

SUSTAINABLE
CREATIVE SPACES
WINDSOR



NOVEMBER 19, 2013 SESSION SUMMARY

HOSTED BY MACKENZIE HALL CULTURAL CENTRE, WINDSOR

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 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 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 WINDSOR?

ArtsBuild Ontario had heard about the success of the Mackenzie Hall Cultural Centre and about the other great work that has been going on in Windsor.

With so much cultural activity happening in Windsor, we were interested in learning about the upcoming projects and needs in Windsor.

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 ArtsBuild's 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 WINDSOR 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

We were very excited to travel to Windsor as ArtsBuild had not yet engaged with the arts community in the Windsor area. We were delighted to see such a robust arts-minded community.

Twenty-three individuals attended this session, one of our most widely attended.

A key need that evolved from the conversations in Windsor was a means of connecting artists and arts organizations with available spaces that they can use for rehearsals, performances, studios and exhibitions.

During this session ArtsBuild Ontario learned that:



There is a strong need for a venue/space finding system in the Windsor area.



Arts organizations are interested in repurposing old buildings, but have not yet established the needs to move this forward.



There is a strong understanding of the granting system and other opportunities for funding and financing.

BUILDING: DISCUSSION HIGHLIGHTS

The discussion around BUILDING surfaced many realistic issues that are facing the arts organizations in Windsor currently.

KEY ISSUES/IDEAS



Arts organizations need to be creative and look for alternative spaces which are affordable.



There is a proven track record of the arts moving into a community and changing the area, revitalizing the area and raising property values.



The relationship between landlord and tenant is important when an organization occupies a rented space.



There is a crisis with the lack of space, in particular for theatre companies (performance and practice space) and artists (studios and exhibition space).

While there is an abundance of empty buildings, there is no apparent space that is available for these purposes.

MANAGING: DISCUSSION HIGHLIGHTS

The discussion on MANAGING arts facilities was diverse, touching on everything from establishing relationships to finding spaces and the burden of owning space.

KEY ISSUES/IDEAS



There should be a network to help inform people what is available for rent, sale or temporary use.



In Windsor there are at least 16 groups working towards same goal. When they work together they will accomplish more.



Windsor organizations need support from the municipality in facilities management.

Collaboration between municipality, business and arts is important to sustain buildings, and build new spaces.

FINANCING: DISCUSSION HIGHLIGHTS

The discussion of FINANCING was insightful. Windsor participants understood that financing is an option for arts organizations, so the conversation revolved around knowing how to leverage financing and when to do so.

KEY ISSUES/IDEAS



Arts organizations looking for financing would benefit from knowing if other arts organizations have received loans before and, if so, were they successful and how the financing was used



Financing often emerges out of relationship building, and through time people will see that funding partnerships come out of unique relationships.



When approaching funders, we must think of arts organizations as businesses.

Organizations must be prepared to apply for loans when needed, and must be aware of what is needed in order to qualify.

BEST PRACTICES

Many ideas were put forth in the conversations on BUILDING, MANAGING AND FINANCING arts facilities. We encourage Kingston 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 Kingston 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 Kingston participants.



CROSS-SECTOR PARTNERS AND REUSE OF HERITAGE FACILITIES

Heritage buildings pose several challenges to own, lease, and maintain, but when those spaces have a valued history, the public and arts partnerships can prevail. Mackenzie Hall Cultural Centre in Windsor is an example of how persistence and collaboration can not only save, but animate spaces that were not purpose-built for the arts. ArtsBuild Ontario

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

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



FORMING PARTNERSHIPS

Forming partnerships can be challenging, but cooperative collectives and alliances bring great benefits around pooling resources and finding funds in a community that struggles with enough to go around. The story of Arraymusic is an interesting model of these types of topics. ArtsBuild Ontario has done a short case study on this project and has featured it in our Making Spaces for Art case study series. This case study is located in Appendix D and is also available to read on ArtsBuild's website:

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



MULTIUSE SPACES & REPURPOSING FACILITIES


Registry Theatre, an organization in Kitchener that has repurposed the Waterloo County Registry Office into office, rehearsal, and theatre space, is a great example of reinventing an existing facility and using its space to accommodate a variety of needs. ArtsBuild Ontario has done a short case study on this project and has featured it in our Making Spaces for Art case study series. This case study can be found in Appendix E and is also available to read on ArtsBuild's website:

