



# SUSTAINABLE CREATIVE SPACES SUDBURY



MAY 7, 2013 SESSION SUMMARY

HOSTED BY CITY OF GREATER SUDBURY



## 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 SUDBURY?

We were eager to go to Sudbury to see and hear about the growing culture sector we had heard so much about. We thank Emily Trottier, Business Development Officer and Meredith Armstrong, Manager of Tourism and Culture Greater Sudbury Development Corporation at the City of Greater Sudbury, for assisting us in putting together the Sudbury Sustainable Creative Spaces session. Emily worked with us to identify arts organizations that should be invited to participate and set us up with the venue and contacting arts organizations.

This session was a great opportunity for ArtsBuild to understand the needs and wants of those passionate about the arts in Sudbury. The needs articulated in Sudbury were at times unique but also reflected 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 expressed during the session. This document is arranged by discussion topic: Building, Managing and Financing. Highlights of each discussion can be found starting on page 6 for quick reference. Noteworthy ideas presented by the participants in the more detailed notes are indicated with this light bulb icon. 

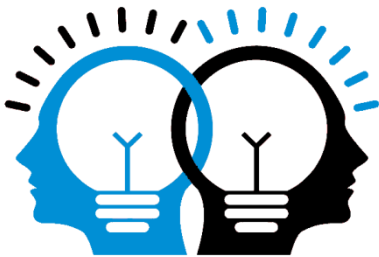
## NEXT STEPS

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 assemble the nine 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 SUDBURY.



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

ArtsBuild Ontario was interested in learning how issues pertaining to Building, Managing and Financing arts facilities were understood in Sudbury. 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 42 organizations and individuals invited to participate (Appendix A), 19 were able to join us (Appendix B). ArtsBuild deeply appreciates the passion and ideas participants brought to the session. The participants in this session presented ideas and solutions for many of the 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.

ArtsBuild had the opportunity to sit down with the Municipality of Greater Sudbury to understand their needs around arts facilities in Sudbury. The conversation reflected many of the same needs that came out of the half-day session with the arts community. The municipality expressed the need for data that can be used to support the needs of the arts facilities, as well as a way to understand the spaces that are in Sudbury through an inventory / database. These same needs appear again with our conversation with the arts community, these needs were articulated and appear throughout this document..

Two very important topics dominated the conversation with the arts community. While there was no consensus, the appetite for these conversations was there, and we believe with continued discussions, the community can make it happen.

- **Repurpose vs. build new**

There were arguments to both sides of this interesting debate but no consensus was reached in this conversation. We encourage the community to continue this conversation as this topic seems to be the integral debate concerning your arts facilities in Sudbury. ArtsBuild as well as Artscape, a specialist on repurposing spaces, would like to support you in these conversations and we recommend participating in our programs, services and webinars to become more informed on the topic. If you need any specific direction you can contact Lindsay MacDonald, Director of Programs at [lindsay@artsbuildontario.ca](mailto:lindsay@artsbuildontario.ca) or by phone at 519.880.3670 ext. 102.

- **What are our real space needs? Do we really know what they are?**

It was mentioned repeatedly that Sudbury needs a venue finder system / inventory of facilities to understand what you have and where your gaps are. ArtsBuild would encourage you to explore this need further as a community. The more data that is collected that can support your needs the better the case can be made. At ArtsBuild, we are working on a solution that could be right for Sudbury and will remain in touch with the Business Development team to keep them informed.

Throughout the day, these conversations came up repeatedly. Though this was not a session where decisions were to be made, it was refreshing to see that many of the participants had thought of potential solutions and ideas that they thought may assist in resolving these issues common amongst members of the arts community in Sudbury.

The lack of resources, expertise and understanding was a common point in all the groups and was a concern amongst the other cities we visited as well. We have highlighted organizations, including ArtsBuild Ontario, which 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 Sudbury arts organizations to reach out to arts service organizations such as WorkInCulture and ArtsBuild as well as 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:



Arts organizations in Sudbury have many needs surrounding their arts spaces, but are unable to identify exactly what the arts community needs as a whole in order to provide solutions that could serve the many.



The arts sector in Sudbury understands that a unique skill set is required to tackle facilities management and that running building comes with many challenges.



Environmental sustainability and green buildings is a topic that very much interests arts organizations in Sudbury, but reliable and proven technology has yet to be presented as affordable options.

