truro in terms of business and culture.

P3 models

Several examples of the Public–Private Partnership (P3) models exist in Nova Scotia. Strathspey Place is an auditorium within Mabou Consolidated School, Theatre Halifax is in Halifax West High School, and Chedabucto Place Performance Centre is housed in Chedabucto Place along side two schools, a fitness centre and other amenities. Whether the long-term costs outweigh the short-term facility development debate is beyond the scope of this paper.

Key demonstration projects

Le Pays de la Sagouine represents an interesting model whereby a fictional historic village is created based on the book *La Sagouine* by Antonine Maillet. Within the village, artists animate the space through theatre, music, comedy and dance unique to the Acadian culture. Set in natural surroundings, it includes a restaurant. The created village hits on many themes – heritage, arts, traditional cuisine – and is a tourism destination. It is a folk model development more true to heritage than more fantastic and extravaganza oriented entertainment developments.

Ross Creek Centre for the Arts in Canning Nova Scotia is a facility that emerged to serve many functions. It is home base for the Two Planks and a Passion touring theatre company, and is designed to bring arts education for youth together with professional artists of all disciplines and the community. It offers spaces for artist retreats, summer arts programs and First Nations arts and culture programs. Its rural location is near the university town of Wolfville, at the head of the Annapolis Valley and near Blomidan, the legendary Mi'kmaq Great Chief Glooscap's resting place. Weather permitting, the natural surroundings are incorporated into art-making and performances.

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Appendix A

Key agencies, policies, and funding programs for cultural infrastructure

Atlantic

Source	Program	Policy	New Brunswick	Newfoundland & Labrador	Nova Scotia	Prince Edward Island	Delivered Through
FEDERAL	Infrastructure Canada						
	Municipal-Rural Infrastructure Fund (MRIF)		Municipal Rural Infrastructure Fund Agreement (MRIF)				Canada-New Brunswick Municipal Rural Infrastructure Secretariat
	Municipal-Rural Infrastructure Fund (MRIF)			Canada-NL Municipal-Rural Infrastructure Fund (MRIF)			Department of Municipal Affairs on behalf of the Government of Newfoundland and Labrador, and the Atlantic Canada Opportunities Agency, on behalf of Infrastructure Canada
	Municipal-Rural Infrastructure Fund (MRIF)				Canada - Nova Scotia Municipal-Rural Infrastructure Fund (MRIF)		Service Nova Scotia and Municipal Relations, on behalf of the Government of Nova Scotia, and the Atlantic Canada Opportunities Agency, on behalf of Infrastructure Canada
	Municipal-Rural Infrastructure Fund (MRIF)					Canada-PEI Municipal-Rural Infrastructure Fund (MRIF)	Implemented by ACOA and the Department of Communities, Cultural Affairs and Labour, and is administered by an Infrastructure Secretariat.
	Canada Strategic Infrastructure Program						Atlantic Canada Opportunities Agency
	Canada Strategic Infrastructure Fund					Strategic Infrastructure Fund	Atlantic Canada Opportunities Agency
	Federal Gas Tax			New Deal for Cities and Communities	New Deal for Cities and Communities	New Deal for Cities and Communities	provinces
	Environment Canada	ECOAction					
	Canadian Heritage	Cultural Spaces Canada					Regional Office
Atlantic Canada Opportunities Agency	Innovative Communities Fund (ICF)					Regional Offices	
Atlantic Canada Opportunities Agency	Municipal Rural Infrastructure Fund (MRIF)					Regional Offices	
PROVINCES							
Government of New Brunswick			Acadian Peninsula Economic Development Fund				Regional Development Corporation
			Miramichi Regional Economic Development Fund				Regional Development Corporation
			Restigouche-Chateau Economic Development Fund				Regional Development Corporation
			University Infrastructure Trust Fund				Post-Secondary Education, Training and Labour
				Municipal Infrastructure			Municipal and Provincial Affairs
Government of Newfoundland and Labrador				The Cultural Economic Development Program Arts & Culture Centres			Tourism, Culture & Recreation - Culture & Heritage
				The Rooms			Tourism, Culture & Recreation - Culture & Heritage
				The Cultural Economic Development Program – Heritage			Tourism, Culture & Recreation - Culture & Heritage
							Tourism, Culture & Recreation - Culture & Heritage

