

**MONTREAL
QUARTIER DES SPECTACLES
PARTNERSHIP**

MONTREAL QUARTIER DES SPECTACLES PARTNERSHIP BRIEF

**following consultations with the Standing Committee on
Canadian Heritage concerning Cultural Hubs and Cultural
Districts in Canada**

House of Commons, Ottawa
April 20, 2018

THE MONTREAL QUARTIER DES SPECTACLES: A WORLD CLASS CULTURAL HUB

Twenty years ago, a group of cultural stakeholders active in downtown Montreal, supported by the City of Montreal, began to design a next-generation urban space capable of supporting a variety of cultural and community events directly integrated into a redefined urban framework. The current Quartier des spectacles is the result of this reflection and concerted action that mobilized cultural stakeholders themselves, but also authorities from the City of Montreal and the governments of Canada and Quebec, whose contributions included public investment in infrastructure projects.

Within the Quartier des spectacles (1 km²) is one of the highest concentrations of performance spaces (80) in North America, including thirty performance venues, museums, art galleries, universities and creative centres, the oldest of which date back to the 19th century. Each year, more than 1.7 million spectators attend theatre performances, or 26% of all of spectators in Quebec, while several million citizens have access to culture through thousands of free cultural and community activities in public spaces. All of this takes place downtown at the intersection of commercial, institutional, tourism and other activities. In addition, the desire of the Montreal community to repopulate the downtown area and to increase residential activities, including student residents, keeps the Quartier busy these days, both during and after the opening hours of offices and businesses.

Thanks to these diverse stakeholders, resources and services, as well as a wide variety of urban experiences made possible in the Quartier des spectacles, the community and the *Partnership* have developed a vision for this mix: *Live, create, learn and entertain downtown.*

In short, the Montreal Quartier des spectacles is a veritable cultural hub, whose influence today is felt not merely as a public space in metropolitan Montreal, but contributes to the culture of Canada as a whole.

The *Quartier des spectacles Partnership*, an independent non-profit organization founded in 2003, is mandated to implement a motivating vision for the future of this cultural hub, and to actively contribute to urban governance and entertainment in this neighbourhood.

This approach required the implementation of a concerted method of governance for such events and relatively sophisticated mechanisms for planning and logistics management. The *Partnership* is the result of a formal agreement between the City of Montreal and cultural and institutional stakeholders in the Quartier des spectacles and has become the backbone for putting this governance and these management mechanisms into place.

**MONTREAL
QUARTIER
DES SPECTACLES**

[map]

A CULTURAL PROJECT ROOTED IN THE CITY

However, it quickly appeared that a cultural neighbourhood of this size in the heart of a populated and animated downtown must involve more than a simply adding performance venues and cultural installations. The associated activities and events do not occur in isolation. To be a viable and motivating project, the Quartier des spectacles must offer a dynamic balance between the various stakeholders who live and entertain downtown, a balance that depends on constant dialogue between residents, businesses, the business community and cultural stakeholders themselves. Such is the *Partnership's* responsibility.

First of all, although the audience generated by a cultural hub has positive impacts on downtown businesses, restaurants and hotels (more than \$220 million per year), this excitement, as well as the nature of certain events organized in the public sphere, has an impact on the quality of life of the inhabitants of the neighbourhood. The perimeter of the Quartier des spectacles is no exception to this rule, and the number of people living there continues to grow while significant investment in culture has been made, in terms of private theatres, public institutions and outdoor urban spaces. Numerous issues are raised frequently, for example managing noise levels during outdoor shows, security, or sharing the space with the public, and are an ongoing concern for the *Partnership*, in its relationship with the residents of the Quartier, with the City of Montreal and with event organizers.

Over the past two decades, public and private investment in the Quartier des spectacles has been a powerful draw for real estate projects; over the past 10 years, 67 new projects have emerged and have generated more than \$2.2 billion in real estate profits. The number of residents has grown, but so has the number of cultural organizations, which will soon include the new headquarters of the National Film Board and the Espace Dance in the Wilder Building, to give only two examples.

This property dynamic is an excellent witness to the great success of the Quartier des spectacles project. But it also translates to significant pressure on property values and costs associated with establishing households and cultural organizations in the sector. For some less secure cultural organizations, such as those in emerging culture areas, and for certain low-income households, the Quartier des spectacles risks becoming unaffordable if nothing is done. The gentrification trend in the Quartier des spectacles could deprive the neighbourhood of some of its creators and its most dynamic performance spaces, and significantly reduce the diversity of the population.

Stakeholders in the Quartier des spectacles and their partners must remain quite vigilant in the face of these trends, which could quickly erode its creative potential and its social diversity. Among these stakeholders, the Government of Canada has levers and resources to develop and implement strategies in order to support a dynamic cultural scene and ensure the survival of cultural hubs and neighbourhoods, particularly in major Canadian cities. For example, such strategies could facilitate the establishment of artist workshops and performance spaces in cultural hubs, especially for youth and emerging culture sectors, support the creation of land reserves and access to real estate in these zones, support the development of real estate risk sharing mechanisms specifically adapted to the characteristics of the cultural sector, etc.

As such, we should remember that the major Canadian cities often rank at the top of the list of friendliest and most attractive cities in the world. This quite enviable reputation contributes significantly to Canada's reputation on the international stage.

