



Mapping Northern Creative Spaces

Wawa

Community Report

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Acknowledgments

Thank you to the project partners for their time and energy in promoting the project, participating in the virtual forums and their insights into the arts, culture and heritage sector in their communities.

WAWA



**Economic Development
Corporation of Wawa**

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The final report does not necessarily reflect the views of the funder, ArtsBuild Ontario, NORDIK Institute or Algoma University.

Executive Summary

Key arts organizations and sector representatives from Kenora and Sioux Lookout–Nestor Falls, Timmins, Sault Ste. Marie and Wawa partnered with ArtsBuild Ontario (ABO) and NORDIK Institute (NORDIK) to conduct the Mapping Northern Creative Spaces project. The study undertook to map the four communities' existing creative spaces, assess if spaces are meeting current and future needs, and identify the potential demand and feasibility for additional creative spaces within the community. The resulting reports are informational, providing a statistical base for future projects, programs, and advocacy and serve to encourage cross-sector discussion and dialogue to support further development.

Due to the COVID-19 pandemic the project design pivoted from drawing on in-person gatherings in each community to online surveys as the primary data collection method. With unique versions tailored to individual and organizational respondents, the surveys ran from October–November 2020, and partners were provided promotional materials to encourage participation throughout their networks. Each community was presented with an initial analysis of the data at a virtual community forum, followed by a full report draft for their review. The four communities gathered for a collective forum to share learnings and mobilize knowledge.

Surveys found in Wawa its animation is contributing to local identity and belonging, and the development of innovative, unique products and services that are recognized locally, and in the past have achieved national recognition. It is engaging people that range in age from 16 to over 70, illustrating the importance of art in one's life over time. At least one organization

has operated for more than 20 years. Individual respondents indicated their areas of practice include visual arts and music, followed by a particular focus on theatre, performance, literary work, community arts, dance, mixed media, and heritage arts. When compared to what programming is currently offered, there appear to be underutilized capacity (i.e., theatre, dance, craft arts) and a desire to increase engagement in these areas as well as other disciplines.

Many participants, specifically 49% or 18 of the 37 total respondents, identified a need for more creative space and provided direction regarding operational structures, type/purpose of space, programming they wish to deliver and audiences they wish to reach. Thirteen participants have space, 14 do not have space, and the respondents want space that is open to the public. The majority have no preference between leased or owned space and there was no consensus on whether such spaces should be in city/town or rural settings. **The primary type of space participants are seeking is exhibition, followed closely by multi-disciplinary hubs, then private discipline-specific studio space, rehearsal and performance space.** In terms of acquiring creative space, **14 respondents are willing or interested in partnering with others to purchase, rent and/or build a creative space.** Respondents also noted challenges and considerations around acquiring and developing space, and the skills and resources to assist with achieving their goals and sustaining their operations.

In sum, Wawa has considerable assets upon which to further enliven and strengthen the arts and culture sector. Those engaged in the arts demonstrate expertise, commitment and perseverance; however, sector investment (financial, in-kind support, and leadership) would advance community health and wellbeing and foster the skills for ongoing innovation and renewal in response to the dynamic knowledge economy. Themes emerging from the research revolve around connectivity, viability, and innovation and are organized into three interconnected categories: Linking to Resources; Leveraging Capacity; and Lead by Developing Models of Sustainability. To build on Wawa's many cultural assets it is recommended that a dedicated full-time, limited term person be hired to create a creative space development plan to address the needs identified in this study. The person would work in collaboration with the municipality's Economic Development Corporation and local arts organizations such as the Wawa Arts Council.

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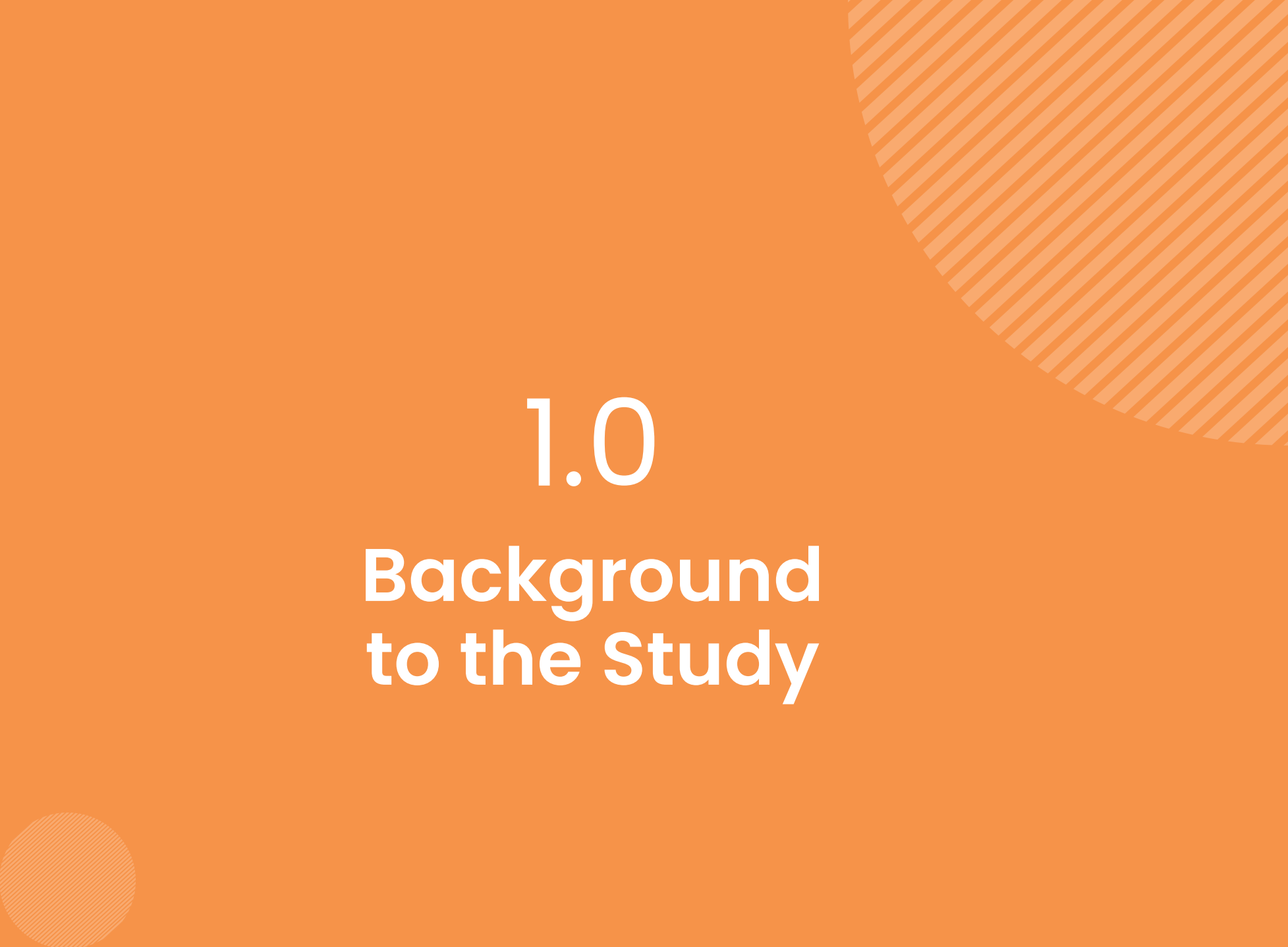
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Wawa



1.0

Background to the Study

Northern Ontario's economy has been based primarily on resource-extraction around forestry and mining which has become precarious in many communities following decades of globalization. Most jurisdictions have made efforts to diversify their economies by developing local assets and resources. This is casting increased attention on the arts and culture sector's potential to redefine community through creative placemaking initiatives, leading to greater quality of life, attractiveness and the emergence of place-based creative economies.

An interdisciplinary international review conducted by Nancy Duxbury summarizes storylines that describe cultural work in rural and remote locales: (1) cultural vitality, that is, culture as a resource for community development; (2) the 'rural creative class', recently linked to rural innovation; and (3) rural creative economies and creative entrepreneurship in rural and remote areas (Duxbury, 2020).

These themes are useful in understanding the contributions the sector can make to sustainability and resilience, and the various lenses through which it is perceived. An earlier study by Duxbury and Jeannotte (2012) speaks to the complexity communities face in linking culture to sustainability and integrating it into local plans. Such links necessitate space for citizen participation to articulate divergent perspectives of development that exist between cultures, holistic worldviews, and the reigning dominant privileged economic form of value.

In large urban centres, the arts and culture sector operate through the social milieu, including complex linkages between producers, intermediaries and consumers. Symbiotic relationships are developed through social networking at galleries, institutions, events, cafes, clubs, and restaurants that enable a continual supply of unique cultural goods and services that define a place. The sector's vitality is underpinned by connectivity – a combination of networks, private and public infrastructure (e.g. creative spaces) that facilitate engagement, education, innovation and commercial activity (Currid, 2007a; 2007b).

Mapping Northern Creative Spaces: Wawa, Community Report

In Northern Ontario, the sector functions similarly, and as such, is also reliant upon cultural infrastructure to create the social milieu in which the sector can flourish. One significant difference between urban and rural communities, however, is that arts and culture infrastructure in densely populated areas already exists and is typically provided by public and/or private investment. In less densely populated areas, however, there is a dearth of critical components, 'missing links' hindering the ability to engage, share, learn and connect to each other and the public. These limitations are negatively impacting on: maintaining a creative practice; developing a sustainable livelihood; sector and public engagement; and utilizing the arts for community economic and social development. Deficits include governance (policy and planning, human resources, research capacity), networks and organizations, sustainable funding models, education and business development supports (marketing mechanisms, and affordable operating space and live/work accommodations).

Various communities have begun to address these gaps through cultural policies and planning documents, investing in infrastructure and grants, and business development support. It is important to note that artists themselves are playing a critical role in provisioning the region's community infrastructure deficits, creating festivals and events, networks and organizations, and creative spaces, supporting the development of creativity, innovation, artistic capacity, identity and belonging and the 'rural social milieu'—a broader more inclusive version than urban industry-centric milieus—that fosters more public participation, and thus, resilience (Ortiz, 2017).

The COVID-19 pandemic has underscored the importance of arts and cultural activities to peoples' health and well-being, while simultaneously highlighting the challenge of maintaining creative space for many of these activities to occur. The creative sector has shown great resilience during this time by providing new innovative offerings through a variety of formats.

1.1 Project Overview

The Mapping Northern Creative Spaces Project, led by ArtsBuild Ontario and NORDIK Institute, undertook to map four communities' existing creative spaces, assess if spaces are meeting current and future needs, and identify the potential demand and feasibility for additional creative spaces within these communities. Due to the tight timeline, communities were approached to gauge their interest in the study based on a matrix of factors including geographic location, size, and working relationships with NORDIK. Outreach to key arts and culture sector organizations in Kenora and Sioux Narrows-Nestor Falls, Timmins, Sault Ste. Marie, and Wawa resulted in the partnerships. Economic Development Corporation of Wawa was the local project partner. They promoted the survey and forums in the community, responded to the survey and participated in the forums, and reviewed the report drafts.

The project has the goal of providing a snapshot of the creative spaces in the community – what exists, where there are gaps and needs, what are the concerns, ideas, and hopes for the future. It evaluates each community's inventory of potential artistic places/spaces, reports on each community's practices, and informs recommendations for creative space projects to strengthen the northern arts sector. The project aims to fill a knowledge gap around facility management within the northern arts sector by identifying preliminary means to address the creative space needs of these communities. The resulting report provides an informational and statistical base for future projects, programs, and advocacy and serves to encourage cross-sector discussion and dialogue to support further development.

There are four components to the project:

- i) online survey of each community to collect data;
- ii) online forums for each community to review their survey findings and discuss pathways forward;
- iii) a four-community online forum to share learnings and mobilize knowledge; and
- iv) a final project report comprised of each community report that incorporates the data from the surveys, community forums, and the four-community forum.

