

ArtsBuild Ontario Learning Series Webinar: Alternative Creative Spaces & Adaptive Reuse Projects

Wednesday, February 27th, 2019, - 11:00 A.M. CT

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>> ALEX GLASS: Hi, everyone. Just waiting a few more minutes till we get started right at 12:00 for our webinar. Just a few more minutes, and thank you for your patience.

>> ALEX GLASS: All right. Welcome, everyone, to our webinar on Alternative Creative Spaces & Adaptive Reuse Projects, featuring the Idea Exchange and Trinity-St. Paul's United Church and Centre for Faith, Justice and the Arts.

My name is Alex Glass, and I am the Program and Assistant Executive Director at ArtsBuild Ontario. We are very pleased to have two guest presenters with us today. Jaime Griffis, who is the Director of Programming & Promotion with Idea Exchange, and Kendra Fry, who is the General Manager with Trinity-St. Paul's.

Before we get started, we just want to review a few housekeeping items. You can hear us, but we can't hear you. Your microphones have been disabled for this webinar, but you can use your speakers or headphones to listen in. You can adjust the sound by clicking on the speaker icon at the top of the meeting as well. We'll be offering closed captioning through 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.

So right now, I would just like to ask a participant who has joined us in the webinar to confirm that they can see the closed captioning pod and that it's working. So just a quick yes in the Chat box would be very helpful. Perfect. Thank you, Emily.

All right. A couple more things. We will be recording this session. So we'll be emailing that out to you, as well as a quick survey following the webinar. We ask that you complete the survey

so we can continue to improve our Learning Series for Creative Spaces.

Finally, we will have 10 to 15 minutes at the end to answer questions. We just ask during this period that you use the Chat box at the bottom right to type in your questions, and we will get to as many as possible.

So in case you have not heard of ArtsBuild Ontario, we are a nonprofit arts service organization that provides programs and learning opportunities that help make Ontario's creative spaces more sustainable. For the next little bit in this introduction portion, we will be talking a little bit more about what the Learning Series is and then we'll talk more about what this webinar will be including today, and then we'll cover guest presenter introductions.

So -- got ahead of myself -- one of our programs is the Learning Series, which is a series of webinars, workshops, and resources that support our core programs, which are SpaceFinder in Canada, the Creative Spaces Mentoring Network, and asset planner for the arts. Many of the webinars we will be offering over the next year will focus on capital projects and accessibility in creative spaces. For this webinar, we are seeing more and more nonprofits

and municipalities leveraging underused facilities in their communities for the creation of art space. In this webinar, Jaime and Kendra will share their processes, successes, and strategies for working with existing infrastructure to build creative spaces. Kendra will address the renovation project at Trinity-St. Paul's in partnership with Tafelmusik, and Jaime will spoke on Idea Exchange's Old Post Office Project, supported by the City of Cambridge.

I would like to now introduce our guest presenters for today's webinar. Jaime Griffis is the Director of Programming & Promotion at Idea Exchange in Cambridge, Ontario. A graduate of Dalhousie University's MLIS program, she began her career at Halifax Public Library and has worked in public service management positions at Eastern County's Regional Library in Nova Scotia, in Cape Britain, and in Ontario. A participant in the libraries Council, first cohort of the public libraries leadership program, she discovered a passion for leadership and innovation. Outside Idea Exchange, she can be found canoe tripping in Ontario's back country wilderness.

Kendra Fry has had a long career in the arts, mostly as a general manager in theater Passe Muraille. Kendra is currently the

general manager of Trinity-St. Paul's Centre for Faith, Justice and the Arts, the home of Tafelmusik Baroque Orchestra and another 30 professional and numerous arts organizations. In addition to managing Trinity-St. Paul's, Kendra is an associate with Regeneration Works, a nationwide project to regenerate old builds to enhance their community usage and value. You can see some of her projects at www.creativecollisions.org, which I am hoping she will tell us more about.

I would like to now hand things over to Jaime. I do need to switch gears and move over to the presentation first. Everyone give me a few minutes while I do that.

There we go. Jaime, over to you.

>> JAIME GRIFFIS: Okay. Well, thank you so much, Alex, for the invitation and opportunity to participate in this webinar.

As the Director of Programming & Promotion at Idea Exchange, I am in charge of all the public library programming system-wide from kids to teens to adults, and I also lead our communications and marketing team. I have been involved with the Old Post Office Project since March of 2015.

So in terms of an agenda, I am going to talk about what is Idea Exchange and how are we funded. I want to get into the Old Post Office Project in terms of the building and history, looking at the need for expansion for programs and services, and talk about the vision for the spaces. And lastly, I will take us through the actual spaces of the OPO and how the community is using this space right now and also talk about lessons learned in the project.

So what is Idea Exchange? Currently, Idea Exchange is the umbrella organization that encompasses all public libraries and public art galleries in the City of Cambridge, Ontario. First public library was founded in 1851. Into the late 2000s, with the rise of online search engines, the existence and primary use of libraries as research centers was being questioned by our funding bodies and our industry. So in 2014, through a rebranding process, we became Idea Exchange, and we are more than just public library service. We wanted our spaces to be used in creating and discovering rather than just consuming knowledge and information.

Now, in terms of funding, we are mostly municipally funded along with an annual provincial grant from the Province of Ontario, and in terms of our public art gallery programs and projects, they

are largely funded through Canada Council for the Arts grants and Ontario Arts Council grants.