The dynamic culture of major Canadian cities contributes directly and tangibly to this dynamism and reputation. However, this contribution could quickly be eroded if cultural life in the major cities – particularly downtown neighbourhoods – withers and loses its dynamic effect on urban development. This kind of evolution would be especially lamentable considering that governments and local authorities have direct levers, in particular through their public policies, to act on these trends and support the ability of urban cultural hubs to contribute to Canada's economy and increase its influence. In return for showing this sort of public desire, stakeholders and other partners in these cultural hubs will need to highlight their own contributions and commitments.

In the case of Montreal and its Quartier des spectacles, this dynamic is even more sensitive since the population of the Quartier is neither socioeconomically nor socioculturally homogeneous. Although there has been a significant increase in the number of condos in the Quartier des spectacles over the past few years, one of the largest social housing projects in Canada – the Habitations Jeanne-Mance – has been located right in the centre of this territory for fifty years. A diverse population lives in and around the Quartier des spectacles, both in terms of income distribution and cultural diversity. Thus, in this downtown neighbourhood, members of the host community and new immigrant families all live side by side.

The Quartier des spectacles therefore offers a particularly rich living environment, not only through its mixture of downtown activities – culture, businesses, services, institutions, teaching – but also through the great diversity of its population. This variety is at the very heart of the Quartier des spectacles experience, and it should be valued and strengthened in the organization and property development of the neighbourhood.

As studies of the impact of culture on the social equality of neighbourhoods tends to show¹, the *Partnership* believes that the concentration of culture in an area full of cultural and artistic activities can and must have a positive effect on area businesses and residents. For example, the numerous immigrant households in the Quartier des spectacles and surrounding districts must deal with numerous challenges in terms of cultural and economic integration in their host community. The opportunity to participate in activities and events in a cultural hub the size of downtown Montreal can significantly contribute to this integration dynamic, as long as partners are determined and dedicate sufficient resources.

● 1 For this, see in particular: *Gentrification and the Artistic Dividend: The Role of the Arts in Neighbourhood Change*, Nicole Foster, Carl Grodach & James Murdoch III, University of Texas at Arlington, July 2014.

THE EXAMPLE OF LES JARDINS GAMELIN

The role of the *Partnership* is strongly influenced by this constant search for balance supported by culture, but which largely spills over into other aspects of urban life. For example, the current Place Émilie-Gamelin in the Quartier latin was established in 1992, the 350th anniversary of the founding of Montreal. The design concept was a very clear improvement of the urban space at the site and its surrounding area. However, over the years, this new public place has gradually become a centre of attraction for several illicit or criminal activities, which discourages passers-by and area residents from frequenting this area safely. Consequently, in 2015 the City of Montreal and the Quartier des spectacles *Partnership* concluded an agreement to enliven this public space and to schedule cultural and community programs that are reinvented year after year.

Every summer, the *Partnership* transforms Place Émilie-Gamelin into the “Jardins Gamelin”, a multifunctional and ever-changing public space, whose programs incorporate contributions from social community organizations and where community projects are actively encouraged.

In just a few years, this “sensory” space has become a privileged assembly place for citizens of Montreal and offers a rich and safe cultural and urban environment. Undesirable and criminal activities have essentially been eliminated. Likewise, significant effort has been made to avoid exclusion and to foster sharing the space with homeless people, as well to facilitate the integration of marginalized communities. Furthermore, this entertainment experience greatly improves the integration of neighbouring institutions into the city, including the Université du Québec à Montréal and the Grande Bibliothèque. It will also support continuing public and private efforts to redesign the entire Quartier latin sector.²

CULTURE, DIGITAL SPACE AND CANADIAN CITIES

The increasingly rapid use of the digital economy and social networking has major consequences on the development of cities both in Canada and abroad. E-commerce, for example, forces traditional retail business establishments to revise their strategies to attract consumers to their physical stores. This is the same for several cultural institutions, which must rethink their approaches to attract and retain their audiences.

New digital technology and social networking pose a significant challenge for downtown cultural and business stakeholders, but they also present an exceptional opportunity to reimagine the urban space and make it more dynamic, to offer new cultural products, and to attract new audiences and customers.

It is in this spirit that the *Partnership* is committed to implementing and developing an Urban Digital Laboratory (UDL) covering the entirety of the Quartier des spectacles, in association with most of the large institutions operating in the Quartier (City of Montreal, UQAM, BAnQ, Place des Arts, etc.). The UDL unites the public spaces in the

● 2 For a more detailed description of the Jardins Gamelin experience and programs, see: <https://www.quartierdesspectacles.com/en/event/137/jardins-gamelin/>

Quartier using a fibre optic network, as well as video projection equipment and several elements of urban property. It provides access to a collection of equipment and services to support events and activities in the Quartier. For example:

- It creates new forms of cultural experiences for entertaining and living in a public space;
- It allows for experimentation and innovation in terms of large-scale creative practises in the urban space;
- It implements a veritable community of creators and partners who want to contribute to the UDL;
- It designs and experiments with new approaches to public service in an urban environment;
- It creates new relationships between citizens, institutions, and the city.³

Therefore, implementing the UDL will exceed strictly technological considerations. In concert with the other cultural entertainment and urban development initiatives⁴, the UDL wants to offer a high quality cultural and urban experience that will make the Quartier des spectacles more dynamic, as well as to attract and retain audiences and customers who would otherwise be tempted to pass it by. The application of multiple technological innovations to enrich the urban experience will help foster the UDL in Montreal and will also be a platform and a showcase for the next generation of creators and businesses that have already begun to export their skills and products internationally.

