

ARTS BUILD ONTARIO
Transcription of Learning Series Webinar:
Working Together: Multi-Partner Creative Space Projects
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>> ALEX GLASS: Welcome everyone to our webinar on "Working Together: Multi-Partner Creative Space Projects." My name is Alex Glass and I am the program and assistant executive director at ArtsBuild Ontario. We are very pleased to have two guests with us today: Alexandra Badzak who is the CEO of the Ottawa Art Gallery and Tam-Ca Vo-Van, the Director of SAW Gallery.

Before we get started, we just need to review a few housekeeping items. First of all, 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 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.

Right now, I would just like to ask if a participant on the webinar currently can respond using the tab box to confirm if the closed captioning is working. Great. Thanks Brendan. A couple more things. Kristen and Sam thank you so much.

A couple more things. We will be recording this session. So, it will be emailed out to you and posted on our website for viewing later on. We will also be emailing out a survey following the webinar. We ask you complete this survey so we can continue to improve our learning series for creative spaces.

Finally, we will have roughly 10-15 minutes at the end to answer questions. We ask that you use the chat box at the bottom right to type in your questions, and we'll get to as many as possible. In case you have not heard of Arts Build Ontario, we are a nonprofit art service organization that provides programs and learning opportunities to help make Ontario's creative spaces more sustainable. One of our programs is the Learning Series which is a series of webinars, workshops and resources to support our core programs which are SpaceFinder in Canada, the creative space mentoring on network and asset planner for the arts. Many of the webinars will focus on capital projected and an accessibility.

In this webinar we are looking at the Ottawa Art Gallery and SAW Gallery and their renovations projects. It is a fascinating, creative hub that has really been together many years and to see this rejuvenation of the space with these two projects I think will provide our network with a lot of fodder and food for thought around multi-sector and partner projects moving forward as we are seeing more and more creative spaces and partnerships that are coming together under one roof. So, we are very pleased to have both Alexandra and Tam-Ca here today to presented on their respective projects.

I'd like to introduce our presenters today. Alexandra Badzak is the Director and CEO Officer of the Ottawa Art Gallery where she led the charge on a major gallery expansion project in the downtown corridor. She is a member of CAMDO, the Canadian Art Museum Directors Organization, and she sits as an advisory member of the Ottawa Arts Alliance and was one of 13 member arts and heritage steering committee charged with renewing the City of Ottawa's 20/20 cultural plan. She is also an adjunct Professor at the University of Ottawa and a member of the Board of Directors of the Downtown Rideau BIA.

Tam-Ca Vo-Van originally from Moncton, studied music at the University of Moncton and ethnomusicology at the University of Montreal. She is based in Ottawa and is the Director of

Galerie SAW Gallery where she first served as co-artistic director from 2002 -2005. She has organized many exhibitions including the experimental ethnographic film and video exhibition at SAW and Droit de regard at Galerie Sans Nom, and co-founded the electric fields electronic music and media forum. She worked for many years as a programmer at festival international du cinema Francophone en Acadie and organized the On the Bend Gay and Lesbian film festival in Moncton. She serves as vice chair of the association des Groupes en Arts Visuels Francophones (AGAVF).

And, finally, to get us started would like to hand things over to Alex to take us through her presentation. So, over to you Alexandra.

>> ALEXANDRA BADZAK: Great. Thank you so much. Welcome everybody. Thanks so much for joining us and for being interested in this idea of stakeholder relations when it comes to these big cultural hub projects.

So, I'm going to start off briefly to say that I started at the Ottawa Art Gallery or what I will offer to you as the OAG about nine years ago really with a mandate for expanding. And, you know, with a lot of patience and a lot of perseverance, I think we moved one of the smallest municipal art galleries. We were housed in Arts Court in the former County courthouse that is arts court, moved from one of the smallest galleries in Canada, really to a space hailed as one of the most important cultural builds in a generation in Ottawa. And so, you know, in our first year, so we're coming up on our one-year anniversary at the end of April, we're looking to surpass 350,000 visitors coming through our space. So, we're feeling like, you know, we've really been able to achieve a great success.