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



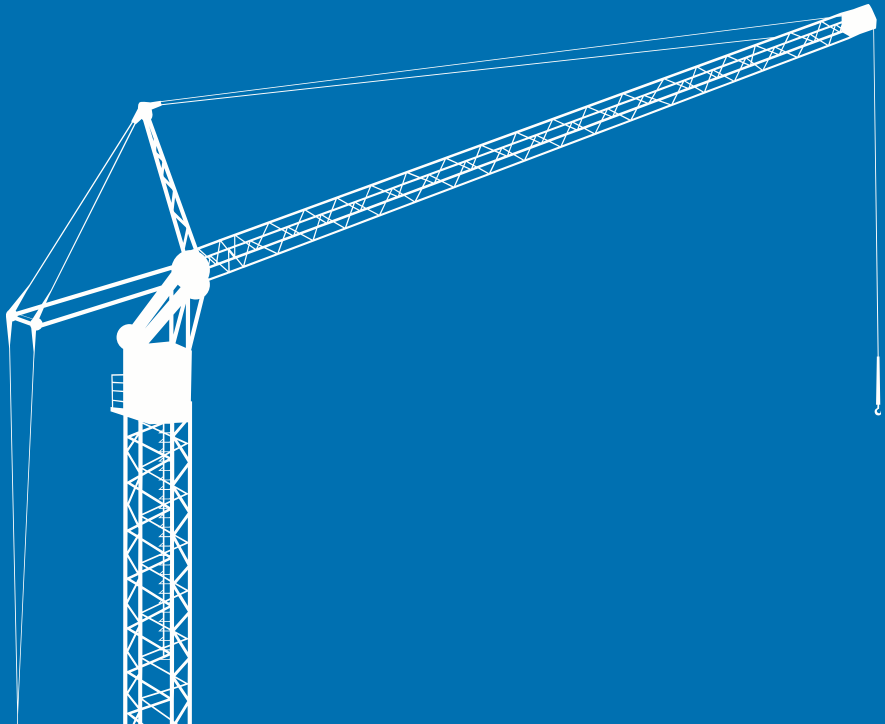
ACCESS RESOURCES FROM ARTSBUILD AND OUR PARTNERS

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 25 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 www.artscapediy.org



BUILDING

SPACES THAT ARE NEEDED

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- Galleries and museums need space – not only for exhibiting, but also for storage.
- There is a crisis with the lack of space, in particular for theatre companies (performance and practice space) and artists (studios and exhibition space).
- While there is an abundance of empty buildings, there is no apparent space that is available for these purposes.
- Live/work spaces are not generally available, but the need for these types of spaces is outlined in the master plan. It is noted that the province wanted to put money towards these types of spaces.
 - However, the province proposed a model that the city residents weren't interest in.
- It is reported that when polled, there did not seem to be an interest in live/work space in Windsor, although there is a strong need for studio/work space.
- Arts groups need to show property managers that there is a demand (be it to government or local business owners, property owners, etc.).

MAKING USE OF EXISTING SPACES

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- There are so many empty buildings in Windsor. Why isn't the City opening up the space to the artists?
 - In some cases it costs more for a building owner to have a free tenant in the building than it does to have it empty.
 - The issue is finding existing space that can be renovated for use. Artists are interested in taking care of buildings that are already there.
 - Abandoned spaces require so many renovations and there isn't a lot of money for this from the City. Not many independent arts organizations are willing or able to renovate and restore.
- The fate of empty buildings in Windsor is to remain empty because it costs too much to restore.
- Windsor Feminist Theatre (WFT) has dealt with the issue of space by working with an accessible outdoor venue, a former quarry. Guests must bring their own chair to the outdoor theatre space.
 - They also have a partnership with the Royal Canadian Legion, Windsor branch, to use their indoor space for rain dates.
- Whatever you do, you have to be mindful of public perception as it will have an impact on how people view, use, and embrace your new space. The community should be engaged throughout the process.
- City-owned buildings should be made available. If it is a City space, they will be responsible for managing it, but if the space is rent free, the client can pay bills more easily.
- Renting space is expensive.
- Fees for space rental are prohibitive for many arts organizations.

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- The Chrysler Building is \$10,000 per night, and then there is an additional cost of hiring unionized staff at \$3,000 per night, which makes it impossible to make money.
 - Are there any suggestions to address this issue?



Take percentage of ticket price instead of flat rate.



Is there a way to get around hiring union staff and using college students instead?

RESOURCES NEEDED FOR BUILDING

- Project management is not typically a strength of artists. There is no shortage of ideas, but the lack of skills in planning and management is often the reason why ideas don't make it as far as they should.
- Arts organizations undergoing renovation projects need help communicating with architects and builders so that they can convey their needs very clearly.
 - Involving the right people with different skills (i.e. engineers and project managers) is important.
 - There is a sense that arts organizations don't have expertise and knowledge needed.
 - As a result, they don't approach things the right way.
- There should be a list of priorities devised in consultation with experts when renovating a building.
- If you are approaching a municipality to convert space, how do you quantify factors that are seen as improving the community, i.e. increased traffic and the “heart and soul” of the community?

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ISSUES WITH HAVING YOUR OWN SPACE

- Single biggest expense for an organization is managing/owning a facility.
- The issue most organizations are dealing with is how to acquire new spaces.
- With additional space, there are also increased operational costs, i.e. a need for additional staff, insurance, etc.
- Owning, or being confined to a space can be a drain on the organizations resources.
- Relationship between landlord and tenant is important when an organization occupies a rented space. The landlord should be supportive of the arts, and open to needs and constraints of the organization.
- Establishing an emergency fund for building repairs is important when considering owned space (or rented space depending on lease agreement). An emergency fund should be included in regular operating budgets so that the money is not used for other things.
- There are drawbacks to each space when it is not purpose-built, and an organization is limited by its budget when borrowing spaces. Needs for acoustics, number of seats, etc. may be unmet.
- Certain arts-specific facets of buildings need to be looked at. Often arts-specific equipment such as a new hanging system is needed. Collections are jeopardized when organizations have to “make-do”.
- There needs to be accountability to the space.