NORDIK obtained ethics approval through Algoma University to guide the research in an appropriate manner with Dr. Jude Ortiz as principal investigator. Two online surveys were the primary data collection tools. One survey was designed for individual respondents with or without creative space. The second one was for representatives from organizations with or without creative space. The surveys were hosted by NORDIK through SurveyMonkey and were live in the communities October–November 2020. The partners were provided survey promotional materials to distribute throughout their networks. ABO and NORDIK also sent out a project press release, which resulted in regional news, radio, and television interviews about the project.

Once the surveys closed, ABO and NORDIK presented an initial analysis of the data to the partners at the virtual community forum, providing them an overview of the information and an opportunity to comment and provide feedback, which was incorporated into the project data. Forum registration was through Eventbrite and the meeting was hosted through Zoom. Live captioning was provided in English and the forum was recorded for back-up reference purposes. All participation in the project was voluntary, survey results were anonymous, and any comments from the community forum are referred to anonymously.

Project results are available through the project partners and the websites of ABO and NORDIK. Each partner community received a tailored report, and the results of the entire project are compiled in one final report that includes all four of the communities.

A findings summary project report is available in English and French, as well as in large text formats. Audio recordings of the findings summary project report are available in both English and French on ABO's website.

There were some limitations to the project, especially from the impact of COVID-19. The project was designed to conduct an in-person focus group in each community to map their assets, followed by a 4-community online forum. Due to COVID-19 restrictions it was redesigned to collect data through a survey tool, which is considerably less engaging. While the response rate was not particularly high, the partners confirmed that the data is reflective of their knowledge of the community. Zoom fatigue also impacted the attendance at the virtual community forum; however, participants did provide insights and feedback thus meeting the event's intent.

1.2 Community Context

Wawa is located 225 kilometers north of Sault Ste. Marie and 470 kilometers east of Thunder Bay. The journey between Sault Ste. Marie and Wawa follows the shoreline of Lake Superior and is considered one of the top-ten drives in Canada. The town's Welcome Centre and famous Wawa Goose statue is located at the junction of the Trans Canada Highway 17, and Highway 101 that leads to Chapelu and points east. The Municipality of Wawa stretches from Wawa Lake to Lake Superior and includes the communities of Wawa, Michipicoten River Village (Mission) and Michipicoten Harbour, occupying a total land area of 420 square kilometers.¹ Wawa is at the geographical centre of Ontario and is accessible by water, air, land and rail.²

The municipality provides services to several communities in Northeastern Ontario. The Wawa Region covers 90,000 km² (35,000 square miles) and encompasses 6,500 people living in: Chapleau, White River, Dubreuilville, and six First Nation communities including the nearby Michipicoten First Nation.³

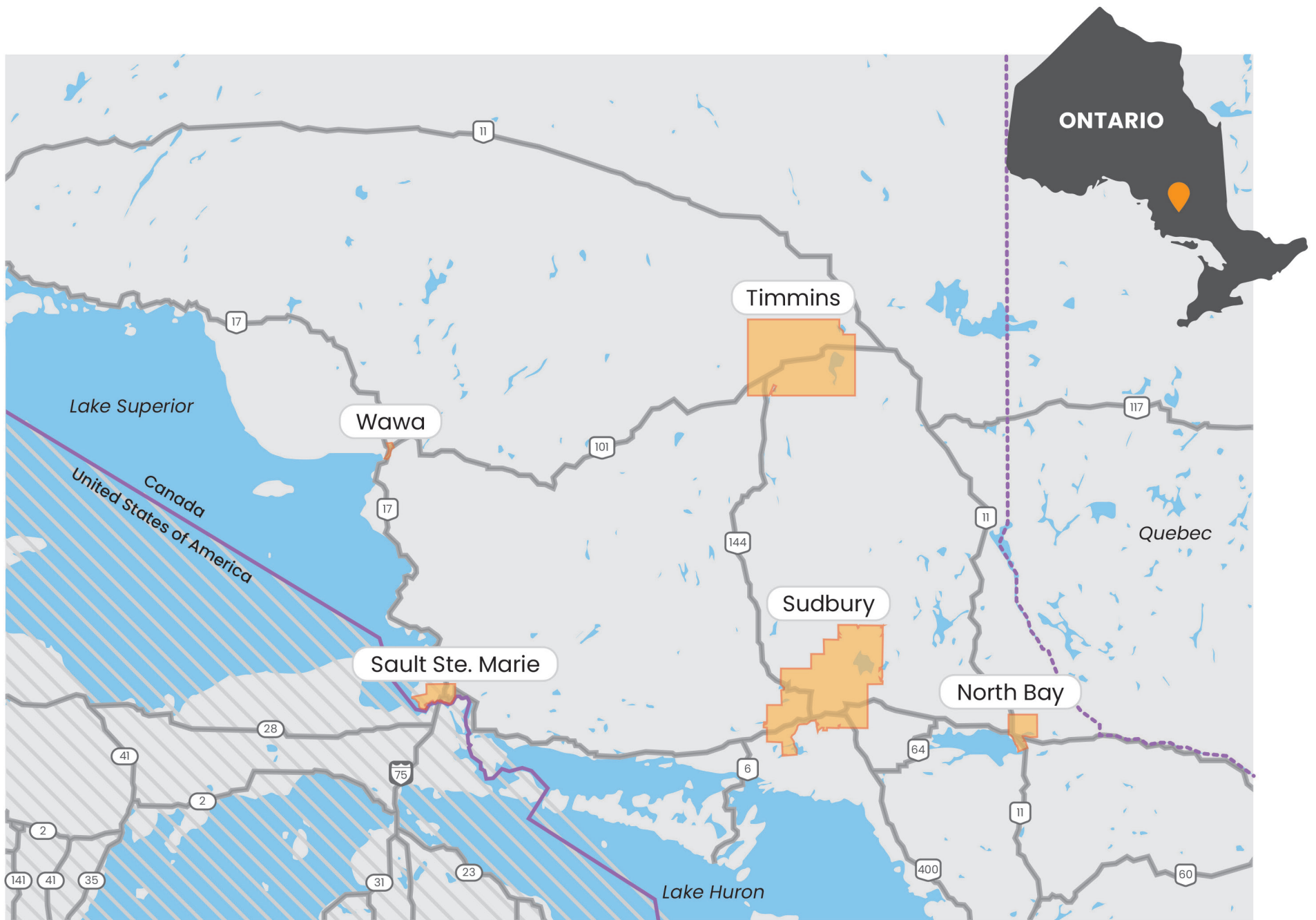
The Town of Wawa proper has approximately 3,000 residents. Its population has steadily decreased from 1986 through 2011, and between 2001 and 2006, the population fell by over 23%. This substantial change in Wawa's population can be attributed, in part, to the 1989 closure of Algoma Ore Division (AOD), an iron ore mine of Algoma Steel, and the downturn of the forestry sector.⁴

¹ <https://wawa.cc/>

² [Wawa Community Profile](#) (2013), p.7.

³ [Wawa Community Profile](#) (2013), p.3.

⁴ [Wawa Community Profile](#) (2013), p.9.



20km

Figure 1: Location of Wawa



Figure 2: Tourist Information Centre. Photo image courtesy of the Town of Wawa

There is a higher concentration of tradespeople in Wawa and the Superior East region compared to the rest of Ontario (Wawa: 12%; Ontario: 8%) which is highly indicative of the economic base of the community.⁵ The primary industries in Wawa and the surrounding area include mining, tourism and regional services such as retail, health and education. Industries in the service sector have continued to grow while jobs in the primary manufacturing and forestry sector have declined in recent years. Gold mining and ore extraction in the area is strong.⁶

The dominant language spoken in Wawa is English, however many people also speak French, Ojibway, and several European and South Asian languages.⁷

Wawa boasts a number of activities, year-round, on an annual basis. A few notable ones include snowmobiling, snowshoeing and ice fishing, with the town being named the Ice Fishing Capital of Ontario (2021).⁸ In the summer blueberries abound and Salmon Derby draws crowds from beyond the region. The arts are alive in the community. Two examples of major local arts events are the Wawa Music Festival, which showcases highly respected local musicians such as Don Charbonneau, as well as other recognized regional and Canadian artists, and the long standing arts and artisan By Hand Festival. Exceptional outdoor summer activities include swimming, paddling, and hiking on nearby trails and in Lake Superior Provincial Park.

⁵ [Wawa Community Profile](#) (2013), p.10.

⁶ [Wawa Community Profile](#) (2013), p.14.

⁷ [Statistics Canada](#) (2016).

⁸ <https://www.sootoday.com/local-news/wawa-crowned-ice-fishing-capital-of-ontario-3552730>

The area's rugged natural environment has attracted important artists for many years. [The Group of Seven](#), the Toronto-based painter collective instrumental in defining a distinctive 'Canadian style' of landscape painting as the first Canadian genre setting themselves apart from American/European approach, created a number of their most iconic works in the surrounding area. A.Y. Jackson in particular regularly visited nearby Sandy Beach. The Canadiana classical pianist, Glenn Gould, also spent time composing in the area. A tourism initiative launched by the [Coalition of Algoma Passenger Rail](#) (CAPT) based on the Group of Seven's and Glenn Gould's historical connection to Wawa offered participants a rail ride along the Algoma Central Railway from Sault Ste. Marie to Hawk Junction, followed by coach bus service providing a variety of cultural activities as it travelled back to the Sault. in Wawa, Soul of Superior Tours organized a weekend event in 2012 celebrating Glenn Gould's 80th birthday. The culture and history of the area remains a keen interest for many, for example, Johanna Rowe's wawahistory.com steadfastly promotes opportunities for such.



Figure 3: High Falls Heritage Doors – Glenn Gould



Figure 4: Heritage Walk; Photo image courtesy of the Town of Wawa



Figure 5: Tourist Information Centre Heritage Door – Alex Ross and Joe Ball.
Photo by Jude Ortiz

The Municipality of Wawa completed the [Wawa Cultural Mapping Project](#)⁹ in 2012, winning the Lieutenant Governor’s Ontario Heritage Award for Community Leadership award. There has been no further work on creating or adopting a municipal cultural plan as a next step. Municipal investment in the culture sector includes the Heritage Committee, Community Development Committee, Wawa Business Improvement Area (BIA), Economic Development Corporation, and the Library. The Town has engaged the community in several projects over recent years that highlight the area’s unique culture and heritage. These include [Heritage Doors](#)¹⁰, new heritage panels at the Tourist Information Centre and Scenic High Falls, and a waterfront revitalization that includes the Wawa Boreal Gateway Beachfront boardwalk complete with bioswales, benches, playground equipment, and interpretive signage in English, French, and Ojibway. In 2020, the EDC supported the establishment of the Wawa Arts Council to advance the arts, culture, and heritage sector in Wawa, especially with a mind to creative space.

9 <https://wawaculture.ca>

10 <https://www.wawahistory.com/wawa-heritage-doors.html>




Figure 6: Rehearsal studio. Photo provided by the Economic Development Corporation of Wawa



2.0

Community Profile



The report is organized into four sections: Current Space and Identified Needs, Community Contributions, Acquiring or Developing Creative Space and Sustaining Creative Space, followed by a summary which includes recommendations.

2.1 Respondents

Although the survey results are not a comprehensive representation of the artistic and creative community with regards to creative space, the partners have advised that a lot of good information was gathered and the virtual community engaged a number of people and generated a healthy conversation, indicating residents are interested in this project.

Total number of respondents: 31 individuals, 6 organizations

Table 1: Age of respondents

Age	Individuals	Organizational Representatives
16-20	1	0
21-30	5	0
31-40	11	0
41-50	5	1
51-60	5	2
61-70	3	0
71+	0	0

30 of 31 individuals responded / 3 of 6 organizations responded

Individual respondents in the Wawa area represent a wide range of ages as is typical in the arts, culture, and heritage sector. Those completing the survey on behalf of an organization represent a slightly older demographic, which is also common in the sector. The data does not mean that younger people are not playing a significant role individually, and/or within organizations through a range of capacities inducing leadership (volunteer or employed), but rather only that no one in these age brackets participated in the survey.