But how did we get here? So, there was a lot of core consultative work, a lot of preparatory work that went into things. We did do deep consultation with the community through a feasibility study. We let the various communities know that we were serious about the building project through partners in art gala. Then implicated ourselves and continued to implicate ourselves within the city structure so that we became an important stakeholder to them and that they would in fact be a champion in leading the charge to our expansion.

To give you a real sense of the timeline on it. Yeah, it took time. We started in 2004 with

the feasibility study and, of course, didn't actually open until 2018. So, a long, long time. You know, lots of hurdles and ups and downs amongst that, but I think for those of you who are truly interested in some of the P3 aspects or the public/private partnership aspects to the project, you will note that that took about four years in the making to really structure that and kick it off the ground and then, of course, open.

So, a very long, very intense time. And I will say that it got more intense as we got closer to our opening as one could very well expect I'm going to give you a very brief understanding of the overall project. So, this is a bird's eye view looking down on to the site itself. We're mostly that big blue section. We occupy kind of a rectangular area that links the old arts court building -- so that big complicated structure on my left. And then we also have our private partners as well as another public partner, the University on our right. And we came back and looked at the triangular plot of land that was, you know, really one of the last spaces in downtown Ottawa that could be built. So, we decided to build there. It was a very small urban site so a complicated space to build.

And of course, what you are seeing is just the bird's eye view and it doesn't really indicate that we grew up quite a bit. So, we go up six floors. So not only are did we grow five times the size with the purpose-built gallery, we do hook up to Arts Court on four different levels, essentially making it accessible. There's also 130-seat black box theater for the University of Ottawa. And then, of course, our P3 or our private partners which I'll get into a moment, that occupy the podium corner aspect of this site.

So, why P3? Well essentially, I have to begin by saying Ottawa is a really challenging town to fundraise in. We have, what, eight or nine national institutions, national galleries and museums. We have very few actual headquarters of corporations and a lot of other NGOs. So, it is a tough town to raise funds in. And we knew that going in to this overall expansion. And so, we really needed to devise a way that we could have success with our own fundraising campaign, scale it so that we could achieve our goal, and then looked really with the city to find some other creative solutions for being able to grow the space in size and scale that we needed it to. So, that's really where the idea of a private/public partnership came about, as primarily a method to finance the cultural build.

The private partners essentially received air rights to develop the site, and then, of course, make a contribution to the shared services. Those are things like the loading dock, the parking, you know, some electrical and mechanical are all part of that.

Now, what I'll get into quite a bit as I go along is the importance that the private partners are in fact the right fit. For us, that really meant that we were interested in not necessarily a -- the idea of a student residency. Because of course we're right across the street from the University of Ottawa. We weren't interested in another office tower. We were very much interested in the idea of live/work space. The idea of a hotel, condo, and then, of course, the public partners.

Here's just some of the exemplar images and some of the actual images of us all come together as both an art gallery, a hotel and a condo. I will say that we were the first P3 visual arts project that included a hotel and condo in Canada for sure and we think North America. So, some cool firsts there for us.

Just going into the structure, a little bit. We were very, you know, we had the benefit, I will say, of having the city really leading this project. The city in fact owns the building, which means that from an operational perspective they do cover the costs of heating and cooling and maintenance and security, which is great for us. And then of course we have an agreement with them to control and operate the art gallery.

But when it came to the actual project, as you can see, it was quite complicated in terms of the amount of stakeholders involved. So not only did you have the private partners that came in as a consortium, and I'll get into this further along. The consortium included the general contractor, the condo developer and the hotel. But, of course, it included the Ottawa Art Gallery, the University of Ottawa, and all of the stakeholders in Arts Court. And just briefly, Arts Court is made up of about 25 arts organizations in a heritage building. So, you can appreciate that it's complicated. There's a lot of voices around the table. And there's the table and there's the amount of people that were constantly meeting and having conversations about this.

So, we did follow the City of Ottawa's procurement policy. So, we became a voting member when it came to the point where we were at the request for qualifications and the

request for proposals from the private sector.