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REVITALIZATION OF THE DOWNTOWN ARTS COMMUNITY

- Windsor arts organizations are trying to build an arts community downtown.
- The Arts Council asked the City to help move their space downtown a number of years ago, and revitalization has since occurred.
- There is a proven track record of the arts moving into a community and changing the area, revitalizing the area and raising property values.
- Agreement that there has been resurgence with the arts in Windsor in the past 5 years, and that auto industry decline wasn't an entirely negative change.
- By bringing artists and arts spaces into a community it will improve the flow of everything else in the downtown core with the benefit of reviving the buildings and the community.
- Entrepreneurs looking to move businesses to Windsor are drawn to the arts centres.
- Business owners want the arts space to move to where they are because it revitalizes the area and increases property values.

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ALTERNATIVE OPTIONS

- Arts organizations need to be creative and look for alternative spaces which are affordable
 - Example: Dance companies are using church basements.
- Organizations are looking for creative ways to expand exhibition space.
 - Example: “Inside Out” project by Detroit Institute of Arts. The DIA exhibits part of its collection outdoors in Detroit’s public spaces.
- Broken City Lab has also been creative about finding alternative spaces to exhibit in. However, there are issues that come along with these sorts of endeavours, i.e. insurance
- For this project, Windsor Feminist Theatre received funding from Ontario Aggregate Resources Corporation, an organization that works to reclaim disused quarries.
- Arts organizations are looking for pop-up spaces in the community.
- There is a group called Parasite – they take things like cargo containers, positioned on top of other structures. Moveable, factory-built devices that can be incorporated into existing structures.
 - There are issues with the gallery having storage off-site. Moving paintings becomes difficult.
 - Permanent collection is used a lot. Access to the collection is imperative.
- For organizations that can be flexible, we need to think of alternatives to owning or renting space.

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Mixed-use space may help, although this isn't always what organizations want, or need.

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“Franchising Programming” by small organizations, to reach communities outside of their own via pop-up spaces, use of public space, sharing spaces, swapping spaces, borrowing spaces.

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PROJECTS

OLD BANK OF MONTREAL IN WINDSOR

- Opened as a 100 seat theatre two years ago.
- This building was given to the organization by the city. The infrastructure building is being paid for by fundraising, provincial grants, the organization itself.

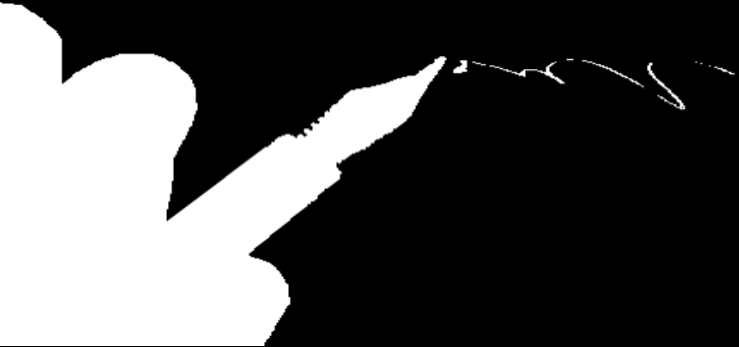
THAMES ART GALLERY

- For galleries, space needs to include storage for collections. Exhibition space at Thames Art Gallery (TAG) is minimal, and there needs to be more space to show the collection.
- Storage must be climate controlled and have proper fire suppression system, which is expensive.
- Questions that TAG is dealing with include: “How do we grow the gallery beyond the facility that it is in right now?”
 - TAG was approved by city council to develop a plan for expansion.
- The building is owned by the municipality. The gallery doesn't pay rent or taxes. All capital expenditures are covered by the municipality.
- The building houses a museum, gallery and theatre. Gallery has been successful over the years in building a large public collection. Additional space is needed for collection storage which is estimated to cost between \$500,000 – \$600,000. TAG had consultants come in and provide them with researched options:
 1. Major renovation at a cost of \$13 million.
 2. One of the venues (gallery/museum) moving out and finding own location at a cost of \$7 million.
 3. With a budget of \$250,000 from city, use the money to leverage other grants to double or triple that money to do improvements to theatre, and build a new storage space.
- Local artists and community partners want to help make the arts spaces work. For TAG, a local business owner gave the gallery a space downtown (small upfront cost).
 - The organization applied for funding from Community Futures and the municipality.
 - The space is run by volunteers, and functions as a commercial gallery. Initially there was strong interest from volunteers, but this was lost after the novelty of the new space wore off. The gallery then went to a job creation program to create a job for a gallery admin person.
 - After 3 years of running the space, the TAG went to City Council (with grassroots help) and asked for municipal funding for operations expenses and received it.
 - The gallery also generates revenue through sales.
- The space actually changed the community, and the TAG was able to demonstrate this to Council. The previously vacant stores around the TAG space are now full.
- A challenge working with the municipality: there is a lot of “red-tape”. Often organizations feel that they can accomplish more by not involving them.

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- TAG is now looking to expand using space behind the building and adding two walls. The cost is estimated to be \$170 per square foot, covering approximately 6,000-9,000 square feet of space.



There are Trillium grants for capital building projects.



MANAGING

Skills and Resources Needed for Managing

- Rebuilding a website: creative ideas don't align with technical difficulties.
- Marketing – depending on the organization (i.e. artist-run centre) some of the artists must be responsible for areas such as marketing, which they are not experts in.
- Business planning and strategic planning skills lacking.
- Capital projects – Project Managers are helpful to mediate between architects, engineers, and the City. These professionals have the knowledge to communicate effectively and keep everyone on task.
- Staff of the Chatham Kent Cultural Centre is working on a master plan for the entire building.
- Facility maintenance should be kept on the agenda at every board meeting, and should also be a designated line item on the budget.
- Windsor Symphony Orchestra is managing the Capital Theatre and is in a bad place with how they manage the facility and structure their fees – they need to reorganize.