So at Idea Exchange, we believe that ideas, regardless of the format that they are presented in, change lives. Our vision is that we will create an environment of curiosity and discovery through the explorations of the arts and new technologies. This will foster creativity, spark innovation, develop human capital, and support lifelong learning. We really have moved away from the consumption of information to providing spaces and programs that focus on creation and learning.

In terms of our current spaces, we have one large main branch, which is Queen's Square. We have three neighborhood branches in Hespeler, Clemens Mill, and Preston. We have three art gallery spaces, one in Queen's Square, one in the Preston location, and a stand-alone on Design at Riverside, and one digital library, the Old Post Office.

So as you can see from the text, many of our locations and spaces have had multiple renovations and updates, and in 2018, we not only opened the OPO, but we also completely renovated our Clemens Mill branch.

So Wendy Newman is an advocate for public libraries at the national level, and her quote really encompasses what we are trying to accomplish at Idea Exchange, where public libraries of the future will be catalysts and leaders in community-based economic development. They will have a strategic role in knowledge-intensive industries like digital media. They will be mainstays of community-based cultural planning and development.

So public art galleries and public libraries have become community destinations. In 2018, Ontario public libraries clocked more than 200 million visitors in total. In Ontario, 98% of the population is currently served by their local library. So public libraries have since expanded to be community destinations and hubs and creative incubators for ideas and, of course, democratic space. Public libraries now champion both digital and print literacy, but like Idea Exchange, we also have other collections that are more than just books. So on the left we have our Preston location. We have a free seed library where you can browse and choose and take seeds and grow some and give some back. We also have a tool library where you can take out a tool, a rake, edger, or spade.

At Clemens Mill in the upper right, we have an Active Living

Collection, so basketballs to yoga mats to chess sets, you can take these out outdoors, and they can be used by you, your family and friends. Lastly, our locations have maker kits so you can borrow and learn a new hobby before spending all that money on learning that new hobby. So it's not just about the format; it's about people and the ideas.

So a key pillar of our services is our children's programming. So kids programming is focused on 0-12 age group.

Play. We know learning through play builds literacy, creativity, curiosity, empathy, and many other life skills, and at Idea Exchange, we look for families to stay and play for early literacy success. But learning isn't just for kids. Our adult programming is largely community led, and one example is Cambridge Third Age Learning or CTAL, and this is an adult program led by a community volunteer committee, and it's a lecture-based series for those who could not otherwise be able to afford university courses. We also offer digital access to learning, so taking an online course through Linda.com. We also have a new service, Kanopy, which is an online streaming movie platform. If you have a library card, you have access to up to eight movies or

documentaries a month, and they have a catalog of over 30 000 films.

So now that we've kind of looked at Idea Exchange and what we offer as a municipally funded not-for-profit, let's look more specifically at the Old Post Office Project in detail, starting with the history of its design.

So Thomas Fuller, at the end of October 1881, the Government of Canada appointed architect Thomas Fuller to the job of chief architect in the Department of public works, and Thomas Fuller is also the architect that designed Ottawa's parliament buildings, so you can see some of the similarities here, especially with the clock tower. Fuller was responsible for the design and construction of many public buildings, including 80 Post Office buildings nationwide. So Fuller designed these Post Offices as landmarks, and as such, wanted to help foster a federal architectural image or a dominion image that was instantly recognizable to ordinary citizens. So while every Fuller Post Office was unique, the one that's closest to ours in Cambridge was the Post Office in Hull, Quebec. As you can see with less ornamentation on the right. Unfortunately, many Fuller Post Offices were

demolished in the 20th century, and the one in Hull that is our kind of sister Post Office was, unfortunately, demolished in 1950.

In terms of the use of space, the old Post Office building was used in a multitude of ways since 1885. You can see here it was a post office for 51 years. During the '60s and '70s, its use fluctuated between housing municipal offices, it laid vacant, it hosted a theater company, art gallery and small stores, and then started in the 1980s, we first see a restaurant space, and the building itself received National Historic Site designation in 1983.

And the use of space continues. In the late 1980s, we see a shift to various night clubs and pubs opening and closing, and the building was still vacant from 2007 until the City of Cambridge purchased it for the Old Post Office Project.

So the need for expansion. As you can see in these pictures, the need for expansion for our services really starts with a community-led model. Our queens Queen's Square location downtown had not expanded in space for 22 years, but there was no room to physically add on to the building. We would actually lose a municipal parking lot. As well, the City of Cambridge projects population growth, a predicted population surge of 23%,

going from 135,000 today to 176,000 by the year 2030. So our children's Department at queens square underwent a renovation, but we still found ourselves overwhelmed with program attendance from kids and families, which is a great problem to have. Our children's programs started to change from sitting and watching to kids exploring and learning together. So the community really has shaped the need for more creative space in terms of the increase in attendance at our kids programs.

Let's take a look at it system-wide. So system-wide, children's program attendance at Idea Exchange has more than doubled in eight years, and this represents a percentage increase of 105% in terms of program participants. Now, if we look at Queen's Square specifically, also a downtown location, it's our main location, and it's more than doubled in the space of eight years at 113%. As program attendance was ramping up, we were able to be at the right table at the right time to make a case for expansion in downtown Cambridge when the City of Cambridge was looking at purchasing the Post Office building. We have a capacity issue, we also have a projected capacity issue in terms of population. So having that positive relationship with the city and being able to

report our programming successes went a long way to presenting a viable vision for the project.