I will get into one other aspect that's unique about this project and maybe not unique any longer. Certainly, at the time it felt quite unique. The OAG expansion and Arts Court redevelopment was done under a Design-Build concept. What does that mean? It means that we were designing, as it says, at the same time as we were building.

Now, why that made sense to begin with is because we -- there were so many stakeholders involved just in the Ottawa Art Gallery and in Arts Court that we needed some time just to understand the size and scale and how we were all connecting together before we got in to the contract negotiations with the general contractor and provide, you know, the clock started ticking on the budget. So, it was very important for us to sit down with some designers and really plot out our scale, how each space was connected, and, of course, most importantly, what that budget wanted to look like.

So, of course, what it allowed for is that we had a fairly good idea of what the overall conceptual or exemplar design of our building project was quite early on. We were able to go to City Council and get approval on that quite early on. So, really lock it in with our city master's and get that ball rolling before we had to go out to tender. And we felt that was an important part. Certainly, I still feel that was an important part to the timeline of this entire project.

What it also allowed us to do is take that exemplar design which is about what you consider the fifty percent mark of complexity or of architectural plans and use that for our fundraising efforts. So, again, we were able to kick into our fundraising efforts certainly the soft or quiet phase of our fundraising efforts before we even went out to tender and nailed down who it was that came in from the private sector and who came in as the general contractor.

Now, it was billed to us this design build concept was billed to us creative solutions from the general contractor. I will say in the end, and I know I'm looking at Tam-Ca right now, I think we both agree that in reality a contractor-led building project is really motivated primarily by saving money. So, I would caution people out there to go in that direction for that reason. I think there are some great benefits of having an architectural-led project as opposed to contractor-led building project.

Nonetheless, here we are. Again, some of the stakeholders around this complex project. So not only did we have the private partners involved, the University involved, we, of course, had the City, the Federal Government, the Province and, of course, our Arts Court stakeholder as well. Keeping all those stakeholders aligned -- singing from the same song book as we went through the stages of this project was extremely important and that meant that myself and my Chair as well were constantly touching base with various stakeholders to ensure we were all moving in the same direction. Following the discussion of a Design Build, I want to bring up the role of an architect. Because we were in a contractor led project, we did need architects to make sure to advocate for our needs throughout the design process. So, again, they started early with us on the conceptual side of things -- the functional design, planning -- and then the city hired them really to ensure that the general contractor was complying to the exemplar design through all aspects of the building project. So, we as major stakeholders and the advocate architects signed off on 50 percent to 75 percent, then 95 percent of the construction drawings. I think that kind of touch-base, those markers become very, very important.

This is a photo of our campaign launch that shows early on that we recognize the need to work well with our private partners and to frame them as part of a unique city building project with a shared vision that was part of the rejuvenation of the downtown core. That's me sitting in the corner with a microphone and sitting next to me is a representative of the Germain family, the hotel group that came forward as part of the P3 project, a representative of the condo development, as well as the city infrastructure people and one of our City Councils. Again, that is a representative of the conversations that we continue to have throughout the project.

As I mentioned, we made that decision early on in what's called the RQ or request for qualifications stage to restrict the use of the tower portion of our project to a hotel and a residential aspect.

And then throughout, after we voted on the winning bid, we worked very hard to establish positive relationships with the contractor, as well as most especially the hotel group. So, the group Germain, they're out of Montreal, a wonderful family company, and the condo developer which was DevMcGill, from the moment that the contract was awarded.

I will say from a brand perspective; the Germain hotel and art house condos were a great fit for the Ottawa Art Gallery. And we leveraged the partnership opportunities with as many opportunities as possible. So, sponsorship was one aspect of it. The Germain hotel and DevMcGill often came in and sponsored events for the OAG or exhibitions by the Ottawa Art Gallery. We continued to leverage those relationships to this day.

In fact, our upcoming art auction, Germain Hotel has come in as a major sponsor to that. But it went both ways. We also gave free memberships to owners of the art house condos, and we have artwork embedded into the lobbies of the Germain Hotel and the Art House Condos as well. I will say that the contractor relationship, so that would be EDC as contractor, continued to be a challenge. I think that's not unique to any building project. There we are continuing to showcase we're one big happy family as much as possible. This was part of the ground breaking that we did for the big project.