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To achieve long term goals, an organization needs a strategic plan (5 year base but every 2 years re-evaluate).

Boards/Volunteers

- Boards play an important role in championing projects that the organizations are involved in, or want to be involved in.
- Arts organizations need to have professionals on their boards. It is good for the organization to have people that don't want to be involved in the arts side of things. Need board to be the voice of reason.

Relationships and Support Needed

- Media support for the arts has waned, which needs to be addressed. Public perception is through the media is very important.
- Support from the municipality in facilities management.
- Take same approach to art space as to a business.
- Staff at arts organizations must work outside of their job roles and responsibilities due to limited resources.
- Windsor Feminist Theatre has metrics recording for performances in terms of numbers, however they track who people in attendance are informally by talking to people. The majority of visitors are local.
- Arts organizations need to have a larger picture of management – shared vision between the staff and volunteers.
- Arts groups that rent facilities make renovations to space, but sometimes the landlord doesn't have an interest in maintaining and making that space available to them long term.
- Support from landlords is important – Arts Council has a landlord who won't raise the rent.

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EXAMPLE:

- Rain Dance Windsor: 28,000 square foot building. Building was listed for sale for \$200,000 and was bought by a Windsor philanthropist. Second floor will be office space for 20 charities, and money from the festivals will go to the charities so that they have money coming in.



There should be relationships with local politicians, and arts organizations should know people in the community that can advocate for them.

Sustaining your Spaces

- Collaboration between municipality, business and arts is important to sustain buildings, and build new spaces.
- In order to sustain the organization, creativity from many directions is required to ensure a future.
- Because of difficulty for some groups in affording space, local support from government and through partnerships is important in making it affordable.
- For many organizations, the only way to sustain a facility is through programming. This is the financial backbone of the organization.
- When there isn't a return from programming, you need to lower resources that are going into the project (depending on the type of organization).
- Need day-to-day programming to make the organization as sustainable as possible.
- Organizations need feedback in order to plan ahead. Organizations should meet with stakeholders on a regular basis so that they can adapt to future context.
- There is a need for diversity in how organizations are managed.

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Green energy: arts buildings should use green energy whenever possible.

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Gibson Gallery was purchased in 1967. In that year, the gallery started “Art by the River” which sustains the gallery operating budget year after year.

Support for Spaces/Programs

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- There should be a network to help inform people what is available for rent, sale or temporary use.
- A very successful program in Windsor has been “Art Scene”. It involves taking art to different locations and storefronts to present art to the community.
- Art Speak gallery is a community arts space that this is being used by local artists for the community of Chatham Kent. The project was spearheaded by the Thames Art Gallery, to accommodate local artists whose work was not being exhibited in the public gallery.
- Downtown Windsor Business Improvement Association (BIA) is a great organization and very supportive of the arts.
- The support drawn from people outside of the organization is potentially very beneficial. There are people with different skills and connections within the community that might be interested in helping. Group function is always better, because there can be a bigger effect.
- Relationships between organizations and their communities can bring in expertise from outside the actual organization.

- 
- Windsor Arts Council has made a new website to disseminate arts notices.
 - All community groups seem to have the same agenda: farmers markets, arts organizations, theatre groups, etc. There is a need to get a critical mass to bring forward some of the issues, and advocate for the community and the arts.
 - In Windsor there are at least 16 groups working towards same goal. When they work together they will accomplish more.



FINANCING

Arts Organizations as businesses

- When approaching funds, we must think of arts organizations as businesses
- Within arts organizations, there is a difference between earned revenue versus contributed revenue – for an organization to function, there needs to be funds coming in from both areas.

Resources and Support

- In order to better fund arts organizations, and move special projects forward, services are needed from professionals in trades, Human Resources, accounting, web design and marketing. There should be a way to pull together information on who in these industries has an interest in helping arts organizations, by donating services and time. We must ask the question of them “What do you want back from us in return?”
- Write into your mandate how you are forecasting for finances.
- Proper financial tracking – you need to keep track of money.

Loan Financing

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- Arts organizations can apply for loan financing; however there seems to be fear from our boards that they are accountable for any loan that the organization takes on.
- There are workshops by banks and insurance companies to help arts organizations acquire financing.
- What are missing are testimonials. Arts organizations are not great at revealing what did not work for them, and any problems they encountered. It would be helpful to have this information shared.
- Arts organizations looking for financing would benefit from knowing if other arts organizations have received loans before and, if so, were they successful and how was financing used?
- Financing can be used to run workshops and programs.
- The organization must be prepared to apply for loans when needed, and must be aware of what is needed in order to qualify.
- There is bridge financing available for capital projects (short term loan to obtain cash pending long-term financing).
- Organizations must prove they are not looking for a loan, but rather an investment.
- Financing often emerges out of relationship building, and through time people will see that funding partnerships come out of unique places.

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Grants

- There are grants available that will finance a staff position. There are grants that some organizations are unable to apply for, but through partnerships with other organizations they become eligible.
- Grant writing takes time and it takes away from regular activities, and the outcome is unknown.
- For building new spaces, grants can be obtained through matching grants, and initial funds can be doubled or tripled.
- Rural Economic Development Grant – for rural locations that want to bring art and culture to their



spaces.