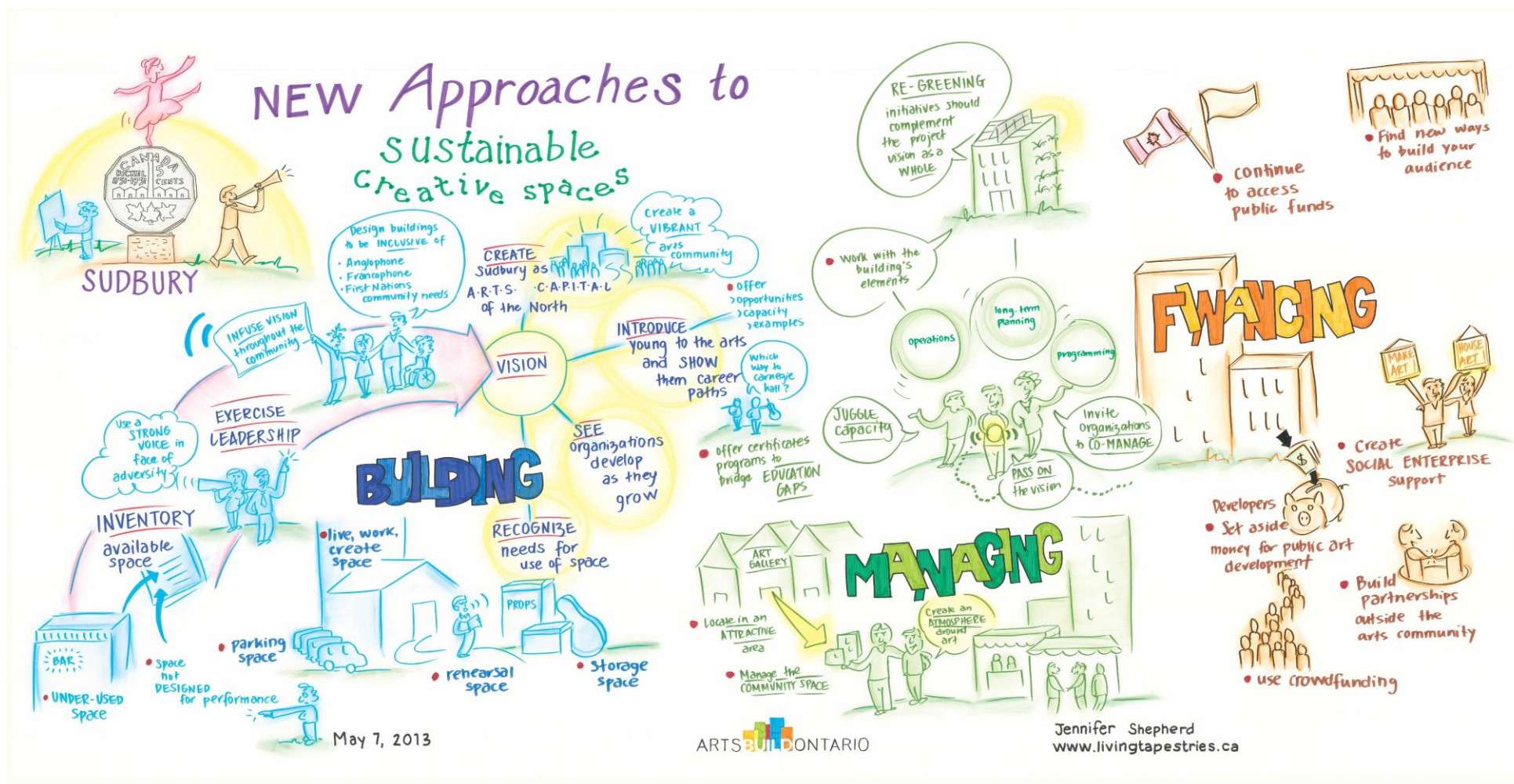


There are a number of revenue generation ideas percolating in the arts community in Sudbury, but resources and execution capacity to make them a reality seem to be missing.



# 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)



## BUILDING: DISCUSSION HIGHLIGHTS

The discussion around BUILDING was an active conversation and surfaced many issues / needs / wants in Sudbury. It was clear through the conversation that Sudbury has a need for a continued conversation on the topic of space needs and wants in the community. While a consensus of exactly what was needed was not reached, it was determined that the will of the organizations is strong and that the appetite for development is there.

### KEY ISSUES/IDEAS



Need a survey of all artists, to see what spaces they need.



Greater Sudbury – “The capital to the North” – if we want to wear that name, we need to wear it in every way and need to think big.



We have not reached our full potential as artistic community yet. We’re doing great – strong artistic community, francophone community. It’s a part of Sudbury’s evolution.



Not many organizations in the area have a space or facility.



Would be wonderful to gain professional cultural infrastructure for production and presentation of art in many disciplines – a great need in Sudbury.



A multipurpose building would bring in audiences from surrounding areas, increasing tourism to the area. There are already so many people involved that want the arts to thrive and grow.



We need more community involvement in arts and culture.

## MANAGING: DISCUSSION HIGHLIGHTS

The discussion on MANAGING arts facilities focused on a lengthy conversation on sustainable facilities and examples of local facilities. This conversation inferred that Sudbury arts organizations are ready to 'go green' but are not sure how to make the transition in a way that is affordable for them. ArtsBuild has an Energy Conservation Program that could be the first step in making changes that will positively affect your bottom line and reduce your carbon footprint. You can find more information on page 33.

### KEY ISSUES/IDEAS



It's important to have a sustainable facility.



Green technology is still young, so there is some trial and error.



Need assistance with networking – need to partner/co-manage with other organizations that are working on sustainability.



Good partners are essential to sustainable facilities.



Think there is a potential within the artistic community – to develop a Human Sustainability Model – both around buildings and how the people interact in those buildings.

## FINANCING: DISCUSSION HIGHLIGHTS

The discussion of FINANCING arts facilities quickly acknowledged that grant opportunities were dwindling and turned to focus on the idea of revenue generation opportunities and what Sudbury needs to do to move forward even without financial assistance. We encourage you to visit our Resource Library – launching in late 2013 for current resources on financing alternatives for arts organizations.

### KEY ISSUES/IDEAS



Many community-based organizations don't fit into current Federal priorities, which are focused on economic development and creating jobs. They are staying away from social issues.



Companies are sponsoring hockey teams, but do they support art clubs and institutions? Is it traditional avenue of support for them or do they need to be cultivated?



Film is bringing awareness to a grander arts scheme. We need to get organized around a creative economy strategy – it's there in the film industry.



We need an inventory of current facilities. Don't see that in one central place - electronically.



Need to think of sponsorships as a corporate membership. They need to become a part of the overall organization and extended community. You build relationships that way.

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## BEST PRACTICES

Many ideas were put forth in the conversations on BUILDING, MANAGING AND FINANCING arts facilities. We encourage Sudbury arts organizations to continue this discussion and to 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 Sudbury, but we encourage you to visit <http://www.artsbuildontario.ca/learning/making-spaces-for-art/> 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 in Fall 2013 to provide useful examples, best practices and reference material around creative spaces. Following are the best practices described at Sustainable Creative Spaces: Sudbury.



### SUSTAINABILITY

The discussion on Managing was a lengthy conversation with the participants on environmentally sustainable facilities. The conversations revealed that there is much to learn about sustainable practices and what could work for arts organizations. In Appendix C are Making Spaces for Art case studies on organizations that have implemented sustainable practices within their arts facility, the McMichael Canadian Art Collection and Theatre Passe Muraille. We also profiled the work done by Place des Arts / ROCS prior to our visit to Sudbury. They are all available to read at <http://www.artsbuildontario.ca/learning/making-spaces-for-art/>. We also encourage you to take part in our Energy Conservation Program, a program designed for arts facilities to improve their energy efficiency

and put more back into their operations – more information can be found on page 33.



## REUSING EXISTING SPACE

There was lots of discussion about when to repurpose facilities and when to build new. 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 in Appendix C and is also available at <http://www.artsbuildontario.ca/learning/making-spaces-for-art/>. We also encourage you to use the resources available from Artscape – leaders in this field.



## RESOURCES

A common need expressed in all conversations was the need for access to the right resources on these new and complex skills. ArtsBuild's goal is to provide a range of tool, resources and services. ArtsBuild's Resource Library, for everything facilities related, will be launched in late 2013 as one source of help. Details about our other 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 for their DIY website, to be a source of information and inspiration to support creative placemaking in your community <http://www.artscapediy.org>

# BUILDING





## RETHINKING SPACES

- We need to think first and foremost in terms of space conceptually rather than confining Bricks and Mortar, because the moment we define walls, we limit ourselves, we limit the possibilities, we build barriers around ourselves, we define a space but then we subject ourselves.
  - Having said that we need a roof over our heads and how should we proceed with having our artistic vision in one area.
  - We have to think seriously before we build – the right place, right size, not too big, too small, have room for growth without putting too heavy financial weight – a lot to plan but we do need walls and they will give us more liberty to be more creative and productive in the cultural sector.
- The city/developers have torn down so many nice old buildings in this community, hardly anything left of useable old build stock in this town.
- There is empty space in various spaces around Sudbury – you can rent it but only if you pay market rates.
- The Grand Theatre only gets used a couple of times a month – place is locked up like fort nocks.
- Need to be aware of the capacity, vision and opportunity for spaces.
- Can be very expensive to transform existing old buildings, there are often surprises etc.

