



The City of St. John's  
**Arts Space: Demand  
and Needs Analysis**

Phase 1A & 1B  
**Report**

**Prepared by**

**Sheppard Case Architects & Schick Shiner Associates**

**For**

**The City of St. John's**

November, 2012

**ST. JOHN'S**  
NEWFOUNDLAND AND LABRADOR, CANADA

**SHEPPARD CASE**  
ARCHITECTS INC

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# 1.0 Executive Summary and Conclusions



# .1 Executive Summary and Conclusions

## 1) Study Scope

This study has been conducted throughout the final three quarters of 2012. The contents of this report are generally split between two distinct phases that stem from the original consultant Request for Proposals issued by the City of St. John's on December the 16th, 2011:

- Phase 1A: Review of the capacity of existing performance arts production venues and carry out a demand and needs analysis of the rehearsal, development and workspace available to artists identifying any deficiency with respect to adequacy of venue, location, cost or accessibility.
- Phase 1B: Develop a methodology to meet the requirements of any deficiency identified through the demand/needs analysis. Prepare and document a business plan for the facility.

A second phase, to “Prepare a preliminary concept design of a facility(s) to meet the requirement as defined in Phase 1, and develop a Class D construction budget”, is slated to proceed only at the sole discretion of the City of St. John's. In other words, the City of St. John's reserves the right to terminate the work with the consultant upon the completion of Phase 1A and 1B.

The interviews with stakeholders that form the fundamental basis for Phase 1A were performed over the course of two months during the spring of 2012. Over sixty individuals and stakeholders from the arts community were interviewed in a meeting format using a questionnaire specifically developed for the study and vetted by the client steering committee. This was a considerable effort, made more daunting by the desire to document an accurate record of most everything that was said and heard. The result is captured in the **Program Development** chapter of this report.

In very general terms, the interviews were designed to capture answers to an array of questions that were crafted to elicit information about work, practice and /or rehearsal spaces currently in use. The problems inherent in these spaces and associated with their location were explored with each of the interviewees. More importantly, some financial probing was also considered essential; as to whether or not current rents were affordable and whether or not the interviewee would be prepared to pay more for an “ideal” space. Questions also were asked regarding the potential benefit of cross-fertilization with other artists or heightened exposure to the general public. For the specific format of the interview, please refer to Appendix E. (Check)

## 2) Data Analysis

During the summer of 2012, the study team analyzed the considerable documentation stemming from the interview process. Through a series of in-house meetings and focus sessions, a building program was determined and subjected to critique and revision. Separating wishes from needs was not without considerable consternation. The search for common threads of necessity and potential had to be tempered with a certain measure of practical experience and observation. Not only was it critical to identify the spaces that would best contribute to the functional purpose of a facility that would support the arts, but the size, range and quantity of spaces would have to promote maximum flexibility and compatible use.

It was also vitally important to recognize that even though the building program would be gleaned from interviews

with artists, the cultural aspirations of the community at large would be the engine that would ultimately power this facility. Therefore, the composition of functions proposed would have to reflect community interest in **professional** arts and professional artists.

In the context of music, theatre, visual, literary and performing arts, the study team believes that St. John's has matured considerably in recent years. The collective citizenry is coming to recognize the wealth of cultural stimulation that has been provided by the local arts community for so many years - the latter not only offering up its original local take on art, but acting as the vehicle through which the greater world of artistic trend and endeavor is brought to St. John's.

Towards the end of the summer, the building program had evolved, and was ready to be tested. Although this is where the expertise of Schick Shiner and Associates would be indispensable, they were also instrumental in advising the study team from the beginning on building program development. With planning, design, and project management of over 160 theatre and cultural projects across Canada and the United States since 1992, Rick Schick guided the study team towards a functional plan that was interwoven with the successful/sustainable elements of past projects.

### 3) The Building Program

The complete building program that was ultimately used as the basis for financial analysis is provided in this report after the discussion of Program Development: Key Issues. It offers up three options: Best, Reasonable and Spartan. It is reasonable to suggest at this juncture that "Best" represents what the City deserves. "Reasonable" may represent what the City can most likely afford and what may represent long term sustainability based on a broad range of function. "Spartan" represents a more affordable approach, but curtails function and activity down to a point where long term sustainability may be less predictable.

Space	Best	Reasonable	Spartan
<b>SUMMARY</b>			
Public Areas	4,700	4,000	3,400
Common Areas	2,570	2,170	1,970
Visual Arts Spaces	7,600	6,020	3,920
Theatre Arts Spaces	4,100	3,100	1,950
Writers' Spaces	940	0	0
Dance Spaces	3,800	2,500	1,700
Music Spaces	2,332	2,088	1,344
Organization Spaces	2,200	2,000	1,400
<b>TOTAL NET AREA</b>	<b>28,242</b>	<b>21,878</b>	<b>15,684</b>
Gross Up (40%)	9,885	7,657	5,489
<b>TOTAL GROSS AREA</b>	<b>38,127</b>	<b>29,535</b>	<b>21,173</b>

To elaborate, the more building spaces are cut, the more the project is under-capitalized - that is, as revenue generating spaces are dropped from the program, it will fall to the City to top up the revenue. A financially sustainable model maintains the "right" number of spaces.

### 4) The Business Plan

The foundation of the Operations and Business Plan is the operating model. A considerable mix of operating models are presented and critiqued in this report. The variables are (1) ownership, (2) programming model and (3) management. The greatest degree of community involvement, stewardship by the City without financial risk, and programming flexibility, is achieved through the **Rental/Lease – Programmer Model – City Owned and Society Operated** option. At the heart of this model is a non-profit society mandated to:

- develop, assist and act as a resource for the groups and artists in the community and to develop local talent and skills;
- deliver cultural services and manage the facility on behalf of the City in the most effective and professional manner while fulfilling the overall mandate;
- take a pro-active role in programming and organizing events in the facility.

The incorporated society (it is suggested) will establish a Board of Directors and negotiate an Operating Agreement with the City. A pro forma operating agreement is provided as part of this report and a detailed structure of the Board of Directors is offered. In addition, the overall policies that should be adopted by the Society are discussed.

Staffing has been illustrated from a high-level perspective and the ground rules for programming the facility's spaces are established in this document. As well, recommendations with respect to programming agreements with the various groups and individuals that will occupy and use the facility are provided, together with suggested rental policies.

The culmination of the Study Team's effort is represented in the determination of an Operating Budget that covers administration and maintenance expenses. This is presented with a start-up budget, and projected for one, three and five years. It is important to note that the Operating Budget presented in this report is based on the middle-ground building program category: **"Reasonable"**.

The administration and maintenance budget, together with the discussion on risk, will assist the City in determining whether or not this project is a viable and/or desirable undertaking. Underlying this decision will also be the City's opinion on community commitment to the arts facility. Community development and public acceptance will be significantly affected by the size, form and ambiance of the space - factors contributing to the quality of experience for the artists, but more importantly, for the citizens of St. John's.

### 5) The Problem of Location

Included in the scope of this study, was a requirement to examine potential sites. Given the dearth of vacant or suitable properties currently available in the City, identifying potential sites was challenging at best. To complicate matters, the economic conditions that have seen available properties disappear over the course of the past two years at a rate never before seen in the history of the capital city, are likely to prevail - to the extent that many of the vacant properties examined over the course of this study will likely be unavailable before its publication.

In many cases, properties that seemed to have potential ultimately had little or no availability. For example, the former Macpherson Junior High School would appear to have merit in terms of infrastructure and location. However, the



decision by Eastern School District (after mounting public pressure) to retain Holy Heart of Mary Senior High School after it had been earmarked for decommissioning had immediate ramifications for Macpherson. It represents the only possibility to grant Holy Heart a much need sports field and parking, the latter of which is a growing concern especially now that the auditorium - a critical local venue - is likely to garner redevelopment support.

Ideal downtown sites are simply not available. Many of the owners that the study team approached have no interest in selling property or becoming involved in arts developments. Truly it can be said that the value of land in the downtown almost precludes obtaining any privately owned property for a facility of this nature. This is a significant quandary. The Downtown Question has figured prominently in the interviews and with all subsequent discussions amongst the study team. The overwhelming opinion of the artists, that the facility had to be in the downtown, was questioned. And the notion of how to define “downtown” was also turned over and over. Detailed examination of the budget process however, together with past experience, tends to reinforce what the artists are saying - but perhaps for a completely different reason.

One of the keys to the success of this project (were it to be embraced and endorsed by the City) is pedestrian traffic. Piquing the natural curiosity of every passer-by is fundamental to the facility’s viability, and the greater the volume of traffic, the more likely it is that an arts centre will quickly grow to become a hub of interest and activity. Herein lies the definition of the downtown - and it is narrow. For example, the Railway Coastal Museum is barely able to reap the benefit of chance encounter. It is in itself a pedestrian destination, but there are none to the west beyond it. Locating an arts venue outside of the area of downtown that could be described as the vibrant core, challenges the facility from the outset. A downtown space will require little in the way of marketing. Elsewhere, the marketing effort will have to be large and sustained in order to keep the facility in the public eye.

Alternatively, a plausible case could perhaps be made for Churchill Square, again due to the volume of pedestrian traffic. But even that location could be challenging, depending on its future (which has been tenuous in recent years). The benefit of activity generated by student interest would be offset by the fact that they generally have little in the way of disposable income.

Some of the school properties that are undergoing decommissioning by the Eastern School District offer potential space and infrastructure, but their mid-town locality is marked by a scarcity of foot traffic. Compare for example, the downtown traffic generated by an Ice Caps game, a national convention, restaurants, or holiday shopping.

The other disadvantage (relative to vacant school sites) is that opportunity for complementary activities is curtailed based on development zoning that is institutional at best, residential at worst. A business plan that suggests opening a café or bookstore on Craigmiller Avenue or in Buckmaster’s Circle is unlikely to be given serious credence at a financial institution - not to disparage either neighbourhood, but such a proposal is simply not an ideal fit from an economic geography perspective. The ideal site is one that entrepreneurs will be scrambling to be near in order to reap spill-over benefits. If the site chosen for the arts facility does not offer any potential for adjacent or nearby complementary development, it will be further disadvantaged.

## **6) The Most Suitable Site for an Arts Centre (Accessibility for Artists and Users)**

This study may be criticized for not finding a suitable site for the facility under consideration. However, all the available sites that were examined (and some rated higher than others by the study team) were not particularly appropriate. That is not to say that favorable sites do not exist - it is simply to say that none are currently on the market.

The work of this study provides a framework for what is needed. It couches that framework in a range from “desirable” to “Spartan”. In the financial analysis provided, it adopts the mid-range approach as one that will provide the greatest benefit to the community of St. John’s, equipped with the best chance of long term sustainability. If and when a building or site becomes available, the functional program documented for the mid-range approach can easily be (architecturally) tested for fit. The illustrations provided in this report to give a sense of scale, are fluid and adaptable.

In order for a centre devoted to the support of the arts in St. John’s to be sustainable, accessibility is the critical factor - perhaps outweighing all others. The user groups have made this point abundantly clear, with almost total unanimity through the interview process for the downtown as a preferred site. Many interviewees emphasized the point that a downtown location would be most accessible for virtually all serious / professional artists and artist representational groups. This reflects the notion of the A1C postal code / enumeration area as having a high concentration of artists. Accurate or not, this notion is also promulgated by the Municipal Arts Plan: “Most of this artistic activity takes place on Water Street and Duckworth Street from Plank Road to Quidi Vidi Battery. With each year, more studios and live/work studios are being created in the older neighbourhoods adjacent to the downtown core. This naturally occurring cultural corridor is advantageous for artists. By operating at close quarters, artists support, collaborate and sustain each other.”

Based on 2001 census data, there were 250 artists clustered in the vicinity of the harbour among an overall labour force of 7,515. The consultant team contacted Statistics Canada in an attempt to obtain more current data (2011 Census) but such data are not as yet published/available. Intuitively, it is reasonable to assume that the concentration has not changed significantly. However, the rate of condominium construction in downtown St. John’s - the “gentrification” process oft cited - may dilute the artist concentration in the future.

This may yield both negative and positive results. Although artists may be squeezed out of the downtown due to high rental costs for housing and studio space (evident from anecdotal observation in the course of this study) the A1C area may soon provide a high concentration of potential patrons. People with high disposable income are integral to the long term success of an arts centre. Located in the downtown, they will demand cultural outlets for both their money and their time.

### **7) Accessibility to the Citizens of St. John’s**

The other aspect of accessibility however, is that exposing professional artists to the glare of the public must be skillfully managed. Interview respondents were fairly consistent on this point. They recognized its considerable value if controlled, but worried about it as a distraction. One interviewee had an excellent suggestion: that users should commit to specific hours where the facility would be open to the public. The semi-public / semi-artist spaces of the centre therefore are critical components – where artists mingle with other artists and where the public can be engaged with artists.

An un expected theme that recurred throughout the interview process was the commitment shared by artists and artist organizations towards education and arts training. A centralized, accessible arts centre with flexibility to encourage educational programs will likely garner the full support of the artists while providing a desirable outcome for the community, i.e. growing amateur artists and cultivating artistic-based leisure activities.

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<sup>1</sup> Hill Research Strategies Inc.; Artists by Neighbourhood in Canada – Statistical Insights on the Arts, Vol. 4 No. 2; October 2005: “Despite the 2.52% concentration of artists (3.3 times higher than the national average) the area actually ranks 61st among other postal regions in artist concentration - sixth overall if Toronto, Montreal and Vancouver are excluded.”

## 8) Build New or Renovate ?

The question as to whether it is more desirable to construct a new building or to select an existing one for adaptive re-use is, based on the foregoing discussion, a moot point. Properties that would be well-suited for redevelopment in the downtown as arts centres are few, just as sites are scarce. But this is only a snapshot in time. Buildings and sites do exist that may be well suited - they are simply occupied for other uses at the moment, or are already earmarked for redevelopment.

Hopefully this study will elevate awareness of the need for an arts centre as is described by the proposed building program. People who have a vested interest or strong desire to turn this building program into reality, will now be tuned into potential sites as and if they become available. Building owners may also foresee an opportunity. Philanthropists may find their cause. Civic leaders may provide impetus or direction through planning.

Whether the arts centre is fresh or refurbished will depend upon opportunity. From a budget perspective, a new building will have increased up-front capital expense but will cost less to maintain. A refurbished building may cost less to redevelop, but will likely cost more to operate. The choice between new-build and redevelopment may also impact overall space demand: a new facility can likely be planned with a far more efficient net-to-gross ratio.

Various examples from elsewhere in Canada suggest that an anchor tenant for a new arts centre may make the project more viable. However, the study team has not factored this into the business plan in order to err on the conservative side. The ability to attract an anchor tenant may however be curtailed in a redevelopment scenario, as opposed to the freedom to design new space tailored to a potential anchor tenant's specific needs.

Many of the artists interviewed favoured existing space. But this was driven by the notion of completely unrestrained artistic freedom.

The pros and cons of new versus old cannot be legitimately analyzed until such time that a site or space surfaces. Until then, this is a rather speculative exercise.

## 9) Utilization of Existing Venues and/or Facilities Visibility

Stemming from the foregoing conclusions on accessibility, the impact that a centre for the arts (whose primary function is support rather than the provision of venue) could have on existing venues is considerable. On the surface, utilization rates may not be significantly impacted, but the rate of higher quality productions generating greater exposure and higher box office prices is likely to swell. This is considered to be a positive impact for the arts in St. John's, encouraging extended production runs and offering greater flexibility in the cultural market.

The interview data suggest a heavy reliance on the Arts and Culture Centre for rehearsal space, specifically the fourth floor studio (not the basement rehearsal room). But the artists also indicated a great many drawbacks associated with this space: lack of security, poor services, remoteness, activity conflict, intermittent access, competition, etc. Of course the main positive aspect of this space is simple: no cost.

Affordable rehearsal space is the key program element of the arts centre's proposed functional plan. Nominal cost for rental would encourage serious artists and performers based on box office returns, and this would leave the studio at the Arts and Culture Centre with enhanced capacity for amateur productions.

The interviews performed with actors, writers, directors and producers, suggest positive impacts for existing venues, in particular for the LSPU Hall and Holy Heart of Mary Auditorium. The redevelopment of the Reid Theatre at Memorial University now under serious consideration would also receive a tremendous boost from an arts centre offering a wide range of rehearsal space. Representatives from Memorial University who met with the consultant team on the 30th of April 2012 (on the condition that they were speaking about MUN as opposed to speaking for MUN) suggested that the university could “be a potential player” based on recreational instruction combined with professional activities. It was also suggested that the School of Music would be interested in arts centre “opportunities” and that there may be a potential for joint ventures dedicated to creative writing (Sparks Literary Festival). The potential “professional development” aspect of the facility was also of interest (e.g. Business and the Arts Initiative).

When asked what new opportunities or activities may be possible if an arts centre space became available, Amy House the Artistic Animator with the Resource Centre for the Arts replied that “It would be great to do more development/ training workshops ... sharpening your craft.” Again, the potential educational thrust of such a centre is emphasized, and in the context of a use fully compatible with and supportive of the RCA.

The aim to make existing venues more visible is inextricably linked to an arts centre. It would promote productions long before shows were advertised - a forecast vehicle and focus for media attention.

### **10) Compatibility with Surrounding Neighbourhoods**

A downtown arts centre would be compatible with the financial core, the convention circuit, tourism, bars and restaurants, and Mile One. It has the potential to enhance downtown life and make it more appealing to citizens. An appropriate architectural statement could make it iconic as well as inviting. And above all, the near constant flow of people will contribute to its success.

For cities with identifiable cores, strategically locating arts centres in these cores has always been key, not only with respect to the viability of the centre, but in projecting back to the world the value the community places on the arts. The context is not always the downtown, but it is consistently a traditional hub of pedestrian activity, complementing surrounding business and leisure activities.

### **11) Compatibility with Municipal Planning Objectives**

2013 will bring the City a new Municipal Plan. According to the St. John's Municipal Plan Review 2012 Background Report, the aims of the 2012/2013 Plan Review are to:

- Create vibrant urban spaces;
- Foster a strong economy;
- Strengthen the communities that make up the city;
- Enhance natural areas and the built heritage of St. John's;
- Ensure greater transportation choice;
- Re-use and re-energize vacant lands and buildings;
- Look forward to the future.

A centre devoted to the support of the arts and arts development responds well to the many of these aims. It will create a vibrant urban space and will strengthen the arts community. It may supplement a strong economy, and certainly reflect one. Depending on the site ultimately chosen, it could re-energize vacant space and become an urban transportation hub. Above all, it is a bold statement in the future of St. John's - a city whose financial success is ready to devolve culturally. It is the course of urban accomplishment.

Roadmap 2021: A Strategic Economic Plan for St. John's articulates the long-term vision for the City. The "Roadmap" recognizes that the arts community in St. John's is creative, dynamic and widely recognized - that the arts are valued by the public and the business community for the immense contribution they make to the vibrancy and quality of life of the city. Specifically, the arts community in St. John's is distinct and original. The vibrancy, attractiveness and livability of the city are inherently tied to the arts. Artists also make a significant economic contribution. The aim within the Roadmap is to support artistic endeavours, ensure the availability of appropriate creative spaces, nurture relationships between the arts and business, and foster an engaged community. A multipurpose arts centre would be important to reinforcing and supporting artistic and community direction.

Out of the five strategic goals presented in the document. At least three can be interpreted to specifically address the need for the facility examined in this report:

- To make this a magnetic and desirable city for newcomers and young professionals;
- To make it a destination of choice for people seeking authentic visitor experiences; and
- To make it a leading Canadian artistic metropolis (N.B. - it is this strategic goal that lead to the commissioning of this study).

Both Roadmap 2021 and the St. John's Municipal Plan fall under the city's Corporate Strategic Plan and are seen as equals under the its "mission, corporate values, governing principles and strategic initiatives".

In his 2006 paper "Cultural Planning for Urban Development and Creative Cities" Colin Mercer suggests that: Cultural planning has to be part of a larger strategy for urban and community development. It has to make connections with physical and town planning, with economic and industry development objectives, with social justice initiatives, with recreational planning, with housing and public works. It cannot be generated from the self-satisfied and enclosed position which holds that art is good for the people and the community.

There are a host of planning zones contained within the Municipal Plan and the Development Regulations. But there has never been a "cultural" zone despite the Municipal Arts Plan (adopted by Council in 2010) contention regarding the "naturally occurring cultural corridor". It further states that "the cultivation of art is important to social cohesion and community development which are necessary for a healthy society ... (The Plan) recognizes that investment in arts is an investment in the community and the economy."

## **12) Proximity to Related Facilities and Services Including Performance Venues**

Proximity to performance venues is not deemed to be a critical factor for long-term viability of an arts centre. The dearth of rehearsal space in St. John's at the present time, with the heavy reliance on the Arts and Culture Centre, suggests that production aspirations are undeterred given the growth in theatre/performance quality and selection in recent years.

As discussed previously regarding accessibility, proximity to related facilities and artists is assured with a downtown location.

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<sup>2</sup> [http://www.culturalplanning-oresund.net/PDF\\_activities/maj06/Shanghai\\_cultural\\_planning\\_paper.pdf](http://www.culturalplanning-oresund.net/PDF_activities/maj06/Shanghai_cultural_planning_paper.pdf)

### 13) The Issue of Competition

It has been suggested to the study team that a new arts facility may compete with established ventures, and on the surface, this criticism may be valid. Any new facility may initially intimidate existing businesses and/or venues, but program direction should be crafted to invite opportunities for joint venture and new partnerships. The centre will have quality spaces which will be more expensive to rent than what is currently available. Private spaces will therefore be encouraged to upgrade in order to compete or charge less for lower quality facilities. The net effect is a raising of the bar to which the community is likely to positively respond.

Alternatively, lower quality private facilities may be forced to charge less. This opens up a greater potential for emerging artists that will avail of economical space, leading to greater stratification in the arts community - a ripple effect offering greater range of facility overall, and reducing transitional challenges. If a small show sells, there is less risk to expand or seek a larger audience if there is a fluid series of graded opportunities.

The focus of this study is not an arts centre that revolves around extended families and friends whose only “artistic” foray in the run of a year is to see little Johnny or Mary dance or sing on stage. This is a serious undertaking with people who have committed their lives to their professional calling. Although it has to be run like a business, it will not compete with business focused ventures.

Similarly, the craft industry, which is real and creditable in this province, need not feel threatened or disparaged. The distinction intended for this facility is that it will support and encourage individuals and groups in the move from amateur to professional - from part time to full time - should this be the desire. Current infrastructure makes this sort of succession difficult and risky at best; financially untenable at worst. Those who now “dabble” will have a real opportunity to mix with those totally committed (and often consumed) by what it is they do - people whose art defines who they are.

This centre, as envisioned, is not meant to **compete** with the artistic community but is meant to **augment** the artistic community. This is a facility for passive users (the community at large) as opposed to active users. This ensures that related / knock-on activities and interests proliferate, thereby financially supporting private sector ideas and initiatives. If competition is real, why then is there such a demand for space, which not only instigated this study, but was reinforced by the overwhelming response from not only the artists, but related cultural industry groups and organizations?

This centre, as programmed, can and should be marketed to the community at large. The spaces provided may be used not only for arts events, but for weddings, church services, cultural festivals, public meetings ... even Civic business. These will generate revenue, but more importantly will expose the space and its activities to the people who would not ordinarily visit an art gallery, a museum, an artisan workshop or ballet troupe. These are the people who would otherwise rarely have the opportunity to eavesdrop on a rehearsal, take a peek into the creative process, or casually converse with a writer or director.

#### 14) A Word of Thanks

The consultant would like to thank the entire steering committee for their patience and guidance in both the study effort and the production of this report. In particular:

- **Elizabeth Lawrence**, Director, Department of Economic Development, Tourism & Culture, City of St. John's
- **David Blackmore**, Director, Department of Building and Property Management, City of St. John's
- **Shannie Duff**, Deputy Mayor





Phase - 1a  
Demand and Needs Analysis  
2.0 Introduction



## .1 Project Goal

This project was commissioned by the City of St. John's to help plan for the future of arts and culture in our city. This document details the study undertaken by Sheppard Case Architects Inc. to focus specifically on the demand and need for a new municipal arts facility. The goal of the project is to determine the needs, demand and supply of suitable, accessible and affordable, rehearsal, production, office and workshop space in support of local artists within the City of St. John's.

**Phase 1a:** Review of the capacity of existing performance arts production venues and carry out a demand and needs analysis of the rehearsal, development and workspace available to artists identifying any deficiency with respect to adequacy of venue, location, cost or accessibility.

**Phase 1b:** Develop a methodology to meet the requirements of any deficiency identified through the demand/needs analysis. Prepare and document a business plan for the Facility.

**Phase 2:** Prepare a preliminary concept design of a facility(s) to meet the requirement as defined in Phase 1, and develop a Class D construction budget. This Phase will be at the sole discretion of Council. (i.e. The City of St. John's reserves the right to terminate the work with the consultant upon the completion of Phase 1a and 1b.)

## .2 Methodologies

### Analysis Of Previous Studies & Reference Documents:

- Arts Venue Needs Assessment & Feasibility Analysis ("Knight Study", 2009)
- AIC Survey (2009)
- Advancing a Creative Hub in St. John's ("Reid Henry Study" - Local Projects Inc. Study, 2010)
- Planning for a Creative Future (The City of St. John's Municipal Arts Plan)
- Roadmap 2021 (A Strategic Economic Plan for St. John's)

### Interviews With Stakeholders:

Interview practicing artists and representative groups in the city...

- Is your work/ rehearsal/ practice space acceptable?
- What are the problems with it?
- Is it in a convenient location?
- What could improve your space?
- Can you afford it?
- Would your practice benefit from close proximity to other disciplines...or the public?

## .3 Business Planning

### **Analysis Of Data:**

- Prepare a construction budget for the preferred building option
- Develop an operating model and business plan
- Develop a marketing strategy
- Determine integration strategies with other facilities
- Determine integration strategies for marketing & promotion of the facility with other partner initiatives

### **Determine Marketing Synergies With Other Agencies And Events:**

- Develop recommended organization, management & human resource structure
- Project annual revenue and sales
- Draft business plan suitable to secure public and private financing
- Meet with Client and Stakeholders to present and review business plan

### **Concept Design:**

- Develop a conceptual design solution that expands on the schematic evolved from the Functional Plan and reflects the philosophic objectives of the proposed facility
- Graphically illustrate overall site requirements appropriate to the facility
- Prepare an estimate of construction cost
- Incorporate design work into a package for presentation and discussion

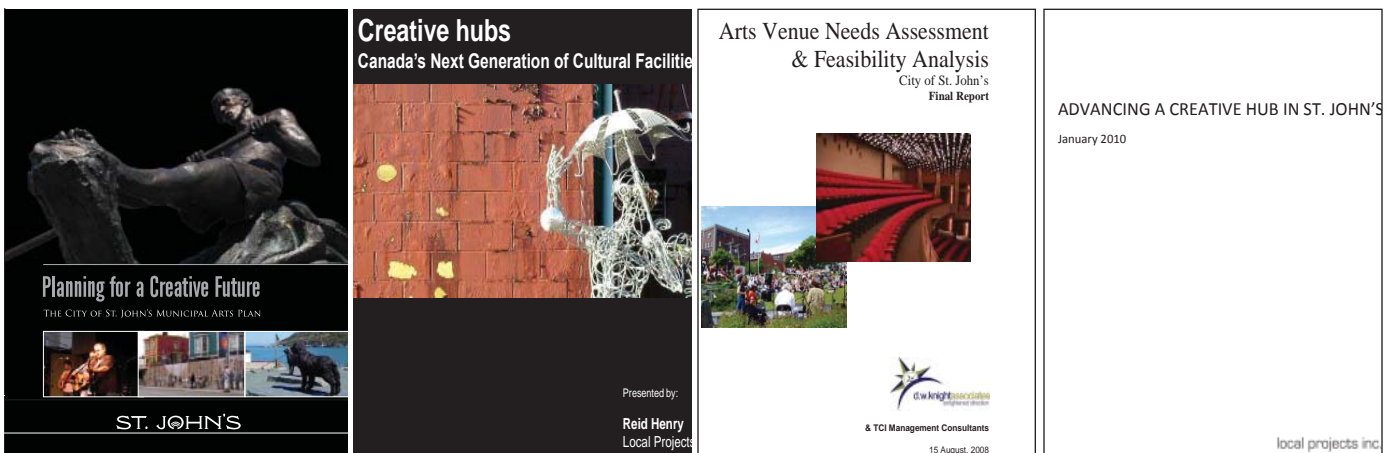
## .4 Precursory Arts Reports

The study team reviewed various arts reports and other pertinent information previously commissioned or developed by the City. This prerequisite review included the following documents:

- **Planning for a Creative Future the municipal arts plan - 2005;**
- **Creative Hubs: Canada’s Next Generation of Cultural Facilities by Reid Henry - 2008;**
- **Arts Venue Needs Assessment and Feasibility Analysis by D.W. Knight - 2008; and the more recent**
- **Advancing a Creative Hub in St. John’s by Local Projects Inc. - 2009.**

These documents provided valuable insight to the team as to the role and direction adopted by the City with respect to arts issues and demands in the past.

The 2008 “Arts Venue Needs Assessment and Feasibility Analysis” was earmarked by the team for a rather more in-depth review, as it appeared to be at odds with the research conducted for this study. The “Knight” document contains a good deal of relevant research material - detailed information (especially regarding existing infrastructure) that did not need to be revisited. The conclusions provided were generally circumspect except for the contention that St. John’s should not pursue another 500 seat cultural venue. This study team therefore thought it appropriate to provide a critique of the Knight Report (Appendix A) out of concern that the City may have crafted direction or policy based on its findings - findings that may have been valid in 2008, but may not necessarily be valid in 2012.



**PRECURSORY ARTS REPORTS:**

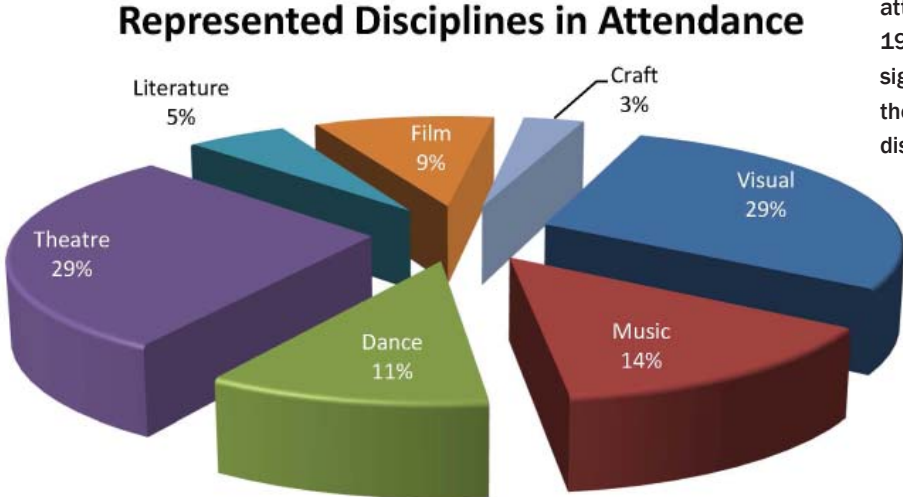
From left: ‘Planning for a Creative Future’ Municipal Arts Plan 2005, City Of St. John’s; ‘Creative Hubs: Canada’s next generation of cultural Facilities’, Reid Henry 2008; ‘Arts Venue Needs, Assessment & Feasibility Analysis’, by D.W. Knight 2008; ‘Advancing a Creative Hub in St. John’s’, by Local Projects Inc. 2010.

# .5 The Forum At City Hall

On April 19th 2012 the City’s Project Steering Committee and Sheppard Case Architects Inc. held a public forum to introduce the study as well as gather input from the arts community. The forum was well attended, with many of the audience members contributing to the conversation. The city was represented by Deputy Mayor Shannie Duff and Elizabeth Lawrence (Director of the Department of Economic Development, Tourism & Culture). Jim Case, Taryn Sheppard and Geoff Adams represented Sheppard Case Architects Inc.

During the meeting, the arts community voiced concerns that the consultant team has kept in mind throughout the process. Here are some of the points brought forth from the stakeholders:

- the consultant team should look at other successful models of similar types of facilities. Some examples mentioned were: the Powerplant, Harbourside Studios, and Wychwood Barns in Toronto.
- this potential space should prioritize office space for arts administration groups based on high demand
- practice space for music community is in high demand and largely unavailable
- clean bright and comfortable rooms for office and rehearsal are essential to working, and largely unavailable
- the team should consider that the facility could be an area or district of town rather than one building
- any new building should be located downtown, where it is close to artists and the arts community
- a prop bank or costume bank would be an asset to the theatre community and could be included in a new centre
- a set production shop would be an asset to the arts community and could be included in a new centre
- there has been a severe shortage of dance studio rental space since the closure of Kittiwake, which should be addressed in a new arts centre
- the team should consider that there are many possibilities for internally generating revenue to maintain the space
- there is a potential for the centre to house a resource centre/ archive/ library for the arts
- strong and responsible management of a new facility is key to its survival and should be a priority
- marketing should be used to its fullest capacity to promote and sustain the project



Left: Graph showing statistics of the attendance at the City Hall Forum on April 19th 2012 (all attendees were asked to sign an attendance sheet and indicate their involvement in the arts community by discipline and level of establishment).

