



SUSTAINABLE  
CREATIVE SPACES  
MISSISSAUGA



APRIL 9, 2013 SESSION SUMMARY  
HOSTED BY ART GALLERY OF MISSISSAUGA



## 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 to 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?**

Contact Lindsay MacDonald, Director of Programs

[lindsay@artsbuildontario.ca](mailto:lindsay@artsbuildontario.ca) | [www.artsbuildontario.ca](http://www.artsbuildontario.ca) | 519-880-3670

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## INTRODUCTION FROM MISSISSAUGA ARTS COUNCIL

With the need for innovative infrastructure for the arts community in Mississauga being of key interest it was perfect timing for ArtsBuild Ontario to hold a workshop on sustainable creative spaces on April 9<sup>th</sup>, 2013.

As Mississauga moves forward in creating sustainable space (such as renovations on The Small Arms Building and the building of an independent art gallery to name two projects) this meeting enabled discussion around the creative possibilities and needed expertise to make this a reality. It helped to remind us of the benefits of looking at partnerships with business and other sectors, of continuing to create cultural hubs throughout our city and the need to build an ongoing conversation on building, managing and financing of arts facilities.

Understanding the resources ArtsBuild brings to the table was an important piece to this meeting. Having a 'go to' source for information about access to resources and best practices is the first step in putting together a solid plan to move forward.

I anticipate ArtsBuild being invited back to do a series of workshops on specific pieces of the infrastructure puzzle we are slowly putting together.

Thank you to ArtsBuild for taking the initiative in developing this much-needed project.

Congratulations.

Artfully yours,



Linda Thomas

Executive Director

Mississauga Arts Council



# 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.


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## WHY DID ARTSBUILD VISIT MISSISSAUGA?

Because we have had the pleasure of working with Mississauga on other projects, we were eager to launch these nine community engagement sessions in Mississauga. We thank the City of Mississauga Culture Division for assisting us in putting together the first Sustainable Creative Spaces session. City of Mississauga staff worked with us to identify arts organizations that should be invited to participate and connected us with our gracious host – Art Gallery of Mississauga – 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 Mississauga. We are pleased to tell you that the needs articulated in Mississauga 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 MISSISSAUGA.



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 dedication to culture and a committed and talented city culture division, Mississauga has a reputation within the arts sector of supporting its arts community. ArtsBuild Ontario was interested in learning how issues pertaining to Building, Managing and Financing arts facilities were understood in Mississauga. 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 39 organizations and individuals invited to participate (Appendix A), 26 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.

Partnership and Collaboration is a common thread throughout the session and was emphasized by all tables as a possible solution to many current needs. Partnership 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 your discipline but across disciplines as well!

Lack of resources / expertise and understanding was the basis for many conversation held throughout the session. We have highlighted organizations, including ArtsBuild Ontario that your 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 more education around loan financing and alternative solutions to funding projects needs to happen before arts organizations can consider loan a successful option.



We learned that the needs of municipally owned / operated organizations can be much different from community organizations when it comes to arts facilities.

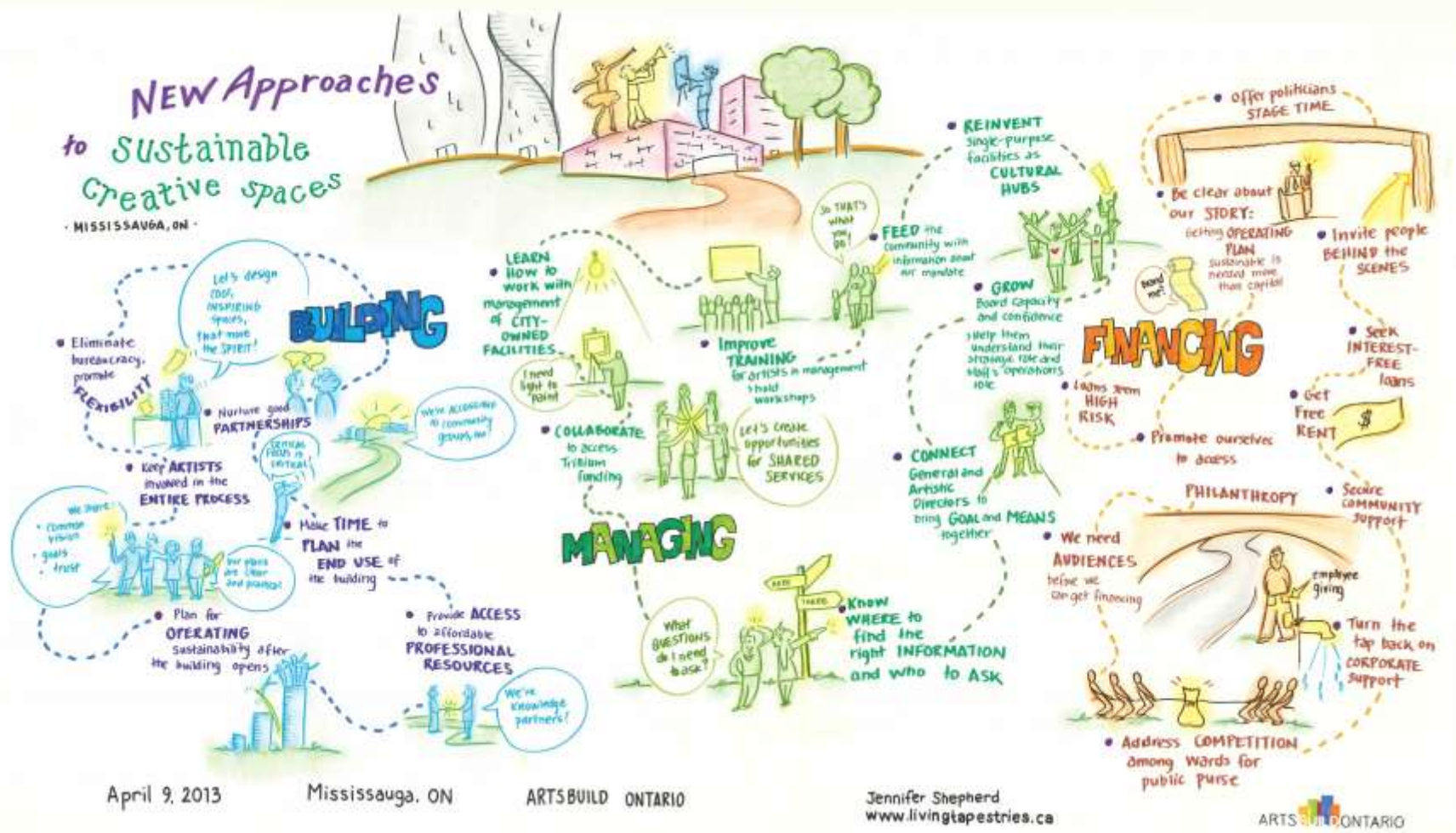


Lastly, we learned Mississauga is a community that is invested in in arts sector and that wants to see arts organization – housed in good spaces - grow and thrive within this maturing community.