### EXAMPLE

- Parry Sound had two tall buildings side by side. They place art on the inside that people would use as a short cut. Instead someone had the idea to place art enclosed art on each wall – stylish short cut that people go out of their way to see – continuous exhibit that people go to see. Creative thinking – maximizing on space.
  - Statues for example don't always have to be in a park. They could be downtown in strategic spaces where people will see them and interact with them.
- The big nickel “think big” bigger than life – people still come to see it. If you're going to build it, build it big and people will come. But in a creative way.
- The smaller also stuff needs to be integrated and thought out artfully instead of always having a spot, like a park.
- Concerned about the limited space downtown – all the fantastic projects all coming together all at once, such as Art and Convention Centre, Place des Arts, Casino, and interactive Sports Hall of Fame, Sudbury District Motorsport Association – Outside space hall – multi-million dollar project.
- Do we need all of these? Possibly, maybe but how do we make them happen?



We need to start collaborating and working in synergy in the marketing of it - the usage of technology.





Need more financial stability



Need an inventory of unused space that could be adapted – if people got creative – not everybody is going to be able to fit into your space or mine.



Greater Sudbury – “The capital to the North” – if we want to wear that name we need to wear it in every way and need to think big.

## CULTURE IS IMPORTANT

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See page 31

- The Cultural sector is closely linked to creative cities, economically successful cities – a new master plan for the downtown area goes in that direction – it counts on the sector to be part of the strategy to revitalize downtown.
- Hybrid – being able to move throughout the city – i.e. The school of Architecture –new building – will be a nice parkway – make sure there is space for creative minds to do their work as well – throughout the community, move around instead of having the one main building.
- North American government specifically – “you want a facility here’s a box – just square buildings – if you want art that’s where you go - no colour, no feel, no flow.”
- Art should be everywhere.
- The ability to build art and culture awareness should be everywhere – not based on a building or 2 or 3, it’s based on a mind frame and way of thinking.
- Do we have engaging opportunities for students?
  - Is the programming engaging?
- We have not reached our full potential as artistic community – were doing great – strong foyer of artistic community, francophone community and at large.
- Recognizing the importance of art, but how does it fully develop itself?
- There is so much out there that people want within the arts
- There is always going to be marginalized groups because there is an attitude that in the community that is not opening and welcoming and supportive, and that’s got to change



Do we know how to build a vibrant community?



Build it first so they come?

## BUILDING A BUILDING IS NOT THE ANSWER

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- There isn't cohesiveness in the arts community
- Everyone is competing against the same money
- Money is a challenge as well because there isn't as much private money, as there is in TO
- Boards don't recognize the reality of the arts organisations troubles (leaky roof, etc.)
- A large building would take over and take away from all the other places
  - Operating costs are so high, doesn't mean citizens will pay more money to keep it running
  - If everything closed tomorrow, then maybe it would be sustainable
- Example: Summerfest is 100% volunteer, held in a park, applying for grants, if no grants, they look for sponsors
  - A big building would put them out of business
  - So far, it's good
  - Started out as a charity event, but now it's too big, now it's a tourism Ontario event, non-profit on its own
  - Built a Board with passion and vision
- Sudbury tends to repurpose buildings rather than build.
- To actually take and build something new - we don't have the leadership to do it.
  - Funders are risk adverse; they don't like to take chances.
  - Getting into a new build requires taking a chance.



We can build something new but if we were not organized with what we have, what's the point?



You have to start the conversation to create the collaborative energy for a large project



A large building could be the future, if the vision comes together

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

- Not many organizations in the area have a space/facility
- Live/work spaces
- Smaller facilities
- A place for the creation and production of art. There is no professional rehearsal space.
  - Groups end up rehearsing in community halls, churches – has an impact on the artists.
- Long-term storage
  - Some orgs are considering renting items needed year after year rather than purchasing them due to the lack of space
  - The Synergy Centre would not include storage space for sets

- Two prong needs – space and portable infrastructure.
- Parking space for facilities are suffering with no parking – need better transit – more available. There is a broad area for transit to cover.
- Need more facilities for rent for meetings etc. There are not enough, and often people have to rent out part of a hotel. For short and long term rentals
- Would be wonderful to gain professional cultural infrastructure for production and presentation of art in many disciplines – a great need in Sudbury.

## MUSIC

- Recording studios
- Music groups are not equipped in that area either - no workshops to equip the artists
  - Need for mid-sized venue for concerts. Right now we only have is a Sudbury Theatre Centre that only seats 325. Constantly booked.
- Production spaces
- Need quality space to put on concerts throughout the year.
- Sure we have places for musicians to play... but we don't have purpose built facilities i.e. For the symphony
- The cost of bringing in sound equipment is astounding
  - Need a space with sufficient gear in place to accommodate an acoustic show to a rock show, would be ideal.
- Acoustic quality is a huge factor – multiuse facility concern that the overall quality of sound could be overlooked – in the attempts to make things adaptable to many uses; some things can be left out.

## MULTI-PURPOSE BUILDING

- A multipurpose building would bring in audience from surrounding areas, increasing tourism to the area. Already so many people involved that want the arts to thrive and grow.
- Hopefully people can see that there is a want for it in the community and there are people that are willing to support it out of their own pocket.
- Place des arts is well positioned right now – needed and supported by community
- Need something that is central – Collège Boréal is great, but it isn't as central
- Thunder Bay's facility is amazing but it costs every taxpayer more money than any other community in Ontario does.
- We need between 1000 and 1500 seat performance space – currently miss out a lot on conferences because we don't have the space.
- Often have to have events in a hotel. – not inspiring
- Biggest need – everyone is moving around all the time. Need to have a space that is more permanent.

ARTS JUNCTION - a project of the Sudbury Arts Council - (not yet announced at time of recording)

- Wants to acquire Wembley School to turn it into a live/work space
- Surveyed artists in the summer to see what they need

- Open to all artists across all mediums
- Modeled after Artscape
- For local and travelling artists welcome
- Wembley is a Heritage building

#### THEATRE / PERFORMING ARTS CENTRE

- A lot of times spaces that are available get booked up months in advance.
- Pushing for another quality of theatre – great sound, comfort for the audiences.
- More spaces need for theatre / live performances
- Can local artists really support a 700+ person theatre?
- Rehearsal spaces
- Performing arts centre debate
- Re: large performance space. There have been 6 or 7 different attempts over the years that Council has grappled with in one form or another, never been able to pull it off. Not sustainable - when you have a single purpose building that is empty a lot of the time, the problem is that at the end of the year you can't afford it. Understand why it failed every time.
- Everything you need to get to the NHL is available in Sudbury BUT
  - How do you get to Carnegie hall from Sudbury playing the oboe?
  - Or an actor from Sudbury?
- Like the idea of something that is adaptable (breaking down into smaller rooms) for various audience sizes.