## .6 Data Collection: The Interview Process and Other Commentaries

Over the months of April and May 2012, the team conducted in-person interviews with local art practitioners. The initial list of interviewees was compiled by the Steering Committee, and it was then edited by the Sheppard Case team based on availability of the interviewees. Of course, not all arts community members were interviewed, but the list does represent a significant cross-section of the arts in St. John's, with the focus on including all disciplines and a wide range of ages and levels of establishment. In general, the interviews spanned about an hour and a half. If possible, they were held at the studio/workspace/rehearsal space of the artist or group. A formal record of all the interviews is provided in Appendix E, including all interview questions. Following is a list of all interview participants, and those who submitted interview questionnaires and submitted letters of interest.

- Michelle Bush
- Mark Callanan
- John Clark
- Jenn Deon
- Candace Fulford
- Danielle Irvine
- Andy Jones
- Jillian Keiley
- Sharon King-Campbell
- Ruth Lawrence
- Annette Manning
- Heather Mills
- Marnie Parsons
- Catherine Wright
- Tammy MacLeod
- Andrea Tucker
- Sara Stoker
- Calla LaChance
- Alison Carter
- Louise Moyes
- Keith Pike
- Kelly-Ann Evans
- Flora Planchette
- Charlotte Reid
- Tamara Reynish
- Nicole Rousseau
- Peter Rompkey
- Susan Mullett
- Sara Tilley
- Jesse Walker
- Michael Young
- Karen Hanlon
- Shoshanna Wingate
- Frank Barry
- Kathryn Atkin
- Kellie Walsh
- Jonathan Green
- Anne Manuel
- John C. Bear
- Sharon LeRiche
- Philippa Jones
- Amy House
- Tara Bryan
- Sean Panting
- Luke Major
- Richard White
- Krista Vincent
- Michael Connolly
- Doreen McCarthy
- Aiden Flynn
- Karl Simmons
- Marlene Cahill
- Eleanor Dawson
- Libby Creelman
- Michelle Haire
- Anne Anderson
- Tom Gordon
- Noreen Golfman
- Rob Greenwood
- Jane Severs
- Don Tarrant

### Submitted Interview Questionnaires And Letters Of Interest:

- Marie Steffen
- David Bradley
- Jessica Butler
- Lois Brown
- Melinda Wellsman
- Lori Savory
- Susan Lee Stephen
- Heather Driscoll







### 3.0 Program Development: Key Issues



## .1 Program Development

There have been some very informative and instructive sessions with the stakeholders with regard to the spatial needs of their disciplines. Despite this, developing a list of spaces for a potential multi-purpose arts centre presents many challenges, as there is a wide range of spatial needs throughout the community. The future of the arts community must also be anticipated, and allow for sufficient space to grow with time. An examination of the data collected from the interviews has distilled several key issues that will determine the spatial needs of each user group. The full **Pro Forma Building Program** can be found at the end of this section. The following section is a synopsis of each discipline's needs and the key issues brought forth from the interview process, resulting in the recommendation of space provided. The full documentation of the Interviews with Stakeholders can be found in Appendix D.

### Disciplines Represented in Interview Group

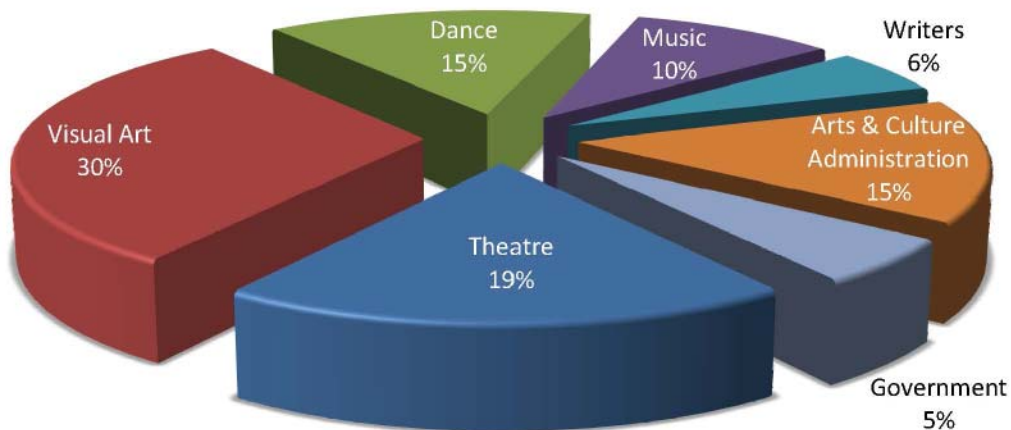


Fig. 1: Percentages Of Disciplines Represented In The Stakeholder Interview Participant Group.

## .2 Theatre

The ability to find affordable office space or to confirm booking of a rehearsal space has been an issue with theatre groups for some time, even for the more established companies. It could be said that artists have become accepting of inadequate working conditions, as their desire to produce outweighs the drawbacks of discomfort and incompatible spaces.

The basic spatial needs of the theatre community can be broken down into 3 groups: Office and Administrative Space, Rehearsal Space, and Venues (this study is concerned with the first two).

### Office And Administrative Space

Out of the stakeholder group, companies and individuals who have permanent offices could be described as established groups and individuals in the arts community. Emerging (or younger, less established) practitioners were less likely to have an office or access to office and administrative services (this sentiment was brought forth by several of the emerging theatre practitioners who were present at the City Hall Forum of April 19th).

Office space and access to office and administrative services for all levels of theatre practitioners could be described as a basic, essential part of production. Office space provides a point of contact for the public, storage for sets, props, and archival material, space for scheduling, coordination, marketing and promotions, production of promotional material, etc.

Out of the groups who had secured office space, almost all were unsatisfied with the condition of the space. Some of the reasons supplied by the stakeholder group are:

- Space is too small/ no storage space
- Inability to control temperature/ too cold
- Too expensive (renting at commercial office space rates is difficult for theatre groups with relatively low revenue capabilities)
- The space is not secure, concerns about theft or personal safety
- Lack of natural light or adequate light
- No flexibility of space; unable to accommodate meetings of large groups (which occurs often with theatre companies)

### Rehearsal Space

There are several spaces throughout the city currently used by theatre practitioners as rehearsal space. Most of these spaces are not dedicated rehearsal spaces, meaning that the space was not designed for that purpose. The stakeholder group identified the main issues with renting these spaces:

**Security:** When rehearsing in a space that does not have secure storage, theatre groups are required to relocate sets, props and costumes at the beginning and end of every rehearsal. This is a time consuming task and can present risk factors such as loss or damage of property, and physical injury.

**Rental Consistency:** Scheduling is very important for theatre companies who need to coordinate large groups of people and equipment. One consistently available space is ideal - one that is managed and scheduled specifically from the perspective of theatre, where the same group can come in regularly for several weeks in preparation for a performance. The ability to obtain the same space for each rehearsal (same proportions, same lighting, etc.) is instrumental for avoiding unnecessary confusion and complication that can compromise the creative process.

**Size And Proportion:** Rehearsal spaces need to be of a similar same size and shape as the performance venues throughout the city. This is to ensure that a rehearsing group can accurately anticipate what will happen on stage. According the stakeholder group, it can be a challenging process to find a rehearsal space at all, let alone one that matches the size and proportion of the intended venue for the performance.

**Technical:** Rehearsing groups require spaces that also mimic the technical capacity of existing theatres in the city. Light and sound is an integral part of any performance, and the ability to experiment with these elements throughout the rehearsal is crucial to the creative process. Technical capacity is currently limited in the array of existing rehearsal facilities available to the theatre community.

The Arts & Culture Centre has one of the only dedicated rehearsal spaces available to the theatre community. It is tailored for the needs of theatre regarding to proportion and viewing perspective. However, the space presents its own array of challenges. The stakeholder group has suggested that the rehearsal space is often double-booked and there has, in the past, been some confusion with scheduling. (There is, of course, the potential that this could be addressed with the facility operators.)

The interview sessions with theatre practitioners confirmed the need for affordable office space and dedicated rehearsal space that addresses the basic concerns discussed here. There are many full time professional theatre companies in the city, requiring rehearsal space at similar times throughout the year, all currently sharing (effectively) one dedicated rehearsal space. It is recommended that one large rehearsal space is included in the space program, along with three small rehearsal spaces. These will accommodate the professional companies, in addition to the individual practitioners and future emerging practitioners who could not be accounted for in our stakeholder group.

## .3 Visual Art

The spaces used by visual artists can be categorized into three groups: personal studio space, production facilities including wood working, print making, metal work (casting, forge, fabrication), and venues (galleries). This study addresses all three types of space.

### Artists' Studios

The stakeholder group can be divided into two factions: those who are working from home and those who have secured studio space.

The majority of the interviewed visual artists (15 out of 22) work from their homes. The drawbacks of working from home that were identified by the interview participants are as follows:

- Space is too small
- No storage space
- Too expensive (renting at commercial office space rates is difficult for visual artists who have relatively low revenue capabilities and or irregular income schedules)
- Lack of natural light or appropriate lighting capacity
- No flexibility of space; unable to accommodate large scale work
- No flexibility of space; unable to work with messy materials for fear of damaging property
- Unable to work with hazardous materials for fear of contaminating living space
- No division between work life and personal life
- No peer group or sense of community
- No access to peer review
- Unprofessional appearance to clients/ patrons

Out of those artists who had secured rental studio space, some were not satisfied with the space for the following reasons:

- Too expensive (renting at commercial office space rates is difficult for visual artists who have relatively low revenue capabilities and or irregular income schedules)
- Lack of natural light or appropriate lighting capacity
- No flexibility of space; unable to accommodate large scale work
- No flexibility of space; unable to work with messy materials for fear of damaging property
- Unable to work with hazardous materials for fear of contaminating work space

One of the only properties rented for artists studios currently is The Baird Building. Also known as the Gateacre Property, it is a collection of buildings located in the block framed by Baird's Cove, Water street, and Harbour Drive. It houses a collection of facilities for the arts, as well as artist's studios on the upper levels. Included in the facilities are: the Eastern Edge Gallery (non-commercial), The Harbourside Arts Centre, St. Michael's Print Shop, The Leyton Gallery (a commercial gallery), and the recently closed A1C Gallery (non commercial gallery). See 'Existing Facilities' section in Appendix B for information about these facilities.

The obvious advantage of the studios on the upper level of the Baird Building is the location. Apart from being literally on top of several key arts facilities, the studios are also in the heart of downtown activity and community - close to cafés, bars, galleries, shops and performance venues.

These spaces have been consistently used as art studios for a significant part of the building's history, and therefore have a reputation as being 'artist friendly' in comparison to other commercial downtown rental properties. Artists can host parties and have open studio sessions without significantly bothering neighbors. It is this comfortable atmosphere that encourages a liberal creative energy throughout the space, and also contributes to a sense of community, an important quality, especially for emerging artists.

However, the space is not a dedicated artist's space, and does not possess the architectural features (expanded upon further on in this section) that make an artist's studio environmentally safe, durable, and flexible enough for creating and moving large scale works. In addition, there are only a small number of the studios, which does not accommodate the demand for space.

### **Arts Production Facilities**

#### **St. Michael's Print Shop**

St. Michael's print shop on the upper level of the Baird Building has been a tenant for 40 years in this space. It is a major facility for artists not only in the City but in the province as well. In addition to providing fine art printing equipment to artists, it also hosts artist residency programs and displays and sells artist's work. The print shop has a relationship with MUN Grenfell Campus Fine Arts Department and takes on students for residency. It attracts high profile international artists for its residency programs, due to its far-reaching reputation. The shop has an educational initiative, and hosts instructional sessions where students can learn fine art printing history and techniques.

The major problem facing the print shop right now is the inability to expand. In order to be competitive and continue to attract artists, it needs to update its equipment. It doesn't currently have the space to do that. The management has expressed interest in occupying a position in a new multi-purpose arts facility. Therefore the program will preemptively include a space for a fine-art print shop matching the ideal size of St. Michael's.

#### **Fire Arts**

Many artists are frustrated by the absence of production facilities for fire arts (metal sculpture, glass work, etc). For some, it seems like the only way to gain access to a facility for metal or glass has been to build it yourself or become friends with someone who has one.

A group called the Fire Arts Association have expressed interest in an affordable studio rental space in which to produce work with fire. Included in the group are the following artists:

**Jim Maunder - Sculpture/Metal**

**Douglas Clouston - Glass/ Lamp working**

**Annette Manning - Sculpture/Metal**

**Peter Sansome - Jewelry/Metal**

**Susan Lee - Jewelry/Metal**

**Mike Gillan - Pottery/Lapidary**

**Richard Espie - Hot/Blown Glass**

**Heather Mills - Sculpture/Fine Craft, Metal and Glass**

On October 26th of 2011, the group met and discussed the most vital needs of the Fire Arts Community. Following are a few excerpts from the meeting minutes:

*“The most pressing and urgent concern amongst us all is the need for space. We need an affordable space which is suitable/insurable for Fire Arts, (i.e. concrete/steel structure)... While we may have different priorities, (i.e. some focusing more on retail, and others on exhibition and commissioned work), space to work seems to be the immediate concern for us all. We recognize there is great potential for both economical and cultural growth.*

*We discussed ideas such as retail/gallery space, hosting workshops and visiting artists and demonstrations that could be carefully considered, and planned, and built upon in stages as ways to generate revenue and interest in the centre.*

*We also mentioned providing models of such centers elsewhere to show how their activity has had a positive and vibrant impact within their communities.*

*We discussed finding a person that could focus on business, administrative, fund-raising, research and writing duties.”*

As mentioned above, a studio of this type has specific needs in terms of fire safety / construction, but this can be achieved with professional design input and proper detailing. It should be noted that metal production facilities can have symbiotic functionality with the Theatre and Film disciplines, in the sense that sets and props need to be constructed with metal and wood shop machinery. A metal shop and fire safe production space is included in the space program, despite the fact that this may be regarded as a rather specialized area. It can be argued that such unique activities would pique public interest and thereby raise the profile of the centre as a whole. Conceptual design studies will help explore these specialized arts further, and may identify/nullify opportunities for combining this type of studio with others of public interest (e.g. print making)

A strong argument can be made in support of a wood working facility, on behalf of the visual arts, sculpture and theatre communities. It is used by visual artists to produce canvas stretchers, it is used by theatre groups to produce set pieces, and by sculptors in many ways to help produce their work. There is no local wood working facility available that is tailored to facilitate the demands of fine art and theatre production, or generally accessible to the community for these purposes.

With regards to studio rental space, six individual artist studios, and two four-person shared studios are incorporated into the space program.

Any new artist's spaces should be designed to properly provide safe and healthy work environments for artists. Architectural qualities to consider are:

- **ventilation from toxic fumes released from paints, paint thinners, inks, oils, dust, etc**
- **natural light (ideally North-facing light) , which is of great importance for rendering colour accurately**
- **white walls to hang work, with some ability to view work from a distance**
- **accessibility (freight elevators, ground level production facilities)**

Another challenge facing visual artists is selling work and developing a client-base. A multi-purpose arts facility could help address this problem by providing:

- 1) community:** an access point for the public to connect with artists. Open studio days, teaching (private lessons), and artists talks are all means of bridging the gap between the public and artists.
- 2) general office support:** Most artists could be described as self employed – entrepreneurs. Access to general office support could be a great resource to help artists promote their work and generate client bases.
- 3) art gallery and gallery retail:** to support the work created by resident artists and create another point of connection to the community.

Consistent with artists of all the disciplines, many visual artists expressed a desire to go to work in a place that has a vibrant peer community. The development of a vibrant creative community is at the core of the multi-disciplinary arts space concept. Even for those artists who are content with their home studio spaces, most thought that they themselves and the community would benefit from the existence of a proposed multi-disciplinary arts centre.

With regards to studio rental space, it is recommended to provide six individual artist studios, (to accommodate established artists who are not satisfied with current spaces) and two four-person shared studios (with lower rental rates to accommodate emerging artists) into the space program. It is also recommended to provide a small gallery space and gallery retail to create a space that bridges the community with visual arts.



## .4 Music

The music community includes a wide array of styles and genres (choral groups, string ensembles, heavy metal, experimental sound, theatre/ performance accompaniment, alternative rock, etc.), with spatial needs that can be broken down into three generalized categories: Individual Practice Space, Teaching Space, and Ensemble Space. **It should be noted that, while the stakeholder group of musicians is not a large group, some of the interviewees were representing the interests of larger groups of musicians through associations.**

### Individual Practice Space

Individual practice space is required by musicians who are rehearsing, performing and teaching. Dedicated rehearsal spaces are currently found in private / commercial instruction settings, as well as institutional settings like MUN, and private residences. It is important to provide an alternative to these options, as they are not all ideal, and can present challenges when it comes to cost, acoustical qualities and regular access. Two dedicated individual rehearsal rooms are included in the building program to accommodate the needs of the many individual musicians seeking an alternative dedicated private rehearsal space.

### Teaching Space

Teaching is often conducted in administrative offices, which is not an ideal situation, as offices don't have the acoustic and technical requirements of the discipline. Musical performance requires a space with specific acoustic-enhancing qualities, and this is not easy to come by, unless you are associated with an institution. A new space that could accommodate classes, workshops and the hosting of sessions would be ideal. It is recommended to include one rehearsal/instructional room in the space program.

### Ensemble Space

In the stakeholder group, many of the musicians work from home, which can present challenges, specifically, creating disruptive noise in residential neighborhoods. This is particularly troublesome for bands that play loud music. A space for loud bands which has sufficient sound insulation would be an asset to the community. Such groups have had great difficulty in securing rental rehearsal spaces in the past. This space would also be used for all types of ensemble groups.

The ability to record sessions has come up as a desire of the stakeholder group, as recording capability assists in the development of projects. This could be offered as a service to users at a low cost.

The space required though is relatively simple. Good acoustics and comfortable, clean space is key. In addition, the supply of minimal items like a standard PA system and major large scale equipment (i.e. - drum kit and grand piano) would be beneficial.

## .5 Dance

The dance community is made up of practitioners within a wide spectrum of styles and genres, each with its own unique needs. The major difficulty facing the dance community is a lack of dedicated, reliable, and appropriate rental space for rehearsals. **It is important to note, for this discipline in particular, the distinction between 1) professional dance companies and 2) amateur, commercial school-based studios. This study addresses the needs of local professional dance companies, who often do not have access to the advantages of commercial dance schools, like private high quality dedicated dance studios, access to high priced venue rentals, or booking priority with high profile venues.**

Some of the challenges facing the professional dance community in securing appropriate, safe, and reliable rehearsal space – as outlined by the stakeholder group - are as follows:

### **Reliability**

While there are several existing studios that will rent their space out to independent professional groups, it is difficult to book regular times, and the cost is often prohibitive although it is recognized that dance studio space that is perceived as “subsidized” may require rationalization beyond the context of this study. Many members of the dance community find that they have to adjust to working in a new and unknown space each time they rehearse. The rental spaces are often poorly maintained. Debris accumulates on the floor and the space is filled with chairs or items to be cleared away (this occurs in church gymnasiums, and spaces that have multiple uses). This is not necessarily prohibitive, but it is regarded as an aggravation that in some instances grows to be a safety issue.

### **Consistency**

A unique scheduling approach is needed for dance troupes and individual dancers. It has been recommended that longer term rental scheduling (a number of weeks – similar to theatre rehearsal) is required to properly rehearse for a production. The management of the space should take into consideration that, physically, dancers and dance troupes benefit from having the same time each day for their rehearsals (possibly time slots of a few hours for longer term bookings monthly or biweekly) at a fixed and reliable rental rate.

### **Neutrality**

Another more subtle problem with the current range of rental spaces is that many of the studios have themed décors to suit their commercial identity (yoga studio, belly dance studio etc.) that can be distracting and even dangerous. In the very least, an overwhelming décor can inhibit the creative process.

### **Appropriate Design**

Improper floor surfaces (either dirty, or inappropriate material) can cause accident and injury, or bring back old injuries. Dance studios require specific floor construction, high ceilings, mirrors or dance bars, and audio equipment in order to properly serve the purposes of dancers.

It is clear that a dedicated professional studio space, specifically for dance, with consistent reasonable rental rates and suitable floor conditions is required. According to the stakeholder group, the existing handful of spaces that are “available” for rent by professional dance groups are for the most part, not up to the basic standard required by the discipline. There appears to be enough demand in the metropolitan area to justify including one large dance studio for rehearsal of large productions, and one smaller studio for smaller productions. The studio design should address the issues listed above. Each studio can have moveable partition walls in order to further subdivide the space.

It should also be noted that dance acts travelling to the province for performances are faced with the same challenges and limitations as local groups, and a new space such as recommended here could promote and encourage groups to travel to the province for performances, benefitting the community at large.

## .6 Writers

The writing community includes fiction writers, poets, playwrights, organizations that produce literary publications, foundations and advocacy groups. The spatial requirements of the writing community primarily involve studios: small rooms similar to office space with some storage capacity.

\* It should be noted that the interview group described as ‘Writers’ is limited to four participants, who were exclusively self-described as ‘writers’. However many of the artists from other disciplines who were interviewed (in particular theatre practitioners) were also self-described as writers, and require space for these activities. Some of the interview group categorized as ‘writers’ were also heads of publications, and managers/ directors of advocacy groups or foundations involving literature, and the recommended space should be considered for these groups as well as exclusive professional ‘writers’.

Many writers work from home, from cafes or the library. The individual writer must have the option to produce work in an environment that is free from domestic distractions, yet also offering a haven from public distraction. While working from home is acceptable for some of the stakeholders interviewed, there are those that would like to maintain a distance between their work and domestic lives, and those who wish to have a professional working environment for their practice.

Of those who were dissatisfied with their current workspace, some of the main complaints were:

- **Domestic distractions**
- **High rent**
- **Absence of professional appearance for public**
- **Insufficient office support**
- **Insufficient storage space**
- **Absence of peer community/ peer review/ group discussion/ readings sessions**

It was also noted that there is an absence in the community of a dedicated venue for readings, workshops, lectures, public talks, and writing community activities in general.

It is recommended that writers studios be included in the space program, providing space for writers, literary arts organizations and other disciplines requiring similar office space. The space will be included within the Office space component of the space program.

## .7 Offices / Sectoral Space

A wide variety of arts organizations are in need of office space. This is in fact one of the largest in-need groups that has been identified in this study. It's not a surprise that organizations representing arts groups are having difficulty in securing reasonably clean office spaces that are rented at a reasonable rate, given that there are very few office rental opportunities in the city at all.

There are three key spatial needs of these groups: **Office Support**, **Individual Offices**, and **Office Suites**.

### Office Support

The idea of shared office amenities like printing, faxing, copying, internet access, conference rooms, etc, is very attractive to many of the stakeholder organizations. There is a desire amongst arts organizations to have a professional image, and to have access to amenities that will facilitate the demands of a professional organization, like board rooms, projectors, internet, print and fax machines, and document storage.

### Individual Offices & Office Suites

Almost all of the stakeholders interviewed did see the potential benefits of gathering together many organizations representing artists into one creative space, such as an increased ability for promotion and public awareness, possibility for collaboration, and the benefits of shared office amenities. For instance, it would be a great benefit if the home base of advocacy groups for one's discipline was located in the same building as one's professional home base. Artists could more conveniently take advantage of the services offered by their association representatives.

Included in the stakeholder group are groups of organizations that are closely linked, that would benefit greatly from an office suite scenario.

A large number of groups expressed overwhelming interest in the development of an office space dedicated to the arts, and therefore it is recommended that eight small offices would accommodate immediate need alone. Each office should have some storage capacity and internet access. With the offices, a space for shared office amenities and a conference room is recommended, along with a small kitchen and lounge/lunch area, as in any office suite.

Three office suites have been programmed and form the basis of the financial model used in the business plan, however it is recognized that additional complementary sectoral space or spaces should be added as the need becomes apparent. Such spaces offer better overall economics and have the potential to be "anchor" tenants. In a cooperative sense, organizations can also time-share a single space and avail of shared facilities.

## .8 Common Spaces

As mentioned in the visual arts section, there is a desire amongst the arts community in all disciplines to have a place that anchors the creative energy of the city - a place that is the home of the creative classes of St. John's. At the same time that it provides a space for people to work, it must also be a venue for the arts scene to take place, full of life and energy and people.

**Common/ public spaces** are essential to an arts centre because they help to cultivate an audience and patrons for the arts in city. By having a space for the general public to be connected to the arts community, arts practice is demystified, and becomes more meaningful to the community. Another reason why the addition of common spaces is crucial to the space program, is that they are a key potential area to create revenue that will help keep the centre alive.

**An event space**, that has the capacity to support food and bar service, could host weddings, conferences, office parties, etc. The guests from these events will open the centre up to a whole new demographic of non-artists, and help break down barriers between fine arts and the general public.

**A cafe/bar** is an essential component of any arts centre, and also works harmoniously with the event space as explained more thoroughly in Phase 1b, The Business Plan. It is also a destination for the public: this part of the centre will be busy at all times, serving coffee and lunch to people during the workday, and a hip spot to have a glass of wine in the evenings, before heading to a show.

**A gallery** will provide another connection point to the public, and help generate revenue. It will help tenant artists promote their work, and create client bases. Profits from the gallery would be divided between the artists and the centre. The retail aspect of this gallery would include not only visual art, but also books, music, magazines, show tickets, t-shirts, or any other merchandise from the work produced at the centre.

**An 'Information Commons'** area within the centre could be a key connection point, where the general public could access an archive of information about local or even global art. It could house periodicals for artists' reference, and catalogue all of the work produced in the centre. It could be the first Arts library this city has had; a rich resource for the community.

# .9 Pro Forma Building Program

Stemming from the interview process and subsequent data analyses, a tentative building program was developed. The first draft was used as an initial basis for testing the Business Plan and was subsequently refined to a more manageable bottom line area target after it evolved into a scalable schematic diagram. This initial diagram also proved to be quite useful in terms of vetting functional adjacencies and enabling visualization. As a result, the Building Program was further trimmed and ultimately adopted as a “Reasonable” way forward as illustrated in the table provided below (highlighted in pale yellow).

As indicated in the Executive Summary, “Best” represents a potential Building Program that offers a wide array of space and function, but may be difficult in terms of initial capitalization.

“Spartan” may be viewed as the opposite, defining a Building Program that has been trimmed down significantly. This is not necessarily a negative assessment, especially in terms of up-front cost, but a facility constructed to these specifications would need to be bolstered by ideal location, ample foot traffic and a committed / business-savvy non-profit society.

The middle ground, “Reasonable” is just that. It is based on a conservative assessment of need stemming from the interview process, but offers greater flexibility (than “Spartan”) in terms of space, and extra cushioning against the impact of less than ideal location and potential operations encumbrances. Most important to note: it represents the basis upon which the Business Plan has been developed.

Space (Descriptor)	Best	Reasonable (Program Basis)	Spartan
<b>SUMMARY THEATRE</b>			
Public Areas	4,700	4,000	3,400
Common Areas	2,570	2,170	1,970
Visual Arts Spaces	7,600	6,020	3,920
Theatre Arts Spaces	4,100	3,100	1,950
Writers' Spaces	940	0	0
Dance Spaces	3,800	2,500	1,700
Music Spaces	2,332	2,088	1,344
Organization Spaces	2,200	2,000	1,400
<b>TOTAL NET AREA</b>	<b>28,242</b>	<b>21,878</b>	<b>15,684</b>
Gross Up (40%)	9,885	7,657	5,489
<b>TOTAL GROSS AREA</b>	<b>38,127</b>	<b>29,535</b>	<b>21,173</b>

(continued.....)

<b>PUBLIC AREAS</b>			
Entrance Lobby	400	300	0
Café/Bar	600	400	400
Public Washrooms	400	400	400
Information Commons/Library	1,200	900	600
Storage Information Commons	200	100	100
Retail Space	200	200	200
Gallery (connect to retail)	300	300	300
Event Space	1,000	1,000	1,000
Servery (assembly kitchen)	400	400	400
<b>TOTAL - PUBLIC AREAS</b>	<b>4,700</b>	<b>4,000</b>	<b>3,400</b>

<b>COMMON AREAS</b>			
Centre Office	140	140	140
Centre Office - General Office area	200	200	200
Photocopy/workroom	300	200	100
Office Storage	140	140	60
Equipment Cage	200	200	0
Meeting Room	300	300	300
Common Kitchen	150	150	150
Common Lounge	600	400	0
Artists Washrooms	400	300	120
General Storage	140	140	100
Change Room Male (with w/c) Dance & Theatre	0	0	300
Change Room Female (with w/c) Dance & Theatre	0	0	500
<b>TOTAL - PUBLIC AREAS</b>	<b>2,570</b>	<b>2,170</b>	<b>1,970</b>

<b>VISUAL ARTS SPACES</b>			
Private Studio	150	150	0
Private Studio	150	150	0
Private Studio	150	150	150
Private Studio	150	150	150
Private Studio	150	150	150
Private Studio	150	150	150
Shared Studio	600	600	0
Shared Studio	600	600	600
Fine Art Print Room	2,000	1,800	1,200
Print Room Storage	200	200	200
Spray Room	120	120	120
Wood Working Shop	1,500	900	0
Metal Shop	1,200	900	0
Wood Working/Metal Shop	0	0	1,200
Long Term Storage	480	0	0
<b>TOTAL - VISUAL ARTS SPACES</b>	<b>7,600</b>	<b>6,020</b>	<b>3,920</b>



<b>THEATRE ARTS SPACES</b>			
Rehearsal Room - Large	1,000	1,000	1,000
Storage	200	200	200
Rehearsal Room	600	600	0
Storage	150	150	0
Rehearsal Room	600	0	0
Storage	150	150	150
Rehearsal Room	600	600	600
* Change Room Male (with w/c)	400	200	0
* Change Room Female (with w/c)	400	200	0
<b>TOTAL - THEATRE ARTS SPACES</b>	<b>4,100</b>	<b>3,100</b>	<b>1,950</b>

<b>WRITERS SPACES</b>			
Writer Studio	100	0	0
Writer Studio	100	0	0
Writer Studio	100	0	0
Writer Studio	100	0	0
Writer Studio	100	0	0
Writer Studio	100	0	0
Storage	140	0	0
Common	200	0	0
<b>TOTAL - WRITERS SPACES</b>	<b>940</b>	<b>0</b>	<b>0</b>

<b>DANCE SPACES</b>			
Dance Studio - Large	1,500	1,500	1,500
Dance Studio	900	0	0
Storage	200	200	200
* Change Room Male (with w/c)	400	300	0
* Change Room Female (with w/c)	800	500	0
<b>TOTAL DANCE SPACES</b>	<b>3,800</b>	<b>2,500</b>	<b>1,700</b>

<b>MUSIC SPACES</b>			
Rehearsal Room	144	0	0
Rehearsal Room	144	144	0
Rehearsal Room	144	144	144
Ensemble Room (loud music)	1,000	900	900
Classroom	400	400	0
Storage	500	500	300
<b>TOTAL MUSIC SPACES</b>	<b>2,332</b>	<b>2,088</b>	<b>1,344</b>

<b>ORGANIZATION SPACES</b>			
Office Suite #1	800	800	800
Office Suite #2	800	600	600
Office Suite #3	600	600	0
<b>TOTAL ORGANIZATION SPACES</b>	<b>2,200</b>	<b>2,000</b>	<b>1,400</b>

\*Potential for these spaces to be combined/shared

# .10 Functional Plan Diagrams



Plan showing possible arrangement of spaces included in the Pro Forma Building Program in a hypothetical two level model. Above shows Level One, Level Two on page 33. The total area over two floors is 29.535 square feet.





## 4.0 Site Analysis and Evaluation



## .1 Site Analysis

The following is a list of sites that could potentially accommodate facility of this type. Each site was investigated to determine its area, its condition, its availability and general appropriateness for this purpose:



### 1. Booth Memorial High School:

**Site Area:** 153,278 sq. ft. (14,240 sq.m.)

**Existing Building Footprint:** 43,055 sq.ft. (4000 sq. m.)

**Ownership Status:** Owned by Eastern School District, will likely be available for adaptive re-use in the near future.



### 2. Former Macpherson School:

**Site Area:** 162,298 sq.ft. (15078 sq.m)

**Existing Building Footprint:** 17093 sq.ft. (1588 sq. m)

**Ownership Status:** Owned by Eastern School District.



### 3. The Parking Lot Of The Bluedrop Building, Prescott Street:

**Site Area:** 20,472 sq. ft. (1902 sq.m.)

No Existing Building, currently a parking lot and green space.