So, this is a moment where I'd like to shift to a quick video that represents time-lapse of our project. And I really want to show this just to indicate the complexity of the project that I think you can really see through the time-lapse. So, again, it's not just the box aspect that is the OAG or the little box, which is the University of Ottawa's theater department, but in fact there's a big hotel condo portion as well. And we'll just see if we can get it running again. There we go.

I personally love time-lapse videos. I just think they're lot of fun. But it doesn't seem like we're going to get it quite to the end. There we are. We're almost done.

I guess we'll switch over. And I will say, although the relationships, again with the hotel continue, after the condo developer moved past the selling and marketing stage, our relationship with them kind of dried up. Because they no longer kind of needed us to sell their property, and they really did see the art gallery as a major selling point for their marketing. We did get a campaign contribution from the general contractor. But, again, because it was such a challenging relationship, and I will say also because most of these companies reside in Quebec and this is in Ontario build, there was less at stake, I guess, from a community building aspect that would drive more donations and sponsorship from those various private groups. But, nonetheless, if anybody is exploring a P3, I definitely encourage the ongoing relationship building

with the private partners.

This is just an example, I guess, of where we're at now. The spaces that we created. The one really tall space that you see I think is a great example of how we're linking into Arts Court. On the right-hand side that's actually the exterior wall of Arts Court. We feel like the P3 really worked for us. We've got future members with our condo dwellers next door. And then, of course, we have tourists that stay in the hotel. So, for us that really does work.

In fact, because the hotel has a lot of small meeting spaces and we have a big special events space, we really complement each other even with bringing in conferences and, you know, various private functions. So, we really do work quite well together and continue to dialogue now that we're operational.

Now that leads me to our other stakeholders. And I would say most important stakeholders which, of course, was Arts Court and our community relationships. Interconnectivity was a key organizing principal for the OAG expansion and Arts Court redevelopment. And that came through from a physical standpoint in the way that the project the actual design of the project was done. But it also came through I think philosophically.

The OAG wanted to work closely with all of our stakeholders in not just programming but actually in the design of some of our spaces. As an example of that, we worked very closely with the Canadian film institute on our Duncan hall, which is a space that is designed both as a cinema space as you can see but also an exhibition space, an event space. And they were in partnership with us as we were going through the design planning to ensure that we could meet their needs. So, we can do 65, various film formats as well as digital formats. That's us shaking hands as we're signing an operational agreement. So, now we're the home for the Canadian film institute and the animation festival. And that's just one example, I think of many, of the partnerships that we're seeing, the opportunities for partnerships now that we're all linked together physically.

So, Alex, again, if we could switch to the final video. I wanted to showcase this video. It was done during our opening weekend, and really just to showcase that the stakeholders that I mentioned Arts Court and the private partners and the city and the Federal Government and the provincial government were really just, you know, a few of many more stakeholders that we

wanted to involve in our growth and in our success. So, a big part of our philosophy was working wisely with the community and ensuring that we were as accessible a gallery as possible. And that included being open nine to nine, seven days a week, free, full accessible with just a real commitment to end reaching with our community. What does that mean? It's really this idea that we could provide space for our partners. That we didn't have to originate all of our programming. We could just hold space for our community.

Now, Alex, I think perhaps we're not being able to get that video. If that's the case -- oh here we go.

(Music playing)

>> ALEX GLASS: Unfortunately, I think we are having tech glitches with it. What we can do is share it as a resource after the webinar. I'm sorry about that. But looks like it's not quite loading in time for the live stream of it.

>> ALEXANDRA BADZAK: No problem. So, I guess on that note is just to say, again, that stakeholder relationships, just to sum up, is a huge part of my job, of the work of staff and board. It's complicated. It's very complex. But I think there are great rewards to it. And I think our numbers of 350,000 certainly blew past any expectations that we had for visitor ship. And I think it had a lot to do with that sense of interconnectivity and bringing in as many stakeholders and implicating them into the success of the project.