GOVERNANCE AND ACTIONS OF A DOWNTOWN CULTURAL HUB

The additional traffic created downtown by the Quartier des spectacles cultural hub, fed both by citizens of Montreal and by visitors from outside the city, benefits all economic stakeholders in metropolitan Montreal, which regularly raises questions about sharing the both the burden and the benefits equally among the various stakeholders involved. Such discussions continue to occur in the majority of cities in the world, which, like Montreal, depend on culture to act as a lever for their economic and urban development.⁵

Along with these issues related to the governance of downtown cultural hubs, there are others affecting the dynamism of cultural stakeholders carrying out their activities in the Quartier des spectacles. The establishment of an organization like the *Partnership* allows these cultural stakeholders and their partners to offer concerted approaches to consolidate and strengthen their cultural activities, urban entertainment and accessible transportation in the downtown area, in order to share their common vision and face the challenges associated with managing a cultural hub.

● 3 For more information about the UDL, see: <https://medias.quartierdesspectacles.com/pdf/documentation/lnu/udl.pdf>

● 4 Like the Jardins Gamelin mentioned above, the establishment of the new Bibliothèque Saint-Sulpice and the renovated Théâtre Saint-Denis on Rue Saint-Denis, in addition to future interventions on the Îlot Clark (including the outdoor skating rink) and on the Place des Arts esplanade, the opening of the Maison de la Dance and the NFB office on the Îlot Balmoral, etc.

● 5 An analysis of governance models in these cultural hubs, including the *Partnership*, can be found in a study conducted on behalf of the Global Cultural Districts Network, which will be mentioned later in this memorandum. See: Governance Models for Cultural Districts, James Doeser & Anna Marazuela Kim, GCDN 2018: <https://gcdn.net/wp-content/uploads/2018/04/GCDN-Governance-Models-for-Cultural-Districts-2018.pdf>

Among these challenges is Francophone cultural production, an issue that affects Montreal in particular. Over the past few decades, as has happened in the majority of North American cities, we have seen the emergence of cultural centres in outlying areas of the metropolitan region. As a result, several production and distribution activities once concentrated downtown have moved to these new centres, showing the increased importance of culture for communities outside the metropolitan area.

However, in some cases, especially for Francophone cultural production, this move has been made to areas that have neither the critical mass nor the synergy to support the level of production and the scope of exceptional events made possible by the central location of the Quartier des spectacles, and by the intensity of interactions between stakeholders and partners in the Quartier. In such cases, moving outside of downtown may effectively cause Francophone production to fall apart.

The *Partnership* believes that stakeholders in the Quartier des spectacles need to recognize the importance of downtown Montreal as a centre of Francophone culture in North America. In this perspective, it is a privileged place to develop concerted strategies to increase Francophone cultural activities at the very heart of the metropolitan area, and to raise awareness among the various partners involved, including the Government of Canada.

This issue, and other considerations, have caused the *Partnership* to become interested in ways to support the level of private investment necessary to upgrade, modernize and develop equipment for cultural production and distribution in the Quartier des spectacles. These discussions showed that it was important to understand the nature and significance of specific risks associated with funding performance venues and producers. After this analysis was made, the *Partnership* was able to develop certain scenarios to optimize its management of these risks and to share them under a funding framework specifically adapted to the characteristics and needs of cultural stakeholders in the Quartier. The next step should be to share these analyses with public partners (including the Government of Canada and its cultural institutions) and with financial intermediaries who would like to be associated with such initiatives.

CULTURAL NEIGHBOURHOODS AND THE INFLUENCE OF CANADIAN CITIES

Furthermore, through the UDL and other initiatives, the *Partnership* intends to contribute to the development of cutting-edge expertise in Montreal for the emergence of the next generation of urban spaces and new entertainment models in cultural neighbourhoods. In this sense, it is telling that the *Partnership* is increasingly contacted by foreign stakeholders who would like to learn more about the Montreal experience.

In this regard, it is important to note the creation of a group of more than thirty cultural neighbourhoods in major cities of the world by the Global Cultural Districts Network⁶ in 2013. The Quartier des spectacles in Montreal represents Canada and is one of the founders of this group. The GCDN sponsors research on subjects such as the development and facilitation of public spaces in cultural neighbourhoods, the brand

● 6 See: <https://gcdn.net/>

image of these neighbourhoods, as well as their models of governance. It also facilitates an international network to share public artwork with different cultural neighbourhoods (the *Intercities* project); for example, such exchanges have allowed the large seesaws of the Impulsion artwork installed at the Place des Festivals in 2016 to be installed in Chicago the following year, and then in ten other cities across the world.

