



ARTS BUILD ONTARIO
Creative Spaces Case Study Series
Galerie SAW Gallery



This Creative Spaces Case Study Series is Supported by:

Table of Contents

Introduction	3
ArtsBuild Ontario	3
Galerie SAW Gallery	4
Interviewees	4
Mandate	4
Historical Background	4
Redevelopment of Arts Court	4
Project Summary	5
The “What”	6
Who owns and operates the facility?	6
What is SAW Gallery building and creating?	6
What type of support was provided by project partners?	6
What was the project timeline?	7
The “Why”	7
Why did SAW Gallery take on this capital project?	7
Why did SAW Gallery choose to consult their users and partners?	7
The “Who”	8
Who does the space strive to serve?	8
Who led the project within SAW Gallery?	8
Who were the partners in the project?	9
Who opposed the project?	9
Who was contracted for this project?	9
The “How”	10
How did the project go from concept to construction?	10
How was a construction plan formed?	10
How was accessibility included in the project?	11
How was energy efficiency and the environment incorporated?	11

How have contingencies been managed?	11
How were day-to-day operations impacted?	11
How has the project been funded?	12
How have programs been managed during construction?	13
The “Ongoing”	13
How did SAW Gallery project new financials?	13
How is SAW Gallery accounting for increases in expenses?	14
Were any new staff hired?	14
How will SAW Gallery be maintained?	14
What lessons were learned throughout construction?	14
Case Study Summary	15
Resources	16

Introduction

These in-depth case studies serve as a resource for arts and heritage organizations embarking on a capital project to learn from the successes and challenges of others in the sector.

In these case studies, we analyze the **why** (why they took on this capital project), the **what** (what were they building and creating), the **who** (who are they serving, who supported this project, who led this project and who they hired), the **how** (how was the project financially supported and what positions were created/how were they funded), and the **ongoing** (what happened after? How is the building maintained/operated? Is it sustainable? How is revenue generated?) behind each project.

We looked at a wide range of spaces from across the province with varying operational models, sizes, locations, project sizes and artistic disciplines. The case studies focus on each organization's process for completing their project; from the planning phase, to the building phase, to the operations and maintenance phase. Following the completion of all 19 case studies, a Best Practice Summary released on ABO's website, free for all to access.

The case study series is supported by the Learning Series, which is a collection of webinars and workshops that support ABO's core programs. Webinars that highlight the capital projects featured in the 2018-2020 case studies series are available on the ABO website. Please check <https://www.artsbuildontario.ca/learning/webinars/> for more information.

The case study series is supported by the Department of Canadian Heritage and Canada Council for the Arts.

ArtsBuild Ontario

ArtsBuild Ontario is the only organization in Ontario dedicated to realizing long-term solutions to building, managing and financing the sustainable arts facilities needed in our communities.

ABO offers tools, resources and programs that support arts organizations with their creative space projects. ABO's core programs include Asset Planner for the Arts, the Creative Spaces Mentoring Network, and the Learning Series.

Galerie SAW Gallery

Interviewees

- Tam-Ca Vo-Van, Director
- Jason St-Laurent, Curator

Mandate

Galerie SAW Gallery (SAW) promotes contemporary Canadian and international artists, both emerging and established, from diverse cultural backgrounds; presents a contemporary art program with a strong focus on Canadian performance and media art, with bilingual interpretative material produced for each exhibition; adapts to the changing nature of the contemporary arts by maintaining an evolving interdisciplinary presentation space comprised of SAW Gallery, Club SAW and the SAW outdoor courtyard; serves the needs of diverse communities through audience development initiatives; engages in collaborations with other arts organizations to increase opportunities for exhibiting artists and to outreach to new audiences; and commits to paying artist fees above CARFAC recommendations.

Historical Background

Galerie SAW Gallery is a non-profit and registered charity, founded in 1973. This artist run centre has a history of supporting politically and socially engaged art, focusing on the performance and media arts. Begun by a group of local artists, the gallery was originally part of the legendary café Le Hibou on Sussex Drive, hence the name SAW, an acronym for Sussex Annex Works.