Maybe on that note, I'll pass it on to my buddy, Tam-Ca, and let her take it from there.

>> ALEX GLASS: Thank you so much, Alexandra. That was great. The video did slowly start to load. So, we will be able to share it after the presentation.

I'm just going to switch over to Tam-Ca's presentation. So, it should be up in a moment. Tam-Ca, we can hand things over to you.

>> TAM-CA VO-VAN: All right. Thank you, very much, Alexandra for your presentation, and, Alex, for having me as part of this presentation. I'm very happy that you all were able to join us today. And I'm very lucky to come after Alexandra because she gave a very enlightening presentation of the entire project, all the important background information on how the Ottawa Art Gallery expansion and Arts Court redevelopment project came to be in place.

As Alexandra said, SAW gallery's expansion project is part of the city-led OAG expansion in Arts Court redevelopment project, which was approved by Ottawa City Council in 2011. And as Alexandra mentioned, SAW is the few main resident organizations that will be directly affected by the repurposing of the spaces within the Arts Court facility. The main other Arts Court groups that are presenting groups that are affected by this project are SAW video and art engine, with other groups being involved as well, but those are the two other main Arts Court partners involved in the project.

With this project, SAW will expand significantly to 15,000 square feet, which includes our exterior space. The SAW outdoor court yard. So, this represents a tripling of our space. So, a very important project for SAW. A once in a lifetime expansion for us. The most important capital project to date in our organization's history. It will expand to two levels. And the new SAW will include expanded galleries, which, in fact, are the legacy galleries that we received from the OAG. So, they were vacated by the OAG. And a new international research and production space called the Nordic lab, and expanded club SAW multi-disciplinary venue. And the court yard completely renovated to accommodate festivals and events during the summer months.

SAW will also become fully accessible with new ramps, widened entrances and all gender wash rooms. So just to give you a little bit of a sense of where we are in our project. Saw's renovation was scheduled to take place over a full year originally starting in July 2017 with the reopening of our space anticipated for July 2018. But due to various delays in the city's overall project, the city's base built renovation of SAW's facility is ongoing. We have a revised completion date of the end of May and our reopening is slated for this upcoming July.

Although the city's covering most of the base build costs of the Arts Court redevelopment project, SAW has had to secure the funding required for the acquisition of specialized equipment and for additional renovations. So, located at Arts Court since 1989 SAW Gallery now draws over 32,000 patrons a year and has become the best attended artist-run center in Canada. So, this long plan expansion project comes at a critical time for the center as most of our openings and many of our events are attended at maximum capacity.

So, yes, I will move now to some images to give you a sense, a visual sense of what we

have been working on with our project. I'll first show you a few renderings that we had made in preparation of the construction space. So, SAW Gallery has collaborated closely with the City of Ottawa. So you know, leading up to the exemplar design space that Alexandra mentioned with an architect who was part of the city project team who helped us come up with a functional design concept. Interior design considerations were not included as part of the city's base build. So, SAW decided to hire an interior design team for the conception of its main public spaces. So, here the rendering was made by an interior design team composed of Montreal based architect and designer. What's interesting about the collaboration with this team is they provided the interior design concepts for our spaces, but they also have come up with a new logo for SAW, which you see here, and also are responsible for all of our visual, graphic identity for the new space. So, we really hope to integrate, you know, the interior design concept and our visual identity for the future space. So that was an approach that we took with that. So, just to give you more of a sense of our project, I'll go through a few renderings here.

Our project is composed of the expansion of our gallery spaces, the occupational gallery spaces and the renovation of those spaces, and also complete renovation of our past Club SAW space which is tripling in size. And so here you see sort of the back part of our venue which has wrap around bar. That's another perspective. Some of the details have changed since the production of these renderings. But here you see another view of the front space of our club SAW venue. And here you see the actual venue itself. And you see one of the features of the new club which is pop-up gallery, I guess that's a way to describe it. So, walls that can open up to create a temporary gallery space for either SAW exhibitions or renters who want to have an exhibition space but didn't have access in the past to an accessible or affordable space. So, this was a direct sort of solution that we found in response to feedback from the community citing the lack of accessible gallery space.