So key stakeholders. Many, many key stakeholders in this project, so City of Cambridge purchased the building for \$950,000 in 2013. Of course, Idea Exchange, our project lead was Helen Kelly. The principal architect on the project is Tyler Sharp, but we also had a heritage architect who would be consulted as the construction project moved forward, especially if there was going to be an impact in one of the heritage items or areas in the building. And she also was able to advise on original design, colors, sourcing of heritage glass. The construction company is CSL Construction. And a little bit later in the project, our restaurant partner, Monigram Coffee Roasters, came into the picture. Of course, Christie Digital. They were installing digital projection technology for the city in the parkinglot opposite Old Post Office, so it actually projects on the face of the building. So they are definitely a partner as well.

In terms of how we funded the project, City of Cambridge was in charge of restoration and expansion, so \$13.5 million. We also got a couple of grants, so Parks Canada grant, we were able to

restore the clock, the clock tower, the clock faces and gables. Toyota Foundation also donated \$50,000, which we were able to purchase our laser cutter and outfitted the third floor classroom. We also had a behest that is about \$120,000, so we were able to use some of that to outfit the lower level with tech that was focused on music and youth. And we had a fund-raiser with Monigram and sold the roof tiles because, of course, we are get ago new roof, so we sold the tiles for the Children's Discovery Centre technology and materials.

We also had a Steering Committee. So most of the Steering Committee from this project is made up from members of the City of Cambridge, so Mayor and many city councilors, our CEO, as well as the chair of the library board, the chair of the municipal heritage committee, chief financial officer, and the community at large. And before the project actually got the green light, there were a lot of heritage considerations, and before the Old Post Office Project was under way, it was not without controversies because there were many issues that had to be dealt with, especially when it comes to heritage considerations and the complete renovation of the building. So this is where we go from talking about renovation to

rephrasing the project as restoration and expansion. And prior to the green light, ERA Architects Created a Heritage Conservation Master Plan for the project, and careful consideration was made for the conservation, restoration and preservation for the building's heritage features.

So the Municipal Heritage Advisory Committee approved both plans, and the project was able to move forward. But this is something to consider if you are going into a heritage restoration project.

So when it comes to our original vision for the digital library, we see a rise of makerspaces and digital literacy programs in public libraries. So we envisioned multiple creative spaces where people could come in and explore, create, and learn through play. Add to that our mayor at the time made the statement: Idea Exchange brings the future to Cambridge. So this vision for the building is a community hub and digital library.

One of the lessons we did learn from this project is that we used at the beginning traditional public library distinctions based on age. So as you can see on the left, we see a teen space for teens, reading room, we have Children's Discovery Centre, and maker lab.

So it's really designated by age. Now, getting closer to when we opened and after we opened, we had to adapt to new ideas of doing, not based on ages, but what the community wanted to do in our spaces. So teens wanted to be in the maker space, adults wanted to be in the Discovery Centre. We are doing a lot of our March break programming in the reading room. So that idea, we had to really be open to changing our ideas of what we are doing, not based on ages, but on what the community wanted to do in our spaces. So this why I am passionate about adaptive reuse projects. It's not only about leveraging the existing space but allowing the community to share their needs and being able to adapt to those needs.

So in terms of part 3, I wanted to look at how the community is using the space and look at some key lessons we learned. This is a great before and after shots of the building, before and after the project. On the left we see the Post Office. It was vacant for seven years. There are broken windows, slate tiles off the roof were either loose or broken, and the stone work was dirty, cracked, and damaged. And on the right we can see all of the stained glass were restored and repaired. They color matched the trim to the

paint original color in 1885, new roof tiles on both the clock tower and main building. The extension, the glass extension at the left of the building, is actually the elevator. So before they didn't have an elevator, and this is to provide accessible access to all floors. It took over eight months to clean and repair the stone as well as reset all of the window lintels. So I think in this picture on the right the building is smiling. It's a happy building now.

And before and after, this is a shot of the rear of the building on the river view. The back extension on the left, you can see, was almost rotting and not safe. Please note the tree growing out of the chimney in the picture on the left. And after, in terms of the picture on the right, you can see the two new glass extensions, the upper one is actually the classroom or meeting room, and the one below is extended above the window -- above the river is new as well, and that's our largest event space.

So what are people doing in the spaces? So if we start from the top, on the third floor, we have our makerspace, so on the left we can see that in this picture they are starting to work on the makerspace third floor, the ceiling, the walls, the beams have been reinforced with steel. The top floor of the building is now a great

workshop space and collaboration studio led by one of our staff members here you can see. This is Jeremy Taylor. We have 3D printers, a laser cutter, soldering stations, we have a tool crib if you have to repair something and other tech tools. We wanted to be an innovation lab for city's makers, tinkerers, and fabricators. The community has actually responded. Most of Jeremy's time is working with community members one on one on their design projects and how to use the laser cutter.

We really wanted to purchase technology that most people could not afford to buy themselves and give access to this tech. So the lesson on the third floor was also we made all of our furniture mobile. Things are on wheels. Storage is kept on the sides. If we want to change up how we are using the space in five or ten years, we don't have to start a new project. Everything is mobile.

When we get to the second floor is the Discovery Centre, so on the left you can see they are just starting the stairs up to the third floor. This is where we want fun and learning to come together. We have a lot of school tours that not only focus on structures and circuits, but we also offer a heritage school tour that focuses on letters and letter writing. And of course, on the picture

on the right, you can see hands-on learning with our Light Bright wall and LEGO walls.

