



SUSTAINABLE  
CREATIVE SPACES  
KITCHENER/WATERLOO



APRIL 23, 2013 SESSION SUMMARY

HOSTED BY CONRAD CENTRE FOR THE PERFORMING ARTS, KITCHENER

ARTS  ONTARIO



## ABOUT ARTSBUILD ONTARIO

ArtsBuild Ontario is the only organization in Ontario dedicated to realizing long-term solutions to building, managing and financing the sustainable arts facilities needed in Ontario communities.

Together with industry, non-profit and government partners, ArtsBuild jointly and cost-effectively develops and delivers innovative tools, services and resources to help over 700 arts organizations across Ontario construct and operate the facilities they need.

ArtsBuild's organizational model is one of collaboration and partnership. By forging relationships with leading non-profit and private sector partners, ArtsBuild delivers programs surrounding topics such as capital project planning, facilities management, energy efficiency, sustainability and finance.

In 2012, ArtsBuild Ontario received significant support from the Government of Canada and The Ontario Trillium Foundation to implement a suite of innovative tools, services and resources around capital project planning, facilities management, accessibility, energy efficiency, sustainability, training and professional development and finance.

### **Questions about this document?**

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# PREFACE

## ARTSBUILD'S 2013 COMMUNITY ENGAGEMENT SESSIONS ABOUT SUSTAINABLE CREATIVE SPACES

In 2013, ArtsBuild is visiting nine communities across Ontario to involve local leaders in conversations about the successes they are achieving around creating the spaces they need for vibrant cultural activity in their community and the challenges they are facing in developing and maintaining these spaces. The sessions are structured around three areas that relate to developing and maintaining arts facilities: Building, Managing and Financing. With discussion stimulants provided by seed questions, participants seated at tables of 6-8 will be encouraged to talk with each other, in a conversational format, and provide their perspectives on each of these topics. As well, ArtsBuild will share the innovative approaches it has been developing and engage the communities in assessing the relevance these hold for local arts organizations.

Hosted by ArtsBuild, and when feasible, local municipal departments supporting culture and community arts councils, these by-invitation community engagement sessions involve leaders from local arts organizations, arts volunteers, libraries, museums, universities and colleges as well as representatives from the Ontario Ministry of Tourism, Culture and Sports, the Ontario Trillium Foundation and the Department of Canadian Heritage.


Community participation is captured in a variety of ways, including a graphic summary and recording with a live scribe pen. A final report summarizing the session conversations will be distributed to all participants in 2014.

## WHY DID ARTSBUILD VISIT KITCHENER/WATERLOO?

ArtsBuild recently made our home in Waterloo City Centre and have been slowly getting to know the cultural community in the Region. Hosting a session in Kitchener / Waterloo was a way for us to become more familiar with the cultural community in Kitchener / Waterloo, and to understand what is important to the local arts organizations. We thank the Amy Ross, Beth Rajnovich and Betty Anne Keller of the City of Waterloo as well as Carrie Kozlowski from the City of Kitchener who assisted us in identifying arts organizations that should be invited to participate in the Sustainable Creative Spaces session. We would also like to thank our gracious host – Conrad Centre for the Performing Arts who offered their space for the day.

This session was a great opportunity for ArtsBuild to understand the needs and wants of those passionate about the arts in Kitchener. We are pleased to tell you that the needs articulated in Kitchener reflect those we are hearing in other sessions, and reflect issues common across the province.

## ABOUT THIS DOCUMENT

ArtsBuild is providing a draft Session Summary for participants in each community to review to ensure we have correctly and completely captured their thoughts. The purpose of this Session Summary is to record the key ideas, needs and wants that were articulated during the session. We have arranged this document by discussion topic: Building, Managing and Financing. Highlights of each discussion can be found on page 7 for quick reference. Noteworthy ideas presented by the participants in the more detailed notes are indicated with this light bulb  icon.

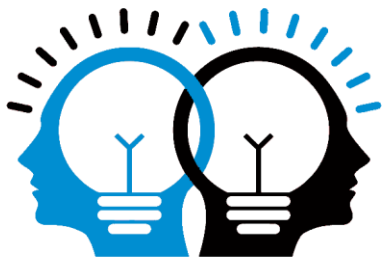
## NEXT STEPS

All nine Session Summaries will be available in the ArtsBuild Resource Library, with links to case studies and ArtsBuild programs and services that could assist communities.

In Spring 2014, we will also assemble the Session Summaries into a document that will be presented to funders. It will identify the key themes and common threads amongst all the nine communities. This document will allow ArtsBuild to look at the discussions holistically and provide funders with a baseline for the common concerns and needs affecting arts facilities in Ontario.

## HOW TO NAVIGATE THIS DOCUMENT

PLEASE READ THROUGH THE IMPORTANT WANTS AND NEEDS EXPRESSED BY THOSE WHO ATTENDED THIS SESSION AS THERE IS VALUABLE INFORMATION FOR ALL INVOLVED WITH ARTS AND CULTURE IN WATERLOO REGION.



Great ideas from participants are indicated with this light bulb symbol.

Areas where ArtsBuild programs and services can be of assistance to you are indicated this with this icon and the text is highlighted in blue.

**ABO CAN HELP!**

## EXECUTIVE SUMMARY

With a history of preserving local historical culture, breaking new ground in contemporary culture and technology, entrepreneurship and higher learning, Kitchener/Waterloo has a reputation within the arts sector, being a region that knows how to work together to develop a strong diverse community. ArtsBuild Ontario was interested in learning how issues pertaining to Building, Managing and Financing arts facilities were understood in Kitchener/Waterloo. Often organizations do not have the opportunity to get together to talk about concerns or issues and explore possible ideas and solutions. We were also interested in learning about local successes and innovations.

Of the 61 organizations and individuals invited to participate (Appendix A), 32 were able to join us (Appendix B). ArtsBuild deeply appreciates the time and energy participants brought to the session. The participants in this session presented ideas and solutions for many of the common issues mentioned at each conversation table. This document highlights the discussion topics and makes note of the common ideas put forward so that communities can see what could be done.

Forming unexpected and unusual partnerships is a common thread throughout the session and was emphasized by all tables as a possible solution to many current needs. Partnership and collaboration is not a new trend, but is one that is being utilized more and more in the arts sector and one that can garner excellent results when done properly. We encourage the community to explore the possibilities of partnership and collaboration not only within in a discipline, but across disciplines and sometimes sectors.

Lack of access to sufficient resources / expertise and understanding was an underlying theme for many conversation held throughout the session. We have highlighted organizations, including ArtsBuild Ontario, that the Kitchener/Waterloo arts community can turn to for affordable resources. Soft skills such as financial management, people and project management and marketing are essential skills that all arts workers need. Lack of resources can be detrimental to Professional Development – we encourage you to reach out to arts service organizations such WorkInCulture and ArtsBuild Ontario and sector leaders such as Artscape to name a few as these organizations are driven to serve the arts sector in their purview.

This session was extremely educational for ArtsBuild.



We learned that among the Kitchener/Waterloo community arts organizations there is a need to work more collaboratively for a common goal, as arts organizations can often be guarded and competitive.



We learned that people who work for arts organizations are often able to squeeze more value out of a nickel than business organizations. They are incredibly resourceful and willing to live in poverty because of the passion they bring to their. The price that communities pay for underpaying and under resourcing the arts is that the asset goes away.



Lastly, we learned Kitchener is a community that needs more information and resources on how to partner with other businesses and community organizations, engage investors and develop new marketing strategies.

Jennifer Shepherd of Living Tapestries completed a graphic rendering of the session. A PDF of this graphic recording will be posted on the ArtsBuild website, [www.artsbuildontario.ca](http://www.artsbuildontario.ca)





## BUILDING: DISCUSSION HIGHLIGHTS

The discussion around BUILDING surfaced many realistic issues / needs / wants that the community CAN act on.

### KEY ISSUES/IDEAS



Need a lab space where people could share technology – computers, tablets, projectors where– pieces owned by a central organization could be shared and used by all.



Need an Inspired Spaces Directory –a way to look at buildings that inspire you - a digital list where you could go to visit them and get inspired.



Need to work together for a common goal as arts organizations can be guarded and competitive. If you receive funding for an expansion, you might not want to share the information because you might want to have a cyclical sourcing for the funding – everyone for themselves.



Need a directory of all the rental venues in the city – with capacity, rental rates, and contact information as well as a directory of artists looking for spaces in order to pair the demand with the availability.



Need to make a shift so that we don't need cyclical funding. We need to reevaluate the current mandate about funding for the arts and start creating sustainability within the arts.

It was cited that it would be great to have assessments of what a building might need in the future, including operational costs and capital projects down the road.