# GRAPHIC RECORDING

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)



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## BUILDING: DISCUSSION HIGHLIGHTS

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

### KEY ISSUES/IDEAS



The Arts sector in Mississauga needs to partner with other organizations, sectors and businesses to realize success.



The Arts sector in Mississauga needs access to key resources to build capacity and manage simple to complex projects.



Taking a new view of space is required– whether it be sharing with others, renting in a retail or more visible location, or reinventing old spaces



Mississauga can be transformed into an urban community instead of a suburban one, by having a cluster of cultural activity in one place.

Celebration Square was cited as an example of this type of transformation and identified as a focal point for the community.

## MANAGING: DISCUSSION HIGHLIGHTS

The discussion on MANAGING arts facilities focused less on managing the facilities themselves, and more on overall concerns and issues pertaining to organizational management.

### KEY ISSUES/IDEAS



The Arts sector in Mississauga lacks access to affordable expertise to assist in the development of important decisions / documents i.e. operational plans, business plans etc.



The Arts sector in Mississauga lacks access to resources to support them with skills and training in essential areas such as finance, marketing, business planning and evolving technology.



The Arts sector in Mississauga needs an organization that truly has their ear to the ground and can make connections amongst the arts organizations based on need and want.

## FINANCING: DISCUSSION HIGHLIGHTS

The discussion of FINANCING arts facilities quickly turned away from the thought of financing arts facilities to the topic of corporate sponsorships, fundraising and the lack of government funding. There were some key issues and ideas put forward that are worth noting

### KEY ISSUES/IDEAS



The City of Mississauga should be capitalizing on the development throughout the city and striking development deals such as Toronto's Section 37. This would provide private culture spaces in the city core.



The city councillors should be active in promoting the organizations to potential supporters and need to play a key role in their wards in accessing funds / financing for the organizations.



Partnership can play a role in applying and seeking funds/sponsorships, as well as assisting with costs associated with fundraising and sponsorships



Participants did not see a role for financing amongst arts organizations – but could be interested in more information on community bond model.

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## BEST PRACTICES

Many ideas were put forth in the conversations on BUILDING, MANAGING AND FINANCING arts facilities. We encourage Mississauga arts organizations Mississauga 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 Mississauga 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 (rLib) will be launched in September 2013 to provide useful examples, best practices and reference material around creative spaces. Following are the best practices described at Sustainable Creative Spaces: Mississauga.



### PARTNERSHIPS

The discussion on partnerships identified the challenges and benefits of partnering in the community. The story of the log cabin project led by Ann Marie Hagan at Museums of Mississauga is a great example of leveraging community partnerships to get the results that were needed. 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/>



## REUSING EXISTING SPACE

An idea put forth during the discussions on spaces needed in Mississauga involved repurposing existing facilities as well as open private facilities for more flexibility. ARRAYMUSIC, a music performance organization in Toronto, has repurposed an old warehouse space into office, rehearsal, and performance space – a great example of reinventing an existing facility.

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 C and is also available to read on ArtsBuild’s website [insert link to article]



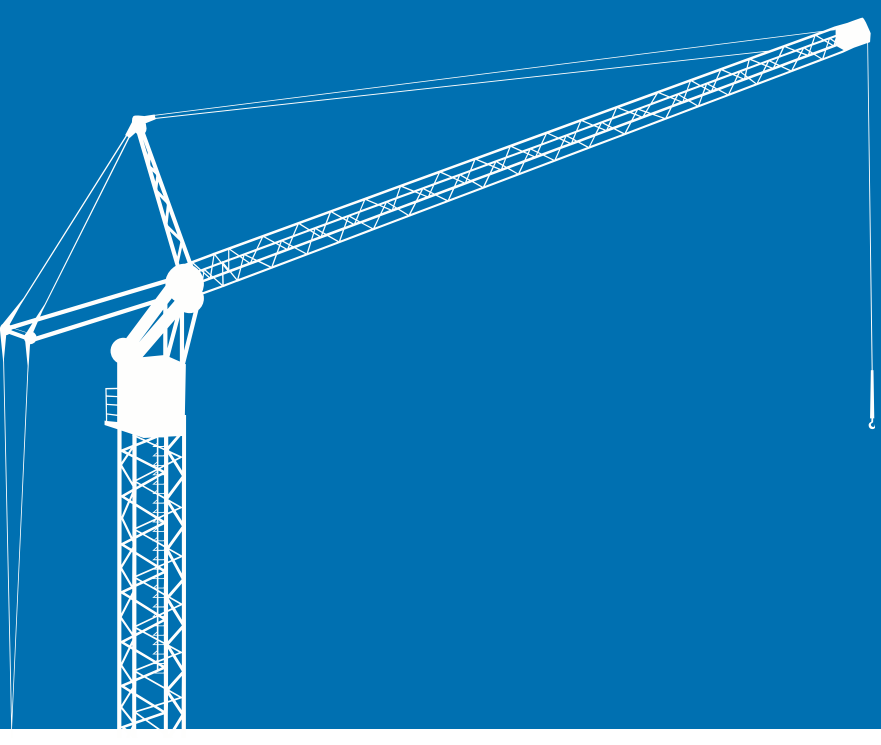
## RESOURCES

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 26 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 – contact ArtsBuild.

