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ARTSBUILD ONTARIO

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LEARNING SERIES WEBINAR:

EXPRESSING COMMUNITY VALUE IN CREATIVE SPACES

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>> ALEX GLASS: Hello, everyone. We'll get started at 12:00 in our learning series webinar. For those of you on now, I would like to make sure that you can see the closed captioning pod at the bottom of the screen. If you can, just type a quick yes in the chat box, that would be much appreciated. Great, thanks, Shelly. I appreciate it.

>> ALEX GLASS: Hi, everyone. Just letting you know, we will get started at 12:00 for this webinar. So hang tight until then. Also we will not be implementing mics at all. So this is an audio only webinar. If you have any questions or comments, feel free to type them in the chat box at any time. Again, we'll get started at 12:00. Thank you.

>> ALEX GLASS: Hello, everyone. Welcome to our webinar on expressing community value in creative spaces featuring Clark Bernat from the City of Niagara Falls Museums. This webinar is only a half an hour today. After which we will have a short Q and A period and we will wrap things up around 12:40 p.m. At this time if you are not signed up for the closing webinar for our Arts Facility Mentoring Network, we ask that you exit the screen at the X at the top right. For those who registered participants who are joining us for the closing webinar we ask that you stay logged in the meeting room. And you will also dial in to our conference line for audio and a discussion around the closing of the programme. Our conference line number and access code will be provided on the screen. We will prompt you when it is time to dial in.

If anyone has any questions at any time, please type them in the chat box at the bottom right of the screen.

Just a few reminders before we get started this afternoon. We will be offering closed captioning throughout the webinar today. The closed captioning will be happening at the bottom of the screen where participants can change the font type, size, and color of the text. What I would like to do now is ask participants who are joining us to use the chat box and let us know that you can see the caption pod at the bottom the screen. If you can see it, type a quick yes so that we know that it is active. Thank you for confirming. Got it. (Laughing) thanks, everyone.

Just wanted to let you know as well that a record of the closed captioning will be sent to participants following the webinar. It will be made available on our website. We will also be recording this session. We will be emailing out a quick survey following the webinar along with the recording, so you can access these later. We ask that you complete the survey so we can continue to improve our learning series for our arts facilities across Ontario and Canada. You can hear us but we can't hear you. Your microphones have been

disabled for this webinar. You can use the speakers or head phones to listen in. You can click on the speaker icon at the top of the screen.

We will have five to ten minutes at the end to answer any questions that you may have for Clark or WorkInCulture or ArtsBuild Ontario. Use the chat box to type in your questions. We'll get to them if possible in our limited today.

My name is Alex Glass. I'm the Program Manager at ArtsBuild Ontario. In case you have not heard of us, we're a nonprofit arts service organization that provides tools and learning opportunities to make arts facilities more sustainable. The Learning Series supports our key programs at ArtsBuild Ontario which are SpaceFinder, Asset Planner for the Arts, Arts Facilities Mentoring Network and Energy Conservation. We're happy to offer this webinar today under the umbrella of our Arts Facilities Mentoring Network and the wider network of arts organizations across the province and Canada too. Thank you for joining us. I'll hand things over to Steph Draker for WorkInCulture.

>> Hi, everyone. (Too Low to Hear).

>> ALEX GLASS: Steph, you are coming through loud and clear.

>> Perfect. My name is Stephanie Draker. I'm the Program Manager for WorkInCulture. Many folks know us for our job board. We're so much more than the job board. We support the people who work in the cultural sector through lifelong career development and entrepreneurial and business skills training. We have branded activities as more foundational and basic overviews of the topics that affect artists and organizations. Very often we get to partner with organizations like ArtsBuild to dive into some specific learning objectives. It's been great working with ArtsBuild and we look forward to working with you in the future as well.

>> ALEX GLASS: Thanks, Steph. That was great. I just got some feedback from the chat box that I guess you're coming in a little quieter than I can hear. So perhaps maybe increase the volume on your microphone for the next webinar. But, yeah, I'm going to move on and introduce Clark for us. Thank you. We love working with WorkInCulture. We've done the mentoring program together in the past and we are in the fourth iteration now. They're a fantastic partner with ABO and we love working with them.

So Clark will be presenting on the topic of expressing community value in creative spaces. Clark has a history degree from Brock University. While working one summer at the St. Catharines Museum he developed an appreciation for Museums in Ontario. He completed an MA in Museum studies at the University of Leicester which included a placement at Belgrave Hall and participation in a Museum association initiative to improve cultural diversity in Museums.