2.2 Community Contributions

*Figure 7: Outdoor artisan market.
Photo provided by Economic Development Corporation of Wawa*

The existence of cultural infrastructure (e.g., creative spaces) by its very nature provides opportunities to engage in creative expression for pleasure, social connection and/or economic benefit, creating a social milieu. Creative space 'anchors' serve local residents and visitors through employment, resources, and spending, providing the community access points to engage in the arts, meet role models, and exchange goods in a sector that typically otherwise has low visibility. Essentially, creative space is an enabler; a foundational component of the arts and culture ecology. It facilitates engaging in the production of cultural goods for a variety of socioeconomic purposes. As such, it plays an integral role in the sector's functionality and flow in two foundational streams:

- i) the continuum of creative processes and products to the circulation of goods (e.g. for personal use, gifts to others, or for selling in the marketplace); and,
- ii) its connectivity: the formation of networks and relationships that build capacity and cohesion, and linkages between producers, consumers, policy and decision-makers, and the general public that underpin a sense of community, foster localized creative economies, and thus, sector sustainability.



Figure 8: Outdoor dance performance.

Photo provided by Economic Development Corporation of Wawa



Figure 9: Indoor performance.
Photo provided by Economic Development Corporation of Wawa

Creative spaces support individual, interpersonal, and community development by facilitating life-long learning opportunities, engagement and reflection, and expressions of identity. Engagement in artistic activities build resilience-related characteristics including increased complex problem-solving skills, divergent, lateral thinking, and artistic, technical, and business skills that spill over and are incorporated into other aspects of one's life, or are transferable to other domains. These spillover benefits increase individual and community adaptive capacity, and broader community resilience (Brault, 2005; Cooley, 2003; Savory-Gordon, 2003, Sacco, 2011). In the North, given the part-time nature of creative practice there is a potentially large spillover effect into 'day jobs' further generating resilience as artists carry on their daily routines and businesses (Ortiz and Broad, 2007). Arts and culture are also a critical part of fostering youth development and a sense of belonging in their community, and contribute to retaining these youth as they mature, or even draw them back after they finish education somewhere else (Duxbury and Campbell, 2009; Markusen, 2013).

Data from community contributions are divided into three subsections. The first highlights participants' perceptions of the benefits their spaces are providing to the community, and the second, the opportunities that existing creative spaces are providing the Wawa area. It is followed by two subsections focused on formalized recognition: acknowledgements, recognition and certifications; and, media coverage.

2.2.1

Engagement, learning, connectivity and development

// *Creative spaces foster connection, which fosters positive ways to move in the world. In these uncertain times, we need to be building bridges, not walls.* //

– (Survey participant)

Participants were asked to identify ways the creative space in their community contributes to specific activities and benefits itemized in Table 2. No individuals or organizations responded to this question. A participant in the virtual community forum suggested the *“low response [is] perhaps from a general lack of communication in the community of what spaces do exist.”*

Table 2: Engagement, Learning, Connectivity and Development

	Individuals	Organizational Representatives
Access to discipline-based mentors	0	0
Affordable use of space	0	0
Co-production opportunities	0	0
Incubator space for visioning or experimentation	0	0
Innovative use of space	0	0
Networking	0	0
Physically accessible space	0	0
Suitable space for a particular art form	0	0
Teaching and learning opportunities	0	0
Technology and equipment to rent or use	0	0
Understanding of Indigenous knowledge in artistic craft/space	0	0

0 of 31 individuals responded / 0 of 6 organizations responded

In contrast, when asked to identify the three greatest contributions that their creative space provides the community, individual respondents shared a variety of examples of how their spaces are integral to the area's quality of life. They are important places of engagement, learning, and connectivity where artists support each other and the general public. Following is a sampling of individuals' responses underscoring the role creative spaces play in shaping identity and creating a sense of place.

Individuals noted:

- Originality, inclusivity and plain joy
- An escape from town where you can create in the wilderness
- Helping to alleviate symptoms of depression
- Creates a social gathering with others who can relate to you
- Offers space for music lessons to all ages
- Gives students the opportunity to showcase their talents to the community
- Gives the opportunity to experience performing in group performances and the opportunity to further their studies in the arts in university or college



Figure 10: Outdoor performance.

Photo provided by Economic Development Corporation of Wawa



Figure 11: Outdoor art market. Photo provided by the Economic Development Corporation of Wawa

Space to meet, share and generate knowledge is a cornerstone of advancement. Mentoring is a primary source of knowledge and professional development (artistic, technical and business skills) that is key to maintaining and advancing practice due to the region's limited opportunities for arts education (Ortiz, 2017 p. 178).

No organizations offered examples of the community contributions their creative spaces are providing.

Figure 12: The Wawa Goose.
Photo image courtesy of the Town of Wawa

2.2.2 Community Recognition



Community recognition raises awareness of the sector's offerings locally and beyond its borders. It instills pride and a sense of community, playing a role in attracting residents, tourists, and visiting artists, fostering cultural tourism. It highlights the locale's role models and best practices, building capacity in the field.

2.2.3

Acknowledgments, Recognition, or Certifications

Awards, prizes, certifications, memberships, peer recognition, and government recognition are a few examples of the type of recognition included in this section.

Wawa was awarded the Lieutenant Governor's Ontario Heritage Award for Community Leadership in 2012 for the Cultural Mapping Project. This award is presented for outstanding contributions to the identification, preservation, protection and promotion of Ontario's heritage.



Figure 13: Ontario Heritage Trust

In the last five years, one individual has received acknowledgements, recognition, or certifications at the local municipal level in the tourism and arts, business, and accessibility sectors. No organizations responded.

GEOGRAPHIC REACH:

- Local: 1 individual, 0 organization
- Regional: 0 individual, 0 organization
- Provincial: 0 individual, 0 organization
- National: 0 individual, 0 organization
- International: 0 individual, 0 organization

SECTOR:

- Tourism: 1 individual, 0 organization
- Arts: 1 individual, 0 organization
- Municipal: 1 individual, 0 organization
- Community Development: 0 individual, 0 organization
- Culture: 0 individual, 0 organization
- Business: 1 individual
- Economic: 0 individual, 0 organization
- Construction: 0 individual, 0 organization
- Black, Indigenous, People of Colour: 0 individual, 0 organization
- Accessibility: 1 individual, 0 organization
- LGBT2SQ+: 0 individual, 0 organization
- Human Rights, Inclusion or Equity: 0 individual, 0 organization
- Environment: 0 individual, 0 organization

2.2.4 Media Coverage



Figure 14: Live music performance. Photo provided by the Economic Development Corporation of Wawa

Trudeau Foto
copyright © 2011

In many northern communities media attention is increasingly difficult to gain due to the loss of local newspapers and reporters. Social media is replacing some aspects of promotion, however, critical writing and a journalistic approach to coverage is an important component of sector appreciation, professional development and engagement.


When asked if survey participants received any media coverage for their creative space in the past five years, three individual respondents said yes. Specifically, one individual received media coverage at least once in the past five years, and two individuals were featured more than twice within the same time period. This media coverage was local to the Wawa area.

The study illustrates that respondents are aware of the community benefits that their creative spaces provide, and are receiving acknowledgements and media attention locally and nationally, indicating a high level of skill programming and quality cultural products.

Table 3: Media Coverage Reach

Media Coverage	Individuals	Organizations
Indigenous Community (including across colonial borders)	0	0
International	0	0
Local	3	0
National	0	0
Provincial	0	0
Regional	0	0

3 of 31 individuals responded / 0 of 6 organizations responded

A photograph of three women performing music outdoors. The woman on the left is playing a violin. The woman in the middle is playing an acoustic guitar and singing into a microphone. The woman on the right is also playing an acoustic guitar and singing into a microphone. They are all wearing dark clothing. In the background, there are green trees and a white car parked on a street.

2.3 Current Space and Identified Needs

This section reports data gathered from survey participants when asked to provide information regarding their current status in relationship to space from a number of perspectives such as artistic disciplines, disciplines and activities currently offered, future aspirations, and the type of space needed to meet these goals.

Figure 15: Outdoor music performance. Photo provided by the Economic Development Corporation of Wawa.

2.3.1

Current Space Scenarios

To identify respondents' current situation regarding creative space, the survey provided five scenarios asking respondents to identify which one best suited their situation.

While 13 (or 35%) individual respondents have creative space, 12 individuals and 2 organizations indicate they do not have creative space and that they want it. For further information about respondents' space preferences see [Acquiring or Developing Creative Space, page 47](#).

Of the respondents who own, lease and/or manage creative space, two individuals indicate there is space within their existing buildings that could provide others short term rentals or tenants. This suggests some of existing space could be explored to determine if it meets the needs of those who are currently seeking it and/or others in the community who may become interested in having space once aware of the opportunity.

Table 4: Current Space Scenarios

Respondent Scenarios	Individuals	Organizations
Owens, operates and/or manages creative space	13	0
Audience	Individuals	Organizations
For private or organizational needs	11	0
Open to the public	0	0
Alignment of Needs & Assets	Individuals	Organizations
Open to the public and could or does have short term renters and/or tenants	2	0
Do not have creative space but want it	12	2

30 of 31 individuals responded / 3 of 6 organizations responded



Figure 16: Indoor artisan market. Photo image courtesy of the Town of Wawa

2.3.2 Disciplines and Activities



Figure 17: Performance at an outdoor market. Photo provided by Economic Development Corporation of Wawa.

This section compares individuals' current creative practice, i.e, the disciplines and activities they currently offer in their creative spaces, and what they would like to offer in the future. From an organizational perspective, it illustrates what disciplines and activities are currently being offered in their spaces and identifies ones they would like to provide in the future.

Table 5.a: Current practice and future activities

Artistic or Cultural Practice	Individuals			Organizations	
	Practice	Current	Future	Current	Future
Circus	0	0	2	0	0
Community Arts	4	0	13	0	2
Craft Arts	5	0	12	0	0
Dance	3	0	9	0	1
Film	1	0	7	0	0
Heritage	3	0	10	0	1
Literary	4	0	10	0	1
Mixed-media	5	0	11	0	1
Multi-disciplinary	1	0	11	0	1
Music	8	1	12	0	1
Performance	5	0	9	0	2
Theatre	5	0	12	0	1
Visual Arts	9	0	12	0	2
Other: finger weaving	1	0	N/A	N/A	N/A

Practice - 18 of 31 individuals responded / 2 of 6 organizations responded

Current - 1 of 31 individuals responded / Future - 16 of 31 individuals responded

Current - 0 of 6 organizations responded / Future - 2 of 6 organizations responded

Table 5.b: Current practice and future activities

Activities	Individuals		Organizations	
	Current	Future	Current	Future
Cafe	0	0	0	0
Classes, Mentoring	0	0	0	0
Client meeting space	0	0	0	0
Creative collaborative space	0	0	0	0
Cultural activities	0	0	0	0
Exhibition space	2	0	0	0
Gathering, public educational space	0	0	0	0
Retail space	0	8	0	1

Practice - 18 of 31 individuals responded / 2 of 6 organizations responded

Current - 1 of 31 individuals responded / Future - 16 of 31 individuals responded

Current - 0 of 6 organizations responded / Future - 2 of 6 organizations responded



Figure 18: String musicians performance. Photo provided by the Economic Development Corporation of Wawa

Individuals were first asked to indicate the areas of disciplines in which they engage, revealing a diversity of practices with a very strong emphasis on visual arts and music, followed by a particular focus on theatre, performance, literary work, community arts, dance, mixed media, and heritage. While few people provided information regarding what programming they are currently offering in their spaces, many indicated disciplines that they would like to offer in the future. This suggests there is an underutilization of capacity (i.e., theatre, dance, craft arts) and a desire to increase engagement in these areas as well as other disciplines.

The survey provided limited data regarding the current activities of existing creative spaces in Wawa. Individual creative spaces function primarily as places for visual and craft arts, mixed media, music, and multi-disciplinary work. There are limited exhibition and performance activities at these spaces. No organizations noted their current creative space activities.

Individuals and organizations are focused on seeking retail space in the future. In fact, in this survey, it was the only type of future activity space indicated.