WorkInCulture is the right place to turn to when looking to improve or develop new skills for the arts sector. 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 placemaking in your community <http://www.artscapediy.org>

# BUILDING



## PARTNERSHIPS

- The group defined a great partnership as collaborative where interests for both parties align, along with good faith, trust, chemistry and energy
- It is a challenge is to find that perfect partnership



Leverage partnerships in the community both private and public

- As an arts organization you need to be able to articulate your needs, while also adhering to the needs and the mission of your organization. By doing so, it can make identifying a partner more difficult, yet it can also be a positive for the organization as it allows the organization to identify early on what you can compromise and what is truly non-negotiable.
- A capital project is often a fluid and flexible process and things change, can a partnership sustain unpredictability throughout the process?
- It is difficult to bring community partners on board especially if it's for infrastructure or renovations
- Working with multiple levels of government is difficult especially when you are bringing in cross sector partnerships and organizations that could be competing for money
- Money/funding is not always the issue, often the issue is people can get stuck on building the perfect facility rather than building the perfect facility for the use of the space

## WHAT ARTS SPACES ARE NEEDED IN MISSISSAUGA?

- Dance Space including rehearsal and performance
- There is always a shortage of spaces especially in May and June.
- Festival space
- Community exhibition space
- Live / workspace and rental studio space, there is a lack of 'cool' spaces in Mississauga that can provide inspiration to the artist
- Arts Incubation / cultural hub space that can be applied to various streams including activists, artists and cultural organizations
- Creative spaces / studios that are not attached to an institution



Focus on reinventing existing buildings instead of always building new space









- Need a major Museum and need a Major public art gallery
- Mississauga needs a gallery that can serve the community and also offer programming or satellite spaces - in places like Malton, Streetsville, Cooksville, Port Credit so that local expression can be supported by the central institution



We need to concentrate on the cultural focal point. This core must exist before we have a policy of inclusion in the shape of satellites, branches, or networks – as suggested for satellite art gallery locations across the city



## SPACE OPPORTUNITIES

- Businesses might not have cash to donate but they may have space they're not using.
  -  Need to ask the businesses that have donated space to come together and celebrate what they have done. Success stories. Potential Partners: Board of Trade or Economic Development.
- If a warehouse were to be used - one specific space set aside for workspace and one creative space for artists.
  - Warehouse in Mississauga is not an option – vacancy rate is .0007%.
- Retail space would be an option?
  -  Houses up and down Mississauga road (Queen St. in Streetsville) have been bought up for business because it is more affordable. We should connect with them to discuss possible opportunities.
  -  Opportunity with storefronts – lots of commercial retail space you can rent right now.
- Many mall retail vacancies.
  -  Let's cut a deal with these landlords for arts organizations - could be an incentive to leverage the sale of other spaces.
- Appeal to renters to rent for short-term durations – i.e. space to an artist for 3-6 months.
  -  Renters will animate the space. It will create a vibrancy that was not there previously and adds value to the property.
- Look at existing inventory that the City might have– older buildings putting out there to convert it into an arts building.
- Strategy has been used...was it successful?
- Buildings in Port Credit on the waterfront (six stores) – Work Live Studios – achieved through the zoning of the land.
- Challenge is that they are still not affordable to the average artist.
- Advocacy for artists in terms of live work space, affordable studios, granting bodies to enable artists to form a community
- These spaces need to be affordable to the artist and a viable opportunity to the retailer/business.
  -  Facility can be owned by the city - programming run by the organization.
- This is a model used by many municipalities – Toronto is a good example.
- Can people invest in an arts space?
  -  People can own a portion of the building - whether it's \$2 or \$10 towards the space.
- Use mix use spaces (like Daniels Spectrum in Toronto – Artscape's newest project).
  -  Move toward mixing spaces.

## CHALLENGES TO BUILDING THESE SPACES

The need for at least seven different new spaces was identified, but with that the group also expressed significant challenges that come along with building a new space.

- There are many new buildings and it seems that there is a cycle involved
  - The community gets together decide they want a space → they receive funding → project evolves into a space that is expensive to run → community groups that initiated the project can no longer afford to operate in them → City is left picking up the operating expenses
- Artists and community groups lose the control over the project
- 4-5 year process
- Succession / group ownership is lost as the capital planning process is so long
- Arts organizations don't always have the resources to support the capital planning process



Without proper planning and consultation, the quality of what can emerge is compromised



Re-statement of planning grants from the government would be helpful so they can execute the building process more effectively as organizations need the time and resources to do the planning

- City owned structures can be complicated to work with as they cannot always build up/on/out
- Mississauga is decentralized and therefore the complexity of the terrain is a challenge for any institution to offer “satellites” as a means of professional operations
- There is talk of ‘collaboration’ however, old models of collaboration do not work in a city that is spread out, and with organizations that overlap programmes
- Private run arts organizations / facilities have more flexibility
- Arts organizations cannot always afford professional services needed for their space



Our arts organizations need to partner with other groups so they can share the space and cost.



The City of Mississauga or a third party needs to assist organizations in an established way to connect organizations with authentic and appropriate connections.

- This group needs to have the business skills to be able to talk to a local funder or organization about opportunity to connect with others

## WHY ARE TORONTO AND HAMILTON SUCCESSFUL?

**RESPONSE:** “Hamilton and Toronto are more of a community. There are cooperatives where the artists will rent the space. They are already collected together whereas here in Mississauga, artists are waiting for others to do the work. Here, they’re waiting for everyone one else to do something for them.”

**RESPONSE:** “In Toronto and Hamilton, the artists pick up the torch and they run with it, and then the other folks start to lend a hand. Artists are often good at rally the troops but they may not be good at the finances or the design, so then other groups join in, they partner.”

**RESPONSE:** “Mississauga lacks the spaces that Toronto and some of the other municipalities have because they’ve been torn down.”

## RESOURCES NEEDED FOR BUILDING FACILITIES

- People don’t want to get involved in the business side
- Who can provide these business infrastructures to those kinds of groups?
- Need Incentives to motivate financial support – there is so much wealth and capacity out there



Need access to free consulting – free information – and access to knowledge and structure



Need a Step by step guide – a checklist for capital projects



Need to find a way to inject or provide business support



Building capacity – give tools, knowledge and understanding to create a good case to get consulting fees reduced and get funds to hire the consultant.