In 1981, the centre founded the SAW Video cooperative to support independent video artists and documentarists. During this time, the centre also initiated Club SAW, which has become the most important multidisciplinary space in the region. In 1989, Galerie SAW Gallery, SAW Video and Club SAW moved into the historic Arts Court building. Since 2001, Galerie SAW Gallery has operated as a distinct organization no longer legally affiliated with SAW Video, although both share a home at Arts Court and continue to collaborate on many projects.

Galerie SAW Gallery aims to become a premier artist-run centre in Canada and the world, engaging in innovative programming, outreach and exchange initiatives. With over 30,000 visitors each year, SAW is a prime destination in the Ottawa-Gatineau region for contemporary art.

Redevelopment of Arts Court

The Ottawa Art Gallery (OAG) Expansion and Arts Court Redevelopment project has been part of a long-standing vision for the revitalization of Ottawa's downtown, highlighted in the City's *Renewed Action Plan for Arts, Heritage and Culture in Ottawa*. It is intended to raise the profile of Arts Court as the City of Ottawa's downtown arts centre, located on Daly Avenue in the heart of the retail, arts and theatre district.

Construction on this multi-phase renovation project began with the expansion of the OAG in summer of 2015. Utilizing existing spaces vacated by the OAG, renovations are intended to improve the facilities of some of Ottawa's leading artist-run centres currently programming at Arts Court, including SAW Gallery, SAW Video, Independent Filmmakers Co-Operative (IFCO) and Artengine.

Project Summary

Based in the Arts Court building in downtown Ottawa, SAW is currently in the final stages of a \$900,000 capital project that will see their artist-run centre triple in size, and grow from one story to two. Their newly retrofitted 15,000 square foot centre will see expansions to Club SAW and adjoining courtyard for improved rentals and programming; two galleries to accommodate large, thematic exhibitions; the creation of the Nordic Lab as a space for collaboration between Indigenous and non-Indigenous communities; and improved office space for staff.

As the second phase of the municipally led redevelopment of Arts Court, this project was made possible with the support of SAW's principal partner, the City of Ottawa. While this project has been a vision for almost two decades, construction to SAW began in 2017 and it is slated to reopen in Summer 2019.

Please note, for the purposes of this case study, we will be referring to SAW Gallery independently of SAW Video as they are two separate organizations.

The “What”

Who owns and operates the facility?

The Arts Court building is municipally owned and operated by the City of Ottawa. Prior to renovations, SAW Gallery was a tenant with a lease under the City. Once the redevelopment of Arts Court was underway, SAW Gallery was established as a partner in operating the space, under a three-year agreement that began in July 2018.

What is SAW Gallery building and creating?

Slated to reopen in the summer of 2019, SAW Gallery will expand from one to two levels and triple its space to 15,000 square feet. Along with upgrading administrative spaces, this project includes major expansions to programming spaces. The new SAW will feature two exhibition spaces, a state-of-the-art live performance venue called Club SAW, a new circumpolar artistic research space called the Nordic Lab and an outdoor courtyard completely renovated for the presentation of summer festivals and events.

With the lowering of the outdoor courtyard to the level of the basement of the building, the former basement level has become the concourse level. Located on this level, the Club SAW space will double in size and have a new capacity of 285 people. It will feature a 100-mile bar, a pop-up gallery with deployable walls, a green room for performers, an accessible stage, all-gender washrooms and a completely renewed courtyard.

A new addition on the concourse level will be the Nordic Lab. This initiative in partnership with the Canada Council for the Arts is a research and production space for artists from circumpolar nations. The Nordic Lab will forge collaborations and promote exchange between Indigenous and non-Indigenous communities in the North and South along with partners in Scandinavia and other circumpolar nations. In addition to providing a space for artists-in-residence, the Nordic Lab will be home to SAW’s educational programs, which will be geared in particular toward Indigenous youth. The Nordic Lab’s new Annie Pootoogook Studio and workshop facilities will include digital workstations, screen-printing facilities and a large-format photography printer.