// I would like to have group or private sessions with young kids or adolescents to show them how art can be a gateway to a better you. If you struggle with mental issues such as depression, anxiety and PTSD. Creating is a good way to address your feelings. //

– (Survey participant)

2.3.3

Creative Space Needs

// The possibility of renting a better space that would meet my teaching needs and the students' needs ... more accessible to the community. How to get the funds and help I need ... so that I can do more for the community? //

– (Survey participant)

Although the existing creative spaces are positively contributing to Wawa's quality of life and community economic well-being, study participants identified a need for more and/or upgraded creative space, and the type that is needed to further strengthen the community. Space needs fall into two categories: (a) those who do not have space; and (b) those whose space is not meeting current needs.

It is important to note that those who responded to the following questions are not offering to accommodate these unmet needs. This subsection highlights what they would like offered in the future. What they would like to and/or intend to offer is reported in the section titled [Disciplines and Activities, page 27](#).

Space needs fall into two categories: those who do not have space and those whose space is not meeting current needs.

NEED FOR MORE CREATIVE SPACE:

When specifically asked if respondents thought there is a need for more creative space:



49%

or 18 of 37 total respondents indicated a need for more creative spaces in the Wawa area.

52% of individuals (16 of 31 respondents)

25% of organizations (2 of 6 respondents)

DO NOT HAVE CREATIVE SPACE:

A number of respondents indicate they do not have creative space, and noted their preference for private or public space, leased or owned, and within a city or town rather than rural location.



38%

14 of 37 total respondents say that they do not currently have a creative space.

39% of individuals (12 of 31)

50% of organizations (3 of 6)

The respondents who do not have space and want it provided their following preferences.

PRIVATE OR PUBLIC SPACE:

- Individuals:
 - » Private: 0
 - » Public: 11
- Organizations:
 - » Private: 0
 - » Public: 2

LEASED OR OWNED SPACE

- Individuals:
 - » Own: 1
 - » Lease: 2
 - » No preference: 8
- Organizations:
 - » Own: 0
 - » Lease: 0
 - » No preference: 2

CITY/ TOWN OR RURAL LOCATION

- Individuals:
 - » City/town: 9
 - » Rural: 5
- Organizations:
 - » City/town: 2
 - » Rural: 0



Figure 19: Indoor artisan market. Photo image courtesy of the Town of Wawa

TYPE OF SPACE NEEDED

Respondents—those with existing space and those who are seeking creative space—underscore that any upgraded or new creative space in their communities should be designed to meet specific needs. Priority areas are exhibition/gallery spaces and multidisciplinary hubs, with a strong need for private studios suitable for specific disciplines, as well as rehearsal and performance spaces. Retail space and administrative space were also noted.

Table 6: Type of Space Needed

Space	Individuals	Organizations
Administrative space	5	1
Exhibition/Gallery space	13	1
Multi-Disciplinary Hubs	11	1
Performance space	7	1
Private studio suitable for specific disciplines	7	1
Rehearsal space	8	1
Retail space	5	1
Other: Café with Art display, studio, live music, yoga/ dance studio	1	N/A

16 of 31 individuals responded / 2 of 6 organizations responded

2.3.4

Creative Space Not Meeting Needs

"Space too small to hold group practices, limited in access to my studio as its in a school with strict boundaries, rent is expensive, can't hold recitals or concerts" (Survey participant).

When asked if their creative space is meeting their needs, two individuals noted that their current creative space does not meet their needs.

Two key areas of improvement include:

- Upgrading size and accessibility, and;
- Functionality (lighting, ventilation, privacy)

No organizations responded to this question.

The study did not seek to determine whether or not respondents intend to undertake any action to address these shortcomings. There is, however, further data in the section titled [Developing Creative Space: Capital Projects, page 49](#).



Figure 20: James Sanders pottery.
Photo images courtesy of the Town of Wawa

2.3.5

Creative Space Meeting Needs

Six of individuals indicate their current space is meeting their needs in the areas listed in the chart below. This is by no means an exhaustive list in determining whether or not the creative space is meeting participants' needs, but does include a few key benchmarks. No organizations responded to this question.

In sum, the study participants indicate that existing creative spaces are providing access and opportunity to engage in the sector, contributing to social cohesion, education and community economic development. There is, however, a strong desire and need for more space to utilize artists' current creative capacity, and to meet individual and organizational goals of furthering participation, particularly in the areas of exhibition/gallery space and multidisciplinary hubs. Those without space noted preferences for such in terms of leasing or owning. A few respondents mentioned there is space within their building that could potentially be rented or leased.

Table 7: Creative Space Meeting Needs

Need Met	Individuals	Organizations
Affordability	3	0
Ease of Access	3	0
Size	2	0
Suitability	3	0

6 of 24 individuals responded / 1 of 9 organizations responded



Figure 21: Don Charbonneau candles. Photo courtesy of the Town of Wawa

2.4 Operations



In the arts and culture sector, creative spaces are managed by a variety of operating models, depending on the human resource capacity, location, physical design, and users of the space. How an individual, group, or organization manages its creative space is a unique decision based on the needs and abilities of its people and finances.

This section provides an overview of the operational status and capacity of the existing creative spaces in Wawa. The study includes organizational lifespan, management structure, facility management, revenue, operating hours, demographic engagement, recurring engagement, and barriers to accessing creative space.

2.4.1

Organizational Lifespan

Sustaining a non-profit organization over a long period of time is extremely challenging in all areas of operation (e.g. funding, human resources, volunteers, audience development, marketing, changing demographics and political interests). Long-standing ‘anchor’ organizations serve as role models, fostering, mentoring and/ or advising new groups or individuals as well as providing critical opportunities for citizens and tourists to engage in the arts and culture sector, thus contributing to community identity and quality of life over time.

When a community is home to several long-operating artistic/creative organizations, it is a testament to the on-going importance of creative expression bolstered by collective passion, perseverance and community engagement. In Wawa, there are at least two organizations that have been in existence for more than 10 years, illustrating significant experience in engaging the community as well as administrative capacity that has continued through societal changes. They can be considered anchor organizations in the community.



Figure 22: Outdoor night market. Photo by Economic Development Corporation of Wawa

Table 8: Organizational Lifespan

Years in Operation	Less than 1	10-14	15-19	20-29	30-39	40-49	50+
Number of Organizations	1	1	0	1	0	0	0

3 of 6 organizations responded

2.4.2 Management Structure

// *Because we've always traditionally depended on the municipality to take a lead and organize us and get the funding ... we had a tourism person that was really engaged in what was going on and what was the latest trend ... she was part of the travel association, and she was going to the most up to date forums, and she would lead us in some of this stuff. But without that engagement, and leadership from the municipal standpoint.... their capacity to do this kind of stuff is dwindling every decade or every couple of years with their challenges. So it's up to us, people.* //

– (Survey participant)

The survey asked respondents to describe their management structure, including governance, personnel, and ownership. One individual responded that they are a tenant. No organizations provided information. The virtual forum discussed the limited information solicited from the management structure and revenue questions. One person spoke of relying heavily on the municipality, implying that this may have resulted in less need to create formal structures and secure funds.

Forum participants also noted the important role volunteers play in providing opportunities to engage in arts and culture, citing a volunteer-led entertainment series that brought events to Wawa and developed local talent. For example one person stated *"I just wanted to make that point that there are some amazing volunteers that take the lead on things."*

Table 9: Management structure

Governance Structure	Individuals	Organizations
Charitable Corporation	N/A	0
Co-operative	N/A	0
Collective or Ad-Hoc Group	N/A	0
Not-For-Profit Corporation	N/A	0
Personnel	Individuals	Organizations
Staff-run	N/A	0
Volunteer-run	N/A	0
Mix of Volunteer and Staff-Run	N/A	0
Ownership	Individuals	Organizations
Privately Owned (Sole Proprietorship or Partnership)	0	0
Tenant	1	0

1 of 31 individuals responded / 0 of 6 organizations responded

2.4.3

Facility Management Experience

Of the people who responded, the data shows there are individuals with experience owning, leasing, or managing a creative space in Wawa, which is a valuable local capacity and knowledge base for existing spaces as well as those looking to acquire or develop creative space in the future.



Figure 23: Outdoor artisan market. Photo by Economic Development Corporation of Wawa

Table 10: Years Owning, Leasing, or Managing a Creative Space

	Individuals	Organizations
Less than 1 year	1	0
1-4 years	2	0
5-10 years	3	0
More than 10 years	1	0

7 of 31 individual responded / 0 of 6 organizations responded

2.4.4

Revenue

Creative spaces can be funded in a variety of ways, and revenue diversification is a key element of sustainability. The following chart lists a number of revenue streams typical in the arts, culture and heritage sectors. No one responded to this question. This could be that many people are uncomfortable discussing specific financial topics such as revenue. Participants in the virtual forum discussed the possibility that there were no responses due to the community's reliance on the municipality to lead initiatives, hence revenue generation was not something the community focused on, suggesting it is a newer way of thinking. Participants also raised the point that the sector does not have to be dependent just on government grants; there are various business structures such as nonprofits, cooperatives, social enterprises that the community can utilize to generate revenue.

It is important to note, research indicates that funding models do not particularly favor northern artists. Current structures and funding criteria are developed primarily for southern Ontario's more urban and metropolitan centres and are not applicable and/or feasible given the region's population density, geographic expanse and development needs. Local and regional policies leading to more sustainable funding models responsive to the socioeconomic landscape and changing environment would strengthen creative capacity and sector viability. Longer-term investment enables strategic planning and sustainable practices that support meeting current and future community needs. Investment in the sector from public, private and broader community members would increase opportunities to engage in the arts for various socioeconomic reasons, which would consequently reap resilience benefits (Ortiz, 2017, p.231).

2.4.5

Operating Hours

For this study, full-time hours were defined as over 20 hours per week. The chart illustrates that many of the 25 individuals and two organizations who responded to this question are interested in increasing their hours to a full-time schedule.

Table 11: Weekly Operating Hours and Future Goals

Operating Hours	Individuals Current	Individuals Goal	Organizations Current	Organizations Goal
Less than 10 hours	2	9	0	0
10–20 hours	3	4	0	0
21–40 hours	2	3	0	0
41–60 hours	1	1	0	1
More than 60 hours	0	0	0	1

25 of 31 individuals responded / 2 of 6 organizations responded

2.4.6

Demographic Engagement

In recent years the tourism sector has seen a significant growth in cultural tourism, particularly experiential activities. A couple of respondents identified the important role the surrounding environment impacts their practice – one received recognition in the field, and another noted it as a community benefit, i.e. the engagement of tourists in art, raises the awareness of the environment. The area is home to a number of Indigenous communities that have strong cultural traditions as well as a diversity of other cultures that have come to the region through immigration (returning residents or citizens from within Canada). The arts sector is recognized as being an intercultural bridge which can both strengthen these communities and foster connections between them.

The one person who responded indicated an interest engaging more local and/or nearby residents indicating a commitment to the community.

Table 12: Increasing Demographic Engagement

Engagement	Individuals	Organizations
Local and/or nearby residents	1	0
Seasonal area residents (in the area for a length of time, but not year-round)	0	0
Tourists (short stay or passing through)	0	0

1 of 31 individual responded / 0 of 6 organizations responded

From the perspective of the sector’s capacity, another consideration when planning to increase demographic engagement is the availability of qualified staff and/or artists and organizations to partner with in the delivery of the proposed programming. Their capacity to participate may be dependent upon educational or organizational skills and/or time. Having opportunities to explore interests and increase proficiency is a critical component of sector growth and vitality, as are sound strategic plans. The limited formal educational offerings in the area underscore the paramount role creative space plays in developing an aesthetic, and gaining skills and/or business capacity to meet one’s creative expression interest and/or goals. The large number of people in the area employed in skilled trades represents a potentially vast opportunity to encourage them to explore other expressions of skills through, for example, welding or woodworking, or leverage them to assist the sector in meeting individual and/or organizational unique building or equipment needs or repairs.

2.4.7

Barriers to Accessing Creative Spaces

Barriers to accessibility are a topic that often comes up as consideration for creative spaces, especially in light of the Accessibility for Ontarians with Disabilities Act (AODA) legislation requirements. Obstacles could include geographical distance to spaces; limited transit options; and older infrastructure without accessible features such as ramps, automatic doors, and elevators.

