

THE OTTAWA ART GALLERY “CONNECTING ARTISTS AND COMMUNITY”

Feasibility Study – Phase 2 Report



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August 2004



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Executive Summary

“Connecting Artists And Community” is an important and enduring theme that has emerged during the work of this study and can serve as a “banner” for the future development of the Ottawa Art Gallery.

Newly amalgamated, the City of Ottawa is now Canada’s fourth largest metropolitan area. As one of the country’s most culturally vibrant and energetic cities, the city is on the forefront of a cultural explosion. New institutions are being planned and developed, festivals are expanding professionally and enjoying increased attendance and the city attracts visitors from the four corners of the world who come to explore and take pleasure in visiting the city’s museums and galleries and participating in ‘world class’ activities.

A vibrant, animated and exciting new modern and contemporary art gallery will substantially add to these activities. It promises to be a “**jewel**”, a magnet for visitors and residents alike. It will communicate accessibility, transparency, and excitement and is planned to provide a warm, friendly and welcoming environment that encourages participation. It will be a **source of pride** for the people of Ottawa and with new media applications, enhance visitors’ experiences, connecting art and people.

The vision of the Board and staff leadership for an enhanced, more prominent and accessible Gallery has begun with the development of a coherent plan for the future. Lord Cultural Resources Planning and Management were engaged to conduct a feasibility study and were directed to:

- conduct an assessment of the operations, organization, and spaces of the existing Ottawa Art Gallery.
- develop specific operational, facility, and business plan recommendations towards the implementation and development of a new facility.

The study was completed in two phases; the first phase assessed community perceptions and needs and reviewed the Gallery’s collection and programming. It also provided a market and contextual analysis and presented comparables of three similar institutions.

This phase 2 report builds on the analysis and results of the work of the first phase, and identifies future public program directions and opportunities; space and site requirements; staffing and financial projections for an enhanced and expanded Ottawa Art Gallery.

1. Organization, Operations and Staffing

Phase 1 of the study detailed the current exhibition and public programs of the Gallery while phase 2 pointed out the major strengths and challenges and proposes additional programming opportunities which will attract a greater proportion of the community, while adhering to the Gallery's mission, vision and mandate. During the course of the study the Gallery developed a new vision statement, mission statement, goals and strategies.

The following is the Vision Statement: **The Ottawa Art Gallery is** *"to be the most vital modern and contemporary visual arts institution in our community"*.

The Mission Statement is as follows: *The Ottawa Art Gallery is a leader in our community. It is a cultural meeting place, actively developing relationships and fostering exchange between artists and the diverse facets of our community.*

The vision and mission will be fulfilled through the following seven goals.

- To provide a central contemporary gallery for our community.
- To provide relevant and distinctive programming to our members, the arts community, citizens of the Ottawa Region, and interested public.
- To collect and preserve contemporary and modern art, including the Firestone Collection of Canadian Art, through acquisitions and careful collections management.
- To explore and reflect diversity and social change through a spectrum of visual art practice, focused on but not exclusive to the region, in a national and international context.
- To build strong relationships and partnerships with the City of Ottawa, funding agencies, sponsors, donors, and the media.
- To document and build upon the historical context of art making in the region.
- To provide excellence in research; the production of exhibitions; publications and documentation; educational and outreach programs; and, the acquisition of works of art.

An expanded staffing plan for the future Ottawa Art Gallery was developed in consultation with the Gallery. Since staffing costs generally account for 50% to 65% of a gallery's operating costs, it is essential that the staff complement and focus on the priorities and directions set by the Board. The staffing structure will include 18 full time positions as well as contracted services. The proposed structure includes two primary divisions, consisting of Curatorial, Research and Public Programming and Administration/Development. An organizational chart is included in the phase 2 report.

2. Space and Facilities

Following a qualitative collection review presented in the phase 1 report, a quantitative collection review was conducted in this second phase, becoming the basis for projecting space requirements for the display, storage and care of the Gallery’s collection. A needs assessment was also conducted, highlighting current strengths and weaknesses of the existing facilities, and includes a space list for the existing Ottawa Art Gallery within the Arts Court Building where it lacks identity and public profile. The current Gallery has limited exhibition and collection storage space and non-existent dedicated programming space or visitor amenities. In its new home, the Ottawa Art Gallery will provide space for these activities and storage needs as outlined in the recommended space list.

The exhibition of the Gallery’s modern art collection in a new **Firestone Collection Gallery** will highlight the strong and extremely important Firestone Collection. The Gallery will also serve the important function of showcasing the permanent Contemporary Collection in the **Contemporary Collection Gallery**, which currently does not have a gallery, dedicated to it.

The recommended space plan outlines three **changing exhibition galleries** – small, medium and large for a total 3,500 square feet. These spaces will take advantage of the strength and popularity of the current changing exhibition program, and support travelling exhibitions and temporary exhibitions, curated in-house, by guest curators or by the Artist-in-Residence. A small project gallery of 400 square feet will allow the Gallery to undertake “spur of the moment” programming.

Adjacent to the temporary galleries will be a **New Media Lab Gallery** equipped with state of the art communications technology which will exhibit new media art and installations, including film, video, multi- and mixed-media works of art, currently not allowed for in the existing facility. A gallery designated especially for new media/technology links directly to the high-tech industry in Ottawa. It could focus on the convergence of arts and technology, providing a unique opportunity for audiences and industry professionals to interact with art forms that utilize cutting-edge media technologies.

The vital need for public programming space is provided in the **Artlab**. This area will be key to providing public programming and able to accommodate a variety of contemporary “artist-run” public programs and will meet the needs of a diverse range of visitors. It will provide space for hands-on experimentation and a place for school groups and families to try such activities as drawing, collage, and assemblage.

Included in the facility space plan is an optional **Resource Centre**. Its inclusion will be dependent on the final outcome of potential partnerships and a volunteer program. The **Resource Centre could** be a space where visitors, students, teachers, enthusiasts, and researchers could learn more about contemporary art. It would function as an important part of outreach to the community. It could include a library, provide resources for teachers, be a potential source for revenue generation through reproduction services, or operate in synergy with Art Rental to provide information on featured artists.

Executive Summary

To provide opportunities for artists to work in a gallery environment an Artist-in-Residence program will offer a selected artist live-in accommodation and studio space to create new work. The program will not only further OAG's dedication to connection with artists, but it will also connect artists to the greater community. The programme will provide: the public with the opportunity to meet and interact with the artist; the opportunity for the artist to interact with gallery activities; and strengthen OAG's relationships with contemporary visual artists.

A stand-alone fully developed Gallery will be a building approximately 38,580 net (usable) square feet (3,584 net square metres). The size increase is about 3 times the current space due to the following issues:

- Contemporary galleries require larger exhibition spaces than standard galleries due to the size of both artwork and installations.
- The current Gallery lacks visitor amenities such as coat check, café, gift shop, programming spaces, seating areas and sufficient washrooms.
- The Gallery lacks: adequate storage facilities for the collection; collection care spaces; crating and uncrating facilities; equipment storage; archival storage and work areas.
- The Gallery has limited facilities for staff including office space, meeting room, lockers, storage and washroom facilities.

This study recommends environmental requirements to be maintained according to Category 'A' museums that accept traveling exhibitions or that borrow from other institutions.

3. Site Assessment and Capital Costs

While no specific site was recommended as part of this study, the study assumes a prime downtown site. Weighted criteria were developed to guide the site selection process, which will be used to evaluate strengths and weaknesses of various sites for the Gallery as they emerge.

In preliminary explorations, a sample range of potential sites, including vacant land and adaptive re-use of existing buildings has been sought. There are also various partnership options to consider and may include private development, leasehold, joint and public ownership. The Gallery should explore opportunities to partner with Ottawa's high-tech industry, the Ottawa Central Public Library and/or the University of Ottawa.

With a new Media Lab Gallery in an expanded OAG, the Gallery could focus on the convergence of arts and technology, providing a unique opportunity for audiences and industry professionals to interact with art forms that utilize cutting-edge media technologies. The high-tech sector could play a major role in creating a building, which is a community focal point, architecturally significant, and leading edge in its media technologies and exhibitions.

One of the identified components within Ottawa's new central library development is a cultural component, which could possibly be an art gallery of approximately 30,000 square feet. While this is smaller than the Gallery's requirement of 38,500 net square feet, it may be possible through careful planning of shared space to achieve this location.

The University of Ottawa has potential plans for building a new facility for its department of visual arts. As part of this building there is seen to be a need for a public street gallery. A partnership between the two institutions would raise the public profile of the University, while OAG has experienced staff, a growing collection, ties to the local art community and has critical acclaim for its exhibitions and publications.

In any partnership situation, OAG must retain its individual identity and negotiate a contract that is beneficial to all parties.

For the purpose of estimating capital costs, it was assumed that the Ottawa Art Gallery would be a new building or an adaptive re-use of landmark status and that it would support state of the art technological and communication systems, and meet the highest conservation standards to fulfill the vision. Capital costs were developed according to the level of design from each museum zone with the average construction cost of \$335 per gross square foot (\$3,603 per gross square metre). Assuming the land acquisition cost is nil, and excluding other costs such as site remediation, parking, staffing, and exhibitions the total capital cost would be in the order of \$26 million which includes soft costs, contingencies grossing factor and escalation.

4. Attendance, Operating Revenue & Expense Projections

A market and contextual analysis completed in Phase 1, a study of attendance at comparable institutions in Canada, and a series of main assumptions, led to a projected attendance of 95,000 for year 1 of operations, 80,000 for year 2 and steady-site attendance of 85,000 by year 3. For the purpose of realistic attendance projections, a visitor is considered to be someone who is visiting the exhibitions or programs of the Ottawa Art Gallery on site. Undoubtedly many more people will visit OAG’s website, shop in the bookstore, use the art rental facility, utilize the café or attend events generated by the facility rental program.

The following projections are based on a new facility being a stand-alone gallery. The projections indicate that the total operating budget for the Gallery will be in the range of \$1.75 million during the three years projected. Annual earned revenue plus net fundraising income is projected to be in the range of \$525,000 to \$600,000 and the level of existing support from Governments and other Contributed sources is in the range of \$700,000 per annum. This would leave about \$500,000 per year on average required from a combination of additional grant and contributed sources to break even. On a percentage basis this means about 66-70% of the operating budget will need to come from a combination of grant and contributed sources. For purposes of comparison the average art gallery in Canada requires 70% from these sources

Dependent upon the outcome of partnership or developer negotiations there would be economies of scale and operating costs would decrease particularly in the occupancy cost area, which in turn would reduce the additional funding requirements. There are also potential strategies to raise additional revenue such as rental income and parking revenue.

5. Implementation and Development Plan

In order for the Ottawa Art Gallery to realize its vision for an enhanced and relocated facility, the consultants recommend a short and long-term approach to further planning.

In the short term, build OAG's profile and public awareness by initiating programs that can be undertaken without added space and that will facilitate broad community connections and partnerships to encourage support for a new facility. This would be an interactive and inclusive process building from the community consultation and reflection undertaken in this study. This type of activity would work to strengthen an eventual capital campaign.

The second longer term approach would consist of pursuing capital commitments to finance the construction of a new OAG in the downtown core. The likelihood that the new facility will be able to attract capital commitments and other means to ensure a financially sustainable future requires both a compelling architectural design and programming that attracts a broad cross section of the community. Depending on the site, there are a number of strategies with the potential for generating capital and operating funds for this project such as Section 37 of the Planning Act, profit construction, development levies, rental income and parking levy.

A fundraising feasibility study to determine the scope and conditions for success of a capital campaign may be needed before a capital campaign is launched. It should provide: critical steps, prospective donors, case statement, time line, interviews and an assessment and analysis of the appeal of the project and potential to raise funds.

The Phase 2 report provides a series of steps that will be required to reach the final goal of a new stand-alone facility or shared-use, over a ten-year period. However, should a partnership opportunity arise that necessitates a shorter time frame, these steps could be condensed.

1. Introduction

“Connecting Artists and Community”

is an important and enduring theme that has emerged during the work of this study and that can serve as a “banner” for the future development of the Ottawa Art Gallery.

Founded in 1988, thanks to the efforts of artists and community supporters, the Ottawa Art Gallery has achieved recognition as one of Canada’s leading contemporary art galleries. The Ottawa Art Gallery’s exhibitions have been met with critical acclaim and have led to the inclusion of local artists in major national and international exhibitions. It is an institution dedicated *“to documenting and building upon the historical context of art making in the region.”* The Gallery fosters artistic talent, disseminates art education to the public and seeks to engage the public in a dynamic and creative dialogue. The programs investigate contemporary ideas through art exhibits, interpretive events, publications, dissemination of information and outreach activities. The Gallery features a growing collection of contemporary art and is custodian of the Firestone Collection of Canadian Art, an historically rich collection of modern art, assembled by Ottawa residents, O.J. and Isobel Firestone and bequeathed to the City of Ottawa.

The Ottawa Art Gallery is currently located in the former county courthouse, now Arts Court, where OAG shares facilities with a number of other arts organizations. This location has been very supportive for the Ottawa Art Gallery allowing it to grow, develop and mature as a contemporary art centre and significant community resource.

However, OAG has outgrown the current facilities at Arts Court and is ready to claim a profile and identity of its own. The first phase of this study outlined the gallery’s physical plant challenges and the opportunities for expanded programming and visitor services that a new facility will provide. The research conducted in phase one also developed a vision and concept for a new attraction in the City of Ottawa.

There is a new energy in the City of Ottawa. Newly amalgamated, the City is now Canada’s fourth largest metropolitan area. It offers a rare mix of economic and academic opportunities, in tandem with cultural and recreational experiences. It is a global technology centre with an advanced technology workforce that is fuelled by energized, enthusiastic and educated young adults. Ottawa also enjoys the highest educated workforce in Canada, with more engineers, scientists and PhDs per capita than any other city in the country. In addition Ottawa has the highest household income of major Canadian cities. The city is known for its affordable, high quality of life, scenery, cultural, ethnic and recreational diversity and its European flair and small town charm.

1. Introduction

Ottawa is experiencing a cultural renaissance. The City is on the forefront of creating unique attractions of significant scale that resonates with global ideas. It will soon be home to a new war museum and central public library. The University of Ottawa has unveiled significant plans for expansion and refurbishment. There are also plans for new theatres for the Great Canadian Theatre Company and Chamber Music Festival, both in partnership with commercial developers. As one of Canada's most culturally vibrant and energetic cities, Ottawa attracts visitors from the world over. Residents and visitors alike are drawn to a series of festivals throughout the year such as the Jazz Festival, the Blues Festival, the Chamber Music Festival as well as the Tulip Festival and Winterlude.

A vibrant, animated and exciting new modern and contemporary art gallery will substantially add to these activities. It will serve to attract tourists, add to the city's cultural facilities and to the quality of life for all Ottawans. A new gallery will contribute to Ottawa becoming even more lively and vibrant with the trend toward cultural activities growing.

A new Ottawa Art Gallery will be a "**jewel**", a magnet for visitors. It will communicate accessibility, transparency, and excitement and is planned to provide a warm, friendly and welcoming environment. It will be "**stunning**", a building that invites and encourages participation. It will provide spaces for programming, while addressing the shortcomings that currently exist. Much needed state-of-the-art climate controls and mechanical systems, which are currently lacking or inferior will be emphasized in the new facility.

The application of technology will enhance visitors' experiences, creating excitement and connecting art and people. The Gallery will be technologically flexible and will provide artists with new ways of expressing themselves. The new Gallery will be a **source of pride** for the people of Ottawa. Its design will be striking and functional and it will allow the gallery to build on its successes and continue to grow. It will make people feel welcome and create a positive impact on their lives.

This vision of the Board and staff leadership for an enhanced, more prominent and accessible Gallery has begun with the development of a coherent plan for the future. Lord Cultural Resources Planning and Management has been engaged by the Ottawa Art Gallery to conduct this feasibility study, which is organized in the following two phases.

1.1 Phase One

In the first phase of the feasibility study, Lord Cultural Resources:

- Conducted a workshop to assess community perceptions and needs;
- Undertook a review of the Gallery's collection resources and public programs; and
- Prepared a Contextual and Market Analysis that sets out the market for art galleries in Canada and Ottawa. It also presented a comparable analysis of three similar institutions located in cities with a major national or provincial institution.

1.2 Phase Two

This Phase 2 report builds on the analysis and results of the work of the first stage, and identifies future public program directions and opportunities; space and site requirements; staffing and projects financial requirements for an enhanced and expanded Ottawa Art Gallery.

Recommendations are made in this report on the assumption that the Ottawa Art Gallery will move to a new facility in the long-term that will accommodate expanded public programming and visitor services and the growth of the permanent collection.

Chapter 1, *Introduction*, sets out the background for the study, the vision for the future, and outlines the scope of work undertaken during Phase 1 and Phase 2.

Chapter 2, *Organization, Operations and Staffing*, provides organization and operational recommendations for both short-term and long-term strategies that the Ottawa Art Gallery can employ to increase its community profile and support. This section also addresses projected staffing requirements to support the enhanced programs in a new facility.

Chapter 3, *Space and Facilities Recommendations*, presents an assessment of the existing facilities; a quantitative analysis of the existing permanent collections and future growth requirement. A key part of this chapter is a space list that quantifies the recommendations for the future facility requirements that addresses current needs and supports the vision for the future OAG, using a 20-year planning horizon.

Chapter 4, *Site Assessment*, outlines the criteria for identifying and evaluating potential future sites for the new Ottawa Art Gallery, and indicates the range of site opportunities that can be explored in the site selection process.

Chapter 5 *Capital Cost Estimate*, was prepared by Vermeulens Cost Consultants, and provided in this final report, to indicate an order of magnitude figure for construction of a new contemporary art gallery facility of this type and scope.

Chapter 6 *Operating Cost Projections*, identifies key assumptions that provides the basis for projected on-site attendance, and projected earned revenues and expenses in a new facility. This chapter culminates with a summary of attendance and financial projection.

Chapter 7 *Implementation/Development Plan*, summarizes the major activities, in both the short and long term for achieving the vision for the new Ottawa Art Gallery.

Together, the Phase 1 and Phase 2 reports of this Feasibility Study chart an exciting future for the Ottawa Art Gallery to fully realize its potential as a unique and vital contributor to contemporary and modern Art in the Ottawa region.

1. Introduction

2. Organization, Operations and Staffing

This chapter of the report provides organization and operational recommendations for both short-term and long-term strategies that the Ottawa Art Gallery can employ to boost its community profile and support. Recommendations are made below with the assumption that the Ottawa Art Gallery will move to a new facility in the long-term that will accommodate expanded public programming and visitor services and the growth of the permanent collection. Meanwhile, there are certainly changes OAG can make to increase its public profile as it works toward the long-term goal of a new facility.

2.1 Current Programs and Recommendations

Phase one of this study details the exhibition and public programs of the Ottawa Art Gallery. The next section refers to the major strengths and challenges of these programs and the following recommendations build on these areas.

2.1.1 Strengths

Curatorial Program/ Changing Exhibitions

OAG programs provide an impressive and unique series of changing exhibitions, with six exhibitions in 2003 and nine planned for 2004. These have been curated both in-house and by guest curators and have received critical acclaim. This exhibition program offers diversity and inclusivity to visitors, as OAG is dedicated to presenting local, national and international artists from a variety of cultural backgrounds in a local context.

Firestone Collection of Canadian Art

With approximately 1600 works by more than 100 Canadian artists, this collection is very strong with many high quality works from the Modern era (1890-1980). OAG recently launched its first travelling exhibition of work from the Firestone Collection entitled *Full Space: Modern Art from the Firestone Collection of Canadian Art*. It will travel from mid 2004 until 2006 to galleries in Ontario, Quebec, New Brunswick and British Columbia, giving both the Gallery and the Collection greater exposure to an audience across the country, thereby increasing the profile of both

2. Organization, Operations and Staffing**Education and Outreach****Artist-to-Artist**

This new public programme initiative features a series of monthly presentations held in the bistro setting of its fellow Arts Court tenant, *SAW Gallery*. The sessions feature two half-hour presentations by artists, followed by discussion. This programme connects artists with other artists and also artists with the community, both of which were key issues that emerged from the community consultation in phase one. It is also very popular, attracting a full house each time.

Collectors Circle

Collectors Circle was initiated by OAG, in response to keen interest expressed by the community, to establish a forum to discuss issues related to art and collecting. The first talk was given by Olga Korper of Olga Korper Gallery in March 2003. There have been two other talks since then.

Artists' Talks / Curators' Talks / Symposia / Lecture Series

Artist Talks present artists speaking about their work, often in dialogue with the curator, or the curator speaks about group shows. The Jennifer Dickson lecture series, held every two years, combines art, social history, architecture and gardens using Ms. Dickson's own photographic materials. This series sells out every time. Symposia featuring guest panellists are held frequently. For example, in conjunction with the solo exhibition, Max Dean, the symposium, *Interactivity in New Media Art* was held at the National Gallery of Canada who collaborated with OAG by installing two works by Max Dean during the same exhibition period. The Gallery is considering presenting workshops to train participants in writing critically about contemporary art for publication. Another lecture series under consideration is entitled *Expansion* that will address the current ground swell of cultural growth.