A lot of learning and programming in the Discovery Centre is STEAM based, so STEAM based, so science technology engineering arts and math. Many public libraries are omitting the A in STEAM and just do STEM learning, but I think for us it's so important to have that arts component. So here you can use iPads for robots, but you can also use them for creating and drawing. Here you can see children using Makey Makey for creating music. It's not just about science and tech. It's all of it together.

And here we can see where you can extend the learning experience. This is the Light Bright wall up close on the left, which adults like to use as well. This beautiful picture of a tree. And we also have large building sets, so on the right this is very popular, this is called a rigamajig, and it's a large building set with wood gears, pulleys, and wheels, and you can build just about anything you want.

And again, we also offer digital literacy programming in the Discovery Centre. We partner with Canada Learning Code, and we offer coding programs for kids 8-12. It's really interesting how we

can use the space as a classroom space, a discovery space, a building space for kids and but also adults and teens as well.

On the first floor we have a reading room and community space. On the left you can see they were just starting to renovate the reading room in August of 2016, and of course, the finished product on the right. This is where we have our restaurant partner, Monigram Coffee Roasters, and we do have print magazines and newspapers, but you can also take out a Chromebook if you need to use a laptop. And how are people using the space? We find that a lot of small community groups like to meet in this space, and this is really, really great.

So continuing on the first floor, we have the river room extension. This is that glass extension going out across the river. It's our largest event space in our system, and in the before picture, they are just laying the floor, and in the after picture on the right, you can see there are a lot of tables and chairs and meeting spaces for people to come and meet and do work and projects.

Another use for our river room extension is that we thought we would just have it for people to come in and use, get a coffee,

university students meeting from University of Waterloo doing projects, but now we actually do use it to feature adult lecture series, local author talks, the community wants regional events and launches like the Smart Cities Challenge for Waterloo Region. As well as City of Cambridge budget presentations or town halls. So we really do see a big response from the community in order to use this space.

Lastly, we have our lower level. On the left you can see excavation starting. This is at the back of the building. So the river is on our right, and there is some space between where the building was and the river wall. And you can see how the finished product -- yes, that is the outside of the building, inside. Now, down this hall we have two audiovisual recording studios, so you can actually come in and record music or podcasts. And so this is a great before and after.

When you move into the older part of the building, this is actually a theater performance space. So in the beginning we were only going to be having eight-foot ceilings, and we were worried about how the space would feel like a basement, but what was great was they were able to excavate and add multiple feet, so you

can see how tall the ceiling is now, and it doesn't feel like a basement space. So we have a performance space, as you can see in the pictures on the right. It's a theatre. There's a portable stage. On top of that stage, that's portable music instrument hub, so you can check out an instrument and play. There are also gaming stations. We have VR and also green screen technologies.

And so when we come to, okay, we have this great branch, how do you launch a new branch like a digital library? Well, Idea Exchange celebrated the launch of our new location on Friday, July 6, this past summer. So Idea Exchange, the City of Cambridge, and the downtown BIA collaborated to host a community party, where over 4,000 people attended. So to make sure we observed fire code but also welcomed people to the building, we had registered, guided tours every 15 minutes. And outside we were able to close the road in front of the building and host local food and beverage vendors, a family dance party, maker and tech activities, and live music in the parking lot facing the Post Office. So we were able to close that, too, courtesy of City of Cambridge.

And to close out the event, we had one-of-a-kind 20-minute projection show, illuminated, as you can see in the picture on the

lower left, illuminated the iconic old Post Office against the night sky. That was very exciting.

It was such a good party that Idea Exchange received the 2018 Cambridge Chamber of Commerce Cambridge and North Dumfries Community Award for best event of the year. There have been awards for design. We have most recently the 51st Canadian Architect Awards of Excellence for innovation and design excellence.

In conclusion, the Old Post Office Project has been an amazing project to work to try to address community needs to offer creative and inviting spaces for everyone to explore and learn and access new technologies. I think the idea of what makes a digital library will change with time, and we are ready to adapt to that change as the community needs us.

>> ALEX GLASS: Thank you so much, Jaime. That was an incredible project to see really neatly packaged in the course of 20 minutes, and you packed in a lot for us, so thank you so much for sharing the project with our network. I know that a lot of municipalities are looking for ways to work with their arts and creative industries, and I think this is a great example of how Cambridge and Idea Exchange is serving your local creative

community. So thank you so much.

Now I am just going to switch over presentations and get Kendra set up. So one moment, everyone, while I make sure that we have the right presentation.

All right. Kendra, we are ready for you. So over to you.

>> KENDRA FRY: Hey, guys. Can everybody hear me okay? We are having to do this through a phone through Alex because my big, old building reverberates in a funny way, so if you can't hear me, please just put your hand up. Thanks, Patricia, for letting me know you can hear me. Awesome.

So as Alex introduced me, I am Kendra Fry, the general manager of Trinity-St. Paul's Centre for Faith, Justice and the Arts, also known as Trinity-St. Paul's United Church, and we will come over to Trinity-St. Paul's in a couple minutes here as we talk about the various projects we are discussing.

One of my jobs in addition to being at Trinity St. Paul's is I work for a project called Regeneration Works, and that is a project of the National Trust for Canada and Faith in the Common Good, two national not-for-profits that focus on faith building and how to regenerate them for co-use and re-use in the community so

we keep them standing.