#### SUDBURY THEATRE CENTRE

- Sudbury Theatre Centre - current capacity is only 300 seats, 500 – 700 seat theatre would be more ideal. Costs approx. 20,000 per year for 6 weeks.
- Last year the show cost \$70,000 – with no government funding.
- The bill is high and it is expensive to put on these productions.
- The building rent is the bulk of the cost. If there were a more sustainable space then it would be easier to break even.



Need an all artist's survey, to see what spaces they need.



Some organizations have their needs accommodated, however many, typically younger organizations do not.



There is no reason why Sudbury can't support it – if you build it they will come

- Ex. People were driving to Costco in Barrie before they had one in Sudbury

## CHALLENGES FUNDING/MAINTAINING A LARGE FACILITY

- Need more community involvement.
- Last repurposed building would be Steel Workers Hall, only because it burnt down.
  - Money has to come from somewhere , BUT can be there if the project is strongly supported, planned and executed.



How do you program / fund / invest your time when you don't know how to maintain the facility?



A centralized place to find this is essential for fundraising information

**ABO can help!**  
**See page 33**

# MANAGING



## SUSTAINABLE / ENERGY EFFICIENT PRACTICES

- Earthcare Sudbury promotes the importance of energy conservation, water conservation. Focus on the bottom line –how much can you save if you have water efficient appliances etc.
  - Earthcare Sudbury partners with different organizations and businesses, to try to help promote different ideas and help network to find out about new rebates through Save on Energy rebates through Union Gas, or Hydro.
  - They do not do energy assessments, but can help network to let people know about the resources available. Also showcase highlight stories in the community of successful energy savings, through various modifications to buildings and organizations.
- A few LEED buildings in town.
- Green roofs could be in the future but it hasn't caught on yet.
  - One of the newest ones didn't work the way they planned it. A little more challenging in the northern climate.
- Artists are usually a little more environmentally conscious
  - Artists are always looking at the alternative side and today "green" is still alternative.
  - Green is different, healthy and green is life and that's what a lot of art is about – an expression and reflection of life.
  - The artists vision is to be off the grid would be the most desirable but not always realistic in many cases.
- Feeling that in the future is that there is going to be less and less government subsidies available, therefore that extra 100,000 dollars a year won't be there.
- It's important to have a sustainable facility.
- Woodworks is a great organization – promotes the utilization of wood in construction – not just in siding but in the actual laminate beam construction as opposed to steel, incorporate in that a green roof, and a pass of solar heat. North America is very slow in this front.
- Sudbury Arts Community partnering with Cambrian College – Sustainable Energy Centre
  - New technologies in Solar, Wind and Geo Thermal. They are looking for a lot of partnerships in the community.
  - <http://cambriancollege.ca/Search/Results.aspx?s=Programs&k=Sustainable+Energy+Centre&a=&a=&ProgramSearchscope=Programs&ProgramSearch=Search+Programs>
- Place des Arts
  - It has been identified that it is a priority to make the building as green as possible – when we did our RFP to select the consultants with whom we want to do the feasibility study, we've made sure to choose people with a lot of experience with green designing. Don't know how it will happen but we've said that we want it to be as green as possible. We need to educate ourselves more about that.

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See page 33

- Green technology is still fairly young so there is some trial and error – Centre for the Lakes is an example – when it was built they were expecting a certain level of operating costs - told that they were not sure that the benefit that they were expecting was not as good as they projected. Technology is still being tested, especially for our northern climate.
- We have to be careful not to believe that it will be miraculous, it might be challenging. Might not working as well as we want. Can easily get new efficient light bulbs, but if we leave them on for 24hrs then it's still going to cost a fortune.
- Sustainability is fairly new for northern Ontario. Solar – everybody was saying, “you can produce solar energy and make a lot of money “– apparently it's not always that simple. You do it because you have principals and you believe it in.
- Get stakeholders who are already involved in recertification, the college program, green schools etc., green initiatives – let them use the space as museum, theatres, and classrooms.
- Need to be more in tune with the environment
- Artists will want to use green buildings
- There are challenges for us in Sudbury regarding sustainability
- Need assistance with networking – need to partner/co-manage with other organizations that are working on sustainability
- How is the space going to be used/programmed?
- Making a space sustainable – to suit a lot of needs.
- Need green building models for the future
- Would it help the management of a building that is trying to be more sustainable if it were run by the arts community even if the background isn't management?

ABO can help!  
See page 32

ABO can help!  
See page 33



Think there is a potential within the artistic community – to develop a – A Human Sustainability model – both around the buildings and how the people interact in those buildings. Not as much training and awareness building.



Opportunity to develop this artistic green sustainable model – in terms of the energy systems, use of the resources, water, heating and light. If you were designing an artistic facility, why wouldn't you design it as an artist would and work with them?



Might be easier if the management has already bought into the idea of keeping it green – whereas other organizations are mandated to make it green.



Maybe Partnerships can help to lower some of the costs of going green; find dual uses for buildings so that it is not just falling on the shoulders of the particular arts association



We have to change our habits



Greening – should complement the vision as a whole



## CHALLENGES OF OPERATING/MANAGING FACILITIES

- What are examples of good facilities management in Sudbury?
  - What are they doing – best management practices? What makes them the leader, so that others can learn from their experience?
- The facilities management for most arts orgs are different because they are renters, they aren't going to sink money into their buildings
- The building's built – now what?
- When you are thinking of doing a large project like this, governance structure needs to be created / managed as well.
- Starts with the vision as well
- So many constraints – heritage building etc., force you to be creative with the space.
- Every site has its own particular concerns, limitations and stress points.
- Operating within a municipality building/structure has its challenges, council and all the pressures that you can always guarantee you're going to deal with and that will filter down to the operations.
  - May not be as much of an issue when a building is new, but within 5 years it could well be an added level of juggling.

ABO can help!  
See page 33

ABO can help!  
See page 33



Should we manage ourselves or hire a company? Most arts facilities manage themselves – where there is art production and creation – small to medium sized centre. Different from a large theatre centre.



Helpful to have a group of people together to provide unique perspectives

## NEED FOR RESOURCES

ABO can help!  
See page 34

- Life cycle business planning
- Feasibility study
- Technical plan
- Business plan
- Mechanisms in place to help you adjust your yearly and monthly needs
- Succession planning

## FINANCES AND FACILITIES

- Reserve fund – donors say don't spend it – spend the interest only so that it is sustainable. A lot of organizations don't know how to deal with that, or they invest it in a way that it's not going to give them enough income to run.