Outreach

The Gallery has been inviting specific target groups to tour exhibitions and has worked well with post-secondary institutions, doubling group attendance in the past year. The annual spring fundraiser (art auction) brings together local artists and members of the public in a festival like atmosphere with local businesses supplying food, drinks and door prizes. The fall wine auction held in conjunction with the Ottawa Arts Court Foundation is also a popular annual event.

Internships have been offered to students from Algonquin College's Applied Museum Studies Program, Carleton University and the University of Ottawa. Schools such as Canterbury High School, Heritage College and Colonel By Secondary School have undertaken art projects using Gallery resources. Students from the University of Ottawa, Carleton University, Concordia University, Memorial University, Queens University and the University of Waterloo have recently participated in staff led group tours.

Other Services

Art Rental and Sales Service

The art rental and sales service offered by OAG can most definitely be heralded as a success. It is operated by dedicated volunteers, encourages membership (Gallery membership is a requirement of rental), and is dedicated to promoting the work of contemporary Canadian artists, especially those from the National Capital Region and Western Quebec. It appeals to the resident market, including individual and corporate rental. Past years have seen as much as \$10,000 per year from art rental going towards OAG’s Acquisition Endowment Fund.

Publications

OAG is a leader in publications amongst comparable medium-sized art galleries. Every exhibition has an accompanying publication. These include researched, illustrated, bilingual, booklets as well as more extensive publications such as *High Ground: Vera Greenwood, Ottawa: On Display*, and *Catherine Richards: Excitable Tissues*. These can be found in public libraries, artist-run centres, and public galleries, and are also distributed by ABC nationally and internationally. OAG also produces a newsletter entitled *Tract*, three times per year that features information on the happenings at the Gallery.

Rallying Support during the 2004 City of Ottawa Budget Debate

When the City of Ottawa proposed an 80% cut to arts funding in its draft 2004 budget, the Ottawa Art Gallery came forward to defend not only itself, but joined together with other individuals and organizations of Ottawa’s arts community. In the face of this threat, OAG issued a call to action, encouraging people to write the Mayor and contact Councillors to voice their outrage. The response to this call was overwhelmingly supportive, with thousands contacting the Mayor and Councillors. Not only was the recommendation to implement these cuts overturned, but \$70,000 in new funding was also promised to the Ottawa Art Gallery towards the care and programming of the Firestone Collection of Canadian Art (a municipally owned collection). This rallying of support and the incredible response from the community demonstrates the power OAG has to lead a strong, united arts community in Ottawa.

2.1.2 Challenges

The following three challenges facing the Gallery are all related to connecting with the community:

Francophone Audience

Despite the fact that the gallery’s publications, literature, website and reception desk staff are bilingual, the community consultation process revealed that there is a real (mis)perception in the community that the Ottawa Art Gallery is oriented towards English-speaking Ottawa.

2. Organization, Operations and Staffing

Family Audience

Current space restrictions in the Arts Court building mean that appealing to families is a challenge for the Gallery. Not only is there no space for family-oriented programming, but OAG is also currently without the kind of services that people expect when they visit a cultural institution, such as universal access, food services, retail shop, ample washrooms, and gallery seating.

Outreach

While OAG's efforts to involve post-secondary institutions, has doubled group attendance during the past year, and while the popular Annual Spring Fundraiser and Wine Auction can also be classified as outreach, there is still work to be done to cultivate meaningful relationships with a broad spectrum of people in the community, including those who are not regular arts participants. While the Gallery has circulated exhibitions nationally and internationally, which promote local artists and Ottawa Art Gallery exhibitions, it is an area that could be developed further.

2.1.3 Recommendations

We recommend that the Ottawa Art Gallery undertake programs similar to the following. They can be initiated in the short term and without added space, while still facilitating community connections and encouraging grassroots support for the Gallery and a new facility.

Advisory Groups

The Ottawa Art Gallery can form advisory groups who will inform exhibitions, programs and events. This recommendation is connected not only to governance, but also to outreach. Advisory groups would be an opportunity for OAG not only to incorporate community voices into its programming, but also for community members to learn more about OAG and its endeavours, and to really feel like they are a part of the Gallery. These advisory groups could include:

- **Francophone Advisory Group** – an essential group, as it could help bridge the misconceptions of OAG as an anglophone institution and make the francophone community feel more involved. Organizations and groups from east Ottawa and Gatineau would be an important demographic to incorporate.
- **Youth Advisory Group** – could involve the important teen and early twenties demographic in developing meaningful gallery programming for OAG. Also, many foundations, such as the Laidlaw Foundation, fund youth activities.
- **Expanded Collector's Group** – An opportunity for people new to art collecting to learn more about collecting. OAG has organized lectures on collecting in the past – called Collectors Circle - and we recommend that this type of programming be expanded with events on a regular basis throughout the year.

2.2 Public Program Plan

The program plan is the primary means through which the vision, mission and mandate of the Gallery will be realized. The Gallery has recently revised their vision, mission, goals and strategies and these are as follow.

Vision

“To be the most vital modern and contemporary visual arts institution in our community”

Mission

The Ottawa Art Gallery is a leader in our community.

It is a cultural meeting place, actively developing relationships and fostering exchange between artists and the diverse facets of our community.

Goals

- *To provide a central contemporary gallery for our community.*
- *To provide relevant and distinctive programming to our members, the arts community, citizens of the Ottawa Region, and interested public.*
- *To collect and preserve contemporary and modern art, including the Firestone Collection of Canadian Art, through acquisitions and careful collections management.*
- *To explore and reflect diversity and social change through a spectrum of visual art practice, focused on but not exclusive to the region, in a national and international context.*
- *To build strong relationships and partnerships with the City of Ottawa, funding agencies, sponsors, donors, and the media.*
- *To document and build upon the historical context of art making in the region.*
- *To provide excellence in research; the production of exhibitions; publications and documentation; educational and outreach programs; and, the acquisition of works of art.*

Strategies

- *Deliver Programming that is distinctive.*
- *Showcase the Firestone Collection of Canadian Art.*
- *Execute a Communication Strategy that reaches a diverse audience including politicians and the business community and brands the gallery.*
- *Support and practice our mission.*

2. Organization, Operations and Staffing

For the purpose of this plan, programs include all experiences and activities that will be available, both to visitors and non-visitors, including exhibitions, both permanent and temporary, programs available to casual visitors, all educational programs for schools or other organized groups, and collections and research, all of which interconnect to form the visitor experience. The purpose of recommending programming in this report is to indicate the range of activities that will realize the vision for the Ottawa Art Gallery and to **provide the foundation for future staffing projections and space plan requirements. This plan is not intended to be a “blueprint” of activities because creating that “blueprint” is the responsibility of Gallery staff.**

Visitors to the Gallery bring with them different backgrounds and interests, abilities and styles of participation – and all must be welcome and feel welcomed. To be welcoming to all, the Gallery must be a model of inter-disciplinary, inter-cultural and inter-active communication in its programs.

Inter-Personal: Many visitors find the opportunity to interact with others the most satisfying mode of communication. The visitor experience should be social and fun – the architecture should create spaces and places where people socialize, discuss and learn by sharing ideas and influencing one another while interacting with the exhibitions. Interpersonal communication strategies will be provided by knowledgeable staff, docents, volunteers, and greeters. Programs such as lectures, round-tables, readings and course series present ideal opportunities for interactive enrichment as well as socializing.

Inter-Disciplinary: An approach to exhibition and program planning that puts forward an integrated presentation of artworks as well as documentary and interpretive materials. This approach eliminates traditional distinctions between media, time period and subject matter, allowing audiences to feel the flow and excitement of creativity without boundaries.

Interpretive: Lectures, symposia, readings and film screenings as well as exhibitions are examples of public programs that will be “curated” within a context of genre and ideas. Works of art are presented within a thematic framework that make them challenging, yet accessible. A range of materials such as photographs, extended labels, diagrams, models and multi-media components are used to communicate the context of objects and ideas.

Interactive: Participatory and hands-on activities focus the visitor’s attention on the program’s themes and reinforce the learning potential. Interactivity can provide the “now I understand” encounter and be fun and memorable. Children and adults enjoy interactive opportunities in instructional settings, discovery galleries, and hands-on activities.

The following presents an overview of possible programs for the new Gallery. The goals of the plan will be to:

- Bring modern and contemporary art to life while maximizing resources and opportunities;
- Provide greater access to the Firestone and Contemporary Collections;
- Enable the Gallery to present a wider appreciation of contemporary art from the region while demonstrating its significance to contemporary art within Canada and internationally.

2.2.1 Educational Programs

Educational programs fulfill the Gallery’s educational mission, broaden and diversify audiences and build repeat attendance and membership. The strategy behind educational programs is based on a commitment to serve the residents of Ottawa by offering them a deeper intellectual and emotional experience. Educational programs respond to and stimulate people’s interest in self-directed learning. Education responds to teens, adults and children and reaches out to diverse audiences.

2.2.2 School Visits

A primary Gallery audience in the future will be school groups. A long-term goal is to work collaboratively with local school districts and curriculum planners, which will enable the Gallery’s staff to develop a relationship and provide curriculum-based programs. Programs should be curriculum based supporting the content and learning outcomes identified for all grade levels. School districts and teachers could be involved through a volunteer advisory group in the development of the program. Schools across Canada are emphasizing cross-disciplinary studies; therefore it is important that the Gallery provide school programs that incorporate a variety of topics.

Two good examples, albeit from larger institutions, from within the contemporary art community, follow. These examples are meant to provoke other ideas rather than programs to emulate or replicate.

- The New Museum in New York has what is called a “*Visible Knowledge Program*” which is geared toward public high schools. Artists (perhaps OAG could do this through its Artist-in-Residence program) are paired with high school teachers on a semester basis to integrate contemporary art into social studies, language arts and science curricula. Before and during this collaboration, artists and teachers attend workshops together with the art museum staff.
- The Henry Art Gallery, University of Washington, Seattle, has just completed an expansion from 10,000 square feet to 40,000 square feet. The expansion includes a café, bookstore, sculpture court and better art handling and storage facilities. The Gallery offers student tours, where students are taught to look at artworks closely and explore their own reactions to them while learning about the art, the artist and the medium. Guides employ visual thinking techniques that explore art using inquiry methods and critical thinking skills. Guides focus on a choice of artworks that illustrates an idea or theme. Most tours conclude with a writing or drawing project that reinforces the theme.

School visits could include group discussions of the exhibition on view, followed by a hands-on workshop. In this scenario, students create their own artwork using the same materials that the exhibiting artists have used to create their work – this can include traditional media such as paint or clay, as well as less traditional materials, such as hay, tile and gravel. A yearly exhibit of a selection of work from these classes could be displayed alongside photographs of the exhibitions on which the individual works were based. Schools could also be encouraged to repeat their visit by offering a discount for the second class visit that provides the opportunity for the class to contrast different exhibitions. Pre-visit kits would be provided to all teachers.

2. Organization, Operations and Staffing

2.2.3 Outreach to Schools

The following is an example of a potential outreach program. OAG could present outreach programs to schools that would integrate art instruction with school curricula through gallery visits and classroom lessons and culminates in the creation of an installation project in the participating school. The theme for the installation project would be based on a curriculum area selected by the teacher and the Gallery education staff. Students, working in teams could conceive, design and install their exhibitions in the classroom. The initial gallery visit(s) and classroom visits by education staff and/or artist-in-residence would teach students about contemporary art and the variety of media that is used (drawing, painting, collage, sculpture etc.).

2.3.4 Teacher Training

Teachers could be introduced to contemporary art through interactive discussions and slide lectures. Invitations to teachers throughout the region should be an active part of the Gallery's annual program. Informal sessions could be held semi-annually or even monthly and be partly a social outing, with refreshments provided. The idea is to introduce teachers to contemporary art and teach them to analyze works of art in terms of formal elements and content. It would also instruct them in how contemporary art fits within the larger context of art history and provide strategies for integrating art into the school curriculum.

2.3 Public Activities

The process of learning is constructed from new experiences, information and understanding of ourselves and the world around us. The Ottawa Art Gallery will provide public programs for children, youth and adults, whether they visit the Gallery as individuals, with peer groups or as a family.

The Gallery will offer activities geared to the diverse interests of audiences of all ages. A mix of casual and registered programs will be offered, such as group tours, special events, lectures, and workshops. The intention of a variety of programs is to encourage visitors to develop an on-going relationship with the Gallery in a life-long learning program. Programs that animate the exhibitions are key to providing an exceptional visitor experience.

2.4 Casual Activities

Tours: Guided tours for the general public of the permanent and changing exhibition areas at designated hours throughout the day. This could be facilitated with a dedicated volunteer docent group.

Self-Guided Tours: These tours use printed interpretative materials that introduce visitors to the main concepts and ideas of the exhibit.

Daily demonstrations / or talks by the artist-in-residence (at specific times).

Films presented on Saturdays and Sundays in the theatre at scheduled times throughout the day. There could be a "Family Day", the first Saturday of each month, which would be publicized and organized with on-going activities and programs throughout the day.

2.3.3 Registered Programs

Registered programs require that participants sign-up in advance and pay a fee to defray direct costs (such as honoraria, rentals and supplies). These structured programs could be one day events or be conducted over longer time periods. The following is a list of potential programs.

Guided group tours: Daytime tours would have a small charge for groups of ten or more. Guided tours could also be held after public hours, followed by refreshments and perhaps a talk in the café. They could be artist led, who highlight their own opinions and encourage participants to see and articulate personal associations they find with the work.

Summer Camp: This would take place for 3 weeks during the summer in the mornings from 9:00 a.m. – 12:00 noon. It would be aimed at children from 10 to 12 years old and would involve painting, collages, art assembly etc. It would be expected that OAG’s Summer Camp would accommodate 20 children per week.

Lectures, Workshops and Symposia: Lecture series, workshops and symposia should be geared towards adults and young adults and conceived in conjunction with exhibitions. Programs should be recorded for archiving on the website.

Course Offerings: These would be for adults and geared towards those who are aware and curious about art.

Discussion Series, Roundtables: Writers, art critics and historians will be invited to discuss with participants, ideas and trends in contemporary art, critical writing etc.

Social Programs:

- A cover fee could be charged in the café or Gallery theatre where programs such as “Artist to Artist” take place.
- A themed weekly cinema series, in the evenings and/or lunch hour period could be offered.
- A monthly wine tasting could take place, where quality wines are sipped while listening to speakers contemplating contemporary art subjects. It could be hosted by a professional sommelier and a selection of cheeses and bread offered to compliment the wine.
- Thursday or Friday nights in an “After Dark” series could include a light talk and discussion about a current exhibition. Music, themed refreshments and perhaps some type of performance will make this type of evening one to draw repeat visitation.

Television Program

The Ottawa Art Gallery could explore the possibility of doing a short trial television series on contemporary art, possibly with their partner - the New RO Cable 6.

2. Organization, Operations and Staffing**2.3.4 Internet and Web Based Programming**

- To encourage membership, the website could have a member gateway whereby members could access specific areas of the site using a password. They could then post exhibition critiques and impressions, and download coupons and discounts for local businesses.
- The production and distribution of educational and documentational videos of exhibitions, art from the collections and curriculum based activities and lesson plans for teachers.
- Digitized versions of lectures, seminars, and workshops.
- Online, interactive activities.
- Resources for researchers.

2.3.5 Publications Program

As discussed above (*Section 2.1 Current Programs and Recommendations*) the publications program at the Ottawa Gallery is a great strength of the institution. It is currently one of the most effective programmes in Canada and is an important resource for the contemporary art field internationally. It is also an important legacy for the artistic community in the Ottawa region and has enhanced OAG's reputation with both artists and institutions and is a factor in the Gallery's ability to attract high quality temporary exhibitions. This programme should certainly continue to be encouraged and developed by the Ottawa Art Gallery.

2.4 Operational Plan**2.4.1 Rentals, Functions and Special Events**

The rental of ancillary gallery spaces is a key source of revenue for many museums and galleries, and OAG should be no different. Spaces recommended for the new OAG facility – such as the main lobby and the multipurpose theatre with a proposed outdoor terrace – would mean that OAG could offer function and event spaces that have the caché of a contemporary art gallery without endangering its collections. In addition to revenue generation, renting these spaces out for weddings, corporate functions and community events will also be a form of outreach to the community. It brings the community inside the gallery, promotes the galleries, and makes it a more inclusive place. Already existing partnerships with caterers and event planners would allow the Gallery to market itself as a premiere event space through third parties.

2.4.2 Gallery Theatre

The theatre in the new OAG facility will be available for rental to outside groups. This is particularly important as there is a shortage of theatre space in the Ottawa region and could become an important source of revenue. It will also be used for Gallery programs and activities which would take priority over rental programming. It should be equipped with the latest in technology and equipment, which will provide the audience with the 'best' possible performance, lecture, and reading experiences. The theatre will have basic elements with the added feature of allowing for changes to the seating configuration, from theatre in the round to film series, to lectures, to concerts. It will have ideal sight lines and sound quality for presentations with video recording capabilities. Adjustable acoustics will be provided for use with both acoustic and amplified music or a mixture of the two.

2.4.3 Café

We recommend that a café be one of the new services OAG offers. This is universally recognized as an important visitor service in galleries and museums the world over. The lack of place for people to stop and have a coffee, drink, or something to eat, was a major point that emerged from the community consultation in phase one. The food service for the café would be outsourced, with support space for a bar and kitchen/bakery area for café staff.

A café would make the gallery a friendlier place. Large enough to accommodate 30 people, while still welcoming and intimate, this area could also be rented out to community groups. Licensed to serve alcohol, it would provide a bistro-like setting for smaller talks, readings, smaller music events and open-mike nights – a true community gathering place. For example, Thursday evenings could be devoted to an ‘Art on the Edge’ series – with avant garde performances in a variety of media that bridge disciplines and cultures.

2.4.4 Gift and Book Shop

We recommend OAG also provide the public with a gift and bookshop. Offering a specialized shop with books and gifts not available elsewhere, benefits the gallery, artists, visitors and the City of Ottawa by:

- Serving as a revenue source for the Gallery
- Offering gift items that promote regional artists and promotes the unique vision of OAG
- Providing a space for book launches, readings and other events
- Becoming a specialist niche marketplace for contemporary art related products, including national and international exhibition and artist catalogues, greeting cards, posters artist multiples, and specialized gifts
- Providing a special gift service for personal occasions (anniversaries) and corporate gifts (employee anniversaries and distinctive gifts for visitors)

2.4.5 Marketing/ Branding/Awareness

A quality visitor experience is the most important marketing tool available. This helps generate positive word-of-mouth reports that are essential for building both first-time and repeat visitation. As well, it ensures that OAG is top-of-mind for potential residents, schools, and tourist visitors.

In order to position itself in the highly competitive cultural market of Ottawa, OAG needs a major marketing campaign that highlights OAG’s brand and asserts its distinct vision and personality. It is essential that the Ottawa Art Gallery become a visible commodity within the arts community, tourism market and resident marketplace. To accomplish this, we recommend:

- **Focus on the Contemporary Art and Community Connections:** Up against such heavy-weights as the National Gallery of Canada, OAG must highlight its distinctive public programs that focus on its niche: contemporary art, local artists, and connecting local artists and the community.
- **Montreal is a potential market:** While OAG’s current market in the National Capital Region is indeed appropriate, Montreal is an arts and culture centre of Canada with many residents having a deep interest in contemporary art. With the right (bilingual) marketing campaign, OAG could be a destination for Montrealers, inspiring arts and culture enthusiasts to take a weekend day or overnight trip to Ottawa to see an exciting/cutting edge exhibition of contemporary art and experience some related activities.

2. Organization, Operations and Staffing

- **School Groups:** Develop a printed brochure for schools and curriculum supervisors that describes OAG's programs, including the targeted grade levels, with clearly defined curriculum links to those grades.

2.4.6 Membership

This section relates to OAG's need for a higher profile in the National Capital Region and Western Quebec, as well as more grassroots support from the community. Currently, the Gallery has a membership program, and benefits include a subscription to OAG's newsletter, discounts on the Gallery's publications and activities, and access to the popular art rental program. Despite these advantages, OAG's current membership is relatively small, with only about 200 members registered in 2003.

We recommend that OAG undertake a **major membership campaign, connected to the Marketing Campaign** as outlined above. A significant rise in membership would not only increase revenue, but also be tangible evidence of the community support for the Gallery and its programs. A membership campaign could start off with a series of events designed to attract prospective members, such as private viewings of the permanent collection with the Gallery's curators, talks with Gallery staff on topics such as collecting, and then a wrap up with refreshments.

2.4.7 Hours of Admission

Currently OAG is open Tuesday to Friday, 10 am to 5 pm; Thursdays, 10 am to 8 pm; and Saturday and Sunday, noon to 5 pm. We recommend OAG maintain these operating hours, and consider extending evening hours to 9 pm on Thursday. Should a licensed café be put in place in the new facility, OAG should consider extending hours to include evenings on Friday and possibly Saturday as well.

2.5 Organizational Structure and Staffing

2.5.1 Staffing Plan

This section outlines an expanded staffing plan for the future Ottawa Art Gallery. The Gallery's staff is responsible for realizing day-to-day operations in fulfillment of the mission established by the Board. Since staffing costs generally account for 50% to 65% of a gallery's operating costs it is essential that the staff complement and focus on the priorities and directions set by the Board.