In this regard, it would be interesting to support the implementation of a similar network for Canadian cities. By sharing their respective expertise and experience in the development and management of cultural neighbourhoods and hubs, stakeholders in Canadian cities will be able to benefit further from the lever effect that all forms of culture have on community use of public spaces and on urban economies. Among other things, such a network would foster significant strategic thinking concerning the impact of digital technologies on urban cultural activities and encourage experimentation with new approaches in support of cultural neighbourhoods and public spaces. The Government of Canada would thus act as a catalyst to actively support the creation and operation of such a network, as well as the exchanges and experiments that this would bring.

Another issue that would be interesting to discuss within such a network would be the effect of training that the activities in cultural neighbourhoods can and must have on regions that do not always have the critical mass or expertise required to benefit from the lever effects that these neighbourhoods have on major cities. Several methods can be explored to increase the influence of cultural hubs and neighbourhoods outside of the larger urban centres.

Cultural life in Montreal – including what takes place in the Quartier des spectacles – has always been largely the work of a vast reservoir of creators, artists and craftspeople from all across Quebec. There is a veritable symbiosis between metropolitan Montreal and the regions of Quebec; while Montreal benefits from an influx of regional talent and expertise, the metropolitan area is a showcase and springboard for creativity and innovation in the region. Strengthening these synergies and mutually beneficial relationships must be an indispensable component of public policies concerning cultural hubs and neighbourhoods, in Montreal, Quebec and elsewhere in Canada.

For example, several major plays initially produced and performed in hubs will recruit artists, creators and technicians from the regions, will use facilities in the hubs or organize tours there, etc. In addition to fostering such synergies, government and partners of cultural hubs can support concrete initiatives to expand access to services, technological environments and synergies associated with cultural hubs and neighbourhoods for regional artists and creators, as well as offer a showcase for the cultural productions of these regions. For plays in particular, these initiatives should not be limited to private or public stages alone but should also include events that take place in public spaces.

In this perspective, the Government of Canada should include support for the development and expansion of cultural hubs and neighbourhoods as a specific component of its various cultural support programs. In addition, several major Canadian cultural institutions (the Canada Arts Council, the NFB, CBC/Radio-Canada, etc.) are currently, or may become, active partners in this network, which is still largely emerging in the cultural neighbourhoods of Canadian cities.

CONCLUSION AND RECOMMENDATIONS

The Standing Committee on Canadian Heritage's approach concerning Cultural Hubs and Cultural Districts in Canada is a timely one. The experience acquired over the past few years, in Montreal and elsewhere in Canada and the world, allows us to better identify the multiple contributions that culture can make to the vitality of Canadian cities and Canada's influence around the world. However, the public resources that could support these contributions still remain well below our needs. In addition, the concepts of cultural hubs and neighbourhoods are still not fully integrated into public policies and funding mechanisms. The resulting tools are consequently embryonic or imprecise, particularly when it comes to supporting development, governance and management of innovations for cultural hubs and neighbourhoods, or supporting the use of public spaces by creators and citizens.

This situation is due in part to the fact that the powerful potential of urban cultural hubs has emerged only recently in public discourse. During this time, stakeholders and partners in these new models have had to be innovative when implementing new governance models and new collaborative practises that have barely begun to mature. Essentially, the dual issue at the heart of these experiences is, on the one hand, permitting the city to act as an incubator and a place to express all forms of culture, and on the other hand, to optimize the powerful contribution that culture must make to the city and to Canada's influence internationally.

This is why the *Partnership* happily welcomes your Committee's initiative and hopes to make a positive contribution to your work. Throughout this memorandum, several lines of thinking and suggestions have arisen in this regard. In conclusion, here are eight recommendations that the members of the Committee and Government of Canada authorities should take into consideration concerning cultural hubs and neighbourhoods in Canada:

1. Recognize the importance of cultural hubs and neighbourhoods and adopt public policies and financial or tax support mechanisms specifically directed at these sectors. These policies and mechanisms should complement and enrich the Government of Canada's current cultural support policy framework. The major federal agencies working in the cultural sector should be encouraged to participate actively in cultural hubs and neighbourhoods in Canadian cities.
2. In collaboration with the stakeholders involved, implement a structured and continuous approach to improve knowledge and carry out a research program concerning cultural hubs and neighbourhoods, their conditions for success, their governance and management, their best practises in Canada and abroad, their economic and social impacts, etc.
3. Develop and put in place a program to foster the retention of creators, artists, performance spaces, as well as youth and emerging culture stakeholders, in cultural neighbourhoods and hubs, particularly by making it easier for them to occupy sides and workshops in these areas, or by facilitating their access to real estate.

4. Plan for specific measures in housing strategies to promote affordable housing in cultural hubs and neighbourhoods in order to maintain a functional variety and social diversity in these sectors. As part of these measures, support initiatives promoting social inclusion and integration of minorities concentrated in cultural hubs and neighbourhoods.
5. Actively support the creation of a Canadian network of cultural hubs and neighbourhoods, support sharing of artwork and expertise between members of this network and support innovations by this network. Support initiatives that develop synergies between cultural hubs and neighbourhoods on the one hand, and regions that do not have the critical mass to support the implementation of such tools on the other hand.
6. Develop and implement a program to increase the international influence of cultural hubs and neighbourhoods in Canadian cities by specifically supporting the international distribution of Canadian creations and innovations in terms of public art and digital technologies adapted for entertainment and events in public spaces.
7. Put in place financial and tax measures to support innovations in urban entertainment, the development of cultural and social public places, and cultural hubs and neighbourhoods that want to act as testing beds for such initiatives.
8. Acknowledge the analyses performed by the *Partnership* on the management and sharing of risks associated with funding performance venues and cultural producers in the Quartier des spectacles and in other cultural hubs and neighbourhoods, if necessary.