- Really important part of sustainability that people don't wrap their heads around, because they don't have the money to exist let alone the look ahead to the future. But it is such an important piece.
- Philanthropists often give a building to the community that costs a lot of money to operate – why didn't they set them up with an endowment fund to assist with their operating costs? Nobody thinks that way



Change the communications from “give us money” to “look at our community projects” “we’re building a world-class facility”, etc.

## FACILITIES MANAGEMENT SKILLS

- To have a building – you need to have somebody that knows how to manage a facility both from a physical maintenance standpoint and how to maximize utilization of space. How to equitably charge for this and for that.
- Artists are often lousy managers; they are creative not necessarily practical.
- Need someone to manage the projects
- Excellent management exists in the some of the professional arts organizations because they’ve had to. Because how many arts organizations have gone broke?
- We’re not alone with this struggle – sports is no different – do you think the hockey players could manage the business of the NHL?
- There may be gaps on the education side
- Artists don’t have these skill sets, find the overlaps with other sectors, and create these programs i.e. accountants interested in specializing in the arts
- Example of a chef starting a restaurant – they don’t necessarily have the business skills
- It’s getting these people trained to run / manage these facilities
- “Artrepreneurs” how can artists be more proficient on the business side of things

ABO can help!  
See page 34



Governance piece is something that needs attention





Should there be an arts admin certification? Similar to the hospitality sector?

## PROGRAMMING THESE FACILITIES

ABO can help!  
See page 34

- Small organizations need the resources to do what they do well; want to program and focus that, however often time is focused on pushing paper and applying for grants and reports all the time moves your time away from your main focus – programs. Often don’t have enough staff to accomplish everything.
- Programming should come first and then find the money to support it. Not the other way around; first and foremost it has to work with the organizations philosophy.

- Need to make sure that the money is put back into the community.
- “this represents art in my life”
  - There are no buildings that embody this in Sudbury
-  Programming in facilities should not just be determined by the management of the facility – should not be about who owns or manages the facility but about the community.
-  Community ownership – need to get community to input for programming in spaces.

## LOCAL EXAMPLES

### ART GALLERY OF SUDBURY

- This organization in a cramped location – site is way too small for their mandate but they manage to do quite a lot with this location. Managed to use just about every inch of the space.
- They get by – they want a new location, but considering all that they have been able to do, would say that there is someone there that is doing a great job with facility management.
- Two or three maybe only own their facilities
- Along with providing valuable programming, orgs now have large facilities to renovate/manage
- Art gallery – manages by crisis
  - Endowment fund allowed them to deal with crisis
  - Heritage site
  - Don’t have the money to fix it
  - Residential area, not visible/accessible to general public
  - Managing the boiler that’s old, HVAC system
  - Can’t manage beyond crisis in this building, plan is to move beyond it
- Are there examples of companies that provide facility managers for arts facilities?
- You would have to go outside of Sudbury – would have to go outside of the arts community. Who are the leaders of facility management? Del Ron – has a certain level of success.
- There is a company out of Philadelphia called Global Spectrum – professional management company – manage 40-50 projects around North America. They know their business inside out, they don’t own the building, but the city doesn’t run it.
- Things have to happen in tandem
  - Begin to build the programming, renew awareness in the city, get financials under control, management is secure
  - “Getting ready to land”
  - So that when they move, you have many people supporting the org
- Answers might not be within the arts – CSI
  - It’s mandate is to be a landlord, making buildings sustainable
  - What’s different is their mandate
  - Cross-pollination of renters, hybrid pulled together

## PLACE DES ARTS

- Place Des Arts is unique in that it will operate under a co-managed approach. This type of management can be perceived as difficult, but ROCS 8 members have been working as a coalition in its 6th year, so a lot has been worked out. 2.5 years on the Place Des Arts project – network is growing and multiplying.
- Will be a continuous challenge to work under such a collaborative approach to sharing space – have to work at it – trial and error. The more people that are involved, the more voices and the more time it can take to come to a consensus when a decision needs to be made.

## THE MARKET

- We would like to encourage community engagement to play a role in determining the programming in the space.
- The Market (formally Market Square) and how it is going to roll out in its new location and the kinds of support that arts organizations need to better manage and maintain their facilities.
- City currently manages the space however it's more of a community type of space.
- Have to really get creative and not let the physical space get in the way; it's the atmosphere that is created.
- 98% of the people polled are there for the produce, but programming is value added – it makes it a whole experience.
- Market – challenge to keep it attractive to vendors, keeping it busy.
- Quality of programming is definitely a factor, and if there are things that can keep your attention, your audience will be drawn in.

## PARTNERSHIPS

- Good partners are essential to sustainable facilities
- BUT how to you pick these partners
- There needs to be a process for this

ABO can help!  
See page 11/32



Need a business plan that speaks to the needs of the partners

# FINANCING



## FUNDING OPPORTUNITIES

- Government, private, loans, Community bonds – four levels of funding
- Make use of Foundations/ alternative sources by partnering or being creative i.e. TD Friends for the Environment Foundation
- City of Greater Sudbury they never give out all the money every year, cause there is never enough projects. How much money do they give away? Each project is around a few thousand dollars.
- A lot of community-based organizations don't fit into the Federal priorities – more economic – creating jobs and were staying away from social.
- Resources are coming from Government and fundraising
- Sometimes local support
- Sometimes the funding agencies
- Artists need to be entrepreneurial in order to survive.
- No one right way to apply for funding, it depends on your needs, and where you at in your organizational plan.



We have to start looking outward and get funding from Sault Saint Marie, from North Bay – idea – bus tours another source of funding.



Funders Forum – idea to bring together people, talk to funders, talk to other funders or resources.

## FUNDRAISING

- Fundraising can get bigger and grow from there.
- Resources are coming from Government and fundraising
- Crowd Funding/Marketing/Kickstarter/Indiegogo – crowd source funding – but there is never that passion or face behind it – people can just sit at their computer and see cause after cause – but seeing a face behind it and knowing what we stood for and hearing it from us might be more effective – can get something more accomplished in a shorter period of time.
- Social Enterprise – a business that can be sustained on the side. Need to have some money regularly coming in.
- Major Gala fundraisers
- City – to dress down day – pay to dress down – try to get on that list of recipients.
- Social events where part of the profit can go towards a charity.
- ArtsVest – one time funding which Sudbury tapped already 10-12 yrs. ago
  - Sudbury orgs not eligible because of this

- 
- Create a whole series of marketing and networking opportunities. Get the BIG ones in. Months before the event create media events before the event; inviting the notables they would have a theme to each event. Have a presentation dual. Purpose of these networking events – media corporate social events.



Organizing events where the main goal is fundraising – may cost more but people know that they are supporting a cause rather than just a night out.



Share the proceeds with other charities – not-for-profit –collaborative fundraising.