Clark has worked at the Battlefield House Museum, Backus Heritage Village and the Niagara Historical Society and Museum and chaired Doors Open Niagara, and the Museum of Niagara Association and is the

current president of the Ontario Museums Association. He has been with the Niagara Falls Museums since September 2010 where he has overseen operations of the three Museums and a \$12 million expansion of the Niagara Falls History Museum. In 2015 he was named Culture and Museums Manager for the city of Niagara Falls and he's authored and edited several books on local history. He lives in St. Catharines with his wife and two children. There's the introduction of Clark. Over to you, Clark to tell us about expressing community value with creative space.

>> CLARK BERNAT: I forgot how long that introduction was. I'm the past president but that's just recent. Thank you, Alex and Stephanie for asking me to do this and for all those out there taking the time of your day to join us on this. I hope I make it as interesting and informative as you want it to be.

Again, as Alex mentioned, I'm the Cultural Museums manager here in Niagara Falls. I sometimes joke I'm tempted to bring culture to Niagara Falls. It's an interesting place. We do have culture here. It's just been underrepresented. A little overshadowed by the hotels and casinos and the projects we have in the city. I hope that I can sort of provide some context as to what we're trying to do here and how we're trying to sort of wedge our way into the landscape around here in Niagara Falls.

I'm going to cover a lot of territory in the next 20 minutes or so on this topic and go many different directions. I planned on doing a bit of overview and offering some directions. As usual, with these things, I'll probably leave you with more questions than answers. I am aware that each of you have different challenges, different audiences and different mandates and perspectives. Hopefully I can give you something to take away that's interesting and valuable. I'm going to try to discuss the two different types of audience ArtsBuild and WorkInCulture told me might be in this program. Those with spaces they want to use more and quite frankly maybe generating more revenue or different opportunities within their community and those who want to look at this in the bare context and what community value means to you. My intention is to raise some questions for the organization hoping to get you to think about a few things and hopefully provide some tips along the way. A bit of warning, I always talk really fast during presentations and in general when I get excited about a topic. Usually it's to avoid questioning my lack of knowledge on the subject a matter. We've been looking at this many different ways that this is not the case this time. I do apologize if I speak too quickly.

I'll do my best to speak clearly and take some time on this topic. I'm also way more interesting when talking off the cuff and less so from reading a script. I felt I would be going way too long and not provide value in the 25 minutes that they've allocated me would take two hours. I'm going to read this. I'm going to read my presentation and try to have the slides stay on track. I hope I don't bore you in the process.

Let' see if I can get this moving. Hang on. Where's the

advance. Okay. Alex, it's not moving for me. There we go. Is that me? Alex, did I move that or did you?

>> ALEX GLASS: It was me. What I'll do, Clark is try to resolve things on my end for you. When you stop talking, I will flip.

>> CLARK BERNAT: Great. What is community value? When we first started discussing this topic to sort of put in a few tips and examples to provide some value to me. My first tip would be for you to determine what you think is community value? This is by finding gaps in the community and determining how to fill that. That could be a room, outdoor space or people you have around, your volunteers or staff. You should get a clear handle on what is important to your community, ideas. You should do a few things to see what materials exist. Your city council that you have should have a publicly available set of strategic priorities. I recommend getting to know them. Here in Niagara Falls and the region puts this out about three months following an election. It might give you a good sense of the political landscapes and what decision makers are looking to do to improve the community. Also, you should meet with service groups, government, and other people. More importantly get to know what your community needs are from the people who are trying to meet them. Try to determine how you can match some of their needs. Nothing new. Network, network, network. Get outside of our regular networks. Quite often we get too focused in on the people we regularly meet and have a good relationship with. Try and set up meetings, go to events, connect with people outside your network that you feel can help improve the direction that you're going.

Following that, you should determine what your guiding principles are. What is your organization's role and how they might match up and determine next steps in the creation of a relationship with some of these other organizations.