The main floor spaces, which were previously occupied by the Ottawa Art Gallery (OAG), now host SAW Gallery’s new offices, new reception and two refurbished galleries. A newly retrofitted staircase connects the two floors, and the galleries can be accessed from the basement by an elevator and a newly installed sloped floor and large door.

What type of support was provided by project partners?

Considering the expansion of SAW Gallery is part of the City-led redevelopment of Arts Court, the City of Ottawa has been their principal project partner. As owners of the building, they finalized space allocations for all tenant organizations and managed the base-build component of SAW.

Another project partner was the Ottawa Art Gallery. Since the OAG expansion was the first phase of the larger Arts Court redevelopment project, they were able to act as a mentor to SAW Gallery. Having already experienced working with the City and submitting capital grant applications, they were able to provide invaluable advice and information to support SAW Gallery. For instance, when an equipment procurement policy was required to apply for a grant from the Canada Cultural Spaces Fund, OAG shared their policies, helping SAW Gallery create comprehensive procurement policies to submit with their application. Moreover, not only did OAG share their legacy equipment with SAW Gallery, they also shared research done for selecting the equipment for their new space, including their lighting systems, and offered insights on purchasing processes. As this was SAW Gallery's first major capital project, having the support of their neighbours at OAG was highly advantageous.

[What was the project timeline?](#)

The redevelopment of Arts Court was conceptualized by the City of Ottawa over the course of over a decade. Back in the year 2009, the City first approached SAW Gallery for their ideal specifications for a new space within the building. In 2010, the larger redevelopment of Arts Court secured \$12 million in

City and provincial funds after the Ottawa Chamber Music Society's (OCMS) project to build a concert hall (Festival Hall) was no longer feasible due a lack of supplementary funds from other sources; in 2011 City Council approved the redevelopment of Arts Court. Over the next years, the City consulted closely with presenting organizations at Arts Court, and construction began in late 2014. Construction on SAW Gallery's spaces began in 2017 and is now scheduled to be finished in summer 2019.

[The "Why"](#)

[Why did SAW Gallery take on this capital project?](#)

Prior to renovations, SAW Gallery was literally bursting at the seams. The gallery space was far too small and forced staff to find creative uses of the space. They often built new walls to accommodate large thematic exhibitions. Similarly, audience capacity was a significant limitation for events and openings. SAW Gallery had to monitor attendance closely, and even turn people away from their programs to respect fire codes. While capacity was 150 people, exhibition openings often saw 200-300 people in and out of the building. Moreover, a lack of efficient storage space meant SAW Gallery kept archival records in their already cramped and dark basement office, which made working conditions difficult for staff.

[Why did SAW Gallery choose to consult their users and partners?](#)

Since the feasibility of this project had already been established by City-led studies, SAW Gallery's community engagement strategies were used to determine how they should best design the space to serve the needs of their communities.

SAW Gallery conducted a user survey to best determine *who* the Club SAW space was serving as well as underserving. Results from this analysis of Club SAW users demonstrated that most underserved artistic disciplines were dance, theatre and literary arts. It also showed that better outreach was needed for Indigenous, LGBTQ+, senior and Francophone communities.

SAW Gallery also held a Town Hall meeting, in which 75 users and renters of the space met in small groups to provide input on what the new spaces should incorporate. Their input was more philosophical, and used to inform what direction SAW Gallery should continue to take as an organization. They addressed best practices around topics like accessibility, programming, cultural diversity and inclusion.

Both of these processes were internally facilitated and funded.

The “Who”

Who does the space strive to serve?

As SAW Gallery partners with anywhere from 50 - 70 organizations a year, they welcome a tremendously diverse creative community into their space. Accordingly, there was a need to create a truly multidisciplinary space to better serve their diverse needs. They understand that the more they invest into their space, the more they invest in the creative community.