**Ownership Status:** Privately Owned.



### 4. Former I.J. Samson School:

**Site Area:** 107,639 sq.ft. (~10,000 sq.m.)

**Building Area:** 37,673 sq.ft. (~3500 sq.m.)

**Ownership Status:** Owned by Eastern School District, will likely be available for adaptive re-use in the near future.

## 5. Bishops College:

**Site Area:** 348,158 sq.ft. (32,345 sq.m.)

**Existing Building footprint:** 38,427 sq.ft. (3570 sq.m.)

**Ownership Status:** Owned by Eastern School District, will likely be available for adaptive re-use in the near future.



## 6. The Former Holloway School Site, Long's Hill And Harvey Road:

**Site:** 55,304 sq. ft. (5138 sq.m.)

No Existing Building

**Ownership Status:** Privately owned, conditions of purchase involve addressing parking for the Paramount building on Harvey Road.



## 7. The Baird Building:

**Site Area:** 36,887 sq.ft. (3427 sq.m.)

**Existing building footprint:** 28,266sq.ft. (2626 sq.m.)

**Ownership status:** Owned by Gateacre Properties. Currently contains Eastern Edge Gallery, The Leyton Gallery, the former A1C Gallery, St. Michael's Printshop, and



## 8. The Former Grace Hospital Site:

**Site Area:** 403,086 sq.ft. ( 37,448 sq.m.)

**Existing Building Footprint:** 18,040 sq.ft. (1676 sq.m.)

**Ownership Status:** Owned by the Province of NL.





### 9. Former Dominion At Churchill Square:

**Site:** 10,763 sq.ft. (~1000 sq.m.)  
**Existing Building Footprint:** 10,763 sq.ft. (~1000 sq.m.)  
**Ownership Status:** For Sale by Private Owner



### 10. Former Metrobus Depot, Freshwater Road:

**Site Area:** 223,038 sq.ft. (20,721 sq.m.)  
**Existing Building Footprint Area:** 56,898 sq.ft. (5286 sq.m.)  
**Ownership Status:** Owned by the City of St. John's



### 11. 151 To 163 Water Street:

**Site Area:** 17,136 sq.ft. (1592 sq.m.)  
Contains several existing buildings, total footprint: 17,136 sq.ft. (1592 sq.m.)  
**Ownership status:** Privately owned.

## Site Evaluation

The following are some of the concerns/ issues regarding a site selection that were brought up by the stakeholders:

- proximity to their place of residence
- a desire to have/ maintain a pedestrian lifestyle
- proximity to amenities like food, retail, entertainment, public
- the proximity to other arts organizations
- convenient access to public transportation
- proximity to exhibition and performance venues
- availability of parking



A matrix of criteria was developed to assist the consultant team in evaluating each site. The criteria was based on issues and concerns expressed by the stakeholder group during the interview process, as well as planning, design and development concerns brought forth from the team members. Each team member assigned a value of 0 to 5 for how well the site met the criteria. The criteria questions, and the results of the evaluation process are below:

1. How easy is it to develop a building on the site (Consider if it is vacant, or if there is an existing building to adapt/ demolish. If there is an existing building, how easily can it be adapted?)
2. Does the site have high traffic exposure?
3. Does the site have high pedestrian exposure?
4. What is the site's proximity to amenities (restaurant, cafe, bar, shopping)?
5. What is the site's proximity to existing arts production facilities?
6. Is there a precedent on the site (or in the area) for arts facilities? (Is there an historical or sentimental attachment/connotation?)
7. What is the site's proximity to existing performance and exhibition venues?
8. Can the site accommodate adequate parking? (min. 50 spaces)
9. How easily can the site be acquired? Consider ownership - is it on the market, owned by the province, not for sale, etc.
10. Is there potential to expand on this site in the future?
11. Is the geography amenable to construction? (slope, size, shape, exposure)
12. Does the site have the potential for an outdoor space?
13. Is the site close to public transportation?

Rank:	Score:	
1	55	The Baird Building
2	53	151 To 163 Water Street
3	48	The Parking Lot Behind The Bluedrop Building, Prescott Street
4	46	The Former Holloway School Site, Long Hill And Harvey Road
5	40	Booth Memorial High School
6	39	Former Dominion At Churchill Square
7	38	The Grace Hospital
8	37	Bishops College
9	36	Former Metrobus Depot Freshwater Road
10	35	Former I.J. Sampson School

**Note:** With regards to question 11 “where do you envision such a facility to be located...?”, an overwhelming majority of interview participants responded with ‘Downtown’.



Phase - 1b  
5.0 Business Plan



## .1 Operations and Business Plan

The most important aspect of an arts centre is the activities which take place inside the facility. The facility itself is only an organized collection of building materials, which form a tool used in the development of the arts in the community. How that tool is operated is vital to the success of the activities and the realization of full community potential.

## .2 Operating Model

There are as many ways to operate an arts centre as there are communities. Some of the operating the models are presented below.

There are three areas which need to be addressed when looking at operating models;

- **ownership:** This can be by the City or some other body. For the purposes of this report it is assumed the City will always retain ownership of the facility. In this way the community resource is always in the control of the City as this will ensure that the fabric of the building and building system life cycles are addressed and the community asset is protected.
- **programming model:** there are 2 basic programming models:
  - rental/lease model: the venues in the facility are simply available to the community to rent, typically on a first come first served basis, such as a playing field or meeting room; and
  - programming model: the facility operator takes on a proactive role in supporting the arts community and providing various programmes and activities for the community at large.

\*It should be noted that in reality it is typical that these models are mixed. Also of note are the various degrees of risk involved with each of these models and this is discussed in Section 13.0.

- **management:** by the City or through some other body.

There are **six** basic operating models which apply to arts centre operations in this case. These are:

- **rental/lease model** - City owned/operated;
- **rental/lease model** - City owned and society operated;
- **rental/lease - programmer model** - City owned/operated;
- **rental/lease - programmer model** - City owned and society operated;
- **rental/lease - programmer model** - City Owned and operated through an “Arms Length” Agency; and
- **artist operated model** - City Owned.

Each of these models has its own advantages and disadvantages and each is valid and in use in various communities in Canada at this time.

Upon evaluating the community and the project overall the Rental/Lease - Programmer Model - City Owned and Society Operated model will be one the report recommends. This model is developed further in Section 3.0 – Organizational Structure.

### **.2.1 Rental/Lease Model - City Owned/Operated**

This is usually the model adopted by cities and municipalities that operate their own leisure and recreation facilities. In this model the facility is available for use on a ‘first come first served’ basis and no attempt is made to be proactive in securing bookings, leases or developing programming. Cost recovery is the highest priority.

#### **Advantages:**

- limited financial risk to the City;
- no risk with regard to artistic programming;
- stable funding for the operation;
- simple administration requires little staff time;
- no rental discounts to reduce income; and
- low operating costs.

#### **Disadvantages:**

- no proactive programming provided for the community;
- rental/lease is done on a straight forward basis with no incentives provided to capture bookings and no help given to lessees to develop skills, audiences or sales;
- restricted or no use of volunteers;
- a workforce made up of civic employees which may have restrictive practices and the inability to effectively interface with the volunteers of local organizations;
- little or no fund-raising opportunities; and
- the City always covers the short fall between revenue and expenses. Often the shortfall is not always known until the end of the fiscal year.

## **.2.2 Rental/Lease Model - City Owned and Society Operated**

In this model the City would turn the operations of the facility over to a not-for-profit society but there would be no other operational changes.

### **Advantages:**

- no financial risk to the City and little financial risk to the society;
- more fund-raising opportunities open to the society;
- no administration by the City and the simple administration by the society requires little staff time;
- no rental discounts to reduce income; and
- low operating costs.

### **Disadvantages:**

- no proactive programming provided for the community;
- no incentives for the recruitment by the society for board members or for volunteers;
- rental/lease is done on a straight forward booking basis (“first come first served”) with no incentives provided to capture bookings and no help given to lessees to develop skills or audiences;
- the society would have complete financial responsibility for the building and operations; and
- because this is basically a “caretaker” administration there is little incentive for the involvement of the community in operations through volunteers on the board or in other areas. Therefore this operating model is rarely used.

## **.2.3 Rental/Lease - Programmer Model - City Owned/Operated**

In this model the City takes an active part in programming by events and activities as well as providing the facility to community groups on a rental/lease basis. Usually the City through an Executive Director would provide incentives and co-venture deals to community groups and individual artists to increase rentals and activity.

### **Advantages:**

- provides the community at large with events, activities for their enjoyment and development;
- the City provides some financial stability;

- directly and indirectly supports the activities for local groups and individual artists; and
- this develops appreciation of the arts in the community and indirectly develops and encourages local artists.

**Disadvantages:**

- considerably increases the City's exposure to financial and artistic risk;
- restricted or no use of volunteers;
- a workforce made up of civic employees which may have restrictive practices and the inability to effectively interface with the volunteers of local organizations;
- little or no fund-raising opportunities; and
- programming options are usually limited by the conservative nature of City operations which are averse to risk and therefore restrict the exposure to 'artistic risk' and community development;
- the artistic programme is vulnerable to the political and administrative environment of the community;
- cities have restricted access to government and private funding agencies as well as restriction to the types of corporate sponsorships they can accept; and
- the City must cover the revenue/expense shortfall which can be significantly more than the Rental Model.

**Comments:**

Due to the burden of financial risk these operations have little flexibility in the type and quantity of programming provided. In some cases, where attendance is generally low, many of these operations have had their programming activities reduced or terminated by councils and administrations to lessen the exposure to losses or for fear of offending community sensibilities.

## **.2.4 Rental/Lease - Programmer Model - City Owned and Society Operated**

This operating model is similar to the previous model, except that the City turns over the operation of the facility to a non-profit society, while retaining ownership of the facility.

**Advantages:**

- this model has proved successful in other communities and provides the entrepreneurial environment required to make a centre a successful operation;
- allows the City to provide a community service while reducing its financial risk;

- allows a full range of programming from conservative to risky ventures;
- a non-profit society has greater access to fund-raising opportunities and sources;
- the operation is not encumbered with civic hierarchical management structures and is more flexible, responsive to the community and is more cost effective;
- ownership of the 'bricks and mortar' is retained by the City ensuring the long term viability of the centre as a community asset;
- is able to provide rental/lease incentives and develop community groups and individual artists; and
- allows true community involvement through the use of volunteers.

### **Disadvantages:**

- financial responsibility rests solely with the non-profit society and increases the work load of the volunteers through operations and fund-raising activities; and
- has the inherent instabilities of non-profit volunteer societies which are influenced by the cyclical nature of Boards of Directors and volunteer staffing.

### **.2.5 Rental/Lease - Programmer Model - City Owned and operated through an “Arms Length” Agency**

This operating model is similar to the previous two models, except that the City operates the facility through an arms length agency which uses much of the City's infrastructure. The city retains ownership of the facility.

### **Advantages:**

- the City provides some financial stability;
- directly and indirectly supports the activities of local groups and artists;
- develops appreciation of the arts in the community and indirectly develops and encourages local artists; and
- allows the City to provide a community service while reducing its financial risk;
- allows a full range of programming from conservative to risky ventures;
- the arms length group has better access to fund-raising opportunities and sources than the City directly;
- ownership of the 'bricks and mortar' is retained by the City ensuring the long term viability of the centre as a community asset;
- is able to provide rental/lease incentives and develop community groups and artists; and



- can allow community involvement through the use of volunteers.

**Disadvantages:**

- increases the City's exposure to financial and artistic risk;
- can result in restricted or no use of volunteers;
- less fund-raising opportunities;
- programming options can be limited by the conservative nature of City operations which are averse to risk and therefore restrict the exposure to 'artistic risk' and community development;
- the artistic programme is vulnerable to the political and administrative environment of the community;
- cities have restricted access to government and private arts funding agencies as well as restriction to the types of corporate sponsorships they can accept; and
- the City must cover the revenue/expense short fall which can be significantly more than the Rental/Lease Model.

**Comment:**

There are not many examples of this type of operation.

## **.2.6 Artist Operated Model - City Owned**

In this operating model the artists would form a cooperative, or non-profit society, and assume the role of operating the facility. This model has been used in many communities and has seen limited success. Artists in general do not have the management skills required to undertake the operation of a large organization nor do they have the focus. Their interest is in their artistic pursuits and an arts organization should provide the support infrastructure which will allow these artists to excel in what they do best. In the long term the focus and energy to maintain a vibrant arts centre is not sustainable in this model and organization flounders.

For these reasons this model is not viable and is not considered an option for this report.

## .3 Organizational Structure

Clearly the “Rental/Lease - Programmer Model - City Owned and Society Operated” option has the greater degree of community involvement, stewardship by the City without financial risk and the most programming flexibility. Therefore this report recommends that the operation adopt the Rental/Lease - Programmer - City Owned/Society Operated Model and the following sections develop this model.

A non-profit society could be set up, with the mandate to operate, programme the arts centre and deliver community cultural services on behalf of the City. The mandate and related policies, outlined later in this report, would set a direction for the organization responsible for the operation of the facility and ensure that it operated with the interest of the whole community in mind.

The mandate of the organization should be to:

- develop, assist and act as a resource for the groups and artists in the community and to develop local talent and skills;
- to deliver cultural services and manage the facility on behalf of the City in the most effective and professional manner while fulfilling the overall mandate; and
- take a pro-active role in programming and organizing events in the facility.

To ensure that the proposed Society represents the community and the City interests, the Board of Directors should include members elected by the membership of the society at large (2/3's) and appointments by the City (1/3). Therefore a board of eleven members, which is a workable size, would consist of four members appointed by the City, one member appointed by the User Committee (detailed later in this report) and six elected members. In this way no one group has a clear majority, resulting in a consensus based management environment. In addition to the appointed City representatives it is possible for other City employees to sit on the Board of Directors as ex-officio members (voting or non-voting as determined by the society's constitution and by-laws). These could include the Arts and Culture Development Co-ordinator and the Director of Finance.

The Society would enter into an operating agreement with the City, which would define the conditions under which the Society would take responsibility for managing the operation of the facility and the delivery of community services. It would set out the obligations the Society has to the City and the community.

As the society would have a “working” board, charged with the responsibility of managing a significant and high profile community asset, it is envisioned that the board would consist of members with business and administrative backgrounds. Artists, lessees and facility users (other than the resident companies) would provide input and influence through a Users Committee which would report to the Board of Directors through the Executive Committee.

## .4 Operating Agreement

Once a Society has been incorporated and has established a Board of Directors, it will negotiate an Operating Agreement with the City. This agreement, which is of critical importance, will govern the relationship between the City and the Society, as well as setting the obligations and responsibilities the Society has to the City, artists and the community at large.

It will be important for the Society to understand that the organization is delivering services on behalf of the City and this comes with serious responsibilities.

The Operating Agreement should address the following issues:

- generally define the powers of the Society;
- the basic clauses which must be contained in the By-laws and Constitution of the Society;
- structure and make up of the Board of Directors;
- maintenance policies (physical plant and custodial);
- insurance coverage;
- rental/lease policies and rental/lease rates for individual artists and community groups as well as an overall rental/lease and access policy;
- the formal reporting structure of the Society to the City;
- the financial obligations the Society has to the City and the financial reporting structure;
- the mechanism for setting the annual operating budget and the obligation the City has for funding part of the operation;
- the mechanism for dealing with the dissolution of the Society (should this be necessary);
- management and programming policies;
- the exact responsibilities the Society has in operating the centre; and
- mechanisms for dispute resolution.

The initial term of the operating agreement should be three years and should be renewed every five years following the initial term. These time frames would provide for long term stability creating an organization which would undertake long range artistic development planning.

A pro forma operating agreement is attached to this discussion document as Appendix C.

## .5 Board of Directors

The Board is the legal entity and authority for the organization. It is an empowered body, charged before the law, with the ultimate accountability for and authority over the organizational activity. Boards provide leadership, vision, continuity of purpose and accountability to the community. They achieve this through establishing a purpose or mission, a rate of progress in achieving this purpose, continuity of governance and management plus advocacy to confirm the identity of the organization in the community.

The Board's role in an operation is usually governance and not the day to day management of the operation. However in this operating model, because much of the management and programming are done through partnerships and volunteers, it is expected the Board will involve itself in a significant way in the management of the operation.

The Board is divided into committees to achieve its goals. This structure will allow the work of the board to be spread over more volunteers, and since the committee work can be done by non-board volunteers, it is the place where potential board members will be found. Committees will work independent of the Board, within Board policies, and will report to the Board through the Executive Committee. A strong vibrant committee structure usually indicates a healthy organization and one which is successful.

The committees would include at least the following:

**Executive Committee:** Consists of the President, Vice-president, Secretary/Treasurer and other board members as required. The Executive Director sits on this committee (and on the Board of Directors) as an ex-officio member.

**Finance Committee:** Responsible for setting and maintaining the Society's financial policies. Monitors ongoing financial operations and activities to ensure that board policies are being carried out. Has financial statements prepared and presents these to the Board for approval. The annual budget would be prepared by this committee and presented to the Board for approval. A representative of the City's finance department will sit on this committee.

**User Committee:** Consists of representatives of the arts community who are users or potential users of the facility. It is here they will provide their input and influence policies and the operation of the facility. They will ensure that the facility is managed for the benefit of the community as a whole.

**Fund-raising Committee:** Responsible for planning and implementation of all fund-raising activities including sponsorship, donations, special events, grants/foundation.

**Programme Committee:** Responsible for establishing and maintaining rental policies and rates. Responsible for any programming done directly by the Society and the operation of the gallery/gift shop.

**Building Committee (Physical Plant):** Responsible for the maintenance and upkeep of the centre.

## .6 Overall Policies of the Society

It would be wise to implement a number of policies for the operation at the outset and to incorporate some of these, where appropriate, into the Operating Agreement.

These policies, when put in place, will enable the Society, the staff and volunteers to manage the affairs of the Society in the spirit of the mandate. Some of these policies include:

**Rent/Lease Policy:** This policy would set out the lease rates of studio spaces as well as the number of days or a percentage of time, for bookable space, that would be available for the use by the various community groups and the groups in the partnership agreements.

**Non Competition Policy:** This policy outlines the duties and responsibilities the Society has in developing and assisting the local groups and artists, both professional and amateur. This would ensure that the Society with its significant resources and the facility under its control would not disrupt the sensitive balance and mix of programmes existing in the community. The Society should never be in direct competition with the other users of the facility.

**Financial Management Policies:** These policies would set the framework by which the Society would manage the financial affairs of the operation. They would deal with such matters as signing authorities, approvals on expenditure amounts and financial reporting by the staff/volunteers to the Board of Directors and by the Society to the City.

**Programming Policies:** These policies would set out the process by which a programme or series of events is developed and how that programme is presented to the Board of Directors for its approval.

**Board of Directors Policies:** These policies would set out the role of the Board of Directors, how its members are chosen and their responsibilities as individual Board Members. In addition it would set out the Board Committees, their mandate, roles, authority and responsibilities.

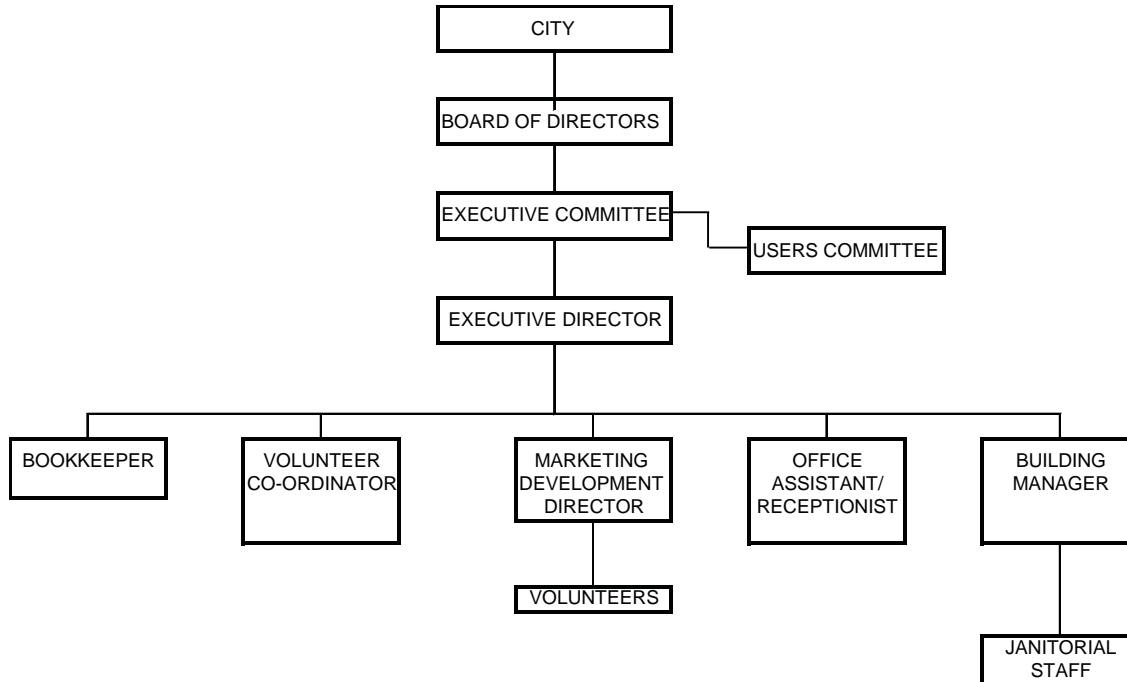
There are many more areas which will need policies including personnel, planning, fund-raising, conflict of interest (staff and Board of Directors), volunteers and resource allocation. Policies are the instrument through which the Board of Directors sets and maintains the direction of the Society and method by which the Society's mandate or purpose is realized. They set the framework by which the staff and volunteers manage the operation.

## .7 Staffing

The core staff would be assisted by a number of part time staff and volunteers, who would be engaged only when there are activities which require their services. In this operation as with other arts centres a great deal of the day to day work is done by volunteers. These individuals should not be seen as a source of free labour but rather as committed, community spirited individuals who bring real skills and experience to the organization and who work tirelessly to make the operation a success. This is where the community has true and meaningful involvement in their arts centre. They are the best sales people and advocacy group the operation can have.

When selecting staff, particularly the Executive Director, the society should put significant emphasis on individuals who embrace and have experience with entrepreneurial arts and culture operations. The vision of the society would be to operate the facilities with a lean dynamic paid staff supported by a network of volunteers.

### Organizational Chart



## .8 Programme of Events

It is envisioned that the programming of the arts will be made up by the society's programme and the programmes of the individual user groups and individual artists. This of course will require co-ordination and co-operation of the groups using the facility but should result in a full and varied mix of events. The Society will itself programme a number of events and activities throughout the year. It is envisioned that these events:

- would not compete with the other groups using the facility;
- would be more expensive and riskier events than the users groups could take on;
- would be events and activities related to the training and development of the artists and volunteers using the facility; and
- would be events which challenge the audience and push on the artistic envelope and therefore involve more financial risk.

It should not be expected that this programming would contribute significantly to the earned income of the society, at least in the formative years. A financial break-even should be all that is expected until the society has developed a following. This could take longer than five years.

It is envisioned that other components of the Society's programme would be presented in partnership agreements between the Society and some of the arts and community groups as well as individual artists. These groups would in turn have their own Board of Directors and could be represented on the Users Committee. This would be a truly co-operative venture and the relationship of the parties would be governed through partnership agreements which would be negotiated by the Society with each of the groups or artists. The partnership agreements should address the following issues:

- the number of days each of the groups could use the spaces, the terms of the rental, cost, scheduling and priority of use;
- leasing arrangements;
- policies relating to the maintenance of any equipment in the facility;
- policies relating to the use of common areas in the facility;
- representation on the Board of the Society and the responsibilities associated with that representation;
- hours of operation and sale of products and services;
- programming guidelines (if required or desirable);
- guidelines for co-ventures and cooperative programming; and
- mechanism for dispute resolution.

## .9 Rental/Lease Rates

The setting of the rental/lease rates for a new arts centre is a very sensitive issue especially if the local groups and individuals are accustomed to paying less for the rental of an existing space. It is expected that this will be the case in St. Johns. It is safe to say that any increase in rental/lease rates in the new centre will be off set by an increase in the quality of the facility and the services provided. The new centre and its profile will help to increase attendance for events and sales of works of art and services. In addition because the centre is new and well equipped it will be more efficient to use and the operators of the facility will be in a position to help market the events in the centre under an overall marketing plan for all events and activities. All of this should make each booking or lease more profitable for the users. However this may be a hard sell as the users will look immediately to their bottom line. Therefore it may be necessary for there to be a transition period where the rental/lease rates are held at the status quo for one or two years while the groups adjust to the new environment.

It would be expected that the management would negotiate a lease/rental rate where the increases would be known to the lessee in advance so the lessee could plan their finances appropriately. In addition change rates after the transition period would phased in over a few years. Abrupt or surprise increases in rates would only cause lessees/renters to move or not rent/lease at all. There would be no winners in this situation.

Lease and rental rates are detailed in the budget section of this report.

## .10 Rental Policies

### **Rental Rates for Hourly, Daily and Weekly Bookings:**

- Rates are based on a flat fee in 4 hour blocks or by the day or week
- Reduced rate for multiple days or weeks
- The centre management has the authority to negotiate special rates as required

### **Included in the rental fee:**

- a facility representative
- bar and concession (with revenue flowing to the Society)
- all equipment that is normally in the space
- inclusion in the general marketing and “what’s on” list for the facility
- custodial (for normal working hours)

### **Not included in the rental fee:**

- extra staff
- some consumables
- equipment and goods rented or purchased on behalf of the renter (prior approval required)

### **Tentative Booking Procedures**

- Tentative bookings will be held without a deposit until another request for the same space is received
- At the time of the 2nd request the 1st tentative booking will be notified and given 72 hours (three business days) to confirm or cancel the booking
- Confirmation will require a signed contract and a 25% non-refundable deposit of the space rental only
- When a “second hold” obtains a space under this procedure, they will be required to sign the contract agreement and pay the 25% non-refundable deposit
- Payment of the 25% non-refundable deposit shall be received within 72 hours (three business days) of agreeing to pay the deposit
- All bookings will be based on appropriate Space Allocation Policies

### **Payment**

- Payment is accepted by cash, debit card, cheque made payable to the Society, Visa and MasterCard
- The Society reserves the right to limit the amount payable on credit cards
- If the licensee neglects to sign the contract agreement or pay the full facility rental, the licensee may be denied access to the facility
- Interest on outstanding invoices will be charged at 1.5% net thirty days, compounded monthly. (18% per annum)

### **Liability Insurance**

- All user groups are required to hold liability insurance of \$3,000,000.00 with the City of St. Johns and the Society as an additional named insured on the policy. Private meetings and functions will not be required to provide insurance. It is possible that the Society could make arrangements for this insurance with a local insurance broker which the renter could contact directly.



### Annual Special Events

- Includes all special events that are re-occurring on an annual or biannual basis and that require a tentative hold of their consistent annual calendar dates into the future. In order to become an annual special event, customers must request in writing that their event be classified as an “Annual Special Event” and pay the deposits as required. Annual dates will be held for up to five years in advance at any given time. Cancelled dates will be subject to a non-refundable deposit if cancelled within 11 months. Two consecutive cancellations will result in a loss of annual user status.

### Lease Rates

Lease rates for studio and workspaces are calculated on a monthly bases. Included in the lease rates are heat, light and water and access to the common areas of the centre on a 24 hour/7 days per week basis. Lease rates are payable on a monthly basis. Lessees in default for 3 months will be evicted.

## .11 Operating Budgets

Operating budgets for arts operations can be very complex, confusing and difficult to understand even for arts professionals. One of the reasons for this is that everything in the operation usually appears in one large budget including rentals, programming, facility administration and maintenance. Understandably it is difficult to determine which portions of the budget pose a significant risk to the operation and which do not. Therefore the entire budget is taken as a risky venture and this is not necessarily true. To remedy this the total operating budget of the Society is presented in three individual budgets:

- **The Administration Budget** is essentially the fixed aspect of the operation covering basic overheads, key personnel, etc. This could be considered a “doors open” budget. Facility rentals are included in this budget.
- **The Programme Budget** contains the revenue and expenses associated with the mounting and support of events and programmes undertaken by the Society. These include special events, classes and other programmed events. It is this budget which is hardest to control and it will be the place where deficits and surpluses are possible. Although it is the risk area of the operation, it is where the real work of the centre will take place. The Society will be responsible for this budget including the surpluses and the deficits. Short-falls in revenue or overages in expenses in the programming will be made up with earned income and fund-raising. As the programming of the Society has not been determined a conservative allocation has been included in the administration budget.

Under the recommended operating model the overall philosophy is that the Society has a mandate to develop a programme that optimally uses the centre, services the community and develops the artists. The centre is expected to break-even on its programme budget as well as its entire operation without an operating subsidy from the local government, a burden often implicitly imposed on cultural organizations as an operating principle. Therefore, as part of a City service the Society is given the resources, in the form of a grant, to perform its assigned mandate and achieve complete cost recovery. The Society does have a significant role for maintaining fiscal responsibility, as discussed previously, as any cost overruns are its responsibility.

It should be noted that the programme budget is open ended in that the Society could keep adding programming until it exhausts its resources or it feels that it has taken on too much risk.

- **The Building Maintenance Budget** contains the cost of maintaining the building which would be shared. The Society will assume the cost of the maintenance including custodial activities, garbage/recycling disposal and the utilities as estimated in the attached budget. The City will retain control of the physical plant, services contracts (elevators, heating plant and chillers etc) and maintaining the “fabric of the building” ensuring that the community capital investment is protected. It is also expected that the City would undertake the outside maintenance (landscaping, snow removal, etc.) as it does for the other civic facilities.

The following is a pro forma administration and maintenance budget covering the start up year (prior to opening) and years one, three and five. It is based on the building programme presented in the Program Development chapter of this report.

The revenue estimates are conservative while the expenses are inflated. This has been done to create a spread between revenue and expenses allowing for a “factor of ignorance”. The “factor of ignorance” accounts for development in the community between the time this report is published and the opening of the centre as well as over or under estimates in revenue and expenses.

Category	Start up Budget	Budget Year 1	Budget Year 3	Budget Year 5
<b>REVENUE</b>				
City/Provincial Allocation Grant	247,780	237,500	224,500	193,300
Rentals Hourly, Daily, Weekly	0	211,000	253,200	303,800
Rentals Monthly	0	43,300	51,900	60,200
Concession Bar (net)	0	12,000	13,400	15,600
Cafe/Coffee bar (net)	0	30,000	33,600	38,900
Gift Shop / Gallery Revenue (net)	0	20,000	24,000	27,800
Fundraising - Sponsorship and Naming	0	0	0	0
Fundraising - Foundations and Grants	0	0	0	0
Fundraising - General Fundraising (net)	0	12,000	14,400	16,700
Fundraising - Annual Gala/Art Auction (net)	0	20,000	24,800	28,800
Allocation from Endowment Fund (net)	0	0	0	0
Allocation from programming (net)	0	0	0	0
Rental of Equipment (net)	0	0	0	0
Other Miscellaneous Revenue	0	4,000	4,500	5,200
<b>TOTAL</b>	<b>247,780</b>	<b>589,800</b>	<b>644,300</b>	<b>690,300</b>
<b>ADMINISTRATION EXPENSES</b>				
Staff (including benefits)				
Executive Director	75,000	75,000	78,000	81,200
Admin Assistant / Volunteer Coordinator	25,000	35,000	36,400	37,800
Accountant (PT)	4,000	21,000	21,800	22,700
Marketing / Development Manager	30,000	45,000	46,800	48,700
Building Manager	25,000	40,000	41,600	43,300
Benefits (22%)	34,980	47,500	49,500	51,300
PT Staff	12,000	28,000	29,700	30,800
Professional Fees and Memberships	3,000	3,000	3,500	4,000
Delivery / Postage	1,000	3,000	3,500	4,000
Office Supplies	8,000	15,000	18,000	21,000
IT ad Web management	10,000	15,000	18,000	18,700
Bank Charges	800	4,000	5,000	6,000
Technical Supplies	0	12,000	14,000	18,000
Telephone (Local and Long Distance)	1,000	3,000	4,000	5,000
Travel and Professional Development	3,000	7,500	8,500	9,000
Volunteer Expense	3,000	12,000	16,200	11,000
General Marketing and Newsletter	12,000	32,000	35,000	37,000
Minor Capital Purchase	0	10,000	12,000	15,000
<b>SUBTOTAL</b>	<b>247,780</b>	<b>408,000</b>	<b>441,500</b>	<b>464,500</b>
<b>MAINTENANCE EXPENSES</b>				
Janitorial	0	30,000	34,500	37,700
Cleaning Contract	0	25,000	28,750	33,100
Heat, Light, Cooling (assume green building)	0	70,000	77,000	84,700
Service Contracts (elevator etc.)	0	4,800	5,300	5,800
Building Maintenance and Repairs	0	25,000	27,500	30,200
Fire Equipment	0	1,000	1,100	1,200
Snow Clearing	0	12,000	13,200	14,500
Garbage Collection	0	2,500	2,750	3,000
Water Tax	0	7,000	7,700	8,500
Insurance	0	4,500	5,000	5,100
<b>SUBTOTAL</b>	<b>0</b>	<b>181,800</b>	<b>202,800</b>	<b>225,800</b>
<b>TOTAL EXPENSES</b>	<b>247,780</b>	<b>589,800</b>	<b>644,300</b>	<b>690,300</b>
<b>PROFIT (LOSS)</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

## Notes: Administration/Maintenance Budget

### Revenue

**Civic Allocation:** This allocation of funds from the City or Province to cover the shortfall between earned income and expenses. Note that the allocation from the City or Province remains relatively constant over the five years of growth. It is anticipated that as the operation grows it will cover the increased expenses with increased earned income and will be less reliant on the support from the two levels of government. In this way the City or Provincial administration can have confidence that the support is not “open ended”.