My role at the city of Niagara Falls is twofold. Yes we operate a Museum, the same as many Museums across the province. We take in some different considerations. I've been very fortunate here. Our community has been very much under supported in the past. I've been given a lot of leeway when developing partnerships and programmes. I recognize I'm very fortunate. I used to run a not for profit, two staff museum and I do know how fortunate I am to work for the City of Niagara Falls. However when developing programmes here, plans and endeavors a few of our considerations include the taxpayers which a large amount of our funding comes from taxes. We need to ensure that our programmes are accessible and fill gaps and provide opportunities. We're looking to provide a venue for diverse opinions and voices. We do have some flexibility here with budgetary issues and with our mandate which is pretty broad. When we opened our new Museum, it's not so new now. We opened up in 2012. We still call it the new place. They wanted to open a space -- for a cultural community center. We aren't the perfect venue for that. We're not what we wanted to do but we do what we can. It's not always feasible for those in the webinar. Our approach is to allow outside users to utilize our space below market value. For us and my -- hockey

rinks and ball diamonds do that. Why shouldn't we have that same opportunity to take advantage of and provide that opportunity for the community. Also, Niagara Falls we're trying to create welcoming friendly and most importantly interesting public spaces which we sorely lack in our community. Along the same lines, for us in the Museum field we started moving in this direction already. Both municipally run and independently not for profit museums. We've had to examine how we remain relevant and important to the community. We're looking for new ways to interpret and understand our past, present, and future.

Some museums struggle with moving away from letting people look at them in awe. Many of us try to ensure that the original idea that museums were a place to learn about the world. We need to ensure that our facilities are placed to discuss what the tangible and intangible stories mean to us. Part of our reasoning behind programming and facility use. By evolving this way, we have seen that we've become more inclusionary and engage with the community which we serve. Niagara Falls takes an approach with a new facility here. We're midway in the cultural hub or mashup because nobody's done it before. We're throwing those two together and hope they stick. We're trying to make some successes -- take some of the successes of the Museum and look at how we can create a welcoming dynamic space that will focus in on authenticity and creativity. I'm trying again. I still can't do it, Alex. Click. Thank you.

I reached out to some colleagues with different experiences and roles and I asked them for their thoughts -- hang on. Sorry. Click again. Sorry. Go again.

I reached out to some colleagues with different experiences and different roles. I asked them about their thoughts about community value and how they approached this concept. Steve Stolski told me that the entity about expressing community value is that the entity or venue means so much to the fabric of the community that I could not imagine itself without it. This reminded me sometimes if you have the ability to, you have to create it sometimes before it gets appreciated. You might have to take some steps to initiate change. So decision makers can ultimately eliminate it down the road. Keep going.

I also talked to Janis Barlow, a colleague down the road she's Executive Director there at Willowbank in Queenston. She's told me to me, community value is a sense of importance, unique identity or significance that residents attach to a public or private property. It is usually a place where special, emotional, or shared memories have been made. These both show to me that a sense of place. More importantly, how can your space create a person sense of being part of something bigger, making it indispensable. Move on.

That's great. We find that we want to be more engaged. We utilize our spaces and work with other groups that will help us or help them to fill a community need. What next? One of our big sayings around here is plug and play. One of our online principles is that we wish to take advantage of those who are volunteers or staff.

What skills can they bring to the table. It doesn't mean more free it doesn't mean they need to volunteer their time. We find out what skills they possess. How do we get somebody engaged with us to do something to meet new audiences or train volunteers or provide an added service at events. We also ask who is in the community that we should know? Who is interesting and engaging and fits our needs and open with new eyes. What lectures can we bring in to exhibition. What groups can we pair with to rent our space for their open houses. Fewer people can extend your audience or still match your mandate, why not utilize them? Even better when they come with people. We had a local resident and knowledgeable individual set up our film series here because she's well known in local film societies and groups. We anticipated correctly that she would bring a decent showing at the first showing and help build momentum for the future. I'm a big fan of finding products and services ready to go. Culture Days is an example for us. In the past I've been happy to have my sites as part of Garden Tours or Holiday House Tours. I get tied into those. They're ready made marketing tools. As part of the programme they are the brand. You don't need to explain that to visitors. They provide opportunities for a wider audience. Quite often they show case things in a different way. It could be behind the scenes tour of a theater or lecture by long time volunteer. Keep those things simple. Those that show up for Garden Tours or Doors Open are not regular visitors. This is a risk free to your space. The entrance might be free. Have a donation box out. Push your memberships, push your current campaign or have a raffle going on, something to serve to generate new interest or revenue or get people engaged in your space. Alex.

Tip number 3, when exploring new ways to use your space, determine if working with a new group or undergoing a new endeavor assists with you meeting your mission, your mandate or your goals. You need to put time and energy into this. Here's what I would like to bring in a few of my examples of partnerships I have been involved with. Several of these examples was when I was running that two full time staff Museum that was a not for profit. Create partnerships with a group of actors and two different music groups. With these there are good and bad. In examining them we had to determine what value has it brought to our space and what stream was there in my staff which was usually myself because I had to stick around and keep the Doors Open. Move on.

