

SUSTAINABLE
CREATIVE SPACES
THUNDER BAY



OCTOBER 16, 2013 SESSION SUMMARY

HOSTED BY THUNDER BAY ART GALLERY, THUNDER BAY

ARTS  ONTARIO



ABOUT ARTSBUILD ONTARIO

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

Together with industry, nonprofit 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 nonprofit 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 for a two-year program 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 | www.artsbuildontario.ca | 519-880-3670 x 102

TABLE OF CONTENTS

PREFACE	1
HOW TO NAVIGATE THIS DOCUMENT	3
EXECUTIVE SUMMARY	4
BUILDING: DISCUSSION HIGHLIGHTS	5
MANAGING: DISCUSSION HIGHLIGHTS	6
FINANCING: DISCUSSION HIGHLIGHTS	7
BEST PRACTICES	8
BUILDING: DISCUSSION DETAILS	11
MANAGING: DISCUSSION DETAILS	18
FINANCING: DISCUSSION DETAILS	22
ARTSBUILD ONTARIO TOOLS & RESOURCES	25

APPENDICES

A – PARTICIPANTS INVITED

B – PARTICIPANTS IN ATTENDANCE

C – MAKING SPACES FOR ART CASE STUDY – THUNDER BAY
ART GALLERY

D – MAKING SPACES FOR ART CASE STUDY – ROCS

E – MAKING SPACES FOR ART CASE STUDY – COLEMAN LEMIUX

F – MAKING SPACES FOR ART CASE STUDY – GRAND THEATRE



PREFACE

ARTSBUILD'S 2013 COMMUNITY ENGAGEMENT SESSIONS ABOUT SUSTAINABLE CREATIVE SPACES

In 2013, ArtsBuild visited eight 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 communities and the challenges they are facing in developing and maintaining these spaces. The sessions were structured around three areas that relate to developing and maintaining arts facilities: Building, Managing and Financing. With provided discussion prompts and seed questions, participants seated at tables of six to eight were 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 involved leaders from local arts organizations, arts volunteers, libraries, museums, universities and colleges as well as representatives from the Department of Canadian Heritage, the Ontario Trillium Foundation, and the Ontario Ministry of Tourism, Culture and Sport.


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

WHY DID ARTSBUILD VISIT THUNDER BAY?

As a provincial organization we endeavor to expand our reach to organizations across the province. It was with excitement that we connected with Sharon Godwin at the Thunder Bay Art Gallery through our Arts Facilities Mentoring Network. This connection started conversations about facilities needs in Thunder Bay, and it was obvious that we should make the trip to Thunder Bay to hold a Sustainable Creative Spaces session and hear from organizations in the area.

This session was a great opportunity for ArtsBuild to meet personally with key organizations and to hear about the exciting projects that have been recently completed and are planned for the future. The session in Thunder Bay certainly resonated messages that had been heard in other parts of the province and shed light on the immediate needs of the Thunder Bay area.

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 starting on page 5 for quick reference. Noteworthy ideas presented by the participants in the full report are indicated with this light bulb icon. 

NEXT STEPS

All eight 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 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 eight 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 THUNDER BAY AND THE SURROUNDING AREA.



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

There has been a lot of activity in Thunder Bay recently around arts facilities including the waterfront revitalization and the planned move of Thunder Bay Art Gallery to the waterfront in the next few years. We were intrigued and wanted to learn more about these and other arts facilities in Thunder Bay.

Of the 32 invitees, we had a small showing of 12 at the session. The size of the group did not detract from the quality of the conversation and the learnings. This group included not just arts organizations but also other interested groups such as firms that had been directly involved in recent facilities projects and members of the University. All were able to bring some very practical expertise to the table.

The participants were looking for and discussing very practical solutions to common issues within the sector, not all focused on the inevitable topic of 'money'. Very important topics and issues were common amongst the attendees and these included: the challenges of operating in a smaller and more isolated community, lack of resources, and the importance of pre-planning in all facets of facilities management.

With the exception of Sudbury, these sessions had taken place in Southern Ontario, so some of what was discussed, specifically the challenges of Northern communities, were new learning for ArtsBuild.

Some of the unique highlights of this conversation for ArtsBuild included:



A strong emphasis on the importance of studies and plans to get projects going.



A need for more resources around project management.



Partnerships are desired by some while others are apprehensive about engaging in this way.

BUILDING: DISCUSSION HIGHLIGHTS

The discussion around BUILDING surfaced many realistic issues and needs that are arising among many of the organizations in Thunder Bay. Many of these are needs that the community CAN act on.

KEY ISSUES/IDEAS



The feasibility process can answer the tough questions – provide value to your process.



Lakehead University will assist you with business plans. They are looking for real case studies.



Project managers are valuable for arts organizations – they can simplify the process and are valued by funders. A specialized project manager helps reduce risk, especially if the project manager has knowledge of the industry.



Identify core values and priority lists for the new facility. This allows all involved to be on the same page and have the same goals.

Space that is missing in Thunder Bay is a centralized administrative spot for nonprofit organizations in arts, culture and heritage. It would be an opportunity to share equipment, make joint purchases – it would be like a nonprofit incubator.

MANAGING: DISCUSSION HIGHLIGHTS

The discussion on MANAGING arts facilities was a very practical conversation focused on the importance of preventative maintenance and planning.

KEY ISSUES/IDEAS



It's also about doing preventative maintenance, rather than just reactive/emergency repairs.



Prioritization of needs is critical.



Need project managers and dedicated committees to focus on these issues.

Problems multiply when short-term solutions are applied.

FINANCING: DISCUSSION HIGHLIGHTS

The discussion of FINANCING focused on fundraising challenges, financing as a nonprofit, and the need for more money going to facility operations.

KEY ISSUES/IDEAS



Money for operations and repairs is key, but hard to come by.



You've got to fundraise to hire a fundraiser to help you fundraise.



By sharing experiences, you can work through the best practices for financing.



Hard to find out where all the possible pockets of funding are.

Difficult competing with larger cities that have head offices of larger companies. Smaller branch offices have lower charitable and disposable funds to share.

BEST PRACTICES

Many ideas were put forth in the conversations on BUILDING, MANAGING AND FINANCING arts facilities. We encourage Thunder Bay and the surrounding area arts organizations to continue this discussion and to work on ways of realizing some of the valuable ideas presented.

To assist the participants in the 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 organizations, and highlights the exciting steps they took to realize their capital projects.

We have included links to case studies below that we believe will be helpful for Thunder Bay based on the conversation. We encourage you to visit our website to access the full series at <http://www.artsbuildontario.ca/learning/making-spaces-for-art>. These case studies could be the first step in understanding how you can make the changes needed in your facility!