Ability to speak financial / accounting language

**ABO can help!**  
See page 29

# MANAGING



## AUDIENCES

- Efforts need to be made to try and develop new audiences.
- Organizations are not flexible and open to change – they need to be seen as relevant and accessible.
- Use technology to engage next generation.

## SUSTAINABILITY

- Need to change how we operate as managers – we need to be able to look ahead and work with the information that is available including demographics, trends and technology.

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See page 32



We need specialists who we can consult with to do the research  
Organizations don't have the expertise or the financial support to assist them in developing sustainability models

- Non-profit organizations often have no core sources of funding that they can rely on

## POLITICS






- It's really challenging when government is re-elected every 4 years - longest mandate is 4 years long
- In government we both have to answer to the community and to the city and councillors

## CITY MANAGED PROPERTIES

- City Managed property is a challenge
- City run spaces: focus can be on balancing the budget for 90% of meetings - 10% about the exhibitions
- Managing a relationship with the City is a huge amount of work
- Everything is bound by policy
- Processes to make improvements and repairs take longer and are restricted by their schedules
- City would like as many heritage designations as possible as it is part of building an authentic community with character.
- However designated properties are more expensive to maintain and manage.
- Ownership not stewardship
- Mississauga has some of the oldest programs – we have a lot of space and a lot of facilities.
- City managing the facility can be a limitation when you don't have the flexibility of private spaces
- Challenge of city leases
- Looming threat of is it really my home?

## MANAGEMENT SKILLS





ABO can help!  
See page 31

- Arts management/Arts Administration is a new discipline or concept – not everyone has been trained with a breath of skills
  -  Artistic training should include basic management training
- Investment in Professional Development in all organizations is needed especially in the following areas:
  - Business planning
  - Financial training and management
  - Full cost accounting
  - Marketing
  - Technology – digital engagement
- Artists need the resources behind them to help them develop that and the skills to use grant money appropriately
  -  Can there be an organization or consultants that make connections/point the organizations in the right direction for organizations to fill the skills gap?
  -  City funded seminars to assist with essential skills i.e.: [Business Planning & Mentorship](#)
  -  Take the course with fellow peers rather than take it at a business school
  -  Resource sharing with other organizations

ABO can help!  
See page 29

We have  
some ideas!  
See page 28

## MARKETING OUR ORGANIZATIONS

- Cost to place an ad in a paper is prohibitive: \$3,000 to place an ad Mississauga News.
  -  Use the local villager, community news – get back into the neighbourhood levels
- Small marketing budgets: unable to reach the community
  -  Small organizations need to sell their value, find the confidence to say, “We are worth it.”
  -  Small organizations can work together to promote.
  -  Stronger together, market and present their ideas together.
- Take lessons from other departments, recreation - how do they successfully get their messages out?

## ACCESS TO EXTERNAL SERVICES / CONSULTANTS

- Difficulty locating the right resources when you have an issue that needs external expertise.

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See page 32



City could provide an on-call service to answer project management questions.



Access to an experienced team of resources that would be confidential, to access information and to provide direction as to what the right questions are to ask.

- Affording the right resources is difficult with a small budget.
- Smaller organizations need to turn to other organizations for assistance and advice.

## ORGANIZATIONAL CHALLENGES

- Struggle between artistic expertise (Artistic Director) and management expertise (General Manager/Executive Director) – both have equally important roles to play in the organizations and need to work cooperatively.



Is there support for these managers / directors to assist them with this?



Finding reliable and visionary team members that stick around – including board.

- Artistic Directors may lack of training and resources with regards to financing and managing.
- Lack of financial resources / financial stability result in acting on crisis rather than forward planning.
- Dealing with competing visions when multiple stakeholders in projects are engaged.
- People are afraid to admit they are having challenges – especially when the skill set is not there.
- Have to have an equal balance of who is in charge between the finances and the artistic vision.
- Employees rarely have a skill set that would include financial processes and capital project management.



Need a resource / dedicated organization to assist in developing the operational plan, risk management, and SWAT analysis for next steps

- Is the arts sector really valued in the community?

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## BOARD DEVELOPMENT

- Organizations need to actively fill their boards that have the skills that they need and will need
- Recruitment of quality board members are difficult as quality volunteers are often drawn to hospital / social services.



Is there a program that can be created that says “let’s build the board capacity of the arts and culture sector?”



Leverage the support from one board member to rally the rest of the board behind the organization – find a ‘cheerleader’ on the board.

- What do we need to invest to get us to the same table as all these other sectors?

## Q: LIFE CYCLE, RESERVE FUNDS, BUILDING CONDITION ASSESSMENTS, GREENING YOUR FACILITIES, - WHAT DO YOU NEED THE MOST?

- All of the above!!!

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See page 28

## HUB / MONITOR

- Culture Division has been acting as the monitor in the community but not a networker
- We need to be aware of the needs of organizations

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See page 29



Need a networking hub that knows the community – that can connect people and organizations – rather than competing – need them to work together.



This hub needs to be managed by someone who knows the bigger picture to make sure that everyone is organized and organizations can form collaborations on projects



Can they connect artists with the spaces they need – like a venue finder?

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See page 29

## SPACES

- Insufficient space makes it a challenge to manage
- Worked better if there was more of a “feel” of a partnership.
- A lot of spaces are off the beaten track
- School children and teachers don’t know that some spaces exist
- All the facilities in the community are “the best keep secret”



Need more spaces independent from the city



Need more urban street front spaces – less out of the way

## FUNDING CHALLENGES WHEN MANAGING AN ARTS FACILITY

- Arts organizations often have to adjust their vision so that they are eligible for grants and the strategic priorities of the funders
- Organizations do not always have the capacity to apply for the funds that are available
- When you run the arts organization as a business, then you get a business – is this a negative or a positive?
- Do arts managers have the skills to do this?