This assessment of staffing needs is based on the findings of the feasibility study and our experience with similar projects. The Gallery's human resource needs are organized according to three core functions:

1. Public programming and education – creating educational experiences for visitors
2. Communicating through exhibitions and research (curatorial)
3. The requirements to attract audiences and support (marketing and development) and manage its resources (administration)

There are operational aspects that most galleries share, which result in common staffing patterns. The assumptions underlying these projections include:

- The expanded Ottawa Art Gallery visitor experience will be lively, vibrant and interactive.
- The operation will be highly entrepreneurial, the goal being to increase the proportion of earned and contributed revenues as much as possible to reduce operating costs.
- OAG will be a six days per week, 8 to 10 hours per day (more on weekends) operation.
- The program offerings will be intensive in number, frequency and level of engagement utilizing an extensive network of contractors, part-time staff and volunteers as well as full-time, permanent positions.
- The technical staff will maintain the exhibitions and galleries overall, and the curatorial staff will develop exhibitions in-house.
- The Gallery will lend and borrow collections for temporary and “signature” exhibitions.

2.5.1 Proposed Staff

In light of the exhibitions, education, and programming, the staffing structure would include 18 FTEs as well as contracted services. The proposed structure includes two primary divisions consisting of: Curatorial, Research and Public Programming, and Administration/ Development.

2.5.1.1 Division Structure Organization

Senior Management: The Director of the Ottawa Art Gallery, as the Chief Executive Officer, is responsible for the day-to-day management of the centre, implementing policy and leading a senior management team composed of senior staff from each division.

The Curatorial, Research, and Public Programming Division is responsible for creating the exhibitions and other modes of communications that engage visitors with the ideas and concepts being developed by the Ottawa Art Gallery. Exhibitions and media development will be carried out by an integrated team from all streams of the Gallery, including the involvement of guest curators and other contracted specialists. Evaluation of the exhibitions will be carried out routinely. Since the Gallery’s major exhibitions will be mostly borrowed for the sole purpose of public exhibitions, the collections care and management functions will reside with staff in this division.

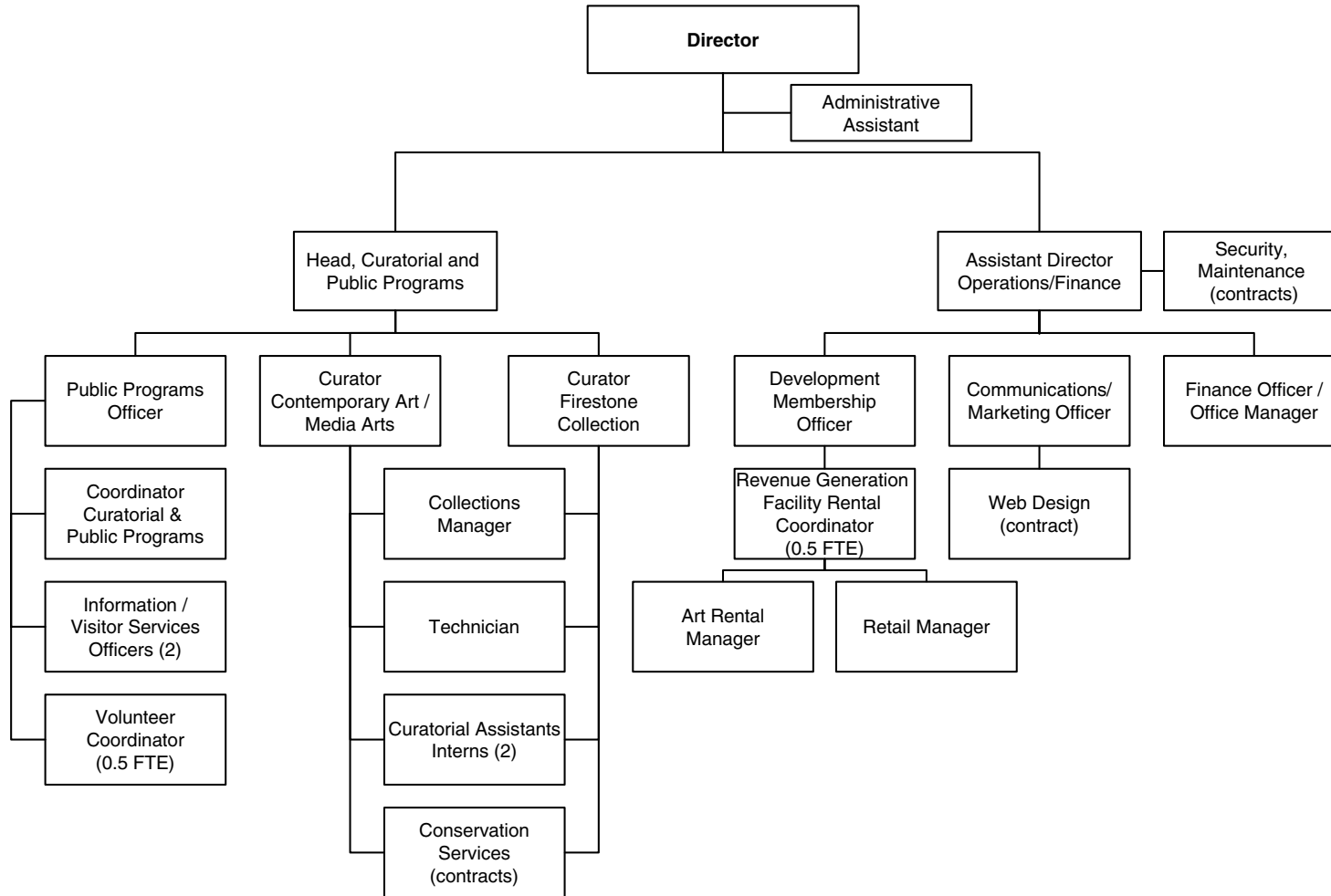
The **Public Programming** section is responsible for modes of communications that will engage visitors with the ideas and concepts being developed by the Ottawa Art Gallery. Media development and educational programmes will be carried out by an integrated team from all streams, including the education programs and marketing staff. As all of the programming of the Ottawa Art Gallery will involve the interaction with the visitor, Visitor Services, Volunteers and Special Events will be part of this division.

Education, as part of Public Programmes combines responsibility for educational programs for school and university students, children and families, adult and continuing education and outreach programs. The division will be charged with undertaking a large number of programs in-house and possibly using outreach facilities such as schools or community centres.

The **Administration Division** includes finance, accounting, human resources, information systems management, physical plant and maintenance, and security. **Development/Membership and Communications/Marketing** streams fall under this division and manage marketing, public relations, annual giving, grant writing, sponsorship, membership, and group sales. The commercial activities would also be included in this division: facility rental, art rental, retail operations and food services.

2. Organization, Operations and Staffing

The Ottawa Art Gallery Organizational Chart



The expanded Ottawa Art Gallery will require a projected 18 FTEs, up from 9 FTEs plus contract staff. This is the minimum staffing level for operation of the Gallery as envisioned. While more staff are always desirable, the need for the Gallery to control costs as well as maximize attendance and generate earned revenues must be borne in mind. The following table provides staff totals plus explanations of new, renamed or reallocated positions and FTEs.

2. Organization, Operations and Staffing

Current Staff List	Current FTE	Proposed New Staff List	FTE
Director	1	Director	1
Administrative Assistant	1	Administrative Assistant	1
Curator Contemporary Art	1	Curator Contemporary Art / Media Arts	1
Curator Firestone Collection/ Collections Manager	1	Curator Firestone Collection	1
		Co-ordinator Curatorial and Public Programs	1
		Collections Manager	1
Head, Public Programs	1	Head, Curatorial and Public Programmes	1
		Public Programs Officer	1
Visitor Services / Information Officer	1	Visitor Services / Information Officers	2
		Volunteer Coordinator	0.5
		Assistant Director / Operations & Finance	1
Development Officer	0.5	Development / Membership Officer	1
Finance Officer	0.5	Finance Officer / Office Manager	1
Communications Officer	0.8	Communications / Marketing Officer	1
		Revenue Generation / Facility Rentals Officer	0.5
Art Rental Coordinator	0.5	Art Rental Coordinator	1
		Retail Manager	1
		Technician	1
Total Staff	8.3		18

Contracted services will include: Security and Maintenance, Web Design, Conservation and Internships (Curatorial Assistants)

2.3.1.2 Recommended New Staff Positions

Head, Curatorial and Public Programs (1 FTE)

This position is a newly combined position, with the responsibility for all programming, including oversight of all exhibitions, research, publications, collections management, acquisitions, public and educational programs. The position will have primary responsibility for establishing exhibition and programming objectives in collaboration with the Director and Board. The position will also be responsible for the development and management of all policies related to programs and the collections and will manage and implement evaluation procedures.

Curator Contemporary Art / Media Arts (1 FTE)

Responsible for the development of literature, media arts collections, contemporary art collections and the associated provision of content for exhibitions and ongoing programmes. Carries out research for curriculum, ongoing programs, and changing exhibits. Leads any exhibition development teams for the installation of temporary shows or refurbishment of exhibitions in the permanent galleries with respect to contemporary and media arts. Will be responsible for providing content to the Museum's website (in conjunction with the contracted web-master).

2. Organization, Operations and Staffing*Collections Manager (1 FTE)*

Responsible for the safety and movement of artwork and for the documentation and day-to-day management of the Gallery's collections of art, documents and other materials. The Collections Manager will note any restoration and conservation needs for the collections that will be carried out on a contracted, as needed, basis. The position will be responsible to the two curatorial positions to provide research as directed, preparing works of art for exhibition, preparing condition reports on collection and works entering the Gallery, maintaining reference materials and responding to inquiries and requests for information.

Coordinator, Curatorial and Public Programs (1 FTE)

Primarily involved with scheduling all public program events including artists' and curators' talks, tours, guest lectures, symposia, work shops, weekend family events etc. Also responsible for scheduling group tours and school visits.

Public Programs Officer (1 FTE)

Working with the Head of Curatorial and Public Programs, will develop educational programming for exhibitions and independent public program initiatives. Will coordinate public programs and special events (which refers to programs for the public that expand the Gallery experience) and assist in developing educational materials. The position will be responsible for working with teachers in the development of curriculum-based programs related to the Gallery's exhibitions and collections.

Volunteer Coordinator (0.5 FTE)

It is anticipated that OAG could rely on volunteers for a variety of services, including reception, gift shop duties, educational programming and art rental. Volunteers may assist and conduct research for exhibitions, programs and publications. The position is directly tasked with administering this program and is responsible for the recruitment, training and development of volunteers. Reports to the Head of Curatorial and Public Programs.

Assistant Director / Operations & Finance (1 FTE)

The Assistant Director will replace the Director on an as needs basis and will also be responsible for the operational side of the Gallery. The position will have primary responsibility for establishing financial objectives in collaboration with the Director and Board. The position will manage finances and assets including budget, accounting, purchasing, human resources, salary and benefits, insurances, taxes and contracts. Other managerial duties will include: preparation of financial statements, development and implementation of internal information management systems. It also includes management of the preparation of corporate and grant applications for funding.

This position will also manage the day-to-day operations of the Gallery and is responsible for organizational and security policies and procedures. Duties will include: managing the maintenance of the physical plant, mechanical systems, equipment and grounds and overseeing the protection and security of employees and the Gallery's assets. The position hires, supervises and schedules contracted janitorial and security services and is responsible for shipping and receiving.

Finance Officer / Office Manager (1 FTE)

Reporting to the Assistant Director, Operations and Finance, this position will be responsible for supervising the overall administrative needs of the operation as well as responsibility for all accounting task, including budget, purchasing, salary and benefits, insurances, taxes and contracts. In conjunction with the Assistant Director this position will prepare financial statements.

Revenue Generation / Facility Rentals Officer (0.5 FTE)

This position will be responsible for administering the food services contract. He or she will ensure the volunteers in the art rental program are recognized and that the administrative processes between the art rental program and the Gallery are clearly met. The position will require the person to actively market the facility rental program (which includes theatre rental), oversee all contracts and the day-to-day operation. The retail manager will report to this position, which will ensure financial obligations and administrative procedures are met on a daily basis.

Retail Manager (1 FTE)

The gift shop will require a Manager to be supported by a volunteer clerks. The position will be responsible for scheduling all gift shop volunteers and volunteer recognition. The Manager will be responsible for the day-to-day operation and for reporting on the financial condition of the shop, as well as the selection and replenishment of stock, subject to the approval of the Revenue Generation Officer.

Technician (1 FTE)

Responsible for handling all installations and take-down of exhibitions; technical requirements of exhibitions and public programs including theatre use for visiting groups; matting, framing, crating and other preparation; set up / take down for all public spaces. The position also ensures the functioning of exhibitions, including the operation of interactive and audio/video experiences.

2. Organization, Operations and Staffing

3. Space and Facilities Recommendations

3.1 Introduction

This chapter outlines facilities requirements to support the vision for the future Ottawa Art Gallery.

The quantitative collections analysis projects collection storage space requirements, and is followed by the needs assessment, which includes a space list for the existing OAG in Arts Court.

The key area of this chapter includes a description of the key public spaces envisioned in the new facility and presents a comprehensive space list for the new recommended Ottawa Art Gallery.

A summary of environmental requirements outlines relative humidity; air cleanliness and collections light levels that would be desirable for the Ottawa Art Gallery.

3.2 Space Requirements for the Gallery’s Collection

This chapter follows from the qualitative collection review presented in the phase 1 report; and provides a quantitative analysis of the Gallery’s collections of works of art, and proceeds to project space requirements for its display, storage and care. The analysis is based on information provided by the Ottawa Art Gallery.

3.2.1 Quantitative Analysis

This section considers the two OAG collections - the Contemporary Collection and the Firestone Collection of Canadian Art. The former collection is approximately 200 works of art, while the latter is comprised of approximately 1,600 works of art, totalling 1,800 overall.

This quantitative analysis forms part of the basis for the planning of storage space for an expanded Ottawa Art Gallery. The analysis further projects collection growth to the year 2024, a date twenty years from the end of the planning process, and the last year for which the facilities to be built will provide adequate storage. The aim of this analysis is to provide a guideline for the collection storage capacity required.

3. Space and Facilities Recommendations**3.2.2 Collection Categories**

This section analyzes the Ottawa Art Gallery's two collections by category.

3.2.2.1 Contemporary Collection

For the purposes of this analysis we have considered the collections in terms of broad classifications. These classifications are:

- Paintings
- Photographs
- Works on paper
- Installations
- Sculpture
- Craft
- Media based works (video, CDs, etc.)

The table below lists the Gallery's contemporary collection by medium from 1995 to 2002. This table represents only 127 of the 245 works in the contemporary collection, however it does provide an overview of the types of work that has been collected in the different categories. Since the majority of works are of organic material we have not broken the collection into organic and inorganic materials.

Category	Total Number	Percentage of Collection
Paintings	27	21.2%
Photographs	31	24.4%
Works on paper	46	36.2%
Installations	19	15.0%
Sculpture	2	01.5%
Craft	2	01.5%
Total	127	

Works on paper (including photographs) are the largest percentage of contemporary art works, followed by paintings.

3.2.2.2 Firestone Collection of Canadian Art

The Firestone Collection of Canadian Art represents some 1600 works of art. The number of paintings is 498, works on paper 1,059 and sculpture 12. We have broken down the works into broad categories. In some cases other mediums are used in addition to the primary category (the first reference word being used to denote each work). We have also calculated the percentage of each category to the total collection.

Category	Total Number	Percentage of Total Collection
Paintings	498	31.7%
Acrylic on canvas/masonite /particle board	20	1.3%
Oil on beaverboard	140	8.9%
Oil on board	18	1.1%
Oil on canvas/Burlap	111	7.0%
Oil on canvas board/Cardboard/ Panel	26	1.6%
Oil on linen	21	1.3%
Oil on masonite	31	1.9%
Oil on wood/Panel	28	1.8%
Oil on panel	89	5.6%
Oil on plywood/Pressboard	14	0.9%
Works on Paper	1,059	67.5%
Acrylic	16	1.0%
Black conte/Black ink/Pencil	12	0.8%
Chalk/Charcoal/Colored pencil	110	7.0%
Conte	117	7.4%
Crayon	12	0.7%
Gouache	46	2.9%
Graphite	310	19.7%
Ink/Charcoal/Chalk/Gouache/Latex /Wax/Watercolour/Graphite	238	15.1%
Oil pastel	27	1.7%
Oil on paper/Rag paper	8	0.5%
Mixed media	9	0.6%
Pastel on paper	7	0.4%
Pen/Pencil	13	0.8%
Tempera	2	0.1%
Watercolour	122	7.8%
Wax crayon	10	0.6%
Sculpture	12	0.8%
Total	1,569	

Works on paper are the highest component of the Firestone Collection at 67.5%. Of these categories, graphite work on paper is the highest medium, followed by ink drawings at 15.1%. Oil paintings on beaverboard (8.9%) and oil paintings at 7% are the highest categories within the general category of painting.

3. Space and Facilities Recommendations**3.2.3 Collection Density and Growth**

This section identifies collection density and projects collection growth for works of art.

The two tables in the foregoing section above indicate that the collection contains a total of 1,136 works on paper. This high proportion of the overall collection suggests the need to allocate new additional space for its display, storage and care.

Given the high proportion of works on paper and organic material overall in both collections (60.6% Contemporary Collection and 67.5% Firestone Collection), it indicates the need to provide environmental controls capable of maintaining close to 40% relative humidity for paper and 50% for other organic materials, with minimal variation +/- 3-5%.

Currently the Gallery stores both collections together. They may consider changing this in the new storage space by having storage facilities for the Firestone Collection adjacent to the exhibition gallery. Another consideration is to store the collection by medium with all paintings in one storage vault, works on paper in another, and a third for three-dimensional objects.

The following table represents the current storage facilities and the mode of storage within each of these storage vaults.

Storage Room 104	Box	Box / Slot	Shelf	Bin	Shelf / Box	Slot	Table / Sculpture	Rack	Other
Firestone Collection	44	5	38		1011		2	2	6
Contemporary Art Collection		8	50	1		6		7	2
Total	44	13	88	1	1011	6	2	9	8
Storage Room 106									
Firestone Collection			2					106	6
Contemporary Art Collection								30	
Total			2					136	6
Storage Room 107									
Firestone Collection		8		286			3		7
Contemporary Art Collection			3	39		37		2	7
Total		8	3	325		37	3	2	14

Note: Three sculptures are on the grounds.
 There is a category called S.D. accounting for another 46 works.
 A large sculpture by Bruce Garver is installed at City Hall on permanent loan.

Artifact Storage Density

The following table indicates that the existing area allocated for collection storage comprises about 1,680 net square feet. Assuming that there are about 1,716 works of art stored, this yields a current storage density for the works of art of about 1.02 works of art per square foot. The table summarizes current densities in the storage spaces in square feet, along with the number of works of art housed in them, and the resultant display and storage densities in each space.

Storage Room	Mode	Number of objects	Square Feet	Object Per Square Foot	Square Foot per Object
Room 104	Shelves, Boxes, Slots, Rack	1,182	450	2.62	0.38
Room 106	Racks	142	450	0.32	3.17
Room 107	Bins, Boxes, Tables, Racks	392	780	0.50	1.99
Total		1,716	1680	1.02	0.98

Establishing future storage needs first entails a projection of collection growth to ensure that the space provided can accommodate the numbers of works of art to be accessioned over the next 20 years. We are assuming that the Firestone Collection will remain fairly static. Additional pieces would be added, if appropriate, to the Firestone Collection. We project two to three items per year (approximately 40 new works over a 20 year period). The following table indicates the rate of accessions in the Contemporary Collection for the years 1990 through 2003. We know from the foregoing tables that works on paper is the highest category of growth.

Contemporary Collection Rate of Growth, 1990 - 2003

Year	Collection Size	Number of Works Acquired	Growth Rate
2003	182	10	5.4%
2002	171	11	6.4%
2001	157	14	8.9%
2000	151	6	3.8%
1999	145	6	4.1%
1998	80	65*	81.2%
1997	62	18	29.0%
1996	53	9	17.0%
1995	49	4	8.1%
1994	45	4	8.9%
1993	43	2	4.6%
1992	38	5	13.1%
1991	1	37	37.0%
1990	0	1	-
Average Rate of Growth		192	17.5%

3. Space and Facilities Recommendations

As in most galleries, collection growth is greatly affected by occasional large donations, such as the donations in 1998. The Contemporary Collection has grown rapidly over the past 13 years, with the average rate of growth 17.5%. The large number of acquisitions in 1988 skews the average rate of growth. This could very likely happen again, if a donor was to bequeath a sizable number of works to the Gallery. Further, because the Gallery is relatively new, it is taking its collecting mandate very seriously and is accessing acquisition funds through private and government levels. We are using the average number of works acquired (14) as the annual rate of growth. Using design year 20, the last year of projections, the Contemporary Collection will grow to 462 works by 2024.