The needs of community were actively considered and incorporated into the new design. For instance, the decision to include deployable walls in the Club space was a direct response to a need that was expressed by members. Users were looking for accessible gallery space that could be used temporarily or spontaneously. With the deployable walls, pop-up exhibitions could be mounted quickly, and the space could be easily transformed back into a performance venue.

SAW Gallery predicts that the renovated Club SAW space will allow them to create new relationships and partnerships. By welcoming individuals and organizations from diverse cultural communities and art disciplines, they aim to forge new partnerships and better serve the contemporary art scene in their newly expanded space.

Who led the project within SAW Gallery?

Director of SAW Gallery Tam-Ca Vo-Van along with Curator Jason St-Laurent were the leads on this project. They were also supported by the Club SAW Coordinator, Alex Noreau. All members of the SAW Gallery team were heavily involved in the project and often went beyond their job descriptions to contribute to the project, especially with the multiplication of technical planning and construction meetings with the City, contractors and consultants, and equipment acquisitions as the project advanced.

Considering SAW Gallery is an artist-run centre, the majority of their board members are artists themselves. As such, rather than contributing to the legal and more technical aspects of the

project, they were involved in developing and refining the vision of the space. They were committed to seeing SAW Gallery remain a grassroots and welcoming centre, and incorporated this into their suggestions for design and construction plans.

Who were the partners in the project?

As owners of Arts Court, the City of Ottawa was a major partner in the project. Responsible for the base build of the space, they managed most aspects of construction and all of the permitting. They developed contracts using their internal legal department, and oversaw the mechanical, electrical and plumbing work.

Other stakeholders in this project include Club SAW partners and other programming partners such as l'Association des groupes en arts visuels francophones (AGAVF). As users of the space and vocal supporters of the project, they provided letters of support that helped SAW Gallery secure major funding including a grant from the Canada Cultural Spaces Fund. Finally, with the development of the Nordic Lab, the Canada Council for the Arts came on board as a strategic partner to support the programming SAW Gallery has been developing with Indigenous communities.

Who opposed the project?

Hesitations from the arts and culture community came in the form of concern around the space expansion. By tripling their space, SAW Gallery would undoubtedly grow into an organization that no longer reflects an established grassroots identity. Once the community was assured that the new space would extend SAW's core programming and initiatives, fears and concerns were alleviated. Throughout the renovations, SAW Gallery has continually offered tours of the space to key stakeholders and previous users to explain their vision and allow the community to witness the transformation first-hand.

Who was contracted for this project?

The primary staff that were contracted for this renovation project include:

- Tim Dallett, Technical Planner
- Jean-Philippe Beauchamp, architect
- Simon Guibord, graphic designer
- SAW also worked closely with the City of Ottawa's Senior Project Manager, Richard Fouchard, who worked onsite for much of the duration of the project.

For this project, SAW Gallery credits their technical planner as the most significant staff contract for the project. On board from the planning phase, he was able to transfer his previous experience with artist-run centres and knowledge of the Ottawa arts scene to this project. His architectural training was also beneficial as it enabled him to accurately revise plans on the fly, and communicate effectively with the contracted tradespersons.

As SAW Gallery was responsible for all aspects of design for the project, they engaged an architect and a graphic designer to work as a duo on the design for the space. While all is well with the end design, having both working together and simultaneously on the interior design and a new visual identity for SAW proved to be more challenging than anticipated, as project visions and dynamics were not as cohesive as originally predicted.

Having worked with architects in previous projects, SAW Gallery was aware of the reality that architectural plans often go over budget. Accordingly, one of the main reasons SAW Gallery engaged their architect was based on his flexibility. He understood budget limitations and was open to updating his design of certain aspects if they were no longer feasible and/or when budget reallocations needed to be considered.