The reason why this matters is there are 27,000 faith buildings in Canada. Faith communities are the second largest owner of land in Canada after the Government of Canada, and one-third of those are in danger of closing their doors in the next ten years. So the United Church alone, one church a week ceases operations, and churches that I know of this week that closed number four. So four this week.

Many faith communities elect to sell their buildings and amalgamate with other faith organizations or cease operations; however, some churches are repurposed to great effect as libraries, spas, private homes, restaurants, event venues, skateboard parks. Then the third category, the category that I most often work with, is that some churches remain and find an alternate way of being via social refurbishing, selling of air rights, or partial property sales.

I am going to look at a couple of various examples here before we talk more in depth about my particular repurposing project.

This is in Windsor, the Waters Edge Event Centre, formerly the Our Lady of the Rosary Church. I haven't been to this one, but it's a beautiful picture of how a sanctuary space can be made into a

space that is appropriate for events. But also as many of you know, I have talked with a bunch of you before about this, this can serve this purpose and also still be returned to usage for the faith community if that was desirable. In this case, that's not what the Windsor Waters Edge Event Centre does. It does just events. It doesn't do church anymore as far as I know.

This is Abbey's Bakehouse in Minnett, Ontario, the former united church from Digby, Nova Scotia. It was moved from Nova Scotia to Minnett, Ontario, interestingly. It's really cool the way they made it into this bakery, and they did a beautiful job. I don't know. It looks like a place I would like to hang out. It reminds me of a coffee house very much like this I used to like to hang out in. A place called Black Bird Coffee.

This is a skate park in Surrey, England. Great big high, soaring ceilings, massive space, good structure, good beams. Makes it workable as an indoor skate park. That's what this former Anglican Church in Surrey, England, became.

So the thing we deal with most is the church itself taking on the approach of being a social enterprise, engaging with other not-for-profit organizations to regenerate their spaces in the service of

community good, thus working with Faith and the Common Good, and where the National Trust for Canada comes in is a great number of these buildings are historically designated, so that is where their interest comes into play.

So I will talk a little bit about Trinity-St. Paul's Centre for Faith, Justice and the Arts. The Trinity-St. Paul's is a united church here in Toronto. 44,000 square feet right on the subway at Bloor and Spadina. It is a United Church, first and foremost. I work for the United Church of Canada, but 99% of what happens in the church building are not church. It's all the other things that make up a community. That's what we are going to talk about. Usually I give an example of what's happening in the building today to help you to have a sense of the life of this adaptive reuse building. So this morning we came in, Tafelmusik Baroque Orchestra, sadly for them, was packing up to head out on a tour to Pennsylvania. I am a little worried about them and how they will make it through the snow, but there you go.

Dancing with Parkinsons, a group that has Parkinson's sufferers come in for dance, both for physical exercise as well as social connection, they were here and partnered with York

University, who comes before and after and does a scan of the brains of participants in order to mark the effects that dance has on brain recovery in Parkinson's sufferers. They were here.

Then we had a Japanese day care, so they come four times a week for four hours, and children come and they learn preschool programming in Japanese.

They had Vital Specs, which is a bones density group for seniors, who was here today. Then we had three 12-step groups in the program. So it's 12:23, 12:30, and that's the people who have been here today.

For Trinity-St. Paul's, the shift from being just a church to being this community center hub that they are now involved in a number of factors and a bit of a journey. So the things that I think are most important to bring them to this place was a congregation who was willing to identify problems early on and solve them before they became insurmountable. So beginning in 1980s, Trinity-St. Paul's began to identify that the building was unsustainable with the congregation alone and to think about what it meant to be in relationship with other people and how they would use their building. That gave them lots of time to think and plan and

experiment and try new things.

This experimentation took the form of at least three separate sets of feasibility plans before we end up with where we are now. A shifting governance structure was also necessary in order to activate what came to be. So Trinity-St. Paul's as a United Church, had the typical trustees and church board. However, church boards are typically made up of 20 to 30 people and can be quite unwieldy and not able to move quickly in time. And so Trinity-St. Paul's split its governance structure and devised a building management board that has broad powers to oversee the building as a whole and to make decisions for the building on behalf of the congregation, and that building management board has divested their powers to me as the general manager, and we activate the building through the 17 staff that we have working with us. So this allows for a much quicker timeline on items of mutual concern to all of our partners.

And then finally, we had a series of ready and willing partners of great strength and generosity.

So as I said, 44,000 square feet on the subway in Toronto. This is 780-seat sanctuary/recital hall, 9 other spaces and 21 office spaces.

So Trinity United and St. Paul's Avenue Road merged in the 1980s. The two congregations came together in the building that Trinity possessed, and St. Paul's Avenue Road had come with this idea of a center, an idea that they had a place within the community to activate not just space but also justice and the arts. So they brought with them some partners who matched that approach, notably Greenpeace and the international socialists, who are still with us today, and from there the idea of a Centre for Faith, Justice and the Arts took off, and it has always been prioritized in that way, that they are always seeking to activate work that allows for justice and the arts.

These are Trinity-St. Paul's spaces, some of them. Bottom left there is the dance studio used almost entirely for dance and for opera practices. The upper right is the chapel used mostly for meetings and gatherings of 12-step groups and also the Japanese day care works out of there. I lowered the ceiling in that space and made it very nonresonant because every other space in this building was hugely resonant, which is why I am talking to you through the phone today instead of through the computer because of the resonance of our rooms. We lowered the ceiling of this room to

reduce the resonance to allow for seniors and children to be able to hear more quickly and clearly.