These were three different partnerships. They're all different relationships. One was free space. We partnered with them on ticket sales. We split costs. One was free public space and we partnered with them on ticket sale and created a revenue sharing agreement. One was free space for the volunteer thank you event in exchange for a return event for our members at a special event. The last was a below market rental. All these had down falls, staffing being the biggest. Interestingly enough the one with the rental is one we started to break off. That was the relationship that did not meet the needs of the organization.

Because they provided some rent, they felt it was their space to do as they pleased. The same conversations that happened with the partnership did not happen with that rental. However, we did see benefits of the other two, even though we didn't generate revenue. We felt it was better at the end of the day. This allowed us to be introduced to new audiences. We could set parameters. Many people who attended were taxpayers. The organization did get a smallish operating grant from the town. It was helpful to have the locals use the space. Even if a taxpayer was not coming to one of our events, it didn't hurt to have them see the space. Lastly, we could tract new members. They became stakeholders in the organizations. I must admit we could have done better in these and used them for marketing and advertising purposes and pushing memberships and we could have gathered more data as well. When negotiating these relationships, though, don't forget that many with heritage, cultural, unique spaces, people love your facilities. Do not underestimate that or undervalue that. Even the small spaces. Try to get good at making the right choices when creating these relationships. Alex.

When I asked -- I talked to Elka Weinstein at Canadian Heritage. Many of you probably know her through the Cultural Spaces Fund. What would you do for purposes beyond core operations? She said, I would say, make it very clear what your goals are and put it in writing. Consult with everyone who will be using the space and then clearly state what the expectations are. Be consistent about the application of those expectations and goals, and if they evolve over time, be consistent about consulting with the people using the space. Communication lines should always be open, even if the final decisions are made by the managers of the facility.

As an owner or manager of a facility, use the agreements to evaluate and determine whether a relationship should or should not continue. Examine after the partnership is over what could you have done better? And then implement it. Alex.

Tip number 4 for me is quite simple. Don't overcommit. Don't get burdened and dragged down by what may be a tricky relationship. If you're unsure of a relationship or a match for your organization, take some baby steps with them and see if there is a match. Serve the framework that's comfortable to you. Know when to say no. Don't be afraid to say no. Personally I still do have trouble with this. I know I say yes way too often. At my old Museum this impacted myself and my family mostly since it was a small staff. With more staff it doesn't necessarily get easier. Staff also need to be on board with why this relationship has been set up and why is it important to the organization and that needs to be part of the communications.

Alex. My last tip, again, seems obvious. But I'm amazed at how many people don't get it. You need to put the time in. You need to put the time in to seek out community partners and to build up trust with them. You can join their board but it doesn't have to be at that level. I have them with many of our partners. I know others who have joined boards and that has lead to great successes as well. Make sure you stick your head in the facilities. Show up

at their events and support and find out what makes them tick. For years I've been trying to connect with Indigenous groups. We've worked with Six Nations economic development on a programme and others at the polytech but that was a two hour drive and we didn't have a Niagara relationship. We started to work with our Indigenous groups. No clue as to whether we could get there. This gave us the direction and the added emphasis on our priorities to stretch ourselves with good success.

We put the word out there that we were looking to do better in this area. We called on the economic summit. I stuck my nose in there and asked to attend. From it being an economic summit I had no reason to be there being a Cultural Museums Manager. I was weekend. I found a gap in their needs that we could help fulfill while attending it. It became a potential three year grant partnership. As of Saturday that one year is down and we've got an application in for years two and three of that partnership. Similarly, our first Indigenous programme partnership our staff travelling to Six Nations and making the two hour drive. We thought we would discuss travelling exhibition as an impetus. We didn't go in that direction but found gaps in both organizations and developed a joint educational programme called Discovering Kanata. We talked about what our needs were and we were able to marry the two. These are what some of the experiences that were. I failed to connect with several organizations. There are several that have been on my wish list to get a conversation try to work with them, try to get a meeting with no luck about even getting phone calls back. I do know sometimes it doesn't come as easy as you want it to. I know that I'll keep at it and try to connect with those places. I would encourage you to do the same. Alex.