For this project, contracted staff hired by SAW Gallery was based on existing SAW connections and/or peer recommendations, and included a closed RFP process.

The “How”

[How did the project go from concept to construction?](#)

The redevelopment of Arts Court had a long history that began with the re-allocations of funds from a concert hall project to Arts Court and the Ottawa Art Gallery. Once the project was confirmed, the first phase involved the building of the new Ottawa Art Gallery. Subsequently, the City determined together with Arts Court partners how spaces to be vacated by the Ottawa Art Gallery could be best distributed to them. SAW Gallery’s strong programming and community ties justified the need for more programming and exhibition space, which saw the gallery go from 3,000 square feet to 9,000 square feet (or over 15,000 square feet including the courtyard). Once the new plans were confirmed with the City of Ottawa, construction began.

[How was a construction plan formed?](#)

As the leads on the Arts Court redevelopment project, the City of Ottawa determined a timeline that encompassed the entire building and tenant spaces. The first phase was building the new Ottawa Art Gallery, and the second phase was renovating Arts Court, which included SAW Gallery.

While the City was responsible for designing and renovating the building shell, SAW Gallery and their contracted team undertook all other aspects of designing and constructing their new space. The construction plan was created by the technical planner, the architect/designer team, SAW Gallery’s Director and Curator.

SAW Gallery staff have an extensive knowledge of the gallery and Club SAW, and best understand how users and partners interact with the space; they chose to be very involved in construction and design plans. Staff made sure to vocalize hesitations about new features or plans, and worked with the contractors to find solutions. For instance, when the design of the

Club SAW's elevated seating was not consistent with the original vision, they met with the technical planner to draw plans out again, to better suit the functional realities of the space.

While construction was ongoing, SAW Gallery also consulted technicians that have previously worked in the Club. They were consulted on specific technical questions regarding the most appropriate equipment to use in the space. These technicians were also part of initial community consultations that helped establish *who* the new renovated Club space should be serving.

How was accessibility included in the project?

Accessibility was a major consideration throughout the project. SAW Gallery has taken steps to go beyond legislation to be an accessible facility for patrons and performers alike. Accessible features were identified by inviting people with disabilities into the space, and inquiring about their access needs. These include a lift in the green room that brings performers on stage in the Club, all-gender washrooms with an adult change table, and a barrier-free entrance to the gallery that is accessible by a sloped floor instead of stairs. Plans are also in place to feature a new labeling system in the galleries, in which a triangle structure with Braille, English and French text can be raised and lowered, so all can participate.

How was energy efficiency and the environment incorporated?

There are many ways in which SAW Gallery incorporated energy efficiency and sustainability into their new centre. Both their gallery and Club spaces are entirely retrofitted with LED lights to reduce their carbon footprint. They also used recovered wood from the Ottawa River for flooring in their galleries, bought chairs made of recycled plastic, and used recycled paint for exhibitions. SAW Gallery also has plans to incorporate sustainability in their programming by requiring artist to have a plan for recycling production materials or walls for their exhibition, and are exploring the notion of a complete plastic ban in their space.

How have contingencies been managed?

As SAW Gallery's renovations fell in the second phase of the Arts Court redevelopment project, the delays from the first phase led to significant delays to their timeline. The delays also caused their centre to go unused for programs and rentals for an extended amount of time, limiting their earned revenue. Since the Club SAW Coordinator salary is largely funded by rentals, they had to alter this staff position for the project. While the position still entailed strategic planning to inform the renovations of the Club space, it now includes more general support related to administration and programming.

How were day-to-day operations impacted?

While the expansion project was all consuming for SAW Gallery staff, there was significant support from the City of Ottawa. In 2014, the City initiated the Cultural Facilities Operating Funding program. Created for the partners of the Arts Court Redevelopment project, this

program supported any planning or operating stresses related to the redevelopment project. As funds were allocated based on a percentage of organizations' core funding, SAW Gallery was able to secure \$20,000 in 2014 and 2015, and \$24,000 in 2016. In 2017, this funding was added to SAW's operating funding. SAW Gallery allocated this funding to their technical planner as well as additional staffing support for their two internal leads, their Director and Curator. SAW Gallery credits this funding as being instrumental in alleviating the overcapacity of staff and supporting project expertise while undergoing a capital project.