You can access ArtsBuild's Resource Library at <http://resourcelibrary.artsbuildontario.ca>. This free online resource provides you with useful examples, best practices and reference material about creative spaces.

Following are some resources particularly relevant to Thunder Bay participants.



FORMING PARTNERSHIPS

There was hesitation but also interest around the topic of partnerships. ROCS/PLACE DES ARTS, featured in a Making Spaces for Art Case Study, is a good example of partners working collaboratively to achieve common goals. You can read more about how ROCS has pursued collaboration, cohabitation and co-management amongst several organizations in Appendix D. The full article is also

available on ArtsBuild's website: <http://www.artsbuildontario.ca/learning/making-spaces-for-art>



REINVENTING FACILITIES & MULTIUSE SPACES

Many conversations were focused around repairs and needed renovations. Two case studies in particular touch on renovating existing facilities including heritage properties. These Making Spaces for Art articles include COLEMAN LEMIEUX and GRAND THEATRE. Read these in Appendix E and F and on ArtsBuild's website: <http://www.artsbuildontario.ca/learning/making-spaces-for-art>

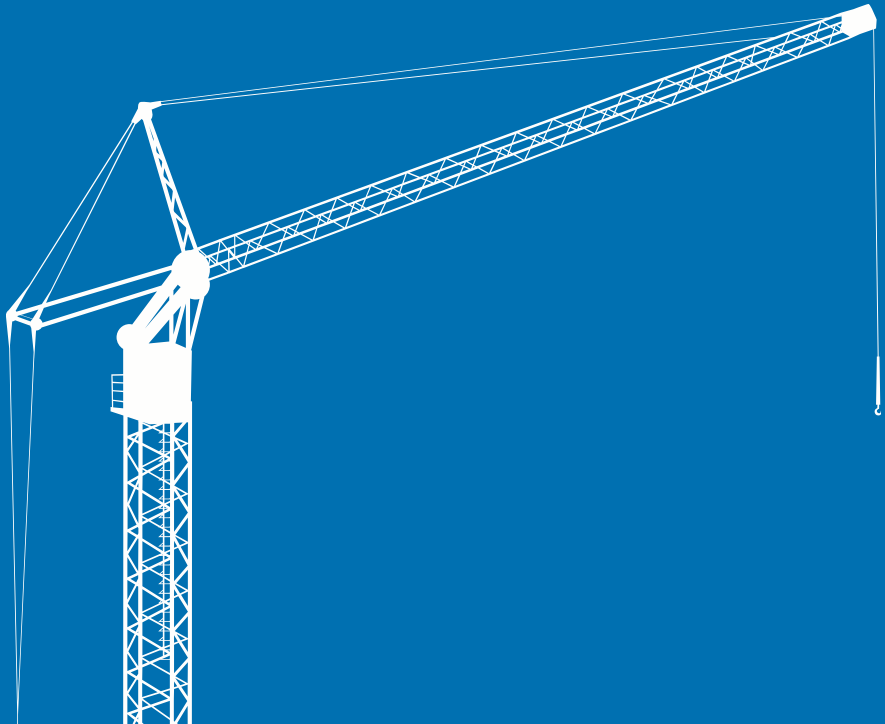


ACCESS RESOURCES FROM ARTSBUILD AND OUR PARTNERS

A common need expressed in all conversations was access to resources. ArtsBuild resources related to Building, Managing and Financing arts facilities can be found in our Resource Library at <http://resourcelibrary.artsbuildontario.ca>. Details on our programs and services can be found starting on page 30 of this document or you can go directly to www.artsbuildontario.ca. If you have questions and/or are looking to improve your skills in areas related to your arts facility, please contact ArtsBuild directly.

WorkInCulture is the right place to turn to when looking to improve or develop new skills for the arts sector. A partner of ArtsBuild, they provide educational webinars, courses and workshops designed specifically for the cultural sector. Visit them at 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 DIY website as a source of information and inspiration to support creative placemaking in your community. Visit them at <http://www.artscapediy.org>



BUILDING

IMPORTANCE OF STUDIES

- How do we go from nothing to a building? Talk to someone who has done it before.
- Get together with your tenants to understand what your collective needs are. Understand the equipment, the space needed, the needs of the equipment, etc.
- A business plan demonstrates what the impact of the project is going to be.
- Sustaining an operation is a better focus, rather than just maintaining a facility. You have to plan before a facility opens – business planning is key.
- The difference between your operating and capital costs can often inform your design decisions, things to use and systems to select if you know where you stand.
- At some point the group needs to re-evaluate its core values and identify what is truly possible. That might mean a new committee or it might mean a group of people coming in to address the new value or goal.
- How to justify the need for a new facility: economic impact analysis, detailed site analysis, business plans, fundraising feasibility study. All of these plans can take years and things can change.
- Feasibility studies are essential, though not something every organization thinks about.
 - Important for building the physical space and the fundraising.
- It is always important to do an economic impact study; this helps us build a case for support moving forward.
- Have to understand what obstacles to expect.
- Some ministry application processes have tiered rounds of applications to test feasibility and readiness, listing clear requirements that must be met to progress to next phase.
- ArtsBuild mentoring program was very helpful – provided information, confidence, ways to move forward.

ABO can help!
See page 25

ABO can help!
See page 25

ABO can help!
See page 25



Lakehead University will assist with business plans. They are looking for real case studies.



Would like to have a checklist/toolkit. Would like to know how to better assess feasibility and readiness, have a list that clearly states “If you can't check off nine of these ten items, then you're not ready to take that next step.”



Space that is missing in Thunder Bay is a centralized administrative spot for nonprofit organizations in arts, culture and heritage. It would be an opportunity to share equipment, make joint purchases – it would be like a nonprofit incubator. What type of support is needed for a space like this?



Look for advice from funders as well, because many funders have been through several

similar capital projects in the past. No need to reinvent the wheel when we can get advice from those with experience.



The feasibility process can answer the tough questions – provide value to your process.