At this point I think we have the toughest task. How do you prove that a programme, project, or event was successful? Many of you had to prove it to a board, some to a council or you may need to prove it to your own staff. It comes back to the question of what is community value. You need to determine what methods you have that are disposable. What are easy stats to gather. What is hard but necessary to collect. Then you need to collect that data. I want to end the day with a few things to consider when considering data and measurables. There are many ways. There are tons of materials out there for our friends in social services and healthcare. I doubt any of us have the magic bullet to determine which numbers that truly show community value. I would like to say that we need to continue to find the metrics and translate the materials for those social services that we find can help get our cultural message across. All these things are about to discuss can be multiple day seminars and explained by people more knowledgeable than myself and driven us crazy to figure out what is the best way to do it. I want to talk about SROI metrics. You can prove your work to the community. You need to determine what that value is. (We all wish we had that one shot metrics that we can present regularly that people understand what we do but it has never been that easy. Is it visitation or

attendance versus community demographics, is it bums in seats, new artifacts in the collection, school programme attendees, rentals, shows or other measureables. Of course we have lots of other factors such as revenue generated, membership and visibility. When looking at this section, I would like to tie it back to tip number 1. What is community value to you? And how do you measure it. Let's start with SROI. Or social return on investment. Personally I haven't seen many cultural arts group using this. I believe there is some potential there. Mostly European groups use it at the moment. I do like the principles behind it. SROI helps to determine the cost of what would happen if you're not for profit organization did not exist. If we do not nothing -- Alex, go back. If we do nothing, the diagram illustrates it well. These will cost the \$7 million. The cost to change the lives is \$2.7 million. Is this for camps, after school programming, people you work with, employment programmes, or something else. Maybe it's artifacts or other. I provided a link at the end of the presentation if you wish to dig deeper into this. If you develop something that works for you, please share because all of us are looking for those great numbers and great ways of telling our story. Elka pointed out to me the community index of well being might be a measurement for you to consider. These and other metrics will help create a dialogue with funders of all levels. Now you can move on, Alex.

If not taking it into the SROI level, you need something to measure. So what is that? I would recommend developing some measurements linked to your new endeavor or partnership or activities. Examine your mission, goals, strategies, activities and determine what you can measure that meets some of these. How can you prove that you are achieving your mission? Not new for most of you. However I would add you need to ask yourself, what do you wish to get out of this activity, programme, or partnership? Develop measurements that match that. Have the numbers tell your story and make it easy to determine the success. I also provided a link at the end to measuring what matters for not for profits. I really like this article because it is a good luck at what you're measuring and why. It's most useful to you. When you find the numbers and you feel confident the value of the organization is reflected, keep delivering the message that they say. You need to reiterate these stories. Moving on. .

Another thing to consider, it's going to get fun in a minute, another thing to consider is American Museums are show casing economic impact reports. This started awhile back. It's nothing new. I did see small community sized organizations jump on this. Possibly we operate on a different environment and outlook and different funding sources. There are some good ones out there that provide tools to show what benefit you are to the community. Most of the links I provided at the end of this presentation are from Museums. There should be some transferable ideas there for you. I provided links to a few examples and a template from the American association of Museums. The links are mostly the template that AAM

provides is very transferable. I know smaller institutions in the U.S. go through this exercise. I did myself for awhile and did one here for Niagara Falls. As part of our status I was not able to utilize it nor was I required to utilize it as well. I think it audio could provide value to some of you. Okay. Next?

Lastly, don't forget about the stories that you tell. Find great impactful stories. How has your organization benefited someone? Put a face to it. We know that the -- go back.

The video's not playing. We know that the AGO has thousands of visitors on a busy day. Tell me about the lives of one or two of those that it served. It isn't always about the visit but about the human contact or impact. Provide stories of empowerment, preservation, legacy and other human attributes. I would love to share one story that I love from our site.

This is supposed to be a video showing. Imagine that moving. What you see is the bottom of a community art project we created by our friends at brain kite. Several nights in the summer of 2014 come and paint sticks and be part of the artistic process. The installation opened in September of 2014. There was a child visiting during a school programme several weeks after it was unveiled and he was being a little pain in the you know what. So much so that the teacher removed him from the programme. While sitting on the couch his face hit him, I need that. And pointed out the water fall there. The adult kept dismissing him and not believing what he was saying. He said, yes, I made that. And pointed to a particular paint stick in the water fall. I don't know if the adult ever understood what it was getting it was a shame. The staff witnessed it could see that he identified being part of something and taking pride of the work he was part of. That connected him to the community and connected him to our Museum and in my opinion shows community value in what we do. In addition, it also provided our staff with a wonderful feeling that this project was worthwhile while and made a difference. With he need that reassurance ourselves.