## MANAGING: DISCUSSION HIGHLIGHTS

The discussion on MANAGING arts facilities focused on managing sustainable facilities, the balance between community and organizational interests and the importance of working together for a common goal.

### KEY ISSUES/IDEAS



Managing tends to be so much more than your title – often such a small team to do such a big job.



We often think of our role as responding to community needs but we also recognize a role as shaping them too. It's an interesting balance.



We learned that people who work for arts organizations are often able to squeeze more value out of a nickel than business organizations. They are incredibly resourceful and willing to live in poverty because of the passion they bring to their. The price that communities pay for underpaying and under resourcing the arts is that the asset goes away.



Need a balance between community interest and self-interest. How much is this for us and how much do we intend to share with the community?

It was cited that sustainability is not just financial; it's like a living organism that evolves, and you have to adapt. There is no one way to be sustainable.

## FINANCING: DISCUSSION HIGHLIGHTS

The discussion of FINANCING focused on the need for more resources, the challenges of funds being allocated to programming verses operational costs and looking for unconventional partnerships.

### KEY ISSUES/IDEAS



Need more information and resources on how to partner with other businesses and community organizations, engaging investors and developing new marketing strategies.



Need an Arts Bank (or a common reserve fund would be a good starting point/test drive –as you could arrive at it faster) like an Arts Credit Union.



Tourism is a key component to the arts and culture sector



Instead of paying rent, try to own a building.



There is still very much the assumption and perception that the arts is a luxury. This attitude needs to change.

It was cited that there is a need to learn from the private sector and what they do. A small ad won't cut it. You have to make sure it becomes mainstream and need a whole lot of marketing to establish yourself with your potential audience.

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## BEST PRACTICES

Many ideas were put forth in the conversations on BUILDING, MANAGING AND FINANCING arts facilities. We encourage Kitchener arts organizations to continue this discussion and realize some of the ideas presented.

To assist the participants in arts sector in connecting with one another and to inform you about great arts facilities in Ontario, ArtsBuild has developed a case study series called [Making Spaces for Art](#). Each study focuses on one organization or a related group of organization, and highlights the exciting steps they took to realize their capital projects.

We have included links to the case studies below that we believe that will be helpful for Kitchener but we encourage you to visit our Blog (see link below) to access the full series. These case studies could be the first step in understanding how you can make the changes needed in your facility!

The ArtsBuild Online Resource Library will be launched late 2013 to provide useful examples, best practices and reference material around creative spaces. Following are some resources particularly relevant to Sustainable Creative Spaces: Kitchener.



### FORMING PARTNERSHIPS

The discussion on forming partnerships identified the challenges and benefits of cooperative collectives, alliances, pooling resources and finding funds in a community that struggles with not having enough to go around. ROCS / Place des Arts, featured in a Making Spaces for Art Case Study, is a great example of partners working collaboratively to achieve common goals. ArtsBuild Ontario has done a short case study on this project and has featured it in their Making Spaces for Art case study series. This case study is located in Appendix D and is also available to read on ArtsBuild's website:

<http://www.artsbuildontario.ca/learning/making-spaces-for-art/>



## REINVENTING FACILITIES & MULTIUSE SPACES

An idea put forth during the discussions on spaces needed in Kitchener involved reinventing existing facilities as well as creating new multiuse spaces. REGISTRY THEATRE, an organization in Kitchener that has repurposed the Waterloo County Registry Office, into office, rehearsal, and theatre space, is a great example of reinventing an existing facility and using its space to accommodate a variety of needs.

ArtsBuild Ontario has done a short case study on this project and has featured it in The Making Spaces for Art case study series. This case study is located in Appendix C and is also available to read on ArtsBuild's website:

<http://www.artsbuildontario.ca/learning/making-spaces-for-art/>



## ACCESS TO RESOURCES

A common need expressed in all conversations was access to resources. ArtsBuild is working hard to be the go to source for resources related to Building, Managing and Financing arts facilities. Details on our programs and services can be found starting on page 31 of this document or you can go directly to [www.artsbuildontario.ca](http://www.artsbuildontario.ca) . If you have questions and/or looking to improve your skills in areas related to your arts facility, please contact ArtsBuild.

WorkInCulture is the right place to turn to when looking to improve or develop new skills for the arts sector. A partner of ArtsBuild, they provide educational webinars, courses and workshops specifically for the cultural sector. [www.workinculture.ca](http://www.workinculture.ca)

Artscape is a resource for arts organizations that are interested in anything related to cultural hubs and community transformation through culture. As a partner of ArtsBuild, they are developing new content and resources available through their newly launched DIY website as a source of information and inspiration to support creative place making in your community <http://www.artscapediy.org>



# BUILDING

## CHALLENGES OF A NEW BUILD

- Some people feel that nobody is in the position to build right now.
- People don't always know the information or the resources that the other organizations have to offer - like a "frenemy".
- Arts organizations can be guarded – competitive – if you receive funding for an expansion, you might not want to share the information because you might want have a cyclical sourcing for the funding – everyone for themselves.
- Staff input could be an obstacle – that said, their input needs also to be valued, heard as well as asked for!
- Access to help is a challenge. In this community the large orgs still don't offer mentorships.
- Finding Architectural Engineers that will understand an arts building rather than a traditional commercial building is a challenge.
- Sometimes builders think of a build as just another office building; which is when the facilities execs need to be engaged to make sure there isn't a fire box (for example) put in the middle of a wall.
- May have facility staff but regarding planning capacity: how do you devote staff resources to planning and long term visions for building and new initiatives, while maintaining existing day to day responsibilities? Always a challenge.

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See page 36

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Shouldn't be allowed to build your own place without giving some forethought into its ongoing maintenance and replacement of key structures.

## CHALLENGES OF REPURPOSING/RENOVATING BUILDINGS

- Sometimes renovations end up costing more time than new builds.
- Renovating part of a building, but then needing power on the non-renovated side, is another small issue that could come up.
- You fix something, and then new issues come up; there is always something.
  - And if you don't have the resources to fix it, you have to live with it/work around it.
- Some people don't have the funding to fix the things that don't go right (i.e. Art Gallery of Windsor – they built it, then had no operational budget).
- Put resources in to the gallery? Or into the collections?
- "Life-cycle" budgeting. - This doesn't mean you can actually always follow through on your budget.
- Small community facilities often don't have these resources.

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Need to consider if the solution is building another space. Perhaps it's matching the people who need a facility or space, to the already available spaces, which might be a better solution.



Need to have a 10-15 year plan for repairs, upgrades (also anticipated growth), etc.

## CHALLENGES OF BUILDING PARTNERSHIPS

- When you're looking to create a new facility it is a challenge to find a harmony between what the Municipality supports and the values of the organization. The key is to align the goals of the community and the organization's goals.
- Competitive nature of ownership – while we want to share, collaborate and be open, there are limited dollars, limited support.
- Need a framework to allow these discussions to take place.
- Kind of what Creative Enterprise is trying to do – group benefits at a preferred rate for going through them to the Chamber of Commerce
- Potential issue everyone's needs are all different. Especially for small arts organizations.

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Look at the model of co-operatives and alliances and collations and how they work and get better buying power by banding together.



Key point: when people are designating artist spaces, are they working with artists to determine needs?



Is there an opportunity for something similar for arts pension plans that you could buy into?

## BUILDING RESOURCES THAT ARE NEEDED

- A list of recommended trades where people who actually have the skills might be a good thing as a resource for arts organizations.
  - Landscaping for example would be nice – but it takes money.
- Need a Gantt chart for long term, with a massive timeline.
- A very well thought out plan is KEY – nothing left to chance.
- Feasibility studies are important to understand what kind of space you actually need – getting the staff involved helps ensure nothing gets missed as well. You have to also think about how decisions will affect offices in the long-term (double-door vs. single-door).
- Arts Organizations need a one-on-one guide or mentor to assist at the start of a project.

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## WHAT KINDS OF ART SPACES/RESOURCES ARE NEEDED BUT NOT CURRENTLY AVAILABLE IN OUR COMMUNITY?