**Centre Rental Revenue Hourly, Daily and Weekly (Net):** Revenue from the rental of the centre as per the breakdown of rental days, spaces and rental rates below:

Space	Booking Months	Rate	# of Rooms	Gross Rev.	% of Exp.	Direct Exp.	Net Rev.
Event Space	200	300	1	60,000	10	6,000	54,000
Large Theatre Arts Rehearsal Room (net)	110	150	1	16,500	5	825	15,675
Theatre Arts Rehearsal Rooms (net)	120	100	2	24,000	5	1,200	22,800
Large Music Rehearsal Room (net)	120	150	1	18,000	3	540	17,460
Music Rehearsal Rooms (net)	180	100	2	36,000	3	1,080	34,920
Music Classroom (net)	160	100	1	16,000	3	480	15,520
Dance Studios (net)	225	150	1	33,750	3	1,013	32,738
Visual Arts Wood Working Shop	100	100	1	10,000	10	1,000	9,000
Visual Arts Metal Working Shop	100	100	1	10,000	10	1,000	9,000
<b>Total</b>				<b>224,250</b>		<b>13,138</b>	<b>211,113</b>

**% of Expense** - these are expenses incurred by the operation for the rental of the space and would include items and services that are supplied as part of the rental contract.

The budget is based on the projected use in the 1st year of operation. Growth of 20% for the 3rd year and 16% for the 5th year are then calculated to give estimates for these years.

**Centre Rental Revenue Monthly (Net):** Revenue from the rental of the centre as per the breakdown of rental days, spaces and rental rates below:

Space	Booking Months	Rate	# of Rooms	Gross Rev.	% of Exp.	Direct Exp.	Net Rev.
Writers Studio (net)	10	150	0	0	2	0	0
Visual Arts Private Studios	10	180	6	10,800	2	216	10,584
Visual Arts Shared Studios	8	340	2	5,440	2	109	5,331
Visual Arts Print Studio	10	1,000	1	10,000	2	200	9,800
Rental Offices	10	600	3	18,000	2	360	17,640
<b>Total</b>							<b>43,355</b>

**% of Expense** - these are expenses incurred by the operation for the rental of the space and would include items and services that are supplied as part of the rental contract.

The budget is based on the projected use in the 1st year of operation. Growth of 20% for the 3rd year and 16% for the 5th year are then calculated to give estimates for these years.

**Bar/Concessions Revenue Net:** This is the revenue minus expenses for the operation of the concession and bar in the centre during events. This revenue is purposely conservative as it cannot use the standard estimates used in the catering business.

**Cafe/Coffee Bar (Net):** Net revenue from the operation of the cafe and coffee bar which would be open whenever the centre is open. The operation of the cafe could be by the society itself or as a concession to a commercial operator. In either case some revenue would flow back to the operation. Although there is more risk and issues with the society operating the cafe there would be considerable more profit and more control over the operation.

**Gift Shop/Gallery Revenue (Net):** Net revenue from the sale of items in the gift shop and from the commission of items sold through the gallery. Note that it would be possible for the artists to off set some or all of their rental expenses by providing items and works of art to be sold in the gift shop and in the gallery.

**Sponsorship:** Corporate sponsorships of events and other activities. Most of the sponsorship and naming opportunities would appear in the capital fund raising revenue so this line item has been reduced to zero for this budgeting exercise.

**Grants and Foundations:** Revenue generated by money received from the foundations and grant giving bodies. It is expected there would not be a lot of opportunity to obtain such funds by the operation so this estimate has been reduced to zero for this budgeting exercise.

**General Fund-raising:** This is the net revenue from fund-raising activities such as gala events, auctions, membership campaigns and general donations.

**Annual Gala/Art Auction:** This is net revenue from an annual event celebrating the arts centre.

**Allocation from Endowment:** It is assumed that part of the capital campaign for the facilities will be an endowment which will be invested and the interest used to offset expenses. Revenues would fluctuate depending on the economic climate and the investment opportunities of the day. For the purposes of this budget exercise the line allocation has been reduced to zero.

**Allocation from Programming:** This is revenue which will flow from any programming undertaken by the society. It is likely in the early years these activities would be on a break-even basis. However once the activities were established a small amount of revenue would flow to the operation. The activities could include art classes, music classes, special events, a lecture series and workshops. Many of these programmes could be in partnership with other users of the centre. For the purposes of this budget exercise the line allocation has been reduced to zero.

**Rent of Equipment:** It is assumed that the centre would own equipment which could be rented out at reasonable rates to artists. This could be studio lighting packages, cameras and photographic equipment, video equipment and other items which artists may need from time to time but cannot afford to invest in ownership of the items themselves. For the purposes of this budget exercise the line allocation has been reduced to zero.

## Administration Expenses

**Staff expenses:** these are salaries including benefits for the staff of the operation.

**Professional Fees And Memberships:** these would be expenses for memberships in various organizations.

**Delivery and Postage Expense:** general expenses for courier service, mail, etc.

**Office Supplies:** paperclips, photocopy paper, and all the supplies it takes to run an office.

**IT and Web Management:** the cost of setting up and maintaining a website for the facility and the events which take place in the facility.

**Bank Charges:** Typical bank charges paid by any business.

**Technical Supplies (Consumables):** these are supplies used in the centre for the general day-to-day running of the operation and would include such things as lamps for the lighting, colour fabric, miscellaneous tools, maintenance supplies and other consumables.

**Telephone:** this would be expenses related to long distance and other telephone functions.

**Travel and Professional Development:** Expenses related to the management staff attending industry events. It would cover the cost of courses and training to upgrade staff skills.

**Volunteer Expense:** Expenses here relate to volunteer appreciation evening and other costs of maintaining an involved volunteer network.

**General Marketing and Newsletter:** these expenses relate to the generation of a marketing campaign for the events taking place in the facilities as well as the marketing of the facilities to potential clients.

**Minor Capital Purchase:** this covers the purchase of small capital items which are required as the need arises.

**Janitorial Expense:** this is the staff expense for cleaning the centre.

**Utilities:** these are expenses related to the heat light and water and the operation and maintenance of the facility itself. This budget would be controlled by the appropriate City Department.

## .12 Community Development

This study and plan is based on achievable targets which can be realized only through hard work, organization, good planning and sustained development for art centre activities. Community development will become a critical factor in the second and third years of operation when the uniqueness of the new centre wears off and the community shifts its focus to other new projects. A sustained community development programme will keep the centre and its activities in the forefront of public attention.

Community development and public acceptance of the centre and its programme can be greatly affected by the size, form and general ambience of the public spaces. All these factors contribute to the quality of the experience of the participants. Part of the product the centre is offering to the community is the experience of attending an event or being involved in one of the programmes. This experience is made up of many factors, the most important of which is

the event, programme or exhibit, but also ‘in play’ are the public spaces, cafe/bar service, cleanliness and design of the centre.

The Board and the staff/volunteers of the centre cannot simply sit back, as the building alone will not sustain the required community development. This will be achieved through a sustained, linked programme of marketing campaigns, newsletters, advocacy, fund-raising and memberships. This type of strategic plan and implementation combined with the right facilities will result in a dynamic, vibrant operation which will provide the community with a focus.

## .13 Risk

Risk is a function of the type and scope of the centre’s programming model.

Of course the operating model with the least amount of risk is the renter/lease model. The centre is only in use when there is someone to rent it. The real risk in this model is borne by the renter who is selling a product or service to cover rent of the space in the centre. Of course if not enough is sold the renter loses money. The centre always will be paid and has no risk except by the default of the renter.

The model with the most amount of risk is the renter/lease – programmer model. Here the organization does not have to bear the cost of the producing the work of art or service. The only costs to be covered would be the artist fees, the cost of marketing and the hard costs of presenting the event or programme. If the centre is itself the presenter then there is no rental cost. In this model the amount of risk is determined by the number of events/programmes presented and the “artistic” content. Simply the greater the number of events and the more “avant-garde” these are the greater the risk. This is where it is important to engage the right Executive Director who will have both the artistic and business sensibilities to make considered decisions. Then it will be up to the Board of Directors and the Executive Director to determine how much risk the organization is prepared to undertake.





## 6.0 Appendices



## Appendix A: Assessment of the D.W. Knight Study from 2008: “Arts Venue Needs Assessment and Feasibility Analysis”

Sheppard Case Architects Inc. was asked to examine “Arts Venue Needs Assessment and Feasibility Analysis” as one of the key background reports to the work undertaken by the team. Review of the Knight study yielded concern with regard to the message inherent in the document. Its executive summary posits two distinct areas of analysis:

- The facility in isolation, and
- The total project impact on the existing St. John’s arts infrastructure.

The study’s argument in support of additional theatre infrastructure for the city is based on valid arguments:

1. Recognition of the growth of the city and its maturation into a culturally significant place.
2. Recognition of the future growth in the city in the context of current and near future developments.
3. Recognition of the demand that exists (in 2008) and the four years previous, and that such demand has steadily and significantly increased within the city.
4. Recognition of the potential that this facility can have on the city arts community and the citizenry as a whole.

However, the second half of the executive summary tends to dwell on the negative impacts of potential new theatre infrastructure, despite evidence to the contrary presented throughout the report (which was headed in a positive direction). The Knight Study executive summary certainly appears to contradict the interviews and individual assessments found in Part 2 of the report, “Venues and Their Use”.

In all but one of Knight’s interviews, the comments tend to reflect the necessity or desire for a 500 seat Arts Venue within the city’s inventory of cultural facilities. The only contrary assessment stems from a review of the Majestic Theatre (that is now no longer in use as a theatre venue). One interviewee suggested a more comprehensive plan, perhaps in-line with the current direction of the current Municipal Plan process/review, however most other interview sessions indicated a ‘positive’ or ‘non-impact’ on the community. This is perhaps a key aspect of the research that needed more detailed investigation.

The Knight Study also attempts comparisons between the subject of the report (a 500 seat cultural venue) and other somewhat similar types of venues elsewhere in Canada. The chosen comparative venues however may not actually be ideal candidates for this exercise. Out of the examples selected: Fredericton Playhouse, Centre-in-the-Square (Kitchener), The Grand Theatre (London), Imperial Oil Centre for the Performing Arts (Sarnia) and the Thunder Bay Community Auditorium – the latter most is most appropriate. The others are either above the required seating capacity, or are located in areas much larger in population than St. John’s. Of those that are located in areas similar in population (e.g. Sarnia) venues of similar capacity already exist within the community or nearby.

It appears that the D.W. Knight Report may have been arrived at with insufficient input from the St. John’s theatre

community. Out of the thirty-one interviews, ten were operators of venues - the majority of which were not active in theatre production work in the city.

Where people were interviewed, assessments were documented that seem to contradict the information presented in that portion of the Knight Study that explored “Venues and Their Use”. It was suggested that the proposed 500 seat theatre venue (the viability of which was essentially the subject of the study) would have a negative impact on the present infrastructure, affecting in particular, the LSPU Hall and the Holy Heart of Mary Auditorium. How this conclusion was derived is not clear, as the interviews undertaken and documented by the Sheppard Case Architects team suggest quite the opposite. In particular, both Amy House and Marlene Cahill with the LSPU Hall/RCA are quite categorical regarding the need and the potential benefits of the subject proposed venue.

D.W. Knight’s commentary on the assessment is somewhat general and un-specific in its approach. The report contradicts itself on a number of levels. The evidence suggests that there is a need for such a facility, yet the implication is that such a facility will have a negative impact on existing cultural infrastructure.

The suggestion that an adaptive reuse project is preferred over a new building is presumptuous, and the relevance of this in the context of the study mandate is unclear.

Some of the report narrative could be considered subjective and perhaps inappropriate. For example, reference to Holy Heart in reducing the “cannibalistic effect upon the existing system”. This suggestion, by extrapolation, leads to the suggestion that the impact of a new venue would be negative.

Finally, did the authors of this report possess the arts/theatre facility experience needed for an assessment of this nature? The choice of some of the spaces as possible venues that were examined may have been inappropriate. For example, the Majestic has a very poor stage area, and the Capitol was designed as a movie theatre. Despite what appears to be a considerable effort put into the Knight report, the conclusions may be described as general, providing a study outcome that appears contradictory to the study process. Simply put, the argument that a 500 seat theatre venue would have a negative impact on the cultural community is insufficiently validated and counterintuitive with respect to demand and competition theory. It is acknowledged however, that the City of St. John’s has had unprecedented growth that could not have been predicted in 2008. This physical and economic growth has spawned a greater thirst for artistic endeavour and patronage – with the net result: increased sustainability and venue demand.

## Appendix B: Notes on Existing Facilities and Workspaces



### Gateacre Studios

The Gateacre Studios are located in the Baird Building at Water Street and Baird's Cove Road. The rental rates start around \$200, and the studios are located above the Eastern Edge Gallery, The Leyton Gallery, Harbourside Studio, and adjacent to St. Michael's Print Shop (described below).

### St. Michael's Print Shop

St. Michael's Print Shop is a forty-year old fine art print studio. It is used by many artists to produce fine art prints, and had a residency for four to six artists. There are variable rental rates that accommodate different types of users. The studio is equipped with a variety of printing presses and other print production equipment, as well as a small commercial gallery.

### The Arts And Culture Centre

The Arts and Culture Centre is a combination production, presentation and preparation space that has been a fixture on the St. John's Arts scene since the 1970's. It was the location of the Provincial Art Gallery until the opening of The Rooms in 2005. The building has two theatres: a 1000 seat main space and an 80 seat basement theatre. There are a number of rehearsal spaces of various sizes and qualities: 1 large space and 1 small space on the upper floor and a medium size space in the basement level. The former gallery spaces are now being used as rehearsal spaces. Lighting in these rooms is a combination of florescent and/or natural lighting. There is a large workshop and in-house costume bank. There is no cost to rent/ book the space.



Above, Top: Gateacre Studios, Also Known As 'The Baird Building', House Artists Studios, Eastern Edge Gallery, St. Michael's Print Shop, And The Leyton Gallery  
Above, Right: St. Michael's Print Shop In The Baird Building  
Above Left: The Provincial Arts And Culture Centre

## NIFCO

NIFCO (Newfoundland Independent Film-Makers Cooperative) is a professional film production complex used by film-makers, multi-media artists and film enthusiasts. Memberships are available for the general public to use the space. NIFCO has an extensive list of film production resources including film editing studios, sound editing studios, recording studios, etc. It located in a series of row houses along King Street and Bond Street.

## The Quidi Vidi Village Plantation

This new facility houses studio spaces in Quidi Vidi for emerging craft-focused artists. The space is managed by the Craft Council, and the rental rates are in the \$200 per month range. Scheduled open studio shopping hours allow the public to walk through the space and purchase craft and art works.

## Devon House

Devon House is a craft centre which includes a shop, a gallery, offices, and a clay studio. The shop and gallery exhibit work from a wide variety of artists and artisans from the region. The administrative staff of the Craft Council and some other arts related organizations occupy office space in the building. The Clay studio houses three permanent artists in residence. Clay firing equipment is used by some non-residence artists. The studio focuses on offering courses in ceramics and sculpture for all ages at all levels, and also occasionally provides equipment use for non-resident artists.

## Martin Vallee

Martin Vallee is a new dance studio, used for ballet instruction and rented by other dance groups outside of teaching hours. It is located in Mount Pearl, and is available for hourly rental.



**Above, Left:** The New Quidi Vidi Plantation

**Above Right:** Devon House



Above, Left: Cochrane Street United Church, Cochrane Street

Above Middle: Rabbittown Theatre, Merrymeeting Road

Above Right: Gower Street United Church, Gower Street

### **Cochrane Street United Church Hall**

A gymnasium space in the Cochrane Street United Church Hall is available for hourly rental, and is used frequently by the dance community. It is not however a dedicated space for dance rehearsal. There is a sprung floor that is appropriate for dance rehearsal. The dimensions of the space are also adequate for dance rehearsals, with 15 foot ceilings, and 35 by 50 square feet of space.

### **Rabbittown Theatre**

The Rabbittown Theatre is located in the old Seventh Day Adventist School and has a make shift “black box” theatre in the basement, with numerous classrooms that can be used as rehearsal space. The average size of these rooms is 20’ x 30’ and with ceiling heights ranging between 8’ and 9’. The spaces have vinyl tile flooring and the lighting is both natural and florescent. There is an issue with temperature control (being too cold in the winter and too hot in summer). The space is good for experimental theatre, in that the rehearsal rooms can be used as performance spaces. The price is affordable for small independent theatre groups.

### **Gower Street United Church - Memorial Building Gymnasium**

The gymnasium of the Gower Street United Church has been used as a rehearsal space on a number of occasions in the past. Users found the space to be amenable to theatre and dance rehearsal due to the sprung floor, however the vertical dimensions of the room are not ideal, as the ceiling is not high.



Above, Left: LSPU Hall, Victoria Street

Above Middle: D.F Cook Recital Hall, Memorial University Of Nfld

Above Right: St.James United Church, Elizabeth Avenue

### **LSPU Hall**

A performance venue on Victoria Street, which includes 400 seat theatre, and a small gallery, bar and workshop/performance space. The Hall underwent a \$2.2 million renovation in 2009. The rental rates are comparatively high and not affordable for most small theatre companies. This is primarily a performance venue and typically does not provide space for rehearsals.

### **Memorial University of Newfoundland, School Of Music**

This is one of the newest spaces in the city for music performance and rehearsal. The performances spaces include: D.F. Cook Hall with 296 seats, The Choral Room with 130 seats, and The Suncor Energy Hall (formerly named Petro Canada Hall) with 125 seats. There are also a number of medium sized rehearsal rooms with grand pianos and some smaller individual rehearsal rooms. One of the drawbacks of this facility is that it is open throughout the day and evenings - this presents a security issue for many groups.

### **Basement Of St. James United Church**

The basement of St.James United Church is large and expansive with plenty of light (both natural and florescent) and large enough to reproduce stage sizes around the city. However, the height of the space is limited to nine feet, and features a number of structural columns that can be an impediment, depending upon the production. The floor surface is vinyl tile. The space is only available for rental during regular working hours.

# Appendix C: Pro Forma Operating Agreement

THIS AGREEMENT made the \_\_\_\_\_ day of \_\_\_\_\_,

**BETWEEN:**

**The City of St. Johns**  
hereafter called the “CITY”

**AND**

????????????, a Society duly incorporated under the laws of the Province of Newfoundland  
(hereinafter called the “Society”)

**WHEREAS:**

The city owns an arts centre (hereinafter called the “centre”) on lands situate in the City of St. Johns, Newfoundland.

The Society and the City have agreed that the Society may occupy the Centre as licensee and operate the Centre for the benefit of the citizens of St. Johns on the terms herein;

The Society agrees to operate the Centre in conformance with all applicable Federal, Provincial and City laws, by-laws and regulations.

**The Society and City agree as follows:**

- The Society shall be entitled together with the City to occupy the Centre as licensee for the period ???????, ??? through ????? ??, ??? subject to the conditions contained herein;
- If the Society continues to remain in possession of the centre after the expiration of the agreement whether with or without the consent of the City, the Society shall remain in possession on a monthly basis on the terms and conditions set out in this agreement;
- The Society will occupy the Centre only for the purposes contained in its constitution. It, together with its servants, invitees and licensees may enter into and travel across on foot and with motor vehicles and may park motor vehicles (all in common with all other servants, invitees and licensees of the City) in the designated public areas surrounding the Centre;
- The City shall continue to have possession of the Centre for the purposes of maintenance, repair, reconstruction, inspection, painting, renovating and landscaping of the Centre and surrounding area, provided that it does not interfere with the license to occupy granted to the Society herein The City shall continue to have unlimited access at all times to the mechanical rooms enclosed in the Centre;



**The City shall, at its own expense:**

- keep the building in a state of good repair and consult with the Society prior to the preparation of the annual maintenance budget;
- provide all necessary janitorial services or fund same in the approved administration budget. Assistance in monitoring janitorial standards will be provided by the appropriate city staff; and
- make renovations and alterations from time to time required to comply with the legislated codes concerning arts centres.

All fixtures and chattels purchased or otherwise acquired by the Society for use in the Centre shall immediately upon acquisition by the Society become the property of the City. The City shall allow all such fixtures and chattels to be used exclusively by the Society as long as the Society occupies the Centre. The City shall insure such fixtures and chattels against usual risks insured by the City on its other property to their full insurable value. Any recovery of insurance proceeds by the City in respect of damaged or destroyed fixtures or chattels shall be applied to replace or repair the same unless the Society and the City agree otherwise. The sale of chattels or use of chattels for trade-ins shall be in accordance with City/policy: chattels may be used for trade-ins when the chattel being acquired is a replacement for the chattel being traded in. The responsibility for administering Council policy for the disposal of City fixtures and chattels has been assigned to the City Treasurer.

The Society shall maintain insurance for not less than ?? million dollars (\$?,000,000.00) against claims for personal injury and other third party liabilities. The City shall be named as an additional named insured in the policy of such insurance. The cost of the insurance will be shown in the Administration budget which is funded by the City. The Society shall neither cancel nor approve any material change to the policy without having first received in writing the approval of the City;

The Society shall present its annual preliminary administration budget to the City in each year before the ??th day of ??????. The Society's annual administration budget shall be for the ensuing fiscal period of ?????? to ??????. The administration budget shall include the estimated cost of building maintenance pursuant to Paragraph ?? and ?? hereof. Amendments to the administration budget will not be made without the mutual consent of both parties.

In addition to the annual administration budget, the Society shall, at the same time, submit to the City the following information with respect to their proposed operation for the current programme year which runs from ???? to ?????? of the operational year:

- A statement of the previous programme year's charges and all proposed charges to all classes of user groups for the various facilities in the Centre for the ongoing programme year running from ???? to ??????;
- A statement of the previous programme year's use and the estimated proportion of use of the various facilities by user groups and individuals for the coming programme year; and,
- A statement of the previous fiscal year's revenue and expenses and the anticipated budget for the next programme year.

The Society shall operate the Centre in substantial compliance with the annual administration budget approved and funded by the City. The City shall appoint the Director of Finance or the Director's designate, to sit on the Finance Committee of the Society for the purpose of monitoring the finances of the Society. Minor adjustments of budgeted items during the fiscal year totaling less than \$4,000.00 can be approved by the Society providing the City is informed. This shall apply to both the operating and capital budgets financed by the City if it is proposed to move funds allocated to salaries, expenses, or capital, to a different allocation and if accumulated changes are under \$4,000.00. Accumulated budget changes in any one year in excess of \$4,000.00 must have prior approval of City Council.

The Society shall have prepared audited statements of all its activities for the relevant period and present them to a regular meeting of the Council of the City within five (5) months of its year end. The Society shall engage the same auditors as the City unless otherwise mutually agreed. Those auditors shall report directly to the Society.

The Society shall be responsible for all aspects of the operation of the Centre (save those exclusively to be performed by the City as described in the Agreement) including without limitation:

- **all programming and booking of events in the Centre;**
- **ensuring that all programmes and events will not offend the moral standards of the citizens of St. Johns;**
- **engaging all personnel to perform their duties, PROVIDED HOWEVER that the Executive Director shall be approved by the City; and,**
- **the operation of all concessions.**

The Society shall incur all expenses and retain all revenues related to concessions and performances and events.

The Society shall not make or allow to be made, any alterations to the fabric, structure or service systems of the Centre without the consent, in writing, of the City.

This agreement may be terminated by the Society on sixty (60) days notice to the City.

This agreement may be terminated by the City on sixty (60) days notice to the Society in the following events;

- **if the Society is in breach of this Agreement and remains in breach after thirty (30) days notice of that breach by the City;**
- **if the Society changes its Constitution or By-laws without the consent of the City; and**
- **if the Society becomes bankrupt or insolvent or takes any proceedings under the Bankruptcy Act or commences any proceedings for terminating business operations.**

Upon termination of this Agreement, the Society shall vacate the Centre and shall transfer to the City all of its records, agreements, bookings, accounts (including any sequestered funds on deposit) and other items relating to future and past events in the Centre. The City agrees to honour any commitments made by the Society to the end of the current fiscal year.

The Society may not assign the benefit of this Agreement in whole or in part without the written consent of the City.

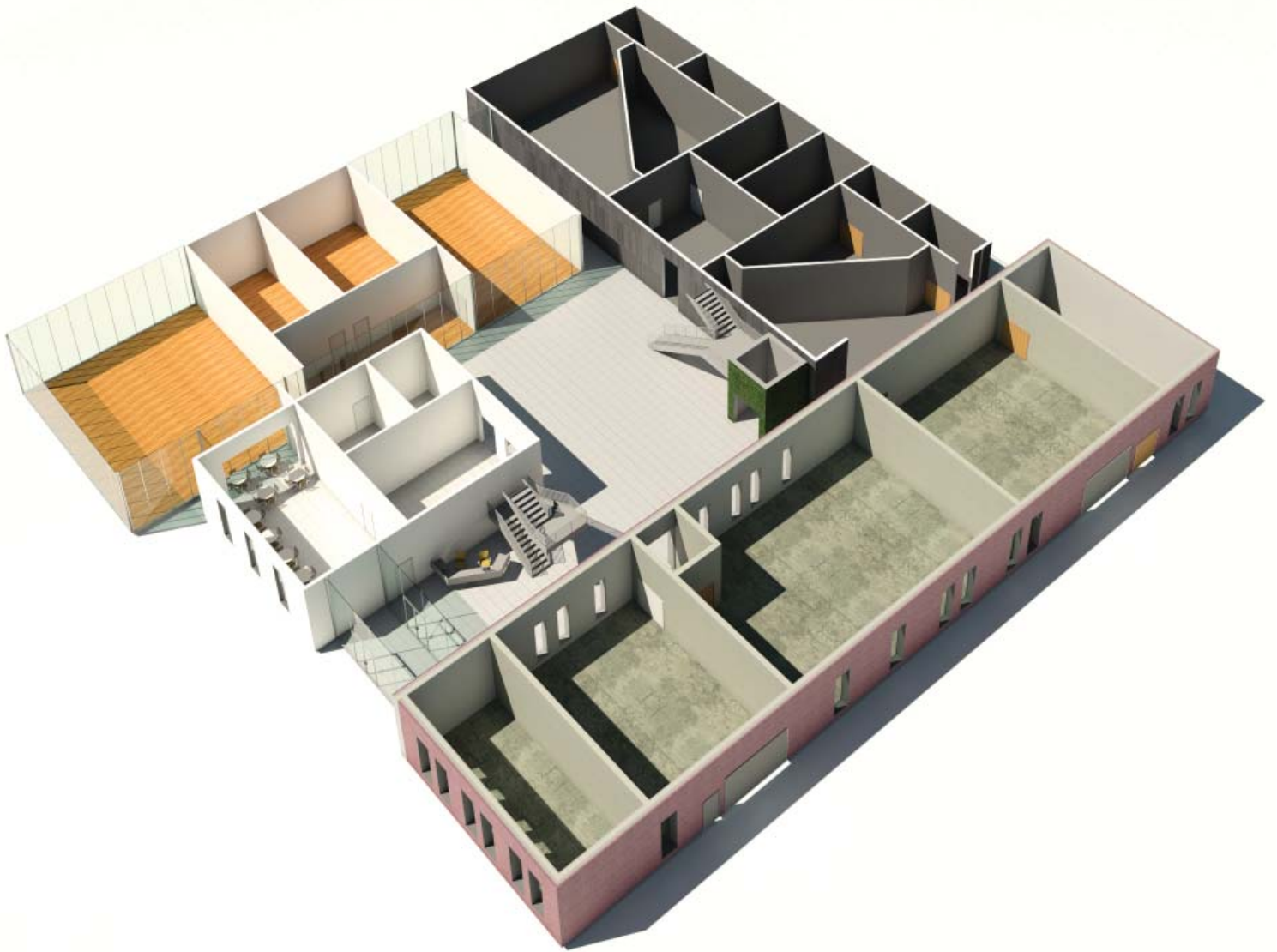
Each party hereto shall execute and deliver all such further assurances, documents and instruments and do all such further acts and things as may be reasonably required to carry out the full intent and meaning of this Agreement.

Any notice or instrument required or contemplated to be given or made hereunder (hereinafter called the "notice") shall be in writing and either delivered in person or sent by registered mail, from the City of St. Johns, postage prepaid, addressed to the party to receive the same at the address herein contained, or at such other address as such party may by notice to the other party designate.

Any notice shall be deemed to have been received upon the day of delivery, if personally delivered, or, if mailed as aforesaid, on the third business day following the day of mailing.

**IN WITNESS WHEREOF the parties have executed this Agreement.**

## Appendix D: Diagram of Building Schematic





# Appendix E: Interview Questionnaire:

**ST. JOHN'S**  
NEWFOUNDLAND AND LABRADOR, CANADA

**SHEPPARD CASE**  
ARCHITECTS INC

## NEW MULTI-PURPOSE ARTS SUPPORT FACILITY FOR THE CITY OF ST. JOHN'S: DEMAND AND NEEDS ANALYSIS

### STAKEHOLDER INTERVIEW / QUESTIONNAIRE

The City of St. John's, through its Arts Advisory Committee, wishes to determine the needs, demand and supply of suitable, accessible and affordable, rehearsal, production, office and workshop space in support of local artists within the City. Sheppard Case Architects Inc. has been contracted by the City to assist in this endeavour, both with information gathering, and in the determination / analysis of a preferred building model to meet the demand.

Through the process of reviewing the performance venue capacity, it became clear that there is a deficiency in the amount, type, access to and quality of, rehearsal and pre production space within the City for both established and emerging artists.

It is important to recognize that this effort should not be construed as an indication of financial commitment on the part of the City towards new or redeveloped multi-purpose arts support space. However, while the primary focus of this study is to consider rehearsal, production, office and workshop space, we may advise on expansion or enhancement of existing production space.

This questionnaire is not intended to solicit a written response - although such responses are welcomed and appreciated. The intent is to provide the stakeholder interviewee with insight as to feedback critical to the consultant's work, and to allow sufficient time for the interviewee to consider their responses. You will be contacted for a face-to-face meeting with representatives from Sheppard Case, the agenda for which will be the questions below.

Any questions regarding the process should be forwarded to: Elizabeth Lawrence, Director, Economic Development, Tourism & Culture at the City of St. John's. Telephone: 576-8203/8149.

Or email [elawrence@stjohns.ca](mailto:elawrence@stjohns.ca)

#### **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

1. Briefly describe the nature of your work / discipline.
2. How long have you been an entity on the local arts scene?
3. How many people are typically involved, and what is the specific age group?
4. What are your hours of operation or how many hours per week do you spend practicing your art?
5. What type of support facilities do you currently utilize (exclusive of performance or exhibition space)? What is the function / size? Where are these facilities located?
6. What works for you in your existing space?
7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?
8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?
9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?

**Part 2: YOUR IDEAL SITUATION / ARRANGEMENT**

1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?
2. Is it continuous or seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?
3. What are your specific requirements or ideal parameters in terms of:
  - o acoustics
  - o floor/wall surfaces
  - o temperature/humidity/ventilation controls
  - o lighting
  - o sound (amplification)
  - o ceiling height
  - o storage (short term / long term)
  - o office support (integrated / shared potentials)
  - o access (doors/elevators for large works, props or sets)
  - o change/locker space
4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)
5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?
6. What new opportunities / activities may be possible with if such space became available?
7. Do you need to be segregated from other disciplines?
8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?
9. What is your preferred location in the City for support facilities and why?
10. Are you willing to pay a premium for enhanced facilities that better suit your needs?
11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?