Contemporary Collection Growth Projection, 2004-2024

Year	Collection Size	Average Annual Growth
2004	182	14
2024	462	-

In considering space allocations for the collection's growth, it is important to remember that while most accessions are of one work only, some include dozens of individual works of art. Portfolios of prints or photographs, for example, may be registered under a single accession number. If the multiple objects are stored as one, the difference between accession numbers and objects may be immaterial to a projection of space requirements, since no additional space is required. Nevertheless, there are examples where additional space is required because multiple objects are registered as one accession. A proportion of 2.5 objects to each accession have been found to be a common multiplier for art collections.

The numbers above are indicative only, with the understanding that the development of the collection continues to depend on the scholarship and enterprise of the Curator, generation of acquisition funds and generosity of donors. Nevertheless, rounded figures based on these projections may be useful for planning purposes.

3.2.4 Projection of Collection Space Requirements

This section projects the Gallery's requirements to accommodate the growing Contemporary Collection based on the foregoing analysis. In order to provide for the maximum need, the Gallery's space requirements are projected for the design year 20 years hence (2024), and the recommended space list incorporates these requirements.

Projections are provided in turn for galleries, collection storage and collection care areas.

3.2.4.1 Gallery Requirements

A display / storage ratio of approximately 6% over-all is not unusual for art galleries. Given the large proportion of works on paper (for which the percentage on display will always be much lower), it is not advisable to attempt to increase that proportion by more than one percentage point at the most. If we assume the collection will comprise 2031 works of art in the design year 20, the display of about 120 works of art from the permanent collection could be achieved at any one time.

Two dedicated galleries should be provided for the display of the Firestone Collection and Contemporary Collection. These permanent collection galleries would together display about 120 works at any one time. We are suggesting that these galleries be 1,800 square feet each, to present the Firestone Collection and accommodate the larger works that are typical of the Contemporary Collection.

We recommend that a generous 20 square feet per photograph, print or drawing in these two galleries be dedicated to rotating displays from the works on paper and paintings from the Firestone and Contemporary Collections.

We also recommend a New Media Gallery of approximately 1,000 square feet, which will allow the Gallery to display Installation work from both the permanent collection and temporary exhibitions.

In addition to the allocations for display of the permanent collection, the Gallery requires adequate temporary exhibition galleries. The present provision of temporary exhibition space consists of three galleries: Gallery one 1,075 square feet, Gallery two (adjacent to Gallery one but connected through an archway) of 550 square feet and Gallery three 380 square feet, totalling 2,005 square feet. The temporary exhibition space needs to accommodate both relatively small exhibitions as well as exhibitions borrowed from or shared with other galleries. Although the present space is adequate for the former function, it is not for the latter. A combined temporary gallery space of 3,500 square feet would accommodate the majority of exhibitions on offer from other museums / galleries or circulating agencies.

We recommend that the temporary exhibition spaces be adjacent to one another, which will give OAG flexibility in organizing this aspect of their programming. A further recommendation is to locate the temporary exhibition galleries adjacent to the dedicated gallery for new media. This way, it can easily be scheduled for a larger temporary exhibition if it is occasionally necessary to enlarge the temporary exhibition capability from 3,500 to 4,500 square feet. An advantage of this adjacency is that the New Media Gallery will need to be fully loaded for video presentations, so the Gallery would have the option of using it to present a mixed media / video or didactic presentation related to a temporary exhibition when appropriate.

We also recommend that a small project gallery of 400 square feet be included within the overall dedicated gallery space, as this will allow the Gallery to undertake “spur of the moment” programming.

Temporary exhibition galleries for a total 3,500 square feet; adjacent to the dedicated New Media Gallery is recommended.

3.2.4.2 Collection Storage

The existing OAG collection storage facilities at Arts Court are at capacity to the extent that new acquisitions cannot responsibly be accepted. This current condition plus the growth factors identified above have been taken into consideration in identifying the recommended storage facilities to accommodate OAG’s requirements over the next 20 years. The storage areas have been identified by medium and environmental zone rather than by collection. All vaults for collection storage should be independently climate controlled as there will be times when the Gallery will encounter different requirements.

3. Space and Facilities Recommendations

Collection Storage Area	NSF	NSM
Collection Storage, Paintings	2,000	186
Collection Storage, Works on paper	800	74
Collection Storage, Three-dimensional works	800	56

As there is potential of textiles becoming part of the collection in the future, consideration should be given to rolled storage or drawer storage incorporated in the three-dimensional storage area. For example, Lance Belanger's Bear Skin is currently rolled, as are some large unframed canvasses.

3.2.4.3 Space for Collection Care

The section considers the art handling space requirements for collections care. Currently art handling is problematic at the Arts Court facility. The loading dock is poorly located, inadequately equipped and shared by other groups in the building. A minimal area of 203 square feet is used by the Gallery for items such as crates and equipment. Work must then be transported via a narrow hallway to the small freight elevator (110 square feet) and taken to the basement where it is uncrated. Crates are then stored in a 780 square foot hallway on the lower level of Arts Court, which is also occupied by exhibition furniture and packing supplies.

The following table recommends the required art-handling suite of rooms for the expanded Ottawa Art Gallery.

Function	Required Sq. Ft.	Comment
Loading Bay	1,400	Enclosed dock to accommodate a tractor trailer; adjustable dock leveler to meet variable truck floor levels
Shipping-Receiving Area	400	Roll-up door; includes space for fork lift
Crating / Uncrating Area	400	10 – 12 h x 8 2 ft minimal opening, adjacent to Shipping-Receiving Area
Collections Manager's Office	120	Adjacent to Crating / Uncrating Area
Crate Storage	400	Holding area for crates from exhibitions and/or collections on loan, equivalent to 1 tractor trailer load
Transit Storage	400	Transit storage to hold temporary exhibitions being received or ready for shipping, adjacent to Crating / Uncrating Area
Art Elevator	120	Accessible from Crating / Uncrating; at least 10 h x 8 w ft. opening; 10 x 12 ft. floor plate x 12 ft high for the elevator cab
Total	2,250	

A detailed functional program is required to specify all requirements for these spaces. The foregoing table identifies space requirements and indicates required adjacencies.

3.3 Needs Assessment

This section assesses current facility needs of the Ottawa Art Gallery. The table below lists the existing spaces within the Gallery and organizes them according to a museum zone. Upon site review, it is evident that the Ottawa Art Gallery lacks cohesive identity and public profile within the Arts Court building – the OAG spaces are scattered throughout the building on 2 floors. The site is also overshadowed by a large parking structure that diminishes visual access to the downtown area west of the site.

The Gallery has limited exhibition and collection storage space and non-existent dedicated programming space or visitor amenities. The overall visitor experience as one arrives at the Gallery could be enhanced by an increased presence of information, retail, and multipurpose event and function space lacking in the current facility. This may include a café / installation art court space, visible and accessible directly from the street that would function as a public meeting and gathering place.

The following table provides a more detailed evaluation of the existing OAG spaces within the Arts Court building.

Legend

Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE	ROOM NAME	ROOM #	FLOOR	STRENGTHS	WEAKNESSES
0	Building Exterior	None		Neoclassical façade suggests importance of program. OAG Sculpture on the grounds.	Main entrance has imposing stairs and is not handicap accessible. The formal stone façade feels closer to street than it actually is. Symmetry of exterior doesn't suggest dynamic contemporary gallery. No exterior public gathering space.
A	Vestibule	201	G	High visibility	Used to present and promote Arts Court functions and activities.
A	Lobby	202	G	At main entrance.	Small. Serves all Arts Court tenants.
A	Information	212	G	Just to the right of the main public entrance, ideal location.	Information desk supports Arts Court, staff not familiar enough with OAG functions.
A	Kiosk	204	G	Provides OAG retail services and information	Not large enough to accommodate dual program
A	Art Rental	203	G	Prominent location adjacent to lobby. Less formal display area than galleries. Smaller pieces suggest greater accessibility.	No space for submission and review of new work. Inadequate hanging storage, accessibility poses risk of damage.
A	Washrooms	205	G	Suitable location	Second washroom preferred.
B	Changing Gallery	207	G	Well situated, visible from main lobby. Adequate lighting, and ceiling heights.	No seating, or adjacent gallery storage. No resource centre or opportunity for 'pause'.

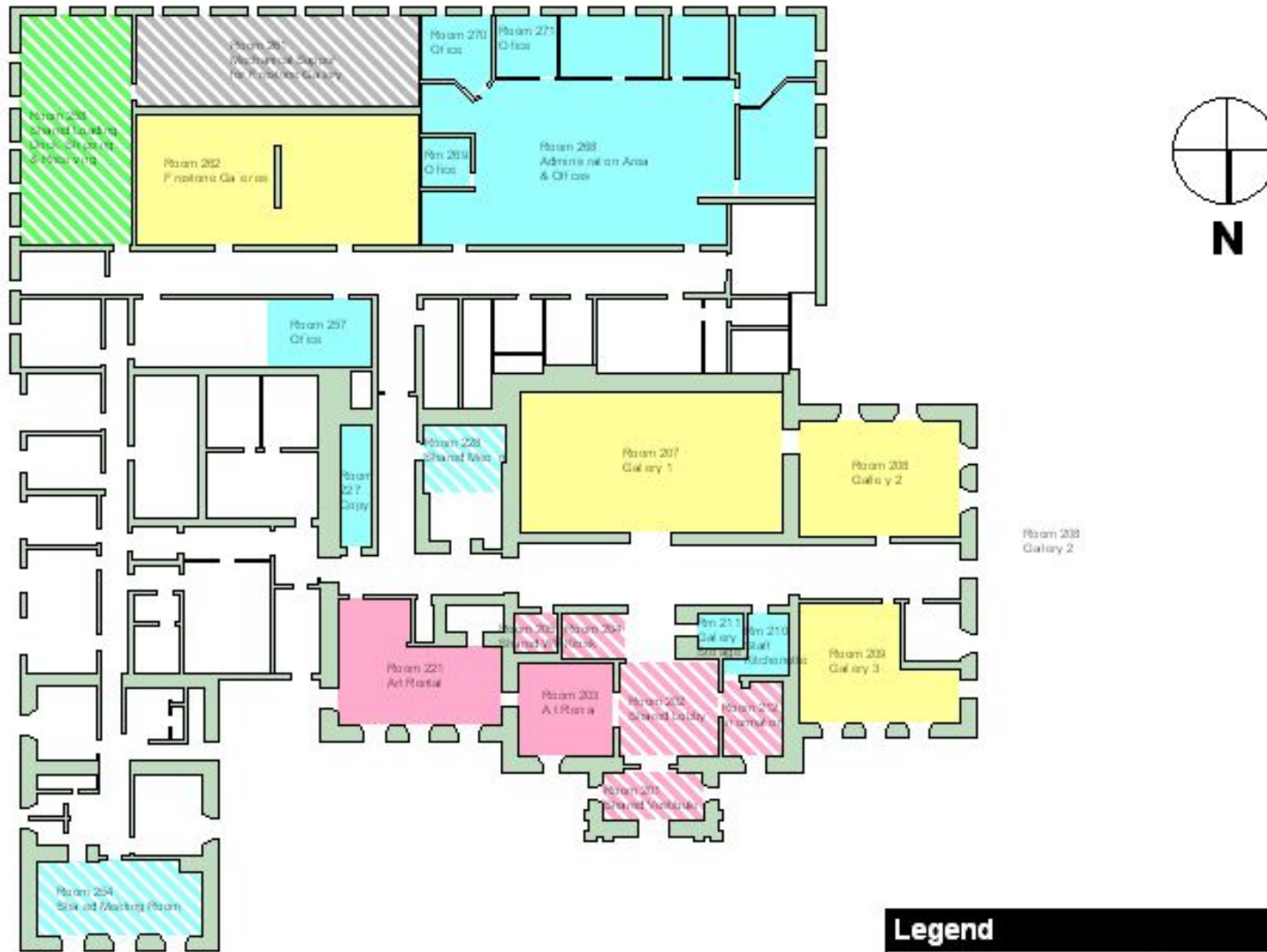
3. Space and Facilities Recommendations

Legend

Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

C	Loading/Shipping & Receiving	258	G	Overall size is adequate.	Shared with other Arts Court tenants, food delivery, garbage and recycling – not a dedicated collection receiving area. Not a covered loading dock. Inadequate configuration to provide access to preparation areas and galleries. Environmental requirements are inadequate to provide climate control for art objects . Storage and preparation areas are too far from shipping and receiving. Separate transit storage area, and proper crating/uncrating area required.
C	Lab	N/A	B	Location provides a well lit work area.	Inadequate ventilation. Current location near Collection Storage Areas but remote from shipping and receiving.
C	Installation Storage	N/A	B	Interesting "found" architectural qualities of the space accommodate and add to function as installation exhibition and storage.	Inadequate environmental controls (fluctuation in RH levels). Located on the lower level, outside the public realm of OAG.
C	Art Freight Elevator	N/A			Size potentially limits scope of work to be displayed. Current location not ideal – remote from shipping and receiving, galleries and collection storage.
C	Collections Storage Areas	104 106 107A 107B	B	Some RH control is provided.	Storage areas near capacity. Critical circulation in room 107B is disrupted. Storage systems don't minimize handling of work.
C	Publications Storage	111	B		Storage at capacity. Could be closer to administration or Kiosk (sales) areas.
ZONE	ROOM NAME	ROOM #	FLOOR	STRENGTHS	WEAKNESSES
D	Kitchenette	210	G	Provides basic food services for OAG staff.	No room for lounge or break area – staff eat lunch in work areas. Too far from administration area.
D	Copy Room	227	G		Only one copier. Long and narrow proportions of room not suited for this use.
D	Administration Area	227 269	G	Individual offices are suited for typical office functions.	No reception/waiting area, coat rack. Too much free space in common work area.
D	Collections Office	257	G	Size is adequate for 2 staff.	No daylight. Not adjoining main administration area.
D	Meeting/Coats	228	G	Proportions suitable for small meetings	General Arts Court space and must be booked. Not adjacent to main lobby area. Not suitable to support 2 programs.
D	Gallery Storage	211	G	Suitable location for small art installations 'found space' potential.	Current use not suitable for this high, shallow space.
D	Telephone Systems	112	B		

3. Space and Facilities Recommendations



Ground Floor

Legend	
Zone A	Public Non-Collection Area (Vtl or Service)
Zone B	Public Collection Area (BNH Item)
Zone C	Non-Public Collection Area (Collection Storage & Handling)
Zone D	Non-Public Non-Collection Area

3. Space and Facilities Recommendations



3.4 Recommended Public Program Areas

This section describes the major public program areas recommended for the new Ottawa Art Gallery. These include both exhibition galleries and public areas outlined in the recommended space list, in the following section 3.5.

Firestone Collection Gallery

This gallery will highlight this strong and extremely important collection with a semi-annual rotation of the collection.

Contemporary Collection Gallery

The gallery will serve the important function of showcasing the permanent Contemporary Collection of OAG, which currently does not have a gallery dedicated to it. Like the Firestone, we recommend a semi-annual or even quarterly rotation for this gallery. A gallery dedicated to the permanent Contemporary Collection will increase OAG’s profile as a contemporary art gallery, as well as encourage support for and donations to the collection.

Changing Exhibition Galleries

Outlined in the recommended space plan are three changing exhibition galleries: small, medium, and large. These spaces will take advantage of the current strength and popularity of the changing exhibition program. Exhibitions could be from other institutions, curated in-house or by guest curators (as they are now), and also by the Artist-in-Residence (see recommendation below). Having three galleries also allows for OAG to accommodate travelling exhibitions of all sizes in addition to allowing for a flexible arrangement of the changing exhibitions space. For example, OAG can choose to display one large exhibition in all three spaces, or two or three individual exhibitions shown at the same time and divided over the three spaces.

New Media Lab Gallery

This gallery will address a concern expressed during the community consultation – the accommodation of new media art and installations, including film, video, multi- and mixed- media works of art. The Gallery will incorporate all of the latest technologies including high-speed connections. The space could include a projection booth, although this may not be necessary, as films would be shown in the theatre. The space will allow OAG to exhibit an important and popular medium of contemporary art that its current facility does not allow for.

Artlab

This workshop-style space speaks to the vital need for space for public programming. This area will be able to accommodate a variety of contemporary “artist-run” public programs, including school groups, family programming, and a hands-on experimentation area for children of all ages. It will be large enough to accommodate one school class of approximately 30 children. This space is a key part of the expansion of OAG’s public programming and will meet the needs of school groups and families. Family Saturday morning or Sunday afternoon programs could include hands-on drawing, collage, and assemblage.

3. Space and Facilities Recommendations

Resource Centre

Like the Artlab outlined above, the Resource Centre will function as an important part of outreach, providing a service to the community. Open to the public, it will be a space where visitors, students, teachers, enthusiasts, and researchers could learn more about contemporary art. It is presented here as an option as the inclusion of a space such as this will require staff and oversight. It could be operated on an appointment only bases, which would reduce operating costs or as a volunteer project. It could:

- Include a library with interactive terminals and multimedia capabilities that enhances access to the library and collections with expanded service delivery, collection database and online resources.
- Provide resources (such as Education Packets for Teachers) for visitors to OAG.
- Be a potential source of revenue generation from services such as image reproduction, charge for research, etc.
- Operate in synergy with Art Rental and exhibitions, providing information on artists featured.

Artist-in-Residence Program

This program would offer a studio artist space to support artistic exploration, create art in the gallery and interact with OAG's public. This program will not only further OAG's dedication to connecting with artists, but it will also connect artists to the greater community. It will provide opportunities for artists to work in a gallery environment that includes permanent collections, temporary exhibitions, and public access through casual visits, formal school programs and programs for adults and children. Artists will be able to work and interact with the public in projects related to OAG's program of exhibitions, programs and collections. The program will also offer live-in accommodation to participating artists who would be working with the artist-in-residence program for a period of time. This cost effective option would provide a self-contained unit, which is accessible from the street. The objectives would be:

- To provide a studio space and live-in space for artists to create new work;
- To relate individual artists work with gallery programs;
- To provide the public with the opportunity to meet and interact with the artist;
- To provide artists with the opportunity to interact with the ongoing activities of the gallery;
- To encourage partnership opportunities with related arts organizations and institutions;
- To strengthen OAG's relationships with contemporary visual artists.

The artist could be appointed on an annual, semi-annual or quarterly basis, with OAG releasing an RFP and museum staff choosing an artist(s) that would best support its planned vision for that year. Residencies could be organized around public programs or as part of the programming for a temporary exhibition. Further, they could take on the production of commissioned work for the collection or a body of work, as well as research for a publication.

3.5 Space List

This section includes the space list for the existing Ottawa Art Gallery in the Arts Court building and the recommended space list for the new Ottawa Art Gallery. The space list has been organized according to the four museum zones described below. The recommended program is based on a twenty-year planning horizon to fulfill the Ottawa Art Gallery’s facility requirements.

The consultants are recommending an increase in size from 12,506 square feet / 1,162 square metres (this figure includes space allocated specifically to the Gallery as well as shared use spaces with others in Arts Court) to 38,580 square feet / 3,584 square metres. Exhibition spaces are increasing from 1,625 square feet / 151 square metres to 8,500 square feet / 790 square metres. The main reasons for this increase are as follows:

- Contemporary galleries require larger exhibition spaces than standard galleries due to the size of both artwork and installations.
- The current Gallery lacks visitor amenities such as coat check, café, gift shop, programming spaces, seating areas and sufficient washrooms.
- The Gallery lacks: adequate storage facilities for the collection; collection care spaces; crating and uncrating facilities; equipment storage; archival storage and work areas.
- The Gallery has limited facilities for staff including office space, meeting room, lockers, storage and washroom facilities.

The Four Zones

The four zones are determined according to whether the space accommodates collections or not, and whether the space is normally open to the public or not. The four zones are:

- Zone A: Public Non-Collection Zone
- Zone B: Public Collection Zone
- Zone C: Non-Public Collection Zone
- Zone D: Non-Public Non-Collection Zone

Zones	Public	Non-Public
Non-Collections	A. Public Non-Collections	D. Non-Public Non-Collections
Collections	B. Public Collections	C. Non-Public Collections

Zone A: Public Non-Collection Zone

In this zone visitors are present, but normally collections are not. Lobby, gift shop and restrooms are the kind of spaces in this zone. Because it is open to the public, this zone requires a higher level of finish on all surfaces. It does not normally hold collections-related exhibition elements – environmental controls need be to human comfort levels only. Public safety is a concern, but security to guard the collections-related exhibition elements is not required.

3. Space and Facilities Recommendations**Zone B: Public Collection Zone**

This is the exhibition zone where visitors encounter the collections, as well as any objects borrowed from other institutions. It is the most costly part of the building, since it requires both high levels of finish to meet public expectations, and environmental controls and security for collections.

Zone C: Non-Public Collection Zone

Collections are stored or worked on in this zone, but the public is not normally present. All the support areas for collection handling and storage are part of this zone. Environmental controls and security need to be to museum standards for collections (as in Zone B), but the level of finish can be to a functional level only, and need not meet public expectations.

Zone D: Non-Public Non-Collection Zone

These are staff, work, storage and support areas that do not normally host the public or require specific environmental or security controls. No collections are present in Zone D. Administrative and office functions (Zone D1) and building support and services (Zone D2) are in this zone. It is frequently the lowest cost part of the building, since it requires neither a high level of environmental controls and security, nor the level of finish necessary to meet public expectations.