# FINANCING



## ENGAGING PRIVATE DEVELOPERS

- Ministry Tourism, Culture & Sport used to use development charges for funding cultural facilities
- Section 37 in Toronto
- Many developers would rather provide green space – and incorporate public art – but doesn't address facilities issues
- Currently when a developer creates a new building there are development charges that are allotted to pay for roads, sewers, curbs, parks, etc. We need to think about adding charges / an investment in culture for the city
- Can we embed in policy in the municipal level so that the city works with developers that have a commitment to culture within the City of Mississauga, such as the Daniels Corporation (Regent Park and TIFF)



We need to encourage that the municipality adopts their version of Section 37, so that future builds gives back to the cultural community / has a component of culture in their builds



City can grant density, which is an increasing value – could be relevant in Mississauga in the coming years. Opportunity for cultural organizations to get into new privately owned facilities

## CORPORATE SPONSORSHIPS / IN KIND

- Corporate sponsors do not cover operating costs
- Not many corporations have arts in their mandate
- What benefits can arts organizations really provide to the sponsors?
- Every community organization approaching the same sponsors



Municipalities need to take ownership or play a role in managing corporate sponsorships as municipalities are taking away sponsorship opportunities from the community, by reaching out for sponsorships themselves







- Some find that in-kind contributions are easier than sponsorship
- Organizations need cash to cover real expenses
- How do we work with sponsors to give us space, in-kind?
- Mississauga is home to many home offices of large corporations





Would sponsoring international shows be more attractive to them?

- Most donators are supporters of the arts already and they just want to leave a legacy

## GOVERNMENT SUPPORT (all levels) / FUNDING

- Few funders provide money for operating costs / often isn't enough
  -  Mississauga Arts Council needs to hold City Council to a higher standard
  - How do they do that when their funding comes from council?
- Funding and support starts at the community level – if the community is behind it then council can have confidence in what they are supporting
- Canada's 6<sup>th</sup> largest City – doesn't feel like it – with regards to support for the arts
  - Per capita spending is well below
- Living Arts Centre – draining the arts capital out of the community
- City Councillors are not as engaged as they could be in or out of their ward
  -  Councillors should act as a guide for arts organizations trying to access financing.
  -  Councillors or the Mayor should facilitate the relationships between the arts organizations and businesses /community foundations in Mississauga.
  -  Going away from a ward system would help our sector as the councillors would not be so territorial – some municipalities have councillors at large that are not attached to wards.
- City representatives need to be present at events to show their support
  -  City representatives should have a role to plan in awakening interest and knowledge of what is going on in their community
  -  Government funders need to hear from the organizations – BEFORE you apply for that grant. They want to know about your organization and what you are doing
- Region has 3 municipalities with heritage, arts, non-profits also looking at the same sponsors and resources=competition

## LACK OF RESOURCES OR INFORMATION

- Many organizations do not have the capacity to learn or access certain grants and/or fundraising.
- Organizations struggle not having the right contacts and resources.
  -  Organizations can pull out events / workshops if they pooled resources.
- No time or resources to organize events / supporting workshops to assist in this area.
  -  Need to make better use of the unique resources we have to promote and create excitement about a project.

ABO can help!  
See page 32

## AUDIENCE RETENTION

- Audiences = revenue for our organizations.
- Organizations struggle with their attendances; audiences change so we have to work in different ways to get the revenue.
- Discount programs are not developing the retention that they expect – once the discount program is over, that audience is gone.
- Many prices are out of reach – i.e. students can afford to go to the opera cause they have a discount rate but adults cannot afford a ticket because they no longer have disposable income
- Need to meet the needs of our multicultural community
- New Canadians want their children to be a successful and fully integrated in to their community of choice



They come back and participate in programs and then buy family memberships






Cultural Access Pass program



Need more family free focused events

## LOAN FINANCING / COMMUNITY BONDS

- Loan financing is not good – non-profits can't take the risk
  -  Non-profit boards are risk adverse.
- Alternate funding models are reliant on this model of community support – i.e. – community bonds, crowd funding. Get community people to directly support the project.
  -  Social financing – better option for arts organizations.
  -  Community Bonds – new idea - U.S. model.
- It works well for certain projects but not a universal solution

## WHAT WOULD HELP ARTS ORGANIZATIONS IN YOUR COMMUNITY BETTER UNDERSTAND COMMUNITY BONDS AND OTHER SOCIAL IMPACT INVESTMENT MODELS AS WAYS TO DEVELOP NEEDED FACILITIES?



More information – seminars and workshops,  
Micro financing models, examples.

ABO can  
help!  
See page 28

## PHILANTHROPY

- U.S has a strong model for philanthropy
- Historically philanthropy in the U.S. got things done in terms of funding
- Don't have the same incentives for philanthropy in Canada as the U.S.
- In the U.S if there is no philanthropy then it doesn't happen
- Philanthropist model is much better developed. Need to tap into this area a bit more.
- In the states most things get built without public money – terrific model cause then communities can get what they want, rather than levels of government deciding, what they want
- How do you source philanthropists?
- Few public institutions were built without public funding
- Naming opportunities
- More than 50% of facilities are funded by public funds
- Canada's model is supposed to be 50/50 shared funding from the government and philanthropy it doesn't seem to work that way currently, a barrier that needs to be improved upon.
- We are supposed to be trend setters and taste makers but we don't seem to understand how interesting we are.
- Doors Open – across the country – opened up all sorts of places that many people didn't know existed
- If you get people excited about you, the doors would open all that more easily.



Provide unique experiences for funders

Ask larger funders to sit in on a rehearsal – specialized access



Studio tours also beneficial – good publicity

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

- Canadian Council – Sponsorships – donors –memberships
- Federal Funding – for major projects
- Matching funds from the Province, Federal and the City – for Celebration Square. 10-year budget cycle.
- Do small organizations have the capacity to take this on multiple funders for larger projects?

ABO can help!  
See page 28



We need better understanding/education in the arts sector about fundraising and relationship building



Community Foundation – can they work for the arts?