APPENDIX

- Introduction to the Urban Digital Laboratory
URL: <https://medias.quartierdesspectacles.com/pdf/documentation/lnu/udl.pdf>
- Study of the Global Cultural Districts Network governance models
URL: <https://gcdn.net/wp-content/uploads/2018/04/GCDN-Governance-Models-for-Cultural-Districts-2018.pdf>
- Gentrification study
URL: <https://www.arts.gov/sites/default/files/Research-Art-Works-Arlington2.pdf>
- 2016 Annual Report of the Quartier des spectacles Partnership
URL: <https://medias.quartierdesspectacles.com/pdf/documentation/2017/ra-qds-2016-int-low.pdf> (French only)
- Introduction to the Jardins Gamelin



LES JARDINS GAMELIN

INITIAL ELEMENTS OF THE 2015 REPORT
2016-2017 ACTION PLAN

SEPTEMBER 2015

MONTREAL
QUARTIER DES SPECTACLES
PARTNERSHIP

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PROJECT SUMMARY

From May 7 to October 4, Place Émilie-Gamelin was seen in a new light by visitors to the Quartier des spectacles. An original temporary design made of multi-purpose installations hosted vibrant community and cultural activities, **Les Jardins Gamelin**. This initiative of unprecedented size for this site – designed by the Quartier des spectacles Partnership in collaboration with Pépinière & co. with numerous partners and the support of the Borough of Ville-Marie – had the objective of promoting greater use or even full use of this central place by the inhabitants of Montreal and to make it an indispensable tourist attraction in the metropolitan area.

A new layout was designed for the place. These new installations included recycled containers where restaurant and bar services were provided, a large patio covered with a bright canopy, a small circular stage, and space for urban agriculture and a market for local products. At night, the experience was enhanced by the Quartier des spectacles' own luminous ambiance. In addition to the work of Melvin Charney, a highlight of the site since 2014, an architectural video projection, *9xMTL*, was created by Gabriel Poirier-Galarneau and Vincent Bilodeau for the opening of the façade of Place Dupuis. Lastly, the magisterial illuminated artwork *1.26* by Janet Echelman floated above the Jardins Gamelin all summer long.

[images]

KEY OBJECTIVES OF LES JARDINS GAMELIN

Improvements to Place Émilie-Gamelin through the Jardins Gamelin project are intended mainly to increase the attractiveness and accessibility of Place Émilie-Gamelin for citizens. This will make Place Émilie-Gamelin a gathering spot for residents of Montreal and a place of interest for tourists visiting the city. These objectives will be achieved by:

- Having a warm and welcoming design.
- Ensuring a constant presence at Place Émilie-Gamelin to increase the sense of security.
- Offering diverse programming so that residents can make full use of the site, especially by welcoming various groups and organizations.
- Providing a structure to host events adapted for the new purpose of the Place and thereby freeing Place Émilie-Gamelin from burdensome events.
- Establishing conditions to ensure harmonious co-habitation between homeless people and the citizens who use the Jardins Gamelin.
- Engaging those who live along the river and partners to achieve the objectives involved in improving the Place.

A SUCCESSFUL INTERVENTION

The Jardins Gamelin project created a large, welcoming and green community space conducive to holding events of different sizes. Over five months, the Quartier des spectacles Partnership, in collaboration with Pépinière & co., offered more than 230 activities to residents of Montreal of all tastes and styles; small and medium-sized events, as well as some larger festival gatherings such as the Montreal Cirque Festival.

The main objective, to improve the attractiveness and accessibility of the Place and reinvigorate this part of the Quartier des spectacles during the summer season, was largely achieved.

A friendly site in the heart of downtown, the Jardins Gamelin have quickly become a valuable meeting spot for outdoor lunches, lengthy after-work gatherings or spending afternoons with the family. Hosting multi-purpose and user-friendly facilities and enlivened by a full program of cultural and community events, seven days a week, the Jardins Gamelin have literally seduced residents of and visitors to Montreal, as shown by the high rate of use of its public spaces throughout the season. For example, more than 300 people came to unwind to the rhythm of salsa music at each the weekly dance sessions, and the three editions of Piknic Electronic welcomed 15,000 electronic music lovers.

Several factors have contributed to this success: an emblematic place and a high-quality design by Pépinière & co., rich and continuous programming, and especially an unprecedented level collaboration before and during the summer. The City of Montreal, the Borough of Ville-Marie, the Service de Police de la Ville de Montréal, community groups and other partners have shown remarkable collaboration. As for homeless people who might feel excluded from the project, they reacted positively, thanks to the work of several partners such as Présence Compassion and Sentier Urbain, to name only a few.