PLANNING

ABO can help!
See page 25

- Need to be aware of the building code requirements and classification of your building – plan for sprinklers or other fire prevention design. There's a challenge to that – getting permission for the size of facility and materials you want.
- When looking at a new capital project, aim to prevent major replacements in first two to three years.
- Need to be clear about values and budget when planning the build, from day one, e.g. choosing between flooring types.
- Things to consider when choosing materials: it's all about maintenance – the ease of maintenance and longevity.
 - Assessing longevity and suitability of materials is a multifaceted decision.
 - Is it going to need to accommodate high activity?
 - Is it in a space where we can assume people will look and not touch?
 - How does it impact how we operate?
 - How will it impact the visitor and their experience of the space?
 - How will it impact our budget?
- Public perception and trends can mislead. Testing is important.
 - There may be a product that's wonderful (in eyes of the general public, popular opinion), but if it scratches easily, say with a key, and it's going into a very active or high-traffic area then it's not necessarily the best product. Test it.
- Ideally consider sustainability as part of the design process, making sure the building elements are as low-maintenance as possible.
- Best Practice: establish a design committee – one point of contact so when we go and meet with the broader organization or consultants, we are meeting with a select group of people. One person – the chair – will communicate the decision to the consultant. Consultants can't have more than one person providing direction.
- When you start, envision what you want and then how to do it. Dream, then reality hits.
 - Ask “What do you want?” then look at the budget and possible strategies.

GREENING

- Greening is a “nice to do”.
 - But what if this is actually constructive as well?
 - For example: LED lights are less expensive and they don’t damage the artifacts.
- I would really like resources to understand greening practices that can work for the arts, such as lighting. What works for the arts and doesn't compromise the integrity of the artistic practice?
- Use of recycled materials, minimal finishes – these are not always conducive to the needs of arts facilities, i.e. concrete floors are porous and paint and other materials are absorbed into the floors.

ABO can help!
See page 28

LEED CERTIFICATION

- LEED classifications are becoming more common, but you don’t need a LEED certified building; you just need to have energy efficient systems.
- There are some limitations for us to consider. Materials that have been suggested are impractical – such as the use of bamboo flooring. The cost to ship etc. doesn't make sense for our situation. We have adopted the policy: we want to be as sustainable as possible. We want the spirit of LEED, but cannot commit to being LEED certified.
- Cost of LEED prohibitive – estimated \$30,000-\$100,000. Is it necessary?
- Building codes are changing. Energy uses and losses are becoming more important, such as amount of window glazing, type of glazing.

Examples:

- McMichael went through LEED certification which includes how they operate as a staff, costs etc. – ArtsBuild might be able to help with this information.
- At the grain elevator the electricity costs are so high. We whitewashed the walls on one of the floors of the grain elevator, and that has reduced the electricity bills for the elevator tremendously, and it also helps with mold.
- At the Thunder Bay Art Gallery we are looking at replacing the lights in the gallery. We had a company look at what we would save energy wise. We would be able to pay for the whole system in 2.2 years because our current system is so old. The LED lights that we would put in have no UV rays so they would not be damaging to displays.

ABO can help!
See page 28

COMMUNITY SUPPORT

- Image of the organization is also important. Community needs to see relevance, what the arts organisation gives back, whether it's been run properly in the past – affects funders' decisions.
- Small community worry – we have the vision for what we want, but we don’t have the critical mass to support action.

ABO can help!
See page 28

- Who becomes the gatekeeper? Need to have the right champion and the complete buy-in to have the support to move forward.
- How do you bring the groups together and also ask the right questions at the table to put them on the right path for decision-making?



Getting the authorities on board is important from the get go as well so they understand what your challenges are. By involving them they may be more amenable about the plans.

DECISION-MAKING

- Project managers are valuable for arts organizations – they can simplify the process and are valued by funders. A specialized project manager helps reduce risk, especially if the project manager has knowledge of the industry. Important to be clear about the responsibility of the board in relation to the project manager.
- At what stage do you hire a project manager?
 - Is it a full-time job? How does an organization select a project manager?
 - Which online courses provide a good introduction to project management?
 - Where can organizations find human resources best practices for hiring these professionals?
 - Use local or regional sources?
 - Seeking good team fit and industry knowledge – both are important.
- Helps if you have meetings that are clearly minuted, so that you can review decisions.
- When can the project manager take control and make a decision? Too many steps/people slows progress.
- Choose one point of contact with the board. Can narrow your involved stakeholders by assessing who has a vested interest, asking “How and why are they affected?”
- Need some guidance on selecting building committee members. Usually a mix of administration, some board members, maybe someone specifically doing the fundraising campaign, an employee or front-end person who knows the day-to-day operations and minutia of the space.
- Have one person dealing with the contractor – more than one point person can result in confusion or miscommunication.
- Decisions by committee can be very difficult. So if a decision process is in place, then decisions take less time and better decisions can be made.
- Communicating with board of directors is important – getting buy-in, and getting it at the right time, and discussing readiness with the board. Have we done a business plan? Have we done a building assessment? Are we ready to take on a building or a new structure project? Are we ready to expand, to go from a kitchen table organization to an office?

ABO can help!
See page 25

CORE VALUES

- Identifying priorities helps the decision process as you have something to reference during the decision making process.
- It is something that organizations should do with their staff/org internally to understand what their needs are – this can inform the consultant or professional that comes on board.
- A result of core values and priorities can be a solid decision process.



Identify core values and priority list for the new facility. This allows all involved to be on the same page and have the same goals.

PARTNERING

- Partnerships are worth exploring, as they can open doors in terms of dollars available and sharing costs.
- Bringing everyone together is an investment in the project.
 - Ask the users of the building what they want, need and feel.
 - True consultation.
- Coming together, you won't lose your identity as an organization – this could be a worry.
- Shared spaces must have the right people at the table.
 - Many more shared spaces now – there is opportunity here (to address shared needs).
 - Overarching leadership/guidance?
- Lots of creative people in this community – how can we latch onto it?
 - What is the purpose of the building? How is it going to service you?
 - If the answers are short... maybe a building isn't the answer!


BUILD VERSUS RENOVATE

- Cheaper to build new with incentives, etc.
 - Grants and opportunities of getting funding are larger for a new build.
- Old buildings need energy efficient systems – can be daunting.

ABO can help!
See page 27

Example: Baggage Building Arts Centre

- Doesn't have the components we need.
 - Consideration into who will run it and how it will be used didn't happen.
 - There were lots of studies about what artists need, but some key components weren't addressed, i.e. kiln room without ventilation.
- When buying an existing building, if it's cheap there is probably a reason it's cheap.
- For schools it is cheaper to build brand new.

- 
- The “what happens next” gets lost in the capital planning because everyone is so excited about the new project.
 - Available resources, listening to the people, and making a success is as important as what it will look like.
 - Want to make sure you don’t squash the dream when making them question their realities.
 - You can’t plan for a huge building if you have a mandate and two staff.
 - You can hit a brick wall down the road (zoning, permits etc.).
 - It can help to talk to new builders about the realities of a running a building (and the costs!).
 - There are tons of old schools around that organizations and funders find undesirable – always more desirable to start new and build fresh.