The study asked participants what barriers limit public access to creative spaces (e.g. lack of personal or public transit, no or poor road access, travel times/distances, barriers for people living with disabilities, and parking issues, etc.). No one answered this question.

This is an area where further investigation would be beneficial.

2.4.8

Recurring Engagement

// *Should have flexibility for artist/studio space and common areas that could be opened to the public (exhibit/performance + café/food/bar)* //

– (Survey participant)

Creative spaces designed for recurring engagement (i.e., repeat users) are places that can host rotating exhibitions, performances, classes, rehearsals, retail activities, public programming, etc. These spaces usually have an area to engage the public and provide basic services such as washrooms, often have administrative and storage areas, and could have amenities such as parking. Sometimes they are consistent fixed places and sometimes they are pop-up locations.

One individual indicated that their creative space is designed for recurring engagement, and another noted that physical changes to their space is necessary to attract repeat users in the future. Please see the section on [Developing Creative Space: Capital Projects, page 49](#) for more information regarding building upgrades.

The survey did not attempt to determine the type of offering (e.g. series of classes, exhibitions, one-time offerings) that attracted recurring engagement, or their demographics, for example, if they were residents or seasonal tourists, and/or ages.

In sum, this section provides very limited data about key aspects of operating creative spaces.

2.5 Acquiring or Developing Creative Space

// *I would love to see a space that is diverse & easily accessible to creators, artists and the general public. I envision a cafe with local art being displayed and an attached studio for art workshops, dance and yoga classes* //

– (Survey participant)

Creative spaces can be acquired or developed through purchase and improvement, rent/lease and improvement, or through a purpose-built process. This section highlights data related to those interested in acquiring or developing creative space.

2.5.1

Acquiring Creative Space

“Looking for a physical building to be a safe, inclusive haven for the arts in our community.”

– (Survey participant)

Acquiring creative space, especially on a longer-term base as opposed to short-term rentals, is a major decision for individuals and organizations as it adds a level of administrative management that can be daunting. However, dedicated space is still essential to many in the arts, culture, and heritage sector, and more people are looking for innovative ways to fulfill their space goals. As such, the trend for acquiring creative space as a cooperative venture has been growing across Ontario.

PLANS TO ACQUIRE OR DEVELOP CREATIVE SPACE:

- 27% of respondents (10 of 37) are planning to acquire or develop a creative space in the next ten years.

OPTIONS FOR ACQUIRING CREATIVE SPACE:

Some respondents want to explore options other than single ownership or single leasing.

- 1 individual would consider being located in a creative space with others as a collaborative solution to their space needs
- 38% of respondents (14 of 37) are willing or at least interested in partnering with others to purchase, rent, and/or build a creative space

Fourteen participants are open to exploring collective management structures which could include cooperatives and creative hubs. Collaborative operating models, rather than individual ownership, have been gaining popularity over the past several years. One example of such is the creative hub. Canadian Heritage defines a creative hub as: *“a multi-tenant facility which brings together professionals from a range of arts or heritage sectors and creative disciplines. Creative hubs feature diverse business models, such as not-for-profit and for-profit organizations and self-employed creative workers. They provide multiple users with shared space, equipment and amenities; opportunities for idea exchange, collaboration and/or professional development”*¹¹; and offer space and programming that is accessible to the public.” Communities can uniquely define what their creative hub includes and provides, which can range from co-working, studio spaces, performance, or supporting creative entrepreneurship. Please see [Appendix I: Resources, page 75](#) for examples in Toronto and Hearst.

¹¹ <https://www.canada.ca/en/canadian-heritage/services/funding/cultural-spaces-fund/application-guidelines.html#a25>

2.5.2

Developing Creative Space: Capital Projects

A **capital project** is a long-term project to build, improve, maintain, or develop a capital asset.

A **capital asset** is a significant piece of property that the owner intends to hold and derive benefits from for a period of more than one year.

A **capital expense** can be a renovation and expense that extends the useful life of your property or improves it beyond its original condition.

Creative space capital projects can be complicated, require significant financial and time investment, and are especially daunting if you have no experience with one. However, capital projects are an integral part of the life cycle of creative spaces, whether they develop the space in the first place or provide needed improvements to increase the efficacy of it.

When asked to identify three main improvement that would help their existing creative spaces better meet community needs, one individual noted:

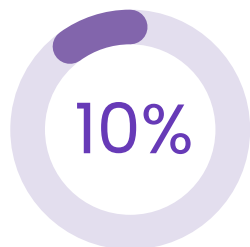
1. Larger space that is closer to downtown
2. Better parking

No organizations responded to this question.

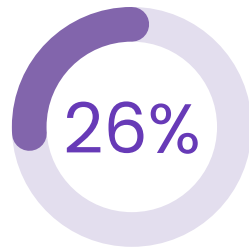


Figure 24: Artist Spike Mills. Photo image courtesy of the Town of Wawa

The survey demonstrates in the next five years:



of individual respondents
(3 of 31) are not planning for
a capital project



of respondents (8 of 31) are
not even planning to develop
or acquire a creative space.

Reasons survey participants cited for not planning for capital projects included the time, cost, and the effect of COVID-19. For one respondent in particular, technological and artistic supplies are their immediate priorities. A participant in the virtual community forum underscored that “... *capital projects take time, usually years of multiple phases, and people don’t want to do it if it’s longer than one year—who is going to be around for three years?*” A few of these concerns are echoed in the following section that identifies areas that contribute to difficulties in developing or maintaining creative space.

2.5.3 Developing Creative Space: Considerations

“Losing my space at any time and not being able to offer my services. Finding an easily accessible space to perform and teach and the space to be affordable. Having the support of the community to organize bigger productions as plays and musicals..”

– (Survey participant)

There are numerous factors to consider when acquiring or developing a creative space. Some are common across communities, such as organizational capacity, financial health, a building's physical location, and political influences, while other circumstances are more place-based, such as geographical isolation and socioeconomic influences which impact on viability.

When asked to identify some of the circumstances that make a creative space in their area difficult to develop and maintain, respondents cited location, financial, organizational, and political and/or division considerations.

LOCATION

This category includes a number of factors such as the physical building, (e.g. availability, size, cost, suitability, code, accessibility, age, maintenance; renovations) and geographical context of place (e.g. distance to participants and/or market; collaborative culture; aversion to risk taking). In the north many of these considerations are interconnected.

- Respondents are concerned about access to available and suitable space at a reasonable cost, including on a part-time basis.

FINANCIAL

A primary factor in acquiring space access to capital. In the north there are very limited philanthropic opportunities to fund capital projects or provide seed financing. Investors are located in southern Ontario and have limited exposure to the area.

- A respondent is particularly concerned about the work of fundraising.

ORGANIZATIONAL

- Respondents are concerned about the need to establish a nonprofit organization, and volunteer capacity.

POLITICAL

Political considerations refer to limited government support, etc.

- One respondent is concerned about the buy-in from the municipality.

DIVISION

Division refers to the diverse visions of needs to be considered when selecting a viable path forward:

- There is concern about a current lack of vision from community, public and corporate buy in.

OTHER CONSIDERATIONS

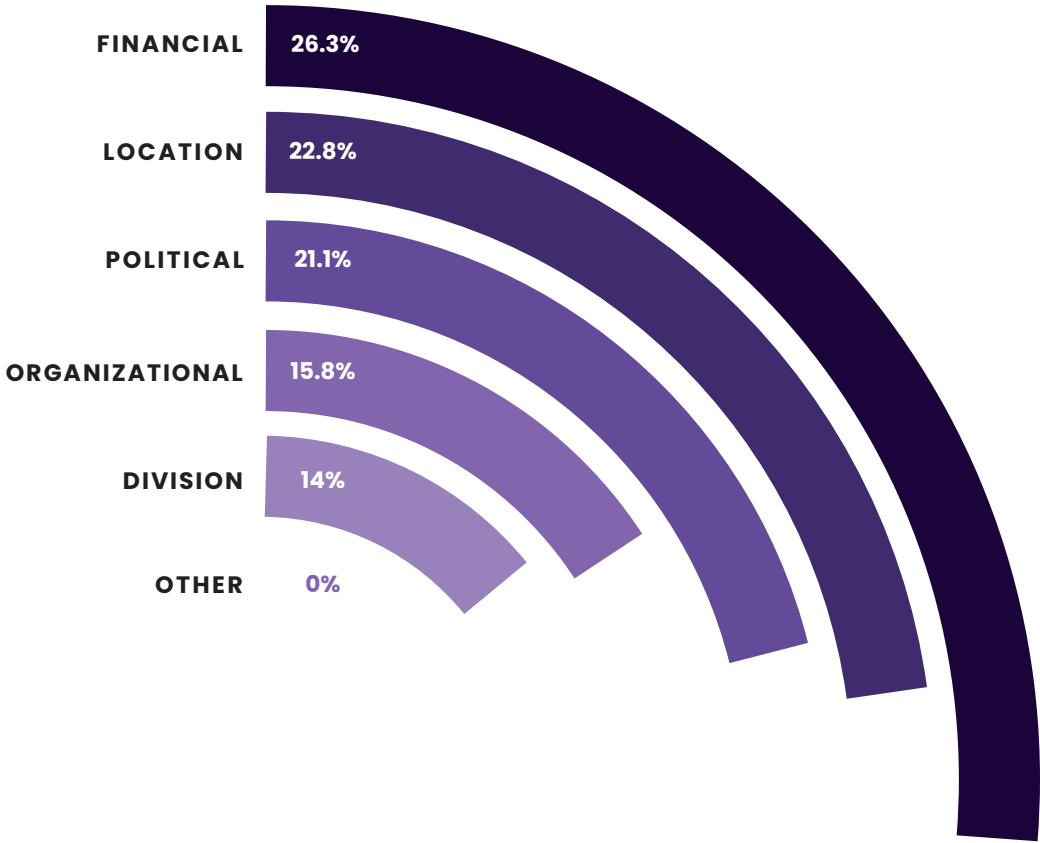
- There is risk in having creative space. A survey participant succinctly expressed this as “Not sure what to anticipate.” Another concern was dealing with COVID-19 restrictions.

The virtual community forum included thoughtful responses regarding the considerations, and positive and negative aspects of acquiring creative space demonstrating a realistic understanding of the challenges of the organizational and financial challenges of obtaining creative space.

COVID-19

Unsurprisingly, COVID-19 and its long-lasting effect on the arts, culture, and heritage sector is also one of the top considerations for respondents. This is an emerging trend across Ontario and is particularly urgent for arts and culture facilities forced to remain closed or on very limited hours and usage. Concerns about physical distancing and other health and safety requirements are top of mind as are the effects it has had on revenue, programming, and participation, and its negative impact on the use of space in general.