## TO WHAT EXTENT HAVE PARTNERSHIPS (PROFIT OR NON PROFIT) CREATED NEW OPTIONS FOR FINANCING PROJECTS IN YOUR COMMUNITY?

- Federal Infrastructure dollars have played a role
- Mississauga is built around fundamental infrastructure not creative/art infrastructure. They focus on building rec centres, libraries etc. Mississauga needs to mature as a city first, have all the fundamentals built and then focus on creative buildings
- Get the community to invest vs. the individual – it all needs to be collaborative
- Conversation is currently focused on billions of dollars needed to develop transportation strategies
  - Where does culture fit into that conversation?



Needs to be a collective group of people to be heard – a common voice



We need arts and heritage advocates - completely volunteers - free to voice their thoughts as they are not getting funding from the City - Board members that are extremely well versed - attending all sorts of events and they are there, pushing that message out - a drip campaign. “Level of awareness that once you know, you can’t un-know.”



Need a champion from the organization – someone who will take it on



Organize workshops on partnership so that their members and agencies can learn to be savvier in that area - arts sector in Mississauga needs.

ABO can help!  
See page 28

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# TOOLS AND RESOURCES AVAILABLE THROUGH ARTSBUILD ONTARIO

ArtsBuild is a resource for arts organizations in Mississauga for issues related to arts facilities. We have programs and services that were developed with the issues surrounding BUILDING 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



**ArtsBuild has commissioned senior culture sector capital project managers to develop PLAN IT | BUILD IT, an all-inclusive 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 this tool 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 Placemaking 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

### **Ontario's First Arts Facilities Census**

Make sure that your organization is represented in the Facility 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 a tool that will allow for the information collected to be used in a dynamic way. Arts organizations registered in B&M are able to search for valuable information about other arts facilities in Ontario.

Arts organizations can search for and about:

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



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## ASSET PLANNER – coming September 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 Asset Planner license is a site visit, and the training and support you need to you 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 as affordable as possible for Ontario arts organizations.

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

## ENERGY CONSERVATION PROGRAM – coming September 2013

ArtsBuild will be launching an Energy Conservation Program that educate arts organizations on Energy Conservation practices and how to realize operational savings through better energy management. This program includes access to incentives towards the cost of Energy Audits as well as technical assistance in identifying funding and incentive sources to cover the cost of the recommended changes for your facility!

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 is 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 2013 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 Fall 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 September 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/#sthash.9Sztik7c.dpuf>

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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	E-Mail Address
City of Mississauga - Culture Division	John	Ariyo	Supervisor, Cultural Research and Projects	john.ariyo@mississauga.ca
City of Mississauga - Culture Division	Roselyn	Brown	Manager, Meadowvale Theatre	
City of Mississauga - Culture Division	Susan	Burt	Director	susan.burt@mississauga.ca
City of Mississauga - Culture Division	Tina	Chu	Engagement Officer	tina.chu@mississauga.ca
Metalworks Studios	Chris	Crerar	Manager	chris@metalworkstudios.com
City of Mississauga - Culture Division	Paul	Damaso	Acting Manager, Culture Operations	paul.damaso@mississauga.ca
City of Mississauga - Recreation	Howie	Dayton	Director	howie.dayton@mississauga.ca
Thinnox Design Academy	Keka	Dhar Nag	Director	info@thinnox.com
City of Mississauga - Culture Division	Andrew	Douglas	Grants Officer	andrew.douglas@mississauga.ca
Art Gallery of Mississauga	Gail	Farndon	Operations Manager	
Heritage Mississauga	Jayme	Gaspar	Executive Director	jgaspar@heritagemississauga.org
Mississauga Theatre Alliance	Darlene	Gow	General Manager	mississaugatheatrealliance@gmail.com
City of Mississauga	Annemarie	Hagan	Museums Manager	annemarie.hagan@mississauga.ca
Ontario Ministry of Tourism, Culture and Sport	Lorraine	Hogan	Regional Advisor, Halton Peel	lorraine.hogan@ontario.ca
Art Gallery of Mississauga	Stuart	Keeler	Curator & Director of Programs	stuart.keeler@mississauga.ca
Studio uA3 Architects	John	Kucera	Principal	info@studioua3.com
Living Arts Centre (LAC)	Leslie	Leader	Director of Art Programs	
Peel Art Gallery, Museum and Archives (PAG)	Claire	Loughheed	Manager	
Stage West Theatre	Catriona	MacFarlane	Production Manager	catriona@stagewest.com
Community Foundation of Mississauga	Eileen	MacKenzie	Executive Director	emackenzie@cfom.org
City of Mississauga - Library Services	Betty	Mansfield	Acting Library Director	betty.mansfield@mississauga.ca
Ontario Trillium Foundation	Angie	Marquez	Program Manager	AMarquez@otf.ca
Clarkson BIA	Roxanne	McKenzie	Chair of the Board	roxanneclarksonbia@gmail.com
Blackwood Gallery (UTM)	Christof	Migone	Director Curator	christof.migone@utoronto.ca
Pearce McCluskey Architects	David	Pearce	Principal	info@pmarchitects.ca
Greater Toronto Airports Authority (GTAA)	Lee	Petrie	Curator	lee.petrie@GTAA.com
Sheridan College	Ronni	Rosenberg	Dean of Animation, Arts and Design	ronni.rosenberg@sheridanc.on.ca
Sampradaya Dance Creations	Jasmine	Sawant	General Manager	info@sampradaya.ca
Studio 89	Sheryl	Sharma		sherylsharma@rogers.com
Visual Arts Mississauga (VAM)	Margo	Sheppard-Hebert	Executive Director	margo@visualartsmississauga.com
City of Mississauga F&PM	Raj	Sheth	Director	raj.sheth@mississauga.ca
Canadian Heritage	Nadine	Sivak	Program Officer	nadine.sivak@pch.gc.ca
Michael Spaziani Architect Inc.	Michael	Spaziani	Principal	info@msai.ca
Mississauga Arts Council	Linda	Thomas	Executive Director	linda@mississaugaartscouncil.com
Port Credit BIA	Ellen	Timms	General Manager	info@portcredit.com
Streetsville BIA	Angela	Trewartha	General Manager	angela@villageofstreetsville.com
City of Mississauga - Culture Division	Michael	Tunney	Cultural Research Coordinator	michael.tunney@mississauga.ca
MIST Theatre @ UTM	Peter	Urbanek	Production Manager	purbanek@utm.utoronto.ca
City of Mississauga, Culture Division	Andrew	Whittemore	Manager, Culture Planning	andrew.whittemore@mississauga.ca

