

arts. It seems to me that arts people in the U.K. spend an inordinate amount of time fussing about government, and are far too beholden to government, rather than taking their lives, situation, and art into their own hands. Look at what Bob Geldof did when he got his ire up and cared passionately for the starving in Ethiopia. Does that not say something for what artists could do to help their own cause in the U.K.? I believe a democratization of the arts is needed in Britain — true freedom from the strings and reins of politicians and government. There

must be a rise in arts advocacy in Britain, and far less moaning and sitting back waiting for government to “do it” when it probably cannot or will not!

No, if the arts are to survive in Britain, U.S., Canada or anywhere else for that matter, we artists must passionately explore new ways for sustaining ourselves.

Yours sincerely  
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## Financing Cultural Facilities in the 1980's

Louis Fleming

In the 1980's, municipal governments, private individuals, business corporations and community organizations are more and more coming to accept the importance of and the need for purpose-built arts facilities. They are beginning to recognize and accept what these amenities can mean in respect to raising the standards of local arts programs and improving participation and attendance;

attracting touring exhibits and performances; enticing new residents and corporations; offering more activities of interest to citizens of all ages; providing increased and new educational opportunities; attracting visitors and tourists; offering more opportunities for social mingling; and, in effect, lifting a city's sense of self and worth and, indeed, its standing and reputation,

regionally and nationally.

Although nowadays the public and private sectors tend to agree upon the need for arts facilities, more especially where they do not exist, the problem in attaining them becomes one of how to finance them and, ultimately, whether they can be afforded.

In Canada, the Federal and Provincial governments cannot be expected to do much more than at present, and it will be up to municipal governments, private individuals, businesses and Foundations, and arts organizations to do more than now. However, even that will not be sufficient.

I think we are going to have to look less to governments and other traditional sources to solve our funding problems and begin to seriously explore and develop some new, and even revolutionary, solutions toward funding arts facilities. So, what courses of action are there?

To save appreciably on construction and operating costs, and to attain new arts facilities at all in some situations, from henceforth, cities need to start thinking about incorporating arts spaces within mixed-use development projects through innovative partnerships among private developers, government departments and public agencies, and arts organizations. These developments may include: a hotel, retail space, offices, restaurants, housing, public arts facilities, convention and meeting space, recreation facilities and enclosed and open space for the public. This must become a standard method of achieving arts spaces in all cities. For the Developer, such partnerships can mean development bonuses and abatements, project enhancement, a competitive edge over other ventures, and substantially increased foot traffic. For a City, the provision of public assembly spaces at less cost to the taxpayer, both for construction and operation, due to developer contributions and shared facilities and services. For Arts Organizations, lower rents and improved income from operations.

Typical of these kinds of ventures are the following examples that I and my firm have been associated with.

1. In 1981, the Bank of British Columbia had planned to build a new head office in downtown Vancouver. The City's Social Planning Department saw this as an opportunity to try to incorporate a much needed 1,400-seat theatre in the development in exchange for a valuable development bonus.

An agreement was worked out whereby the Bank would be permitted to add 144,000 sq.ft. to its restricted 432,000 sq.ft. new office tower, increasing its allowable height from 26 to 33 stories. In return, the Bank was to construct at no cost to the City, a 60,000 sq.ft., 1,400-seat theatre within five floors of an original building which also stood on the site. Thus the City was to receive a fully-equipped \$10.0-million theatre, and local performing groups a badly needed theatre at minimal rent.

2. The planned new Charlotte Performing

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