Example: Hack Lab

- In order to build we would first need to understand what the function of the space would be and we would also have to define the special needs of some of the tenants (special power etc.) – we would take a functional approach.
- We would get the input from the members – do a workshop/round table to understand the needs if we were to build.



MANAGING

PREVENTATIVE MAINTENANCE AND PLANNING

- It's about delivering services at the level of quality desired, without interruption or difficult decisions, i.e. choosing between replacing capital items, lights vs. windows.
- When managing operations with only a few people, how do you get by without the expertise?
- It's also about doing preventative maintenance, rather than just reactive/emergency repairs.
- Problems multiply when short-term solutions are applied and the problems persist.
- If you could demonstrate that you've got a maintenance plan, could that help with insurance?
- What is the better value? Replacing old historical parts and pieces or buying new?
 - How do you make that decision?
- We can never manage to fit maintenance budget into the yearly budget.
- In the end, not being prepared can end up costing you more.
- You know your roof is going to need replacing; bite the bullet and plan for it now.
- Funding of a building condition assessment would help in the planning.
- Prioritization of needs is critical:
 - You will never get everything done.
 - Everything is reaching its expiry date at a different time.
- Upkeep of building and collections – it's constant. How to?
- What happens when staff turns over?
- How do your choices fit with the core values?
- Done well, fast or cheap – you can have two but not all three.
 - So how to plan for this?
- You need to be creative with heritage buildings since you can't change many elements.
- Every building has an effect on your operating cost.
- Things don't get fixed until they are at a crisis point.
 - Does funding encourage that type of management?
 - How do we afford to manage by planned approach rather than crisis?
- When developing an operating budget, must try to figure out how to include regular property maintenance in budget.
- Biggest challenge: managing the budget for operation, maintenance, and upkeep.
- Planned maintenance is difficult as budgets need to be balanced and there is often no money in the fiscal year that can be allotted to capital improvements. Planned maintenance would be the first thing to be sacrificed.
- The choices may seem clear – pick the item that's rated to last longer – but how can an organization fund that? Where's the budget? The budget's fixed.

ABO can help!
See page 27

ABO can help!
See page 28

BUILDING CONDITION ASSESSMENTS

ABO can help!
See page 27

- Many landlords will do professional building condition assessments of all properties to evaluate 5-10-15 year anticipated changes and costs.
- Easier to plan finances and projects with early assessment.
- Old buildings have problems that aren't visible – these assessments can be help in discovering the problems.
- You can use a condition assessment to determine what to do. They can give life span and allow you to budget. Good investment to make.



Building condition assessments are needed the most.

PARTNERSHIPS

ABO can help!
See page 26

- Better to know how many buildings in Thunder Bay have similar needs – we can share resources.
- The waterfront is a good example of local partnerships for developing/financing.
 - Could galleries partner with franchises?
 - Could run a franchised coffee shop in the gallery, or outside?
 - Need to approach a bank, develop a business plan, borrow the money, pay the franchise fees.
 - Who would manage it? Would gallery manage two buildings then?
 - Gallery can take profits and reinvest it in the arts, rather than seeing profit going into one individual's pocket.
- Have also seen donations of storefronts for exhibitions, empty/closed stores use for art.
 - Nothing looks worse than empty storefronts, so...
 - Delivering a quality experience in those spaces is good for visitors and business.
- Concern about loss of autonomy in partnership.
- Local success: installation time and space has been given to Lakehead University for a public art course.



If three galleries pool their resources to find an economic developer, that would make so much sense. Sharing a maintenance person would work similarly.



If there aren't any resources to do repairs, are there shared resources? Across disciplines?

LACK OF RESOURCES AND STAFF

- The investment of human resources needs to be taken into consideration when planning a project.
- Many organizational leaders have to deal with everything – jack of all trades.
- Time input by managers is excessive, especially if there is not a contracted facilities manager.
- What could help with this?
 - Volunteers; fundraising relies on volunteer efforts.

-
- Trade services: place an ad for services such as gardeners?
 - Interns?



Need project managers and dedicated committees to focus on these issues.

ISSUES WHEN MOVING TO NEW FACILITY

- How to manage an existing facility while we're in the process of managing construction?
- How to transition site and services from facility A to facility B?



FINANCING

MAINTENANCE BUDGETS

- The challenge in the municipality is we provide operating support not capital. There is a fine line that distinguishes putting money aside for capital expenses (roof, windows etc.) and paying bills.
- It really comes down to: how will we make money to run our operation?
- Thunder Bay Art Gallery has a maintenance contract in place, but that still didn't prevent over spending in that area because of major issues that arose.



Winnipeg had a good program for funding repairs through the City. Toronto has the CultureBuild program for 'state of good repair' projects.

RESERVE FUNDS

ABO can help!
See page 28

- Reserve funds are needed.
- Might want to start a replacement reserve fund. What resources can help get started?
- Reserve Funds are great, but are not common.
- Best case scenario: build in a replacement reserve and every year operating budget includes an amount toward replacement reserve.
- Funding is available more often for crisis.
- Can you have a contract with a supplier of some sort so your funds are committed to them and to doing work, so the money can't be scaled back in the event you need extra dollars to balance at the end of the year? This may need some creative accounting and the ability to negotiate a legitimate deal with a supplier.



Governments should invest in the overall maintenance of facilities as that would have an impact on the number of crises that would arise. Our system doesn't have that approach currently.



Can a group like ArtsBuild lobby for funding for ongoing operating and capital maintenance of facilities, rather than one-time funding for crises that arise?

FUNDRAISING

ABO can help!
See page 25

- Fundraising – there are no guarantees.
- Fundraising Feasibility study – this study was so important to Thunder Bay Art Gallery. When we are in the new building we are still going to want them to be giving every year. It is hard.
 - Helps determine whether sufficient fundraising is possible to realize your goal.

- Crisis can derail the funds that you have already raised. Then you are left with looking for funds for operating and that is not a sexy sell for a campaign. No one wants to fund operating costs; they want to fund big projects.
- Chicken and egg problem: you've got to fundraise to hire a fundraiser to help you fundraise.
- If you're going to spend money on your building, best to spend money on the structure and exterior, the big pieces, the thing containing your stuff. If that doesn't work well, your money's just going straight through the walls and straight through the roof, in energy losses.
- As an Executive Director, if I'm doing everything else, I don't have time to spend writing all these grants.



Need better fundraisers that know how to write grants, write proposals.

ALTERNATIVES: FUNDING, ENERGY SOURCES

- Some municipalities give credits for sustainable choices.
 - Installing a bike rack.
 - Supplying a plug-in station for an electric car.
 - Not always appropriate for the type of venue.
- Funding is challenging when you're timing things that need to be pre-approved.
- Sometimes builders will construct the facility and run it and rent to the tenant.
- The museum in Thunder Bay has a development fund – planning for the future.
 - City
 - Provincial
 - Fundraising





Show/use new products; offer to be a test case for new more sustainable building materials and products.