We will contact you for to set up an interview time that works for you or your group.

Please provide us with your contact information. For your convenience, you can fill in this form below and provide it to your interviewer.

Name: \_\_\_\_\_

Organization: \_\_\_\_\_

Craft / discipline: \_\_\_\_\_

Street Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_

Telephone : \_\_\_\_\_

Email address: \_\_\_\_\_







# ST. JOHN'S

NEWFOUNDLAND AND LABRADOR, CANADA

SHEPPARD | CASE  
ARCHITECTS INC





The City of St. John's  
**Arts Space: Demand  
and Needs Analysis**

Appendix F:  
Research & Interview Data

Prepared by  
**Sheppard Case Architects & Schick Shiner Consultants**

For  
**The City of St. John's**

December, 2012

**ST. JOHN'S**  
NEWFOUNDLAND AND LABRADOR, CANADA

**SHEPPARD CASE**  
ARCHITECTS INC

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# Introduction







## Introduction

**The following interviews were conducted throughout April, May and June of 2012.** The list of interviews was determined through a collaborative process between the consultant team and the City of St. John's Arts Council staff. The goal was to extract a cross-section of the arts community for analysis, representing all disciplines: theatre arts, visual art, music, literature, and dance. Both established artists and emerging artists are included in the stakeholder group.

It is important to define clearly that this study focuses on the needs of **professional** artists. There can be some confusion in the public perception of who and what an artist is. This study does not include the educational sector of the arts, such as private dance instruction, private music instruction, or private visual art instruction. It also does not include amateur theatre production (where cast members are not paid), or any amateur performance by private schools. Professional working artists are those whose livelihoods depend on their practice, those who are adding new and valuable content to Newfoundland arts culture, and those who are risking everything to see their creative vision come to life.

The interview questions were determined through a collaborative process between the consultant team and the City of St. John's. The questions are intended to distill information about individual artists' working conditions: Do they meet the artists' needs? Are they affordable? Are they safe and healthy? Do they meet the standards that should be expected by all working professionals of their work environments?

The questions are also intended to help the consultant team determine the value of existing facilities in the city. How can a new potential facility work symbiotically with those facilities, (as opposed to creating competition) so that the community at large can grow and prosper?

In general, the interviews were recorded in a casual note-taking format. Not all interview questions were relevant to each artist, so some questions are not provided with answers. Some questions spurred on larger conversations, which are summarized in note form at the end of each interview. Not all artists that were selected for interviews were available to meet with the consultant team.



Interview Data:  
Individual Stakeholders



**Individual(s): Michelle Bush**

**Organization: Eastern Edge Gallery (Executive Director/ Curator)**

**Location: Water Street**

**Date: Thursday May 3rd 2012**

**Interviewer: Taryn Sheppard**

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

-Administration, executive director for non profit, non commercial art gallery, visual art, contemporary, multimedia etc.

**2. How long have you been an entity on the local arts scene?**

-8 Years.

**3. How many people are typically involved, and what is the specific age group?**

-n/a, spans all age groups.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-Tuesday to Saturday, noon to 5. Evenings and weekends for special events. Office hours 10 to 5 .

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-Storage space, st..Michael's print shop, Harbourside, Wonderbolt, parking garage, off site venue rentals.

**6. What works for you in your existing space?**

- Size, exhibition, it's a good size, height and volume is good, location good, within walking distance to amenities and other artists studios. Rent is decent compared to other locations.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Storage space is a problem, pipes and lighting not ideal , utilities, washroom size is a problem, no loading dock, no 2nd exit ( this makes capacity 50, not adequate) only one window in offices, no room For resource library, no conference space.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-Things have been stolen, someone stole the donation box, squatters were occasionally found in earlier years , the building is very large with extensive hallways, tunnels and rooms which would need some level of security. Cars get damaged in parking lot due to vandalism and lack of space.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-Eastern Edge Gallery pays \$1050 per month, plus other fees totaling \$1300. Yearly insurance is \$1200. Can afford to pay the same.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

-Continuous demand. Summer is more busy. If had access to kitchen, meeting space, would use frequently.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

-Continuous. Summer is busy.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics** : is a problem for adjacent office spaces when having talks , readings, sound effects with artwork in the gallery
- **floor/wall surfaces**: should be easy to maintain, flexible and also tidy. Walls should not be uneven, need lots of wall space, should have perfect finishes.
- **Temperature/humidity/ventilation**: must have control over heating.
- **lighting**: need total and complete maneuverability with lighting, sound and electrical outlets.
- **Sound (amplification)**: must not have echo
- **Ceiling height 12ft min.**
- **storage (short term / long term)**: need much more long term
- **office support (integrated / shared potentials)**: shared not good, too much demand
- **access (doors/elevators for large works, props or sets)**: big doors, loading dock, lifting equipment all essential
- **change/locker space**: yes would be ideal to have some change, shower, locker space.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

-Storage, access, lighting. (Floor and wall surface #4)

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

-All. Synergies lean towards community development, farmers market, contemporary art, environmental, garden art, moss graffiti, permaculture, food security, could share space with organizations like Youth at Risk, women's centre, refugee advisory, all these have natural links with arts community.

**6. What new opportunities / activities may be possible with if such space became available?**

-More collaborators and partnerships, creative energy, peer group benefits.

**7. Do you need to be segregated from other disciplines?**

-Acoustic problems are an issue.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- n/a, except for office, which should be accessible but at given times.

**9. What is your preferred location in the city for support facilities and why?**

-Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

-Maybe for larger occupancy capacity.

**Notes:**

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

-Centre Des Arts, Montmorency France

-Le Cube: Issy Les Moulineux

-Artscape, Wychwood Barns

-Belgo, 460 St..Catherine St.. Montreal

**Individual(s): Mark Callanan**  
**Organization: Independent Writer**  
**Location: 159 Pleasant Street**  
**Date: April 30, 2012**  
**Interviewer: Taryn Sheppard**

#### **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

-Writing, editing, poetry, book reviews, essays, technical writing.

**2. How long have you been an entity on the local arts scene?**

-2003 Published first book

**3. How many people are typically involved, and what is the specific age group?**

n/a

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-As much as possible, 20 to 25 hours, more in an ideal world.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-MUN library (uses the ship for readings, Wallace Hammond does sound for 20\$, \$40 for recording) Would be nice to have other venues for readings.

**6. What works for you in your existing space?**

-It's existence, access to books, boxes for some storage.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Space is about 8 by 7 feet, 7 foot ceiling. Too large of a room is not good, but could use more storage.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-Not a concern.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-\$70.00 Currently, can afford 70.00.

#### **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

-Continuous access, 24 hours.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

-n/a

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** somewhat important for sound insulation
- **floor/wall surfaces:** n/a
- **temperature/humidity/ventilation controls:** n/a
- **lighting:** good natural light
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term / long term):** yes, could be 16 x 16, need room for a couch, coffee table
- **office support (integrated / shared potentials):** n/a
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space :** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

-Storage, temperature control, and sound insulation

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

-Education, teaching, writing workshops, visiting artists program possibility.

**6. What new opportunities / activities may be possible with if such space became available?**

-More involvement with community

**7. Do you need to be segregated from other disciplines?**

-Not unless it was very disturbing

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

-Public connection is good, help break down 'ivory tower' perception of artists

**9. What is your preferred location in the city for support facilities and why?**

-Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

-No.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

-Poetshouse.org

**Notes:**

-Would support the existence of a writing/reading group. Interested in promoting dialogue with regards to peer review/criticism. Would support a writers' series that brought people in from various places to share work publicly.



**Individual(S): John Clark**  
**Organization: Newfoundland And Labrador Folk Arts Society**  
**Location: 204-223 Duckworth Street**  
**Date: April 26th**  
**Interviewer: Geoff Adams**

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

-Folk arts – music, dance, and story-telling.

**2. How long have you been an entity on the local arts scene?**

-Forty years in various incarnations.

**3. How many people are typically involved, and what is the specific age group?**

-From 1 to a Folk Festival that involves 250 performers and up to 250 volunteers ( including staff/security/crafts/merchandising) Board of directors including 12 people.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-9 To 5, more come festival time. Festival time usually end up 18-20 hour days (usually the month before) The festival itself sees people going '24/7'.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-Office space at 224 Duckworth Street, in addition there is a 50"x 10" foot trailer that is use for storage.

**6. What works for you in your existing space?**

-Trailer works well and supplies all the support required for the festival. Owned by festival. Although generic, it's location downtown is crucial. The office is affordable /could change though at any moment with the current renovations that are underway.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-No board-room. Extra space required for the week of the festival. Space deficit on a number of issues:

- No area for public presentation to the community
- Not comfortable
- Not presentable to public
- Does not accommodate many people coming and going
- No workshop space

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-Personal safety is okay but it is not secure. People keep different hours. Security of the building is not great. No theft or damage though.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$1000 Is the monthly cost and that is about as high as they can go. Need to pay as little as possible.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

### 1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?

-Office is continuous throughout the year./ Workshop space is per event (monthly). Would do a lot more if they didn't have to pay so much. This has a bearing on what is produced. Problem is that kids don't generate revenue. Would have a lot more active with workshops if the space were available.

### 2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?

-Again the office is continuous but the festival is only in July. If it was available they would use it more often. Activity decreases in July and August. Would continue with other activity in months outside of August.

### 3. What are your specific requirements or ideal parameters in terms of:

- **acoustics** – reasonable sound proofing for workshops / view to multipurpose
- **floor/wall surfaces** – standard for specifics / except for dance
- **temperature/humidity/ventilation controls** - standard
- **lighting** – standard
- **sound (amplification):** n/a
- **ceiling height** : n/a
- **storage (short term / long term):** n/a
- **office support (integrated / shared potentials):** n/a
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** n/a

No further questions were answered.

**Individual(s): Jenn Deon**

**Organization: Shakespeare By The Sea**

**Location: 3rd Floor Devon House, 59 Duckworth Street, St. John's**

**Date: May 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

-Theatre and special events

**2. How long have you been an entity on the local arts scene?**

-20 Years

**3. How many people are typically involved, and what is the specific age group?**

-Annual volunteers of 50 people at the peak / board of directors of 12 / seasonal  
Employment of about 6 to 10. (19 And up in age)

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-Administration of 40 hours x 4 people = 160 hours per week, rep company is 80 hours per week for all shows.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-3rd floor Devon house (200 sq. ft. of office); Holy Cross Junior High (variety of rehearsal space)/(workshop space and set storage and construction)/ long term storage (basement of house) ; kitchen table is the board room space.

**6. What works for you in your existing space?**

-Office: location is good / near the NFP and the arts / use of shared resources.  
-Other spaces: only good thing is the price is affordable.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Quality of the artistic process is being compromised  
- Consistency and design of the space being used.  
- Not designed for rehearsals.  
- Not enough floor space that is blank/neutral  
- Lack of natural light / no fluorescents please / adequate lighting as well  
- Conflict of available space at the arts and culture centre

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-Yes on all accounts

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-\$650 Per month for office/ \$800 over year for internet and phone.  
-\$1000 Donation to the school for the rehearsal space for 4 months/workshop and rehearsal space. Can offer up to \$500 per month.

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

-Administration is continuous and year round / rehearsals run from may through august.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

-Seasonal – May to August.

**3. What are your specific requirements or ideal parameters in terms of:**

acoustics :

floor/wall surfaces:

temperature/humidity/ventilation controls:

lighting :

sound (amplification):

ceiling height:

storage (short term / long term):

office support (integrated / shared potentials):

access (doors/elevators for large works, props or sets):

change/locker space:

all: Same as other companies really, nothing more to add.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

-Floor space and layout, Storage, Green room space / lounge space.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

-Education – sharing in our expertise of Shakespeare to the school system / expose students to theatre in general / provide efficiency in the arts / shared resources to enhanced the artistic product / multi-disciplinary space is a good thing

**6. What new opportunities / activities may be possible with if such space became available?**

-Early artistic collaboration. Effectiveness / cost savings.

**7. Do you need to be segregated from other disciplines?**

-No

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

-Distracting because the rehearsal process / some experimental contact may be Possible

**9. What is your preferred location in the city for support facilities and why?**

-Doesn't matter where as long as there is parking, it is near public transportation. Necessary to have in-house facilities like café/kitchen and access to craft services.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

-No but willing - #1 priority

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the Consultant team to consider?**

-Young Centre in Toronto

-Distillery District in Toronto.

-Business resource centre ; (O'Leary Ave/ Pippy place)

-Like the O'Leary Centre Canadian Business Service Centre ( has a bank of computers for use, photocopier, periodicals, access to magazines and books/Shakespeare folios)

- Library for artists (in-house / common / reference material)

**Notes:**

-NLAC needs to be a cornerstone tenant (maybe as an operator of the resource centre)

-Workshop space is important

- High tech capacity

- Professional development programs

- Tele-link capability

- Link-ups to video access for exterior feeds.

**Individual(s): Candace Fulford**

**Organization: Visual Artist**

**Location: HarbourSide, 72 Harbour Drive, St. John's, NL**

**Date: Thursday, May 10, 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

-Artistic programmer/instructor (the Murphy centre)

### **2. How long have you been an entity on the local arts scene?**

-Programme has been on the go for years, Candace has been graduated since 2006, worked at Leyton gallery, craft council, Harbourside/ Murphy Centre.

### **3. How many people are typically involved, and what is the specific age group?**

-Usually 12 people (up as high as 40-45) between the ages of 16 to 30 (18-19). 30 Hours a week - \$10 per hour – deal with people who have a barrier to future employment.

- Creative focus to the work

- Open with the process / workshop atmosphere.

- Community arts project is its best designation – linking into these areas. Range of career options are put forward. Job shadowing for 2 weeks.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-Monday to Friday – 8:30 am to 6 p.m. (Candace)

-10:00 Am to 4:00 p.m. (clients)

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-Harbourside centre – 30 ft. x 50 ft.

- Workshop / exhibition (moved from when the A1C Gallery operated it)

- Classes with a variety of themes

- Small amount of storage

### **6. What works for you in your existing space?**

-They have their own WC.

-Proximity to Eastern Edge and St. Michael's Print Shop.

-Lots of sharing of resources and ideas.

-Lots of space for the cost.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Although the building operators do try there are a lot of deficiencies: heaters are broken, skylights leak, flooring has almost caused accidents, lack of space for 12 people, floods in the office area, ventilation is very poor (oil paintings / OHSS would have issues with it) logistically parts of the room are not working where privacy is required for the nature of specific situation.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-No big problems so far. People are aware of securing the doors in the building, have been fortunate in that respect.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-\$1100 - \$1300

No guaranteed parking in the area and they can't enforce the parking in the lot. No fees for parking, and can't afford to pay much more because of the growing insecurity of rental and program funding. Can afford to pay same amount, but could pay maybe a bit more if they could solidify a space.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

-Continuous – 7 to 10 months full time / remainder is part time. Has the ability to store equipment / usually outsource for workshops downtown.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

-Continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** privacy on an individual basis is essential (offices)/ not a priority / privacy of users is essential.
- **floor/wall surfaces :** 8 x 8 area for each person – enough space for 12 people
- **group space:** wall space for arts work. - Paintable surfaces / practical
- **surfaces:** can be updated when needed. Wall space for shelving
- **temperature/humidity/ventilation controls:** big issue – needs better control
- **lighting:** natural so seasonal disorders can be dealt with. Task lighting. The correct type of florescent lighting, accommodate self directed exhibition space.
- **sound** (amplification)
- **ceiling height:** works well with 8 to 12 feet.
- **storage (short term / long term):** long term (all year long); ability to not have to pack up after the program is over and the funding is used up. Storage of the work is crucial.
- **office support:** (integrated / shared potentials) – because of the type of work. They do and the clients they have sharable office space is not possible – high stress situations can occur at times because of the type of clients involved. Confidentiality is key. Crisis situations have to be dealt with at times. 2 Small offices would be ideal.
- **access** (doors/elevators for large works, props or sets) - standard door and elevator.
- **change/locker space** - not an issue

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

-Not noted.

**5. What other disciplines (artistic or otherwise, e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

-Clients could work with different disciplines on a continuous basis at present. Shared resource centre.

**6. What new opportunities / activities may be possible with if such space became available?**

-Increased interaction on a day to day basis. Increased interaction with other influences. Consistency and regularity are important. Increased interest from public.

**7. Do you need to be segregated from other disciplines?**

-No – other than a single private space when required. Social green space would be nice.

**8. Would regular exposure to the general public in the course of your endeavours be Advantageous or distracting?**

-Good for exhibition of the work, would be good exposure within public space. Can be a bonus and a hindrance though. Too much stimulation for daily exposure.

**9. What is your preferred location in the city for support facilities and why?**

-Downtown, purely based on who they are serving. To be around like minded people.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

-Yes but their rates are determined by the funding that is received. Comfort is crucial though.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

-401 Richmond (closed doors but available space)

-‘Sketch’ in Toronto (grass roots and community based) (workshops for the users of the building). Shared space for community use.

**Notes:**

-More artist based activities in the building than corporate based elements.

-This is a community based arts project. Look into these areas, community connection.

-Bathroom and wash out tub is required.



**Individual(s):** Danielle Irvine  
**Organization:** Theatre Director - Independent  
**Location:** 9 Mc Dougall Street, St. John's  
**Date:** May 2012  
**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

-Theatre director and teacher

### **2. How long have you been an entity on the local arts scene?**

-20 Years - 1991

### **3. How many people are typically involved, and what is the specific age group?**

-Depends on the production (mixture), some students, some professional.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

-No fixed time – the time frame is one that expand and contracts. When it comes to show time and production and pre-production it can be a full time thing from 40 hours plus. Between shows the time is spent dreaming and scheming.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition Space)? What is the function/ size? Where are these facilities located?**

-Usually the choice is the A.C.C. Rehearsal space, but it is usually overbooked. Classrooms at the university or Rabbittown. Out of her house – the kitchen (coaching).

### **6. What works for you in your existing space?**

-Arts and Culture Centre: Windows give lots of light, It is free, in a good location, good size space/blank slate, classroom space, it's free, and close to students.

-Rabbittown: not often available, good location, blank slate, hose, free, convenient, craft facilities.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Arts and Culture Centre: double booked / not consistent/ can't use the same room throughout the whole rehearsal process.

-Residence: not big enough for proper rehearsal.

-Rabbittown: not free, air quality is not good, not big enough, cold in winter.

### **8. Is your current location secure? How do you feel about your personal safety at your current Location and do you feel it sufficiently guards against property theft or damage?**

-No, not secure / theft and damage are safe-guarded except at Rabbittown.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-\$0 At the moment/ depends upon the show and the budget / new facility needs to have a sliding scale dependent upon ability to pay.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

-Expand and contract – intermittent - periodic throughout the year.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

-Periodic throughout the year, usually fall/ winter/ spring. (Per season event).

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** good sound but not echoing
- **floor/wall surfaces:** big enough to have distance to observe / flexible enough to set up the stage as designed /good floor – strong enough but not slippery / on stage and off-stage floor space.
- **temperature/humidity/ventilation controls:** operable windows in the room
- **lighting:** natural light – no fluorescents
- **sound (amplification):** connectivity / digital capability
- **ceiling height:** need them to be high
- **storage (short term / long term):** locker space big enough for sets, props and stuff.
- **office support:** (integrated / shared potentials) –
- **access (doors/elevators for large works, props or sets):** loading doors big enough to get large things through them.
- **change/locker space:** craft area in the rehearsal area / water fountain in each rehearsal room.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

-Affordable/ accessible/ appropriate space – lighting /sound/size

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Education/ training.
- Business / arts management.
- Being around visual artists
- Ways in which art affects people's lives

**6. What new opportunities / activities may be possible with if such space became available?**

- Cross-pollination in terms of links between discipline
- Rich experiences, Stronger voice for artists
- Recreational area to pull people together.
- Potential to break down the barriers between public and artists

**7. Do you need to be segregated from other disciplines?**

- Maybe.

**8. Would regular exposure to the general public in the course of your endeavours be Advantageous or distracting?**

- If people are exposed then the groups need to be able to control the level of exposure. May be fed to a bank of flat screens.

**9. What is your preferred location in the city for support facilities and why?**

-Downtown – MUN area. It's walkable, has the right creative energy, (A1C district) no parking though and that is a big issue that needs a solution.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- n/a

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

-The Rooms Theatre is terrible space ( reflective sound / can't use it for the arts community although it promotes it as thus / lights fixed & can't move)

- National theatre school / Stratford (high/natural light/storage more than one show rehearsing at a time)

**Notes:**

- Storage bank (for costumes and props) doesn't need to be downtown, or a part of this project.

- Not essential to have a central office space

- Work is usually done from home and from a lap-top and a cell phone.

- Idea of a meeting room is good / printer to print bulk scripts (photocopy room)

- Production meeting room

**Individual(s): Andy Jones**

**Organization: Andy Jones Productions**

**Location: 175 Gower Street, St. John's**

**Date: May 2nd, 2012**

**Interviewer: Geoff Adams**

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

- Theatre performer and storyteller

**2. How long have you been an entity on the local arts scene?**

- 40 Years – may 1972 started (with/ Jane Dingle, Tommy Sexton, Mary Walsh & Diane Olson) Newfoundland Traveling Theatre Company (Jonathan Wise)

**3. How many people are typically involved, and what is the specific age group?**

- 2 People in addition to himself: Mary Lynn Bernard – administration assistant, and part timer on an hourly 20 week wage subsidy programme.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 3 Hours of writing in the morning.  
- 5 Hours of administration in the afternoon.  
- Something creative has to be done each and every day.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- 127 Queen's road as administration office / 15 x 15 sq. ft., Arts and Culture Centre (free), Rabbittown (will rent space there as the project receives funding)

**6. What works for you in your existing space?**

- 127 Queen's – cheap / good landlord  
- A.C.C. – 'B' Room (large one of the 4th floor) / Irwin's court. Gallery space.  
- Excellent and good space for the most part.  
- Not consistent though in having the same room at all times in the rehearsal process.  
- Would be good to have it during technical rehearsal, as well as a place to go to do additional pre-production work.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Yes: it does hold him back both because of the cost and the size. A good rehearsal space informs the content and the quality of the work. Improved quality of work is what the goal always is. There lacks the comfort of leaving your stuff there, so a locker space would be essential. Lack creativity is a result of the wasted time in a space. Having an office space and rehearsal room in one would work.

**8. Is your current location secure? How do you feel about your personal safety at your current Location and do you feel it sufficiently guards against property theft or damage?**

- Yes, very secure / personal safety is not an issue, no theft so far.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$140 per month (+ HST and utilities)
- \$400 – 500 per month if in rehearsal and doing a granted show.
- \$200 per month if not.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Continuous: always working on something / either on your own work or collaborating with someone else.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Not seasonal, ongoing throughout the year.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:**
- **floor/wall surfaces:** large room at A.C.C. is good / needs to be more deep than wide/ ability to tape out the floor (equivalent to the actual)
- **temperature/humidity/ventilation controls:**
- **lighting:** sunlight/natural lighting/ bright/ some lighting capabilities
- **sound (amplification):**
- **ceiling height:** black box style / small rooms for film work / double height space.
- **storage (short term / long term):** storage for items that need to be left for the rehearsal period
- **office support (integrated / shared potentials):** other facility uses and infrastructure/ minimal would be nice but not necessary/ floating office ce space for support people
- **access:** doors/elevators for large works, props or sets
- **change/locker space:** not important

**4. What are the three most important parameters for support/practice/rehearsal space (from the list above or in addition to the above)?**

- Large space.
- Dedicated amount of time with out interruption.
- Affordable, free on occasion.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Dance, music and visual arts.
- Small business
- Complimentary groups and associations
- Other not for profits
- Small manufacturing / cottage industry businesses
- Youth groups

**6. What new opportunities / activities may be possible with if such space became available?**

- Generates a new context in terms of the particular show. Centralized location could generate coproduction between disciplines.

**7. Do you need to be segregated from other disciplines?**

- Don't think so.
- The "Bond Street" model seemed to work so well. Created a lovely cross over between the classes.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Depends upon what part of the process you are in at any particular moment. (Banff Art Centre style colony is an example to look at).

**9. What is your preferred location in the city for support facilities and why?**

- Downtown. But also it's not that important because once you are there, you are there, regardless of transit time.
- Facility needs to incorporate other uses as a part of the infrastructure
- Place to take lunch is important.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the Consultant team to consider?**

- Wychwood barns (Deborahbaptiste@sympatico.ca)
- Holy Heart Of Mary Theatre
- Harbour Front Centre (Glass blowers, Art gallery, Theatre, Booksellers, Outdoor stages, Artist's colony) Toronto.

**Notes:**

- Affordability of the facility is a key issue
- Cooperative system where a percentage of the booking office is taken as fee for use of space
- Honor system for payment
- Sustainability is key – new money or generating revenue/income
- Youth organization would be good to be part of this (Brother TI Murphy Centre is an example)
- For The Love Of Learning

**Individual(s): Jillian Keiley**  
**Organization: Artistic Fraud**  
**Location: 20 Bonaventure Avenue**  
**Date: May 2012**  
**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Theatre, and large scale theatre and movement pieces (dance pieces)

### **2. How long have you been an entity on the local arts scene?**

- 18 Years

### **3. How many people are typically involved, and what is the specific age group?**

- In room: 5 non actors / 8 to 14 actors – large subset of actors ( 10-15 average)

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 6 Days a week, 9 -6 p.m. per day (10 – 5 for rehearsal).

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Arts and Culture Centre (4th floor) – size of the stage at the Hall (height in the room is really important to them) Needs to be booked for long periods of time. Gallery space as well, dance school on Queens Road – across from Gower Street United Church (really nice space / wood floors / suspended ceilings) not available anymore (\$120 / Day)

### **6. What works for you in your existing space?**

- Church Parish: Great location, parking was good, rent was good, good location, within walking distance

-Arts and Culture Centre: rent is free, good light in the 4th floor (but “B” Room has no light or air flow), new gallery space is okay (concrete walls are not good), some one else does the cleaning, people can get to it easily.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Yes to all of the above, there is a space deficit, and location is an issue.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Okay. . . But A&C.C is almost too secure - lost of valuable time in tracking down security and letting actors in.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- All free, except office rent is \$360 per month.

- \$1900 Per year for insurance.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Periodic: intermittent in chunks (5 week periods for rehearsal ), office is long term and continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous in administration and periodic in performance.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** pay attention to the acoustics
- **floor/wall surfaces:** hall stage size (width and height)/tile layout of stage is a good idea / centre line to be inlaid / sprung floor for dance work
- **temperature/humidity/ventilation controls:** independent temp control
- **lighting:** natural light with capacity for blackout / basic lighting plot
- **sound (amplification):** sound shop
- **ceiling height:** circus height to allow set up of sets
- **storage (short term / long term):** workshop space for sets / storage
- **office support (integrated / shared potentials):** n/a
- **access (doors/elevators for large works, props or sets) :** loading door and/or elevator
- **change/locker space:** secondary spaces / anti-rooms

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Floors surfaces, ceiling height, additional theatre space (400 to 500 seat theatre / use for weddings and revenue generation).

**5. What other disciplines (artistic or otherwise, for example education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Dance, circus (Beni Malone), other theatre companies.

**6. What new opportunities / activities may be possible with if such space became available?**

- Ability to rehearse better, host workshops (they do manage now but things can be better).

**7. Do you need to be segregated from other disciplines?**

- No.

**8. Would regular exposure to the general public in the course of your endeavours be Advantageous or distracting?**

- Great! Don't care if anyone is in the rehearsal space, but not on a 'come and go as you please' basis. People are usually invited to the dress rehearsals prior to rehearsals. Some control over visitors is important.

**9. What is your preferred location in the city for support facilities and why?**

- Georgetown.



**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

-n/a

**Notes:**

- Bookable by the week or month. Not on a day to day basis (set issues are in control here with not sharing the space with others during the rehearsal process – gives you the ability to keep the set set-up)
- Need kitchen and green room space.
- Second anti-room chamber to work on other parts of the piece while main session is going on, for example, a musical director might use this space.

**Individual(s): Sharon King Campbell**

**Organization: Independent Artist**

**Location: 3 Saunders Place**

**Date: Thursday, April 19, 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Actor, writer, director, producer, story-teller.

**2. How long have you been an entity on the local arts scene?**

- 5 Years.

**3. How many people are typically involved, and what is the specific age group?**

- Just herself – 27 years old.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 25 to 60 Hours per week (weekends and evenings).

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- A.C.C. & Rabbittown (workshops/rehearsals).

- Has desk in bedroom for office / uses coffee shops within walking distance.

**6. What works for you in your existing space?**

- Inexpensive.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- A.C.C. : No rehearsal space available on most occasions, city is overtaxed. No exclusivity to the professional arts, no space dedicated to the professionals, lots of kids and amateurs booked in the space.

- Rabbittown: understaffed, cold, no box office attendant.

- L.S.P.U. Hall: Booked solid, not booking concurrently with the upstairs, rehearsal space is at a premium, prohibitively expensive.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- No. Personal safety depends on what space they're in / theft and damage are a highly possible in all spaces.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Nothing for office: would rather work from home than spend money on an office.

- \$200-300 maximum per month

- Rather not spend anything, but \$600 for 3 days/\$400 for 2 rooms for 3 days if required.

Can pay \$400-\$500 per week if the space is a secured, scheduled rental.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Intermittent (related to the production).

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not Continuous, when do you typically require space and for what duration?**

- Periodically, but depends on how much work is on the table.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** office not a concern/doesn't matter about echo or
- Reverb/needs to be cut off from other noise though
- **floor/wall surfaces:** not concrete/wood is good/vinyl is okay/ doesn't matter about finishes on the walls
- **temperature/humidity/ventilation controls:** warm and dry
- **lighting:** no fluorescents / natural is good / incandescents are good as well
- **sound (amplification):** good stereo system
- **ceiling height:** high and lots of it
- **storage (short term / long term):** humidity controls / lockers for rent (storage for equipment)
- **office support (integrated / shared potentials):** n/a
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** yes

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Secure and uninterrupted space, very good light.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Education is an important item with regards to long term planning. (Informational theatre/performance/workshop). Film/live sound-tracking for theatre (written and performed jointly with the show).

**6. What new opportunities / activities may be possible with if such space became available?**

- The same as there is now but more of it, we are only reaching about 75% of its potential. Limits on funding are problematic.

**7. Do you need to be segregated from other disciplines?**

- Only if sound is an issue.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Advantageous in terms of community outreach.

**9. What is your preferred location in the city for support facilities and why?**

Downtown:

- Hub for musicians / all are close
- Access to cheap rental accommodations.

- Parking access / transit access.
- Where all other arts organizations are.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No (not realistic), but hopes that proximity to other groups could help keep the costs down.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Not at this time.

**Individual(s):** Ruth Lawrence  
**Organization:** Nickel Film Festival  
**Location:** 197 Water Street  
**Date:** Tuesday April 17th 2012  
**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Independent film festival – year round. Major event, 1 week in June. 5 To 6 special events and tours, school and summer festival tour.

### **2. How long have you been an entity on the local arts scene?**

- 12 Years. Started as a 2 day festival then grew to 5 day. Has now tripled the number of films being shown. Six years ago signaled a significant change in scale.

### **3. How many people are typically involved, and what is the specific age group?**

- Board of directors consists of 7 people. 2 Full time, 20 volunteers from the age of 19 to 50. 5 to 6 contract positions depending on activity 5 to 65 ( not many seniors).

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 10 Am to 5 p.m. – office hours are year round. Task specific and administrative, work is festival deadline oriented.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Water street office is the administrative, storage and archival base. LSPU Hall is all set up for technical requirements. NIFCO is used for technical prep and reel to reel work, as well as technical advice for equipment , workshop facility, and tour prep.

### **6. What works for you in your existing space?**

- Light, warm, affordable, downtown. The community is close by, easy to get people together and get things done. Proximity to other amenities.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Location is not an issue. Space is an issue. When the number of people increases at different times during the year, have to find more space. Communication is a priority, reaching the core group.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- The communal nature of the location is reassuring, everyone takes care of each other. Some issues with the street at night. Keyed entry only, no security staff. Last person to leave locks up. No break-ins in 4 years.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$360.00 Including HST. Parking is not included. \$1200 Liability and contents insurance, no DOB insurance. Could afford up to \$400.00 Plus HST.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent ( perhaps relative to a production or exhibit)?**

- Intermittent usage in a productions and support fashion. April to July is festival prep and wrap up and are a major usage period.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Administration is continuous outside of the festival period. Extra space is required during festival time frame.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** no sound transfer between offices
- **floor/wall surfaces:** shelf storage
- **temperature/humidity/ventilation controls:** acceptable levels
- **lighting bright:** natural lighting
- **sound (amplification):** n/a
- **ceiling height :** n/a
- **storage (short term / long term):** need both, mostly long term
- **office support (integrated / shared potentials):** very important (currently lacking), shared is fine
- **access (doors/elevators for large works, props or sets):** couple of times per year this is needed
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1. Storage 2. Office support 3. Temperature

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Works a lot with musicians, works with theatre, synergy between other festival administrations, communal administration (skills deficit).