So, this is rendering of the new lobby for SAW. So, now that we're on two levels, it was important for us to think of the connectivity between our club SAW space which is on the concourse level and our new gallery spaces that our people can go up the stairs or take an elevator to go up to access our new galleries.

So, here I'll give you a few shots of our renovation project so you can have a sense of what

we're doing right now. So, we're in the final stages of our project. And so here you see a view of our club SAW stage under renovation. And here we're just turning around and looking at the back of our venue, which has a large box that is our new technical booth. And so, technicians will work from that booth. And to the left you see elevated seating that we put in to increase the seating capacity of the club which will have also movable chairs as part of the seating system. So, that's another view from the stage.

And this is a view of a new feature of the club, integrated washrooms. So, in addition to washrooms that will be available to club users that are outside of the club space in the city's hallway, we have integrated washrooms, which is great for events happening within the club so that people aren't having to leave the venue to go to the washroom. And these washrooms include an accessible, universal washroom that we decided to add -- well we decided to add an adult changing table to this washroom in response to recommendations of the NAC. So, we attended a NAC workshop on accessibility and one of the points put forward was the importance of adult change tables for patrons to be able to stay for the entirety of an event. So, I'll talk more about the different consultations we did for our project later on.

So, here is a shot of the deployable gallery walls being built. And the elevated seating. And here are a commissioned work. It has changed a little bit by Joy who is our first resident for the Nordic lab space, which is still under construction. That's our initiatives for the space have started. So, this artist, Joy, who is based in Ottawa has designed a new commission work for the club consisting of a neon installation that says "dance, dance, dance" in Cree. So, this was very important for us to have work that helps position SAW, you know, as a center that is a collaborator of indigenous us artists and indigenous community in Ottawa. So, we were very excited to have this opportunity to work with Joy in planning our new space.

This is a shot of our lift at the back of the club SAW stage. For the first time we have a backstage area. And this lift will allow us to host performers who have limited mobility. So, that is a new feature of the new SAW. That was very important for us to ensure the accessibility of our space for the public but also for our artists and performers. So that shows the excavation that happened in the court yard. So, very interesting feature of club SAW is that the exterior court yard, which leads to the club, has been excavated down a few feet so that what used to be an

entrance into the basement of Arts Court, which was home to SAW, so the entrance is now on the same level as the court yard level. So, we'll have sliding doors, glass sliding doors leading from the court yard to the club so that people can come in and out during the summer from the club to the court yard. That's a shot of our court yard under renovation.

This is a rendering of a possible -- our new SAW sign on the canopy here. And possible marketing banners that we're planning. The new SAW program.

This is next to the court yard which is adjacent to our new galleries. So, this was closed for many years, and now with our project it's being completely renovated. There's some abatement happening with lead paint being removed. And now it will be open. And here is the side of the entrance part into a terrace that will have glass guardrails, you know, all around it. So, in the summer, people -- our exhibitions will be able to come out to the portugal and have a glass of wine, for example. So that will be very nice in terms of creating a nice social space around our galleries.

So, this is one of the gallery's -- the legacy galleries that we received from the Ottawa gallery. One of the first things we did was look into the possibility of demolishing the ceiling. Because we had to put in a completely new lighting system for the galleries. So, we opened up the ceiling, which exposed, you know, all the duct work and all that. But that's being cleaned up and we'll be painting the ceiling charcoal to minimize the appearance of all this duct work and piping and all that. But we also raised the height of the gallery walls, but we're leaving some of the brick work exposed to show the history of the building. We're replacing the floor with wood flooring. So, white oak from the bottom of the Ottawa River, so reclaimed wood flooring.

And so, our main partner for the project was the City of Ottawa. And it's been a very interesting relationship. Certainly, you know, we -- with the city we had a great advantage of having another entity leading, you know, the base build renovation of our space and funding it as well. Before the city's project was even confirmed in 2011 there had been many consultations of Arts Court partners trying to identify, you know, climates of our new Arts Court space. The Ottawa gallery had been talking for many years about relocating. So, during all of those years there were many feasibility studies of the Arts Court site and consultations without any funding

confirmed. So that was interesting to be involved in this planning with a lot of uncertainty about that piece of the project.