Should have a list of projects that your organization would want to write a grant for. When the grant gets released you are already on board, and can submit it fast.

Fundraising

- Boards and staff can be useful in fundraising, a mixture of skills and personalities with different connections.
- Organizations can also leverage capital funding from institutions like banks if there is a matching grant from the federal government they want to take advantage of.
- Boards can be helpful in fundraising, and a group with diverse skills will help in fundraising.
- Get people in the community who are respected to ask for money. Fundraisers in particular.

Donors

- Donors play an important role and organizations must engage and share with them.
- There is a perception that 'the arts' in Canada are dependent on grants, which is not true. Most donations to nonprofits are from individuals. The figure given is estimated at 90% donations, 10% grants (depending on the organization).
- In order to build relationships with donors, there is a need for awareness of what the arts offer in a community.
- Relationships and connections. Face to face time with donors works well.
- When people are learning about what organizations do, if they believe in the mandate they will give money.

Develop Partnerships

- Looking at First Nations groups for partnerships with additional funding opportunities, grants.
- Restaurant partnerships that let organizations do meals as fundraisers: Wendy's, Applebee's, etc.
- Many financial burdens that have arisen can be solved by approaching partnerships.
- Partnerships can be beneficial to all involved.
- Develop partnerships that are financially beneficial (either by providing relief of expenses – i.e. equipment rental, space rental, or by adding to organization's capital).
- Banks will often sponsor community organizations (i.e. Royal Bank and credit unions).
- Organizations need to look at unique partnerships, i.e. Suncor Foundation (mining). The mining corporations have corporate social responsibility and are often open to outreach. Look at partnerships that relate to your organization's mandate.
- Windsor Feminist Theatre stopped using buildings as they were too expensive. They partnered with the municipality on Pelee Island to repurpose a quarry and formed partnerships with the municipality and the winery.
- Often there needs to be a demonstrated success before municipality will stand behind a project and offer funding.
- Media City Festival is using city space, and has to pay three times more for the same space than other less successful organizations, which is a concern. This is a success story, and the city is punishing them

for it.

- There is no cooperation/support from the Windsor Star – there is a cost of \$10,000 - \$15,000 per show for advertising by big theatre company.
- Stratford, The Shaw festival and the National Theatre in Ottawa made a triangular alliance. The three organizations share costumes, sets and actors.
- In Windsor in the arts there is no resource sharing. It could be beneficial to form alliances between organizations that are now seen as competition
- BIA plays an important role: in neighbourhoods where BIA is functioning well, there is a markedly improved reception to the arts by the community.

Perception of the Arts

- There seems to be a difficulty for people who don't understand the arts that this is a benefit to the community and economy.
- There was a study done by the Knight Foundation that looked at what binds a family to its community. The study looked at intangible things that are important, but are difficult to measure. These studies are important when advocating for the arts.
- Obstacles of understanding the arts are the perception of elitism. Doesn't matter if it is free – often people think it is something for “other” people.
- In order to garner support, arts organizations need to look at an activity that crosses socio economic lines.
- What is the activity that will bring focus to the arts and will cut across socioeconomic lines to bring people in?
- There is evidence that more money is spent in North America on arts events than sports events.
- Economic impact of the arts is having tourists come to the town. When coming to the gallery they may not spend money there, but they go to a restaurant, fill up with gas, and stay overnight.

Other Sources

- Bingo revenue stream – the city is shutting down traditional revenue sources, such as Bingo.
- Website where people can donate.
- Renting space out to make additional money (summer camps)
- Arts organizations can also look to crowd funding as a source of revenue for capital projects, or operations budgets.
- Approaching government offices at end of fiscal year – this used to be an option

ABO can help!
See page 28

TOOLS AND RESOURCES AVAILABLE THROUGH ARTSBUILD ONTARIO

ArtsBuild is a resource for arts organizations in Kingston 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/1lGf5zT>

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

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 loudly and clearly 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 learning if LEARN IT | BUILD IT | MANAGE IT is coming to a community near you, please contact Lindsay MacDonald, lindsay@artsbuildontario.ca.

SPACEFINDER TORONTO

ArtsBuild has partnered with Toronto Alliance for the Performing Arts, WorkInCulture, and with marketing partners 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.

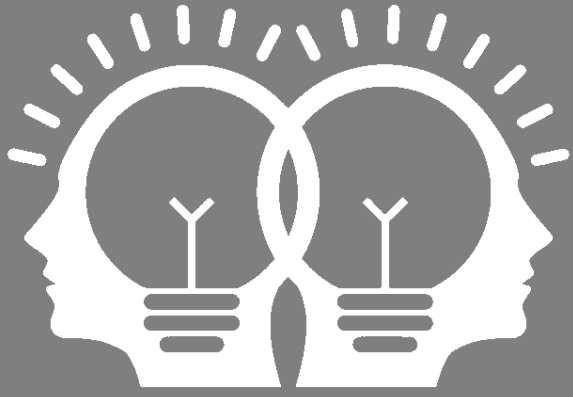
FREE TO LIST. FREE TO SEARCH.