ABO can help!
See page 28

FINANCING AS A NONPROFIT

- If borrowing, how will interest charges be perceived by funders? How would they feel about the extra 3%?
- Interest rates can change and so the time spent paying it back can change. This may not be accounted for in the original budget.
- By sharing experiences, you can work through the best practices for financing.
- Worth broadening the scope to other communities.
- Decisions and resources vary depending on the bank you're talking to regarding loaning.
- Decisions and resources vary depending on the competition.
- Need more info on how being incorporated could help.
 - Who is liable?

- How does Board of Directors fit?
 - Are they liable?
 - Changing language of financial side.
 - 'Surplus' in nonprofit, reinvested, vs. 'profit' in the business world
 - A nonprofit can behave like a business.
 - There is an entrepreneurial side to running nonprofits.
 - Need to ensure that a project is viable before committing large amounts of money.
 - Without ongoing and steady revenue, difficult to convince lenders to share money.
-  You know what your challenges are; plan for all of the variables when applying for a loan.
-  Be aware of the challenges of loans – circumstances do change.

CHALLENGES IN A SMALLER COMMUNITY

- Many international companies are merging and most global companies keep their funding and donations in their headquarter cities/countries.
 - Organizations in big cities with head offices have more funding available to share while outlying communities – that do add to the profit of the HQ – receive much less.
 - Smaller branch offices have lower charitable and disposable funds to share.
 - Example: small branches are sometimes given a set cap that is quite low, \$500, when head offices will have millions for charity/nonprofits.
 - Using employees and staff of the local units is often the best bridge.
 - Think global, give local.
 - Hard to find out where all the possible pockets of funding are.
 - Small municipalities have more limited funding, difficult to persuade them to make large investments and take preventative measures.
-  Connect with the people who have successfully found money and with those who haven't, to see what's not working.

ABO can help!
See page 28



TOOLS AND RESOURCES AVAILABLE THROUGH ARTSBUILD ONTARIO

ArtsBuild is a resource for arts organizations in Thunder Bay 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

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

CREATIVE PLACEMAKING RESOURCES

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:

Creative Placemaking Webinars

1. Developing Sustainable Cultural Space: Multi-Tenant Arts Centres 101
To watch this webinar visit – <http://bit.ly/1rm71rz>
2. Making Space for Creativity: Designing for Collaboration
To watch this webinar visit – <http://bit.ly/1Gf5zT>

3. Shared Spaces, Shared Values: Building Partnerships for Community Cultural Hubs
To watch this webinar visit – <http://bit.ly/1l3bKfU>
4. School's Out: Repurposing Surplus Schools as Cultural Spaces
To watch this webinar visit – <http://bit.ly/1pryLO6>
5. Artspace USA, featuring Colin Hamilton, Senior Vice President, National Advancement
To watch this webinar visit – <http://bit.ly/1f50cci>
6. Project for Public Spaces, featuring Cynthia Nikitin, Senior Vice President
To watch this webinar visit – <http://bit.ly/1fr1Gba>
7. 401 Richmond / Urbanspace Property Group, featuring Margie Zeidler, President and Founder
To watch this webinar visit – <http://bit.ly/1l9xjfl>
8. Evergreen, featuring Geoffrey Cape, CEO
To watch this webinar visit – <http://bit.ly/1nMVSly>

Short Films on Key Aspects of Creative Placemaking

Film #1: Clustering https://www.youtube.com/watch?v=J_MsYgNRMZE

Film #2: Collaboration <https://www.youtube.com/watch?v=knHZTrhQ0y0>

Film #3: Leadership <https://www.youtube.com/watch?v=Xf5QfKLJxz0>

This series is an ongoing project powered by ArtsBuild and delivered in partnership with Artscape. Further short films are being released in 2014. Watch for updates at <http://www.artscapediy.org/Creative-Placemaking/Short-Film-Series.aspx>

BRICKS&MORTAR

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 Gina@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

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, where an engineer will document, photograph and input all the data about your facility, and provide the training and support you need to you get the most from it.

Asset Planner for the Arts 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.

Watch our introductory video at: <http://www.artsbuildontario.ca/managing/asset-planner>

E-LEARNING WITH WORKINCULTURE

Project Management E-Learning – Newly Released

ArtsBuild has partnered with WorkInCulture to develop a project management E-Learning course tailored to the needs of arts organizations and created by experienced culture sector project managers.

The course is 5-8 hours in length (depending on your timing and retention), can be accessed on demand 24/7 and is affordably priced at \$40.

See more at: <http://www.artsbuildontario.ca/?s=project+management>

RESOURCE LIBRARY – NEW, APRIL 2014

ArtsBuild has compiled 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.

Visit Resource Library at: <http://resourcelibrary.artsbuildontario.ca>

ARTS FACILITIES MENTORING NETWORK

ArtsBuild partnered with WorkInCulture 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 mentee 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.

Intake for the 2014/2015 Network is open July 2 to September 15, 2014. The program will run January to December 2015. Learn more and apply today at <http://www.artsbuildontario.ca/learning/mentoring-network>

Susan Cohen from WorkInCulture and Lindsay MacDonald from ArtsBuild Ontario presented the successes from the program in their presentation *Forging a Collaborative Path for Superior Professional Development* at the OMA Conference on November 8th, 2013, in Markham.


Please contact Lindsay MacDonald for any questions, at lindsay@artsbuildontario.ca

LEARN IT | BUILD IT | MANAGE IT

Two-day Workshops to Strengthen Financial and Management Capacity around Art Facilities

LEARN IT | BUILD IT | MANAGE IT is the first province-wide workshop series addressing capacity building around developing, maintaining and funding sustainable facilities for nonprofit arts, culture, heritage, faith and community organizations – including theatres, performing arts and community centres, museums, galleries, libraries and places of worship.

With the support of the Government of Ontario, LEARN IT | BUILD IT | MANAGE IT will be presented in 10 Ontario communities from October 2014 through March 2016. The in-person workshop learning will be complimented by an Online Learning Network.



ArtsBuild Ontario is excited to present LEARN IT | BUILD IT | MANAGE IT in communities across Ontario. The need for this learning was expressed loud and clear at the Sustainable Creative Spaces consultations we held across Ontario in 2013. We envision the workshops as opportunity to bring needed learning directly to communities and a way to facilitate the exploration of possible partnerships and opportunities for shared use of spaces.