What I would like to emphasize here is collect metrics don't get caught throwing out too many numbers. You need to provide straightforward numbers that can be easily read. But the stories are tied to that number will make it more memorable. You probably do this as well collect trip advisor, teacher feedback forms. Janis Barlow had another great idea. She said I always ask residents about their experience with the facility or their favorite story and keep those on hand so you can utilize them in annual reports or other activities. Keep moving now, Alex. It's going to get fun here.

A bit of a warning sometimes metrics will let you down and not get what you want. A bit of a warning numbers don't always tell your story. It's worth looking into larger stories for you to tell. This one didn't quite work out well for us. The reason I'm going through us, start looking for numbers that help tell a story. A few years back I was hoping I could find stats on how our investment in the Museum had benefited the neighborhood. So give two clicks there, Alex.

Okay. Great. And the Museum opening in 2012, \$11.4 million expansion. The neighborhood was in need of development. It's historic and tired and had many social issues. This is literally half a block up the road. That's our pawn shop on the corner and the sign above it advertised the strip club down the road. There are two other pawn shops right next to it. Go again.

In addition to the Museum, the city did extensive street escaping. This the other side of the block and we have a money mart and a cash money on the other corner. Not the most affluent part of the community that we are building in. I wanted to see if police data could give me an idea if the investment that we had in the Museum assisted in making the neighborhood safer. I was told not to bother by the Niagara police statisticians. Police do have statisticians and I had no idea until I talked to our local constable. Keep moving, Alex.

One more. Okay. Keep going. All right. I was told not to bother because the exact same month we opened up the Museum a popular country bar opened up the same month as us and created way more incidents on the police blotter. Any call into the department that was an incident, so the area might be better than what we had before the Museum was open with regard to thefts, prostitution, drug related offenses. The numbers don't drill that far down in the police department. From an incident perspective, that wasn't showing. . The first -- the first PAC. Steve Stolski at the First Ontario PAC is part of a downtown revitalization programme. They use data like occupancies and new businesses to measure their value. You need to find what numbers are important to you and your funders and make that connection. The example is trying to prove that. I'm a resident thank God and I hope it pans out that it does revitalize the downtown and proves that culture exists. You need to have a lens on early on in the process.

Okay. So that does it for me. I hope that gives you a few more things to think about to think about in projects or general day to day work in reporting. I have to thank Steve, Janis, and Elka, for their help giving me a few perspectives. I also mentioned that there's a few resources. The next page has resources and my contact details. Again, I'm happy to talk about these. I think Alex and I when we started this conversation, I think all of us in the community in the last decade or so have been looking for great measurements and how we compress community value. I'm happy to talk to anybody who wants to explore it a bit further or have any ideas. But I really hope that you enjoyed this and thank you. I guess we'll leave it at that. If there's any questions or if there's time, I have no idea I've gone and ranted on about. But hopefully you found some value in that. Thank you.

>> ALEX GLASS: Thank you very much, Clark. That was a great presentation. We certainly appreciate your work in telling us about the City of Niagara Falls Museums. Really great stories there. I think a lot of us can garner what has been working for your community and your space and perhaps bring it back to our own. What I would

like to do now, yes, we are over a little bit in time. I would like to open up a couple minutes of questions. We can take two or three. If anyone does have a question, please type it in the chat box now. As a reminder, your mics aren't needed for the webinar. We have time for two or three questions if you would like to ask them to Clark. I don't see anybody in the chat box at this time. Again, Clark's information is up on the slide if you would like to contact him for any questions that you have after the webinar, we'll be sending out his slides and the recording as well as a survey for you to complete. I would also like to remind everyone of SpaceFinder, a great resource to animate your space and engage your community as well. We have it in -- gosh, it's coming to over ten instances across Canada. Mississauga is our upcoming one. Stay tuned on that. We would like to thank the Department of Canadian Heritage the Ontario Trillium Foundation and the Ontario Arts council. Thank you very much. This is the time of transition for everyone. What I would like to do is thank you all for joining us. Those who are not in the Arts Facilities Mentoring Network. We kindly ask you to exit the meeting room at this time and again, thank you so much. We will be in touch. And then for those who are in the Arts Facilities Mentoring Network. What I would like you to do is stay in the meeting room online and also pick up your phone and dial in to the conference line so we can have that discussion and final wrap-up session together. Thank you, everyone, if you have trouble with the conference line, type in the chat box. I'll leave this up for a minute or so. Thank you, everyone.