- There are lots of new buildings going up, but there isn't anything for artists.
- Rehearsal space is in high demand.
- Rehearsal space is a challenge to find, also limits adjacent uses because of sound, etc.
- Need space where you can make noise and it's safe – rehearse and record.
- No one's building studio space! Short-term artist rental space is needed.
- A lot of artists who need space to make work – a commissioned piece – only need to be in a space for a finite amount of time.
- Dream for the future for Kwartzlab: It would be nice to have a shop facility like the KW wood shop has. They have 5000/6000 square feet. We would not duplicate them, but would rather want a space with: a garage door, a lot of metal working tools, welding, lathes, mills, sandblasting, a crane – a space to work on large scale projects.
  - People in the community would like to see a space like this in KW. The type of space is available to UW students but once you graduate, you don't have access to that shop anymore.
  - Current discussion started with an engineering student saying, I have a dream for a space like this. We have been talking about this idea for a few years, and looking at large industrial spaces, but with our current membership numbers and our current revenue model, cannot afford it. If we had more people, or changed the rules by which we finance things, we could build a second location, with a big shop. It's all just an idea right now; we don't have a plan.
  - Collaborative work space piece (tech space examples – Tannery)
- Message heard most frequently is "I just need a place to jam, paint, rehearse and sing."
- A theatre in downtown Kitchener would be nice. Perhaps Princess Theatre could open another location.
- How do churches fit into this equation? They have stages, huge spaces – they are also looking to make money.
- Old White Rose building would be a great space for artists. There are a lot of other spaces that are worth waiting 5 years to repurpose for artists/arts organizations.
- Need unfinished, semi-finished spaces – losing a lot of them, need more.
- Making the connection that there is a need – allow for the exchange of services. There are often fees associated with that.
- Smaller venues can't afford something like that.



Need an online booking system.



Many organizations in the area use Centre in the Square for ticketing services. Having a central location is helpful and accessible. Something region wide would be nice. This could also trace audience trends. This could also collect data about the audience that the renters are bringing in. This would help for when people show up

to try and buy tickets to shows that renters are putting on. - *Creative Enterprise Initiative is looking into a Regional Ticketing Booth* - [www.creativeenterprise.ca](http://www.creativeenterprise.ca)



Scandinavian model – they do that social art space very well. The resources are there for the community to make it their own and activate it. Themselves. They can make it a gallery, bar, and all these things. The laws are just so much looser; you can just pop up a bar in the bottom of a gallery.

## CHALLENGES FOR ARTS SPACES IN KITCHENER

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- Art groups need space to have meetings and there is not always a lot to available
- Space that artists need vs. the support in the community – support is limited.
- A lot of arts organizations live in less than desirable conditions and somehow that is seen as acceptable (for example, you go to the Tannery and it's night and day).
- A lot of arts organizations are grungy not glamorous the way some people think. They're dusty, and dingy because there is often no money to change them - let's hope there's heat today!
- Libraries are like a lot of other arts organizations, trying to deal with existing spaces and changing needs in the community; so how do you think differently about your space as time moves on – changing priorities for the existing building as time goes on.



Need a balance between community interest and self-interest. How much is this for us and how much do we intend to share with the community.

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Organizations need assistance with audience development planning.

## LOCAL STORIES AND BUILDING CHALLENGES

### Registry Theatre

- Registry Theatre currently has funding for a performer's bathroom – Trillium funding from programs and capital funding.
- Ideally they would like to remove a portion of the building and build more seats – in the future potentially a new facility. Current space has its purpose and its place but there are groups that need more. i.e. 50 more seats. Only \$2 a seat to rent the space.
- Balance – Registry for example could not be any smaller than 150 seats.

### Arts Centre

- In the middle of the culture plan – two needs that keep coming up are a recital hall (800 - 1000 seats) and an arts centre.
- Around the notion of an Arts Centre. We heard was “We want a place that feels like ours” – what does that mean?
- People say, “We want to go and hang out with our friends in an arts space.”
- Not convinced that the community would actually fill for another recital hall in the area. Would have to see hard research – a risk assessment to make a case for it.
- Where did the number 800 – 1000 seat come from?

- Howard Dick said that he thought it would be more financially viable for the number of singers that would be on stage.
- Kitchener spending time on music space because that type of rehearsal space is problematic.
- Ballet Jorgen would love a 500-seat venue.
- The Theatre of the Arts at the university doesn't work as it is really hard to present a show on a university campus; it's hard to get people to go there.
- Elora Arts Centre is in an old school – has a hominess, there is an ownership.

### Clay and Glass Gallery

- When the Clay and Glass Gallery was built in the 90's there was a big drama because they had to reduce the size of the project in order to get the project finished.
- Today in 2013, they are paying the price. There is now a growing interest in fixing the problem; to do the expansion – build a hot glass studio, add conservatory on the front, to blow out the back wall, and get a proper education space.
- Staff and Board are at the point of “go big or go home”.
- Want to invest in the glass portion, as they know glass is sexier than clay - it will be a huge challenge.
- ArtsBuild Online Resource Library could be a great resource going forward

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### Treehaus

- Treehaus's perspective is that they don't have any facility needs at this point. They are really happy with their space – Old Core Galleries building.
- Treehaus was asked: “When you were in the old Eaton's Building – what did you gain from moving to the core?”
- Old space sexier – loft feeling, but there were 3 different levels of security – not street level (really wanted to feel accessible, increase awareness)– needed a page of instructions to find us.
- 5000 square feet – but only used 1500-2000 square feet of it (as it was purpose built for another company). The rest of the extra space was useless to us. No way to earn revenue on it – knew when they moved in it would not be sustainable space for us.
- Tried different things to gain revenue, but we were unsuccessful.
- July 1, 2012 Treehaus moved. Much happier now. Now have less square footage but can fit more people, because of the layout. The relationship that we have built with the City is a big part of the success as well.

### Kwartzlab

- Kwartzlab – started out in the Boehmer Box building – had over 3,000 square feet, lowest rent you could find anywhere. The landlord did not turn on the heat last winter. Now in the former location of the Pandora press bookstore.
- Easy to find. Heat, Air conditioning, hot water, etc. Didn't always have at the old location.
- Less scary location. Now have people coming in that would normally never have walked in before.
- Now have women joining as members. Never had before.
- Now have a craft corner, just bought two new sewing machines.
- Diversified membership.
- Downside to new smaller space: shop is smaller, couldn't use some of the shop tools they wanted to have, had to get rid of some things.

- Liability is a huge concern around machinery like that. The type of facility we are talking about would have some very dangerous machinery in them.
- A Trillium grant might be a good option for Kwartzlab. A building is for sale on Whitney that might be a good option for them.
- Kwartzlab is more chaotic than that. We ask people to sign a liability waiver. Hoping that we don't have to use it.

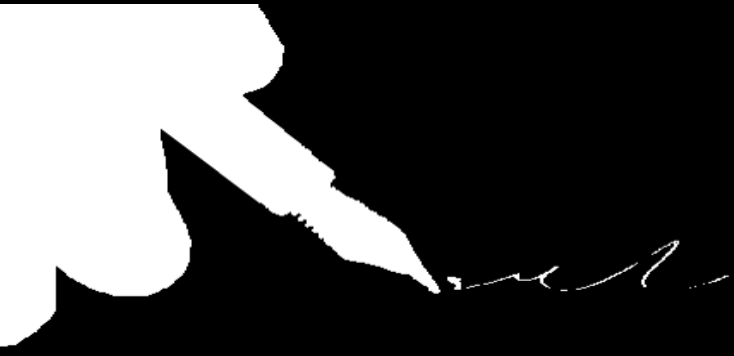
### Need for a Tech Shop / Space

- Tech Shop – workshop franchise in the states. For profit organization. Need about a million dollars to start a franchise. Typically need a large city to finance it, to make a large customer base. It cost a lot of money to run and use a Tech Shop. An alternative would be a non-profit model.
- Need to know more about how KW Tech Shop works. They charge \$110 dollars a year. Kwartzlab charges \$50 a month and we can't afford a tenth of what they've got.
  - It's a joint project. So this is interesting cause when the Municipality recognizes the need, they can pool their resources. There is an annual grant from both cities.
- The woodworkers shop on Rogers St. operates that way. The machinery was moved out of Waterloo park.
- KW Woodworking and Craft Centre (volunteer organization) don't pay the safety officer money. When you join as a member you are expected to put in some volunteer time (part of the contract) one of the ways you can contribute is by being a safety officer. Shop only open during certain hours, the safety officer has to open the facility and it is only open when they are present.
- Running at a deficit right now – so we cannot purchase personal injury insurance for anyone. We are a non-profit.
- All of the monthly costs, rent, utilities insurance all come out of the membership fees.
- Example is Waterloo Potters Workshop – they just want to make stuff.
- Reason for living is making stuff – no programs, just need a space.
- Button factory actually was renting out to weddings and stag and does, but recently stopped doing this because they revaluated their mandate as a cultural/art facility.
- UWAG is also a great space but it's so hard to get to – disconnect from the city, especially if they aren't a campus person.
- Waterloo Region Museum - partners really created a positive outcome by finding ways to build cohesion with all aspects of building management.



The city has cranes, millwrights – Is this a possibility? – “City has deep pockets enough for the liability.” If it's not operating 24hrs a day, maybe the cost would be hire a staff member from the City – to be a safety officer for whenever you're operating.