On the bottom right is the gym. It's a little hard to tell, but around the top of the gym, there are eight office spaces, and then around the bottom, there are another five office spaces and an industrial kitchen, which houses our vegan restaurant, which cooks here on-site and then trucks their food down the street to serve. And then the gym is used mostly for major events and for a lot of dance, so we have 120-some salsa dancers here every Saturday for four or five hours. And then we host receptions for our various concerts taking place in the gym, as do a lot of conferences, trainings of major not-for-profits in the area, the City of Toronto's various feasibility studies and feedback sessions are also held there usually.

So this is when Tafelmusik joined us. You can see a very 1980s picture on the right of Tafelmusik Baroque Orchestra. They were a small organization with a budget at that time of about \$500,000. And they came seeking office space with performance space alongside so that they could have those two things together. Trinity St. Paul's was very willing to have them on board and could

have no idea that we were in for what would be a minimum 46-year journey together as Tafelmusik's lease doesn't expire until 2027, and I imagine we are in it together much longer than 46 years. But in the time that's happened between, Tafelmusik has grown greatly in strength and is now a \$6 million operation that, of course, travels all over the world, including playing at Versailles every other year.

Here are some mark points on the road to give you a sense of the journey. Really these projects involve multistakeholder community group exercises to give you sort of a sense of how long this one took. Please be aware that there's starts and stops along the way. In 1980, Trinity United and St. Paul's Avenue Road joined. In 1981, Tafelmusik asked to join. In 1991, we created a sanctuary ringed by seven office and multiuser spaces to allow for green room space and office space as compared to a sanctuary that had formerly been 1300 seats.

In 1991, Tafelmusik's growth results in requests to amend the acoustics of the sanctuary, and the first of many reports are written with acoustician bob Essert, who in the end will do the work that brings the hall from a B-plus standard to an A, A-plus standard by

acoustic standards of classical orchestras.

In 1992, the second renovation builds Tafelmusik extensive offices. The cost is born almost entirely by Trinity-St. Paul's but results in a longer-term lease agreement with Tafel. So the relationships each time there is one of these major renovations is navigated in discussion with community, so who raises the money, who does what, how we can best accomplish the goal is a new journey each time. Early on, most of that was borne by Trinity-St. Paul's, who was the stronger partner.

A whole series of letters, faxes, and emails and more than you can imagine. 2004, Tafelmusik comes forth with a bigger plan to enhance the acoustics, open up the public space when you come into it so that there's more gathering space, more of a lobby, and allow more concerts without major setup because up until this point, they have been devising a stage each time that goes over top of what in church language is called the chancel.

So this plan is stalled for a long time for a lot of reasons until 2006, Diamond and Schmitt proposal comes forward. It is not accepted as it will take \$15 million to execute. The proposal included automated shutters that opened and closed over the large

stained glass rose windows to provide full darkness for the multimedia things that Tafelmusik was starting to do at the time. It also involved acoustic enhancements, but a hydraulic stage lift that allowed the stage to sink in the floor and then come up, and a full air conditioning plan, none of which is embraced in the end.

In 2011, Tafelmusik has an opportunity for major funds from the federal government, and Tafel and Trinity-St. Paul's finally agree to move forward with a \$3 million renovation, and \$700,000 is raised by the congregation, and \$2.3 million by Tafelmusik. I will point out that that \$700,000 raised by the congregation was raised by 140 people.

So here's the renovations extending from 2012 to 2014. On the left-hand side, you can see a quite traditional church setup. At the front there's the chancel with an organ that doesn't move. It's all pew seating that's fixed.

On the right-hand side, we move to this stage setup that provides a larger platform for Tafelmusik and everyone else to perform from. The organ becomes movable and is in that upper house left stage right corner along with the Steinway Concert Grand that's there.

Underneath the stage is avenues that are for storage that were very carefully designed to hold all of the various aspects that allow for us to transform from church to concert and back relatively quickly. So stairs come in and out, various liturgical furnishings come in and out, chairs come and go depending upon the need of the space at that time.

The upper seating remains pews with quite large cushions that are defined and numbered so that there's numbered seating for concerts, and the lower level is now theatrical seating except for the first four front rows, which are removable chairs. We went with removable chairs because United Church congregations prefer to experience their worship with the minister on the same level as the congregation, so this allows a well at the front of the area there that permits the minister to be on the same level with the congregation. So church service is celebrated on the ground level with the first four rows removed.

So funding. Trinity-St. Paul's congregation of 150 members raised \$700,000. Tafelmusik Baroque Orchestra received a major donation from the Henry Jackman Foundation, but they very kindly agreed to name the sanctuary Jeanne Lamon Hall after the musical

Director of Tafelmusik. This is key because had the Henry Jackman Foundation wished for it to be named that, there would be probably a significant holdup from the congregation of Trinity-St. Paul's because they don't believe in acknowledging people for their monetary abilities but rather for what they give to the world. So the naming of it as Jeanne Lamon Hall -- Jeanne was a person who Trinity-St. Paul's has long-term relationships with and is very respectful of and appreciates their contributions to the community, so it was a great thing the Henry Jackman Foundation did with that.

Cultural Spaces Canada gave a significant grant matched by Jackman, Culture Build Toronto gave its biggest ever grant, and Heritage Canada made a large contribution. And the rest was raised from individual donors of Tafelmusik and Toronto Consort, who is our second largest user in this space.