Partnerships are really important – everything becomes easier the more people are there to help it thrive.



Go to local businesses in the community

## WHAT FACILITY PROJECTS ARE THERE AND HOW ARE THEY FUNDED IN THE COMMUNITY?

- Sudbury Theatre Centre – 1981 was the last new infrastructure program in Sudbury
- Film Studios – last year
- How many public art facilities are being built in this area?
  - Discussions are happening but it's the implementation that it's weak in Sudbury
- Infrastructure deficiency in Sudbury
- Grace Hartman theatre – 2010
  - Infrastructure ON and City
- Arena to film studio
  - Private sector

## SPONSORSHIPS

- Need to be reasonable about the “no money conversation”
- Companies are sponsoring hockey teams but do they support art clubs, institutions? Is it tradition?
  - You get sponsors, and you want to promote your event – very stretched with very little people. As soon as you get people in communications you get out there and spread the word and promote and get funding.
    - Bottom of the line is vision – strong and straight - if you know what you're doing and where you're going.
    - You have to get sponsors who are geared to who you are and what you stand for.
  - 3 kinds of private cash sponsors –
    - Some people just want to support
    - People who might be on board because of a certain programming element

- People who see it as a promotion opportunity that comes out of their marketing budget and visibility for their brand or company.
- How do you create opportunities to become known and appreciated in the corporate community? Educational, corporate visibility and educational for them.
- Useful to tie their money to specific programs so they know where their money is going.



Need to think of sponsorships as a corporate member. They need to become a part of the overall organization, and extended community. You build relationships that way.



Need to recognize what the needs of the sponsors are, is very important.

## BUILDING AUDIENCE AND SUPPORT

- Find new ways to build your audience
- Need a devoted fan base to fund projects
- Community of Events - how exciting is our calendar of events? How up to date is it? Is it easy to find stuff? Need to collaborate and work together.
- Need to get organized – use technology to keep up to date on what is available – central points to give everyone availability.
- There are supporters of the arts but they are relatively few and far between.
- Artists are often solo – work on their own, with little support.
- Do not limit yourself to traditional models / options
- Importance of having a vision
- Film is bringing awareness to grander arts scheme – need to get organized around it – creative economy strategy – it's there in the film industry
- You need to develop a vision and sell it to others.
- Need to learn to adjust your vision or approach to whatever the obstacle is. One thing you can guarantee you will have obstacles.



We need an inventory of current facilities. Don't see that in one central place - electronically.

**ABO can help!**  
See page 11/32



You can be the next Stratford if you bring people - take a day trip.



Like Cinefest, bringing people to the venue. Have some northern advertising – Stratford of the North.



The bigger Sudbury gets the more people in surrounding areas (Timmins and North Bay) will travel and will come and stay here. Then the local businesses will thrive more. Many



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people don't support local businesses downtown – not the go-to places, They need to put more money to buy into the local community.



Rent out spaces in an arts facility – even to completely unrelated organizations. It supports the arts organization.



Could you have a floor that is sponsored by a company / corporation?



Need to make events a more valuable networking experience.



# 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 – October 8, 2013

**ArtsBuild has commissioned senior culture sector capital project managers to develop PLAN IT | BUILD IT, an 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

## ASSET PLANNER FOR THE ARTS – 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 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 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.

## 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/>



## 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
5 Penny New Music Concerts	Robert	Lemay
Art Gallery of Sudbury	Karen	Tait-Peacock
Carrefour	Stéphane	Gauthier
Cinefest	Patrick	O'Hearn
City of Greater Sudbury	Chris	Gore
City of Greater Sudbury	Cindy	Dent
City of Greater Sudbury	Claire	Zuliani
City of Greater Sudbury	Eleethea	Savage
City of Greater Sudbury	Emily	Trottier
City of Greater Sudbury	Jason	Ferrigan
City of Greater Sudbury	Jeff	Pafford
City of Greater Sudbury	Jim	Fortin
City of Greater Sudbury	Mark	Vainio
City of Greater Sudbury	Meredith	Armstrong
City of Greater Sudbury	Renee	German
City of Greater Sudbury	Steve	Paxy
FedNor	Melanie	Mayer
Galerie du nouvel Ontario	Danielle	Tremblay
La nuit sur l'étang	Joel	Lauzon
Ministry of Tourism, Culture and Sport	Nancy	Recollet
Myths & Mirrors	Monique	Beaudoin
Northern Artist Gallery	Shelby	Ramm
Northern Lights Festival Boreal	Max	Merrifield
Northern Ontario Heritage Fund Corp	Claude	Rivet
Northern Ontario Heritage Fund Corp	Gillian	Schultze
Northern Ontario Railroad Museum and Heritage Centre	Cody	Cacciotti
Ontario Arts Council	Gouled	Hassan
Ontario Trillium Foundation	Carmen	Robillard
Place des arts	Paulette	Gagnon
Prise de parole	Denise	Truax
Salon du livre	Guylaine	Tousignant
School of Architecture	Kate	Bowman
School of Architecture	Terrance	Galvin
Sudbury Art Council	Vicki	Gilhula
Sudbury Symphony Orchestra	Dawn	Cattapan
Sudbury Theatre Centre	Kathy	Heimbecker
Summerfest	Elaina	Groves
Synergy Centre	Paul	Finley
Theatre Cambrian	Mark	Mannisto
Theatre du nouvel Ontario	Martin	Lajeunesse
United Way	Michael	Cullen
Youth Entertaining Sudbury Theatre	Alessandro	Costantini



## APPENDIX B : PARTICIPANTS IN ATTENDANCE

Organization	First Name	Last name	Title	Email
Music and Film in Motion	Jen	McKerral	Music Outreach Office	jen@thinknorth.ca
Art Gallery of Sudbury	Karen	Tait-Peacock	Director	ktait@artsudbury.org
Canadian Heritage	Andrew	Elgee	Arts Consultant	andrew.elgee@pch.gc.ca
Cinefest	Mark	Carter		mccarter@cinefest.com
City of Greater Sudbury	Emily	Trottier	Business Development Officer (GSDC)	emily.trottier@sudbury.ca
City of Greater Sudbury	Jennifer	Babin-Fenske		jennifer.babin-fenske@greatersudbury.ca
City of Greater Sudbury	Mark	Simeoni	Mgr. Of Strategic and Community Planning	mark.simeoni@greatersudbury.ca
FedNor	Melanie	Mayer	CED Officer	Melanie.Mayer@ic.gc.ca
Galernie du nouvel Ontario	Danielle	Tremblay	Director	direction@gn-o.org
Northern Ontario Heritage Fund Corp.	Claude	Rivet	Northern Dev. Officer	clauderivet@ontario.ca
Ontario Arts Council	Gouled	Hassan		ghassan@arts.on.ca
Ontario Trillium Foundation	Carmen	Robillard	Regional Program Manager	CRobillard@otf.ca
Place des Arts	Paulette	Gagnon	Project Mgr.	gagnon3@sympatico.ca
Sudbury Arts Council	Paddy	O'Sullivan		paddy@paddyosullivan.com
Synergy Centre	Paul	Finley	Project Coordinator	paul@sudburycf.ca
YES Theatre	Marzia	Cahill		kydanm@gmail.com
YES Theatre	Tessa	Gooden		info@yestheatre.com
Ontario Trillium Foundation	Carmen	Simmons	Program Manager, Northern and Champlain.	CRobillard@otf.ca
	Monique	Mercier		mon.mercier@yahoo.ca