# MANAGING



## LACK OF HUMAN RESOURCES

- How do you try new projects and initiatives with limited staff time and resources?
- Many smaller places have only one full time staff.
- Senior management often leaves because they are exhausted, staff is new – how do you operate with all new staff?
- Some orgs end up shutting down almost because the staff are off at conferences, etc., that takes them out of the office.
- One of the greatest challenges is there is no motivation for younger generation to go into non-profit organizations.
- Many people end up doubling up their positions and roles - human resources, etc.
- Fundraising as a task for a board member? Is the Board conscious enough to think about this? Many times board members don't have these skills.
- Expensive to hire people that understand your needs - if there were a subsidy or program that could assist with the architectural fees, engineering fees etc, it would be helpful.
- Every non-profit is like a three legged stool. There's staff, government side, community engagement side. Professional staff, volunteers from the community– without the strong community engagement piece, the other two fall apart. Need to reframe the language for non – profits.
- Human Resources – why would you go to work for a non-profit to make \$24,000 a year so that you can fundraise for yourself? Normal in arts communities.



Organizations should have sub-committees on their boards to help with this extra planning.



It's important to recognize what staff can do and what should be contracted out. For example contractors know the laws, codes and all the intricacies that museums execs might not know.

## MANAGEMENT

- Managing tends to be so much more than your title – such a small team to do such a big job.
- Building a higher ceiling, means buying a power lift, which means training someone to operate it safely. This is something you have to plan for and organizations may not always think about it.
- Tension between staff and the City – because the City owns the building, the staff at Homer Watson question why the City can't provide facility maintenance staff to come and fix the little things like drywall, etc.?
- Volunteers are an essential element of running a space.
- Project management for new facilities can be absorbed into everyone's job.

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Learn about how the community wants to engage with their space – for example, one community might be a multicultural community – family oriented. Whereas the needs of a

downtown space may be different - needs of one community will be different from another. Responding to that needs to be a part of the management vision.



Manager should be part of troubleshooting mechanism, if you don't have all the expertise within the 4-5 staff, and you need a multiyear plan for facility management – no money to have an assigned person – how can we go to other similar organizations to ask for their mentorship, consultation ? - *Inquire with Creative Enterprise Initiative - [www.creativeenterprise.ca](http://www.creativeenterprise.ca)*

## SKILLS

- Small teams end up being jacks-of-all-trades.
- People tend to join an organization because of a specific skill, but as they move up they end up taking on much more that is more and more removed from their original skill – into management, then facility management.
- Need to have both skill sets, creative (what do we need) and business skills.
- Even when you have a business degree, there are challenges. You are limited because people within business school may not understand running an arts institution as a business rather than an e-commerce business or selling a product.
- Sometimes structural issues can be difficult for employees.
- Homer Watson – great to have someone that is a “handyperson” – helps with maintenance replacing furnaces etc. House built in 1834 with 3 acres of land – constantly needing maintenance.
- Waterloo Region Museum brought in a facilities manager – couldn't imagine doing it without his expertise.
- Managing rental space is a skill. We need to ensure we can cover costs and make it affordable for the organizations.

ABO can help!  
See page 32-36



Idea: set up a central organization where particular people with hands-on skills related to a building could volunteer. Be the connection with the need and the person who can volunteer for a specific skill needed by arts organizations.



Should ArtsBuild be supporting Board development? Namely strengthening of Board resources?



Should ABO create skeleton or framework for what a Board should look like?

**Note:** *ArtsBuild does not focus on Board or organizational development, but Creative Enterprise Initiative might be able to assist in this area - [www.creativeenterprise.ca](http://www.creativeenterprise.ca)*

## FINANCIAL AND OPERATIONAL SUSTAINABILITY

- In 2009 we started a community conversation about closing the sustainability gap that exists in terms of the current cultural assets that are needed.
  - Still not seeing any focused effort to resolve that. Concerned that we are going to lose sight of that big important role, which was to make progress on a

sustainability gap for the cultural facilities that we have now, and it speaks directly to management in this conversation.

- Concerned about the direction that we are going locally around the topic of the sustainability fund.
- When people ask when will you be sustainable – what they mean is, when will you pay for yourself 100%? We never will, just like the Fire Department doesn't pay for themselves.
- Need to get beyond municipal politics, to say, "everyone in the region owns these assets, why can't we roll up our sleeves?" Let history, the municipal boundaries go, and resolve this issue. Otherwise we are going to start losing assets.
- There are conversations in the community all the time about the need to create more assets. At what point do you say, "Let's make sure that we can sustain what we've got before we open a new building?"
- Talking about exciting new projects, we're still not talking about the existing projects and if they sustainable?
- Sustainability is not just financial – how do you keep that buzz going? Follow trends, gain audience development – like a living organism that evolves you have to adapt; there is no one-way to be sustainable.
- Every facility (The Museum, etc.) is in a state of repair or disrepair in terms of how much maintenance its needs and where they are in their own capital lifespan. Managing those things is something we tend to do collectively instead of individually. We are all trying to do the same thing, but we're all trying to do it on our own.



Is there a way to do this more collaboratively, in the way we manage these facilities?

- Being able to anticipate losing staff, or having to downgrade or to merge positions in order to save (no resources to continue them) impedes the goal of sustainability.
- Woodworkers? Tailors? Fashion designers? How can you engage these disciplines into arts organizations? Use this studio space – not just for artists?
- What are the unique pieces of the puzzle in the city – where do they fit in?
- There are aligned agenda items – the questions are how to bring them to the forefront?
- There is often a mismatch between the user group and the facility, with the administrator trying to make the matches happen; and there can often be an unwillingness of those who hold the space to ease the access to the facilities.
- Stopped using the word "non profit" and now use "not for profit" because the bottom line is not measured in dollars and cents. It's measured on quality of life and community service - not based on making money. If we do we take what is left over and put it back in. Is this inherently sustainable or not? Can you keep running like that?

## PROGRAMMING

- Waterloo Public Library is now in three locations – there are different ways to think of a library – some think of it as one Library in the downtown core – other people want community branches closer to where people live. Libraries have changed – they now offer social services, computer programs etc.



- Gauge the demand to create programs that the community wants – you have people that you hear from all the time – and balance that with shaping the community – what you want the community to want and need.
- Board needs to understand the cultural vs. business advantages of programming decisions.
- May not make money on every programming initiative, but the cultural benefits (without losing money) bring the same gains back.
- Waterloo Region Museum planned workshops for change management and stress management.
- As a facility, there's often a disconnect – it might be architecturally its award-winning, yet it's not conducive to the kind of work, programming or kinds of shows management wants to curate.



Community support is critical.



More programming around youth and creative spaces.

## POLITICS

- Council and local government – approach people that work for the Region, they direct us to the Counsellors and the Mayor's office to make sure that there is support for that project. Worked on projects where the support wasn't there, so it didn't happen.
- City of Montreal is trying to go back to their own little municipalities. Great experiment but it didn't work. Wondering if we couldn't somehow centralize what we do, if this would work?



Once you gain that support you need to gain the community support – if you have the politicians on board they can trickle it down. You need support from both parties.

## CITY MANAGED PROPERTIES

- Red tape – City facility – what can we do if we are owned by the City?
- Evaluations to observe what a building might need in the future operationally. Amount of dollar to pay for this operational cost - project costs down the road.
  - Does the city do these types of evaluations?

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See page 34



Need municipality to step in and talk to cultural facilities to streamline the rental availability/pricing - there needs to be consistency in pricing, or a grading system.

## PROFESSIONAL MARKETING OF OUR ORGANIZATIONS

- Greatest challenges – to get the word out, getting people in the space.
- Dilemma: most not for profits are really weak in their messaging. They give you a bunch of stuff and they expect you to act on it, there's no call to action, now what am I supposed to do with this? They make you read through a 4-page brochure – and “What am I supposed to do?”
- In the arts community we are missing that professional support. Then ask.
- Communitech has a mentor to assist with the start of a project – a one on one guide.
  - Communitech has a lot of practice – over 15 years.

- Goal to have community support and space supplied for artists.
- Trying to interpret trends – or the direction they are going in, and translating that into the way you operate – it’s a lot of trial and error.
- Part of it comes down to money, some of it is knowledge; need contacts with the media etc.
- A small ad won’t cut it. Making sure that it becomes mainstream.
- Marketing means something different to everyone.
- For example Stratford Theatre and THEMUSEUM are brands.
- Ideally, you want to read something in 20 seconds and say “Wow, I want to sign up for this, I want volunteer, buy tickets, donate etc.” Any more time than that and we’re wasting people’s time. No ambiguity. Need to know your audience.
- Interesting double edged sword – the difference between the arts, and the for profit sector is why we do it. Our marketing sucks collectively. We’re not doing what we should



Grandsocial.ca artists can go and make a profile about themselves so it might be an easy thing to incorporate.