Each workshop is two days in length and comprises four modules

1. BUILDING NEW FACILITIES – The Dalton Company

An established contracting and project management firm, The Dalton Company has been involved with significant nonprofit projects including Toronto's Wychwood Barns, and numerous ones for clubs and the faith community. Using ArtsBuild's online guide to capital projects PLAN IT | BUILD IT, The Dalton Company will discuss the planning and decision-making needed to deliver projects on budget and in time.

2. ALTERNATIVE FINANCING OPTIONS FOR CREATIVE SPACES – Community Forward Fund

Community Forward Fund is a nonprofit loan fund serving nonprofits and charities. CFF will present financial review and assessment tools to help participants understand alternatives for financing projects.

3. MANAGING/MAINTAINING SUSTAINABLE FACILITIES – Pinchin Environmental Engineering

A province-wide company, Pinchin identifies and implements systemic initiatives to solve building science challenges and improve building performance. On-site assessor for Asset Planner for the Arts, Pinchin Environmental staff will discuss critical issues and affordable strategies for maintaining facilities in energy efficient and cost-effective manner.

4. ENGAGING YOUR COMMUNITY IN YOUR CREATIVE SPACES – CoBALT Connects

A nonprofit organization that is the connecting element for creative communities, CoBALT Connects helps organizations interact successfully with their municipalities. CoBALT Connects will present ways to engage your community before, during and after with your facilities projects so that community support and involvement is built in from the ground up.


If you are interested in LEARN IT | BUILD IT | MANAGE IT coming to your community, please contact Lindsay MacDonald, lindsay@artsbuildontario.ca.

SPACEFINDER TORONTO

ArtsBuild has partnered with Toronto Alliance for the Performing Arts, WorkInCulture, the City of Toronto and Artscape to bring Toronto arts organizations SpaceFinder Toronto. SpaceFinder Toronto is a free, easy to use searchable database of spaces and venues available for rent in the Toronto area. Use SpaceFinder Toronto to find spaces for rehearsals, performances, meetings, launches, corporate events, special events and parties.

Whether you are looking for space or have space to rent, SpaceFinder Toronto is the solution for your needs.

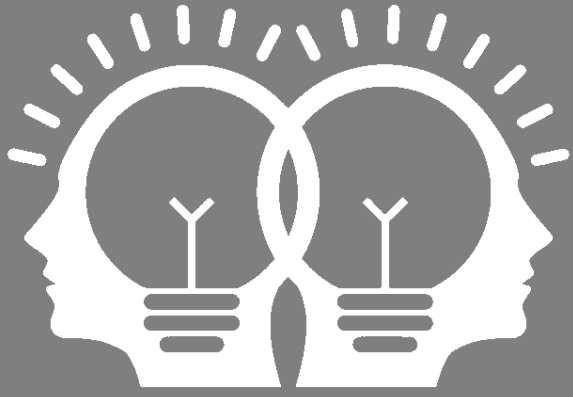
FREE TO LIST. FREE TO SEARCH.



The SpaceFinder system was created by US arts service organization Fractured Atlas. It has been successfully launched in twelve US cities and we are proud to be bringing it to Canada.

Visit SpaceFinder Toronto at <http://www.spacefindertoronto.org>

ArtsBuild Ontario is piloting SpaceFinder in Toronto to better understand how it works in Canada. If you are interested in a bringing SpaceFinder to your community, please contact Lindsay MacDonald lindsay@artsbuildontario.ca



APPENDICES

APPENDIX A: PARTICIPANTS INVITED

First Name	Last Name	Title	Organization
Ahsanul	Habib	Principal	Habib Architects Inc.
Barbara	Gauthier	Community Economic Development Coordinator	Thunder Bay Ventures
Bob	Halverson	General Manager	Thunder Bay Community Auditorium
Bonnie	McNulty	Regional Advisor	Ministry Tourism, Culture & Sport
Calvin	Brook	Principal	Brook McIlroy Architecture
Cory	Stechyshyn	Partner	FORM Architecture Engineering
Dave	Knutsen	Regional Director Northern Ontario	Cook Engineering (Geniver)
David	Karasiewicz	Gallery Director	Definitely Superior Art Gallery
Dean	Jobin-Bevans	Assistant Dean, Faculty of Social Sciences and Humanities	Lakehead University
Diane	Imrie	Executive Director	Northwestern Ontario Sports Hall of Fame
Douglas	Murray	CEO	Thunder Bay Community Economic Development Commission (CEDC)
Emily	Carr	Marketing & Communications Manager	Thunder Bay Symphony Orchestra
Farnoush	Saman	Architectural Designer	Brook McIlroy Architecture
Heidi	Uhlig	President	Thunder Bay Art Gallery
Jamie	Taylor	Initiatives Officer	Industry Canada-FedNor
Jeannette	Posine	President	Thunder Bay Aboriginal Arts & Heritage
John	Stephenson	Partner	FORM Architecture Engineering
John	Bradica	Senior Architect	Cook Engineering (Genivar)
Jon	Kivinen	Student	Lakehead University
Laura	Montgomery	Program Officer	Dept. of Canadian Heritage
Leah	Bayly	Supervisor - Cultural Services & Events	City of Thunder Bay
Marilyn	McIntosh	Northwestern Consultant	Ontario Arts Council, Northern Arts Program
Mario	Crudo	Artistic Director	Magnus Theatre
Mark	Nisenholt	Associate Professor, Visual Arts	Lakehead University
Maureen	Brophy	Program Manager, Northern and Champlain	Ontario Trillium Foundation

Michael	Dorval	Architectural Technologist, Facilities Services	Confederation College
Michelle	Gibson	Partner	FORM Architecture Engineering
Nancy	Perozzo	Volunteer project manager	Friends of Grain
Nick	Sottile	Chief Administrative Officer	Thunder Bay Museum
Norma	Chuchmuch	General Manager	Magnus Theatre
Pam	Cain	Executive Director	Community Arts and Heritage Education Project
Peter	Boyle		
Roland	Martin	Assistant Professor, Visual Arts	Lakehead University
Royden	Potvin	M.I.M. General Manager	Thunder Bay Ventures
Sharon	Godwin	Director	Thunder Bay Art Gallery
Stacia	Kean	Development Officer	Thunder Bay Community Economic Development Commission (CEDC)
Susan	Gammond	Tourism Regional Advisor	Ontario Ministry of Tourism, Culture and Sport
Troy	Tronrud	Director / Curator	Thunder Bay Museum