## APPENDIX B : PARTICIPANTS IN ATTENDANCE

Organization Name	First Name	Last Name	Contact Title	E-Mail Address
Studio 89	Zehra	Abbas	Founder and Executive Director	
City of Mississauga - Culture Division	Roselyn	Brown	Manager, Meadowvale Theatre	
City of Mississauga - Culture Division	Susan	Burt	Director	susan.burt@mississauga.ca
Art Gallery of Mississauga	Tina	Chu	Engagement Officer	tina.chu@mississauga.ca
City of Mississauga - Culture Division	Paul	Damaso	Acting Manager, Culture Operations	paul.damaso@mississauga.ca
City of Mississauga - Culture Division	Andrew	Douglas	Grants Officer	andrew.douglas@mississauga.ca
Art Gallery of Mississauga	Gail	Farndon	Operations Manager	
Heritage Mississauga	Jayne	Gaspar	Executive Director	jgaspar@heritagemississauga.org
Mississauga Theatre Alliance	Darlene	Gow	General Manager	mississaugatheatrealliance@gmail.com
City of Mississauga	Annemarie	Hagan	Museums Manager	annemarie.hagan@mississauga.ca
Ontario Ministry of Tourism, Culture and Sport	Lorraine	Hogan	Regional Advisor, Halton Peel	lorraine.hogan@ontario.ca
Art Gallery of Mississauga	Stuart	Keeler	Curator & Director of Programs	stuart.keeler@mississauga.ca
Studio uA3 Architects	John	Kucera	Principal	info@studioa3.com
Living Arts Centre (LAC)	Leslie	Leader	Director of Art Programs	
Peel Art Gallery, Museum and Archives (PAG)	Claire	Loughheed	Manager	
Ontario Trillium Foundation	Angie	Marquez	Program Manager	AMarquez@otf.ca
Pearce McCluskey Architects	David	Pearce	Principal	info@pmarchitects.ca
Sheridan College	Ronni	Rosenberg	Dean of Animation, Arts and Design	ronni.rosenberg@sheridanc.on.ca
Studio 89	Sheryl	Sharma	Business Development Officer	sherylsharma@rogers.com
Visual Arts Mississauga (VAM)	Margo	Sheppard-Hebert	Executive Director	margo@visualartsmississauga.com
Canadian Heritage	Nadine	Sivak	Program Officer	nadine.sivak@pch.gc.ca
Michael Spaziani Architect Inc.	Michael	Spaziani	Principal	info@msai.ca
Mississauga Arts Council	Linda	Thomas	Executive Director	linda@mississaugaartscouncil.com
City of Mississauga - Culture Division	Michael	Tunney	Cultural Research Coordinator	michael.tunney@mississauga.ca
MIST Theatre @ UTM	Peter	Urbank	Production Manager	purbank@utm.utoronto.ca
City of Mississauga, Culture Division	Andrew	Whittemore	Manager, Culture Planning	andrew.whittemore@mississauga.ca



## APPENDIX C: CASE STUDIES

- MAKING SPACES FOR ART: ARRAYMUSIC
- MAKING SPACES FOR ART: MUSEUMS OF MISSISSAUGA
- MAKING SPACES FOR ART: ART GALLERY OF MISSISSAUGA

# 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 Log Cabin at the Bradley Museum, Museums of Mississauga



**“If we had known in 2002 it would take so long, we would have been shocked. But still it was worth all the work!” – Annemarie Hagan, Manager, Museums & Traditions, Culture Division, City of Mississauga**

Sometimes, things move a little bit slower than anticipated. But as is often the case, many of these things are simply worth the wait.

In 1967, the Port Credit Boy Scouts had a new home. It had just been moved. It was old. But it was new to them. They had moved an 1850s Log Cabin from Mono Mills to the mouth of the Credit River in Port Credit and it had become the meeting place for the Scouts. Over the years the log cabin was used less and less often and had fallen into disrepair. In 2002, it was scheduled for demolition by Boy Scouts Canada.

By then, it had become a well-established part of the neighbourhood. Local Scout troops used the building for meetings and to coordinate their annual Boy Scout apple sales, and it was home base of the popular annual Salmon Hunt on the Port Credit River for many years. That so many people feel ownership of this little log cabin was its saving grace.

Although the cabin was located on the edge of the Port Credit Historic Conservation District, it was not a designated heritage building because it had been moved from another community, among other reasons. Fortunately, this did lead to a significant dialogue about what makes a building significant.

A group of concerned local citizens wrote a letter to the City of Mississauga asking for the building to be saved because of the significant role it had played in the Port Credit community since 1967. Upon review, the City decided that they were not in favour of saving the building in its current location, and another suitable Port Credit location was not available. Part of what was problematic was that the City owned the land that the cabin was on and the scouts owned the building itself. The local citizens made a presentation to the Bradley Museum Advisory Board. It was a tough choice to make but ultimately, it was decided the log cabin would be relocated to the Bradley Museum grounds.

The move would be expensive and with no capital funds available from the City itself, a considerable amount would need to be raised from the community. The solution was the creation of a Log Cabin Task Force, part of the Bradley Advisory Board. Two engineers and an accountant stepped up to the plate to volunteer to take on the project. All told, they would need to raise a little more than \$350, 000 to finance the move.

Ron Lenyk, then Publisher of the Mississauga News, provided great coverage of the fundraising activities and acted as Fundraising Committee Chair. Money was raised in a variety of ways. There were photos with Santa at the old site. The Bradley Museum Advisory Board donated the proceeds of their annual gala over several years. (cont'd)

City of Mississauga Forestry Staff sold wood-carvings. Suncor Energy Inc. donated \$25,000 and the Pendle Fund of the Mississauga Community Foundation \$40,000. In total, \$180,000 was raised in cash for the cabin; a mighty sum to be sure but still off the mark.