Creative Council – someone to jog that opportunity that can see beyond



Do research on audiences to find out what they need – research is an investment.



Learn from the private sector from doing what they do. Need a whole lot of marketing.

## MESSAGING

- How do I get to the people who might be interested in being a part of it?
- Audience survey – basically find out of all the things we do that impacts audiences the most – Artistic excellence. Audience that has been with you for a long time.
- Worry about mission statements. Vision drift – is like here’s 10 million dollars, I just want you to do this...



Marketing services under one umbrella and then that would make it sustainable.



Inspired spaces – need to look at buildings that inspire you – idea: a digital list where you could go and visit them to get inspired.

## COLLABORATION AND PARTNERSHIPS

- Alliance for a Grand Community – started 7/8 years ago – Jamie Grant from the Centre in the Square said “Let’s get all the big players in town together and talk regularly.” At various times there are different organizations that are a part of it.
  - Opportunity to sit down with your colleagues and see what is happening, see about possible collaborations.
  - This group was formed out of a need, as a lot of organizations were in crisis.
- Trust between people in the organization is huge.
- Sense in the business community is that everyone could forge together.

- The business organizations didn't understand the cultural world. Collaboration is a sliding scale, question becomes how much do we do collaboratively and how much do we do for ourselves?
- Downward pressure to share resources won't go away – idea of a condo manager that manages all the services for all organizations. Is that possible? Is that feasible?

## FUNDING CHALLENGES WHEN MANAGING AN ARTS FACILITY

- What happens if funding doesn't come through?
- When you don't have enough resources for day-to-day, how are you supposed to start your future planning?
- There isn't a major government infrastructure program in place like there was in early 2000's – "so we're waiting"
- Often there is a backlash for those people who do succeed.
- We often think of our role as responding to community needs, but we also recognize a role as shaping them too. It's an interesting balance.
- Has to do with facilities, because it's very hard to find operating money for a small arts org.
- People need to be paid first – end up for no money for anything else.
- Funding is always the problem, far too many companies that rely on funding rather than being sustainable.
- There can be wins for not owning a space – the same debate of renting vs. owning a house.
- People who work for arts orgs can bring more value out of a nickel than any other business organization.
- The price that we pay for underpaying, under resourcing, is that the asset goes away.
- Idea of getting capital to get new to invest in new projects – i.e. KW Library, Waterloo Public Library – great but then moving forward, how do you then maintain the new building with operational costs? Operating budget too small.
- Lack of financial resources / financial stability result in acting on crisis rather than forward planning.



Looking at trying to change the model of how arts organizations are run.



Management needs to ask, "How are we going to fund this facility on a day-to-day basis?"



Arts organizations have to let go and defer to the experts.

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See page 35

## SOLUTIONS

- Run the organization like a co-op, where the artists are contributing in some way or bring their rent money to the organization. Trying to think outside the box. It would be useful to consult with someone on different business models that would have to do with shared space.
- An art co-operative would be great for us, huge.
- Looking at hub model – Globe Studios – performing arts share office space, studio space, and rentals. Looking for a hub for their artists within another arts organization.

- 
- Having a physical presence as an organization or artist seems to make a big difference. A gathering place, somewhere for people to find you. “You’re a lot more real if you have a location, a place where people can find you.”
  - Bars / businesses can apply for a co-operative and collectively combine to receive economy of scale discounts.
  - A mini Chamber of Commerce for the Arts?
  - Capital improvement fund pool – for new roof, boiler etc.
  - CEI has created a model where you have to follow up with your business plan after you get the money. Need to show where will the money go, future revenue, how many jobs will be generated. Business meets the arts.



# FINANCING

## HOW ARE COMMUNITY PROJECTS GENERALLY FUNDED IN YOUR COMMUNITY?

- Canadian Council
- Federal funding for major projects
- Sponsorship and donations

## ENGAGING PRIVATE DEVELOPERS/COMMUNITY PARTNERS

- Factor in some other options for building – with condos and incorporate the arts into everyday life.
- There are developers who put big money into arts projects. How do arts orgs get connected to these developers?
- Building private/public spaces.
- UWAG is a catalyst for building community; it isn't just another university building.
- UWAG – community came forward, university didn't pay for any of it (raised \$12M privately).
- Consultants weren't helpful for their funding, it all centered on community support.
- Kitchener Studio Project (in that old building downtown, across from the bus station). The story is what sold it! The value of the investment was a no brainer.
- There are some private developers interested in creating partnerships.
  - This model works in Toronto/Vancouver – the values aren't here yet.
- Huge focus on increasing densities – i.e. downtown developments, multi-use.
- How do you align price points with needs and availability?
- Where are the models that can help dictate 'facility branding' – where the price points and availability develop and dictate its clientele.
- Investment on the developer's part (Bauer loft example – condo with businesses is a draw).

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See page 32



Need community consultation and input.

## PROGRAM AND EXHIBITION FUNDING

- Kind of comes back to the challenge of program funds vs. operating funds – if all the money that's available is for programming funds, it's almost like a chicken and egg scenario. Are you running programs because it's organic to your mission or because there is money there? Are you evolving because that's where the money is, or are you evolving because that's what's natural to your organization?
- We get entangled with our stakeholders. Who is calling the shots with regards to programming choices?

- Often times organizations have to put the money forward for the exhibits they have, and then they see the revenue afterwards, so loans can really help out with planning.



Focus on what the space can do – make it more dynamic than the four walls and what you see – a creative inspired space.

## GOVERNMENT SUPPORT (all levels) / FUNDING

- The competition is so high for the available funds within similar arts facilities (multiple galleries, museums, etc, looking to do similar projects).
- Can get project funding for a new project – but not so easy to get ongoing operational funding.
- Tourism is a key driver in municipal arts and culture.
- Toronto – 20 years ago Mirvish Productions brought busloads from the US, doesn't happen anymore.
- Americans will not come back – costs twice as much to eat out, gas is too expensive, have to have a passport.



Billboard tax is happening in Toronto is going to the arts – can we do something like this here?



The municipalities are getting into naming rights – i.e. Scotiabank Place etc. We might not want to call it the Coca-Cola Centre for the Performing Arts, should but consider other options.

## OTHER SOURCES OF FUNDING/REVENUE

- Creative Arts Savings and Credit Union – a partner of ArtsBuild Ontario – they have very low interest rates – smaller loans and larger loans.
- Start with a grant and a loan to finance a building.
- Other options - Identifying revenue streams. Cross disciplinary? Additional fundraisers?
- Partnering with businesses – matched with what they do (KWAG)
- Common reserve fund – an Arts Bank – reinvested in the arts community.
- Maybe a facility can house a non-related arts program? That can in turn come back to help the facility (integration with social services)?
- Paying after the performance idea – even with tickets, “if you liked us, show us the love.”
- An enlightened funder doesn't want things to look alike. Diversity is what we are trying for, don't want the buildings to look and operate the same.
- P3 is what it's all about. Can't think of a single arts organization that could afford to make it on its own without some external revenue, whether it's additional community support, a capital campaign, or a partnership with a private enterprise.
- “FOR SOCIAL PROFIT” vs. not-for-profit
- Have to create additional revenue sources in order to stay around.
- Non profits are viewed on the level of a charity because they're not making anything, even though their CEO's make \$200,000 per year.

- Develop the story and a social/urban impact statement.
- People hate “give me money or else this will fail”.
- New ideas are great, but you also have to let old ideas die.



Arts Bank is a good idea – but the common reserve fund would be a good starting point/test drive –as you could arrive at it faster.

- Like an Arts Credit Union.



Community Forward Fund – giving low interest rate loans for non-profits. THE MUSEUM just took advantage of it.



Paying after the performance – end up making more money!



Can equipment, sets or wardrobe be shared when they aren’t in use? Example: Drayton – housing everything (sets, costume, etc.).



Donate what you can / pay for your enjoyment.



There may be different funding programs that can fund operations that can help the organizations bottom-line.

## LACK OF RESOURCES OR INFORMATION

- What we needed was the introductions to the right people.
- How do we get out of crisis planning (reactive) mode?
- How can you forecast into the future?
- Mentorship is huge
- Where do you talk to a person?
- Skills sharing is huge – and artists are good at it, but organizations aren’t as good.
- Mentorship role from another business that’s been there– assist other arts organizations that are starting up a project.
- People want it now, rather than think of the future.
- Understand how to run a business rather than be funded.
- More awareness of what is available in the community.