Figure 25: Circumstances that make a creative space difficult to develop and maintain



15 of 31 individuals responded / 2 of 6 organizations responded

2.6 Sustaining Creative Space

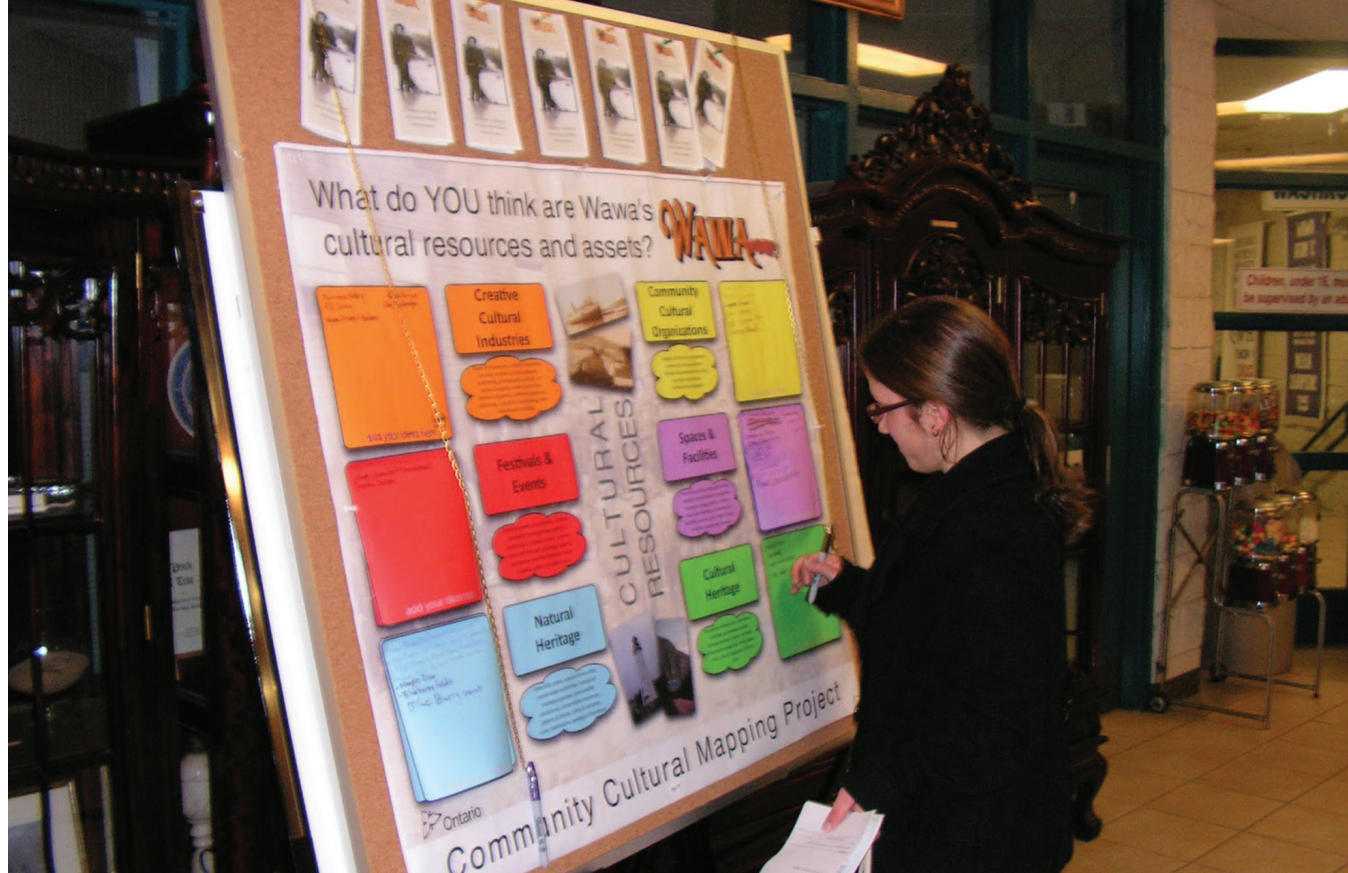


Figure 26: Cultural Mapping project. Photo image courtesy of the Town of Wawa

This section provides information regarding areas in which the participants from Wawa are seeking to build capacity through developing skills and accessing resources; the types of current and future partnerships, and the purposes of such.

Key factors impacting the sustainability of creative spaces centre on a range of capacities including creating viable and relevant products, operationalizing creation and production, reaching and expanding intended audiences, and conveying the value of such to others, e.g. leaders, decision-makers, investors and the broader public. Relationships and networks (intersector, intrasector; local, regional) play a significant role providing critical information flows enabling the sector to increase its sustainability and resilience through access to learning opportunities, information, sharing, and leveraging limited resources. Access to capital and reliable and longer-term funding opportunities are essential (Ortiz, 2017).

2.6.1 Capacity and Advancement

// I have a waiting list of over 30 students wanting music lessons. Lacking the help in order to take on more students. The studio is too far for kids that dont have rides to the studio. After school hour lesson spots are overbooked. //

– (Survey participant)

The arts and culture sector, in general, is continually adapting to the needs of its workers, volunteers, and audiences. Various sector support, service, and discipline-specific organizations offer learning opportunities and training, work on policy and advocacy, and connect the varied members of the sector through communication channels. This work is on-going due to human turn-over, changes in technology, audience trends, and research and development findings.

Individual respondents in Wawa point to several key skills and resources they want to develop and access in order to increase their capacity to be successful artists, leaders, and space owners/operators. Business planning, operation knowledge, financial management, and advocacy are the top priorities, followed by space planning and marketing capability. No organizations provided data.

Table 13: Skills and Resources to Increase Capacity and Advancement

	Individuals	Organizations
Advocacy (ways to validate investment in the arts, increase political understanding of value of investment in the arts, means of justifying existence in terms that would shift decision-makers toward investment and support)	3	0
Business (planning, strategy, HR)	3	0
Financial (how to diversify revenues, regular management)	3	0
Marketing (online presence, etc.)	2	0
Operational (facility management, asset management, maintenance, etc.)	3	0
Social/Cultural (accessibility, inclusion, diversity, equity, etc.)	1	0
Space audit/plan	2	0
Other	N/A	N/A

4 of 31 individuals responded / 0 of 6 organizations responded

Each chart category is very broad and is intended to provide an overview of the skills and resources participants are seeking. Investigating these areas to determine the specific nature of support best suiting them would be very useful. For example, Business (planning, strategy, HR) could include revisioning and branding or employment wage subsidy information. Marketing online might require photographing products, web design, solving shipping solutions and/or product development to meet a new target, and efficiency in creating and managing content. The study shows that there is considerable local knowledge in the community that may be drawn upon to support sector development. Additionally, a number of sector organizations are listed [Appendix I: Resources, page 75](#).

Communication between residents and awareness of what is available was discussed during the virtual community forum. A participant suggested *"... if they knew more of what was available, not just locally, but from other organizations or places or communities, that would help."* Following this thread, a survey participant underscored *"a full inventory of Wawa's assets is overdue and will compliment Wawa's cultural map."* Another survey participant's question lends support for the idea of cultural mapping stating *"Where are there existing creative spaces in Wawa? What does the arts network look like spatially and also in terms of social connection."* The need for linking artists and arts organizations to each other and local resources appears to be a recurring theme, tying back to participants' comments regarding the historical support the Town has provided as a potential reason for not necessarily being aware of the opportunities and/or available resources.

The federal government is providing investment opportunities for the development of social enterprises – businesses with a social, cultural, or environmental concern – which the arts and culture sector fall into. In the north, there is increasing awareness of the concept of social enterprises and some creative spaces are seeking opportunities under this revenue envelope.

Sustaining creative space or operating a micro creative business is extremely demanding requiring a plethora of skill sets firmly rooted in the business world. Recommendations in section [3.0 Summary and Conclusions, page 61](#), offer pathways for navigating these challenges.

2.6.2 Partnerships and Collaboration

Survey data indicate there are currently some working relationships between individuals and municipal and Indigenous governments, non-profit organizations, businesses, sports/recreation clubs or facilities, legions or service clubs, as well as Black/Indigenous/People of Colour (BIPOC), Lesbian/Gay/Bisexual/Trans/Queer/2 Spirit/+ (LGBTQ2S+), and immigrant communities. These partnerships exist to leverage financial resources, space, and audience development.

Individual respondents envision increased and future partnerships with non-profit organizations, businesses, sports/recreation clubs or facilities, and BIPOC communities, as well as all levels of government, businesses, faith-based groups, legions or service clubs, LGBTQ2S+, and immigrant communities. These would be for increased financial resources, space, marketing and audience development, as well as staffing/volunteers and programming. No organizations responded to this question.

"The EDC is leading the creation of a NFP [not for profit organization] to champion arts and an arts space in Wawa. We see ArtsBuild and potentially Arts Scape as potential partners in bringing the communities vision to life." (Survey participant)

"The Heritage Committee has traditionally had a good relationship with the Tourism and Rec department at the Town ... and new funding, tourism initiatives and upgrades have often included a consultation with us to provide feedback and ideas ... as well as text, old photos etc." (Survey participant)

The Sustaining Creative Space section reveals that there are a number of key areas where respondents would like assistance to strengthen their individual operations. Areas include advocacy, marketing, business, operations, and garnering more sector support and/or investment. There are a number of knowledgeable local people who could assist with capacity building, as well as business development organizations including the Wawa Economic Development Corporation. Participants have identified a number of existing partnerships, relationships and networks that enable sharing information and consumers. Networks with the business sector could play a significant role in accessing expertise, key resources and training to further sustain the sector, e.g. linking business-minded entrepreneurs artists could lead to new hybrid models of operating micro businesses, allowing them time to focus on their core capacities.

Table 14: Types of Partnerships

	Individuals		Organizations	
	Current	Future	Current	Future
BIPOC communities	1	2	0	0
Businesses	1	2	0	0
Faith-based organizations	0	1	0	0
Federal government	0	1	0	0
Immigrant communities	1	1	0	0
Indigenous government	1	1	0	0
Legions or service clubs	1	1	0	0
LGBTQ2S+ communities	1	1	0	0
Municipal government	1	1	0	0
Museums or heritage organizations	0	0	0	0
Non-profit organizations	1	2	0	0
Provincial government	0	1	0	0
Sports/Recreation clubs or facilities	1	2	0	0
None	0	1	0	0
Other	0	0	0	0

Current: 1 of 31 individuals responded / Future: 4 of 31 individuals responded



Current: 0 of 6 organizations responded / Future: 0 of 6 organizations responded

Table 15: Purpose of Partnerships

	Individuals		Organizations	
	Current	Future	Current	Future
Audience Development	1	2	0	0
Expertise	0	0	0	0
Financial	1	2	0	0
Marketing	0	2	0	0
Operations	0	0	0	0
Physical Building/Space	1	2	0	0
Programming	0	1	0	0
Staffing/Volunteers	0	1	0	0
Supplies	0	0	0	0
Not Applicable	2	1	0	0
Other	N/A	N/A	N/A	N/A

Current: 3 of 31 individuals responded / Future: 4 of 31 individuals responded

Current: 0 of 6 organizations responded / Future: 0 of 6 organizations responded



3.0

Summary Conclusions and Next Steps

Community culture — values and norms — underpin sustainability and resilience. Places that engage diverse communities and develop meaningful connections in the inclusionary and respectful utilization of resources, foster the capacity to innovate, adapt and transition through rapidly changing contexts. The arts and/or other opportunities for civic engagement create networks of dense, diverse relationships that build new knowledge and synergy informing and engendering perseverance to tackle complex personal, community and/or regional issues (Wheatley and Frieze, 2006).

There is considerable evidence of the numerous ways engagement in the arts creates social capital and cohesion, impacting on perceptions and behaviours. Many understand the primary objective of the sector is to give meaning to life and create ways of living together (Gielen, Elkhuisen, van den Hoogen, Lijster, and Otte, 2014, p. 22). Contextualizing the arts within typical economic frameworks, those that focus on the economic return of the product and job creation exclude the significant benefit accrued through the production and exchange of goods and services (i.e. active engagement in the arts). It generates continuous community renewal through the creation of unique products and services, enhances life through learning and sharing, and fosters localized creative economies that link regionally and connect globally.

Research conducted in Northern Ontario's arts sector indicates that artists and arts organizations understand their contribution to resilience, are vibrant with potential, but feel they are largely under-resourced, undervalued, underdeveloped and underutilized; isolated as though they are a separate community within the broader whole. Limited cultural infrastructure spanning the continuum of creation, production, marketing, consumption and financing

are cited as deficits that hinder sector visibility, vitality, and viability. Communities vary in their commitment and investment in the sector for many reasons. There is, however, a wealth of untapped potential in the region that could be developed and leveraged to create healthy resilient people and places (Ortiz, 2017).

A foundational component of cultural infrastructure is creative space. It is an enabler, facilitating engagement in the production and consumption of cultural goods. It plays an integral role in the sector's flow in two foundational streams:

- i) the continuum of creative processes and products to the circulation of goods (e.g. for personal use, gifts to others, or for selling in the marketplace); and,
- ii) connectivity: the formation of networks and relationships that build capacity; and linkages between producers, consumers, the general public, and policy and decision-makers, which impact a sense of community, influence local policy and planning, and foster local creative economies.