APPENDIX B: PARTICIPANTS IN ATTENDANCE

First Name	Last Name	Job Title	Company
Bonnie	McNulty	Regional Advisor	Ministry Tourism, Culture & Sport
Dean	Jobin-Bevans	Assistant Dean, Faculty of Social Sciences and Humanities	Lakehead University
Farnoush	Saman		Brook McIlroy Architecture
Heidi	Uhlig	President	Thunder Bay Art Gallery
Jamie	Taylor	Initiatives Officer	Industry Canada-FedNor
Jon	Kivinen	Student	Lakehead University
Kimberley	McKee	architect	FORM Architecture Engineering
Laura	Montgomery	Program Officer	Dept. of Canadian Heritage
Leah	Bayly	Supervisor - Cultural Services & Events	City of Thunder Bay
Michelle	Gibson	Partner	FORM Architecture Engineering
Nancy	Perozzo	Volunteer project manager	Friends of Grain
Nick	Sottile	Chief Administrative Officer	Thunder Bay Museum
Norma	Chuchmuch	General Manager	Magnus Theatre
Sharon	Godwin	Director	Thunder Bay Art Gallery

APPENDIX C:

Making Spaces for Art

A Case Study: Thunder Bay Art Gallery



After a few decades in school, the Thunder Bay Art Gallery is finally graduating. The gallery has been located in a hidden away corner on the campus of Confederation College for the past thirty-seven years. Those years are in the process of coming to an end.

The Gallery has outgrown its current location. Home to one of the largest collections of contemporary Aboriginal art, the Gallery needs more space to exhibit and properly store these works as well as to present public programming. The idea to move came about during a strategic

planning exercise in 2009.

With a strong Board of Directors behind the idea, the Gallery engaged in a feasibility study in 2010 and 2011. The study was conducted by Jenny Ginder, backed by a top-notch team including Janis Barlow, Louise Poulin and Phil Goldsmith. The team looked at the potential of the Gallery to serve the community over the next ten years. They examined the costs and benefits of two possible scenarios - one, to expand the current location and two, to move to a new location on the waterfront on Lake Superior.

The decision to look at a waterfront location was prompted by the City of Thunder Bay's redevelopment of the area. Significant effort has gone into this redevelopment which now includes an arts building, a splash pad, a skating rink, a skateboard park and many exceptional pieces of public art. A hotel and condominiums are currently under construction and will make the waterfront a year round destination for people to live, work and play. It seemed like a natural fit for the Gallery. After the feasibility study was completed, the Board thought so too.

Not satisfied to take that information at face value, Thunder Bay Art Gallery proceeded with another study on a specific piece of land on the waterfront. A complete site assessment and economic impact study were conducted to examine what would happen if the Gallery moved there. Armed with the facts, the Gallery began negotiations with the City of Thunder Bay on the

parcel of land. "The city has been extremely supportive" says Sharon Godwin, Director of Thunder Bay Art Gallery. "A true partnership has been formed between the two organizations as we work together on this important project". It took some time but last July City Council approved in principal the plan for Thunder

Bay Art Gallery to lease the land on the waterfront. “It is the perfect location for the Gallery and the Board of Directors is completely committed and sure that this is the right decision for the Gallery.” Godwin confirms

Right now the Gallery is in the middle of yet another study which is examining the feasibility of capital funding to do the build as well as developing the Business Plan for the new facility. Again Jenny Ginder is leading the team of consultants that also includes Glen Boy of Campaign Coaches. The study which has been funded by the Ontario Trillium Foundation will be complete in January of 2014.

They have also applied for funding to start the design phase of the project, which they hope to start in May or June of 2014. They anticipate the process taking nine to twelve months to complete with a price tag of one million dollars. Once they have the schematics they will have a better idea of the costs involved to commence their funding applications for capital.

Gallery Director Sharon Godwin is a participant in the ArtsBuild Mentorship program. “ArtsBuild has done a lot for us” she says. Through the program Godwin has been matched with mentor Aziza Chaouni, an architect from Toronto. Chaouni teaches in the school of architecture at the University of Toronto as well as having her own design firm with offices in both Toronto and Morocco. Thunder Bay Art Gallery will be issuing an RFQ shortly for an architect to start the design phase and Chaouni’s help has been instrumental in preparing for this next phase. Chaouni has gone to Thunder Bay to see the current Gallery space and the waterfront site and has met with members of the Gallery’s Renewal Committee. “She is really mentoring the Gallery, not just me” Godwin says of the experience.

Godwin says going through the process has been very positive for both their internal community and the community at large. She maintains that it has been challenging and rewarding work for the Board of Directors, bringing them close together. “Boards of nonprofit organizations can easily lose sight of their strategic goals and become immersed in short term projects and in receiving reports from staff.” Going through this process has seen the Board engaged in strategic work - the long term planning for the future of the facility. The broader community has also been engaged at various stages of the feasibility studies through consultation processes. This Fall, the Gallery will be hosting a World Café style conversation to further engage stakeholders. Godwin says the response to the Gallery’s plans has generally been very positive.

Although excited about the move, Godwin admits, “there is a sadness to leaving the location that has been the Gallery’s home for thirty-seven years. We are very appreciative and conscious of those who established the institution in this original location and worked so hard to make the Gallery the success that it is today.” To address this they are planning a legacy aspect of the new building that acknowledges where they came from. “A gallery is much more than just a building” she says. Words of wisdom clearly indicative of a graduate

re 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.

APPENDIX D:



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.”

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. 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.

APPENDIX E:

Making Spaces for Art

A Case Study: Coleman Lemieux



Sometimes, it is best to just dive in. A cool lake on a hot summer day or a delicious plate of pasta, both deserve the dive in treatment. Renovations... not so much. Bill Coleman and Laurence Lemieux, Co-Artistic Directors of Coleman Lemieux & Compagnie did just that and admittedly, “did it all wrong”. The end result however is more than all right.

In 2007, Coleman Lemieux & Compagnie was looking for a new space for their dance studio. Such a space is difficult to find to

begin with; an affordable space in Toronto is like trying to find a unicorn. To create a dance studio there can be no pillars or other structural things breaking up the space. There is the required amount of space to contend with. It needs to be a BIG, and open. Coming in on the budget of a not-for-profit renders the process even more challenging. And then a promising discovery was made. The Salvation Army Citadel was for sale.

The Citadel had been built in 1912 on the edge of Toronto’s Regent Park neighbourhood. It had no pillars. It was the required width. It was a wide-open space that with some renovations would be ideal as a dance studio. The only catch was the million-dollar price tag. Coleman Lemieux offered \$700,000.00 and were declined. It seemed that this seemingly perfect match was not meant to be.

A mere two months later, the owners of the Salvation Army Citadel, facing bankruptcy, came back to Coleman Lemieux and for the tidy sum of \$750,000.00, the space was theirs. For the next two years, with the minor renovation of a new dance floor, the dance company had a new home.