**6. What new opportunities / activities may be possible with if such space became available?**

- Opportunity to share resources/ free up money for other things/ ability to share administration services (partnerships/ possibility of creative ventures and collaborations amongst sectors).

**7. Do you need to be segregated from other disciplines?**

- No.

**8. Would regular exposure to the general public in the course of your endeavors be advantageous or distracting?**

- Would be very advantageous from the promotional aspect.

**9. What is your preferred location in the city for support facilities and why?**

- General downtown area, up to Freshwater road. Because of the proximity to other organizations, transportation is convenient for bikes and pedestrians.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Will e-mail later.

**Individual(s): Annette Manning**

**Organization: Visual Artist**

**Location: 52 Bonaventure Avenue, St. John's, NL**

**Date: May 07, 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Drawing / installation / welding.

**2. How long have you been an entity on the local arts scene?**

- 12 Years (since 2003 in NL) prior to 2003 in Toronto – Graduate of Grenfell in 2002.

**3. How many people are typically involved, and what is the specific age group?**

- Just herself, some pieces have a collaborative aspect to them (performance pieces).

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

9 To 5 – parental duties control this scenario.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Existing studio is in her house – 15' x 15'. Needs to travel beyond studio and city to a work on larger constructions (not able to accommodate large scale pieces in the house).

**6. What works for you in your existing space?**

- Space is fine size wise. Good location, rent is included in the mortgage.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Location is not an issue, space is fine /works for her at the moment. Although in need for production facilities like welding space and workshop space.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Yes.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$200. No insurance or extra costs. \$250 Is maximum.

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (ex. Perhaps relative to a production or exhibit)?**

- Continuous.



**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous throughout the year.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** large flat surfaces
- **temperature/humidity/ventilation controls:** individually controllable
- **lighting:** natural
- **sound (amplification):** n/a
- **ceiling height:** average
- **storage (short term / long term):** long term storage required.
- **office support (integrated / shared potentials):** not an issue
- **access (doors/elevators for large works, props or sets):** not an issue
- **change/locker space:** not an issue

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Affordable studio space location in the downtown area (King's Bridge to Springdale to Rabbittown).

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Education: works with the arts smarts in the schools. Music – working in collaboration on projects with composers. Medical – connection with science and arts in subject matter. Film – posting of life work (animation/online viewing).

**6. What new opportunities / activities may be possible with if such space became available?**

- A place where different disciplines can interact – a multipurpose space/exchange ideas – cross over activity between visuals, theatre and music. Places like this can encourage a strong sense of self and a development of ideas of the individual.

**7. Do you need to be segregated from other disciplines?**

- It depends on the disciplines being talked about. Not good to be around music, dance or theatre. It is okay to share the building with other disciplines though.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- No, not regular exposure to the community. Doesn't like being watched at any level. Too public of a space doesn't work.

**9. What is your preferred location in the city for support facilities and why?**

- In the downtown area (Kings Bridge to Springdale to Rabbittown).

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes, if it fits the required parameters.

**10. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to**

**consider?**

-Same as the ones given at the Forum at City Hall.

**Individual(S): Heather Mills, Visual Artist (Metal)**

**Organization: --**

**Location: 65 Battery Road**

**Date: May 9th 2012**

**Interviewer: Taryn Sheppard**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Glass and metal work, primarily sculpture, and functional art.

**2. How long have you been an entity on the local arts scene?**

- 2006.

**3. How many people are typically involved, and what is the specific age group?**

- One person, age 33.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- All over the place, will change with craft incubator program (recently accepted into this program), sometimes 90 hours a week leading up to a show, average 40 hours a week.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Jim maunders' shed, friend's basement, current in-house basement studio is about 300 square feet. Kiln in paradise that is used.

**6. What works for you in your existing space?**

- Very little. There is no access to food or washrooms.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Space deficit, location is not great, financially restraining, held back from production, 3 hours a day spent setting up, collecting tools, cleaning, and transportation. Should not have to waste time like this everyday.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- n/a.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Apartment rental is \$750, part of this is for studio space (say \$300) plus utilities. Barter system with Jim Maunder for his facilities. New space in craft incubator will cost \$150 monthly.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous, would be ideal to have a "fire arts centre", where access to different facilities are shared.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous.

**3. What are your specific requirements or ideal parameters in terms of: (for a fire arts facility)**

- **acoustics:** not a problem, may need to protect others from noise
- **floor/wall surfaces:** must be fire retardant. Cinderblock, masonry/ concrete is good but very hard on the system physically after standing/ working a long time. Dirt or rammed earth would be great.
- **temperature/humidity/ventilation controls:** this is crucial for fumes. Must have independent vent for each station, ideal if can move around. Humidity is an issue for soldering, things will oxidize very quickly in NL.
- **lighting:** must be natural light, daylight is very important for glass work
- **sound (amplification):** n/a
- **ceiling height:** a double height space is good for large sculptures
- **storage (short term / long term):** didn't get to this question
- **office support (integrated / shared potentials):** this is also very important, much time is wasted on administration and other tasks that could be completed with some access to business machines and also some tech support. Common spaces that could be used for notice boards with info about deadlines or grants or competitions etc.
- **access (doors/elevators for large works, props or sets):** important for large works and raw materials
- **change/locker space:** very important to have washroom facilities close to fire work.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1) Fire safety 2) electrical capacity high voltage for machinery.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Education is key in any approach. Grade school to diploma courses could be eventually worked into a co-op type system (like the Kootenay School of the Arts). Also this would help with public awareness of Fire arts.

**6. What new opportunities / activities may be possible with if such space became available?**

- Community, access to public, gallery space and retail, opportunity to mingle and have peer group.

**7. Do you need to be segregated from other disciplines?**

- Need space to be separate, but important to be able to interact. A space like a café or deli would be great, as a shared space for all artists to break, and meet and be social.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?** - There are pros and cons to this, some access for the public is key, but needs to be optional, sometimes need for isolation.

**9. What is your preferred location in the city for support facilities and why?**

- MacPherson site could be interesting. MUN could have some involvement. The campus model idea is interesting.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

Depends on what the new situation is. But willing to pay for facilities in general, yes.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant Team to consider?**

Yes:

- Chicago Fine Arts School
- Northlands Scotland
- Kootenay School of Fine Arts ( a co-op model)
- Fleming College in Haliburton Ontario

**Individual(s): Marnie Parsons**  
**Organization: Running The Goat Press**  
**Location: 8 Mullock Street**  
**Date: Tuesday May 1st 2012**  
**Interviewer: Taryn Sheppard**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Letterpress printing and book arts, heavy press equipment, high volume of production, craft publishing.

### **2. How long have you been an entity on the local arts scene?**

- 12 Years.

### **3. How many people are typically involved, and what is the specific age group?**

- Casual helpers from time to time, one coop student. Classes from MUN come in to learn creative writing classes .

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Full time and more.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

-Selling work at Devon House, Johnny Ruth, Java Jacks, Hunky Dory. Uses long brothers, Tara Bryan (Collaborative), orders equipment and supplies from all over the country.

### **6. What works for you in your existing space?**

- Space is well laid out, location is good (in house), light is natural, could use more room around the presses.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Space is an issue, would have more open studio visits if more space. People often stop by looking for books, they have to go through the house which is awkward. Insurance is a big problem, if selling outside of the country, would need to have space outside of living area (for insurance purposes) .

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- n/a.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Owns house, pays \$90/month insurance. Would pay \$750 to \$1000 for proper space if did not own house. Current space is about 12 by 22 feet, irregular shape.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Continuous need, full time access.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

**acoustics:** n/a

**floor/wall surfaces:** needs to take extreme amounts of weight

**temperature/humidity/ventilation controls:** ventilation is very important for ink fumes and paper storage

**lighting:** must be natural light, task lights

**sound (amplification):** n/a

**ceiling height:** n/a

**storage (short term / long term):** yes, need paper drawers and boxes storage

**office support (integrated / shared potentials):** scanning could use, but not really needed

**access (doors/elevators for large works, props or sets):** heavy machinery

**change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Space, storage, ventilation.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Artists and writers, actors, storytellers, musicians.

**6. What new opportunities / activities may be possible with if such space became available?**

- Many opportunities, for collaboration, currently working and collaborating with Andy Jones, Dave Patten, Mary Dalton, Tom Dawe, Tara Bryan, Puppet Theatre with Darka Irdelli.

**7. Do you need to be segregated from other disciplines?**

- Soap makers. (Smell)

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or Distracting?**

- Advantageous. Possibly distracting but more important in the long run.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- If possible could produce more, if could afford it.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Maybe, later will e-mail.



**Individual(s):****Catherine Wright (Independent, Educator)****Tammy Macleod (Dancer)****Andrea Tucker (Dance Artist/Teacher)****Sara Joy Stoker (Dancer)****Calla Lachance (Neighborhood Dance Works)****Alison Carter (Dancer)****Louise Moyse (Dancer)****Organization: Neighborhood Dance Works, And Other Independent Dancers****Location: Cochrane St.. United Church****Date: Thursday May 3rd, 7p.m.****Interviewer: Taryn Sheppard****PART 1: YOUR CURRENT SITUATION / ARRANGEMENT****1. Briefly describe the nature of your work / discipline.**

- (Various) creation based, solo to collaborative, professional / educational, project oriented

**2. How long have you been an entity on the local arts scene?**

- (Respectively) 25 years, 25 years, 25 years, 6 years, Neighborhood Dance Works 30 years, 7 years, 5 years, 15 years.

**3. How many people are typically involved, and what is the specific age group?**

- Ranges from solo to large group, age ranges.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Most work 2 to 5 hours in a day, every day. Daytime is better, but not often possible.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Cochrane street: location is good, spatially is good, acoustics are terrible, \$30/hour up to \$65/hour ( too expensive), winter boots and other floor damage and dirt is often present, rental is not properly administered because there are often other activities and interruptions in the space.

- Martin vallee: location is bad (mount pearl) , has good floor sprung floor, has mirrors, natural light, Huge pole. It's hard to get access. Flexible cost usually \$15/ hour.

- Kittiwake (closed down): when it closed down, there was a lot of activity in this centre. Much lamented space. It was cheap, the floor was good, big enough room, good atmosphere.

- Nova yoga: good location, low ceiling (bad), floors are not great, light is not good, room is house sized (too small)

- Wild lily: most have not heard that this space is for rent. Those who have rented from here say it is too small, and it has an overwhelming and distracting décor in the theme of belly dance.

The Max (YMCA): not available for independent artists, but are willing if paid enough, feeling of not being welcome, commercial atmosphere, bad lighting.

Arts and Culture Centre: good, free, but not often available.

**6. What works for you in your existing space?**

See above.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- See above. All have lack of consistent, reliable, decent quality, affordable dance rehearsal space. Other issues are safety: old injuries can return if dancing on a bad floor and new injuries can occur. All have feeling of dread when thinking about dealing with finding a space to rehearse. All find that a space should have a neutral design/décor in order to find inspiration, instead of distracting. It's important to have the same space to go to each time, to avoid distraction. Most feel that they would be working on more projects if there were adequate space.

**8. Is your current location secure? How do you feel about your personal safety at your current location And do you feel it sufficiently guards against property theft or damage?**

- n/a

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- See question 5.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Most need access to space in the daytime. Most rehearse 4 to 5 hours daily, which means a space could serve 2 groups in one day (suggestion from group) demand would increase with shows and deadlines. Long term scheduling would be very helpful.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- See above.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** must be good for music played during rehearsals. Stereo on a trolley works well in other spaces.
- **floor/wall surfaces:** floor has to be sprung dance floor (hardwood). Walls need mirrors however not all dancers use mirrors, so they would need option to hide. Size: should be at least 30 by 40 feet for proper movement space. Bar or pole is an option.
- **temperature/humidity/ventilation controls:** temperature is very important, must have control of room available, operable windows would be great.
- **lighting:** most hate fluorescent lights
- **sound (amplification):** needed for music
- **ceiling height:** should be at least 14 feet in height to accommodate vertical movement.
- **storage (short term / long term):** a 6 by 10 foot room for a production groups' storage would be ideal
- **office support (integrated / shared potentials):** yes: shared administration, facilities management, shared fax, print, scan, internet, computer usage, info commons.
- **access (doors/elevators for large works, props or sets):** didn't get to this question

- **change/locker space:** Yes. Sauna (ideal), bathroom, lockers, showers.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- 1) Floor 2) size 3) light 4) temperature control

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Would be great to have an office for Neighborhood Dance Works in the space.

**6. What new opportunities / activities may be possible with if such space became available?**

- n/a

**7. Do you need to be segregated from other disciplines?**

- n/a

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Must be optional

**9. What is your preferred location in the city for support facilities and why?**

- Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- n/a.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Will e-mail. Calla Lachance offered to give a tour of existing facilities.

**Individual(s): Rhonda Pelley, Artist**

**Organization: N/A**

**Location: Artists' Residence And Studio At Cochrane St..**

**Date: April 19th 2012**

**Interviewer: Taryn Sheppard**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Writing, photography, multimedia arts

**2. How long have you been an entity on the local arts scene?**

- Since 1990.

**3. How many people are typically involved, and what is the specific age group?**

- Just one, sometimes a model.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Full time, all the time.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Printing: Focal Point (print shop).

**6. What works for you in your existing space?**

- I own it, and have 24 hour access. Privacy is important.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- There is a space deficit (18 x 15 foot living room is studio), double that space would be ideal, and really high ceilings are important.

\* General conversation: the studio is in the living room of the house, and given the multi-material nature of Rhonda's work, many different types of storage are needed, particularly for large, set-sized objects. Combining studio space with the living space (it is shared with the living, dining and kitchen areas) is not working. She has to basically put all materials away before the space can be used as a living space. This kind of daily set up and take down is disruptive.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- n/a

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$600, Including utilities.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous need.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, When do you typically require space and for what duration?**

- Continuous, all the time.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** no carpet
- **temperature/humidity/ventilation controls:** control over temperature
- **lighting:** ability to manipulate lighting, north facing light, track lighting
- **sound (amplification):** n/a
- **ceiling height:** high ceilings
- **storage (short term / long term):** long term storage very important
- **office support (integrated / shared potentials):** high quality printing
- **access (doors/elevators for large works, props or sets):** access to elevator important
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- High ceilings, custom light, storage.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Everything has potential, the proximity to other artists would be positive.

**6. What new opportunities / activities may be possible with if such space became available?**

- The ability to carry through with ideas, can see possibilities with collaboration.

**7. Do you need to be segregated from other disciplines?**

- No need.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Would be positive.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Not at this time.

**Individual(s): Keith Pike (Kelly Ann Evans), Co-Artistic Director**  
**Organization: Theatre St. John's**  
**Location: Coffee Shop**  
**Date: June 4th, 2012**  
**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Musical theatre

### **2. How long have you been an entity on the local arts scene?**

- 5 Years: 3 shows per year/sometimes 4. (Holy Heart Theatre /D.F. Cook / LSPU Hall /A.C.C. as performance spaces)

### **3. How many people are typically involved, and what is the specific age group?**

- On the main stage there are sometimes 80 people involved (32 in the pit) this is based on their production of 'West Side Story'. 'Grease' will have about 50. Smaller shows will be done at the LSPU Hall – approximately people in each smaller show. In larger shows – 75% are professional actors. Performers are sometimes flown in because they can't find enough here. Shows are chosen dependent on age span – 18 to 35.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 2 To 3 weeks for rehearsals (40 hours per) 10 to 5 day, 1 week of production.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- A.C.C. – Rehearsal space – (free) good space for musical rehearsal space necessary to find a set building space – usually at Holy Heart at the moment. Office is his living room – lap top, cell phone and desk (inconvenient to move from building to building.)

### **6. What works for you in your existing space?**

- Good floor at the A.C.C. for dance, not carpeted, big space, able to teach large groups. Availability – 9 to 10 p.m. Cost is free – would be better if the rehearsal space was in the same building as the performance space.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Not really, they tend to be proactive with their acquired building space. If space at the A.C.C. wasn't available it would be hard. Multiple use of one space is not ideal. Some groups are very protective over space.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Yes – feels good about the safety aspect, theft and damage hasn't been a problem (we do leave things at our own risk).

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- No costs at the moment.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Intermittent productions (September to May).

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Periodic throughout the year. 3 or 4 weeks.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics** : not too 'booming', not church style
- **floor/wall surfaces**: danceable hard surface
- **temperature/humidity/ventilation controls**: yes – vent/ac or operable windows
- **lighting**: needs some lighting but not a big matter.
- **sound (amplification)**: not necessary
- **ceiling height**: at least 10 feet
- **storage (short term / long term)**: some space that is lockable for things like props and costumes.
- **office support (integrated / shared potentials)**: good for the team, intermittent use, having the production team nearby instead of in another building or part of town
- **access (doors/elevators for large works, props or sets)** – double doors/ able to bring in larger set pieces during rehearsal / creating mock up of set
- **change/locker space** – not necessary but great if you do, support spaces like kitchenettes would be good.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Floor finish, Ceiling height, Acoustics.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Work shops for high schools / educational synergies.
- Community outreach – space to connect us to the community.
- See it as a holding ground for theatre activity.
- Gathering space for sponsors and opening parties.

**6. What new opportunities / activities may be possible with if such space became available?**

- Rehearsal space would allow more of the same that exists at present and possibly  
Even do more shows per year.

**7. Do you need to be segregated from other disciplines?**

- Conscious of loud music nearby (watch out for venting ducts and feeding into/out of other rooms and adjacent spaces). The incredible opportunity is in the co-existing / coinciding. Watch out putting dance next to theatre or anything that needs quiet space.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Advantageous: scheduling and not having overlapping of shows and events would be ideal.



Some exposure is okay and in a periodic way. Educate public through the connection and exposure. Access codes to certain areas / not open to the public / secured.

**9. What is your preferred location in the city for support facilities and why?**

- St. John's area – different requirement than performance (definitely requires downtown location). Can be anywhere really – downtown would be great though.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- If better suited then yes.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Don't know of any.

**Notes:**

- People need to be proactive though – book in advance and confirm the booking.
- An on site theatre is something to consider. Issue for them isn't the rehearsal space, the A.C.C is there for that. It is the absence of a mid size stage. Right now they are at 75% capacity – they mount 5 performances of a show in 1000 seat venue.
- A mid size theatre would allow them to double or triple their audience by adding a 2 or 3 week run.
- Fly gallery space for musicals would be essential.
- The need for a mid size space is there.
- He feels that the use would be there for 75% of the year and there would exist the possibility of expansion.
- Kelly Walsh of Shallaway would be another big user.
- A good thing to examine would be who are booking the spaces right now and get the numbers on the shows.

**Individual(s): Flora Planchette**

**Organization: Independent Theatre Artist (Technical Advisor)**

**Location: St. John's**

**Date: May 11, 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Theatre artist (focused on technical production).

**2. How long have you been an entity on the local arts scene?**

- 10 to 12 Years.

**3. How many people are typically involved, and what is the specific age group?**

-Varies for each production that she is involved in.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- n/a.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

n/a

**6. What works for you in your existing space?**

- Not a lot – consistency of the space and not being able to keep things set up - this is an issue.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

-Impedes the rehearsal and the development process.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

-n/a.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

-n/a.

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Intermittent.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do**

**you typically require space and for what duration?**

- Periodic depending upon the production she is involved with.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** good acoustics, especially for music
- **floor/wall surfaces:** good floor surface – durable but good for dancers / no precious materials though.
- **temperature/humidity/ventilation:** n/a
- **lighting:** 1 room without windows/ natural light is crucial but room needs to have the ability to block light / control is crucial
- **sound (amplification):** n/a
- **ceiling height:** between 15 ft. to 18ft / all rooms with exposed beams to enable rigging / ability to hang a variety of items / fabric to heavier.
- **storage (short term / long term):** short term set storage / costume and prop storage is not crucial – done out of rehearsal room at present.
- **office support (integrated / shared potentials):** communal – library style space, resources / archival room
- **access (doors/elevators for large works, props or sets):** large doors/large bays/loading bay area/in largest rehearsal room for sure/ large elevator for large sets
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From The list above or in addition to the above.)**

- No top three priorities.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) May be complementary to your activities? What are the possible synergies?**

-n/a.

**6. What new opportunities / activities may be possible with if such space became available?**

- Internal communal space like lobby.

**7. Do you need to be segregated from other disciplines?**

- No segregation - interdisciplinary is beneficial.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Yes to certain degree – ability to have invited audience.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown as far to the A.C.C. area – on a bus line is crucial

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- n/a.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- 'Espace Go' – a women's theatre company.

**NOTES:**

Additional information to consider:

- Room sizes are important. Rehearsal room size to match the three major stages in the city (A.C.C./LSPU/basement theatre)
- Small rooms are okay for smaller workshop space. Can double as a workshop and a rehearsal space.
- Communal kitchen are with fridges/cupboards (lockable), heating capabilities.
- Communal gathering room (lobby).
- Kitchenettes are in each rehearsal room
- Sink in every rehearsal room or a fountain.
- One shower for each gender in the building (near rehearsal rooms)
- WC's on each floor (but not in the rehearsal room space)
- Workshop space (set shop/prop shop) to construct things needs in a show
- Health and safety becomes an issue
- Who cleans it
- Needs to be considered for a variety of disciplines
- Ability to keep the set up in larger scale productions (after image)
- Tubing for cable in the rooms
- Small room for shooting film projects (no small film studio in contract/curtain track and grid pipe.
- Parking area – bicycles
- Roof top smoking / garden / bbq area
- Not a social space.
- Flexibility of use of space
- Rules are going to be crucial
- "Something" sooner rather than "everything" later
- Don't use an old building (because of the building requirements)

**Individual(s):** Charlotte Reid, fashion design and costume for theatre/film

**Organization:** N/A

**Location:** Living Planet Production Facility, Barnes Road

**Date:** Thursday April 19th 2012

**Interviewer:** Taryn Sheppard

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Fashion design and costume for theatre

**2. How long have you been an entity on the local arts scene?**

- 10 Years

**3. How many people are typically involved, and what is the specific age group?**

- 1 Person, seasonal, sometimes takes on a couple of extra people to assist or collaborate.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Full time, often up to 80 hours

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Costume bank, long brothers.

**6. What works for you in your existing space?**

- Being in an industrial space instead of residential, its somewhat accessible to the public, the natural light is good. Square footage is good.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Could use more space.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Currently is good.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

Nothing currently has shared equipment, and barter system with landlord (who sells merchandise) .

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Yearly, continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** must be able to clean easily, mirrors, large amount of wall space
- **temperature/humidity/ventilation controls:** access to ventilated sink, and washer and dryer
- **lighting:** natural light
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term / long term):** long term is important, at least 4 x 6 feet
- **office support (integrated / shared potentials):** fax machine
- **access (doors/elevators for large works, props or sets):** no stairs, need to transport large items
- **change/locker space:** a fitting room is important

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1. Access, 2. Lighting, 3. Storage

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- There is a lot of synergy potential amongst all the disciplines.

**6. What new opportunities / activities may be possible with if such space became available?**

- Possibility to continue on to expand, more creative freedom with larger space and fewer cost constraints.

**7. Do you need to be segregated from other disciplines?**

n/a

**8. Would regular exposure to the general public in the course of your endeavors be advantageous or distracting?**

- Depends on if you can choose when you can have access to the public. Could be distracting or hard to get things done.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown or close by (MacPherson?)

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- \$200.00, No premium

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Fashion incubator in Toronto.

**Individual(s): Tamara Reynish**

**Organization: Reynish Communications/ Literary Arts Foundation**

**Location: Sheppard Case Offices, Telephone Interview**

**Date: Friday May 11th 2012**

**Interviewer: Taryn Sheppard, Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- President of literary arts foundation ( funds 4 NL book awards, fiction, children's lit, poetry, nonfiction)  
Also has own consultancy business, Reynish communications.

**2. How long have you been an entity on the local arts scene?**

- Has been working in arts funding since 1990, Literary Arts Foundation since 2006.

**3. How many people are typically involved, and what is the specific age group?**

- There are 2 events in the spring and fall which involve volunteers.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- n/a

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

Literary Arts Foundation and Reynish Communications have the same space, 10'x 8' home office space, on occasion have used the Arts and Culture Centre, currently use the teachers association building boardroom for meetings.

**6. What works for you in your existing space?**

There is a bathroom, it is warm, can control temperature.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

It's hard to be taken seriously with a home office situation, given the nature of work (sponsorship/fundraising) investors need to be confident in the business.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Secure. Currently holding 3 million dollar insurance policy. This is important for this type of business. Also for Literary Arts Foundation , confidentiality is important.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$275/ Month. Business insurance separate from home insurance @ 40\$month. Literary Arts Foundation can afford to pay nothing. Reynish Communications is basically running the Literary Arts Foundation pro-bono from its office.

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it**

**intermittent (e.g. perhaps relative to a production or exhibit)?**

- For Literary Arts Foundation: intermittent
- For Office: continuous

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- n/a

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** important for security purposes, sound-tight space is required
- **floor/wall surfaces:** glass walls and doors are distracting and can be a security problem
- **temperature/humidity/ventilation controls:** must be warm control over heating
- **lighting:** not fluorescent incandescent or natural.
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term /long term):** paper file storage, digital file off site storage, secure storage
- **office support (integrated / shared potentials):** yes, important. Could share with WANL.
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Sound, security, light.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be Complementary to your activities? What are the possible synergies?**

- WANL literary education, teaching, grant writing, etc.

**6. What new opportunities / activities may be possible if such space became available?**

- Could have a staff, a proper face to the business/foundation, professional look and feel. Could share Office with WANL, also shared staffer.

**7. Do you need to be segregated from other disciplines?**

- Not too much loud music.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Distracting.

**9. What is your preferred location in the city for support facilities and why?**

- Doesn't necessarily have to be downtown, but could be close by. Central is good. (The Grace site?)

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- n/a.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- n/a.



**Individual(s): Nicole Rousseau**  
**Organization: Freelance & RCAT**  
**Location: 17 Colonial Street, St. John's**  
**Date: May 2012**  
**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Theatre.

**2. How long have you been an entity on the local arts scene?**

- 1999 To present (13 years).

**3. How many people are typically involved, and what is the specific age group?**

- 2 To 25 people depending on the project.

**4. What are your hours of operation or how many hours per week do you spend practicing your Art?**

- Hours – any time of day / usually fitting it in around work at RCAT.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition Space)? What is the function/ size? Where are these facilities located?**

- A.C.C. / dance studios / living room (her's or others) / office / second space at the Hall.

**6. What works for you in your existing space?**

- Not a lot – grateful but that is about it.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Yes, space is the issue, feels like she would be a better freelancer and get more done in a better space.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Not really – can't leave anything in the shared space.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of Insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$200- \$400 (Same as what is being paid now).

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Intermittent – when needed though it is needed a lot.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when**

do you typically require space and for what duration?

Periodic

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** not concrete
- **floor/wall surfaces:** room with depth
- **temperature/humidity/ventilation controls:** control of heat; actors work up a sweat and need to cool down
- **lighting:** windows – mirrors not important
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term / long term):** n/a
- **office support (integrated /shared potentials):** small/shared photocopier, with board room and wired for internet
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From The list above or in addition to the above.)**

- n/a

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Dancers, desired contact inspired by the movement.

**6. What new opportunities / activities may be possible with if such space became available?**

- The only way we can grow as artists / it was do much for the profile of the city.

**7. Do you need to be segregated from other disciplines?**

- n/a.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- n/a.

**9. What is your preferred location in the city for support facilities and why?**

- n/a.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- n/a.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Notes:

Ran out of time as Nicole was late arriving for the session

**Individual(s): Peter Rompkey / Susan Mullett**

**Organization: RCA / LSPU Hall**

**Location: 2nd Space at the LSPU Hall, 3 Victoria Street, St.. John's**

**Date: Monday, April 30th, 2012**

**Interviewer: Geoff Adams**

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Performing arts space / theatre, rental venue with programming, variety of disciplines.

**2. How long have you been an entity on the local arts scene?**

- 40 Years.

**3. How many people are typically involved, and what is the specific age group?**

- 6 To 10 (when including casual – box office, bar staff, and custodial)

No specific age group.

**4. What are your hours of operation or how many hours per week do you spend practicing your Art?**

9-5 (Monday to Friday) (normal)

12 P.m. onward (Tuesday to Sunday) (tech and set up) (show time)

Closed Mondays (theatre and box office only)

**5. What type of support facilities do you currently use (exclusive of performance or exhibition Space)? What is the function/ size? Where are these facilities located?**

Not the norm – theatre (41 x 24) / second space (34 x 19)

Steels workers office for rehearsal (now vacated though)/ Judy knee dance school/  
Arts and culture, Reid theatre (closed now) – varies in function and size.

**6. What works for you in your existing space?**

Hall – loft in the space / mobility ; not falling down anymore (recent renovations)

People are not afraid to come anymore / dressing rooms are huge improvement,

Working bar, better bathrooms.

Office – card access only(secure); HVAC system (no mold); stage cross over is now

Good from what it was before – exterior space we need to talk to Amy about –

Outside offices – does it work?

**7. How is your current situation holding you back from expansion or improved quality? In other Words, is there a space deficit or is location an issue?**

Space deficit / no place to store sets and stuff

That said it is not a priority.

**8. Is your current location secure? How do you feel about your personal safety at your current Location and do you feel it sufficiently guards against property theft or damage?**

Yes . . . But realize that st. john's is changing/one theft since re-opening. Better than

Before though. Well lit now around the building. Staff does feel nervous though about being on the street.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of Insurance and considerations with regard to parking and other fees / services.) What can you Afford to pay?**

\$10,000.00 / Month (inclusive). Can afford to pay.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand Or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Intermittent and only when RCA is doing a production. On main stage or in development of a new play.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Seasonal, 2 plays per year (late fall and early spring), 2-3 weeks at a time.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** n/a
- **temperature/humidity/ventilation controls:** n/a
- **lighting:** n/a
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term / long term):** major item on their books/closet, locker and cubby holes is all they have now
- **office support (integrated / shared potentials):** maybe more space / building is flexible in its uses / production meeting space and staff meeting space would be nice
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above).**

- Storage is crucial!

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Education/teaching (summer camps), community involvement (use to tap into audience development)

**6. What new opportunities / activities may be possible with if such space became available?**

- Community collaborations that are more organic than forced, as they are at present
- Forced collaborations don't work / general conversations encouraged
- Collaborative effects
- Professional development

**7. Do you need to be segregated from other disciplines?**

- Yes.

**8. Would regular exposure to the general public in the course of your endeavours be Advantageous or distracting?**

- Visual exposure is okay / interactive / breaking down pre-conceived barriers.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown or East end.
- Maybe even Pleasantville area.
- Close to where artists are living.
- Location to theatre groups.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes, as long as it is sustainable and has new green technology.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

1. Wychwood Barns (Toronto)
2. Distillery District (Toronto)

**Notes:**

- Parking is a necessity wherever it is located.

**Individual(s):** Sara Tilley

**Organization:** She Said Yes.

**Location:** 64 Quidi Vidi Road, St. John's

**Date:** May 4th, 2012

**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Theatre performer / educational workshops/professional development (non artist/artist), various disciplinary work, clown and mask work.

### **2. How long have you been an entity on the local arts scene?**

- 10 years.

### **3. How many people are typically involved, and what is the specific age group?**

- Depends upon the show. Could be from 2-16 people (20 max) – all ages (adults mostly).

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Not confined to days or nights – seasonal around projects week days and weekends.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Free rehearsal space wherever possible. A.C.C. 4th floor is size of hall stage ('B' Room in the basement is not very good)

### **6. What works for you in your existing space?**

- It's free, size is good (certain requirements for classes and rehearsals/natural light on the 4th) the floor is not concrete floor (wood/tile works well).

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Have to move bags of stuff for each class /lack of storage space / not secure so can't leave it there (even at A.C.C.)
- Can't keep things anywhere you are teaching or working so you have to carry them back and forth every day.
- Location is an issue.
- Downtown vs.. University
- Unable to programme.
- Can't plan for the years ahead.
- Can't set a season properly.
- Can't find a regular pattern to produce things.
- Unable to make the place your own and create the work instead of moving in and out of the space all of the time.
- Space deficit in terms of space needed
- Size not sufficient generally.
- Not many options out there.
- Problem of sharing space with people that you don't know, security is an issue.