Existing Space List

Legend

Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE A	Public Non-Collection	Floor Level	Room #	Existing Area						Comments
				Dedicated to OAG		Shared with Arts Court		Combined Area		
				NSF	NSM	NSF	NSM	NSF	NSM	
A	Vestibule	G	201			136	13	136	13	Serves all building tenants
A	Main Lobby	G	202			280	26	280	26	Serves all building tenants
A	Information/Reception Desk	G	212			140	13	140	13	Serves other tenants as well
A	Kiosk	G	204	90	8			90	8	For OAG publications/events
A	Shop/Art Rental	G	203/ 221	770	72			770	72	
A	Public Washroom	G	205			50	5	50	5	Male and Female
Subtotal Zone A				860	80	606	56	1,466	136	

ZONE B	Public Collection Space	Floor Level	Room #	Existing Area						Comments
				Dedicated to OAG		Shared with Arts Court		Combined Area		
				NSF	NSM	NSF	NSM	NSF	NSM	
B	Gallery 1	G	207	1,075	100			1,075	100	Changing Gallery
B	Gallery 2	G	208	550	51			550	51	Changing Gallery
B	Gallery 3	G	209	380	35			380	35	Changing Gallery
B	Firestone Galleries	G	262	1,625	151			1,625	151	Changing Gallery (Firestone Collection)
Subtotal Zone B				3,630	337			3,630	337	

3. Space and Facilities Recommendations

Legend

Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE C	Non–Public Collection	Floor Level	Room #	Existing Area						Comments
				Dedicated to OAG		Shared with Arts Court		Combined Area		
				NSF	NSM	NSF	NSM	NSF	NSM	
C	Collection Storage	B	104	450	42			450	42	Firestone Collection Drawings, Paintings and Frame and Display case Storage
C	Collection Storage	B	106	450	42			450	42	Primarily Firestone Collection
C	Firestone Study	B	107A	415	39			415	39	
C	Collection Storage	B	107B	780	72			780	72	Primarily Firestone Collection
C	Lab	B		498	46			498	46	
C	Hallway	B		715	66			715	66	This circulation space is inadequate for storage
C	Storage	B		168	16			168	16	This circulation space is inadequate for storage
C	AV Storage	B		120	11			120	11	
C	Art Installation Storage	B		371	34			371	34	Light Installation also exhibited in this room
C	Publication Storage	B	111	110	10			110	10	Includes promotional brochures, and books on featured artists
C	Loading Dock	G	258			810	75	810	75	
C	Crate Storage	B		203	19			203	19	Adjacent to the Loading
C	Art/Freight Elevator	B				110	10	110	10	
C	Art/Freight Elevator	B				110	10	110	10	
Subtotal Zone C				4,280	398	1,030	96	5,310	493	

3. Space and Facilities Recommendations

Legend

Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE D1	Non-Public Non-Collection Space	Floor Level	Room #	Existing Area						Comments
				Dedicated to OAG		Shared with Arts Court		Combined Area		
				NSF	NSM	NSF	NSM	NSF	NSM	
D ADMINISTRATIVE										
D	Firestone Office	G	257?	245	23			245	23	
D	Office	G	269	80	7			80	7	
D	Office	G	?	75	7			75	7	Office adjacent to Room 269 and Room 270
D	Office	G	270	140	13			140	13	
D	Office	G	271	115	11			115	11	
D	Office	G	?	100	9			100	9	Office adjacent to coat rack
D	Office	G	?	125	12			125	12	Larger of 2 offices along north side of administrative area
D	Administration Work Area	G	?	280	26			280	26	Approximate portion of work area dedicated to OAG
D	Meeting Room	G	228	170	16			170	16	Currently also functions as Coat Room – not suitable for meetings
D	Meeting Room	G	254			390	36	390	36	Limited access only
D	Copy Room	G	227			130	12	130	12	
D	Staff Kitchenette	G	210	90	8			90	8	
D BUILDING SUPPORT AND SERVICES										
D	Gallery Storage/Supply	G	211	40	4			40	4	
D	Telephone Systems	B	112	120	11			120	11	
Subtotal Zone D				1,580	147	520	48	2,100	195	

	Total Dedicated Area		Total Shared Area		Total Combined Area	
	NSF	NSM	NSF	NSM	NSF	NSM
Total Zone A	860	80	606	56	1,466	136
Total Zone B	3,630	337			3,630	337
Total Zone C	4,280	398	1,030	96	5,310	493
Total Zone D	1,580	147	520	48	2,100	195
Total Net Area	10,350	962	2,156	200	12,506	1,162

3. Space and Facilities Recommendations

Recommended Space List

<i>Legend</i>	Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
	Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE 0	Outdoor Areas	Recommended Area		Comments
		NSF	NSM	
0	Installation Arts Court			Adjacent to Café Bar, outdoor gallery-type layout
0	School Bus Drop-off			
0	Entrance/Car Drop-off			
Subtotal Zone 0		0	0	

ZONE A	Public Non-Collection Space	Recommended Area		Comments
		NSF	NSM	
A	Vestibule	100	9	Allows for 1 public entrance
A	Main Lobby	1,000	93	Allows for Art Event/Festival use
A	Information/Reception Desk	150	14	
A	Gift & Book Shop	500	46	For OAG publications/events. Gift items that promote artists of the region and reflect unique OAG mission. Corporate & wedding gift registry.
A	Art Rental	1,000	93	Gallery-type set up showcasing contemporary Ottawa artists. Corporate & wedding gift registry. Includes desk for one staff.
A	Checkroom	200	19	Includes 25 lockers; coat racks
A	Schools Orientation/Lunch Room	800	74	Adjacent to Lobby. Available for outside groups and rental.
A	Backpack/Lunch Storage	80	7	Storage for bags, lunches, wheelchairs, etc.
A	Theatre/Terrace	1,500	139	Seats 125 with flexible seating. Suitable for Arts festivals. Adjacent to Lobby. Includes outdoor terrace area for reception.
A	Studio/Workshop Art Lab Studio / Multipurpose	1,200	111	Able to accommodate 1 class / hands-on programs. Gallery Height.
A	Live-in Studio Artlab	600	56	Studio/living space for one artist. Includes self-contained kitchen and washroom facilities.
A	Resource Centre	1,200	111	Accessible to public. Includes library for multimedia, video.
A	Café/Bar	500	46	Seats 30 people, adjacent to Installation Court – See Zone D for support spaces. Requirement depends on location.
A	First Aid	80	7	Rest and emergency care area for ill/injured visitors and staff
A	Flexible Lobby Storage	100	9	Includes storage for stools and art event materials
A	Conference/Meeting Room	800	74	Adjacent to Lobby. Available for outside groups and rental. Lecture/meeting.
A	Public Washroom, Men's	320	30	1 at 200 nsf and 1 at 120 nsf
A	Public Washroom, Women's	320	30	2 at 200 nsf and 1 at 120 nsf
Subtotal Zone A		10,450	971	

3. Space and Facilities Recommendations

Legend	Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
	Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE B	Public Collection	Recommended Area		Comments
		NSF	NSM	
B	Firestone Gallery	1,800	167	
B	Contemporary Collection Gallery	1,800	167	
B	New Media Gallery	1,000	93	To include space for projection booth to accommodate installation art pieces. Adjacent to Changing Exhibition Galleries and Contemporary Collection Gallery.
B	Changing Exhibition Gallery – Large	1,800	167	
B	Changing Exhibition Gallery – Medium	1,000	93	
B	Changing Exhibition Gallery – Small	700	65	
B	Project Gallery	400	37	
Subtotal Zone B		8,500	790	

ZONE C	Non-Public Collection	Recommended Area		Comments
		NSF	NSM	
C	Enclosed Loading Dock	1,400	130	Enclosed dock to fit one tractor trailer. Adjustable dock leveler to meet truck floor levels.
C	Shipping/Receiving	400	37	
C	Crating/Uncrating	400	37	
C	Isolation/Fumigation Room	200	19	Adjacent to shipping and receiving 10' x 20'
C	Crate Storage	400	37	
C	Transit Storage	400	37	For climatization
C	Collections Workrooms Exhibition Prep	800	74	
C	Collections "Clean Room"	400	37	To include area for matting and framing.
C	Packing Supplies	150	14	Adjacent to Collection Storage and Collections Clean Room.
C	Collection Storage, Paintings	2,000	186	
C	Collection Storage, Works on Paper	800	74	
C	Collection Storage, Three-dimensional Works	800	74	
C	Exhibit Staging/Elevator Lobbies	400	37	
C	Curatorial Examination Room (Lab)	600	56	
C	Photo Studio	600	56	Equipped for digital photography.
C	Archive/Documentation Center	600	56	Adjacent to Photo Studio.
C	Archive Files/Storage		0	
C	Art/Freight Elevator	160	15	Dedicated freight elevator for movement of art & collections.
Subtotal Zone C		10,510	976	

3. Space and Facilities Recommendations

Legend	Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
	Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE	Non-Public Non-Collection	Recommended Area		Comments
		NSF	NSM	
D	ADMINISTRATIVE			
D	Reception/Waiting Area	300	28	Includes Reception Desk
D	Offices, Director	200	19	Private Office
D	Offices, Administrative Assistant	150	14	Private Office
D	Offices, Head, Curatorial & Public Programs	150	14	Private Office
D	Offices, Public Programs	120	11	Private Office
D	Offices, Information/ Visitor Services	150	14	Shared, open work area
D	Volunteer Coordinator	75	7	Open work area
D	Offices, Curator Contemporary Art/ Media Arts	200	19	Private Office
D	Offices, Curator Firestone Collection	200	19	Private Office
D	Offices, Co-ordinator, Curatorial and Public Programs	120	11	Private Office
D	Offices, Curatorial Assistants	120	11	Shared, open work area for interns, visitors
D	Offices, Collections Manager	120	11	Private Office
D	Offices, Gallery Technician	75	7	Open work area
D	Offices, Assistant Director Operations/Finance	150	14	Private Office
D	Offices, Development Membership	120	11	Private Office
D	Offices, Finance/Office Manager	120	11	Private Office
D	Offices, Communications/Marketing	120	11	Private Office
D	Offices, Revenue Generation/Facility Rental	100	9	Private Office
D	Offices, Art Rental Co-ordinator	100	9	Private Office – part of art rental and retail facility
D	Retail Manager	100	9	Private Office – part of art rental and retail facility
D	Offices, Security Attendants (contract)	120	11	Shared, open work area
D	File Storage	300	28	Central Office file storage.
D	Office Supplies/Storage/Copy Room	150	14	Space for 2 photocopiers
D	Meeting Room	200	19	
D	Design/Graphics Studio	300	28	
D	Staff Kitchenette	80	7	
D	Staff Lounge/Break Room	350	33	
D	Staff Locker/Changing Room, Male & Female	250	23	
D	Staff Washrooms, Male & Female	100	9	2 washrooms at 50 nsf each, barrier free.

3. Space and Facilities Recommendations

Legend	Zone A – Public Non-Collection Space	Zone C – Non-Public Collection Space
	Zone B – Public Collection Space	Zone D – Non-Public Non-Collection Space

ZONE	Non-Public Non-Collection	Recommended Area		Comments
		NSF	NSM	
D1				
D	BUILDING SUPPORT AND SERVICES			
D	Education Storage/Prep	150	14	Network connectivity. Utility sink. Worktable, built-in storage.
D	Exhibit Case/Prop Storage	400	37	
D	Chair and Table Storage	150	14	Adjacent to lobby. Suitable for stacked chairs and folding tables.
D	Carpentry Shop/Tool Room	1,000	93	Dust collection system.
D	IS Server Room	100	9	
D	IS Equipment Storage	50	5	
D	Telephone Systems	100	9	
D	Projection/Audio Booth, Theatre	150	14	
D	Projection Booth, Project Gallery	50	5	
D	AV Storage	150	14	AV Equipment Storage
D	Publication Storage	200	19	Includes promotional brochures, catalogues from exhibitions and books on featured artists etc.
D	Art Rental Receiving	150	14	
D	Art Rental Selection	150	14	
D	Art Rental Storage	400	37	Adjacent to Art Rental Display. Area to include painting racking & flexible shelving for 2D & 3D works of art.
D	Retail Storage	150	14	Retail storage, work area and packing supplies.
D	Catering Set up Area	300	28	
D	Kitchen Food Storage	80	7	
D	AV Workroom/Storage	100	9	
D	Facilities Maintenance Control Rooms (BMS)	150	14	
D	Operations Storage	200	19	
D	Custodial/Janitorial	300	28	Slop sinks floor drain in each
Subtotal Zone D		9,120	847	

	Total		Percentage of Total Net Area
	NSF	NSM	
Total Zone A	10,450	971	27%
Total Zone B	8,500	790	22%
Total Zone C	10,510	976	27%
Total Zone D	9,120	847	24%
Total Net Area	38,580	3,584	
Gross Factor @ 1.5	19,290	1,792	
Gross Building Area	57,870	5,376	

3. Space and Facilities Recommendations

3.6 Summary of Environmental Requirements

The environmental requirements generally proposed to be maintained by Category 'A' museums that accept travelling exhibitions or that borrow objects from other institutions are:

Relative Humidity and Temperature:

Collection Control:

Galleries, Collection Storage, all collection work areas, and collection movement corridors and elevators. Full climate control. The RH set point and standard fluctuation shall be $50 \pm 3\%$ RH (47 - 53%) for a minimum of 95% of the hours in a year, with a maximum fluctuation of $\pm 5\%$ (45 - 55%) allowed for up to 5% of the hours in a year (maximum of 440 hours). The temperature set point and fluctuation shall be $22^\circ \pm 0.5^\circ$ C. Standby equipment or redundancy is required to 60 - 75% capacity per piece, total capacity of 120 - 150%. The fans are to operate 24-hours per day to provide air circulation within the collections spaces. The mechanical engineers are to determine by computer simulation the most economical temperature(s) at which to maintain these areas while maintaining stable RH levels. The RH fluctuation range shall be adjustable up to $\pm 10\%$ RH.

Normal Air Conditioning to human comfort levels in all Public Non-Collections spaces and Non-Public Non-Collections workspaces, plus corridors and elevators. The temperature set point of 22° C could be higher/lower for energy conservation and climate stability reasons. It may be possible to use night setback of the temperature in most of these areas. Normal Air conditioning 24 hours a day will be required in the Security Control Center and the IT Server Room.

Air Cleanliness:

> 90% efficiency particulate filtration according to the efficiency test portion of ASHRAE Standard 52.1 – 1992, Gravimetric and Dust Spot Procedures for Testing Air Cleaning Devices Used in General Ventilation for Removing Particulate Matter. Gaseous filtration utilizing activated carbon filters.

SO ₂	< 1 µg/m ³ (0.4 ppb)
NO ₂ , HNO ₃	< 5 µg/m ³ (2.0 ppb)
O ₃	< 2 µg/m ³ (1.0 ppb)

The filter bank should consist of:

- 30% efficient prefilter
- 85% efficient medium filter
- activated carbon bed filter
- 90% efficient final filter to capture activated carbon dust.

Collections Light Levels:

- 50 lux (5 footcandles) for especially sensitive artifacts.
- Limit exposure to 120,000 lux-hours per annum (11,150 footcandle-hours per annum). Examples include works of art on paper, textiles, feathers, dyed leather, felt pen ink, et cetera.
- 200 lux (19 footcandles) for sensitive artifacts. Limit exposure to 500,000 lux-hours per annum (46,470 footcandle-hours per annum). Examples include all other organic materials, oil and varnished tempera paintings, et cetera.
- 300 lux (28 footcandles) for insensitive art, which includes most stone, glass, ceramics, unpainted metal, et cetera.
- 200 lux (19 footcandles) at 3 feet AFF in collection storage areas.
- 5 lux (0.5 footcandles) at 3 feet AFF for security lighting in CCTV monitored areas.
- Maximum of 10 μ Watts/lumen of UV light at the lux levels proposed above.
- Correlated Colour Temperature (CCT) of fluorescent and other discharge lamps is to be appropriate to other light sources in the space.
- Colour Rendering Index (CRI) of fluorescent and other discharge lamps to be a minimum of Ra (rendering average) of 85, Rw (rendering worst) of 75.
- Infrared heating: Avoid direct sunlight exposure and control daylight and electric light readings to the lux levels proposed above.

3. Space and Facilities Recommendations

4. Site Assessment

4.1 Introduction

LORD Cultural Resources planning and Management Inc. has prepared evaluation criteria to help guide the site selection process (stand alone facility) for a new Ottawa Art Gallery. While this section does not recommend a preferred site, it does provide a framework for a site selection process. Upon determining a list of site options using the criteria below, the following steps would include consultation with the municipality for further review, creating a short list based on weighted criteria (including market/financial), selection of a preferred site, and municipal approval.

4.2 Range of Preferred Site Options/Key Organizations

In January a team of LORD consultants reviewed several suggested sites in conjunction with representatives from the Ottawa Art Gallery. The purpose of these visits was to understand the constraints and opportunities associated with the development of a range of potential sites in the Ottawa core. Subsequent discussion between LORD consultants and the Ottawa Art Gallery revealed the need to identify a range of organizations with potentially available sites, as well as the necessity of compiling a set of site options. Contacting the following organizations could potentially yield a wider listing of available public lands.

- **National Capital Commission:** for federally owned-leased land holdings in the national capital region.
- **Ontario Realty Corporation:** for management of provincially owned and leased lands on behalf of the province of Ontario.
- **City of Ottawa:** for municipally owned lands.
- **University of Ottawa:** for university held lands in the Ottawa area.

The preferred site selection process and proposed evaluation criteria for a new Ottawa Art Gallery that are outlined below was reviewed and placed in order of importance by the Ottawa Art Gallery Board of Directors.

4. Site Assessment

Bearing in mind that this study is projecting a stand-alone facility, only sites that have the capacity to accommodate the recommended program, and some future expansion, have been considered. The rating of potential sites for the Ottawa Art Gallery assumes that the nature of the product/visitor experience will be identical no matter which site is selected. This means that the exhibitions and programs offered would be the same at each site and that there would be no differences in admission charges, operating schedules and staffing levels. Doing so ensures that the comparisons are strictly of sites and areas.

Two sample matrices are set out below:

The first presents the recommended criteria and the weighting (priority) of each criterion. The Ottawa Art Gallery Board has debated and contributed to the criteria and placed them in order of importance, with the first being the most significant criterion. A criterion with a weight of 1 is considered of lower importance while a weight of 4 is of higher importance.

The second matrix summarizes numerical ratings that emerge from written analysis, detailed between the matrices, in which potential sites are compared according to the selected evaluation criteria. Sites would be rated on a scale of 1 to 9, with 1 as the weakest rating and 9 as the strongest. The second matrix would apply the pre-determined weighting factor on a scale of 1 to 4, leading to a total score for each criterion. There is, of course, some overlap among the various criteria. The evaluation criteria and weightings are as follows.

Criteria Used To Compare And Evaluate Strengths And Weaknesses Of The Potential Site For The Ottawa Art Gallery	Weight (1-4, with 1 as lower importance weight and 4 as higher importance weight)
<i>Implications of the sites/areas to:</i>	
<ul style="list-style-type: none"> • Urban Context: Does the site have a vibrant urban context with an identifiable community? As a contemporary art gallery, OAG is a significant cultural attraction in Ottawa. It is important that the facility be a visible and integral part of the city. It is therefore critical that it be placed in a setting where it can have architectural identity, accessibility, and lively, interesting urban surroundings. 	4
<ul style="list-style-type: none"> • Architectural Identity (visibility) As 'context' is a critical factor to the success of the gallery, so is its architectural identity. Whatever the final selection of site and program, the architecture of the gallery establishes its image, its presence in the city, and is an important element in its capacity to attract both local citizens and tourists. 	4
<ul style="list-style-type: none"> • Synergy: Does the site provide the opportunity to work with established institutions on-site or close-by and still achieve an autonomous identity? Could the new gallery contribute to the growth and vitality of one or more other cultural institutions because of its site location? Could it contribute to the revitalization of an area? 	4
<ul style="list-style-type: none"> • Cultural Connections: Distinct cultural areas within the Ottawa area may be identified to connect cultural institutions and the life of the city. These areas may include streets, green spaces, and other urban features that are part of the natural heritage of the city such as the Rideau Canal. 	3
<ul style="list-style-type: none"> • Accessibility: Is the site close to existing public transit or could the Gallery serve as a catalyst for improved public transit within the area. Is the site accessible to pedestrians, bicyclists, and others? Does the site provide opportunities for universal access? 	3

<ul style="list-style-type: none"> • Public Space: Is there room on the site for more than just a building? Is there ample space for people to gather, for people to celebrate, for views and vistas to and from the rest of the city? Does the site have the potential to link visually and architecturally with the urban context? 	3
<ul style="list-style-type: none"> • Room to Grow: Is there room for expansion on the site or is the site limited? The strategy for site selection could foresee development on distinct sites, but there are advantages in ensuring flexibility by selecting a site large enough to accommodate an expansion of the program. 	3
<ul style="list-style-type: none"> • Land Use: Is the current land use and are adjoining land uses compatible with the Gallery’s use? Similar to the criteria for an urban context and synergy, does the zoned land use encourage a favourable environment for an art gallery? Is the site publicly owned? There is a perceived advantage if the lands are already in public ownership, and therefore the land acquisition cost would be nil. This is partly a financial consideration but it also reiterates the desire that the attraction itself be public in nature. 	2
<ul style="list-style-type: none"> • Adaptive Reuse of Existing Buildings: Is it possible to house all or some of the Art Gallery’s uses within an existing structure? The adaptation of existing structures – heritage buildings or simply good buildings – can serve as one way to demonstrate sustainable city building as a principle for the attraction. 	2

The table that follows illustrates how this evaluation system can be used by the OAG to compare 4 sites.