When assessing creative space needs, it is important to recognize the two intertwined threads of investigation: the space itself, its existence and suitability; and, the operationalizing of it (i.e. activities that occur within the space).

The study served to provide the communities with a snapshot of creative spaces: what exists, where there are gaps and needs; the concerns, ideas, hopes for the future; and suggestions regarding ways to move forward. The research indicates the Wawa area's creative space and its animation is contributing to identity and belonging, and has received national recognition for the development of innovative, unique products. It is engaging people that range in age from 16 years old to 70 years, illustrating the importance of art in one's life over time. At least two organizations have operated for more than 10 years. Respondents indicated their areas of practice include visual arts and music, followed by a particular focus on theatre, performance, literary work, community arts, dance, mixed media, and heritage. Individual respondents indicated their areas of practice include visual arts and music, followed by a particular focus on theatre, performance, literary work, community arts, dance, mixed media, and heritage arts. When compared to what programming is currently offered, there appear to be underutilized capacity (i.e., theatre, dance, craft arts) and a desire to increase engagement in these areas as well as other disciplines.

Many participants, specifically 49% or 18 of the 37 total respondents, identified a need for more creative space and provided direction regarding operational structures, type/purpose of space, programming they wish to deliver and audiences they wish to reach. Thirteen participants have space, 14 do not have space, and the respondents want space that is open to the public. The majority have no preference between leased or owned space and there was no consensus on whether such spaces should be in city/town or rural settings. **The primary type of space participants are seeking is exhibition, followed closely by multi-**

disciplinary hubs, then private discipline-specific studio space, rehearsal and performance space. In terms of acquiring creative space, **14 respondents are willing or at least interested in partnering with others to purchase, rent and/or build a creative space.** Respondents also noted challenges and considerations around acquiring and developing space, and the skills and resources to assist with achieving their goals and sustaining their operations.

Although the Wawa area has limited dedicated creative space buildings, local artists have taken a leadership role in organizing events and animating other spaces, whether it be within community buildings or public places. For example, a small group of artists self-organized the By Hand Arts and Craft Festival in the early 1980s, first beside the Wawa Goose, which later became a bi-annual event that fills the Michipicoten Memorial Community Centre. Many artists hosted exhibitions at the Royal Canadian Legion Hall. The Entertainment Series that was run by volunteers was very popular as well. In 2011, artists organized a cooperative retail space at the Lakeview Hotel for a couple of summers. Spike Mills currently has a retail space at the Lakeview where he exhibits others' work as well. Broadway Avenue's Red Canoe Cooperative that operated for a number of years recently relocated to the property of Don Charbonneau and is now the Red Canoe Studio and Gift Shop. Don, too, features others' artwork.

While the Town of Wawa does not have a cultural policy or plan, it has supported the sector over a number of years through, for example, the establishment of a Heritage Committee, the Community Development Committee, Wawa Business Improvement Area (BIA), and Economic Development Corporation (EDC). Notable large scale community engagement projects have included the [200 Grandmother Doors](#) (2008) that evolved into the [Wawa Heritage Doors](#) (2013)¹² and the [Wawa Cultural Mapping](#) (2012)¹³ project which was awarded the Lieutenant Governor's Ontario Heritage Award for Community Leadership. A recent EDC investment has been the [Goose Nest Market](#), the log cabins that serve as summer pop-up retail space for local artisans at the end of Broadway Ave. They are now championing the creation of a nonprofit organization, the Wawa Boreal Arts and Crafts Association, to lead the development of an arts space. The Superior East Community Futures Development Corporation has also invested in sector development.

During the virtual community forum participants acknowledged the lead role the municipality has played in sector development, and expressed concern that the community has perhaps relied too heavily upon them. This sparked discussion around artists' capacity, particularly around organizational structures, business planning and revenue generation, essentially the business side of the arts, that appears to be undeveloped as a result. Despite these challenges, people expressed a strong commitment to increasing opportunities to further engage in their practices and reach out to others. To this end the Wawa Arts Council has recently formed.

The study did not attract a large number of participants; however, it does portray a community with interest, perseverance, and cultural assets upon which to further develop a vibrant sector that would reap broader community benefits. The limited data necessitate additional research to determine specific needs, assess the feasibility of the goals and plans to meet such. Many of the key pieces to build capacity and advance the sector currently exist; however, the missing 'dots' that would greatly increase the sector's sustainability and expedite growth largely revolve around human resources and a coordinated plan that would:

- i) Link Artists and Organizations to Existing Resources;
- ii) Leverage Capacity; and,
- iii) Lead by Developing Models of Sustainability.

¹² <https://www.wawahistory.com/wawa-heritage-doors.html>

¹³ <https://wawaculture.ca/>

3.1 Recommendations

3.1.1

Moving Forward

- Hire a dedicated full-time, limited term position to create a creative space development plan to address the needs identified in this study and implement the priorities determined through the plan's creation process. The person would work in collaboration with the municipality's Economic Development Corporation and local arts organizations such as the Wawa Arts Council to:
 1. Ensure diverse voices, particularly youth and Indigenous residents, are consulted regarding creative space needs;
 2. Create a development plan based on the study and additional consultations;
 3. Liaise with the local project partners in prioritizing action items, funding sources and implementation of the plan;
 4. Connect with ArtsBuild Ontario as a key player.

3.1.2

Link Artists & Organizations to Existing Resources

Networks of relationships are critical to utilizing local resources and creating resilient communities. Every locale has people with knowledge and skills that could support development. Key is creating the critical connections to facilitate that development. The sector is composed of individuals and organizations (i.e., micro businesses with limited resources) that may not be aware of, or have the time or resources to individually source or gain the necessary tools to sustain or advance certain operations.

This section outlines areas in need of capacity building for advancement that can be met through connecting the sector individually or collectively to existing local, nearby and/or provincial resources.

The majority of the recommendations should be moved forward by the proposed staff person in Section 3.1.1. If the position is not filled, arts organizations and the municipality are encouraged to work together to identify ways to implement the recommendations.

I. FACILITY MANAGEMENT

This category includes facility management, asset management, maintenance and space audits.

- Connect local artists and arts organizations to local or provincial sector expertise (e.g. ArtsBuild Ontario)

II. BUSINESS TRAINING AND EDUCATION

Business literacy, plan development, human resource management and potentially business infrastructure (advertising, registration and payment gateways) that would facilitate teaching workshops, selling products and services and/or ticketed events to increase revenue streams.

- Connect with Superior East Community Futures Development Corporation (CFDC), Millworks Centre for Entrepreneurship (which serves the Algoma region), local expertise and/or development organizations, or provincial organizations with a mandate for arts sector education and training to identify sector needs and more individualized business development support.

Strategic Planning (e.g. visioning, increasing social and cultural accessibility, inclusion, diversity, equity). Although each plan is unique, the process for developing a plan is similar, thus a number of organizations could undertake it simultaneously, tailoring their plans by identifying individual pathways forwards and strategic priorities.

- Link to the Superior East CFDC, Millworks Centre for Entrepreneurship, local and northeastern Ontario area sector (artists, arts administrators), and those organizations currently working within an equity framework (regionally: NORDIK Institute; Provincially: ArtsBuild Ontario for creative spaces specifically).

III. COACHING, MENTORING AND/OR TRAINING AND EDUCATION IN SPECIFIC AREAS OF CONCERN

- Identify local or regional resource people from various sectors who could provide direction.

IV. ACCESS TO CAPITAL

- IV a. Grant writing: to increase skills and/or access people with that capacity.
 - » Training workshops could be delivered through business support organizations.
 - » Business development organizations could be approached individually or collectively to guide people through their program applications.
 - » Granting agencies may offer webinars to support the development of particular applications.
 - » The municipalities could include those with grant writing skills in their asset mapping database, identifying if they are available for hire, or paid or volunteer mentorship/coaching.

IV b. Fundraising and investment readiness: to increase applicant success.

- » Training workshops and coaching to prepare investment pitches.
- » Connect with Millworks and/or investors to facilitate workshops or provide coaching.

3.1.3

Leverage Sector Capacity

This section identifies areas of existing artistic and space capacity that are underutilized and/or in need of improvement, where further inquiry is needed to determine goals, and resources that could be leveraged to assist in developing strategic pathways and timelines to achieve aspirations and maximize operations.

I. IMPROVE FUNCTIONALITY OF EXISTING PHYSICAL SPACE

- Determine scope of functionality upgrades (larger size; lighting, ventilation, privacy, accessibility). Assess feasibility and, if needed, secure a project manager to undertake the work.

II. INCREASE FUTURE ACTIVITIES TO FILL CREATIVE SPACE NEEDS

- Determine specific space needs (i.e., what can be carried out in existing space; space needs renovation; new space needed). Determine if additional educational, business management tools (e.g. registration, payment gateways) or marketing capacity is needed. Assess the feasibility of such and develop a pathway to meet goals.

Resources for addressing built space needs:

- **Skilled Trades:** Investigate employment skills programs focusing on construction, or other education related training programs that could provide trades people to advise, assist and/or execute the work.
- **In-kind Investment:** Bartering opportunities may attract skilled local people and/or seasonal residents interested in keeping active, increasing social networks and/or ways to contribute to the community.
- **Capital Projects/Plan implementation:** Secure a project manager to determine needs and bundle physical space requests into a larger project to create synergies, reduce operators' workload and cost effectiveness. The project undertakings could be framed as a campaign for sector investment.

III. INCREASE OPERATING HOURS

- Determine if the goal to extend hours of operation is seasonal or year-round, and the feasibility and/or support necessary to achieve goals.

IV. INCREASE DEMOGRAPHIC ENGAGEMENT

- Determine desired audience; assess feasibility; develop business and marketing plans to attract more local and seasonal residents, as well as tourists.

V. INCREASE ACCESSIBILITY TO CREATIVE SPACE

Obstacles to accessibility include geographical distance to spaces; limited transit options; and older infrastructure without accessible features such as ramps, automatic doors, and elevators.

- Determine barriers to specific spaces and chart a pathway to meeting Accessibility for Ontarians with Disabilities Act (AODA) requirements.

VI. INCREASE RECURRING ENGAGEMENT

- Determine programming interest for recurring engagement; determine if space needs renovating; assess feasibility and identify ways to support transitioning to recurring engagement.

VII. INCREASE BUILDING UTILIZATION

- Develop a strategy to connect those looking for space with those who have space to rent/lease.

VIII. INCREASE PARTNERSHIPS AND COLLABORATIVE EFFORTS

- Determine where there are shared visions and goals, programming and space needs between and among artists and organizations. This will enable these parties to identify efficiencies of expertise and scale whether they are co-located or operating separately.

IX. INCREASE MICRO-BUSINESSES

One of the greatest challenges of operating a microbusiness or a smaller organization is ensuring there is sufficient time to dedicate to its core purpose, in addition to its operational side.

Regional research indicates there are three categories of artists: i) those genuinely interested in operating a business; ii) those reluctantly learning the business of art but would prefer others handle it; and iii) those not interested in business because their products are gifted to others. The largest category is artists reluctantly participating in business activities out of default. Many cite the need to generate revenue to continue producing but consider time spent on business activities not the best use of their limited resources, preferring business professionals to handle it. A number of artists whose goods are intended for gifting suggest they would be interested in selling their work if others would do it for them (Ortiz, 2017, p. 236).

- Connect business-savvy people, who have an interest in the arts, with operators to develop the business side or provide services that would enable artists to focus on their core competencies, and thus, significantly contribute to the creative sector's sustainability. Explore leveraging existing entrepreneurs with business skills into hybrid models to increase the economic potential of both.

3.1.4

Lead by Developing Models of Sustainability

Rapidly changing contexts, from the impacts of globalization, technological advancement and most recently, the COVID-19 pandemic, necessitates revisiting models of sustainability. Attempts to document the sector within traditional economic frameworks exclude a vast amount of transactions—economic, cultural and social—that occur outside of traditional working hours and primary occupations (i.e. the sector is largely unmeasurable).