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. 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	Job Title	Company
Alicia	Ristic	Owner	Art Galia - Tecumseh
Amanda	Smith	Manger of Culture and Recreation	The Corporation of the Municipality of Leamington
Angelo	Marignani	Owner	Milk
Anh	Nguyen	Artistic Director	HNM Dance Company
Anne	Rota	Manger of Tourism and Culture	Town of Amherstburg
Bernard	Helling	Artistic Coordinator	Artcite
Bob	Williams	Executive Director	Windsor Pride Community and Education Resource Centre
Bonnie	Deslippe	office administrator	Gibson Gallery
Brenda Francis	Pelkey	Director, School of Visual Arts	University of Windsor - School of Visual Arts
Brian	Normandeau	General Manager	Serbian Heritage Museum
Brian	Raisbeck	Artistic Director	Theatre Alive
Carolyne	Rourke	President	Windsor Endowment for the Arts
Catherin	Mastin	Director	Art Gallery of Windsor
Cathy	Masterson	Manager of Cultural Affairs - Recreation and Culture	City of Windsor Arts, Culture and Heritage Fund
Chad	Riley	Director	Leamington Arts Centre
Chris	Ford	Member	Backroom Artist Co-op
Chris	Knack	Publicity Coordinator	University Players
Christine	Burchnall	Administrative Coordinator	Artcite
Daniel	Wells	Publisher and Editor	Biblioasis
Dean	Collver	Director of Recreation and Culture	Town of Amherstburg
Debbi	Croucher	Acting Director	Downtown BIA
Didier	Marotte	General Manager	Place Concorde
Dino	Salvador	Program Director	Mission Theatre
Doug	Sweet	Director of Recreation	Town of Essex
Elizabeth	Gaye Macdonald	Vice President	Windsor Printmaker's Forum
Eva	Milinkovic	Owner	Tsunami Glassworks
Ghislaine	Brodeur	Regional Advisor	Ontario Ministry of Citizenship and Immigration and Ministry of Tourism, Culture and Sport
Glenn	Stresman	Executive Director	Windsor Community Foundation
Gustave	Morin	Director	Common Ground at Mackenzie

			Hall
Harmony	Peach	Owner	Ivey Handmade
Hiba	Abdallah	Senior Research Fellow	Broken City Lab Artist Collective/Civic Space
Jack	McGarry	President	Windsor Light Music Theatre
James. C	Mays	Artistic Director	Crosstown Players: James C. Mays' Theatre Company
Jan	Wilson	Executive Director, Recreation and Culture	City of Windsor
Jeff	Nadalin	President	Raindance Windsor-Detroit
Jennifer	Willett	Professor	University of Windsor - School of Visual Arts
Jeremy	Rigsby	Program Director	House of Toast Film & Video Collective/Media City Film Festival
Joan	Charette	Coordinator	Walkerville BIA
Joel	Tranquilla	Artistic Director	Windsor Classic Chorale
Joey	Ouellette	Artistic Director	Purple Theatre Company
Josh	Babcock	Senior Research Fellow	Broken City Lab Artist Collective/Civic Space
Julia	Galli	Co-founder	Windsor Dance Experience
Julie	Sando	Information Officer	University of Windsor - School of Visual Arts
Karen	Kahlenlin	Program Manager	Ontario Trillium Foundation
Karen	Engle	Acting Director, School for Arts and Creative Innovation	University of Windsor - School of Arts and Creative Innovation
Karlene	Nielsen	Community Development Coordinator	Ford City Neighbourhood Renewal
Laura	Gould	eNewsletter Editor/Writer/Artist	Windsor Public Library
Lee	Rodney	Professor	University of Windsor - School of Visual Arts
Linda	Zagaglioni	Owner	Taloola Cafe
Lorraine	Zonjic Steele	Artist	Shō Art, Spirit and Performance
Lydia	Miljan	President	Kingsville Arts Society
Madelyn	Dellavalle	Curator	Windsor Community Museum
Maggie	Durocher	Parks and Recreation Program Manager	Town of Kingsville
Merry Ellen	Mosna Scully	Coordinator of Cultural Programming	Mackenzie Hall Cultural Centre
Michelle	Le Chien	Executive Director	Arts Council - Windsor & Region

Mike	Clement	Manager Parks Design and Development	City of Windsor
Murad	Erzinclioglu	Founder/Manager	Harvesting the F.A.M.
Nancy	Jones	Owner	Nancy Johns Gallery
Neil	Robertson	Manager of Urban Design	City of Windsor
Nicole	Adan	Program Manager	Ontario Trillium Foundation
Oona	Mosna	Program Director	House of Toast Film & Video Collective/Media City Film Festival
Patrica	Fell	Artistic Director	Windsor Feminist Theatre
Patricia	Coates	President	Windsor Printmaker's Forum
Paul	Anthony	Director, Parks and Recreation	Town of Tecumseh
Paul	Meanwell	General Manager	Windsor Symphony Orchestra
Phil	McLeod	Artist	Shō Art, Spirit and Performance
Philip	Adamson	Music Area Coordinator	University of Windsor - School for Arts and Creative Innovation
Robert	Honor	Member	Mudpuppy Gallery
Rod	Strickland	Professor	University of Windsor - School of Visual Arts
Sarah	Holland	BIA Coordinator	Kingsville BIA/Carnegie Arts & Visitor Centre
Sarah	Beveridge	Owner	SB Contemporary Art
Srimoyee	Mitra	Curator	Art Gallery of Windsor
Stephanie Allen	Santos	Manager/Artistic Director	Migration Hall
Stephen	Lynn	Community Development Coordinator	Ford City Neighbourhood Renewal
Steven	Thompson	Owner	The Squirrel Cage
Susan	Gold Smith	Member	110 Park – Artists' Workspace
Suzanne	Friemann	Manager	Pelee Art Works
Terran	Fader	Curator/Administrator	Black Historical Museum
Terry	Fink	Director of Culture and Recreation	Town of LaSalle
Tina	Pugliese	Director, School of Dramatic Art	University of Windsor - School of Dramatic Arts
Tom	Lucier	Owner	Phog
Tracey B.	Atin	Producer & Founder	Korda Artistic Productions
Trevor	Pittman	Concert Producer/Operations Manager	University of Windsor - School for Arts and Creative Innovation