Evaluation Criteria	Weight	Option #1		Option #2		Option #3		Option #4	
		Score	Result	Score	Result	Score	Result	Score	Result
Urban Context	4								
Architectural Identity	4								
Synergy	4								
Cultural Connections	3								
Accessibility	3								
Public Space	3								
Room to Grow	3								
Land Use	2								
Adaptive Reuse of Existing Buildings	2								
TOTAL									
Ranking									

4. Site Assessment

4.3 Example Sites

In preliminary explorations, a sample range of potential sites, including vacant land and adaptive re-use of existing buildings has been sought. Within this range there are also various partnership options to consider. These may include private development, leasehold, joint and public ownership. These do not represent definitive options, but they are representative of some of the site criteria preferred for gallery use. There are a number of opportunities for OAG to explore in depth using the space plan and site criteria in this report.

Current site opportunities to be further explored:

- **Ottawa Central Public Library.** A needs assessment study is currently underway on the components of and site for a new Ottawa Central Public Library. The project has identified a cultural component within the development, which could possibly be an art gallery of 27,000 – 30,000 square feet. Please see below for further discussion.
- **T.G.I.F. Friday's.** This site located near the downtown core on the west side of Elgin Street, south of Confederation Park. Potential private partnership. (As indicated earlier this site may already have been designated to others)
- **Byward Market Site.** This site east of downtown is situated in a low-rise commercial area bound by York and George Streets, to the north and south, and Cumberland and Dalhousie Streets to the east and west. Private ownership.
- **Lansdowne Park.** This site is located further south from downtown Ottawa, in a lower density area. City-owned. The alderman for this area suggested the site during the workshop consultation. (The workshop participants ultimately concluded that this site is too far from the downtown core).
- **University of Ottawa.** There are several potential sites near Rideau Street that could link the Byward Market area to the University of Ottawa campus. Please see below for further discussion on this potential area and partnership opportunities.
- **LeBreton Flats.** Under the NCC, this area is being considered for a number of uses. It is viewed by the consultants that potential developers are waiting to see what is going to happen in this area and so should OAG.
- **Westboro** (Workshop participants felt that this area is becoming trendy, however overall it was felt it was too far from the downtown core).

While a preliminary exploration of sites has focused on the downtown area, further ongoing discussions with the National Capital Commission, Ontario Realty Corporation, and the Ottawa-Carleton Regional Municipality may yield other sites in the Ottawa region for a stand-alone facility. Further discussions with the University of Ottawa may also yield potential site options on the University campus.

Directly related to site selection is the potential for the Gallery to form a partnership(s) with existing organizations / institutions within the Ottawa region. The new *Municipal Act* in Ontario identifies culture as a responsibility of the municipalities. The fiscal capacity at the municipal level would indicate that the city could not meet the potential capital funding required to build a stand-alone Gallery. Therefore it is appropriate for the Gallery to explore partnership opportunities, working with existing organizations and developers/corporations.

4.4 Partnerships

In the phase 1 report the consultants listed the number of partnerships and collaborations that OAG currently enjoys. The list is extensive and a salute to the Gallery for its co-operative and community orientated participation and interaction, with respect to programming and activities. During the course of the study, the consultants have become aware of three very important new opportunities to explore, which could assist in developing a new OAG. They are as follows:

Ottawa High Tech Industry

One of the recommended galleries in a new OAG is a Media Lab Gallery, a suggestion expressed during the community consultation. It will accommodate new media art and installations, including film, video, multi and mixed media works of art. The Gallery has already undertaken projects with artists that combine art and technology, for example Juan Geuer, Catherine Richards and Max Dean, all of which have been well attended and highly successful. A gallery designated especially for new media/technology links directly to the high tech industry in Ottawa. The Gallery could focus on the convergence of arts and technology, providing a unique opportunity for audiences and industry professionals to interact with art forms that utilize cutting-edge media technologies. The high-tech sector could play a major role in creating a building which is a community focal point, architecturally significant and leading edge in its media technologies and exhibitions.

Ottawa Central Public Library

A needs assessment study is currently underway on the components of and site for a new Ottawa Central Public Library. The project has identified a cultural component within the development, which could possibly be an art gallery of 27,000 – 30,000 square feet. The city needs a private sector partner to help build the library, which means a potential site might be selected by a developer or a corporation. A great many ideas with respect to a potential site have been voiced and include:

- Parking lot behind Friday's Roast Beef House on Elgin (this site will likely be home to another development which may include the Chamber Music Theatre).
- Former Lees Avenue campus of Algonquin College
- Parking lot at the south-east corner of Nepean and Metcalfe streets
- Field across from the former Ottawa Technical High School on Slater street
- Sparks street
- Union Station
- Porter's Island in the Rideau River
- LeBreton Flats
- Bayview works yard

The local press has been reporting on the pros and cons of the latest announcement of the Bayview site as a possibility. It is city owned land, on the intersection of the O-Train line (soon to be expanded) and the Transitway. The Bayview site is currently a big open space and ideas are floating around about putting up residential and commercial buildings plus a hub for all the transit lines. Some are suggesting that it is too early for any decision as developers are waiting to see what happens to the National Capital Commission's project at LeBreton Flats. If less than a great success, a new district on the Bayview Yards would be isolated.

Some of the library trustees overseeing the project have commented that it is too early to choose a site, the content and footprint of the building needing to be determined as well as determining who the partners in the development will be.

4. Site Assessment

If OAG were to become a partner in the development, the size of the potential art gallery space at 30,000 square feet would be appropriate as many of the functional spaces would overlap, such as the theatre. However, if the opportunity does arise, it will be important that OAG retain its identity and presence within the complex.

University of Ottawa

The Gallery met with the University of Ottawa to discuss the potential of mutually beneficial exchanges of programs and activities. Initial discussion revolved around future capital plans of the University, its desire to develop University owned property toward city centre and OAG's need to expand their facilities in the central core of Ottawa.

One of the University's departments, the department of visual arts, is currently under-housed on campus and in need of new facilities. The department does not have an art gallery facility but does have a small display gallery, Gallery 115 at 100 Laurier Avenue East, which showcases studio class work. The University's administration is looking at options for future development of facilities for the department and one site under consideration for a new building is on Nicholas and Stewart streets. It is a large site, accessible from two directions and on the Transit way route. The site is almost opposite to Arts Court, on the other side of Nicholas.

As noted on the University's website, the Department's three year BA with concentration in visual arts is an introduction to contemporary art practice and its relation to theory and history of art. The four-year BFA program's students are required to take two studio courses per year in addition to theory and art history classes.

One of the aims of the department is to establish a public street art gallery on campus. The new chairperson of the department, Penny Cousineau-Levine, has indicated that "Part of a liberal arts basic education is an awareness of what is going on in the arts world," Cousineau-Levine suggests. "Given the strong federal government presence in Ottawa and the strong community-based art network, there could be no better place for a university-affiliated gallery." Such a gallery, Cousineau-Levine believes, would not only have its own collections, but would be a point of "cultural intersection" with the community and raise the profile of the University by reflecting its unique approach to what is going on in contemporary art.¹

A potential partnership with the University definitely needs to be explored. The Ottawa Art Gallery already offers Internships to University of Ottawa students, the collections are used for study purposes by U of O students and a main target market is the age group represented by university students and those living in the downtown core (who are the main visitors to contemporary art galleries) and the goals and objectives of the two organizations dovetail in their artistic exploration, curatorial expression and leading edge exploration of multi-media/technology innovations. Both organizations have much to offer to one another.

Recommendation:

It is the consultants' view that the Gallery must formulate a partnership either with an existing organization or developer in consultation and review with the City of Ottawa. The resources required to build and sustain a stand alone Gallery are fairly significant and will require a substantial capital fundraising campaign. That being said, OAG is an important institution within the city and a new facility will prove to be a considerable asset within the city's community of cultural attractions, attracting new audiences and providing dynamic programming for the city's residents and tourists. In any negotiation, it will be important that the Gallery retains a downtown presence, be architecturally significant and retain its individual identity.

¹ University of Ottawa, *Gazette*, Issue 19, August 12, 2004

5. Capital Cost Estimate

Vermeulens Cost Consultants were asked to prepare an estimate of project costs for a new Ottawa Art Gallery. The cost estimate reflects the preliminary nature of this stage of planning and is based on the program areas outlined in the recommended space list outlined in chapter 3. As subsequent development addresses planning assumptions outlined below, it is recommended that a more detailed cost estimate be carried out. Key assumptions are:

- The site will be in close proximity to downtown Ottawa;
- This will be a “landmark” or iconic building with a distinctive identity;
- Land acquisition costs are nil;
- Site remediation costs are not included;
- The development could be entirely new construction or an adaptive re-use;
- The building will be zoned to achieve accepted museum standards required for the display and handling of collections;
- The building will be wired to support state of the art technological and communication systems;
- A 15% design and construction contingency is included.

The total estimate of project costs includes both the ‘hard’ costs associated with the building construction and other related project ‘soft’ costs (outlined below).

The table below outlines the recommended space program for the new Ottawa Art Gallery, by the four museum zones. Each museum zone requires varying degrees of environmental control and finishes, therefore different rates are applied to each zone. A separate rate is also applied to the gross building factor. Project escalation and contingency fees are then applied to arrive at the total construction cost. The project soft costs are then applied to the total construction cost which gives the total project cost.

	<u>Area (sf)</u>	<u>Area (m2)</u>	<u>\$/sf</u>	<u>\$/m2</u>	<u>\$.000's</u>
Zone A – Public Non-collection space net	10,450	971	350	3768	3,658
Zone B – Public Collection net	8,500	790	500	5383	4,250
Zone C – Non-Public Collection net	10,510	976	300	3229	3,153
Zone D – Non-Public Non-collection net	9,120	847	250	2691	2,280
Grossing Factor @ 1.5	19,290	1,792	125	1346	2,411
Escalation (8%)					1,260
Design and construction contingencies (15%)					2,362
Total Construction Cost	57,870	5,376	335	3,603	19,374
Project Soft Costs (35%)	6,781				
Total Project Cost	57,870	5,376	452	4864	26,155

Note: For and adaptive reuse facility a 80%-100% factor would be applied to the new construction cost depending on the nature of the existing building.

5. Capital Cost Assessment

This estimate includes all direct construction costs, general contractor's overhead and profit, design and construction contingencies. Cost escalation assumes a 3rd quarter 2006 construction start. A market rate escalation factor should be added to the direct construction costs (excludes Design and Construction contingencies) for each year beyond the assumed construction start date.

Project soft costs include: loose furnishings and equipment, moving costs, fees inclusive of architect, engineers, environmental (soils & testing), landscape, cost planning, surveyor, legal and administration and miscellaneous fees.

Excluded from the estimate are: hazardous waste removal, parking facilities, financing costs, land acquisition, museum staff, exhibitions and the GST.

Bidding conditions assume 6–8 pre–selected general contracting bids open to public tender, with open bidding for sub–contractors as well. Open specifications for materials and manufacturers to prevent sole–sourcing.

The unit rates are allowances for the purpose of program sizing and prioritization only and should be verified by preliminary design estimates in order to establish budgets.

6. Attendance, Operating Revenue and Expense Projections

This chapter sets out our projections of likely attendance, operating revenues and expenses for an expanded and relocated Ottawa Art Gallery. The chapter begins with a series of key assumptions, which reflect both client direction and assumed implementation of the recommendations set out in the previous chapters. This is followed by our projections of attendance levels, operating revenues and expenses for the first three years of operation. The third year of operation would be a stabilized attendance operating year and, with no assumed phasing, the most indicative of attendance levels and financial performance in subsequent years.

6.1 Key Assumptions Underlying the Business Plan Projections

This section sets out the main assumptions that guide the subsequent attendance, operating revenue and expense projections.

6.1.1 Site

Although the specific site has not yet been identified, it is assumed that it will be located in Ottawa’s downtown core. Other assumed characteristics of the site are as follows:

- easily accessible by public transportation with no physical constraints to pedestrian access
- ample parking in close proximity to the site (either dedicated parking or public parking)
- proximity to other traffic generators (e.g. other cultural attractions, retail, restaurants etc)
- good visibility for pedestrians and motorists to allow for a clear Ottawa Art Gallery identity

6.1.2 Collections

The Gallery will continue to focus on its two main areas of collections:

- the Firestone Collection of Canadian Art
- the permanent Contemporary Collection

The Contemporary Collection, which represents works of artists in eastern Ontario and western Quebec, will be the major growth area over the upcoming years through donations or purchases. The enlarged area of exhibition space in the new facility will allow for a greater number of items to be shown at one time, although the revolving exhibitions of the Firestone Collection will continue to be an important feature. The new space will allow for visiting temporary exhibitions to complement the Gallery collections.

6. Attendance, Operating Revenue and Expense Projections**6.1.3 Visitor Experience**

- The visitor experience will be largely as set out in chapter 2 of this report and will build upon the improvements in the public and educational programs that have already been implemented (e.g. targeting university and secondary schools, Artist-to-Artist, Talk series etc).
- The visitor experience will be enhanced by a wider range of changing exhibitions and Gallery collections that will be on display, as well as the addition of a café, retail area, multipurpose theatre and studio, as well as other program areas, function and event space.

6.1.4 Spaces, Facilities and Capital Costs

- The building will be developed in accordance with current professional standards for art galleries holding collections and serving the public. It will feature architectural design appropriate to both the site and the nature of the Gallery.
- The space plan will be as set out in chapter 3 and calls for 3, 856 net square metres (38,580 net square feet) of space or 5,784 gross square metres (57,870 net square feet) Key spaces that will impact on the projections include:
 - 790 square metres (8,500 square feet) of exhibition space
 - a 139 square metre (1,500 square foot) multipurpose theatre
 - a 93 square metre (1,000 square foot) art rental shop
 - a 111 square metre (1,200 square foot) studio/workshop art lab
 - a 46 square metre (500 square foot) café bar to be concessioned out to a private operator
 - a 56 square metre (600 square foot) artist-in-residence studio/living space

6.1.5 Governance and Staffing

- The Gallery will be governed as a not for profit corporation and will not be a division of the City of Ottawa or any other government agency or organization. However, support from various government sources is assumed.
- Staffing levels will be as set out in section 6.4.1 to include 18 FTE position, combining both full-time and part-time personnel. The Gallery will also operate with the benefit of a strong level of volunteer support.

6.1.6 Operations

- The Gallery will be open according to the following schedule.
 - Currently OAG is open Tuesday to Friday, 10 am to 5 pm; Thursdays, 10 am to 8 pm; Saturday and Sunday, noon to 5 pm. We recommend OAG maintain these operating hours, and consider extending evening hours to 9 pm on Thursday, and should a licensed café be put in place, consider extending hours to include evenings on Friday and Saturday as well.

- Consistent with other city galleries and museums in Ottawa, there will be no admission charges. There will be a suggested donation box.
- The Gallery will have a membership program to encourage annual support. Membership benefits are assumed to include discounts on retail, rentals and programs, periodic newsletter and members-only events and other benefits to be developed by the Gallery’s management.
- Marketing methods will in part be site-related but will include appropriate directional and promotional signage and collaboration with other cultural attractions in Ottawa, hotels and other members of the travel industry.

6.1.7 Disclaimer

Please note that financial projections are subject to the inherent uncertainties of the future. There is no representation that the projections set out in the following section will be realized in whole or in part. **However, taking the assumptions into account and based on the scope of our work, we believe the projections to be reasonable.** It is also recognized that the projections will be subject to modification in the future based on changed assumptions and circumstances.

6.2 Projected On-Site Attendance

The on-site attendance projections take into account the assumptions above and are informed by the contextual and market analysis set out in chapter 4 of the Phase 1 Report. The data and analysis help to establish the following parameters for the attendance projections.

For the purposes of this analysis, a visitor is defined as someone who attends an exhibition or program within the Ottawa Art Gallery. This includes people attending evening events, programs or rental functions. People who enter the Gallery only to use the gift shop or café are excluded, as are staff and volunteers. Those reached on outreach programs and through the web site are important but are excluded from the on-site attendance projections as well.

6.2.1 Attendance Projection Considerations

A variety of data set out below may be used to help establish parameters for the attendance projections of the Ottawa Art Gallery. Although each has its weaknesses, all have been used. Please note that comparing attendance levels is inherently risky since there are a variety of definitions of what constitutes a visitor and varying degrees of accuracy among reporting institutions. Moreover, there are differences in admission charge structures and substantial variations in the nature of the visitor experience offered.

- **Extrapolation of attendance based on growth in exhibition space of the Ottawa Art Gallery:** The existing Ottawa Art Gallery offers 372 net square metres of exhibition space. The Gallery has reported 42,000 annual visitors in the past year, which translates into 112.9 visitors per net square metre of space. It has been assumed that the exhibition space at the new site will grow to 790 net square metres. Applying that current ratio to the figure yields an estimate of about 89,000 visitors. However, the ratio of visitors per square metre tends to decline the higher the space. On the other hand, a better site and visitor experience may serve to offset that factor. We therefore project a range of between 80,000 and 90,000.

6. Attendance, Operating Revenue and Expense Projections

- **Average attendance for art galleries in Canada with net exhibition space of between 350 to 850 net square metres (this size being similar to the range in size from the existing to proposed new OAG facility):** The average attendance according to the latest available comprehensive survey for art galleries of this size is in the range of 80,000. This includes both free and charged admission galleries (see table 1 for details). When considering only galleries with free admission, the average attendance is 98,000 while the median attendance is 73,000. It must be noted that these numbers may be somewhat overstated because the methodologies of recording attendance in a free admissions environment are not as precise as institutions with paid admissions. Moreover, there is much more substantial competition for art gallery audiences in Ottawa than is the case in other cities. The galleries in the charged admission sample are located in cities that are smaller than Ottawa (with the exception of the Musee d'art contemporain in Montreal) and report median and average figures of about 31,000 and 67,000 respectively. Figures for all art galleries combined were about 67,000 (median) and 78,000 (average).

Table 1

Financial and Operational Data for Selected Comparable or Benchmark Galleries (Exhibition Space of 350-850 Square Metres)	Exhibition Space Net Square Metres (nsm)	Total Attendance	Attendance Per Square Metre of Exhibition Space
A) Free Admission			
Art Gallery of Windsor	404	75,765	188
Art Gallery of Hamilton	837	70,000	84
Mendel Art Gallery, Saskatoon	355	214,945	605
Kelowna Art Gallery	740	33,021	45
Average	584	98,433	230
Median	572	72,883	136
B) Charged Admission			
Kamloops Art Gallery	353	29,000	82
Mackenzie Art Gallery, Regina	566	130,505	231
Peel Heritage Complex, Brampton	507	31,000	61
Musee d'art contemporain, Montreal	765	66,500	87
Winnipeg Art Gallery	852	159,612	187
Confederation Centre, Charlottetown	385	25,000	65
Thunder Bay Art Gallery	669	28,000	42
Average	585	67,088	108
Median	566	31,000	82
Overall Average	585	78,486	152
Overall Median	566	66,500	84
Ottawa Art Gallery-Current site	372	42,000	113

All data for Canadian Galleries from 2000/01 CBAC Data

All data as reported by the institution.

6. Attendance, Operating Revenue and Expense Projections

- **Average attendance for contemporary art museums/galleries:** The Ottawa Art Gallery has a major contemporary art focus and attendance at this type of Gallery can be quite different from other types of art galleries. Table 2 includes both free and charged admission galleries with a contemporary art focus and the same caveat noted above with respect to free admission attendance applies. The average attendance for this type of gallery is about 92,000 and the median attendance is 83,000.

Table 2

Financial and Operational Data for Selected Comparable or Benchmark Contemporary Art Galleries	Exhibition Space Net Square Metres (nsm)	Total Attendance	Attendance Per Square Metre of Exhibition Space
Thunder Bay Art Gallery	669	28,000	42
Kamloops Art Gallery	353	29,000	82
Mendel Art Gallery, Saskatoon	355	214,945	605
MacLaren Art Centre, Barrie	212	100,000	472
Power Plant, Toronto	196	115,000	587
Musee d'art contemporain, Montreal	765	66,500	87
Average	425	92,241	312
Median	354	83,250	279
Ottawa Art Gallery-Current site	372	42,000	113

- **Visitors per square metre of exhibition space in Canada:** As noted in table 1, the selected sample of art galleries of a similar size to the proposed Ottawa Art Gallery reports 152 average visitors per square metre of exhibition space (or a median number of visitors of 84 visitors per square metre. If this average value were applied to the proposed 790 net square metres of exhibition space for OAG, the attendance levels would be in the range of 120,000 (the median value would result in attendance of 66,000).
- **Visitors based on population size of location of galleries:** Table 3 relates the attendance of the various art galleries selected as benchmarks to the population of the census metropolitan area (CMA) in which they reside. The median attendance per 1,000 CMA is 242. Based on a population in the Ottawa MSA of 1,063,000 this would translate into attendance of 257,000 for the Ottawa Art Gallery. However, the metropolitan centres in this sample are much smaller than Ottawa (with the exception of Montreal) and therefore this measurement is less useful as an indication of expected attendance for OAG.