[images]

INITIAL ELEMENTS OF THE 2015 SEASON REPORT

DEVELOPMENT AND OPERATIONS ON THE GROUND

Positives

- The development was successful. The site is warm, welcoming, and human. The Jardins Gamelin spark curiosity and interest in new clients.
- The design of the layout of the Jardins Gamelin is unique, emblematic and perfectly integrated into Place Émilie-Gamelin.
- The patio and its bright canopy create an inviting space. Residents can use it and spend time there, day and night.
- In addition to humanizing the wide-open space, the plants are like a breath of fresh air, refreshing the site and encouraging discovery and strolling around.
- Regular maintenance helps make the Place more attractive and feel safer.
- The role of social stakeholders is necessary, as is a police presence to keep the site peaceful and safe.
- The professionalism of park officers and their personalized customer service helps keep clients coming back.
- Closing the park at the beginning of the season for set up gave police officers better conditions for their interventions, allowed for development work to be carried out in complete safety, and limited the danger to the public as well as vandalism and equipment theft.

[image]

Areas for improvement

- The layout is temporary and lightweight, so it is doubtful that it will last for a long time. Some parts will need to be replaced in 2016 so that the layout will be more durable, including: the storage shed, some wooden pallets, the small stage and the planters which need to be strengthened. A more detailed list will be made when the teams can identify damage from the winter season.
- The permanent infrastructure is insufficient, mainly in terms of electrical outlets, which increase costs.
- Cleaning the washrooms should be added to the maintenance duties for the Place carried out by the Borough of Ville-Marie.
- Berri Street and the southeast area near St. Hubert Street are significant areas of entry that deserve to be improved and made more inviting (layout, plants, etc.).
- St. Catherine Street is still an intimidating area for citizens who would like to visit the Jardins Gamelin (dark, crowded, etc.). Development should help reduce the sense that the Place is closed off. Likewise, lighting in the trees along St. Catherine Street should increase the feeling of security on the sidewalk and make the Place more inviting.
- Green space could be added to increase the quality of the experience in the Place. The Jardins Gamelin could include additional green areas and planters placed in the ground, which would be maintained by Sentier Urbain.
- The northern part of the Place is still isolated and disconnected from the activity area. Signage – or some other inviting feature – could be developed in this area. Lighting could also be added in this area, where the large picnic table is also located.
- The multiple costs and risks caused by taking down and setting up the Jardins Gamelin in order to make room for the Montreal Pride event are significant and are not taken into account in the redevelopment project for Place Émilie-Gamelin. This type of intervention also weakens development infrastructure.

PROGRAMMING

Positives

- The restaurant service, open everyday from 7:30 a.m. to 11 p.m., ensured that there were always people present and increased the sense of security on the site.
- The daily and ongoing entertainment played an important role in making the Jardins Gamelin an attractive destination. The recurring get-togethers at noon, after work and at night were well attended and helped maintain a friendly ambiance.
- The Jardins Gamelin raised interest in several events, some of which were presented for the first time in the Quartier des spectacles (OFFTA, Piknic Electronik, Chromatic, Montreal Country, etc.).
- Requests to hold events at Place Émilie-Gamelin and film at the site have significantly increased.
- The programs have attracted numerous visitors. Some events have had very high participation. Piknic Electronik (several thousand people), Montreal Cirque Festival (several thousand participants), the weekly Salsa Folie dance classes (several hundred dancers a night), etc.
- The contribution from Sentier Urbain has humanized the process and strengthened the social fabric. Its dedication to homelessness is strongly encouraged.
- Place Émilie-Gamelin has become “the place for everyone”; the Jardins Gamelin increased the variety of participants. Residents of Montreal and tourists of all ages came there individual, in groups, as couples, as a family.
- Sharing the space with the homeless was a unique challenge. The homeless were involved and kept watch over the Jardins Gamelin.
- The artwork 1.26 by Janet Echelman was integrated into the aesthetic of the site and has clearly defined its identity.
- The video projection, the bright canopy over the patio, the 1.26 artwork and the work by Melvin Charney have given the site a warm and reassuring lighting.
- The involvement of stakeholders and the quality of their personalized interventions on the ground have helped preserve the climate of the site and are an added value for the “client experience” (personalized/humanized service by Sentier Urbain, social stakeholders, police, park officers and QDS officers).
- All throughout the summer, the people living along the river were enthusiastic about the project. The positive effect on the number of people visiting the surrounding businesses was highlighted.
- Appendix 1 presents the report on the 2015 programs in numbers.

[images]

PROGRAMMING (CONTINUED)

Areas for improvement

- There was crime, mainly in the south end of the Place (along St. Catherine Street), and this created insecurity and people did not want to enter the Jardins Gamelin through St. Catherine Street.
- Obtaining a temporary alcohol licence for four days per week this year deprived the project of income and interrupted the rhythm of the week and the number of visitors. An application is being developed to obtain a permanent alcohol licence. The situation of the Jardins Gamelin is not like the models favoured by the Régie des alcools (patio bar, restaurant, etc.).
- The costs for continuous programming over a five-month period are significant, even though the type of entertainment is basically negotiated at low cost. However, daily entertainment is necessary to maintain a friendly, inviting and safe atmosphere.
- This year, we appealed to the good favour of our programming partners such as Sentier Urbain and L'Escalier, as well as artists. However, we will not be able to repeat this next year, so salaries and fees will surely have to be raised.
- We will have to focus more on musical entertainment, as speeches are not a good match for the size of the site. Speeches are almost inaudible.
- The vegetable markets were not as successful as expected. They will have to be reviewed in 2016 to create new, long-term consumption habits.
- Financial risks for the production of large events (zone 2 installation) are very high and depend on promotion and the weather.
- More focus should be placed on customer service at the restaurant and bar: proactive employees providing quality, personalized service would help bring return customers. Employees who are already active and involved on the patio could be used instead of hiring security guards.
- The presence of homeless people insistently panhandling on the patio forced the restaurant to hire security guards, thereby increasing operating costs.
- Providing a more varied restaurant and culinary events could help improve the entertainment at the Jardins Gamelin.