ABO can help!  
See page 32-36

ABO can help!  
See page 36

ABO can help!  
See page 36



We need a whole suite of resources

ABO can help!  
See page 32-36



## AUDIENCE RETENTION

- Challenge to keep arts organizations profitable.
- Advocating in terms of broader provincial data is better.
- It is not an uncommon topic within communities.



Everyone has to come together to promote the arts – to spread awareness about the sector.



Advocacy is needed.



The conversation needs to get bigger than individual communities.

## SOLUTIONS

- Look at unusual partnerships.
- Instead of paying rent, try to own a building.
- Trades people can be used to help other organizations.
- Project to provide social housing, but the people needed job skills, built programs to help.
  - Young people in the building are being given trades training, to then do the repairs on the building
- Do we each need our own building manager, IT team, and janitors?
- Would there be greater economies of scale if they all worked together? A better deal if we worked with one set of suppliers – janitors, IT etc.
- Saskatoon has a city program that turns empty spaces into live/work buildings for artists.

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See page 32

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# TOOLS AND RESOURCES AVAILABLE THROUGH ARTSBUILD ONTARIO

ArtsBuild is a resource for arts organizations in Kitchener/Waterloo for issues related to arts facilities. We have programs and services that were developed with the issues surrounding BUILDING, MANAGING AND FINANCING arts facilities in mind, and we encourage you to take a moment and see what we have that can assist you!

We have highlighted programs and services that this discussion identified as being needed that already ArtsBuild offers!!

## PLAN IT | BUILD IT – coming October 8, 2013

**ArtsBuild has commissioned senior culture sector capital project managers to develop PLAN IT | BUILD IT, a online step-by-step guide to planning and completing capital projects.**

This free guide is designed to help arts organizations going through any of these capital project processes:

1. Major maintenance or green improvement projects
2. Small-to medium-sized renovation projects
3. Large renovations or additions
4. New construction projects

For more details on PLAN IT | BUILD IT and to access this free tool, please visit – [www.artsbuildontario.ca/pibi](http://www.artsbuildontario.ca/pibi)

## CREATIVE HUBS

**Cultural development through creative hubs and clusters is transforming our understanding of community spaces for art and artists.**

ArtsBuild has partnered with Artscape to develop new creative placemaking resources for Artscape DIY, including:

### Four Creative Place making Webinars

Webinar #1: Developing Sustainable Cultural Space: Multi-Tenant Arts Centres 101.

To watch this webinar visit – <http://vimeo.com/66651379>

Webinar #2: Making Space for Creativity: Designing for Collaboration

To watch this webinar visit – <http://vimeo.com/68875988>

Webinar #3: Shared Spaces, Shared Values: Building Partnerships for Community Cultural Hubs

Date: Wednesday October 2nd, 2013, 1:00 PM ET

To register for this webinar visit – <http://communityculturalhubs.eventbrite.ca/>



Webinar #4: School's Out: Repurposing Surplus Schools as Cultural Spaces

Date: Wednesday November 6th, 2013, 1:00 PM ET

To register for this webinar visit – <http://surplusschools.eventbrite.ca/>

Future resources on Artscape DIY will be:

- Two Meet the Expert Q&As
- Two case studies on Artscape properties
- Seven short films

These new resources will be introduced throughout 2013 and 2014 and will be available on the ArtsBuild website and Artscape DIY. See more at: <http://www.artsbuildontario.ca/building/creative-hubs/>

## SKILLS AND PROFESSIONAL DEVELOPMENT

### **Lynda.com -- An Affordable, Online Way to Learn Software, Creative and Business Skills**

Technology changes quickly and lynda.com is keeping pace – their large library of video tutorials will help you stay ahead in your profession and help you discover new skills for your personal creative projects.

Lynda.com gives you unlimited access to over 1,899 courses—from basic training to in-depth instruction and power shortcuts. Catch up on the very latest in business, photography, web development, design, finance, marketing, project management and much more.

Don't have a membership yet? SIGN UP TODAY! Membership valid until May 31, 2014

COST: \$150 - a savings of \$200 from the regular fee of \$350.

See more at: <http://www.artsbuildontario.ca/managing/project-management/>

## BRICKS&MORTAR – coming October 1, 2013

### **The Home for Ontario's First Arts Facilities Census**

Make sure that your organization is represented in the first ever ArtsBuild Ontario Arts Facilities Census! You can complete the information by contacting [Nicole@artsbuildontario.ca](mailto:Nicole@artsbuildontario.ca) who will assist you in entering the information systematically.

To house this crucial information, ArtsBuild has developed Bricks&Mortar, which will collect the information in a dynamic way. Arts organizations registered in Bricks&Mortar are able to search for valuable information about other arts facilities in Ontario and learn about;

- a. Nearby projects
- b. Potential partners
- c. Those who have tackled similar projects

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## ASSET PLANNER FOR THE ARTS – coming September 27, 2013

### **A robust online facilities management tool and the technical support to get the most from it**

Accurate and validated information about the condition of facilities allows organizations to proactively manage their facilities and budget for needed capital improvements. The technical term for this approach to facilities management is ‘asset management’.

ArtsBuild has partnered with Ameresco, a recognized leader in the field of asset management and sustainability, to provide arts organizations with very affordable access to Asset Planner – their acclaimed asset management tool.

Included with each two year Asset Planner for the Arts license is a site visit, and the training and support you need to get the most from it.

Asset Planner lets you:

- Create building condition assessments
- Prioritize needed capital improvements and identify funding gaps
- Develop data-driven facilities management plans, budgets and cases for funding
- Identify opportunities for efficiencies and cost savings

With the support of the Government of Canada, ArtsBuild is pleased to offer a subsidy towards the cost of Asset Planner to make it affordable for Ontario arts organizations.

See more at: <http://www.artsbuildontario.ca/managing/asset-planner/>

## ARTSBUILD ENERGY CONSERVATION PROGRAM – September 16, 2013

ArtsBuild’s new Energy Conservation Program helps arts organizations identify and implement cost-effective energy conservation projects for their buildings. Get insulated against rising utility costs by understanding your current energy consumption and committing to change. Our goal with the ArtsBuild Energy Conservation Program is to build your knowledge and capacity so that you can lower operating costs by reducing your energy consumption, and channel those savings towards artistic programming.

In partnership with Natural Resources Canada, ArtsBuild is offering daylong energy conservation training workshops in southern Ontario.

Toronto Workshop – October 24 – visit [www.artsbuildontario.ca/managing/energy-conservation-program/](http://www.artsbuildontario.ca/managing/energy-conservation-program/)

Mississauga Workshop – November 26 – visit [www.artsbuildontario.ca/managing/energy-conservation-program/](http://www.artsbuildontario.ca/managing/energy-conservation-program/)

Energy savings realized in your facility can result in more money put back into programming / artistic practice for your organization. We are currently accepting calls for interest in this program. Contact Lindsay MacDonald, [lindsay@artsbuildontario.ca](mailto:lindsay@artsbuildontario.ca) to sign up or for more information.

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## MS PROJECT

**MS Project Professional – the gold standard of project management software. It enables managers to stay informed and control project work, schedules, and finances.**

If you understand project management concepts, you can use MS Project Professional to schedule tasks, allocate resources, track progress, and share project information. Project can be used for both large and small projects.

In association with TechSoup Canada, ArtsBuild is offering a subsidy of 50% when you purchase a license for MS Project Professional through TechSoup - <http://www.techsoupcanada.ca>

See more at <http://www.artsbuildontario.ca/managing/project-management>

## E-LEARNING WITH WORKINCULTURE

### Project management e-Learning – coming November 2013

ArtsBuild has partnered with WorkInCulture to develop two project management e-learning courses, tailored to the needs of arts organizations, and created by experienced culture sector project managers.

- Fundamentals of Managing Projects: an intro to Project Management
- Managing Capital Projects: developed specifically for arts organizations managing capital projects

Each independent learning course is 8-10 hours in length, can be accessed on demand 24/7 and is affordably priced at \$40 per course or \$75 for both.

See more at: <http://www.artsbuildontario.ca/learning/professional-development/>

## ARTSBUILD ONLINE RESOURCE LIBRARY – coming late 2013

**ArtsBuild is compiling an online Resource Library for all things facilities related!**

This Resource Library is a current and curated source for guides, templates, examples, case studies, short films and links to related resources to help busy arts organizations manage their learning and knowledge around sustainable facilities.

See more at: <http://www.artsbuildontario.ca/learning/resource-library/>

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## ARTS FACILITIES MENTORING NETWORK

ArtsBuild partnered with Work In Culture to develop the Arts Facilities Mentoring Network. The Network provides established leaders in Ontario's nonprofit arts community who are responsible for building, managing and financing facilities with the opportunity of one-on-one learning with experienced topic experts.