**8. Is your current location secure? How do you feel about your personal safety at your current Location and do you feel it sufficiently guards against property theft or damage?**

- No, not secure even at the A.C.C. / don't feel comfortable leaving things there – nowhere to lock things up. End up spending money on transport.
- Adds time to set up and tear down.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Free for the most part
- Pay only for performance (\$33 per hour for rent).
- Up to \$200 -\$300 per month is do able. Share space for cost savings.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Intermittent / not a full day (3 to 4 hours per day/longer weeks but shorter days)

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Periodic, starting to have a cycle though / dependent on grants.

**3. What are your specific requirements or ideal parameters in terms of:**

**acoustics:**

**floor/wall surfaces:** floor cannot be concrete

**temperature/humidity/ventilation controls:** HVAC controlled room by room.

**lighting:** windows / natural light

**sound (amplification):**

**ceiling height:** 8 to 10 ft. (not too low)

**storage (short term / long term):** lockable short term storage space.

**office support (integrated / shared potentials):** office not important, right now administration is out of house (support that is accessible would be good to book on an hourly basis).

**access (doors/elevators for large works, props or sets):**

**change/locker space** – access to washrooms in immediate area

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Size of space
- Floor finish
- Affordability

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology)**

**May be complementary to your activities? What are the possible synergies?**

- Teaching / education (teachers and educators) Writers. Visual, musicians, dance.

**6. What new opportunities / activities may be possible with if such space became available?**

- A lot more collaboration possible. Central hub of ideas. Accessibility to other arts disciplines. Cross pollination between disciplines.

Borrowing things and ideas. Spirit of creativity takes an eventual physical form. Public introduction to the arts/ open studio days. Quality and the quantity could increase.

**7. Do you need to be segregated from other disciplines?**

- No but people may need to be cut off from her. Her works generates potentially disruptive sounds.

Likes the idea of multiple disciplines though.

**8. Would regular exposure to the general public in the course of your endeavours be Advantageous or distracting?**

- Depends upon the extent of it really – open afternoons and culture days are good. It also humanizes what we do as artists. But doesn't want to be the person in the glass bowl.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown – or within walking distance (20-25 minute walk is okay). Up as far as Monkstown or Freshwater and as far west as Victoria Park), where the most artists/audiences are located is important. Could help to re-vitalize the downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Staff (Toronto)

Arts space (visited there as part of VANL)

Studios and theatre Arts court in Ottawa,

AGO

Arts council CARFAC– theatre/dance/galleries



**Interview Data****Individual(s): Jesse Walker****Organization: Visual Artist****Location: 2nd And 3rd Floor Over “The Sprout” On Duckworth Street****Date: Tuesday, April 17 @ 4 p.m.****Interviewer: Geoff Adams****PART 1: YOUR CURRENT SITUATION / ARRANGEMENT****1. Briefly describe the nature of your work / discipline.**

- Music, visual art, theatre, screenings (drummer/songwriter/writer/producer)

**2. How long have you been an entity on the local arts scene?**

- Three (3) years between here and Nova Scotia.

**3. How many people are typically involved, and what is the specific age group?**

- Basically himself – late 20’s

**4. What are your hours of operation or how many hours per week do you spend practicing your Art? Gallery 4pm-8pm – Wednesdays / 1pm-5pm Sunday**

- 20 Hours per week on his own work.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition Space)? What is the function/ size? Where are these facilities located?**

- This space is his own residence that is located on the 2 floors above “The Sprout”. Any performance is located in the downtown bar.

**6. What works for you in your existing space?**

- Location, Architecture (context of the building), layout/space.

**7. How is your current situation holding you back from expansion or improved quality? In other Words, is there a space deficit or is location an issue?**

- Immediate location - above the restaurant/air movement/lighting
- Neighbors complain about the noise (residential area)
- More space needed for the musicians

**8. Is your current location secure? How do you feel about your personal safety at your current Location and do you feel it sufficiently guards against property theft or damage?**

- Not really a problem/security is fine
- No break-ins
- Have to listen for people entering and leaving (misses them sometimes)

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$1300 Per month / shared space sub-rent

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not Continuous, when do you typically require space and for what duration?**

- Continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** sound proof for recording
- **floor/wall surfaces:** sound proof/durable for metal work/sculpture.
- **temperature/humidity/ventilation controls:** primary issue
- **lighting:** struggle as to what it actually will look like in reality
- **sound (amplification):** pa & amp
- **ceiling height:** 9'to 10' height is ideal
- **storage (short term / long term):** 150 – 200 sq. ft.
- **office support (integrated / shared potentials):** shared scenario/support/maintenance
- **access (doors/elevators for large works, props or sets):** garage doors/double/cargo loading bays
- **change/locker space:** locker space would be nice

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Ventilation, Concrete floors, Ceiling height, Accessibility.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Visual art – live music, Performance, Education context/membership.

**6. What new opportunities / activities may be possible with if such space became available?**

- Artists in residence, SWAP grants, Funding for student positions, Workshopping.

**7. Do you need to be segregated from other disciplines?**

- No.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Could be both

- More so with public exposure – benefits

- Self control over the process time frame.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown – walking distance from main thoroughfares.

- Southside Hills is a potential.

- Quidi vidi is okay

Not on Kenmount and not in Mount Pearl

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

Maybe if there were subsidies for the arts involved.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the Consultant team to consider?**

Examples forwarded by Jesse at a later date.

**Individual(s):**

**Michael Young, Emerging Visual Artist**

**Organization: N/A**

**Location: Sheppard Case Offices**

**Date: May 16th 2012**

**Interviewer: Taryn Sheppard**

**PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Multi-disciplinary, painting, drawing, sculpture, graphic novels.

**2. How long have you been an entity on the local arts scene?**

- Since 2005. (Also regularly exhibiting work internationally)

**3. How many people are typically involved, and what is the specific age group?**

- One person, age 30.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Hours change based on exhibition schedule and day job schedule. Averages out to 5 hours day. During Residency at the rooms, was able to work full time with no interruption.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Studio is a separate room in house. 4 Different studios during the past couple of years: one at residence, one at Gateacre (paid 200/month), rooms residency, most recent is another home studio space. (Worked in a studio situation in Berlin, where 4 artists shared a long space with high ceiling height, had room to step back from the work. Was a good arrangement.)

**6. What works for you in your existing space?**

- Home studio has blank walls, natural light.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Location at home is not ideal (no distance between work and home) hard to make large works, no space to get perspective on work.

**8. Is your current location secure? How do you feel about your personal safety at your current location And do you feel it sufficiently guards against property theft or damage?**

- n/a

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Percentage of rent which is \$450.00. Would pay up to \$300, for ideal space, but \$200 is reasonable.

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous demand, 24 hour access.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Same answer.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** not too much noise
- **floor/wall surfaces:** simple walls are better, and working walls (doesn't matter if you mess it up) mobile walls are a great feature of an art studio, natural light and windows are important, high ceilings are better
- **temperature/humidity/ventilation controls:** paint thinner other vapors are a concern
- **lighting:**
- **sound (amplification):** n/a
- **ceiling height:** the higher the better
- **storage (short term / long term):** lockers are a good idea in studio (like nscad set up)
- **office support (integrated / shared potentials):** has at home, but might use intermittently
- **access (doors/elevators for large works, props or sets):** ideally yes, access for large works
- **change/locker space:** just a sink would be fine

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Floor and wall, ceiling height, size of individual space/ private space.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Teaching, art classes, all disciplines can feed off each other in this type of space.

**6. What new opportunities / activities may be possible with if such space became available?**

- Same answer as 5.

**7. Do you need to be segregated from other disciplines?**

- No. It would be positive to be in the same space as other disciplines.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- On a daily basis would be distracting, once a month open studios would work

**9. What is your preferred location in the city for support facilities and why?**

- Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Ideally, 200.00 Would be reasonable, would pay more for perfect space. Should have month to month lease flexibility.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Will e-mail if can think of any.

**Notes:**

Michael has spent time living and working in Berlin, and found that the system of acquiring space for practicing artists there has many positive aspects. Many industrial buildings are reconstituted into artists' studios, for reasonable rental rates. The cost of living is still quite low comparatively. The reuse of existing spaces is important, where building a completely new building could be wasteful if there is an opportunity to use an existing structure. During our conversation we spoke about the importance of expanding the audience for art in St. John's, in terms of numbers and also in terms of broadening awareness of the international fine art discourse. Often, art made in Newfoundland is pigeon-holed as 'Newfoundland Art', or 'Outsider Art'. Artists are often pressured to create work that is regional (about regional topics). We talked about how a multi-purpose arts space of this nature would create a venue and help cultivate the audience for artists who are practicing within an international discourse.

**Individual(s):** Karen Hanlon  
**Organization:** Healing Expressions  
**Location:** Parish Hall at the Kirk, 2nd floor  
**Date:** April 16th 2012, 9am to 11 am  
**Interviewer:** Taryn Sheppard

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- A peer based arts studio providing a facility for people with mental disabilities, depression, or drug dependence to practice art. Practice involves primarily painting in a variety of mediums. Some exhibition and sale of work.

### **2. How long have you been an entity on the local arts scene?**

- Open and running since 2009.

### **3. How many people are typically involved, and what is the specific age group?**

- There are 7 full time and 2 part time artists at the studio. They range in age from 18 to 65, but are mostly 50 plus years of age.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Open 4 days a week for a total of 25 hours, from 9 to 1:30. Opening times are determined by a limited and irregular access to the studio space; organizer does not have access to a key for the building and has to rely on church staff to get in every morning. Group is frequently told they cannot access their studio space due to church events that will use the studio for storage and other special event purposes. The limited access and inflexible schedule are not agreeable to the artist group.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- The studio is located on the 2nd floor of The Kirk (St..Andrew's ) Parish Hall Building next to The Kirk on Longs' Hill. The group has one room 18' by 20'. It has one large west facing window with two functioning awning openings. It has linoleum floors, gypsum board walls and acoustic tile ceiling. The room is used also by the church for storage of files, and has to be set up for the studios purposes each morning. The room is used by the artists as a painting studio, as well as an office/ management space for the group.

### **6. What works for you in your existing space?**

- There is ample parking (unless there is a church event).

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Space is an issue for this group with regards to access, as described in question 4. In addition, more space would enable the group to expand to have more members. The individual artists could each use more space, however, working closely together is a part of the therapeutic nature of the studio group. The location is adequate. Would recommend that they need to double their current studio size for each artist to have adequate workspace and for storage of their materials.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Security is not an issue.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Rental cost of this room is 250.00/month. Combined with an ideal funding situation, the organization would be willing to pay up to 1500.00 for a space that meets all their needs.

## **Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Monday to Friday, 11 am to 6 p.m., as open studio.

**2. Is it continuous or seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Yearly, breaks at holidays.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** durable
- **temperature/humidity/ventilation controls:** good ventilation control for paint fumes
- **lighting:** natural light
- **sound (amplification):** n/a
- **ceiling height :** n/a
- **storage (short term / long term):** yes, do need some
- **office support (integrated / shared potentials):** would be beneficial
- **access (doors/elevators for large works, props or sets):** would be beneficial
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Natural Light, ventilation, wash-up area, shared kitchenette.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Dance, Music. Artists could learn from other disciplines such as sculpture. Could add to creative energy.

**6. What new opportunities / activities may be possible with if such space became available?**

- n/a

**7. Do you need to be segregated from other disciplines?**

- n/a

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Probably distracting, need privacy.

**9. What is your preferred location in the City for support facilities and why?**

- Downtown, but being close to nature would be nice. The new Autism centre is in a good location close to nature, not too much traffic.



**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No. However if there are new opportunities for increased income, this is a possibility.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Eastern Edge Gallery.

**Individual(s):** Shoshanna Wingate  
**Organization:** Riddlefence  
**Location:** Sheppard Case Offices  
**Date:** April 18th 2012  
**Interviewer:** Taryn Sheppard & Geoff Adams

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Writing. Also, creating Riddle Fence ( a nationally published magazine featuring poetry and artwork)

### **2. How long have you been an entity on the local arts scene?**

- 3.5 years

### **3. How many people are typically involved, and what is the specific age group?**

- 1 person working half-time, 40, 1 person working quarter –time, 30, 1 designer on contract, 30, 1 board member, 50.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 20 hours. Larger space would enable more hours.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Currently use public places to host meetings, café's and bars. There is a critical need of support space such as workshop space, boardroom, and lounge, much needed to help keep the publication going.

### **6. What works for you in your existing space?**

- Absolutely nothing.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Storage is a big problem, its labour intensive to move boxes around constantly, as storage space is currently located in residence.

- Major issue is that the public image of the publication is affected by the fact that it is run from someone's house: people assume that there would be an office or contact point for the public. This reflects negatively on the quality of the magazine.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Not an issue.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Can afford to pay 3000 to 5000/ year. If there were a space with more amenities available, there is a possibility of being able to pay more as they would be more confident in they could raise larger amount of money.

## Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- It is a continuous demand.

**2.. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- All year.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** needs to be quiet in the space.
- **floor/wall surfaces**
- **temperature/humidity/ventilation controls**
- **lighting:** natural light is important.
- **sound (amplification)**
- **ceiling height**
- **storage (short term / long term):** great need for both
- **office support (integrated / shared potentials):** board room, office equipment, 2 to 3 offices, additional space for reading and workshops.
- **access (doors/elevators for large works, props or sets)**
- **change/locker space**

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- 1. Offices, 2. Multifunctional Space, 3. Storage.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- The publication was sold at a 'pop-up' store next to Post café, which sold artists works, crafts, music, fashion, and books over several days. This was a great success. An artist-run store would be an amenity to the community.

**6. What new opportunities / activities may be possible with if such space became available?**

- The publication, and writers, could look into creative writing teaching, possibly provide opportunity for local youth to learn from practicing professional writers.

**7. Do you need to be segregated from other disciplines?**

- Not too close to theatre, or musicians due to noise.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Distracting. But occasion contact would be good – should be flexible on this point.

**9. What is your preferred location in the City for support facilities and why?**

- Downtown. Lunch is a priority. Site should be chosen based on location and not parking convenience. The surrounding environment of the support facilities is very important.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes, possibly. The enhanced facilities could increase the value of the organization.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Not at this time.

Individual(s): Frank Barry – Visual Artist  
 Organization: n/a  
 Location: Artists' residence at Cochrane St..  
 Date: April 19th 2012  
 Interviewer: Taryn Sheppard

### Part 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

- Writing for film theatre, visual art, painting, drawing, sculpture, multimedia.

**2. How long have you been an entity on the local arts scene?**

- Since 1990.

**3. How many people are typically involved, and what is the specific age group?**

- If there were space, would have a small cast.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Full time, all the time.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- NIFCO, LSPU Hall, Rabbittown, Arts and Culture Centre.

**6. What works for you in your existing space?**

- It is good for the writing component of the work.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Studio is very small, and in the home. Needs more space.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- n/a.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$600.00 rent total.

### Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous throughout the year.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Consistent throughout the year.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** good sound insulation in room, no echoes, sound absorption.
- **floor/wall surfaces:** durable surfaces, concrete floor with a drain is perfect.
- **temperature/humidity/ventilation controls:** important to be able to control ventilation and temperature
- **lighting:** custom lighting options, flexibility, many plugs
- **sound (amplification):** n/a
- **ceiling height:** 9 ft. is fine
- **storage (short term / long term):** yes
- **office support (integrated / shared potentials):** would be beneficial
- **access (doors/elevators for large works, props or sets):** yes, important
- **change/locker space:** shower would be good

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1. lighting ( windows)
2. storage
3. floor and wall surfaces, durability

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Proximity to other artists would be a positive thing.

**6. What new opportunities / activities may be possible with if such space became available?**

- Could be advantageous for film work which requires many disciplines.

**7. Do you need to be segregated from other disciplines?**

- No need.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Intermittent exposure would be fine.

**9. What is your preferred location in the City for support facilities and why?**

- Downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- No.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- n/a.

**Individual(s):** Kathryn Atkin and Kellie Walsh  
**Organization:** Shallaway Choir  
**Location:** Shallaway Choir Offices, 6 Logy Bay Road  
**Date:** May 2012  
**Interviewer:** Taryn Sheppard

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Largest choral organization in the province, with 230 members, includes educational component. The office currently provides administrative services to 2 other groups.

### **2.. How long have you been an entity on the local arts scene?**

- 20 years.

### **3. How many people are typically involved, and what is the specific age group?**

- 230 people, ages 7 to 18, not including families and volunteers. 90 to 120 people per choir, plus artistic staff and 10 to 15 faculty members, varying seasonally.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 5 days a week full time. 12 hours a day at peak times .

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- St..James Church ( very good space), MUN Music school, St.. Bon's, Wesleyan Church. Plus permanent office space at Logy Bay Road.

### **6. What works for you in your existing space?**

-The office is the only permanent space for the organization.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- The office is not properly configured for the needs of the organization. Lack of storage space for uniforms and props. Currently using 1800 sq..ft.. Could use a library/ archive space, books are currently spread all around the office due to lack of proper space.

- Ideal situation would be an office space connected to a performance space. Would like to have space to expand, currently manage 4 choirs but could take on more, could take on satellite choirs. Need appropriate space with office connected to rehearsal and performance space.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- The organization has encountered theft in the past in various rehearsal spaces. Personal safety not an issue.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees /services.) What can you afford to pay?**

- \$25 to \$30/ hour for rehearsal space. \$1500 rent, \$4000/year insurance cost. More than \$30/ hour for rehearsal space is not acceptable.

## Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Consistent demand.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Consistent throughout 10 months: Sept. to end of June. Administration runs all year. Performances run through fall, Christmas, mid winter, spring.

**3. What are your specific requirements or ideal parameters in terms of:**

**Acoustics:** wood surfaces are good, concrete and other hard surfaces are not as good acoustically, the atrium space at the Veteran's Pavilion at the Miller Centre is an example of particularly good acoustics. Rehearsal rooms should have good sound absorption, less or no boom. Easter Seals House is an example of bad acoustics.

- **floor/wall surfaces:** see above
- **temperature/humidity/ventilation controls:** n/a
- **lighting:** good lighting is important
- **sound (amplification):** see 'acoustics'
- **ceiling height:** high ceilings are appropriate for rehearsal spaces
- **storage (short term / long term):** important for props/ costumes, closet with a door
- **office support (integrated / shared potentials):** n/a
- **access (doors/elevators for large works, props or sets):** n/a
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.) acoustics, surfaces.**

- All are important.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Theatre and dance have potential for collaboration.

**6. What new opportunities / activities may be possible with if such space became available?**

- Partnerships with other organizations, collaboration. Administrative partnerships.

**7. Do you need to be segregated from other disciplines?**

- Can't have distractions when rehearsing, children can get distracted.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Yes, but small numbers of people could sit quietly and watch rehearsals.

**9. What is your preferred location in the City for support facilities and why?**

- Doesn't matter, as long as it has parking for up to 100 people.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Possibly. Would have to benefit from proximity to other groups.



**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

NSCAD (Halifax, NS)

Harbourfront Centre (Toronto, ON)

Memberto 1st Nations Centre (Sydney, NS)

**Individual(s): Jonathan Green**  
**Organization: Artist**  
**Location: Sheppard Case offices**  
**Date: June 2012**  
**Interviewer: Taryn Sheppard**

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Drawing, print making, media, large scale drawing, multi media and installation.

### **2. How long have you been an entity on the local arts scene?**

- 4 years.

### **3. How many people are typically involved, and what is the specific age group?**

- One, late-twenties.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 30 to 35, weekends and nights.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Studio space, 30 to 40 ft. long, shared with 1 person, in Corner Brook. Above an office space. Carpeted.  
Uses: St..Michaels Print shop (scholarship student) .

### **6. What works for you in your existing space?**

- Natural light, overhead fluorescent, good wall space.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Space: storage space. Large drawing storage is a problem. Need flat files. Ventilation is a problem, no oil painting, charcoal is even a bit too much, no spray paint, no inks, no dyes. Need ventilation at different spaces, like a portable hood on a swing arm. ( sites Concordia art dept. as a good example).

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- St. Michael's is not secure, would not leave a laptop there.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$360/month (180 is half). 200 is reasonable, including utilities and internet.

## **Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

### **1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Constant access required. Full time work.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** not terribly important.
- **floor/wall surfaces:** no carpet, wood concrete are good, easy to clean and durable. Smooth large wall surfaces, uninterrupted space with no beams.
- **temperature/humidity/ventilation controls :** very important to have ventilation. Humidity control very important for artworks .
- **lighting:** ideally would reproduce a true spectrum. Track lighting good, north light important.
- **sound (amplification):** n/a
- **ceiling height:** 8 ft. or more.
- **storage (short term/ long term):** long term and short term storage very important. Need high ceilings for upright storage, with ladder access and cabinets.
- **office support (integrated / shared potentials):** would use occasionally
- **access (doors/elevators for large works, props or sets):** elevators and doors must be coordinated
- **change/locker space:** would need safety shower in a sculpture space.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- 1. Ventilation, 2. Elevators/ logistics of accessing space, 3. Large uninterrupted wall space.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Sculpture could be a collaborative discipline. Film and Drawing. Banff centre is a good model for comparison. Kinnear Centre, residency and hotel. Live work space is a consideration.

**6. What new opportunities / activities may be possible with if such space became available?**

- Produce more, sell more, more gallery shows etc.

**7. Do you need to be segregated from other disciplines?**

- Not important, maybe music could be disruptive.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Good if public can drop by to show work. Open studio days, studio 'walk' . But need to be able to close door for nude models.

**9. What is your preferred location in the City for support facilities and why?**

- Central, downtown, close to the Rooms and other galleries like eastern Edge.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- It depends, would consider it.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Winnipeg Gallery and Art Space

Leighton Studios (*Where?*)

Banff Centre (Alberta)

Hamilton Residency and Studios (Ontario)

NOTES:

Working with a peer group would be an advantage, would create back and forth . Working alone you miss out on criticism and peer review. Competition is good for creative growth.

**Individual(s):** Anne Manuel, John Bear, Sharon LeRiche

**Organization:** Craft Council, Devon House (Discussion focused on the Clay Studio component of Devon House)

**Location:** Devon House

**Date:** Wednesday April 25

**Interviewer:** Taryn Sheppard

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.** Devon House is owned and operated by the Craft Council.  
- There is a shop, a gallery, offices, and a clay studio on the lower level with storage, a private studio, firing / kiln facilities, and open studio. The clay studio offers classes for all age ranges and also supports 3 full time artists.

**2. How long have you been an entity on the local arts scene?**

- Since 1993.

**3. How many people are typically involved, and what is the specific age group?**

- Classes at the clay studio service 200 people a year, from ages 3 to 73

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 24 hours a day.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- n/a.

**6. What works for you in your existing space?**

- There is a sense of community, interaction is very good, collaboration.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- It's crowded, high demand on equipment, there is a space deficit. It can't get big enough to accommodate the demand.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Security is an issue, people come and go, weirdos etc, therefore concerns about theft.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$15,000 is cost to run the building. Paid for by Craft Council. Does not receive grants or funding. Generates income from classes, sales, and fundraising. Province/ City (?) gave the building to Craft Council. Has paid staff, 6 full time Craft Council employees. Has own parking but neighbors own the driveway.

## Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- From the perspective of a craftsman like those who use Devon House - need access at all times.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Some special demands from time to time for shows etc.

**3. What are your specific requirements or ideal parameters in terms of:**

**acoustics:** n/a

**floor/wall surfaces:** must be easy to clean

**temperature/humidity/ventilation controls:** very important to have control over temp, and ventilation in clay and dye studios

**lighting:** natural light is a must no fluorescent

**sound (amplification):** n/a

**ceiling height :** n/a

**storage (short term / long term):** lockers if shared space

**office support (integrated / shared potentials):** n/a

**access (doors/elevators for large works, props or sets):** maybe for equipment

**change/locker space:** something more than a washroom

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- n/a.

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Theatre, any combo is positive, music, etc.

**6. What new opportunities / activities may be possible with if such space became available?**

- Many.

**7. Do you need to be segregated from other disciplines?**

- Only physically, for storage and mechanical safety.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Depends on individual policy, visual connection could work (Harbourfront) have to be okay with audience. Quidi Vidi – supposed to encourage interaction, artists commit to set of hours where open to public

**9. What is your preferred location in the City for support facilities and why?**

- Needs to be centrally located. MacPherson as a suggestion. It's central and close to many things. West end, The former Grace Hospital site. Add on to Arts and Culture Centre. Pippy Park.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Senior artists would pay for good value. Crafts people and students cant pay. Most people would pay for more efficient production space.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Harborfront Centre (Toronto, ON)

Beria College (North Carolina)

Burlington Arts Centre (ON)

**NOTES:**

-No *permanent* craft studios in the City.

-Only emerging craft people are using The Plantation.

-No open flame for metal and glass.

-Can do clay at The Plantation but in limited quantity and technique.

-The grey area between craft and art...is the centre for craftspeople as well ? Do 'fine-craft' artists fit in to this potential facility?

-Just because there are spaces for craft , doesn't mean there are facilities for craft production.

-Have to push out commercial activity

-Professional art production *is* commercial, just like professional craft production.

-Professional production needs more space.

-Craftspeople also make work for gallery exhibitions.

-Teaching space could compete with existing centres, be careful of this.

-There is a market for grade school art education.

**Individual(s):** Phillipa Jones

**Organization:** Independent Visual Artist – Also works administrative and teaching position at the Anna Templeton Centre

**Location:** Anna Templeton Centre

**Date:** April 26, 2012

**Interviewer:** Taryn Sheppard

## **Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work / discipline.**

- Multi disciplinary, interactive installation, print making, ink drawings.

**2. How long have you been an entity on the local arts scene?**

- 3 years, is also Board and Chair of A1C Gallery, on the Board at St..Michaels Print shop.

**3. How many people are typically involved, and what is the specific age group?**

- n/a

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Hours depends on exhibition schedules. Works at day job 25 hours a week. Rest of time is spent at studio, works all the time if show is upcoming. Other than that, 40 hours week average.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Works out of home, uses st. . Michaels print shop , pays 30 year in addition to paying for the space. Size is 12 by 10 square. Linoleum floor, window opens.

**6. What works for you in your existing space?**

- 24 hour access, no restrictions in that sense. No rules.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- No sink , would like a drying rack, large paper drawers to store work, more general storage, access to a projector, would prefer to be around people/ peer group. Can't do large pieces, no storage, messy, not professional, no shared means of feedback, don't have room to step back and get perspective on visual material.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- n/a, not worried about this.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Pays \$1000 for a year of use at st..Michael's print shop. Home studio is 25% of rent which equals \$250.00 – this is too much. Ideally would pay \$150 a month.



## Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Exhibition is intermittent, studio continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- n/a.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** n/a
- **floor/wall surfaces:** concrete
- **temperature/humidity/ventilation controls:** local control over temp.
- **lighting:** natural light is a must, ability to cover the windows, need a lot of outlets, clip lamps
- **sound (amplification):** n/a
- **ceiling height:** n/a
- **storage (short term / long term):** n/a
- **office support (integrated / shared potentials):** reprographics, print fax scan shop, large scale printing capability, book binding, exhibit promo materials. Administration like VANL would be a great thing to have in there. Shared office space is important. Wireless internet a must. Projectors and computers specifically for exhibits with no software, no password restrictions, free access.
- **access (doors/elevators for large works, props or sets):** yes
- **change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- It would be great to have a database of artists to work with, a database of practitioners of creative disciplines, a listing where you can search for people to collaborate with or have things made or consult for expertise. For example, need a programmer to work with to help set up digital aspect of show. That programmer must be willing to do unusual work specifically for the artist. Database would include people who are open to working with artists, or artists themselves.

**6. What new opportunities / activities may be possible with if such space became available?**

- Having shows studio out of home, curating a show, tech support would be nice, potential for collaboration.

**7. Do you need to be segregated from other disciplines?**

- No need, but others may want to.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Would be annoying to have regular exposure. Better to have scheduled opportunity for invited public, like open studio tour, quarterly throughout the year, which could also double as an exhibition of sorts.

**9. What is your preferred location in the City for support facilities and why?**

-n/a.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

-Willing but unable. If it had flexible payment system, keep a balance and pay when capable, some sort of credit, seniority system. A trust based system (?).

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Gateacre (the upper levels of Baird Building) works well in a few ways. Has a communal area, and can be used for social events. Don't have to worry about repercussions of messing it up.

**NOTES:**

Other visual artists that the consultant team should talk to: (Emerging)

Mark Bennett

Erica Stevensmore

John MacDonald

Candace Fulford

Michael Young

General Comments:

There are artists that want to work more with digital media, but it's not recognized here as a part of art-making (which is ridiculous) and should be incorporated more into galleries and exhibition spaces.

**Individual(s): Amy House**  
**Organization: R Theatre**  
**Location: RCA Office, 245 Duckworth Street**  
**Date: June 2012**  
**Interviewer: Geoff Adams**

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

- Theatre / development theatre.

**2. How long have you been an entity on the local arts scene?**

-45 Years for RCA / 30 years herself.

**3. How many people are typically involved, and what is the specific age group?**

- 8 To 10 employees at any given time. Within theatre it can be up to 20-25 people in a production.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 8 hours/ day x 6 days a week = 48 hours when in production, more in technical production week ( average of 40 hours per week). Workshopping can be any where from 8 to 12 hours per day.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Judy Knee Dance School, Stell workers office (now recently shut down), 4th floor of the A.C.C. ( which is slightly larger than the LSPU Hall).

**6. What works for you in your existing space?**

- Privacy (sound-proof), access to washrooms and kitchen space.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- No rehearsal space that is accessible. Usually in a "hole" (cold/freezing). Needs comfort in order to concentrate on the work. Needs to be downtown where the actors live.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- No space is really secure. Office situation is not secure. Using office for workshopping isn't suitable.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Office is \$385 + \$2500 per week at the LSPU Hall. (Overtime charges to the tech usually occur because time is limited + 10% of box office to secure the space / surcharges on the tickets / plus insurance costs are a percentage of the Hall's costs, at \$6000-\$8000 per year)

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Intermittent use .

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Periodic throughout the year / they know in advance when the space is needed (9 to 12 months in advance).

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** sound proofing
- **floor/wall surfaces:** not concrete floors or walls / sprung floor access for dancers / as big as the hall stage (10 x 20 approximately) + an extra 6 ft..)
- **temperature/humidity/ventilation controls:** specific room control / or administration control / has to be monitored
- **lighting :** windows to exterior with the ability to block out / not fluorescent lighting
- **sound (amplification):** n/a
- **ceiling height:** of a height to be able to experiment with light and sounds / concern for acoustics.
- **storage (short term / long term):** yes / carpentry and storage shop
- **office support (integrated / shared potentials):** photocopying / administration office / fax / operation of it is key – how does it work / access to the kitchen.
- **access (doors/elevators for large works, props or sets):** yes
- **change/locker space:** WC / storage closets for each user group (set/ props & such)/ accessible from the rehearsal room / locker space in each room/ water access in each rehearsal room.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- n/a.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Dancers / musicians /writers.

**6. What new opportunities / activities may be possible with if such space became available?**

- It would be great to do more development / training workshops. Sharpening your craft. Rotate the space for workshop/ studios. Development of the 500 seat theatre – proscenium, can be used as a rehearsal space as well.

**7. Do you need to be segregated from other disciplines?**

- No – not segregated (needs sound-proofing though). Exchange is good, talking with other disciplines.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Great to be seen by the public, they could see the work in progress / demystifies what it is we do. More open to the public, integration of public space into a facility would be a great thing.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown: people say this is the best area.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Not unless the funding base increases.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Bad: A.C.C. - 400 to 500 seat theatre

Good: Banff (may be unrealistic)

Grand Bend Theatre in Huron Country (ON)

( has live-work studios, designated spaces, affordable accommodations for visiting artists)

**Notes:**

-There is the potential to better communicate with each other, if disciplines are in one centre.

- A facility can't be free, but has to be subsidized.

**Individual(s):** Tara Bryan  
**Organization:** Visual Artist  
**Location:** Harbour View Avenue  
**Date:** June 2012  
**Interviewer:** Geoff Adams

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

- Painter / bookmaker.

**2. How long have you been an entity on the local arts scene?**

- 20 Years in Newfoundland.

**3. How many people are typically involved, and what is the specific age group?**

- Sometime hires help if she can afford it (Duncan Major was working with her for 14 years).

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Varies, 12 hours per day / 40 hours per week (70-80 hours per week if deadline)

- Teaches painting at the A.C.C. /recently started teaching art education at MUN.

- Some personal projects have a much longer process (such as current project).

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Present space is about 15'x 40'. Home studio: 16'x 24'(separate shed from the house).

A.C.C./ MUN, St. Michael's Print Shop.

**6. What works for you in your existing space?**

- Enough room to move around print presses. Space is wired for technical needs. Don't have to tidy up. Able to work without interruptions.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Would be better if she didn't have to bring stuff to the 4th floor of the A.C.C.