So \$3 million of renovations in two years. First, phase one was the sanctuary, and this involved acoustic renovation, the additional cushions on the upper seating. The main floor seating changed out, the stage put in, the organ made movable, and oh, yeah -- no, then in Phase 2, we do the follow-up system, we upgraded the lighting. It's all hidden amongst the struts. It was

very hard to access it in a way that was safe, so we put in a fall arrest system. Then Phase 2 involves the lobby in theater language, narthex in church language, so that's the bottom left photo there. We took out a room that revealed that stained glass that's at the back of that picture and allowed for a full ramp for a fully accessible entrance to the main hall and allowed for a slowly raising ramp that goes all the way around the sanctuary to allow accessibility for the stage as well for wheelchairs and walkers to go on to the stage.

It also raised the roof in this area, took out four pillars, put in a new support beam, upgraded all of our lighting -- although it's historical -- made it all LED. And then on the right-hand side there, you can see that this donor wall was put in to the north vestibule. This is quite a unique thing in the world of church to have a donor wall, and so the sentences at the top there, the paragraph at the top speaks to the relationship between Trinity-St. Paul's and Tafelmusik and why they have gone forward together in this way and how it's a lifelong partnership. And then the donor wall itself is white on white to be fairly discreet, and Tafelmusik's donors are acknowledged in a way that's typical within a theater, which is that

the larger donors get larger print. The Trinity-St. Paul's donors are all acknowledged in the same size print, given that it's assumed that each gave according to their means and so should be recognized equally.

So the success of the Trinity-St. Paul's and Tafelmusik partnership has been pretty great. So they were already well on a path together, but the renovations really put it through the roof, allowing us to increase the amount of rental revenues by about 30% since 2013, but also provide a much higher standard of concert hall for our user groups. So Trinity-St. Paul's books out about 24,000 hours in the building in the course of a year, and we have over 400 user groups that range from amateur and community groups and 12-step groups up through Tafelmusik. Last year we ran 306 concerts in the main sanctuary, which is the main adaptive reuse project.

So at this point, it's fully financially sustainable, which is a huge goal for a faith community of this size, with buildings of this size, to manage to keep their buildings standing but also upgrade them and keep them up-to-date enough to be of use to the community at large requires a significant amount of funds, so we

are quite proud of what's been accomplished in that regard.

So this partnership has led to it being seen as a model for faith buildings for long-term sustainability and community engagement. So working with Regeneration Works, we work in partnership with organizations across Canada to share these learnings and help them to work on how they can reengage with community and create like projects.

That's it for me.

>> ALEX GLASS: Thank you so much, Kendra. That was great. Of course, we are so happy to have you present back with us again in this series. You had talked a little bit about renovations as well a couple years ago in our Learning Series. And we work with you a lot at ArtsBuild Ontario in exploring faith-based spaces becoming creative places. So I encourage everybody to check out Kendra's resources and her work.

So we are at that point in the webinar right now where we can start to take questions. We have a few minutes left. So if you do have a question for either Jaime or Kendra, please type it in the Chat box below. I do see Joni and Kari from Calgary are typing, so we will wait for those to come in.

>> While people are typing, I will say it's been pretty great. The Metcalf Foundation funded us to travel around the use to look at other models like this that allow for faith buildings to regenerate and service to the arts, and that's been pretty eye-opening to everyone and really awesome.

>> ALEX GLASS: Yeah, I can't wait to see where we go and what happens with the work there.

The first question in from Kari and Joni from Calgary Arts Development. What are your revenue sources for costs and O&M. Operations and maintenance, is that what you mean by O&M, Kari and Joni? Yes, okay.

So I think let's start with you, Kendra, then we can go to Jaime.

>> KENDRA FRY: Sure. So the question was what are our sources for those?

>> ALEX GLASS: Yes.

>> KENDRA FRY: So our revenue sources are almost entirely from what I consider kind of crowdfunding rent. We have a very complicated tier -- tiers of rents you pay based on ability, and we are gathering rents from our 400-some users, and that is paying for

our annual operations as well as \$100,000 in capital upgrade each year and returning a small surplus into an endowment fund that's held for the building, not the church. So that pays for our operations and maintenance. And then on occasion, as with the last project, we approach Tafelmusik to go for major grants for major capital upgrades.

>> ALEX GLASS: Thanks, Kendra.

Jaime, are you able to answer the operations and maintenance and what are your revenue sources for covering those costs?

>> JAIME GRIFFIS: Well, because we are municipally funded, we really don't have a revenue source. Now, at the Old Post Office, we do rent space out to other user groups, and we also have an after-hours agreement. But in terms of operations and maintenance, that is through -- that is funded through the taxpayer, and every property tax owner in the municipality of City of Cambridge pays property tax every year, and that's how most of our municipal funding is from the City of Cambridge. There's also -- we do have Public Libraries Ontario Grant, so that's also there as well.

>> ALEX GLASS: Thank you so much. The next question we

have is from Isabella. How tall is the ceiling in the theatre and performance arts space?

>> That's a really great question. I would say it's between 12 and 15 feet.

>> ALEX GLASS: Thank you so much. Jenny McMasters, asking a question for Jamie. Can you tell me more about the art galleries involved in Idea Exchange?