But what it did help us do, as a smaller scale organization with less fundraising capabilities, we were able to build an important reserve fund for projects. So, knowing that there was movement toward a possible redevelopment project. But we slowly built an important reserve fund for this project. So those years of planning really helped in terms of being ready when the project actually confirmed.

Once the city confirmed funding for the base building component of the project in 2011, we were asked to commit to the project. And so, for a small organization like SAW, it was sort of a risk that we took. Because we had no actual funding confirmed at that point, and we also were realistic about our fundraising capabilities. So, we had to sort of take a leap of faith and have a lot of confidence that the project would work itself out. We, from the start, identified, you know, additional spaces as a priority for us, and, you know, tripling our space was something that was based on, you know, our short-term needs but also long-term needs, but we didn't necessarily have the type of budget that would allow for the tripling of our rent, for example. So, there were a lot of things that we had to sort of set aside in terms of concerns and just we had to jump into this project as we knew we would never have the same opportunity again to engage in such an important capital project like this one.

Another thing that I would point out in terms of working with the city on this capital project, it did add a lot of layers of coordination and communication. And so, you know, a lot of, you know -- a lot of layers of administration. But the advantages were far outweighed the disadvantages. So, we did get support from many separate departments in the city. Obviously, the department, you know, overseeing infrastructure projects. And so, I mean, the project management was done by the city, and that was a great advantage. And the base building was funded by the city. Also, we did, as the project progressed, we did receive special funding from the cultural funding Department of the city to -- \$20,000 per year to help with the operating stresses on our organization.

So, that type of specialty went a long ways for us in funding the project. The city also

played a really interesting role, funding consultation and research regarding government's model. So, this capital project was an important opportunity for Arts Court to review the governance of the space. So now we have a committee called the hive made up of the main presented partners of Arts Court. And the city plays a role as a facilitator with this group. So, the improved communication from working with the city within this framework and having the city present at all meetings, not as part of the decision making, but more as a facilitator, has led to the city -- to the strengthening of the city's role as a partner. So, this has been very interesting, and it is an improvement that's stemmed from this project.

>> ALEX GLASS: I think we just have a few more minutes then we'll have to move on to questions and answers.

>> TAM-CA VO-VAN: I'll just quickly talk about also we used to have lease agreements with the city. Now we have new partnership agreements as a result of this capital project. So there have been many advantages to working with the city. And I also wanted to talk about, you know, the other stakeholders of the project, the Ottawa Art Gallery. The art gallery was very generous in sharing her expertise and experience with the project. So, offering concrete advice on working with the city, challenges and strategies in working with the city team, the contractor, for example, also funding strategies with Cultural Spaces, the Federal Level, something we didn't have a lot of experience with, and so a lot of tools and resources were shared by the OAG which were incredible. It made a big impact on our project.

And sharing of information regarding the legacy spaces. You know, technical advice, recommendations with regard to departments, all the resources that OAG invested in its own project did benefit us as well. So, we're very grateful for that.

And I also wanted to touch upon the advantages of working collectively with Arts Court. As any partnership involved with any group it isn't always possible to predict how partners might react to challenges that arise. There were challenges at some point. Value engineering taking place. And so that was -- not necessarily a very easy exercise, but, you know, in some groups worked collaboratively on space. Sometimes my group would feel they're contributing more to the project.

So, there are a lot of things that can happen during a big capital project because of the stakes of the project, but the advantages are many too. We shared resources. Our technical consultant from Montreal has also done technical timing for both (inaudible) and art engine so he has a complete understanding of the project as a whole. So that has been very important there. And now we're in a different stage of the project than some other groups, and so now we're sharing information. So, it's been really great that way.

Also, the casual nature of the sharing of information. Like us seeing someone at the café or in the hallway, things can happen that are very important, but that are initiated in a casual way. And sometimes it's the best way to initiate important collaborations.