A turn of the century building inherently faces some modern challenges. When being repurposed as a dance studio, those challenges multiply. This is where Coleman Lemieux “did it all wrong” says Laurence Lemieux. “It was completely stupid.” They decided to undertake all the renovations themselves. Without the benefit of a feasibility study or much in the way of planning, the changes began. Lemieux says that in hindsight, had they known what they were about to undertake, “It would have been an impediment.” But they dove in.

The estimated costs of the renovations were 2.2 million dollars. With funding from the Department of Canadian Heritage, the City of Toronto, and the Ontario Trillium Foundation, they began. Immediately, the

City of Toronto provided \$51,000.00 in emergency repairs. Canadian Heritage provided \$260,000.00. Trillium provided \$150,000.00 for an elevator to make the space accessible. A further \$199,000.00 was provided from community programs. Diamond and Schmidt provided pro bono architectural design. A local developer, Daniels Corporation, donated materials including new flooring and windows. With no equity, this not for profit agency was facing a serious financial challenge. Fortunately, a donor offered a low interest loan of 1.4 million dollars. The rest of the funding for the renovations was raised.

And so the transformation of this very old space began. The walls were one hundred years old, very thick and therefore great. Everything else needed some work. Lemieux says they basically “gutted the building.” All the electrical work and all the plumbing had to be redone. Essentially, there was no power. They had to dig down under the building to increase the ceiling height in the downstairs studio. Because the former use of the building had included raked seating in the auditorium area, the floor was on a thirty-degree slant. Rather than remove it, they opted to level it out with a platform on top. An HVAC system, designed especially to keep the floor warm and the audience cool, and remain silent during performances was installed. All windows were replaced. LED lighting was installed. To maximize dance space, a staircase had to be moved out of the studio. An extension was put on the back of the building to house a new staircase which meant moving a supporting wall. All floors and stairs were redone.

The results are fantastic. Tradesmen were brought in by the contractor Craig Soper from BC General, to do the drywall and brickwork. As such, there is clean, historic exposed stonework in the basement. The building was restored... not just renovated.

All of this has taken place in a neighbourhood where the company was told that they “couldn’t live there.” Fortunately, both Coleman and Lemieux feel this is all a matter of perspective. They feel that the Salvation Army Citadel chose them. It was an affordable space at the right time. “There is a lot of negative propaganda about Regent Park but I am not a fearful person. There is nothing scary about poverty. Dancers are used to poverty.” says Lemieux. In fact, not having grown up in the neighbourhood, she feels blessed not to carry the bias of social baggage associated with Regent Park. All they saw when they looked at the Citadel was a special building with “good vibes and soul.” What more could you want for a dance space?

At this point, the dancers feel at home in Regent Park. Coleman Lemieux has become a contributor to the renewal of Regent Park. The community has embraced the building and the company. In fact, the building itself has proven to be a much-needed space in the community and is often rented. The urban dance community in particular is quite grateful to have a space to perform and rehearse in.

By November of 2013, the company expects to have the final word on more funding for some more renovations. This project is much smaller and far more manageable. They are looking to repair the facade and build an addition to house new dressing rooms and green room space. Lemieux says they are, “much more prepared.” They are hoping to begin work in the spring of 2014.

Lemieux sees this as a “community in motion” and is quite happy “to be a part of social change.” It seems thoroughly appropriate that a building constructed in 1912 to help people, although repurposed, is staying true to its philanthropic roots. Coleman Lemieux is making its own positive changes one dance move at a time.

APPENDIX F:

Making Spaces for Art A Case Study: Grand Theatre



Some things are timeless, ageless, and truly grand. And while theatre as an art form is a perfect example of this, theatres themselves, tend to have an expiration date--especially ones that were built well over a century ago. Such was the case of The Grand Theatre in Kingston. Built in 1879, the time had come for a major overhaul that would preserve and maintain the grandeur of this historic building while simultaneously expanding the space for an ever-growing audience.

From 2004-2008, everything from the HVAC system to the carpet were a part of the transformation, requiring the theatre to be closed for three years. In total, the renovations cost 17.1 million dollars. Funds were raised from a number of sources including the City of Kingston, public funders, corporate donors

and personal contributors. Notable amongst the contributions was a one million dollar grant from the provincial Rural Economic Development Program and 2.75 million dollars from the federal Cultural Spaces program. The most remarkable contribution however, came from the "Let's Make Her Grand Again" capital campaign through the Grand Theatre Restoration Foundation, which brought in 3.35 million dollars. This campaign enlisted the time and hard work of more than forty volunteers.

Toronto-based Diamond Schmitt Architects, in partnership with Shoalts and Zaback Architects of Kingston, ensured that this renovation paid homage to the rich history of the building, earning them a certificate of commendation from the Frontenac Heritage Foundation. Diamond Schmitt are no strangers to theatres, having taken part in more than a dozen performing arts centre builds all over the world.

To the building, changes were numerous and included a new HVAC system, structural reinforcing of the auditorium roof and walls, repairs to the foundation, electrical upgrades including back up power inverter, sprinkler systems, carpet throughout and a pretty new façade on Princess Street.

In the main auditorium, the Regina Rosen Theatre, renovations included improved sightlines from the balcony, the addition of a full orchestra pit with mechanical lift and removable seating, an upgraded rigging system, upgraded dimmer panels, and a new multipurpose room under the stage complete with washroom facilities. Other additions included an orchestra shell, and stage scrim drapery.

No space inside was left untouched. The Baby Grand, the Grand's black box theatre also underwent renovations, making it a 110 seat venue, up from 66 seats previously. Interestingly a neat part of the Baby

Grand's past is that it used to be an apartment. Three new chandeliers, a reconfigured bar area, and enhanced audio and sound systems were added to the lobby. The Springer Lounge was also given a facelift with new interior decorating.

A brand new lounge called the Davies Lounge was added that can accommodate up to 90 patrons. In the refurbished administration area, sections of the former walls were exposed to reveal parts of murals from the past. In other parts of the theatre, angels that were prominent sculptures in the 1920's are now modern features.

The Grand Theatre is still committed to this day to meeting the needs of the audience. Three years ago, wishing to increase their accessibility, more changes were made. Much of the work that was done previously to make the theatre accessible did not accommodate the large scooters that many people use today. A larger lift was installed to remedy this and the washrooms were expanded to a size that can accommodate a 360-degree turn with a hospital stretcher. The hospital is directly behind the theatre and occasionally has long term patients come in for a show. As well, there is also a washroom with a full size adult change table.

With an eye to the future and deep respect for its past, the theatre continues to expand and build upon the rich legacy that this truly grand theatre embodies