## APPENDIX C: CASE STUDIES

- MAKING SPACES FOR ART: ARRAYMUSIC
- MAKING SPACES FOR ART: THEATRE PASSE MURAILLE
- MAKING SPACES FOR ART: MCMICHAEL CANADIAN ART COLLECTION
- MAKING SPACES FOR ART: ROCS/PLACES DES ARTS

# 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



# Making Spaces for Art

## Case Study: Arraymusic

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



# Making Spaces for Art

## Case Study: Arraymusic

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 payoff 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

## A Case Study: Theatre Passe Muraille

**As a green Muppet once said “it is not easy being green.”** In this day and age however, being green has taken on a whole new meaning and a whole new importance; and while it may not be easy to be green, taking care of the environment by being green is a modern necessity.

The Creative Trust approached Theatre Passe Muraille in July 2011 to be a part of a Green Energy Audit. A grant was made available to share amongst several theatres. Theatre Passe Muraille was immediately onboard, having already given much thought to this process. The desire to go green had previously been expressed and tentatively explored by the theatre; and was now “strengthened by others,” offers Kendra Fry, General Manager.

It began with a consultant touring the theatre. The consultant visited twice and met with Theatre Passe Muraille’s Production Manager. Armed with a year’s summary of bills, the consultant made several recommendations. Delightfully, as a result of the audit, Theatre Passe Muraille learned that of all the theatres involved, they had the smallest environmental footprint.

Having already explored the greening of Theatre Passe Muraille, the consultant reaffirmed many of the initiatives that were already being thought of by the theatre. “It made sure we weren’t missing anything” says Fry. Added to that, were a few more things that were minor in terms of cost.

They discovered that their roof was leaking resulting in a significant heat loss. The HVAC unit was replaced in September 2011. And by September 2013, all exterior lighting will be replaced with high efficiency bulbs.

The water usage of the theatre was already being well managed. The exterior doors at the Ryerson entrance (which are in fact historic) are being replaced with reproductions since they have chipped and cracked over time. The theatre is also changing the rise of a ramp at the entrance, to make the theatre more accessible.

The audit suggested the possibility of glazing the windows, but it proved to not offer a significant cost savings. Another suggestion was looking at adding solar panels, but at this point, it is a consideration for future improvements.

In total, the theatre has spent \$17,000 in renovating their space. Those costs will be recouped within twelve years and will translate into a 21% savings each year in energy costs.

Theater Passe Muraille was pleasantly surprised at “how energy efficient the building already was.” The exterior envelope had some issues but the interior was solid.

The results of the audit reaffirmed many of the improvements that the theatre had already considered. It allowed for a more comprehensive approach to the renovations. With these improvements, Theatre Passe Muraille is not only benefitting their audiences both current and future, but environment as well.



# Making Spaces for Art

## A Case Study: McMichael Canadian Art

**If we can achieve this with a log and field stone building, on a ridge, in the middle of one hundred acres, anyone can.”  
- Victoria Dickenson**

Victoria Dickenson, the CEO of the McMichael Canadian Art Collection, is referring to the gallery’s LEED® Silver Certified status. The McMichael occupies a special spot in the midst of one hundred acres of picturesque conservation land. And what it has done with its one hundred acres is just as wonderful and inspirational as the landscapes that first inspired Tom Thomson and the Group of Seven.

In 1954, what would become the McMichael Canadian Art Collection was a private fieldstone and log home. It became a provincial asset in 1965 and since then has expanded to a Category A museum, occupying 85,000 square feet on five levels. The McMichael is primarily known for collecting Canadian art by some of Canada’s best-known and most beloved artists such as Tom Thomson, the Group of Seven, First Nations, Métis and Inuit, among others. The McMichael welcomes 100,000 visitors annually to the thirteen exhibition galleries.

Situated on one hundred acres of watershed and forest, it was appropriate for the gallery to reflect the ideals of the Toronto and Region Conservation Authority that manages the surroundings. It made sense for the “outside to reflect the inside,” says Dickenson. To that end, the McMichael gallery became LEED® Silver Certified in 2010.

When discussing what motivated the McMichael to become certified, Dickenson states that museums often become leaders in many fields such as architecture or operations, and that environmentalism should be no different. The McMichael saw it as a real opportunity to set an example and a high standard for other facilities across the country.

Climate control, though expensive, is pivotal to the preservation of the nearly 6,000 works in the McMichael’s permanent collection. The gallery is set to 45 percent humidity and 21 degrees Celsius year round. Reducing long-term energy costs was another motivating factor for the gallery.

It was the operational staff who took much of the initiative in the gallery becoming LEED® Certified. The changes were incremental and took place over a number of years, with the input and assistance of Enermodal Engineering, Canada’s largest consulting firm in creating green buildings. The four main areas of concern became water management, cleaning products, indoor air quality, and a solar energy project for the roof.

On the interior, improving water efficiency was a matter of changing plumbing fixtures. In total the McMichael was able to reduce water usage by 30 percent. Cleaning products used by custodial staff were replaced with greener solutions such as vinegar and water. Dickenson laughed when she recalled how she would often come home from work smelling of vinegar.



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## A Case Study: McMichael Canadian Art

Because the gallery is not on a public transit route, it encourages visitors to make environmentally conscious decisions by offering bike paths throughout the grounds and preferential parking for green automobiles and carpooling.

To improve electrical efficiency, motion sensor and light harvesting high efficiency lights were installed in the offices and a solar capture area was installed in 2009 on the southeast corner of their cedar shake roof. Future considerations also include replacing the roof.

In the process of becoming LEED® Certified, the McMichael also became the first gallery in North America to use LED lighting, a much talked about issue in the gallery world. Fortunately, Dickenson said that they “have not gained energy efficiency at the cost of aesthetic quality.” The installation was so successful that the McMichael became an example to other galleries while reducing its lighting costs by 60 percent. Because LEDs do not give off heat, the gallery has also reduced its cooling costs.