How has the project been funded?

In order to gain more expertise in fundraising, Tam-Ca Vo-Van joined the Creative Spaces Mentoring Network with the goal of increasing knowledge of financing and fundraising for a capital project. A major lesson taken from this mentorship was to not interpret possible donors as strictly members. While both are valued, they engage with SAW Gallery in differing ways. Members of SAW Gallery are typically artists who actively participate in programming, but do not necessarily have the financial means to significantly contribute to its production. Conversely, some donors are looking to support the initiatives undertaken by SAW, but may not be the target audience of their programs.

When deciding on a financing strategy for their capital project, SAW Gallery considered their donor base. They chose not to hire a professional fundraiser, but did consult with a fundraising consultant, who suggested a capital campaign with support from board members. In the end, SAW's financing strategy was threefold. It included:

- A Capital Campaign: Make your Mark
- Public Grants
- A Capital Reserve Fund

Make your Mark:

Make your Mark is SAW Gallery's ongoing capital campaign that launched in December 2018. With the goal of raising \$50,000, this campaign grouped donations into three different levels with consideration for the financial realities of their donor base. Level one contributions are \$50 for individuals and \$75 for families, level two contributions are \$200 for individuals and \$300 for families and level three contributions are \$500 for individuals and \$750 for families. Recognition for donations will be a reproduction of handwritten names, designed into a constellation of names on a mounted vinyl application.

Grants:

Most of this project was funded by a combination of municipal, provincial and national capital grants.

They included:

- City of Ottawa, Cultural Facilities Fund (Major Capital Development) for \$84,580. Funds were allocated to Club SAW.
- City of Ottawa, Cultural Facilities Fund (Major Capital Development) for \$30,500. Funds were allocated to the gallery spaces.
- City of Ottawa, Cultural Facilities Fund (Minor Projects) for \$7,500. Funds were allocated to the design contract.
- City of Ottawa, Cultural Facilities Fund (Minor Projects) for \$3,000, Funds were allocated to the Nordic Lab.
- Ontario Trillium Foundation, Capital Grant for \$89,800. Funds were allocated to the gallery spaces .
- Ontario Trillium Foundation, Seed Grant for \$75,000. Funds of \$8,600 were allocated to equipment in the Nordic Lab.
- Department of Canadian Heritage, Canada Cultural Spaces Fund, \$361,000.

In order to satisfy the Canada Cultural Spaces Fund’s application requirement of having 30% of funds established, SAW took out a \$30,000 line of credit from their bank that was never spent.

Capital Reserve Fund:

Considering over a decade passed between inception and construction of the project, SAW Gallery was able to incrementally build up an operational surplus and transfer it into a reserve fund. SAW Gallery held a \$95,000 capital reserve fund that was kept for contingencies related to construction and operations. Having this money already secured for the capital project was an important contributing factor to their successful Canada Cultural Spaces Fund application.

[How have programs been managed during construction?](#)

Understanding that it may not be sustainable for them to undertake all the work associated with offsite programing as well as their renovation project, SAW Gallery chose to focus on strategic programs related to the development of their Nordic Lab during construction. This included sending an all-Indigenous delegation of artists to the Supermarket Independent Art Fair in Stockholm, Sweden, and commissioning artists to work on pieces for the new centre.

The “Ongoing”

[How did SAW Gallery project new financials?](#)

In order to better predict the new financials for their spaces, SAW Gallery consulted with other organizations including Gallery TPW. They offered insights and advice related to managing a facility, the technical equipment they chose and increases in expenses that would result from expanding their facility footprint. When projecting the new financials, SAW Gallery recognized that they would incur more expenses to maintain and program the spaces. This includes everything from staffing and artist fees to the cost of labour and an increased cost for installation materials such as paint.