The Arts Facilities Mentoring Network is a practical way to build on people's desire to learn and share skills, connections and knowledge. Each mentoree identifies a key learning topic, and the Network matches them with a mentor who has tackled a similar challenge. Pairs meet for three hours every month and take part in two in person workshops that provide the opportunity for Network peers to meet.

The inaugural session of the Arts Facilities Mentoring Network launched on February 27, 2013 with 17 partnerships and a full-day workshop on best practices in mentoring. Intake for the 2013 Network is now closed. To learn more about the Arts Facilities Mentoring Network, please contact us.

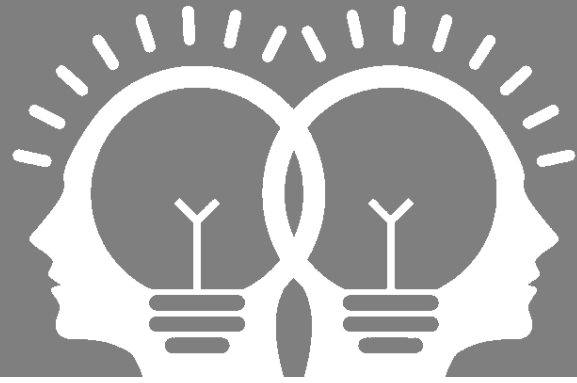
See more at: <http://www.artsbuildontario.ca/learning/mentoring-network/>

Susan Cohen from WorkInCulture and Lindsay MacDonald from ArtsBuild Ontario will be presenting the successes from the program in their presentation *Forging a Collaborative Path for Superior Professional Development* at the OMA Conference on November 8<sup>th</sup> in Markham.

## TECHNICAL SERVICES

ArtsBuild Ontario is working hard to identify key technical resources that could serve arts organizations in various areas of facilities management. Your feedback in this session is extremely valuable and will be used when developing our services. In the meantime, we encourage you to review our offerings and resources to assist you.

In line with access to affordable technical services, we will be populating a directory for Suppliers and Providers of Technical Services, so arts organizations can easily access technical expertise when embarking on a new capital project – big or small. Anticipated launch is late Fall 2013.



# APPENDICES

## APPENDIX A: PARTICIPANTS INVITED

Organization Name	First Name	Last Name	Contact Title	Email Address
Chrysalids Theatre	Alan	Waugh		alan.waugh@chrysalids.ca
Globe Studios	Becky	Webster De Leo		beck106@hotmail.com
City of Waterloo - CCRS	Betty Anne	Keller		<a href="mailto:bettyanne.keller@waterloo.ca">bettyanne.keller@waterloo.ca</a>
Culture Advisory Committee	Bill	Poole		director@canadianclayandglass.ca
University of Waterloo	Bill	Chesney	Associate Dean	
City of Kitchener	Brain	Scott		
	Cathy	Farwell		cfarwell@sympatico.ca
Manager, Downtown Community Dev.	Corey	Bluhm		<a href="mailto:corey.bluhm@kitchener.ca">corey.bluhm@kitchener.ca</a>
KWARTZLAB	Darcy	Casselman		
THEMUSEUM	David	Marskell		<a href="mailto:david.marskell@themuseum.ca">david.marskell@themuseum.ca</a>
Grand Valley Association of Architects	David	Thompson		david@davidthompsonarchitect.com
Centre in the Square	Deborah	Currie		dcurrie@centreinthesquare.com
JM Drama	Don	Bourgeois		donbourgeois@bell.blackberry.net
	Doug	Moen		doug@moens.org
Homer Watson House and Gallery	Faith	Heiblinger		curator@homerwatson.on.ca
CIGI	Fred	Kuntz		fkuntz@cigionline.org
Dandy Productions	Gabrielle	Clermont		gabrielle@dandyproductions.ca
KW Symphony/Conrad Center	Genevieve	Twomey		gtwomey@kwsymphony.on.ca
CAFKA	Gordon	Hatt		gwhatt@cafka.org
Creative Enterprise Initiative	Heather	Sinclair		heather@creativeenterprise.ca
Waterloo Community Arts Centre	Heather	Franklin		ed@buttonfactoryarts.ca
DT Marketing and Program Coordinator	Hilary	Abel		<a href="mailto:hilary.abel@kitchener.ca">hilary.abel@kitchener.ca</a>
Neruda Productions	Isabel	Cisterna		isabelneruda@gmail.com
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John MacDonald Architect Inc.	John	MacDonald		<a href="mailto:john@johnmacdonaldarchitect.ca">john@johnmacdonaldarchitect.ca</a>
Princess Cinema	John	Tutt		
City of Waterloo - CCRS	Karen	VandenBrink		<a href="mailto:karen.vandenbrink@waterloo.ca">karen.vandenbrink@waterloo.ca</a>
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Registry Theatre	Laurence	McNaught		rpi@go.to.net
Waterloo Public Library	Laurie	Clarke		lclarke@wpl.ca
Registry Theatre	Lawrence	McNaught		rpi@go.to.net
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Maxwell's Music House	Paul	Maxwell		
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## APPENDIX B: PARTICIPANTS IN ATTENDANCE

Organization Name	Contact First Name	Contact Last Name	Contact Title	E-Mail Address
	Alan	Sapp		
	Allan	Hoch		
	Anne Marie	Donovan		
	Ashley	Judd-Rifkin		
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City of Kitchener	Emily	Robson		
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	Gerad	Seguin		
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THEMUSEUM	Jennifer	Knight		
Canadian Heritage	John	Bell		john.w.bell@pch.gc.ca
Lost & Found Theatre	Katheleen	Sheehy		
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Maxwell's Music House	Paul	Maxwell		filter261@hotmail.com
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## APPENDIX C: CASE STUDIES

- MAKING SPACES FOR ART: ARRAYMUSIC
- MAKING SPACES FOR ART: THE REGISTRY THEATRE

# Making Spaces for Art

## Case Study: Arraymusic



***“Artists need centrally located, affordable space.” Rick Sacks, Artistic Director***

Arraymusic never intended to be anything other than a chamber group ensemble. Sometimes however evolution takes over. Arraymusic has been on a journey that Rick Sacks, Artistic Director, and Sandra Bell, General Manager, could not have predicted but that necessity did. A quick visit to their website--one that gets hits from all over the world-- demonstrates their split screen identity. A quick listen to their music

reflects the diversity in their instrumentation.

Arraymusic is both a chamber group ensemble (the Array Ensemble) and an affordable space that artists can rent at a reasonable rate, at any time of day, to create, record and produce music. Arraymusic is a one-stop shop where artists can experiment and hone their craft. As such, they are about fostering creative collaborative relationships. And they don't follow a formula. There is no formula for what Arraymusic has created.

Like all good bands, the Array Ensemble started in a cinder block garage on Albany Street resplendent with a tiny washroom in the early 1980's. The Ensemble had already been performing together since 1972 but they needed a cost-effective rehearsal space. Word spread and other groups started asking to use the space. Quickly it became a home for new music improv groups and other creative musicians. Sacks realized that providing affordable space was another way for Arraymusic to realize its mandate of promoting Canadian New Music. Like most success stories, garage days are limited and best remembered with a bittersweet nostalgia. They eventually outgrew their space and moved to the Artscape Liberty Village development at 60 Atlantic Avenue in April of 1992. This represented a big stepping stone moment for the group as their rent more than doubled in the move but they knew the need was there. When Artscape decided ultimately to close the Liberty Village development, Arraymusic started looking for their new, permanent home.

“What we needed was silence, and a space to make good music,” says Sacks, “and that is hard to come by in Toronto.” From Craigslist to realtors, Arraymusic embarked on a search to find a home that fit their needs. They looked at partnerships with other like-minded arts organizations. They considered another Artscape development but nothing seemed like just the right fit. Just as the situation was

starting to look bleak, Sacks stumbled on the Kijiji ad that changed everything. What they found was a turn of the century building that was actually two buildings fused into one. What could be more perfect for Arraymusic? After all, they too have fused and become something they never intended at the outset.

On one-way Walnut street, smack-dab in the middle of the cultural corridor, in a turn of the century building that was once a factory, is the new home of Arraymusic. Sandra Bell, “knew it was home when [she] walked in.” How they got there is one part serendipity and the kindness of strangers, and an equal part dedication to evolution.

The project was more than a little daunting. The building would require major renovations in order to become a suitable home. They found out the Ontario Trillium Foundation had a capital grant deadline in just three weeks. Could they even pull it off? They worried if they didn’t make the grant deadline and receive the funds, they wouldn’t be able to complete all the necessary renovations. Bell and Sacks turned to ArtsBuild for help and advice. Executive Director Adele Dobkowski encouraged them to go for it. They met with their Board and took the leap of faith. They managed to get their Trillium application in on time.