These changes and innovations, although staff driven, also required education and collaboration. Without the staff on board, the project may not have been as successful as it was. There was an education process that ran the gamut from “think before you print” to changing the entire way staff thought about an office and running a facility. These initiatives and changes turned into a whole new set of policies and procedures for the gallery. Dickenson maintains that because of the gallery’s physical location, the staff are already very cognizant of environmental issues and the transition was not traumatic. Environmentalism has now become a part of the culture of the gallery.

The McMichael has been ahead of the pack in this area, as the first gallery in the country to achieve LEED® status in 2010. It faced more challenges perhaps than a new building would have, in that most of its adaptations required retrofitting; but the gallery persevered and the effort has paid off.

Maintaining this silver status involves tracking energy consumption and product purchases including the type of paper and ink used for business, managing waste/compost/recycling, as well as developing new policies to encompass more of the gallery’s various operations and improving upon existing ones. It may be a challenge sometimes, but the staff at the McMichael are committed. They know it is the “right thing to do.”

While the McMichael is home to paintings depicting some of Canada’s most beloved landscapes and remains dedicated to their preservation, it has also committed to preserving the world outside the gallery doors and beyond its one hundred acres.

### What We Learned

1. Any building can be retrofitted to become LEED® Certified. The McMichael accomplished it in a log and stone 1950’s building.
2. It is a great learning experience, which carries through to all aspects, towards a more environmental way of thinking.
3. It requires an ongoing institutional commitment in terms of annual allocation of funds and continuing vigilance.
4. It is challenging work and can be time consuming, both preparing for the certification, and as an ongoing process.





# Making Spaces for Art

## A Case Study : ROCS / Place des Arts

***“Talent without discipline is like an octopus on roller skates. There’s plenty of movement, but you never know if it’s going to forward, backwards, or sideways.” - H Jackson Brown Jr***

Such is not the case with ROCS—or the Regroupement des organismes culturels de Sudbury. Like an octopus, there are eight extensions. But there are no roller skates involved here. ROCS has both talent and discipline and is only moving forward.

ROCS is made up of eight Francophone arts and cultural organizations in Sudbury. Varying in size from staffs of eighty to solo operations, they are embarking on a journey to move forward together to create a shared facility. ROCS is comprised of the Carrefour francophone, the Centre franco-ontarien de folklore, the Éditions Prise de parole, the Galerie du Nouvel-Ontario, the Nuit sur l’étang, the Salon du livre du Grand Sudbury, the Théâtre du Nouvel-Ontario and the Concerts de musique contemporaine 5-Penny New Music Concerts. These organizations represent approximately fifty years of francophone arts and culture in Sudbury, mostly in the creation of new works with a growing community of professional artists.

Throughout these fifty years, these organizations have made several attempts to cohabitate and collaborate. There is a long history of “collaboration, cohabitation, and co-management.” In the 1970’s, many were housed in the same building for a few years. Structural issues with the actual physical building itself ended this. They were forced to move but had to disperse as no other shared space was available. In the late 1980’s and early 1990’s, three of the organizations worked on a development project together. Sharing the bond of language, culture, and audience, these organizations have consistently shared a desire to collaborate and grow together and to “consolidate [their] sector”. It is a tricky business. The intent is to maintain the integrity of the parts of this whole and simultaneously function as a whole. Paulette Gagnon, Director of Development says, “We can’t afford to lose or compromise the legacy they represent for our community.”

In 2010, the City of Greater Sudbury undertook a study on the economic revitalization of the downtown core. The study involved some twenty-five stakeholders in the downtown and the consulting group Urban Strategies Inc from Toronto. Two and a half years later, the results indicated that the Art Gallery of Sudbury, a soon to open (September 2013) architecture school, and Place des Arts were pivotal. And the City put their money where their mouth was. They were the first to confirm \$50,000 to help pay for a feasibility study on the Place des Arts. Further funding was provided from FedNor and the Ontario Trillium Foundation to help all eight organizations build their capacity as a group in preparation of the Place des Arts project. ROCS is committed to being “accountable to the community and the committee that is implementing the action plan that followed the Francophone Community Forum of 2008.”



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Given the lack of existing infrastructure for these initiatives, ROCS had a great deal of work cut out for it. Rather than plunging headlong with unbridled enthusiasm, ROCS is taking the slow

route. They are using a very thoughtful, well-planned and phased approach for the creation of this arts facility. The creation of a unique and-functional governance structure and a methodical approach rule the development process.

The initial phase was concept development and a pre-feasibility study. In the early months of 2011, ROCS began a needs assessment for the eight groups that will eventually be occupying Place des Arts. Then began the development of a Functional & Technical Program, or pre-feasibility study in 12 steps, as per a guide the City of Montreal developed for such projects. This itself has taken a year to complete. Gagnon also interviewed twenty-five arts organizations across Canada. She inquired about their governance structures, business models, and capital projects. She asked about their strengths and weaknesses. She asked for their advice. Fifteen months and two seventy-five-page reports later, Phase I was complete.

Phase II will be the actual feasibility study and business plan, which will be completed with independent consultants. Working with eight groups could be unwieldy—like an octopus on roller skates. But with the measured and methodical approach to this project, this is not the case. Gagnon says, “such a big project can make you fragile if you aren’t careful.” ROCS is very careful. Next, comes the business model analysis, site selection, and eventually construction. The goal is for fundraising to begin in 2014/2015, construction to begin in 2016-2017 and ultimately for the groups to occupy the space by 2018. At this moment, they can tell you the square footage required, what it will feel like to inhabit the centre, who will occupy the space on what days of the week, taste the food in bistro, savour a sip from the micro-brewery, purchase a few items in the boutique that will someday be. It is almost that real. There is a shared and well-defined vision. Each member has grown attached to these ideas and this next phase will require open-mindedness. Gagnon foresees that the consultants may challenge their vision with fresh ideas but is eager for a new perspective at the same time.

“History, experience, and the present tense have brought us together,” says Gagnon. And these organizations are determined to achieve both short and long term success. Underpinning this is a unique and pivotal governance structure. A steering committee made up of the eight executive directors of the groups. As well, there is a co-ordination committee comprised of the executive directors of the two largest groups of within the eight and Gagnon. These are the administrative levels.



# Making Spaces for Art

## A Case Study : ROCS / Place des Arts

As these committees began meeting, it became quite apparent that working groups were required. As such, there are two sets of working groups. One is devoted to capacity building: the marketing

committee and the cultural enterprise committee. Another is devoted to capital: the governance committee, the construction committee and the liaison committee.

As all these committees work together, they are also committed to growing and learning together. They host social innovation workshops and participate in webinars to continue their own learning.

Regroupement des organismes culturels de Sudbury recognizes that working with eight boards of directors can sometimes make decision-making slow. But they are all unwilling to compromise the integrity of this project. It is necessary that they move forward at a pace that all are comfortable with. It is this dedication to the process and building a very strong foundation that will make building this Place des Arts its own work of art as they move forward with talent and discipline.