Key agencies, policies, and funding programs for cultural infrastructure

Atlantic

Source	Program	Policy	New Brunswick	Newfoundland & Labrador	Nova Scotia	Prince Edward Island	Delivered Through
Government of Nova Scotia			Municipal Finance Division				Municipal Affairs
			Engineering & Land Use Planning				Municipal Affairs
					Operating Assistance to Cultural Organizations		Tourism, Culture & Heritage - Culture Division
					Community Museum Assistance Program		Tourism, Culture & Heritage - Heritage Division
Government of Prince Edward Island					Real Property Services		Department of Transportation and Infrastructure Renewal
					Community Economic Development Investment Funds		Economic Development
						?	Communities, Cultural Affairs & Labour
		Cultural Policy	Cultural Policy for New Brunswick	A Cultural Policy for Newfoundland and Labrador	Nova Scotia's Cultural Policy	A Cultural Policy for Prince Edward Island	Dept responsible for Culture
		Cultural Plan / Strategy		<i>Creative Newfoundland and Labrador: The Blueprint for Development and Investment in Culture</i>	Nova Scotia Culture Sector Strategy, & Creative Nova Scotia: How Arts and Culture Can Help Build a Better Nova Scotia		Dept responsible for Culture
		Heritage Plan / Strategy					
		Heritage Policy			Special Places Protection Act, Nova Scotia Museum Act, Sherbrooke Restoration Commission Act, Cemeteries Protection Act, and Heritage Property Act	Heritage Places Protection Act	
	Heritage Preservation Incentives		Built Heritage Program	Property Tax Abatement Program for Heritage Properties	Heritage Property Program	Heritage Incentive Program	
			Property Tax Abatement Program for Heritage Properties				
	Arts / Culture Program			The Cultural Economic Development Program			
	Heritage Program		Community Museums Assistance		Strategic Development Initiative		Wellness, Culture & Sport - Museum Services Unit
							Tourism, Culture & Heritage - Heritage Division
					Infrastructure Assistance		Enterprise Cape Breton Corporation

Key agencies, policies, and funding programs for cultural infrastructure

Atlantic

Source	Program	Policy	New Brunswick	Newfoundland & Labrador	Nova Scotia	Prince Edward Island	Delivered Through
MUNICIPALITIES							
	Arts / Culture Policy	Arts / Culture Policy	Arts and Culture Policy - Saint John	Support of the Arts Community Policy - St. John's	HRM Cultural Plan - Halifax Regional Municipality	City of Charlottetown Policy - Cultural (Arts & Culture)	
	Arts / Culture Policy	Arts / Culture Policy	Arts Policy - Fredericton Development Services		Arts & Culture Policy - Annapolis Royal		
	Arts / Culture Policy	Arts / Culture Policy	Arts & Cultural Policy - Moncton Recreation, Parks, Tourism & Culture				
	Heritage Policy	Heritage Policy	Heritage Preservation By-Law - Moncton	St. John's Development Regulations - Heritage Buildings	Heritage Property By-law - Lunenburg		
	Arts / Culture Plan	Arts / Culture Plan			HRM Cultural Plan - Halifax Regional Municipality		
	Heritage Plan	Heritage Plan		Downtown St. John's Strategy for Economic Development and Heritage Preservation - St. John's	Heritage Plan - Annapolis Royal		
Arts Program	Arts Program		Community Arts Funding Program - Saint John	Arts Grants Jury - St. John's Economic Development, Tourism & Culture	Community Grants - HRM Financial Services		
Arts Program	Arts Program		Arts, Culture and Heritage Funding Program - Fredericton	Public Art Program - St. John's Economic Development, Tourism & Culture			
Arts Program	Arts Program		Percent for Public Art Policy - Moncton	City Murals - St. John's Economic Development, Tourism & Culture			
Arts Program	Arts Program		Arts & Culture Grants - Moncton Recreation, Parks, Tourism & Culture				
Heritage Program	Heritage Program		Arts, Culture and Heritage Funding Program - Fredericton		Heritage Property Incentive Programs - HRM Planning Services	Heritage Incentive Program - Charlottetown	
Heritage Program	Heritage Program				Community Grants - HRM Financial Services	Fathers of Confederation Buildings Trust - relates to Confederation Centre in Charlottetown	
Other Programs	Other Programs				Tax Exemptions for Non-Profit Organizations Program - HRM Financial Services		

Keith McPhail

Keith McPhail worked as an arts administrator in Theatre and Dance in the 1980s and 1990s. In 1998 he launched his consulting and communications business, became Project Coordinator for the Nova Scotia Culture Sector Strategy. In 1999, he joined the Nova Scotia Cultural Network as Program Officer and became indoctrinated in arts advocacy. In 2001, he was recruited by Halifax Regional Municipality as its first Cultural Officer and while there he increased his knowledge of arts policy development. He left HRM in 2006 to resume arts consulting, research, and writing fiction. He holds undergraduate degrees in Microbiology and English from University of King's College, a certificate in Non-profit Sector Leadership and a graduate degree in Public Administration from Dalhousie University.

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The Centre of Expertise on Culture and Communities is a cultural research and development centre at Simon Fraser University, Vancouver. Advised by a national multidisciplinary team including leading scholars, policy researchers, and cultural organizations, the CECC brings together academia, policy, and practice in the following four areas: (1) The state of cultural infrastructure in Canadian cities and communities; (2) Culture as the fourth pillar of community sustainability; (3) Culture in communities: Cultural systems and local planning; and (4) The impacts of cultural infrastructure and activity in cities and communities. The Centre is supported by Infrastructure Canada, the Department of Canadian Heritage, the City of Ottawa, and a range of other cultural stakeholders.