Lenyk met with developer Frank Giannone from the FRAM Stokker Building Group who agreed to donate project management services for the project. This was a new kind of partnership for the City of Mississauga to enter into, however, a legal agreement covered the details of the project. And that is when things really took off. FRAM Stokker convinced more than thirty subcontractors to work on the project at or below cost with many of them donating their products and services outright. In the end, the project was valued at almost \$400,000 with \$180,000 being covered in cash and the remainder donated goods and services. It was a wonderful example of the community coming together.

Scott Kelly, of Log Farm Building, was tasked with dismantling the log cabin in Port Credit. That involved carefully numbering and tagging each piece. Kelly also had to find suitable replacements for some logs that were rotted beyond use. A basement was added at the new site, providing storage space and a solid foundation where one had not existed before. A final challenge was increasing the building height by two logs to meet today's building code.

By December 15th, 2008 the cabin was once again opened to the public, now rebuilt on the grounds of the Bradley Museum.

Before the project started, the Museums of Mississauga had identified a need to increase programming for youth by offering sleepovers for children's community groups, and saw the addition of the Log Cabin as a perfect facility to do so. Knowing this end use of the cabin was crucial to the design and planning, and required the addition of a fire-rated stairway from the second floor, as well as a sprinkler system. The City of Mississauga's Accessibility Guidelines, which meet or exceed the requirements of the Ontarian Accessibility, meant the addition of an accessible washroom on the main floor. With these additions, the building can accommodate up to eighteen people for a sleepover in the loft and can be rented for social events and meetings. The Bradley Museum has created its own "log cabin badge" for the scouts and guides that sleep over. It is the location of a pancake house during the annual Maple Magic event in March. This year for Doors Open, the Slovak Museum will be transforming the cabin into a traditional Slovakian Folk Cabin. The site is being used in ways that had not been foreseen, and has received a number of awards, including a Mississauga Urban Design Award of Excellence and an Ontario Heritage Foundation award.

With this latest incarnation, the Log Cabin has come full circle. United Empire Loyalists who settled in the area originally would have constructed a building, more often than not a log cabin, as a requirement to obtain their land grants. Therefore, a similar log cabin would have been constructed by the Elizabeth and Lewis Bradley when they first settled nearby in 1810. Although their original cabin no longer exists, on their original land and adjacent to their 1830 saltbox style home, is a perfect location for such a cabin to call home and add to the rich history of the site.

# Making Spaces for Art

## Case Study : Art Gallery of Mississauga



***“I call it the best kept secret of Mississauga.” Stuart Keeler, Director-Curator***

Everyone loves a hidden gem. That restaurant a friend told you about, that film you didn’t think you would love that much or that

bottle of wine you tried on a lark. However, when it comes to an art gallery, this shouldn’t be the case. Art needs appreciation and therefore appreciators. Stuart Keeler, Director and Curator of the Art Gallery of Mississauga (AGM), is tackling the multi-faceted problem of being such a secret. Focusing on visibility, connection to the community, and relevancy, the Art Gallery of Mississauga is re-inventing itself.

For twenty-five years, the Art Gallery of Mississauga has occupied a cozy nook in a corner of the City Centre building. All that is about to change. In a forward thinking and dynamic move, the AGM hired Lord Cultural Resources to complete a feasibility study. The results are turning into resolutions. The Board of Directors voted in favour of the recommendation to relocate the gallery to its own space at an approximate cost of fifty million dollars. This move will also set in motion the Gallery’s plans to partner with other institutions in new collaborative ways, growing its space and increasing the Gallery’s profile. A capital campaign will begin in the next few years to facilitate moving within the next ten to fifteen years. But it doesn’t stop there. A complete revamp of the organization is underway from HR practices to outreach approach and programming. In fact, you might barely recognize the AGM from when Keeler started two years ago.

Stuart Keeler is a man with a vision who says, “The gallery doesn’t have to be here.” That might seem like an odd thing for a director to say but it tells you all you need to know about the fulsome approach he is taking towards the reinvention of the AGM. Keeler believes the Gallery should be a reflection of the community it serves. He wants to heighten accessibility in a Mississauga context through engagement and education.

Mississauga boasts a population that has more than doubled in the last twenty-five years, making it Canada’s sixth largest city. And it continues to grow exponentially. It is a highly educated population with over 19% holding a bachelor degree or higher. Beyond that, its social fabric comprises both established and new Canadians with 49% being a visible minority.

Keeler believes for art to be relevant, it needs to speak to its audience. It must reflect the multiplicity of the community it serves by responding to diversity and adapting to its audience. “I want to redefine what the words *accessibility* and *collaboration* mean to Mississauga. How does an organization become more flexible and adapt to a changing population?”

Given the proximity to the AGO and many other galleries, Keeler believes that developing its own niche will be a key to future success for the AGM. He would also like to see the Gallery become more contemporary and inclusive. “The Gallery should be a backdrop for ideas.” The AGM is looking to reanimate its membership base. The goal is to triple membership by the end of 2013. Looking inwardly, human resource policy is in the process of review and revision as well.

There are 563 works in the permanent collection at the AGM. There has been a five-year moratorium on collecting as the Gallery goes about developing policies in this area. Some special considerations have been around digital works. With constant advances in technology, investing in digital works poses unique challenges.

Engagement Officer Tina Chu is the face of the Gallery in the community. Her job is to make the AGM available for a multitude of purposes to a multitude of people. Tina forges lasting partnerships that are mutually beneficial, socially responsible and expand people’s idea of the utility of art. “It will take time to catch fire, but there is a spark.” The goal therein is to make the AGM a more accessible, more diverse community resource.

Rather than being daunted by the enormity of this change, Keeler, the Board of Directors and Chu are invigorated. Stuart considers this a once in a lifetime moment where all axis points have aligned. “We are in a one of a kind period of time to ramp things up and experiment. This is the opportunity to galvanize and move forward with a one of a kind transition. My Board has told me to **do more**,” says Keeler. That “**do more**” attitude is evident everywhere at the AGM.

By embracing experimentation, the Art Gallery of Mississauga is modeling a new process of what a public art gallery can be. Keeler’s bold new vision is working. Their audience has tripled in the last year. Hurry over; the AGM won’t be a secret for long!