Valerie	Scatamburlo-D'Annibale	Department Head	University of Windsor - Department of Communication, Media and Film
Veronica	Mancini		Chrysler Theatre
-	-	-	Breathe Art Theatre
-	-	-	Capital Theatre
-	-	-	The Bank Theatre
-	-	-	Olde Walkerville Theatre
-	-	-	Multicultural Council Windsor and Essex

APPENDIX B: PARTICIPANTS IN ATTENDANCE

First Name	Last Name	Job Title	Company
Bonnie	Deslippe	Office Administrator	Gibson Gallery
Catharine	Mastin	Director	Art Gallery of Windsor
Cathy	Masterson	Manager of Cultural Affairs	City of Windsor
-	-	CEO	Olde Walkerville Theatre
Christopher	Menard	Cultural Development Coordinator	City of Windsor
Elizabeth	Macdonald	President	Windsor & Essex County Plein Air Society
Ghislaine	Brodeur	Regional Advisor	Ministry of Tourism, Culture and Sport
Glenn	Stresman	Executive Director	WindsorEssex Community Foundation
Greg	Atkinson	Senior Planner	City of Windsor
Jennifer	Escott	Board President	Arts Council Windsor and Region
Joshua	Babcock	Program Coordinator	Broken City Lab Artist Collective/Civic Space
Karen	Kahelin	Program Manager	Ontario Trillium Foundation
Karlene	Nielsen	Community Coordinator	Drouillard Place
Lorraine	Steele	Artist	Shō Art, Spirit and Performance
Margaret	DeJoseph	Board of Directors - Vice President	Theatre Ensemble
Merry Ellen	Scully Mosna	Super Community Program Mackenzie Hall	City of Windsor
Michelle	Le Chien	Executive Director	Arts Council Windsor and Region
Nicole	Adan	Program Manager	Ontario Trillium Foundation
Pamela	Goldstein	Writer	The Edge Productions/Raindance Windsor-Detroit
Patrica	Fell	Artistic Director	Windsor Feminist Theatre
Penelope	Gil	President	Sun Parlour Players Community Theatre
-	-	Member	Sun Parlour Players Community Theatre
Phil	McLeod	Artist, Principal	Shō Art, Spirit and Performance
-	-	Artist	Shō Art, Spirit and Performance
Stephen	Lynn	Community Planner	Ford City Neighbourhood Renewal
Trevor	Malcolm	Project Manager	Windsor Feminist Theatre

APPENDIX C

Making Spaces for Art

A Case Study: Mackenzie Hall Cultural Centre



With a speedy response from Google, one can easily find a great deal of information about Mackenzie Hall. The address, current events calendar, a programming overview and links to even more detailed information. Even with all that information just finger flicks and nanoseconds away, there is so much more to be said about Mackenzie Hall.

Much of the currently accessible information, according to Supervisor of Community Cultural Programming for the City of Windsor, Merry Ellen Scully Mosna, is due to the high level of interest in the history of the building.

Canada's second Prime Minister Alexander Mackenzie who was at the time, a stonemason, built Mackenzie Hall in 1855. Mackenzie Builders won the contract to build the limestone building, which included Alexander's brothers Hope and Robert. Constructed in a classic revival style, it was originally a gaol and courthouse. The cornerstone of the building was laid May 24th, 1855 on the Queen's birthday. It served as the County Courthouse until 1963 when it became County headquarters. In its current incarnation, it is the venue of choice for everything from life celebrations, to meetings, to concerts and art exhibits. It is a cultural hub for the City of Windsor but it took a while to get there.

As of 1975 the County offices were moved to a new location and the building was sold to the Ministry of Government Services and then boarded up. In 1978 the building was designated under the Ontario Heritage Act. In 1979 the Ministry offered the building to the County or the City of Windsor and the Arts Council Windsor and Region encouraged City Council to engage in a feasibility study to look at repurposing the facility for cultural activities. The study was undertaken by consultants Kalman, Wagland and Bailey and was paid for by the City and Wintario at a cost of \$20,000. The Arts Council was ultimately dissatisfied with the study's findings and in 1981, a group of citizens calling themselves the "Friends of the Court" was formed to advise City Council on the best use of the building and to fundraise for its restoration. Meanwhile City Council voted in favour of purchasing the building for \$200. After years of fundraising and renovations, Mackenzie Hall opened to the public in October of 1985.

Today the programming of Mackenzie Hall reflects the diversity of their community. There is an amazing mix of community generated and facility generated offerings. While the numbers are approximate and fluctuate, roughly 30 % of the programming is municipally generated, another 30-40% is community generated.