6. Attendance, Operating Revenue and Expense Projections**Table 3**

Benchmark Cities				
	CMA Population	Total Attendance at Gallery	Total Attendance per 1,000 CMA	Comparable Institution
Canadian Cities	2001	2000-01		
Saskatoon	225,927	214,945	951	Mendel Art Gallery
Windsor	307,877	75,765	246	Art Gallery of Windsor
Kamloops	86,491	29,000	335	Kamloops Art Gallery
Burlington	150,836	100,000	663	Burlington Art Gallery
Regina	192,800	130,505	677	Mackenzie Art Gallery
Brampton	325,420	31,000	95	Peel Heritage Complex
Kelowna	147,739	33,021	224	Kelowna Art Gallery
Charlottetown	58,358	25,000	428	Confederation Centre
Montreal	3,426,350	66,500	19	Musee d'art comtemporain
Hamilton	662,401	70,000	106	Art Gallery of Hamilton
Winnipeg	671,274	159,612	238	Winnipeg Art Gallery
Thunder Bay	121,986	28,000	230	Thunder Bay Art Gallery
Average	531,455	80,279	351	
Median	209,364	68,250	242	

All Canadian data from Statistics Canada. 1996 data is the most recent consistent data available and therefore has been used consistently.

- **Ranking the Ottawa Art Gallery relative to other galleries in Ottawa:** the data in table 4 below indicates the reported 2002 attendance figures for other cultural attractions in Ottawa. It should be noted that these are all federally funded institutions.

Table 4

Cultural Attraction	2002 Attendance
National Gallery of Canada	508,000
Science & Technology Museum	378,000
Agricultural Museum	174,000
Royal Canadian Mint	156,000
War Museum	137,000
Photography Museum	84,000
Currency Museum	34,000

6. Attendance, Operating Revenue and Expense Projections

- Art galleries traditionally experience lower attendance levels than science and technology museums but are generally higher than history museums. On that basis, in our judgement OAG would not achieve the attendance levels of the Science & Technology Museum, the Agricultural Museum or the War Museum. However, it should be in the range of the Photography Museum or about 75,000 to 90,000 visitors.
- Extrapolation from the National Gallery of Canada: The only art gallery on this list is the National Gallery of Canada which is the major federal government gallery in the City of Ottawa. It is much larger than OAG with exhibition space of 3,780 square metres. Because of the difference in the stature of the National Gallery of Canada, the attendance per square metre of exhibition space must be discounted when extrapolation is done. Based on a discount factor of 40% the projected attendance for OAG would range from 70,000 to 90,000 extrapolated from the National Gallery of Canada figures.

Table 5 below averages all of the methods above and suggest an attendance range of 75,000 to 97,000 with a mid-point of 86,000.

Table 5

Method	Low	High
Extrapolation based on growth in Exhibition Space at the Ottawa Art Gallery	80,000	90,000
Average attendance for Art Galleries of similar size (free admission)	73,000	99,000
Average attendance for Contemporary Art Galleries	85,000	95,000
Visitors per Square Metres of Exhibition Space for Art Galleries of a similar size	66,000	120,000
Ranking against other museum in Ottawa	75,000	90,000
Extrapolation from National Gallery of Canada	70,000	90,000
Average of Selected Ratios	75,000	97,000

6.2.3 Key Site, Market and Visitor Experience Factors

There are a variety of key site, market and visitor experience factors that also need to be considered in evaluating likely potential attendance for the new Ottawa Art Gallery. These include the following points:

- **Site:** The new site will be in the downtown core close to other cultural attractions within the City of Ottawa. This is a positive factor.
- **Market:** Ottawa is Canada’s fourth largest metropolitan area with a very highly educated population base. It is also a major tourist destination with a significant number of cultural attractions based in the city. On the other hand, OAG faces substantial competition from free admission museums/galleries. (Note: The National Gallery of Canada has just announced that they will begin to charge admission fees in the spring of 2005). This is neutral overall.
- **Collections:** the new space will allow for visiting exhibitions to complement the Gallery collection
- **Visitor Experience:** The café bar and retail shop would support the visitor experience as will the addition of a multipurpose theatre and studio.

On balance, these factors suggest a somewhat higher attendance range than suggested by the parameters above.

6. Attendance, Operating Revenue and Expense Projections**6.2.4 Projected Attendance Levels**

Although the Ottawa Art Gallery has been in existence for several years, the new facility being proposed will mean that in many ways it will be viewed as a new gallery when it opens. As such, the highest attendance levels will commonly be achieved in the first year of operation and then decline in the second year. This is because the novelty factor and media attention paid to a new attraction are strong motivators of attendance among residents. This will be the case for the Ottawa Art Gallery although it is hoped that strong public programming will mitigate the natural drop off in attendance by local residents. Based on the foregoing, we project gallery attendance levels at about 95,000 in year 1, declining to 80,000 in year 2 and stabilizing at 85,000 in year 3 and subsequent years. Attendance projections are set out by main market segment (resident, school, tourist) as below:

Total Attendance	Year 1 %	Year 2%	Year 3%	Year 1	Year 2	Year 3
				95,000	80,000	85,000
Attendance by Main Segment						
Resident	75%	70%	70%	71,250	56,000	59,500
School	10%	10%	10%	9,500	8,000	8,500
Tourist	15%	20%	20%	14,250	16,000	17,000
Total	100%	100%	100%	95,000	80,000	85,000

6.3 Projected Earned Revenues

There are nine main categories of revenue that have been projected for the Ottawa Art Gallery.

- Donations at the Door / Group Tours
- Retail Sales
- Membership
- Food Service Concession
- Charged Programs
- Facility Rentals
- Art Rental
- Fundraising Events
- Other Self-Generated Revenue
- Existing Contributed Sources and Existing Support from Government Sources

The bottom line for the projections is the amount of projected expenses minus projected earned and raised income to indicate the income that will be required from additional grant and contributed sources and fundraising to break even on operations.

6.3.1 Donations / Group Tours (including School Tours)

In our experience, donation boxes placed in the lobby will yield in the range of 15¢-20¢ per visitor for those institutions who charge for admission. Institutions with no admission fee would normally attract donations in the range of 40¢-60¢ per visitor. Art galleries would be in the upper end of this range because of visitor profile, their visitors are normally in the upper strata in terms of education and income levels. Accordingly, we would project that donation boxes would yield 60¢ per visitor in year 1, 50¢ in year 2 and 55¢ per visitor in year 3.

The Ottawa Art Gallery does not currently charge for group tours. With the new facility we have assumed that a nominal charge be levied on groups that involve a special program (e.g. docent led tour). The proposed charge would be \$2.50 per participant for student groups and \$3.50 per person for non-school groups. Tours that are self-guided would continue to be free but we are assuming that the majority of tours would involve a special program and accordingly would attract a charge. In the last year, a total of 725 people participated in a group tours with the bulk of these being student groups. The new facility would attract a higher visibility and we are projecting a tripling of attendance levels. Assuming that group tours would track the overall attendance levels, we project that a base number of 2,100 people would participate in group tours in year 1, declining to 1,800 in year 2 and increasing to 1,900 in year 3. The majority of these would be school tours and we would estimate the average charge to be \$2.75 per person.

The total revenue from these sources may be summarized as follows:

Donations and Group Tours	Year 1	Year 2	Year 3
Total Attendance	95,000	80,000	85,000
Donations/Visitor	\$ 0.60	\$ 0.50	\$ 0.55
Total Donations	\$ 57,000	\$ 40,000	\$ 46,750
School Group Tour participants	1,600	1,250	1,300
Charge per participant	\$ 2.50	\$ 2.50	\$ 2.50
School Group Tour Revenue	\$ 4,000	\$ 3,125	\$ 3,250
Other Group Tour participants	500	550	600
Charge per participant	\$ 3.50	\$ 3.50	\$ 3.50
Other Group Tour Revenue	\$ 1,750	\$ 1,925	\$ 2,100
Total Donation and Group Tour Revenue	\$ 62,750	\$ 45,050	\$ 52,100

6.3.2 Retail Sales

It is assumed that OAG will operate 500 net square feet of public space in a gift shop, retailing books and other merchandise related to contemporary art and the Ottawa Art Gallery’s mission. This would be the only gift shop servicing this specialty niche market in Ottawa (the National Gallery of Canada has a wider and less focused product line). The shop could offer such things as “favourite gifts” or “Curators Book of the Month” which will entice visitors to buy since popularity attracts. It is assumed that the shop will include a corporate gift service desk that would offer unique gift options to corporations and other organizations (e.g. service recognition gifts). In addition to the physical store, the Gallery should offer a selection of these specialized products on an on-line basis that would further enhance sales.

6. Attendance, Operating Revenue and Expense Projections

It is assumed that the gift shop will offer the following selection of items and of these a select number will be offered online.

- Publications related to visual and media art and architecture;
- Ottawa Art Gallery publications;
- Selection of national and international exhibition catalogues;
- Classical readings that have informed contemporary art theory;
- Publishers like Phaidon, Prestel, Stemmler, Thames & Hudson, Scalo, Taschen;
- Artist multiples;
- Gifts that promote artists of the region and OAG mission
- Specialized greeting cards including images from OAG collections;
- Limited number of souvenir type items;
- Artist designed jewellery.

Retail sales for art galleries are traditionally higher than for other cultural institutions, which is a reflection of a much higher end product line oriented to adults. Our estimates of retail sales take into account the size and the estimated number of visitors and are also informed by figures from the *2002 Museum Store Association Retail Industry Report*. In that report it was noted that the art gallery retail industry average for sales per visitor is \$3.42 with a median figure at \$2.14. The average net sales per square foot are \$458 and the median is \$200.

Based on our knowledge and research, our estimates are that retail sales per visitor would be \$2.50 in year 1 with an increase to \$2.75 in year 2 and \$3.00 in year 3 to reflect better market and product knowledge over time. In addition, the product line carried by the store will be specialized and will attract people to the shop as a destination. These figures take into account sales to non-visitors, online sales and discounts to members. Cost of goods sold is included with the expense projections, while staffing and other overhead costs are included with those expense projections later in this chapter. These estimates lead to the following projections.

Art Gallery Store Sales	Year 1	Year 2	Year 3
Total Attendance	95,000	80,000	85,000
Sales/Visitor	\$ 2.50	\$ 2.75	\$ 3.00
Total Gift Shop Sales	\$ 237,500	\$ 220,000	\$ 255,000
Online Sales	\$ 10,000	\$ 15,000	\$ 20,000
Total Sales	\$ 247,500	\$ 235,000	\$ 275,000
Sales per Square Foot of Shop Space (500 Net Square Feet/ 46 Net Square Metres)	\$ 475	\$ 440	\$ 510

6.3.3 Membership

The Ottawa Art Gallery currently has 200 members and is budgeting membership revenue of \$6,000 for 2004. Membership fees range from \$20 for students, artists and seniors to \$45 for a family membership. The financial benefits to members are limited because there are no admission charges to the Gallery but they would receive discounts for certain program events and gallery publications and are on the mailing list for invitations to openings and other events. The new facility would allow for added benefits to members of discounts in the gift shop and for rentals of the facility. In any event, the experience of art museums and galleries generally is that the main motivation for membership is less the value received with unlimited free admission, gift shop and program discounts, than **membership as an expression of support for the institution, and/or for love of art or civic pride.**

6. Attendance, Operating Revenue and Expense Projections

The Gallery is currently undertaking a campaign to double the number of members in the wake of the high profile for the Gallery during the recent city cultural funding debates.

Based on our experience, we project that the new facility will attract a higher membership base in the first year of operation. There would be some decline in membership in the second year as the excitement generated by the opening wears off with a 2% improvement thereafter. In light of the new facility, we assume that the Gallery will increase fees from an average of \$30 (which represents the current individual membership fee) to \$40 growing by 2% per year to reflect success in moving members to upper level membership categories. We are projecting that the membership level in the first year would be 600 and assuming an increase in the fee level the projected membership revenue would be as follows. The cost of developing this membership is assumed to be \$3,000 per year.

Membership	Year 1	Year 2	Year 3
Total Memberships	600	550	560
Average Revenue per Membership	\$ 40	\$ 41	\$ 42
Gross Membership Revenue	\$ 24,000	\$ 22,440	\$ 23,305
Membership Development Costs	\$ 3,000	\$ 3,000	\$ 3,000
Total Net Revenue	\$ 21,000	\$ 19,440	\$ 20,305

6.3.4 Food Service Concession

It has been assumed that there will be an 880 square foot bar/café (including support space) concessioned out to a private sector operator. The experience of most art galleries and museums is that food service operation, even when concessioned out, is not significant revenue generators for the art gallery or museum. Instead, the availability of food service is seen primarily as a service to visitors, with the bulk of the income going to the concessionaire. In the United States, data from the latest AAM Financial Survey indicates that food service income represents less than 1% of the total operating revenue of all museum types.

The amount of revenue generated for OAG is subject to the terms negotiated with the concessionaire but for purposes of this report our estimates are based on an approximation of \$15 per net square foot for each of the three years projected on the total of 880 square feet of food service space. This leads to the following projections:

Food Service Concession	Year 1	Year 2	Year 3
Food Service Space (Square Feet)	880	880	880
Concession Amount per Square Foot	\$ 15.00	\$ 15.00	\$ 15.00
Total Food Concession Income	\$ 13,200	\$ 13,200	\$ 13,200

6. Attendance, Operating Revenue and Expense Projections**6.3.5 Charged Programs**

Programs that could be charged for on a separate basis include special lectures, teacher training, summer art camps and other registered programs. These programs are described in more detail in chapter 2.2.2 and would include the following specific items:

- Group guided tours at night led by an experienced docent for conventions, corporate outings, and associations. The tour could end in the café with refreshments.
- Formal lecture series on contemporary art issues held in the theatre
- An "After Dark" program – 'Art on the Edge' – each Friday evening aimed at the young adult market which could include a presentation and refreshments and entertainment in the café area
- Monthly wine tasting with local wine experts and wine donated by sponsors
- A summer camp program for 3 weeks in the summer which would be aimed at children between the ages of 10 and 12 and would include activities such as paintings, collages and art assembly

Although actual revenue may vary widely, we project net revenue (after expense) from these programs would be \$15,000 in year 1 and \$20,000 in subsequent years to reflect the time to initiate these programs.

6.3.6 Facility Rentals

We have assumed that the new facility will be located in a downtown site with sufficient nearby parking for after hour's events. The recommended space plan includes a 1,000 square foot lobby with an adjacent 1,500 square foot multi-purpose theatre and terrace and an 880 square foot conference/meeting room also adjacent to the lobby. It is also assumed that these spaces can be cordoned off from the exhibition galleries and parties of up to 200 people can be accommodated. All of these factors indicate that the new Gallery would be an excellent place for evening rentals for corporate receptions, social functions and utilization of the theatre for such events as film presentations, new product demonstrations, etc. The rental cost should be competitive with the rates charged by downtown hotels for similar events. The rates charged by hotels are in the range of \$200 but this rate assumes that the hotel would also generate income from food and liquor. We have assumed that OAG can generate an average rental of \$400 per evening (excluding food and drink) because of the superior ambiance over a similar hotel setting. For the purposes of these projections we estimate a total of 100 rentals per year (approximately 2 per week) with some modest improvement each year as the facility becomes better known and established.

Rentals	Year 1	Year 2	Year 3
Main Rentals per year	100	105	108
Amount per rental	\$ 400	\$ 400	\$ 400
Total Rental Income	\$ 40,000	\$ 42,000	\$ 43,200

6.3.7 Art Rental

The Ottawa Art Gallery has had an active arts rental and sales program over the years in facilities that have been ill suited for such a venture. The new gallery includes a dedicated 1,000 square foot area for art rentals that allow more products to be better displayed and will be a positive factor in promoting profitable sales. In addition, the staffing plan calls for an Arts Rental Coordinator position (1 FTE) to promote sales in this area. In the past two years this area has either lost money or has broken even. However, prior to this an average profit of \$10,000 had been earned. We have assumed that the new facilities will result in an improvement in profit margins to the levels that were experienced prior to the past two years. This would equate to a profit of \$.35 per visitor. However, the projected increased attendance for the new OAG will include a higher mix of general public as opposed to art enthusiasts and therefore for purposes of these projections we are assuming a profit margin of \$.30 per visitor.

Art Rental Profits	Year 1	Year 2	Year 3
Total Attendance	95,000	80,000	85,000
Profit per Visitor	\$ 0.30	\$ 0.30	\$ 0.30
Art Rental Profit	\$ 28,500	\$ 24,000	\$ 25,500

6.3.8 Fundraising Events (net)

Like most museums and art galleries, it is important for OAG to generate revenue from fundraising events. The current fundraising events are budgeted to raise revenue of \$51,000 (the Wine Auction, Spring Fundraiser and sundry other events). It is recommended in the staffing plan that the fund raising position be increased from a .5 FTE to a full time position. It is assumed that this factor in conjunction with the opening of the new facility will result in several new fund raising activities (e.g. a gala dinner) and revenue will increase significantly. We project that the fundraising revenue will be \$100,000 in year 1 increasing by \$25,000 each subsequent year.

Fundraising Revenue	Year 1	Year 2	Year 3
Total Net Revenues	\$ 100,000	\$ 125,000	\$ 150,000

6.3.9 Other Self Generated Revenue

This category would include revenue generated from such sources as rights, reproductions and research and other ideas developed by management and it is projected that a total of \$3,000 would be earned in year 1 increasing to \$5,000 in subsequent years.

6.3.10 Existing Contributed Sources and Existing Support from Government Sources

Like virtually all museums, OAG receives operating support from various levels of government including the City of Ottawa and federal and provincial government sources. The existing level of funding is \$253,500 from the City of Ottawa and \$350,000 from other government sources. For the purposes of these projections we have assumed that this funding will remain at this base level.

6. Attendance, Operating Revenue and Expense Projections

Funding is also received from other Contributed Sources, which includes donations, sponsorships foundations and non-government grants. In 2004, OAG is projecting that funding from these sources will total \$95,000 and this study assumes that this base level will continue for the years projected.

Existing Income from Government Grants and Contributed Sources (Donation, Sponsorships, Private Grants)	Year 1	Year 2	Year 3
City of Ottawa	\$ 253,500	\$ 253,500	\$ 253,500
Other Government Grants	\$ 350,000	\$ 350,000	\$ 350,000
Contributed Sources	\$ 95,000	\$ 95,000	\$ 95,000
Total Revenues	\$ 698,500	\$ 698,500	\$ 698,500

6.4 Projected Expenses

There are eight main categories of projected operating expenses for the Ottawa Art Gallery. These are:

- Salaries, Wages and Benefits
- Building Occupancy
- Exhibitions
- Programs and Events
- Curatorial / Collections Management / Collections Acquisition
- General and Administrative
- Marketing
- Retail Cost of Goods Sold

6.4.1 Salaries, Wages and Benefits

The following table includes a summary of the current salary levels of the existing complement at the Gallery plus an adjustment to reflect a change of certain current part-time positions to a recommended full time basis. In addition, the recommended new positions as outlined in section 2.3 of this report are detailed in this table. The recommended salaries are based on our experience and discussions with the Director of OAG. Benefits are calculated at 15% of salaries consistent with the current practice of the Gallery. Although the projections are in 2004 dollars, it is assumed that merit increases, bonuses, costs associated with normal staff turnover and contingencies will result in an increase of 0.5% in increased salaries and wages above the inflation rate per year.

These assumptions and estimates lead to the following staffing cost projections.

6. Attendance, Operating Revenue and Expense Projections

Staffing	Salary per		Year 1	Year 2	Year 3
	FTE	FTE			
Existing staff complement	8.3		\$ 354,800	\$ 356,574	\$ 358,357
Adjustment to bring current part-time to full time	1.7		\$ 75,600	\$ 75,978	\$ 76,358
New salaried positions:					
Curator Firestone Collection	1.0	\$ 50,000	\$ 50,000	\$ 50,250	\$ 50,501
Coordinator Curatorial & Public Programs	1.0	\$ 38,000	\$ 38,000	\$ 38,190	\$ 38,381
Assistant Director Operations/Finance	1.0	\$ 55,000	\$ 55,000	\$ 55,275	\$ 55,551
Public Programs Officer	1.0	\$ 35,000	\$ 35,000	\$ 35,175	\$ 35,351
Information/Visitor Services Officer	1.0	\$ 27,000	\$ 27,000	\$ 27,135	\$ 27,271
Volunteer Coordinator	0.5	\$ 30,000	\$ 15,000	\$ 15,075	\$ 15,150
Technician	1.0	\$ 30,000	\$ 30,000	\$ 30,150	\$ 30,301
Revenue Generation/Facility Rental	0.5	\$ 45,000	\$ 22,500	\$ 22,613	\$ 22,726
Retail Manager	1.0	\$ 30,000	\$ 30,000	\$ 30,150	\$ 30,301
Total salaries	18.0		\$ 732,900	\$ 736,565	\$ 740,247
Benefits @ 15%			\$ 109,935	\$ 110,485	\$ 111,037
Total salaries and benefits			\$ 842,835	\$ 847,049	\$ 851,284
Contract positions:					
Maintenance/Security	1.0	\$ 28,000	\$ 28,000	\$ 28,140	\$ 28,281
Curatorial Assistants Interns	2.0	\$ 6,000	\$ 12,000	\$ 12,060	\$ 12,120
Total Salaries, Wages and Benefits			\$ 882,835	\$ 887,249	\$ 891,685

Note: Expenses for Web design and conservation services are allocated in other expense areas.