One significant challenge facing the perception of the sector is the scale of operations. The region remains dominated by mills and mines that privilege large scale operations, from employment incentives, to funding, to models of prosperity. In contrast, the arts is composed of micro operations, individuals or organizations, many with few paid employees, but that provide critical secondary and/or supplemental income, assist in maintaining health and wellbeing and cultural continuance. Surviving the boom-bust cycle of extractive industries and the seasonal nature of farming, logging, hunting, fishing and tourism frequently depends upon finding ways to bridge the financial gap between jobs, particularly at this juncture in time. Notably, as the economy fractures, more people are turning to the arts and culture sector as a means of survival (Ortiz, 2017).

I. RAISE THE PROFILE OF THE ARTS, CULTURE AND HERITAGE SECTOR

While the Town has been supportive and has invested in the sector, participants have a sense that there are considerably more assets that could be integrated into planning to meet community interest, suggesting the arts remain undervalued and underdeveloped. There is a need to increase understanding of the sector's importance to individual and collective health, wellbeing, and prosperity.

- Increase the visibility of the arts, culture and heritage sector. This can be achieved through a number of avenues including promotional tools such as advocacy, technology that markets opportunities and facilities engagement, increasing creative space, and developing sustainable funding models.

II. MARKETING AND ONLINE PRESENCE

Individual and organizational online presence requires a continuum of preparedness in numerous areas including product/service development, pricing, photography, affordable and reliable broadband internet, the capacity to manage the technology, and a marketing strategy.

- Connect with MillworksCentre for Entrepreneurship to develop business plans. The digital Main Street online store platform may suit individual operators. Millworks and other arts organizations may also provide links to other dedicated service providers.
- Sector-wide marketing strategy including a map or database of art spaces and activities for seasonal residents and tourists. Update the Cultural Mapping database. The municipality could again play a lead role in developing this strategy.

III. ADVOCACY

With the rapidly changing contexts, centering the sector as a necessity of local resilience and sustainability is a strategic way to communicate the sector's value. It conveys the sector's contributions to health and wellbeing, a culture of creativity and innovation as well as its spillover effects.

- Seek jurisdictions with similar issues; identify the message; tailor it to the target audience; and convey the impact in language familiar and meaningful to the reader. The latter category is where the arts sector faces the most challenge and where working across sectors to translate areas of added value to the broader community would be beneficial.
- Create an awareness campaign to document and share the importance of culture on a personal level to individuals in the community, on an economic level, environmental, and social level.

IV. INVESTMENT AND SUSTAINABLE FUNDING MODELS

- Develop a locally viable sustainable funding model incorporating both public and private support to further develop creative spaces. Investigate reallocating existing development resources to the arts sector; resource sharing across sectors; and investment incentives for private and/or public/private partnerships.

The majority of barriers to investment are seen as outcomes of cultural values reflected in government policy and community development priorities that frame the arts primarily as an economic product, rather than an integral part of life, of which one part is the economic sphere. Investors favour larger scale operations and formalized business plans. Micro arts businesses are predominated by creative people whose core capacity is producing products and services. Some have business management experience, and the larger operations typically employ professional arts administrators. Individuals may not have business plans, and some disciplines are heavily subscribed by women (Ortiz, 2017). Studies on the impact of the gender gap indicate that women face disparities in access to education, health care, finances and technology, and often predominate in undervalued economic sectors (Kochhar, Jain-Chandra and Newiak, 2017).

Municipal and Indigenous government investment and incentives are seen as leaders for orchestrating longer-term funding models. Strategies include: resource sharing across sectors; reallocating existing development resources to the arts sector; business investment and partnerships through multi-year sponsorships; in-kind support: public and/or private investment in affordable built infrastructure, e.g. space (operating, studio and storage, live/work) housing, cafés and venues that link producers to each other, to the public and to the marketplace (Ortiz, 2017, p. 231).

V. ACQUIRING OR DEVELOPING CREATIVE SPACE

Although the study indicated a need for more creative space, further investigation is required to determine which individuals and organizations are interested in proceeding (timelines, business- readiness, etc.) and pathways forward. A number of respondents are open to exploring collective management structure options which could include cooperatives and creative hubs or co-location. Models for acquiring and managing creative spaces including accessing idle space need to be determined. Hybrids of municipal-arts sector partnerships or other such collaborations providing capital, organizational and operational leadership, would create mentorships and training opportunities in facility management, and potentially enable the building to become independent over time.

VI. SOCIAL ENTERPRISE MODELS

While not a legal business structure, the social enterprise model—those with a mandate to address a social, cultural or environmental concern—is gaining traction, resulting in government investment under a variety of envelopes. Explore these funding options.

VII. PEER LENDING CIRCLES

For smaller investments peer lending circles are becoming increasingly popular as alternatives to traditional sources. They build financial literacy while creating strong professional networks and support systems amongst participants.

3.1.5 Summary

The results of this project provide Wawa, NORDIK, and ArtsBuild Ontario with key information about the local arts, culture, and heritage sector, individual and organizational value and impact, and the important role creative spaces play in the community's quality of life. Respondents participated to provide information, learn from each other, and find active solutions. These statistics, trends, and identified needs can serve as a guide for local resource development and expansion, as well as rallying points for community vision and action. They also show where ArtsBuild Ontario and other regional, provincial or national organizations may offer meaningful learning resources and may be strategic future partners.

In sum, the Wawa area has considerable assets upon which to further enliven and strengthen the arts and culture sector. Municipal government has invested in cultural infrastructure in the past, and is currently leading an initiative to provide space. Those engaged in the arts demonstrate expertise, commitment and perseverance; however, further sector investment (financial, in-kind support, leadership) would advance community health and wellbeing and foster the necessary skills for ongoing innovation and renewal in response to the dynamic knowledge economy.

In closing, it is important to note that although this study's focus is the arts and culture sector, specifically creative space needs and gaps, many of the building and operational concerns raised by survey participants are not exclusive to the arts and culture sector. Non-profit organizations and those operating micro businesses face similar challenges and would benefit from the support, connectivity and further research noted in this section.

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Appendix I: Resources

AKIN

Sourcing and Setting Up Studio Space & Understanding Commercial Leases guide: The Akin team of practicing artists and arts educators has collaborated on this document in the interest of sharing some of their learnings over the past twelve years on how to source, secure and set up art studios and creative spaces in Toronto. These insights could help artists to pursue setting up studios themselves, or with others, but much of this information can apply more generally to anyone entering into a commercial lease.

ARTSBUILD ONTARIO

ArtsBuild Ontario is a non profit arts service organization dedicated to realizing long-term solutions for building, managing, and financing the sustainable arts facilities needed in Ontario communities. ABO provides people with training, [tools](#), and [resources](#) that support the development and management of creative spaces. ABO has an extensive online collection of [webinars](#), [case studies](#), reports, and [toolkits](#) that are available for people to learn from and utilize.

ARTSCAPEDIY

Artscape's knowledge sharing website for information and inspiration to support creative placemaking in your community. Includes [case studies](#), [tools](#) and [resources](#), including downloadable templates and examples, films, guides and articles designed to help people through the often complex and risky business of developing sustainable, affordable space for culture and creativity.

CANADA COUNCIL FOR THE ARTS

(grants organized into six different programs; includes project, operating, and digital)
The Canada Council for the Arts is Canada's public arts funder, with a mandate to foster and promote the study and enjoyment of, and the production of works in, the arts.

CONSEIL DE ARTS DE HEARST

Conseil de arts de Hearst, a francophone cultural space model with a gallery and rental opportunities for other community organizations, arts sector and otherwise.

CREATIVE CITIES NETWORK OF CANADA

Creative Cities Network of Canada is a network of dedicated municipal cultural leaders to whose work ignites communities and contributes to a vibrant, creative Canada. Research reports and a newsletter are available.

CREATOUR

CREATOUR is a national three-year project (2016–2020) to develop and pilot an integrated approach for creative tourism in small cities and rural areas in Portugal, combining multidisciplinary research with the development of a network of creative tourism pilots.

www.creatour.pt

DEPARTMENT OF CANADIAN HERITAGE

Federal department with many grant programs, the [Canada Cultural Spaces Fund](#) is specific to arts and culture infrastructure and is open for applications year-round.

- Valerie Hopper – valerie.hopper@canada.ca
- Laura Montgomery – laura.montgomery@canada.ca

DISTILLERY DISTRICT

Distillery District is Toronto's pedestrian-only arts and entertainment destination housing many workshops and shopping opportunities.

ECONOMIC DEVELOPMENT INITIATIVE (EDI)

Economic Development Initiative for the Northern Ontario Francophone community.

E-LEARNING FROM WORKINCULTURE

E-Learning from WorkinCulture – courses on project management, financial management, partnership and collaboration.

ENABLING ACCESSIBILITY FUND (EAF)

Enabling Accessibility Fund (EAF) – provides funding for projects that make Canadian communities and workplaces more accessible for persons with disabilities. EAF aims to create more opportunities for persons with disabilities to take part in community activities, programs and services, or to access employment.

NORDIK INSTITUTE

NORDIK (Northern Ontario Research, Development, Ideas and Knowledge) Institute is an innovative community-based research hub that has evolved from the Community, Economic, and Social Development (CESD) program and research at Algoma University. It is committed to the practice of holistic community development and has established strong links with other research institutes, universities, and colleges. It works closely with its community partners and provides mentorship to new researchers and community development practitioners. Its areas of experience include arts, culture, heritage sector; tourism; the social economy and social enterprises; and community justice.

Research in the culture sector includes: [Culture, Creativity and the Arts: Achieving Community Resilience and Sustainability through the Arts in Sault Ste. Marie](#) (2007); [Breathing Northwinds](#) (2011); [Growing Ontario's Crafts North](#) (2012); [Sustaining Northern Arts Organizations through Peer Mentoring Networks](#) (2013); [Valuing Northern Libraries Toolkit](#) (2018); and [Culture, Creativity and the Arts: Building Northern Ontario's Resilience](#) (2017).

For those reading a print version of this report, the previously mentioned research is available at www.nordik institute.com

NORTHERN ONTARIO HERITAGE FUND (NOHFC)

- The [Community Enhancement Program](#) will facilitate upgrades and repairs to vital community assets, such as recreational facilities, community centres and broadband infrastructure that contribute to improved quality of life and support strategic economic development initiatives.
- The [Cultural Supports Program](#) will promote and showcase Northern Ontario's culture, geography, and talent through the production of films and television series and by supporting events, such as conferences and festivals that elevate the profile of communities.
- The [People and Talent Program](#) will attract, develop, and retain a strong northern workforce by supporting a broader range of internships and apprenticeships and providing more opportunities for Indigenous people to gain job experience.

ONTARIO ARTS COUNCIL

(offers project grants and operating grants)

OAC is an agency that operates at arm's length from the Ministry of Heritage, Sport, Tourism and Culture Industries. The OAC's grants and services to professional, Ontario-based artists and arts organizations support arts education, Indigenous arts, community arts, crafts, dance, Francophone arts, literature, media arts, multidisciplinary arts, music, theatre, touring, and visual arts. Additional COVID recovery funding for individual artists will be announced in Spring 2021.

ONTARIO TRILLIUM FOUNDATION

(offers seed grants, grow grants, and capital grants)

The mission of the Ontario Trillium Foundation (OTF) is to build healthy and vibrant communities throughout Ontario by investing in community-based initiatives and strengthening the impact of Ontario's non-profit sector. Additional COVID recovery funding will be announced in Spring 2021.

PARO CENTRE FOR WOMEN'S ENTERPRISE

(business support start up, growth and networks)

A not-for-profit social enterprise that collaborates to empower women, strengthen small business, and promote community economic development across Ontario. Services include business counselling and support, peer mentoring circles. PARO's three pillars: growing women's companies, accessing new growth opportunities, and expanding access to export markets.

SOCIAL ENTERPRISE AND ENTREPRENEURSHIP (SEE)

Social Enterprise and Entrepreneurship (SEE), an initiative of [NORDIK Institute](#), seeks to address Northern Ontario's social and economic challenges by encouraging a movement of social enterprise and entrepreneurship that stresses community resilience, innovation, support and mobilization. The website hosts a number of bilingual business development resources, including a peer mentoring toolkit, and examples of social enterprises in the region.