Also, the different Arts Court groups are stakeholders for SAW. With respect, in particular, to the club SAW space, for example, which is used by many of the groups in the building. And so, they're part of the art community stakeholders but are consultation stakeholders involve them but also different groups in the community beyond the formal collaborators of the project.

One thing that we would say that was really beneficial to our project was a consultation of many peers. So, we really decided to consult a lot of people and sometimes you receive contradictory advice, but the more people you consult, the more you can sort of focus on what your priorities are and identify, you know, your objectives and all that.

And we did learn that the choice of consultant is very important. The relevance of the consultants with respect to your organization. Yes, among people we consulted were gallery TPW in Toronto and Buddies in Bad Times in Toronto as a model for the new club SAW. We've had a lot of very concrete recommendations including the importance of double-glazed Windows for our new club, which we brought back to the planning and the city agreed to put in place. So, that's really very concrete to more philosophical things. So, we're looking forward to the future collaborations that this new space that's designed for collaborations is stimulating.

>> ALEX GLASS: Tam-Ca, I think we are at a point where we need to move on to the question and answer period now. Thank you so much for your presentation. I think that's really great value for our network. I just ask during the question and answer period if you could mute your microphone to avoid feedback. Perfect. So, when I call on you to answer I'll mute mine too.

All right. So, everyone who is still on the webinar with us, if you do have any questions for Alexandra or Tam-Ca I encourage you to write them in the chat box at this time. I have lots. So, I think while perhaps you are thinking on those, I will go ahead and ask a few myself.

Tam-Ca, kind of going off your presentation, you know, I heard you talk a little bit about the Arts Court community and how they are stakeholders in your project as well. You are in the middle of a construction project right now. Having seen it just a few weeks ago myself. How are you maintaining relationships with all of your fellow Arts Court tenants during the construction phase?

>> TAM-CA VO-VAN: The new government's model that was put in place with the collaboration of the city has really helped, you know, even maintain increased communications actually between the different stakeholders. So, we meet regularly and talk about different issues related to our project. So, each organization under renovations is with everyone. And one other thing that helps communications is the joint way finding project that we're working on. So, the city has funded the hiring of Montreal-based group that is coming one the way finding for the new Arts Court. So, we've worked very closely together on selecting a new logo for Arts Court. And so, this project has, you know, in spite of how busy we are with the construction and renovation, we've sort of multiplied our meetings, working meetings with other groups.

>> ALEX GLASS: I think we've lost you.

>> TAM-CA VO-VAN: Hello. Can you hear us now?

(No response).

>> ALEXANDRA BADZAK: Alex, can you hear us?

(No response).

>> ALEX GLASS: Can you hear me? Hello?

>> ERIN BORCH: This is Erin.

>> ALEXANDRA BADZAK: Yes, we can hear you.

>> ERIN BORCH: So really quickly, I think I'll just wrap things up for us.

So, I think this is all the time we have for questions. Let's see. So –

>> ALEX GLASS: I'm back. Sorry about that everybody. My connection lost me there.

Thank you for jumping in. Yes, we are out of time for questions at this point. Thank you. Daniel, I haven't forgotten your question I'll make sure Alexandra Badzak gets it and that is answered for you.

A couple of tools that we wanted to let you all know about before we leave plan it, build it. It is a free online guide to capital projects. We encourage you to check it out. Space finder across Canada is available to anybody looking for space or looking to list their space as a creative rental program. So, we encourage you to list on there.

The next webinar we are offering is on Tuesday April 23rd on safety, fire codes and accessibility for creative spaces. That will be hosted by Thea Kurdi, Vice President of DesignABLE Environments and our presenters is Martin day the President of safety media and Marnie Peters who is an accessibility specialist.

We encourage you at the end this webinar to complete the survey. And we recognize the support of our founders from the Department of Community and heritage and Canada council for the arts.

Thank you all for joining us and we look forward to seeing you at our next webinar and thank to Alex and Tam-Ca for your presentations. We appreciate hearing your stories and your projects and we're honored to have you as part of our learning series. So, thank you so much to you and everyone for joining us and hope you have a great rest of your day!