6.4.2 Building Occupancy

Occupancy costs are defined to include all costs, excluding salaries, associated with building repairs and maintenance, utilities, security systems and building insurance. In most museum-related attractions building occupancy costs range from \$4.00 to \$6.50 per gross square foot and vary by the extent of the environmental controls, weather conditions, the extent of public use and the condition of the building, with a new building requiring lower maintenance costs. Given a new facility with collections responsibilities and taking into account weather conditions in Ottawa, we are estimating building occupancy costs for the 57,870 gross square foot building on the basis of \$5.00 per gross square foot in year 1. (This figure takes into account limited repairs and maintenance and warranties in the opening year). In year 2 we estimate an increase to \$5.50 per square foot then \$5.60 in year 3. These estimates result in the following occupancy cost projections.

Building Occupancy Costs	Year 1	Year 2	Year 3
Total size of building (gsf)	57,870	57,870	57,870
Costs per square foot	\$ 5.00	\$ 5.50	\$ 5.60
Total Building Occupancy Costs	\$ 289,350	\$ 318,285	\$ 324,072

It should be noted that the OAG does not currently pay occupancy costs as these costs are absorbed through Arts Court by the City of Ottawa. If the Gallery could partner with another institution in a building site, these occupancy costs could be minimized.

6. Attendance, Operating Revenue and Expense Projections**6.4.3 Exhibitions**

Estimates are provided for temporary exhibitions and exhibit maintenance.

6.4.3.1 Temporary Exhibitions

The new facility will include 3 galleries totalling 3,500 square feet available for changing exhibitions. Currently, OAG holds 8 temporary exhibitions per year and it is assumed that this will increase to 12 per year with the expanded space. Based on current expenditures for temporary exhibitions, we estimate that the costs required to mount these exhibitions to be \$125,000 per year. In addition, we assume that in every third year there would take place a major "mini-blockbuster" exhibition that would cost \$25,000 to mount over and above sponsorship income taken in. It is assumed that the first mini blockbuster would take place in year 3. In the first two years, in addition to OAG generated exhibitions, OAG would host a critically important traveling exhibition at a cost of \$10,000 per year. Consistent with the practice in Ottawa, there would be no admission charges for any of these exhibitions.

6.4.3.2 Exhibit Maintenance

The labour costs associated with the repair or enhancements of the permanent collection is included in the staffing costs above for the Technician and conservation services as indicated below. It is assumed that the other associated costs would be in the range of \$10,000 per year.

A summary of the estimated exhibition costs follow.

Exhibitions	Year 1	Year 2	Year 3
Regular Temporary Exhibitions	\$ 125,000	\$ 125,000	\$ 125,000
Mini Blockbuster Exhibition			\$ 25,000
Major Exhibition	\$ 10,000	\$ 10,000	
Exhibit Maintenance	\$ 10,000	\$ 10,000	\$ 10,000
Total Exhibition Costs	\$ 145,000	\$ 145,000	\$ 160,000

6.4.3.3 Curatorial and Collections

Curatorial costs include research that support initiatives related to exhibition development and some acquisitions, as well as expenses for managing the permanent collection. Although the Gallery does acquire some collections through donation, an annual allocation is also required. Our estimates are as follows:

- **Curatorial Research:** Costs include acquisition of reference library materials, catalogues and journal subscriptions and curatorial research including travel. For purposes of these projections we are allocating \$10,000 in Year 1 and \$5,000 in subsequent years.
- **Collections Care and Management:** Costs include appraisals, transportation and other costs involved in acquisitions by donation, cataloguing, photography, digitization and records management. Also included are the costs for conservation services. Costs are estimated at \$15,000 annually.

6. Attendance, Operating Revenue and Expense Projections

- **Publication Programs:** the Gallery conducts an extensive publication program related to its collections and the exhibitions that is one of the most effective in Canada. This program provides an important legacy for contemporary art in the Ottawa region and has greatly enhanced its reputation both with artists and institutions, which in turn has allowed them to attract a higher quality of exhibition. The projected costs of this category are \$40,000 per year
- **Collections Acquisitions:** An annual allocation of \$25,000 per year is assumed

Curatorial & Collection Care	Year 1	Year 2	Year 3
Research	\$ 10,000	\$ 5,000	\$ 5,000
Collections Care	\$ 15,000	\$ 15,000	\$ 15,000
Publications	\$ 40,000	\$ 40,000	\$ 40,000
Acquisitions	\$ 25,000	\$ 25,000	\$ 25,000
Total Costs	\$ 90,000	\$ 85,000	\$ 85,000

6.4.4 Programs and Events

Program revenue described in 6.3.5 is assumed to be after out of pocket expenses for such items as art materials, teacher resource kits, refreshments etc. The costs, which would not be offset in the revenue category, include:

- **Readings and Performances:** These include guest artist and curator fees and have been estimated at \$5,000 per year
- **Special Events:** These costs may vary widely as the number, scope and duration of events may change on an annual basis. For the purposes of these projections, costs that are not included in other categories (e.g. marketing and general and administrative) are estimated to be \$10,000 per year
- **Symposia and Workshops:** This includes speaker fees and resource materials, but not promotion, which is included in an overall marketing budget. These costs have been estimated at \$10,000 per year
- **Web Site:** the web site will need to be upgraded to support the retail and web based programming initiatives. The estimated cost of the upgrade would be \$25,000 in Year 1 followed by annual maintenance and upgrade costs of \$10,000.
- **Other:** An allocation of \$5,000 has been applied to other programming costs
- **Artist-in-Residence:** there will be an artist-in-residence program and it is assumed that the associated costs of this program will be offset by grants

The table below summarizes these projections.

Programming Costs	Year 1	Year 2	Year 3
Readings and Performances	\$ 5,000	\$ 5,000	\$ 5,000
Special Events	\$ 10,000	\$ 10,000	\$ 10,000
Symposia and Workshops	\$ 10,000	\$ 10,000	\$ 10,000
Web Site	\$ 25,000	\$ 10,000	\$ 10,000
Other	\$ 5,000	\$ 5,000	\$ 5,000
Total Costs	\$ 55,000	\$ 40,000	\$ 40,000

6. Attendance, Operating Revenue and Expense Projections

Please note that program costs are dependent on the programs that the Gallery decides to offer and often dependent on successful grant applications and sponsorship opportunities. The projections above are fairly conservative and could be as much as 25% higher.

6.4.5 General and Administrative

General and administrative costs include office and related supplies, equipment, mailing, printing, telephone, travel, conferences, professional services (e.g. insurance and accounting fees), dues, subscriptions etc. These costs are closely related to staffing levels and usually range from 10-15% of total staffing costs. For purposes of these projections, we have estimated general and administrative costs at 14% in year 1 and 12% in subsequent years. This leads to the following projections.

General/Administrative Costs	Year 1	Year 2	Year 3
Total Costs (@14/12% of staffing)	\$ 139,389	\$ 120,074	\$ 120,674

6.4.6 Marketing

Art galleries and museums generally spend in the 1-5% range of their total operating budget on non-staff marketing costs. Institutions with free admission would be in the lower part of the range because the free admission on its own represents a very strong marketing tool.

In order to enable there to be a sensitivity relationship between attendance levels and the marketing budget, we have estimated the annual marketing expenditure on the basis of per visitor allocation of \$0.40 per visitor in year 1 and \$0.45 in subsequent years. This leads to the following projections.

Marketing Costs	Year 1	Year 2	Year 3
Attendance	95,000	80,000	85,000
Marketing per person @ (\$0.40/\$0.45)	\$ 38,000	\$ 36,000	\$ 38,250

6.4.7 Retail Cost of Goods Sold

Cost of goods sold for art galleries as reported in the *2002 Museum Retail Industry Report* range from 49% to 53%. For OAG, we have estimated costs of goods sold at 53% in year 1, 51% in year 2 and 50% in year 3 to reflect better buying decisions over time. This results in the following projections.

Retail Cost of Goods Sold	Year 1	Year 2	Year 3
Retail Gross Sales	\$ 247,500	\$ 235,000	\$ 275,000
Cost of Goods Sold (53/51/50%)	\$ 131,175	\$ 119,850	\$ 137,500

6.5 Summary of Attendance and Financial Projection

The following table summarizes our projections of attendance, operating revenue and expenses for the first three years of operation of the new and expanded Ottawa Art Gallery. We have projected attendance levels at 95,000 in the opening year, with 80,000 visitors in year 2 and 85,000 in year 3.

The projections indicate that the total operating budget for the Gallery will be in the range of \$1.75 million during the three years projected. Annual earned revenue plus net fundraising income is projected to be in the range of \$525,000 to \$600,000 and the level of existing support from Governments and other Contributed sources is in the range of \$700,000 per annum. This would leave about \$500,000 per year on average required from a combination of additional grant and contributed sources to break even. On a percentage basis this means about 66-70%% of the operating budget will need to come from a combination of grant and contributed sources. For purposes of comparison the average art gallery in Canada requires 70% from these sources. The following table reflects the funding sources for a sample of Canadian art galleries with no admission charges and with similar exhibition space as is proposed for the new OAG. This table shows that the percentage of earned revenue to costs ranges from 13% to 55% with an average of 24%.

These projections are based on a stand-alone basis. If the Gallery was to partner with another institution (for example, the University of Ottawa or Central Public Library), there would be economies of scale and operating costs would **decrease particularly in the occupancy cost area**, which in turn would reduce the additional funding requirements.

Financial and Operational Data for Selected Comparable or Benchmark Galleries (Exhibition Space of 350-850 square metres)						
	Total Building Space (Square Metres)	Exhibition Space Net Square Metres (nsm)	Total Revenue	% From Earned Sources	% From Government Sources	% From Contributed Sources
A) No Admission Revenue						
Mendel Art Gallery, Saskatoon	930	355	\$2,204,561	15%	77%	8%
Art Gallery of Windsor	2,039	404	\$1,689,062	13%	48%	39%
Art Gallery of Hamilton	1,395	837	\$2,593,598	55%	38%	7%
Kelowna Art Gallery	1,464	740	\$593,667	15%	81%	4%
Average	1,457	584	\$ 1,770,222	24%	61%	14%
Median	1,430	572	\$ 1,946,812	15%	63%	7%

6. Attendance, Operating Revenue and Expense Projections

Annual Attendance	95,000	80,000	85,000			
Revenues						
Donations/Group Tours	\$ 62,750	\$ 45,050	\$ 52,100	3.6%	2.6%	2.9%
Retail Sales	\$ 247,500	\$ 235,000	\$ 275,000	14.1%	13.5%	15.4%
Membership	\$ 21,000	\$ 19,440	\$ 20,305	1.2%	1.1%	1.1%
Food service Concession	\$ 13,200	\$ 13,200	\$ 13,200	0.8%	0.8%	0.7%
Charged Programmes	\$ 15,000	\$ 20,000	\$ 20,000	0.9%	1.2%	1.1%
Rentals	\$ 40,000	\$ 42,000	\$ 43,200	2.3%	2.4%	2.4%
Art Rental	\$ 28,500	\$ 24,000	\$ 25,500	1.6%	1.4%	1.4%
Fundraising (net)	\$ 100,000	\$ 125,000	\$ 150,000	5.7%	7.2%	8.4%
Other Self Generated	\$ 3,000	\$ 5,000	\$ 5,000	0.2%	0.3%	0.3%
Existing Support from Government Sources and Existing Contributed Sources	\$ 698,500	\$ 698,500	\$ 698,500	39.8%	40.2%	39.2%
Total Projected Revenue	\$ 1,229,450	\$ 1,227,190	\$ 1,302,805	70.1%	70.7%	73.1%
Expenses						
Salaries, Wages, Benefits	\$ 882,835	\$ 887,249	\$ 891,685	50.4%	51.1%	50.0%
Building Occupancy	\$ 289,350	\$ 318,285	\$ 324,072	16.5%	18.3%	18.2%
Exhibitions	\$ 145,000	\$ 145,000	\$ 160,000	8.3%	8.4%	9.0%
Curatorial and Collections Management	\$ 90,000	\$ 85,000	\$ 85,000	5.1%	4.9%	4.8%
Public Programmes	\$ 55,000	\$ 40,000	\$ 40,000	3.1%	2.3%	2.2%
General & Administrative	\$ 121,987	\$ 105,083	\$ 105,608	7.0%	6.1%	5.9%
Marketing	\$ 38,000	\$ 36,000	\$ 38,250	2.2%	2.1%	2.1%
Retail Cost of Goods Sold	\$ 131,175	\$ 119,850	\$ 137,500	7.5%	6.9%	7.7%
Total Expenses	\$ 1,753,347	\$ 1,736,467	\$ 1,782,116	100.0%	100.0%	100.0%
Amount/Percentage Required from Contributed and Grant sources in addition to Existing Sources to Break Even on Operations	\$ 523,897	\$ 509,277	\$ 479,311	-28.1%	-27.7%	-25.4%

Note: If building occupancy costs were eliminated the amount required to break even becomes \$234,547 in year 1, \$190,992 in year 2 and \$155,239 in year 3.

7. Implementation / Development Plan

The Implementation and Development Plan has been considered within the framework of potential and available funding sources and partnership opportunities and the planned delivery of the program. The Implementation Plan integrates the components of the concept and the capital and operating financial requirements of the project into a timeline in order to present a cohesive overview of the program delivery during an approximate five-ten year period.

To best achieve the goals of fundraising and community engagement an active partnership philosophy with several formal operating agreements with organizations and institutions will be the backbone of the project, including the partnership with the City of Ottawa whereby the Gallery cares for the Firestone Collection of Canadian Art and makes it publicly accessible.

The following activities are recommended to realize the vision for an enhanced and relocated OAG.

7.1 A Two-Pronged Approach

Moving the project forward should consist of a two-sided approach.

7.1.1 Program Development and Public Awareness

In the short term, **build OAG profile and public awareness** by initiating programs that can be undertaken without added space and that will facilitate broad community connections and partnerships to encourage support for a new facility. This would be an interactive and inclusive process building from the community consultation and reflection undertaken in this study. It would result in the refinement of content and programming that would eventually be included in a new facility. This sort of activity would work to strengthen an eventual capital campaign. Programs that could be initiated are:

- Creating francophone and youth advisory groups and an expanded collectors group;
- Continuing to care for and display the City’s Firestone Collection of Canadian Art with an expanded educational program to complement the changing displays;
- Undertaking an integrated marketing and membership campaign;
- Developing an “artist run” summer camp program;
- Exploring opportunities to create programs such as “Family Days” once a month which will attract new audiences;

7. Implementation / Development Plan

- Implementing cost effective changes to the current OAG programs and facilities in Arts Court to provide an enhanced visitor experience and reach a broader audience. For example:
 - Provide hands-on programming in the L-shaped gallery opposite the 2 existing temporary galleries
 - Work with Arts Court Foundation to transform the Arts Court front entrance desk into a information counter/coffee bar
 - Develop a café for the summer months in the L-shaped gallery that opens out to the porch (supported by the adjacent kitchen)

7.1.2 Capital Development

The second approach would consist of pursuing capital commitments to finance the construction of a new OAG in the downtown core. It is the consultants view, confirmed by the comments in the community consultations that the likelihood that the new facility will be able to attract the capital commitments and other means to ensure a financially sustainable future requires both a compelling architectural design and programming that attracts a broader cross section of the community. The following fund generators are included here as potential sources of capital to be explored.

7.1.2.1 Planning Fund Generators

Planning Act Section 37: Under section 37 of the Planning Act, municipalities can negotiate/stipulate that new developments contribute to improving local amenities such as cultural and institutional facilities in exchange for increases in height and/or density. The city could include the new Gallery as a municipal amenity as a way to raise capital for the construction.

Profit Construction: If the Gallery purchases property, a portion of the property could be allocated to profit construction, such as condos or commercial space, to provide additional funding to build the Gallery.

Rental Income: Many cultural institutions are choosing to rent out space instead of managing revenue generating facilities on their own. The institution receives rental income, provides the service, but does not have to manage it. Examples would be a private café/restaurant and/or gift shop.

Parking Levy: The National Gallery of Canada receives additional revenue from parking. If for example, the city was to build a parking facility, it may be possible to negotiate that a portion of parking profits be allocated to the Gallery

7.1.2.2 Capital Campaign Fundraising Feasibility Study

A fundraising feasibility study to determine the scope and conditions for success of a capital campaign may be needed before the capital campaign is launched. The study will be required to determine if a capital campaign would be advisable at this time given the existing and future campaigns of the University of Ottawa, Carleton University, Great Canadian Theatre Company and Chamber Music Festival, as well as Ottawa Hospitals' and the Regional Cancer Centre's Capital Campaigns.

The capital fundraising feasibility study provides:

- Critical steps
- Prospective donor populations
- Case statement for the capital campaign
- Time line for the process
- Target Interview process
- An assessment of interviewees knowledge of OAG
- An assessment of the appeal of the project
- The calibre of leadership to expect
- The amount of money which can be raised
- The proper timing and strategy for a campaign
- Analysis of the potential to raise funds (including a plan of action)
- Strategy for recruiting effective leadership

In the capital development phase the following activities would need to be undertaken at an early stage:

- Identification of a ‘Champion’ and campaign leadership
- Confirmation of partnerships
- Creation of a Capital Campaign Board

The OAG Board may also wish to hire a fundraising firm to direct the overall campaign. Under the fundraising plan staff of the Gallery will also make applications to relevant public funding bodies.

Government Funding for Capital Costs

While the Gallery will institute a capital campaign for the construction of the Gallery’s physical spaces, government funding will be of utmost importance. Both the Government of Canada and the Government of Ontario have programmes in place to support capital projects. Such programmes include:

- *Cultural Spaces Canada*: This program, funded by the Department of Canadian Heritage, has been in operation since 2001 and was created to support the improvement, renovation and construction of arts and heritage facilities with \$80 million invested over a three-year period. A one-year extension of resources for the federal fiscal year 2004-2005 was recently announced and is part of the *Tomorrow Starts Today* initiative. Evaluation of the program will be undertaken in the coming months, which will assist the federal government in making decisions about the future of this program.
- *Ontario Trillium Foundation*, agency of the Ontario Ministry of Culture: Provide grants for renovations, capital projects and new initiatives that help further a community’s long term vision and growth including innovative ways to make better use of community facilities.
- Other publicly available sources of funding will be sought at national, provincial and municipal levels.

7. Implementation / Development Plan*Private Sector Corporations and Foundations*

Private funders will be sought throughout both the initial phase when lead donors will be identified and approached and in the second public capital campaign phase. These groups will be offered a variety of advertising opportunities in conjunction with their support, including naming opportunities, print and radio acknowledgements, logo placement on related print material and web-site.

The public capital campaign will be targeted primarily to individuals and smaller businesses. The Gallery may also instigate a program of planned giving, which includes: bequests, gifts-in-kind, gifts of life insurance, charitable gift annuities and charitable remainder trusts.

Media Sponsorship

Media sponsors will be sought to leverage the potential of the marketing plan, increase project awareness and goodwill. All gained, media sponsorship is considered value-added, and will not be sought to cover costs-for marketing.

7.2 Implementation Steps

The following steps are organized into a ten-year plan on the assumption of a stand-alone facility, however should a partnership opportunity be realized and necessitate a shorter time-frame, the implementation steps could be condensed.

Year 1 / Year 2

- Development of additional programs and activities
- Development of additional partnerships for programs
- Consultation with educators on development of programming for schools
- Marketing and membership campaigns
- Exploration of partnership opportunities with existing institutions and / or developers
- Political consensus strategy for the project at all levels of government and funding agencies
- Confirmation and negotiations with partner leading to site selection
- Fundraising feasibility study

Year 3 / Year 4

- Ongoing marketing and membership campaigns
- Identification of 'Capital Campaign Champion' and leadership board
- Capital campaign strategy
- Lead gifts solicited

Year 5 / Year 6

- Launch ‘Public Capital Campaign’
- Detailed functional strategy developed
- Design brief / Pre Architectural Competition
- Design Competition
- Community input and consultation
- Capital cost estimates

Year 7 / Year 8

- Ongoing capital campaign
- Tender contract for construction
- Building ‘Schematic Design’
- Design development / Building construction documents

Year 9 / Year 10

- Ongoing capital campaign
- Building construction procurement
- Site preparation
- Shell construction
- Gallery construction
- Ramp up to hire and orient additional staff, prepare new programs and operational activities
- Prepare collections for relocation
- Plan Opening events
- Move collections
- Opening