[images]

COMMUNICATION

Positives

- People started using the name quickly and easily associated it with Place Émilie-Gamelin.
- The identity developed for the Jardins Gamelin adapted well to the project and it was successfully connected to the Quartier des spectacles brand.
- The neon sign for the Jardins Gamelin was part of the landscape and was taken up and advertised by partners, the media as well as the public, making the project more visible.
- The partners who held their event in the Jardins Gamelin were proud to set up there and helped promote the site. They endorsed the name and greatly helped publicize the name “Jardins Gamelin”.
- Media coverage about the Jardins Gamelin was particularly abundant and is still positive across all media. The varied programming and key partners are regularly covered and strongly contribute to spreading the brand.
- The initial distrust that the media might have had about the redesign of Place Émilie-Gamelin has dissipated since it opened. There have been no negative articles or opinion pieces since May 7.
- Press coverage is better when there is a special event associated with a partner. We have a recurring presence in the media thanks to our various activities, but these are brief calendar-type mentions (24H, Journal de Montréal). Press coverage over such a long period is therefore a sizeable challenge.
- The social and cultural mission of the Jardins Gamelin allows for media coverage that goes beyond cultural programs and thus allows us to reach another audience.
- The striking and unique design of the site is very favourable for television productions.
- As for social media, the Jardins Gamelin have quickly become well known, through actions initiated by the Partnership’s communications and marketing department as well as by multiple partners. The level of interaction on social media is high, and negative comments are rare.
- The site is photogenic, which considerably raises its visibility on different social platforms. Promotion is more effective when partners already have a pool of active followers.
- A publicity campaign including posters and web placements on interactive media (web, mobile and social media) was launched in June, after the abundant media coverage surrounding the opening of the Jardins Gamelin had ended. The results of the campaign on interactive media exceeded expectations. All media delivered more impressions than expected and the performance of the placements (number of clicks, duration of visits) was higher than the industry average.

Areas for improvement

- Establish the programming schedule earlier, to better plan for communication actions.
- When possible, favour recurring programming to make it easier to promote activities.
- Invest more in media placements, to help promote activities over such a long period.
- Think about allocating resources dedicated to the project, especially to do more business on social media at the site.

2016 AND 2017 ACTION PLAN

Development actions in 2016-2017

Actions	Responsibility
Improvement and reinstallation of the previous design (purchase, rental, workforce, etc.), with an eye toward sustainability	QDSP
Development of new temporary zones	QDSP
Addition of permanent electrical infrastructure	BVM
Creation of a bright design along St. Catherine Street and at the north end of the Place	QDSP (design) +BVM (implementation)
Ensure that the anchors on the roof of UQAM and Place Dupuis are permanent	QDSP
Cleanliness at all times	BVM
Opening and maintenance of the fountains	BVM
Grass maintenance	BVM
Availability of permanent flower beds managed by Sentier Urbain	BVM
Responsibility for installing washrooms in the Quartier des spectacles and maintenance by the city	BVM
Application of the <i>Action Plan – Parc Emilie-Gamelin</i> – Program Worksite Report in terms of relocating burdensome events and adjusting inadequate layouts that make the space too restricted	BVM + QDSP
Keeping the site completely closed for set-up at the beginning of the season for security reasons	QDSP

Programming actions in 2016-2017

Actions	Responsibility
Maintaining daily and continuous programming	QDSP
Maintaining and increasing collaboration (co-productions and co-distributions) and programming partners	QDSP
Improving the role of the restaurant and optimizing its interventions (relationships with customers, culinary events, etc.) using a tendering process	QDSP
Increasing the engagement of people who live along the river	QDSP
Constant presence and documentation of entertainment throughout the Jardins season	QDSP

Communication and promotion actions in 2016-2017

Actions	Responsibility
Design and implement a communications plan reflecting the size of this year's project that raises sustained interest throughout the duration of the project. Include a mix of media to reach different target customers across multiple contact points: media relations, social networks, traditional advertising, web and mobile, partnerships and promotions, etc.	QDSP
Take advantage of the reputation and appreciation of the Jardins Gamelin to associate them with the Quartier des spectacles brand, to increase recognition, appreciation and understanding of the area.	QDSP
Exploit the full potential of social networks, building on the experience acquired in year 1 and expanding the pool of the Jardins Gamelin community.	QDSP
Mobilize project partners to maximize the promotion of the Jardins Gamelin across their communication networks and channels.	QDSP
Increase the "hype" about the Jardins Gamelin with visual tools such as photos and videos.	QDSP
Beyond promoting cultural programming, continue to position the Jardins Gamelin's community and social components to reflect the diversity of the project.	QDSP

Essential conditions for success in 2016: "If and only if..."