Using advice from ArtsBuild and a document Artscape published called, “Square Feet: The Artist’s Guide to Renting and Buying Creative Space”, they set about negotiating with their new landlord. It was a learning curve that could only be described as vertical but the negotiations with the landlord went smoothly. Arraymusic has been blessed with the sort of landlord many of us can only dream of. He clearly saw the vision of what Arraymusic is looking to create. They were able to agree to escalating rent over the initial five year rental period which will allow Arraymusic to grow their business in the new location. The landlord also threw in some free rent at the start of their occupancy, has taken on some of the retrofitting work and has made a sizeable donation to the organization. They were off to a good start. Then came the good news that they were to receive the grant from the Ontario Trillium Foundation in the amount of \$150,000. Arraymusic moved into their new home in November 2012.

In four short months, so much has changed. Walls went up to partition off offices. Five offices have already been rented to like-minded partners. There is a new floor. The building has been sound proofed. And they have been meeting with contractors about the elevator.

There is lots more to come with a priority list that is both daunting and commendable as it incorporates environmentally friendly choices. A primary capital improvement is an elevator that runs on gravity and not electricity. From cost efficient lighting, to collapsible risers, tables and chairs for cabaret events, a deck for outdoor social receptions, a brand new entrance complete with ramp and eye-catching signage, to key code locks to ensure twenty-four hour access for all, no detail is being overlooked. The board of directors is thrilled and everyone is anticipating greatly increased community use.

Sacks and Bell have an eye to the future and the enormous potential of both the building and what they are building. They invite community participation to their events to make the most of these mutually

beneficial relationships. For instance, a frequent user of Arraymusic has offered up his social media savvy. Arraymusic has gone from having twenty-five Twitter followers, to more than five hundred in four months. Another example would be the pan, tilt, and zoom stationary video cameras they are hoping to purchase to record concerts.

One person can operate the system, and handle real time edits. They hope to eventually create a premium subscription series available by video simultaneously increasing their audience and diversifying their funds.

Yet another thing that sets Arraymusic apart from just any rental space is the way they promote their events. A proud feature of their website includes enticing event listings, something they do for all their rental clients. Sacks and Bell acknowledge that is a lot more work on their plates to offer this service for free but they believe the pay off of increased attendance for everyone and the cross-pollination of audiences is well worth the effort.

An ambitious outreach plan is also taking shape, which takes advantage of everything the neighbourhood has to offer. It is a neighbourhood with kids and schools and diverse demographics. They are contemplating offering children's programming in addition to their already full calendar. Arraymusic wants to enmesh itself in this community and become a friendly façade within it as well.

For an organization that never intended to be anything than a music ensemble, they are unquestionably doing a brilliant job, seamlessly incorporating both sides of their split personality. As memories of their garage days fade, a unified new vision for Arraymusic comes into focus and takes the stage. Bravo!

# Making Spaces for Art

## Case Study: The Registry Theatre



**“Let me not to the marriage of true minds  
admit impediments”**

The story of The Registry Theatre is intimately and irretrievably entwined with that of J.M. Drama and the City of Kitchener. Originally built in 1939 as the Waterloo County Registry Office, it is one of the few art deco buildings in Waterloo Region. Yet what became The Registry Theatre was the result of its own perfect marriage between the City of Kitchener

and J.M. Drama. Like all relationships, they have their own romantic tales and foibles. But make no mistake, this marriage not only is growing strong, but still has its spark.

J.M. Drama began as a group of alumni sharing an emotional connection. Putting the “J” and “M” in J.M. Drama, graduates of St Jerome’s High School, and St Mary’s High School established this group with the intent to perform in 1984. They performed in various locations throughout Kitchener, ending up at the Victoria Park Pavilion. They quickly realized that an affordable performing arts space was needed for the community as well as themselves. Beyond affordable, it also needed to be financially viable and sustainable. The emotional connection that pulled the group together logically led to a location—the turn of the century buildings of the St. Jerome campus, one of their former high schools.

In the 1990’s, the Mayor’s Committee on Downtown, agreed. A feasibility study determined that a performing arts space for the community was needed and that the St. Jerome’s campus was indeed a good fit. J.M. Drama, whose membership now had expanded beyond alumni, worked together with the WalterFedy Partnership (a top architectural and engineering firm) on the proposal. All good marriages begin with a proposal of course. Alas, rejection. After hundreds of volunteer and donated hours working on the plans, and a significant price tag to boot, the owners of the site refused to sell. Undeterred, the members found another site. That site too, was quickly removed from possibility.

Enter the City of Kitchener. In the 90’s, the City of Kitchener acquired the former Registry Building at 122 Frederick Street in a land deal with the Regional Municipality of Waterloo. They approached J.M. Drama and asked them to see if it suited their needs. Don Bourgeois, and the other members of the Board of Directors inspected the site. Bourgeois laughs about how he was the only one who didn’t see

the potential of that first date – but others did. J.M. Drama enthusiastically said yes.....with some conditions.

Wiser with experience, J.M. Drama wanted a “planned, phased approach” and a “long term relationship.” What was to become The Registry Theatre was going to be a relationship built in many steps. To begin, it needed to be feasible. The building itself needed to be converted. And at each step, the negotiations between the City of Kitchener and J.M. Drama allowed for transparency, accountability and the option to “opt out” at any time by either party.

The Registry Theatre is a building that is a public asset with a public purpose. Like a prenuptial agreement, the terms of the contract negotiated between J.M. Drama and the City of Kitchener that gave birth to this space is designed to protect both parties from mutual risk while affording maximum benefit to both parties and, more importantly, the community they serve. “Everything was at risk for J.M. Drama” says Bourgeois. At the time, they were a small non-profit with an annual operating budget of \$15,000-\$20,000 with no staff and no line of credit. If the deal went bad, it would bankrupt the organization and leave them without a space. They were taking a huge risk leaving their (then) current 12,000 square foot space in the former Lang Tannery Building at a monthly cost of three hundred dollars. They negotiated clauses with the City so that they could only be kicked out of the Registry building if they breached the agreement. J.M. Drama would also retain the right to occupy part of the building whether they continued to manage the facility or not. By the same token, the City of Kitchener needed to protect its efforts. The facility had to be sustainable and completed at a reasonable cost to the taxpayer. The City agreed to manage the contracting process and provided financial support with a loan of \$224,000 interest free. They also managed the relationship with the WalterFedy Partnership, the firm retained to complete the designs. The task was daunting, fraught with its own renovation nightmares, and yet simultaneously completely perfect. Soul mates.

An essential element of the project was the timing. An economic downturn and the turn of the millennium gave access to funding that otherwise would not have been available. The business plan for The Registry Theatre stated that funds for the capital improvements would need to be secured through grants and donations and that operating costs would be covered through facility operations.

Additional capital funds were secured through the government’s Millennium Fund. Interestingly, timing made the renovations to the building cost so much more. With the recession, contractors were ironically very busy and bids were coming in 20-30% higher than anticipated. Renovations were ultimately completed creating a viable, affordable space for the community to rent. On New Year’s Eve, 2001, Don Bourgeois and many other volunteers rang in the new millennium painting at The Registry Theatre.

Once the space was opened, it was an immediate success. In their first six months of operation, 101 days were rented. They were already at two-thirds capacity. In their second and third years of operation, they applied for a Ontario Trillium Foundation grant for part time management to relieve the stress on volunteer time. In 2004, they were able to hire someone to direct programming.

Part of the formula underpinning this success is the philosophy. What started with J.M. Drama wanting a space to perform became a completely successful and distinct brand known as The Registry Theatre. On the books of J.M. Drama, The Registry Theatre is set up as a separate, charitable project of the organization, with its own bank account and mission. The Registry Theatre is dedicated to building audiences and allowing artists an “affordable place to fail.” Yes, fail. Artists require a space within which they will not be bankrupted by failure—a space where they can mature as artists and learn their craft. At a daily rental rate of \$250-\$300, they do not discriminate between professional and amateur. And as such, they want a space where professionals can flourish, and amateurs can develop by making mistakes, learning and thriving. The Registry is also building audiences for jazz, folk, classics and other forms of art. More recently, The Registry Theatre lobby art gallery was installed for visual artists. J.M. Drama continues to invest in The Registry Theatre, upgrading lighting and sound systems, staging, back of house, and preparing for the next phase of its existence.

The overall vision of the Registry Theatre is to be a place for arts and culture to flourish and to develop. And flourishing is something that The Registry Theatre does consistently. From the “willingness of others to collaborate to achieve a public benefit,” came the beautiful marriage of J.M. Drama and the City of Kitchener. This is one marriage we can’t wait to celebrate the diamond anniversary of!