>> JAIME GRIFFIS: Okay. It actually comes back to when City of Cambridge was amalgamated in 1973. They had three major centers, Preston, Galt, and Hespler, and the public art galleries are a part of Idea Exchange, so the public art galleries and public libraries, just as the sea of Cambridge was amalgamating, came together as Cambridge libraries and galleries. So right now, Cambridge art galleries is led by a director on our management team, so she is on the same team as I am. So they have three galleries -- there are currently three gallery spaces. Our biggest gallery space is at Queen's Square, downtown Cambridge in Galt. We also have a smaller gallery space at our Preston Library location. Then very have Design at Riverside, which is a space in the University of Waterloo faculty of art and architecture. It is its

own department in Idea Exchange, and of course, the rest of our operations are with public libraries. So that's how that kind of works. I hope that answers your question.

>> ALEX GLASS: Yes, thank you so much.

And the next question I have is for Kendra. Sorry, Carolyn, yes, we will share all of the information, and Chad, I think you were also asking about oh, a copy of the webinar, so those things will be shared throughout -- or after following the webinar in our email to everybody.

This is a question for Kendra. From Peter Miller. Kendra, has your model been replicated in other cities and countries?

>> KENDRA FRY: Yep. There's a number of different people doing similar things, some with the help of Regeneration Works and some on their own. In Kingston, the Spire of Sidenham, formerly a church, is operating as a performance venue and community hub with a split governance model as well in which the Spire has community members sitting on it who have oversight over decisions made around the building, even though the building still is retained in ownership by the United Church of Canada.

Then I am working right now with Metropolitan United Church

in London, who is considering going down a similar path, so we are just at the beginning of that journey with them." There are some rural examples as well. St. Joseph's Kingsbridge has gone forward with their model. And here in Toronto, there are some like models, although not a ton that are fully sustaining themselves on revenue yet, but there's Holy Trinity Anglican, St. Paul's, are all taking on similar approaches.

My last slide there has my website, creativecollisions.org, which tells you the projects we are working on right now, or you can look at the National Trust for Canada.

>> ALEX GLASS: Thanks, Kendra. Looks like Jenny has a follow-up question or a new question. Jenny writes how would you suggest beginning a partnership with the United Church? Kendra, I assume this one is for you.

>> KENDRA FRY: It depends which one. Different churches have different structures, so the things you want to do first is connect with the church board and talk with them. Many United Churches are making an effort through consultative processes to reach out to their community at large and engage them in the conversation of what to do with these buildings that are often

underutilized, but some are not because they are overwhelmed and their congregations are quite elderly and they are not entirely sure what to do. So the response you are going to get is kind of unknown. It depends on the United Church. If you want to send a note separately, I can give you a little more if I know the church you are thinking of but the short answer is to attempt to connect with the church board. Sometimes it's easier to come through Faith and the Common Good or National Trust because we can get more information.

>> ALEX GLASS: We are running short on time at this point, but we can take one more. Question for Kendra. Have you seen art organizations support faith organizations through space partnerships?

>> KENDRA FRY: Yeah. Arguably, that's exactly what Tafelmusik is doing. So Tafelmusik as an arts organization is supporting our faith organization through helping us to keep the building standing. So they are accessing grants that we could in no way access, which creates the partnership to keep the building standing for us both. So yes, in that methodology, usually it comes out of long-term relationships that are symbiotic in nature.

>> ALEX GLASS: Thank you. Yes.

Okay. So that's all the time we have for questions now. As I mentioned, we will be sharing contact information as well, so you are welcome to follow up with Jaime or Kendra if you have any outstanding questions that were not answered today.

There are a few programs that I'd like to share more information with you about before we close. The first one is PLAN IT | BUILD IT. It's a free online guide to planning and completing capital projects. It breaks your projects down by phase, so whether you are taking on a capital project, like a new build, or you are looking at a large renovation or a small- to medium-sized renovation, or the ongoing operations, this tool really breaks it down for you from the perspective of a nonprofit arts organization and all the considerations that you will -- can tick off your list as you move through your project.

The second program that I would like to share is SpaceFinder. I am sure most of you are familiar on our website series with this offering but I always like to plug it because it is such a valuable resource to our creative spaces and artists in our community. So SpaceFinder is a free online site where you can list your creative

space frontal. It's also see for artists to find your space on this site. We have this platform in 11 communities across Canada. Eight of them are in Ontario communities, and three of them are provincial, BC, Alberta, and Manitoba, and our local leaders, Joni and Carey are online with us today leading the charge in Alberta. We encourage you if you do have available rental space, please list them on SpaceFinder.

Our next webinar in the Learning Series called Design for Public Spaces Advanced: How Can Creative Spaces Go Beyond the Standard?, is addressing accessibility in our creative spaces. It's a third webinar out of a six-part series that addresses accessibility in space. That will be on Tuesday, March the 12th, at 12:00 p.m. Eastern Standard Time. It will be hosted by Thea Kurdi, who is the Vice President of DesignABLE Environments, and our presenters will be Dave Hollands at the ROM and Lorene Casiez from Human Space and formerly the quadrangle. We will send you the link to register there.

The last thing I can share is can you please complete our survey. Really, we use these surveys to continue to improve our Learning Series and address the gaps in knowledge and the needs

that are really relevant to our creative spaces now. So by completing these surveys, you help us stay on top of that and deliver directly what you need now to continue to sustain and grow your creative spaces.

Lastly, we would like to thank our funders for their support of our Learning Series. They are the Department of Canadian Heritage as well as Canada Council for the Arts have made it possible for this Learning Series to be provided to you.

That's it for me right now. Thank you so much to you all for joining us, and again, we'll follow up with the survey, the presentations and contact information. If you have any questions outside of that, feel free to get in touch with me, and I hope you have a great rest of your day. Thank you.

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