Thanks to the successful integration and coordination of all stakeholders in the Jardins Gamelin project, the Quartier des spectacles Partnership knows that it must reiterate this collaboration between all the stakeholders involved and maintain the methods used for the 2015 edition for the benefit of the various partners. To this end, here is a summary of the essential conditions for the project that must be maintained to ensure a successful 2016 season.

Actions	Responsibility
Respect the three-year plan	BVM-SPVM-QDS
Coordination of success factors	BVM
Maintain police deployment: <ul style="list-style-type: none"> Major effort and increased police presence during set-up in April while the park is completely closed to the public and during peak times: <ul style="list-style-type: none"> ✓ After each event (48 to 72 hours) ✓ At the beginning and end of each month Presence of a specific police patrol for the park Continuous surveillance when there are no events Presence of cadets trained for the park 	SPVM
Maintain social interventions <ul style="list-style-type: none"> Organize meetings with the community to coordinate the actions and schedules of all of the organizations involved. Systematic interventions with social workers at times with no events at Place Émilie-Gamelin and the Place Émilie-Gamelin exit of the Berri-UQÀM metro station (inside and outside): <ul style="list-style-type: none"> ✓ Regular and predetermined schedules ✓ Increased and constant attention by a group dedicated to collecting needles ✓ Regular and predetermined schedules 	BVM
Engaging those who live along the river and partners to make new use of the site	QDSP

APPENDIX 1

PROGRAMMING REPORT IN NUMBERS

- 5 months or 22 weeks or 154 days of daily entertainment
- 14 events hosted, including 4 recurring events, 10 new activities including 4 new major promoters:
 - Différents comme tout le monde, June 4
 - Fête mondiale du jeu, Le Randolph playful picnic, June 7
 - Annual Culture Montreal picnic, June 11
 - Creative Morning, June 26
 - Montreal Cirque Festival, July 1-12
 - Distribution of flowers by the Bureau of Ville-Marie, July 15
 - La Cuvée d'été, July 17-19
 - Haïti en folie, July 24 and 25
 - PWA's Friends for Life Bike Rally, July 31
 - Montreal Pride, August 11-16
 - Montreal Country, August 21-23
 - Morning Gloryville, September 16
 - Quartiers Danse, August 25, September 10, 11, 15 and 18
 - International French Literature Festival (FIL), September 23-October 4
- 6 co-productions
 - OFFTA, May 14-31
 - Montreal Cirque Festival, July 1-12
 - Piknic Electronik, June 5, July 16 and August 6
 - Chromatic, August 29-September 19
 - Concert revelation Radio-Canada with Samito, September 18
 - Free courses in collaboration with UQAM and Nouveau Projet, August 27, September 3, 10, and 17
- More than 230 free activities:
 - 22 Midis de L'Escalier concerts
 - 21 soul lunches with DJ Andy Williams of The Goods Soundsystem
 - 11 Soirées à Pelland presenting the universe of the most visible musical directors in Montreal
 - 17 turntable nights with DJ Tumbao, Tupi Collective, Gayance and Canicule Tropicale
 - 12 karaoke afternoons
 - 8 Samedis de la relève
 - 25 dance classes and free dance nights with Salsa Folie, Cat's Corner, Swing Connexion, Espace Samba Gafieira, TitoSalsabor and Lengaïa Salsa Brava
 - 8 dance lunches with Rise Beat
 - 36 urban agriculture workshops
 - 3 Board Games with Randolph nights
 - 8 DJ lunches with BOOMA Collective and Patrick Mocan
 - 1 Concert coup de coeur to showcase local Métis music from Vision Diversité with Joyce N'Sana
 - 1 La Mer(e) stencilling activity with the Mile End Fairy, Patsy Van Roost
 - 1 ukulele jam session
 - 4 Opera Burger bars
 - 5 markets (vegetables and artisans)
 - 15 yoga classes
 - 20 Cardio FIT sessions
 - 11 speech nights with La Raffinerie, L'Instable, La SPRITE, Wim Impro, SLAMONTRÉAL, L'Entre-Nous.
- More than 1500 hours of free music streaming:
 - CBC Web radio
 - Songza
- 10 filming or photo sessions compared to 0 in 2014:
 - Le Code Chastenay, Télé-Québec, May 13
 - Sucré Salé, TVA, May 28 and July 6
 - Décore ta vie, Zone 3, June 2
 - Sport Expert photo session June 3
 - Sucré Salé, TVA, July 6
 - Cuisine de rue, Borough of Ville-Marie, July 23
 - L'Épicerie, CBC, July 9 and 20
 - Pense-vite!, unistv, July 10
 - Capsules Rouge Fm, ALT Inc., September 24
- 1 new video projection:
 - 9xMTL by Gabriel Poirier-Galarneau and Vincent Bilodeau
- 1 monumental artwork:
 - 1.26 by Janet Echelman
- 33 articles, notes, TV reports, radio clips documented so far
- More than 5000 fans of the Jardins Gamelin Facebook page in 6 months
- Web campaign: more than 1.1 million impressions (vs. 658,000 expected); more than 15,000 clicks on advertising; almost 1800 interactions on social networks