How is SAW Gallery accounting for increases in expenses?

There are two ways SAW Gallery anticipates being able to account for their increase in expenses. First, their operating grant from the Canada Council for the Arts recently increased from \$75,000 to \$125,000. While remaining conservative in their projections, SAW Gallery anticipates that the improved spaces will accommodate a larger and more diverse group of renters. By significantly increasing their square footage, SAW Gallery plans to host larger programming initiatives and events. The addition of their courtyard space will also enable them to cater to local festivals. While they plan on increasing rental rates, prices will remain affordable for the community, with subsidized rates offered to non-profit groups. SAW will also generate additional revenue by operating their new permanently licensed bar during rentals.

Were any new staff hired?

While SAW Gallery is still considering staffing needs for their space, they have made some changes to their team. To better accommodate expanding rentals and programs, the part-time Club SAW Coordinator moved into a full-time position. They also hired a Nordic Lab Director to oversee programming and partnerships in the new Nordic Lab space.

How will SAW Gallery be maintained?

As Arts Court is a municipally owned building, the City of Ottawa will maintain the new building and the assets of the space.

SAW Gallery has also assembled an equipment maintenance plan, with processes and procedures to manage their assets. Ideally, SAW Gallery would have a designated technician who would make sure this plan is followed and all equipment being used in the Club is properly maintained. For now, SAW Gallery intends to allocate this role to a lead technician, who will be responsible for the proper use and maintenance of their equipment.

In order to finance future repairs and equipment replacements SAW Gallery intends to maintain a capital reserve fund. At the moment, this fund is dedicated to their capital expansion, and barring any major contingencies, will be relocated to a reserve fund.

What lessons were learned throughout construction?

A major lesson learned throughout construction was the value of regular on-site verifications. It is recommended that daily checks to the building site be made, as mistakes often arise and changes can occur without notice. There have been instances in which a door was attached the wrong way, or a technical issue caused the contractor to make adjustments to the design without consulting staff, simply to save on time.

For their capital project, the Technical Planner took on the task of site verification with the involvement of SAW staff. During the most intense periods of construction, he took on a project management role to ensure construction plans were being maintained and changes were made apparent. He built up a good relationship with the City's project manager and the contracted

team and maintained a strong presence onsite. While detailed planning is important, contingencies and changes during construction undoubtedly arise. Remaining vigilant and being prepared to react to change is instrumental for a successful capital project.

Case Study Summary

With plans to re-open in Summer 2019, SAW Gallery has embarked on an ambitious capital project that will result in major transformations to their artist-run centre. Supported by their partner, the City of Ottawa, funding and a capital campaign, this project has been realized by dedicated staff and their contracted team.

Improvements to their programming spaces have been designed in consultations with previous users of the space with their mandate in mind. With contemporary arts, collaboration and diversity at the core of their mandate, SAW Gallery's newly retrofitted centre has been designed to better serve the needs of their current partners and welcome the development of new partnerships. As SAW Gallery continues to position themselves as one of the nation's leading artist-run centres, their space will facilitate innovative programming, outreach and exchange initiatives.

Resources

The following resources below have been provided by SAW as additional information for readers.

Website:

- [Galerie SAW Gallery](#)

Documents:

- [SAW User Survey](#)
- [SAW Town Hall event description](#)
- [City of Ottawa's Arts Court Redevelopment-Implementation Strategy](#)
- [City of Ottawa's Renewed Action Plan for Arts, Heritage and Culture](#)

ArtsBuild Ontario Webinar:

- Working Together: Multi-Partner Creative Space Projects
 - [Recording](#)
 - [Transcription](#)

Media:

- [They came, they SAW and they renovated: Gallery in Arts Court gets a facelift](#)
- [Ottawa gallery to dedicate studio to late Inuk artist Annie Pootoogook](#)