There are over a thousand events each year. The hall is home to a multitude of life celebrations from weddings to wakes to baby showers. There are three to five works of theatre produced each year by the resident theatre

company, Purple Theatre Company which has seen the co-production of over 100 original plays of a variety of genres, and is a vital line of revenue for facility operation. The number of dark nights in the Hall has inversely changed for the better since the introduction of theatre presentation. A strong daily rental clientele, many of them from the quasi-judiciary realm, gleans much in the way of operational costs. Anchor tenants also assist with achieving the goal of earning most of the operational costs of this historic building.

With diversity as an ongoing theme, the anchor tenants of Mackenzie Hall do not fit a specific profile. There is a psychoanalyst, the Common Ground Art Gallery, a counselor, and the offices of the Friends of the Court.

The Common Ground Art Gallery is made up of artist-members. The group runs a series of two-week exhibits at the hall with the unique attribute of having no jury process. Working on a first-come, first-served basis, the process is equally accessible to emerging artists and recognized ones although, often enough, half of these shows tend to be the work of well-established artists. This openness allows for an eclectic mix of shows that are characteristically of high quality.

Operating in a 26,000 square feet building that is well over a hundred years old; with such diverse programming is not an inexpensive task. Mackenzie Hall is dedicated to preservation, and innovation. It has in place a full life cycle upkeep and maintenance plan. 2011 saw the installation of a new slate roof at a cost of \$600,000. Luckily it will last for one hundred years. By 2017, they are looking to replace their windows and do some masonry work. Earlier this decade Mackenzie Hall was awarded Best in Class Arts & Culture Facility in the Municipal Energy Performance Benchmarking Project, a designation only bestowed on 12 of 393 municipal facilities that participated. This is an indication of the intrinsic value of re-use of heritage building envelopes for contemporary artistic programming. Next spring, the Friends of the Court group raised the funding to install ornamental rails reminiscent of those that would have been part of the street facade historically. Scully Mosna contends that, “there is real value in those replacements as the next few generations won’t be paying for it. Mackenzie Hall is a little gem that is valued by residents of the neighbourhood and the City”

From 1855, to today, and beyond, Mackenzie Hall is a signature building in the City of Windsor for public meetings and for cultural development. The true measure of its value however, far exceeds the parameters of the square footage of the space.

APPENDIX D

Making Spaces for Art A Case Study: Arraymusic



Artists need centrally located, affordable space.

- Rick Sacks, Artistic Director

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

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

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

"What we needed was silence, and a space to make good music," says Sacks, "and that is hard to come by in Toronto." From Craigslist to realtors, Arraymusic embarked on a search to find a home that fit their needs. They looked at partnerships with other like-minded arts organizations. They considered another Artscape development but nothing seemed like just the right fit. Just as the situation was starting to look bleak, Sacks stumbled on the Kijiji ad that changed everything. What they found was a turn of the century

building that was actually two buildings fused into one. What could be more perfect for Arraymusic? After all, they too have fused and become something they never intended at the outset.

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

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

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

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

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

Sacks and Bell have an eye to the future and the enormous potential of both the building and what they are building. They invite community participation to their events to make the most of these mutually beneficial relationships. For instance, a frequent user of Arraymusic has offered up his social media savvy. Arraymusic has gone from having twenty-five Twitter followers, to more than five hundred in four months. Another example would be the pan, tilt, and zoom stationary video cameras they are hoping to purchase to record concerts.

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

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

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

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

APPENDIX E

Making Spaces for Art A Case Study: The Registry Theatre



Photo Credit: Mark Essner

***Let me not to the marriage of true minds
admit impediments - Shakespeare***

The story of The Registry Theatre is intimately and irretrievably entwined with that of J.M. Drama and the City of Kitchener. Originally built in 1939 as the Waterloo County Registry Office, it is one of the few art deco buildings in Waterloo Region. Yet what became The Registry Theatre was the result of its own perfect marriage between the City of Kitchener and J.M. Drama. Like all relationships, they have their own romantic tales and foibles. But make no mistake, this

marriage not only is growing strong, but still has its spark.

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

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

Enter the City of Kitchener. In the 90’s, the City of Kitchener acquired the former Registry Building at 122 Frederick Street in a land deal with the Regional Municipality of Waterloo. They approached J.M. Drama and asked them to see if it suited their needs. Don Bourgeois and the other members of the Board of

Directors inspected the site. Bourgeois laughs about how he was the only one who didn't see the potential of that first date – but others did. J.M. Drama enthusiastically said yes.....with some conditions.

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

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

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

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

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

Part of the formula underpinning this success is the philosophy. What started with J.M. Drama wanting a space to perform became a completely successful and distinct brand known as The Registry Theatre. On the books of J.M. Drama, The Registry Theatre is set up as a separate, charitable project of the organization, with its own bank account and mission. The Registry Theatre is dedicated to building

audiences and allowing artists an “affordable place to fail.” Yes, fail. Artists require a space within which they will not be bankrupted by failure—a space where they can mature as artists and learn their craft. At a daily rental rate of \$250-\$300, they do not discriminate between professional and amateur. And as such, they want a space where professionals can flourish, and amateurs can develop by making mistakes, learning and thriving. The Registry is also building audiences for jazz, folk, classics and other forms of art. More recently, The Registry Theatre lobby art gallery was installed for visual artists. J.M. Drama continues to invest in The Registry Theatre, upgrading lighting and sound systems, staging, back of house, and preparing for the next phase of its existence.

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