- St. Michael's doesn't have a lot of the things that she has (with regards to book presses)

- Location is an issue (on Torbay Road, selling is an issue/off the beaten path/ no walk-in traffic).

- No one can find the location.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- No – but it has not been problematic.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- Pays about \$1800 per year with the remainder in artwork. Works out to about \$350 per month. Home insurance

included in the house (\$450 per year).

## **PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous.

**3. What are your specific requirements or ideal parameters in terms of:**

**acoustics:** n/a

**floor/wall surfaces :** support presses

**temperature/humidity/ventilation controls:** needed / operable / control individually / not noisy heating

**lighting:** no fluorescents

**sound (amplification):** n/a

**ceiling height :** average

**storage (short term / long term):** n/a

**office support (integrated / shared potentials):** no

**access (doors/elevators for large works, props or sets):** n/a

**change/locker space:** n/a

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Location : anything like this needs exposure of it is to work. It has to have public access and lots of parking.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Every discipline has potential synergies. So many different people working together will generate creativity.

**6. What new opportunities / activities may be possible with if such space became available?**

- More likely to have interaction, especially between generations. Ability to develop after-school programs for underprivileged kids. Could generate public awareness of what is involved in the creative process.

**7. Do you need to be segregated from other disciplines?**

- No.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Both: she stopped doing the annual Craft Fair, she felt it didn't pay off in the long run.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown or shuttle bus. Accessibility is key. Not having to drive around looking for a parking spot is key.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Sure.



**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

The Torpedo Factory in Alexandria, Virginia.

(Working, production and retail space, huge tourist draw, mostly visual arts studios)

**Individual(s): Sean Panting**

**Organization: Musician / Wreckhouse Jazz Festival Coordinator**

**Location: 1 Thompson Place. St. John's / 90 O'Leary Avenue, St.. John's**

**Date: June 2012**

**Interviewer: Geoff Adams**

PART 1: YOUR CURRENT SITUATION / ARRANGEMENT

**1. Briefly describe the nature of your work / discipline.**

Musician – writer & performer, also representing Wreckhouse Jazz Festival.

**2. How long have you been an entity on the local arts scene?**

- (Sean) 27 Years.
- (Jazz Festival) 11 Years.

**3. How many people are typically involved, and what is the specific age group?**

- (Sean) One.
- (Jazz Festival) Originally 2 – down to 1 (up to 7 at festival time / 100 volunteers).

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- (Sean) All the time / whenever he is able.
- (Jazz Festival) 30 to 50 hours per week, depends on the week, some more , some less.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- (Sean) Has a small space at home, office (desk, speakers & filing cabinet)
- (Jazz Festival) Office space at 90 O'Leary avenue. Has 3 – 15X15 foot offices.

**6. What works for you in your existing space?**

- (Sean) Not so much.
- (Jazz Festival) Has everything they need/ excessive amount of space in office.

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- (Sean) Not so much a problem here.
- (Jazz Festival) Visiting artist for the festival don't have rehearsal space. Enough storage space at the moment, but that won't be the case when the office closes/which it probably will.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Yes on both fronts.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- (Sean) Included in the mortgage.
- (Jazz Festival) \$1300/Month (space is currently \$1800/month)

## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- (Both) Continuous.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- (Both) Continuous office space - festival is seasonal though.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** don't make it acoustically dead / has to sound good to the ear.
- **floor/wall surfaces:** needs to have life / it is not for recording /acoustically (natural) sounds controlled.
- **temperature/humidity/ventilation controls:** comfortable
- **lighting:** not terribly important.
- **sound (amplification)-** "quick" recording capabilities/ hung microphones/ quick microphones.
- **ceiling height:** standard (8 to 10 feet)
- **storage (short term / long term):** long term for Jazz Festival
- **office support (integrated / shared potentials):** important for Jazz Festival. Needs additional space for SWAP students. Meeting space would be good, plus office space enough for 2 desks/ with wi-fi/ centralized equipment like fax/ printer/ scanner.
- **access (doors/elevators for large works, props or sets):** not important
- **change/locker space:** not important (sometimes need extended storage space at festival time)

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- (Both) Acoustics, comfort.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- (Sean) Theatre and dance.

- (Jazz Festival) n/a.

General: Teaching /education is one for sure. Being able to hold workshops and collaborative song writing, etc.

**6. What new opportunities / activities may be possible with if such space became available?**

- (Sean) It would save a lot on the organizational headaches. It would allow more time to be creating the work and doing his job. Saving time through efficiency of process. Access to gear when needed (P.A. System is not a big need). Avoid having to search for new rehearsal space each time it is needed.

- (Jazz Festival) It would free up a part of the budget for other things. It would allow them to pay the staff, additional spending on community outreach, bring in visiting guest artists as well as more year round programming.

**7. Do you need to be segregated from other disciplines?**

- (Sean) No! Bad idea! Interaction facilitates expression. Prevents isolation.

- (Jazz Festival) It needs the exposure/ too obscure at the moment in the public eye. They need more contact with the world.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- (Sean) Not in the rehearsal space itself and not in the building in general. There has to be some control. It is okay for educational purposes or school groups. Artists needs to be able to determine the time for the doors to open.
- This is totally opposite for the Jazz Festival.

**9. What is your preferred location in the city for support facilities and why?**

- (Both) Preferably downtown, but not essential. Georgetown/ Military Road?

Why? The downtown is already a cooperatively organized structure. It assists in the collaboration aspect by putting people in closer proximity to each other – going too far afield prevents it from happening. Is it possible to get MUN involved? It might add more weight to the effort if a partnership could be achieved.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- (Both) Yes, according to level of service. That said, not having the money to pay shouldn't be a barrier to using the space. Maybe there should be some sort of membership structure. Value added services.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Not at the moment.

**Individual(s):** Luke Major  
**Organization:** Musician  
**Location:** 27 Poplar Avenue  
**Date:** June 2012  
**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Musician – writer & performer. Not traditional (indie rock/solo acoustic, full rock band).

### **2. How long have you been an entity on the local arts scene?**

- 7 Years (since 2005).

### **3. How many people are typically involved, and what is the specific age group?**

- 5 People in the band ( 4-8 possibly at full band rehearsals).

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Anytime during the day (outside of the 9-5 job), evenings and weekends.

5-20 Hours per week depending on whether the feeling is there to write or not / or what else is on the go.

40-50 Hours if not working, longer still if it is full-on recording time.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Writing – at home.

- Rehearsal – at parents house.

- Recording – various (producer's house or friend's house tracking / depends really/ hardest is the drum section)

Challenging to find a room for the drums – a recording engineer could talk more on this aspect. The shape/ materials/ architecture is important – drywall is not good acoustically.

Right now the space that he uses is a 12'x12' bedroom for his vocals and guitar. He creates multiple tracks for his recordings.

### **6. What works for you in your existing space?**

- It is free and it is accessible. No scheduling conflicts. No need for a car, he can walk to all the areas.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Access to rehearsal space is an issue. They would like to be more autonomous, so that parents are not being inconvenienced as much. As musicians can be 'night people', a broader range of hours would be important to them (Midnight to 3 am).

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Yes on all accounts.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

The cost is free at the moment. Can afford to pay around \$100-\$300 per month. (Comparable to Toronto and Montreal at \$25 per hour for rehearsal space rental). Bands can divide a space up between them over the course of a month if they are sharing.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Continuous to varying degrees. Nature of the work is on-going.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Continuous depending on whether they are prepping to record or rehearsing.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics:** very important
- **floor/wall surfaces:** what ever works for the acoustics (room doesn't need to be large – 12'/13' x 25)
- **temperature/humidity/ventilation controls:** comfortable – nothing special
- **lighting:** not an issue.
- **sound (amplification):** P.A./Monitors / drum kit in place in the space would be nice.
- **ceiling height:** standard (8 ft.)
- **storage (short term / long term):** not an issue but large lockers in the space to be able to store instruments like keyboards and speakers, other large pieces, so don't have to be carrying them in and out all the time. He would pay for something like this. All instruments at the moment can fit in a mini-van.
- **office support (integrated / shared potentials):** not for him as much.
- **access (doors/elevators for large works, props or sets):** not important but ability to access it at later hours for live gigs.
- **change/locker space:** not really

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1. Ability to play as loud as we can or be as quiet as we want.
2. On site instruments – P.A (microphones and stands) & drum kit(base amp)
3. Safe and secure storage.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- In terms of rehearsal the idea of isolation is key for the core band thing.

**6. What new opportunities / activities may be possible with if such space became available?**

- The idea of a record label collective is one thing that comes to mind. Also the idea of a visual arts collaboration for album covers. Also there is the need for office support in terms of periodic accounting and administrative support. Promotion and marketing services would also come in handy. Tied into that would be video work and branding.

**7. Do you need to be segregated from other disciplines?**

- Yes! Noise is a major issue.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- This can be a disturbing factor for many. Don't like the idea of being watched while rehearsing – it's not like performing.

**9. What is your preferred location in the city for support facilities and why?**

- Downtown (musicians love being downtown) it is a reasonable walking distance from various centres (Freshwater Road/Merrymeeting Road area is good), A.C.C. is a bit too far.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Yes, depending on what that premium is.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

Rehearsal spaces:

- Studio Base Bin (Montreal)
- The Rock Garden (Halifax)
- The Rehearsal Factory (Toronto) ([www.Thehearsalfactory.Com](http://www.Thehearsalfactory.Com))

**Notes:**

- Rehearsal space is the most important thing.
- Office space could be shared.
- Phil Churchill would be helpful to talk to about office space for this discipline.
- There is a need for a room that drums actually sound good in
- This type of space could increase the quality of the work being produced.
- Also talk to Sean Panting.
- Technical and acoustic design of the room is very important and we need to talk to the right person.

**Individual(s):** Richard White, Sound Technician/ Audio Engineer

**Organization:**

**Location:** St. John's

**Date:** June 2012

**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

- Audio engineer: music oriented.

### **2. How long have you been an entity on the local arts scene?**

- St. John's – 3 ½ years, Stephenville – 3 years, Labrador prior to that.

Secondary Arts Diploma (Design focused, some Soundscape). Radio and live broadcasting experience, installation work, set up for concerts, electricity / sound system design.

### **3. How many people are typically involved, and what is the specific age group?**

- Just himself and the band (Hey Rosetta) and two other technicians.

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- Every day, 6 hours.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- Living room between 12pm and 6pm. Basements and sheds, usually about 10'x15' (15' x 17' is a good size room for rehearsal).

### **6. What works for you in your existing space?**

- Nothing works really when it comes down to it.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Location is a big deal even with a vehicle. Availability of parking is one of the factors. Bus routes are not the most ideal in this city. Lack of space is ultimately restricting the advancement and development of the arts in the city. Storage is a big issue as well. There is a need for a small room for storing the in-house equipment. Especially those that are difficult to keep moving around and setting up. There is also the need for a room to be let for a fixed period of time (prior to a tour) where the complete stage design can be set up and rehearsed on.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- It is safe in the house scenario but in other scenarios it is quite different.

### **9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- \$200 Per day is typical in Toronto / or even around the \$25 per hour rate (tax included).



## PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

- Continuous with Hey Rosetta.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- December to March there are usually no shows. Summer is festival based. Fall is the convention season. Mile One performance schedule is usually reflective of the industry.

**3. What are your specific requirements or ideal parameters in terms of:**

**acoustics:** adequate

**floor/wall surfaces:** adequate space

**temperature/humidity/ventilation controls:**

**lighting** – not important

**sound (amplification):** room with adequate equipment they can use with no restrictions

**ceiling height :** anywhere with a height from 10 to 15 feet

**storage (short term / long term):**

**office support (integrated / shared potentials):** compatability to be considered with outside noise

**access (doors/elevators for large works, props or sets):** accessibility over a short time period. If they have the money to do it they wil pay for it.

**change/locker space:**

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

- Space: suitability for equipment, in- house equipment, operation and location next to others.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

Promoters. Recording ventures.

**6. What new opportunities / activities may be possible with if such space became available?**

- Further delopement of festivals (peaces accord/lawnya vawnya)

- More self promotion

- More development in recording / better preparation

- Rehearsal space is cheaper than performance space.

**7. Do you need to be segregated from other disciplines?**

- Yes, to an extent. Noise is an issue.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Maybe, there is the potential to show off in this respect. Should be able to control what people can and are able to see.

**9. What is your preferred location in the city for support facilities and why?**

West end of downtown, or Pleasantville – just outside of the downtown core.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

Majority wouldn't pay the figures.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

n/a

Notes:

Acoustic piano is a 'must have' in the space ,and other in-house equipment.

**Individual(s):** Krista Vincent Ora, Musician

**Organization:**

**Location:** Petro Canada Building

**Date:** June 2012

**Interviewer:** Geoff Adams

## **PART 1: YOUR CURRENT SITUATION / ARRANGEMENT**

### **1. Briefly describe the nature of your work / discipline.**

Pianist – stretches the borders of classical music (1950's to the 70's – mostly post 70's – modern classical combined with theatre, staging and lighting)

### **2. How long have you been an entity on the local arts scene?**

4 Years – since 2008

### **3. How many people are typically involved, and what is the specific age group?**

Four usually in the ensemble (but as small as 2 or as large as 8 / late 20's to 30's/40's).

### **4. What are your hours of operation or how many hours per week do you spend practicing your art?**

Practicing all the time/ everyday or every few days – a few hours per day. Work is project based. They produced 2 to 3 projects per year with 2 weeks lead time for each.

### **5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

Home – 150 sq. foot dining room

University – rehearsal space (small) / Rabbittown / Masonic Hall.

### **6. What works for you in your existing space?**

Convenience (at home or at the school/s with colleagues)

Live close by (in both instances)

Student use is free of charge (doesn't take from revenue generation)

Little wrong with it really.

### **7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- Limited out-side / conventional space.

- Difficult to because of space or lack of.

- Parking t the university is a problem.

- Hard to make or initiate growth.

- No theft or damage though.

### **8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

Rabbittown and masonic hall is more secure than university. The university have o many more people passing through it.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees / services.) What can you afford to pay?**

- In regards to the house – only cost is for maintenance of the piano.

\$1000 Per month (sometimes as high as \$6000 per month)

Grant subsidy usually governs how much is spent.

Seasonal usage.

**PART 2: YOUR IDEAL SITUATION/ ARRANGEMENT**

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. Perhaps relative to a production or exhibit)?**

Intermittent (rehearsal/production)

- 2 Week period, 2 to 3 times per year / practice in her own space.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Semester related, October or February/March. One other depending on availability of space over the spring and the summer.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics** – surfaces need to be of curtains/baffles/moveable/adjustable in nature.
- **floor/wall surfaces** – non-reflective
- **temperature/humidity/ventilation controls** – yes!
- **lighting** – no natural lighting
- **sound (amplification)**- not necessarily important or necessary.
- **ceiling height** – would be nice / resonance need to be considered / expert sound design.
- **storage (short term / long term)** – not important
- **office support (integrated / shared potentials)** – out of house
- **access (doors/elevators for large works, props or sets)** – for instruments by the artists.
- **change/locker space** – not so much

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

Acoustics

- Good in-house piano.

- Light needs to be adjustable especially for the performance.

- "We usually practice where we perform" – need to accommodate practice and performance space in one.

**5. What other disciplines (artistic or otherwise e.g. Education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Theatre

- Technology

- Multi-media

- Education/training (more finite period of time)

**6. What new opportunities / activities may be possible with if such space became available?**

- Ease of creating the collaborative spoke of in #5 with the synergies of the above sectors.
- No room to that easily here at present.

**7. Do you need to be segregated from other disciplines?**

- No .

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Yes, it does have its advantages.

**9. What is your preferred location in the city for support facilities and why?**

- Centre city to downtown.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

Yes if it is a workable space.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- Holland has many examples.
  - Arts advisory / Das Arts / open university (the Hague / Amsterdam)
- The cooperative is ideal (City-run model is not going to work)

Potential spaces to include are : social space, films space, lecture space, artist talks, presentations and exhibits, cafe bar.

Spaces that are being used at the moment at the school of music, MUN:

- Cook hall – 296 seats
- Petro Canada Hall – 125 seats
- Choral room – 130 seats

**Individual(s): Michael Connolly**  
**Organization: Artist, And Director Of St. Michael's Print Shop**  
**Location: St. Michael's Print Shop**  
**Date: May 15th, 2012**  
**Interviewer: Taryn Sheppard**

**Part 1: YOUR CURRENT SITUATION / ARRANGEMENT**

**1. Briefly describe the nature of your work/ discipline.**

- Director of St..Michael's Print Shop.

**2. How long have you been an entity on the local arts scene?**

- 8 years. Print shop: since 1973.

**3. How many people are typically involved, and what is the specific age group?**

- 6 artists in residence, 6 months long, scholarships are full year. 20 local artists who use the shop regularly, and many others who use it occasionally.

**4. What are your hours of operation or how many hours per week do you spend practicing your art?**

- 10 to 5 Monday to Saturday. Artists in residence have keys.

**5. What type of support facilities do you currently use (exclusive of performance or exhibition space)? What is the function/ size? Where are these facilities located?**

- n/a.

**6. What works for you in your existing space?**

- The studio is downtown, in the baird building, the location is good. The space works as it is, but there is no room to expand. The rent is reasonable. \$1850.00/month. ( month to month lease).

**7. How is your current situation holding you back from expansion or improved quality? In other words, is there a space deficit or is location an issue?**

- There is no room to expand in the current location. There is a space deficit, but location is good.

**8. Is your current location secure? How do you feel about your personal safety at your current location and do you feel it sufficiently guards against property theft or damage?**

- Do not feel secure about month to month rent arrangement.

**9. What do you pay (monthly average) for the support facilities you now avail of? (Include costs of insurance and considerations with regard to parking and other fees/ services.) What can you afford to pay?**

- \$1850 / month.

## Part 2: YOUR IDEAL SITUATION/ ARRANGEMENT

**1. When do you require rehearsal, production or other support space? Is it a continuous demand or is it intermittent (e.g. perhaps relative to a production or exhibit)?**

- Busier during daytime, visiting artists often come in the evening, busier in the summer and fall.

**2. Is it continuous, seasonal or periodic throughout the year? If your requirements are not continuous, when do you typically require space and for what duration?**

- Summer and fall are busier.

**3. What are your specific requirements or ideal parameters in terms of:**

- **acoustics** n/a
- **floor/wall surfaces** needs to support large amounts of weight, concrete floor, gallery walls, wall storage
- **temperature/humidity/ventilation controls** ventilation is very important for ink fumes and paper storage. Exhaust booth, solvents. Need swing arm ventilation for localized venting.
- **lighting** must be natural light, task lights. Gallery lighting.
- **sound (amplification)** n/a
- **ceiling height** n/a
- **storage (short term / long term)** yes, need paper drawers and boxes storage. Built in flat drawers for paper and large works. More built-in storage.
- **office support (integrated / shared potentials):** have own, but could make use of shared office amenities and spaces.
- **access (doors/elevators for large works, props or sets):** getting large machinery (presses) into the space is a challenge. One moveable press.
- **change/locker space** n/a: lockers would be good. Showers not essential.

**4. What are the three most important parameters for support/practice/rehearsal space? (From the list above or in addition to the above.)**

1. ventilation
2. floor support (structure)
3. others are equal priority

**5. What other disciplines (artistic or otherwise e.g. education/teaching, business, technology) may be complementary to your activities? What are the possible synergies?**

- Educational, teaching, workshops.

**6. What new opportunities / activities may be possible with if such space became available?**

- Provide printing for artists.

**7. Do you need to be segregated from other disciplines?**

- Not really, but some working space privacy is important.

**8. Would regular exposure to the general public in the course of your endeavours be advantageous or distracting?**

- Yes it would be good for the gallery aspect of the studio. Could get walk in traffic. A storefront would be great. Currently have studio tours. Walk-through access could be good. Open house events, presentations, lectures. Would like to have more members teaching general public.

**9. What is your preferred location in the City for support facilities and why?**

- Downtown. Close to galleries, walkable, accessible.

**10. Are you willing to pay a premium for enhanced facilities that better suit your needs?**

- Print shop is non profit, pays what it can afford. Could pay a little more but not much. If possible to expand membership capabilities, could afford more.

**11. Are there examples of (good or bad) multi-purpose arts space that you might like the consultant team to consider?**

- n/a







Interview Data:  
Administrative Groups and  
Other Stakeholders





**Individual(s): Doreen McCarthy, Aiden Flynn, Karl Simmons**

**Organization: Arts And Culture Centre**

**Location: Arts And Culture Centre**

**Date: April 25th, 2012**

**Interviewer: Geoff Adams**

Notes:

- Majority of performers in the city use the space at A.C.C (Peter Macdonald productions, Terry Andrews, etc).
- With any of the bookings there are administrative costs associated with the rental service. This takes up about 50% of the administration time at the centre. The problem with this is that there are no charges for the space at the centre.
- There are a number of items associated with the administration and management of the space. Some of these are:
  - Large amount of clerical work to be done
  - Cleaning is an issue
  - Snow clearing is an issue
- The people at the centre feel that even if the new space were to open they would still have a line-up of groups and people waiting to use the space they have.
- The space is available to use from 8 am to midnight (7 days per week).
- Another item that they have on their books is costume lending, that is on-going.
- The centre estimates that they have about 100 different users that are spread over 5 rooms. Three (3) different groups of visual artists used the space weekly. People like Patricia Andrews use the space 4 days per week (40 weeks of the year is a good estimate on it).
- When talking about the idea of a depository for sets and props, the thoughts were that it would be good for props but not as much for costumes.
- The sets are not as easily reusable as one may think.
- 'Scene' shop would be good idea.
- The idea of priorities in this study appear to lean toward the visual and performing arts.
  - Priorities are items like the board room and communal space.
  - Larger scale rehearsal space especially for dance and musical. Present spaces don't equal the stages they are performed on.
    - Ceiling space – the need to be able to set up the set in a high ceiling space.

Location of the facility was also discussed...

- Can't afford to be in the prime location area.
- Too expensive to be located downtown.
- Beautiful is not a priority – proximity is though.

Operational aspects were also discussed:

- Costs – expect \$300 000 per year. (Determined though in detail by the uses)
- City's duties are crucial to its future success.
- Cleaning/snow cleaning/receptionist/phone & internet.
- Administration aspect.
- Shared space (revenue)
- Coffee shop space. (revenue)

- Synergies only happen in common spaces.

- Wychwood Barns goes beyond what we are looking at here in terms of size.

- The John Fisher study (B.I.S) might be a good one to look at.

- Andy Jones would have good input in connection with the B.I.S project – especially in the feasibility of the space.

- What do artists need next: exporting their product, and building a global connection .

- The facility has to be in response to what the current climate is, and has to grow with the community.

- It is apparent that the arts community has outgrown its organizations. It needs to be re-vamping itself as well.

**Individual(s): Marlene Cahill**  
**Organization: ACTRA Office**  
**Location: ACTRA Office On Duckworth**  
**Date: May 10th, 2012**  
**Interviewer: Geoff Adams**

Notes from Meeting:

- Marlene is a contract worker in the arts industry and was at the LSPU Hall during its first renovation. She also worked at the Hall and for RCAT as an administrator. She went to work for ACTRA after her time at The Hall. She was on the board of directors of The Hall during its recent renovation. She was on there for 4 years.
- Her part in this organization as a board member was to determine or assist in the determination of what can and can't be done.
- Other duties were:
  - Arranging expenditures
  - Dealing with high level sponsors
  - Operations overview of RCAT (run by the same board as the LSPU Hall)
- For business plan to work, has to be downtown (Sheraton Hotel to Hamilton Avenue/ Duckworth St. / Victoria Park/ Rawlin's Cross/ Harvey to Military Road).
- Other organizations she does work for are:
  - Festival of New Dance (11 years)
  - WANL
  - Corner Boys Productions
  - Grant applications assistance
  - NAX (Theatre Company)
- Marlene has worked in capacity that has seen major decision-making in her scope of involvement and one thing that she put forward is that you have to be willing to "change the plan" as need be. You have to admit to what you can't do. There is a necessity to evaluate honestly and admit what can and can't be done. Laying out the priorities is the key here especially when there are various levels of funding partners involved.
- The group that they had on board for the hall renovation was Marlene, Janice Ripley, and Paul Pope (NIFCO). Everyone attended everything. Another great person to deal with is Jenna Smith at NIFCO.
- During the renovation time there was also the ability to stabilize the board and the hall at a time when there was a \$55,000 deficit with no staff.
- During this time they were able to also determine that the maximum number of days that the hall could operate at was 200 days out of the year.
- Office space needs to be part of the business plan.

- Organizations can be a part of the space.
- Shared office amenities like conference rooms
- affordable rent is crucial
- Cross pollination occurs when all these organizations exist together in the same space.
- Should incorporate all disciplines.
- Paul pope is a good person to talk to.

Marlene was vocal of the fact that there was a real need for a 500 seat theatre in the city. She was on the board when the original study was done.

- LSPU Hall is presently at capacity.
- A.C.C. is at capacity

For the business plan to work, it has to be downtown (Sheraton hotel to Hamilton avenue / Duckworth St. / Victoria Park / Rawlin's cross / Harvey road / Military Road)

- A.C.C. is not vibrant: location/programming/access are not ideal.

Marlene has identified the following needs:

- Rehearsal rooms
- Stage size is important
- 1 Needs to be the same size as LSPU or A.C.C..
- More than 1 rehearsal hall is needed
- Black box that can double as a performance/rehearsal space.
- Replacement of Rabbittown
- Set storage/carpentry shop

- Rehearsal spaces have to have full baths with showers, very important.

- Black box theatre on ground floor – separate space.

- Writing rooms – not huge / low maintenance.

- Ideas regarding a 500 Seat theatre:

- Built around multi-purpose space.
- Has to be downtown.
- Has to be accessible to parking
- Convention centre location (Water Street connected to the new parking area)
- Day-time rentals at location
- Night time parking
- Multi-purpose space



- If you take away the 500 seat theatre space, it will take away the potential.
- Difficulty in breaking even at the LSPU Hall is a problem, and may leave space for a new venue to step in
- There is necessity to expand in response to what is happening in the city. Opens an opportunity for centre to be commercial.
- Governance of such a space has to be by the artists. Governed around the arts community.
- LSPU Hall could work in partnership with this new facility.
- Important to consider how the business plan works in this facility?
- Cost of LSPU Hall renovation: \$2 250 000.00 (Including equipment)

**Individual(s): Eleanor Dawson, Libby Creelman**

**Organization: Provincial Tourism, Culture, and Recreation Department**

**Location: West Block – Confederation Building**

**Date: April 25th, 2012**

**Interviewer: Geoff Adams**

Notes:

- What is the role of the Benevolent Irish Society study in this project? That item dates back to 1997. Should be considered in this study.
- What is needed most by most is: Rehearsal space, New dance (nowhere to do their rehearsals), Lack of rehearsal space for theatre.
- They are aware that most spaces being used now are: in houses, in combined spaces with other organizations (Music NL, WANL in Haymarket Square)
- It was also discussed as to who would manage the facility. Would it be done by arts groups? How would the administration costs be covered? Who will manage it? Is cooperative management by the city an option?
- The problem we have here at the moment is a lack of a proper management model. That could cause it to break down.
- Performance space is not a priority.
- We need to look at the necessity of space for music rehearsals, dance, theatre & writers.
- There is also the necessity to come to terms with the fact that the facility can't be something for everyone.
- Craft community should not be included as they have a space at the Plantation in Quidi Vidi.
- Determine who the target groups are in this project. Dance, Not-for-profits, Private groups, Independents?
- Low priority items are multimedia and film.
- A new space shouldn't be competing with commercial ventures.
- The facility should not have a receptionist, it would be too much work to burden one person with.

**Individual(s): Michele Haire / Anne Anderson**  
**Organization: Canadian Heritage**  
**Location: John Cabot Building (Federal Government)**  
**Date: May 4th, 2012**  
**Interviewer: Geoff Adams**

Notes:

- What is the process of gathering information in this project? How will that information be applied?
- In terms of the needs assessment for the project we should be looking at the following:  
 What has the community said with respect to the current situation?  
 How do you evaluate what the exact needs of the community in each respective disciplines?
- The overall assessment is that there is indeed a deficit and there is a need for safe / affordable / accessible / safe space. This is not new information.
- In the recent past there has been an evaluation of the Fortis situation where the groups and organizations in residence at that water street property (163-165 water street) were forced to give up their space there because of anticipated re-development. This affected primarily the administrative realm of the arts community. The main communication of this came from the administration end of things.
- There must be a clear understanding of the needs for space.
- How do we sustain the facility financially?
- Other uses can sustain the building.
- Are funding programs accessible in this economic climate?
- What is the role of the public in this facility? Does it incorporate space for the community?
- Must be physically accessible.
- Be cautious about mixing disciplines in spaces.
- Be aware of different agendas for different groups (even within the arts community).
- How do all these varieties of users/disciplines mix?
- What is their anticipated response to one another and how do they interact?
- Shared service mode

One of the other areas that was discussed was the Harris centre, and the suggestion to delve into the possible involvement of MUN in this project at some level. There was a discussion around the history of MUN extension.

Some possible spaces in the city to locate a facility:

- West end of Water Street
- Old supermarkets

Other potential users for the space are:

- Heritage organizations
- Arts organizations
- Arts Gallery

Another aspect discussed was the tenant guidelines and who gets to use the space. A management model in this case is critical and some options to examine are the LSPU hall, NIFCO and as well the old CMHC co-op housing program. Examination of a membership model is also an idea.

It was suggested to talk to Paul pope to explore a good management model. Hiring a bona fide arts facility management person is crucial to the success of the facility. There is a need in this capacity for a highly skilled individual the application should also included people with financial prowess.

- It was suggested as well for us to talk to Marlene cahill as she is skilled at the financial and practical end of things.

- Three major items to consider in the running of this facility are:

1. Governance
2. Management
3. Accessibility

- There is the possibility of private/public partnership in this as well. Potential for condo development?

- The Ropewalk Lane Dominion store was mentioned as a potential site.

- Ann suggested looking at the Custard Factory in Birmingham, England.

### Notes from 30th April Meeting with Tom Gordon, Noreen Golfman and Rob Greenwood:

- There is a great deal of current “study from within” at MUN on the topic of public engagement / role of the university within the community. A downtown presence is very desirable, the form of which is still wide open for discussion.
- The interviewees emphasized that they were speaking about the university as opposed to speaking for the university.
- The long term goal is to see the Reid Theatre completely refurbished (at an estimated cost of \$9.0 million). The Reid (formerly the Little Theatre) has a 400 seat capacity.
- Engaging the provincial government for funding and participation was stressed.
- Rob Greenwood indicated that the arts could benefit from shared social capital with (e.g.) citizenship, legal centre, etc.
- Pointed to the Wosk Centre at Simon Fraser as an example of a conference style centre for engaging the arts with business and other disciplines. In other words, if a coffee shop was regarded as the minimum interaction base, a facility like the Wosk takes interaction and engagement to another level.
- Artistic expression and social justice is also a theme that could be cultivated by such a centre. Building in suitable facilities for this would allow MUN to be involved as an anchor tenant. In other words, MUN's participation in operations can be guaranteed if the right facilities are provided!!
- Potential site: former Holloway School.
- Introducing a theme of innovation would appeal to the federal government.
- Also consider MUN's Life Long Learning Department as a potential player (recreational instruction combined with professional activities).
- The School of Music is looking for opportunities, as are MUN faculty devoted to creative writing (see Sparks Literary Festival).
- Professional Development could be a crucial aspect of the centre – especially for the theatre community. Consideration can also be given to the development of a Graduate Program in Arts Administration.
- A Resource Centre should be considered based on the Information Commons. Emphasis placed on digital archives as opposed to physical storage / collection.
- Refer to the Irish “Business and the Arts” initiative.

**Notes from June 24th meeting with Jane Severs and Don Tarrant, representing the Association of Heritage Industries:**

The association of heritage industries includes in its group:

- **Museum Association of Newfoundland and Labrador**
- **Association of Newfoundland and Labrador Archives**
- **Newfoundland Historic Trust**
- **The Newfoundland Historical Society**
- **Family History Society of Newfoundland and Labrador**
- **Historic Sites Association of Newfoundland and Labrador**
- **Newfoundland and Labrador Folk Arts Society**
- **Heritage Professionals Newfoundland & Labrador**
- **Craft Council of Newfoundland and Labrador**
- **Heritage Foundation of Newfoundland and Labrador**
- **These groups are greatly in need of office space**
- **They are in need of library and archive space**
- **They are willing to share space if required**
- **These associations are currently renting at market prices**

- Argument that, space for these groups has been included in the colonial building, is false. Space is very limited in this building.

- These various organizations have suffered from rental insecurity for some time.

- City policy document suggests that there are synergies between culture and heritage, and therefore the inclusion of office space for these groups could be an advantage.

- These groups could be an anchor tenant for such a facility, and have expressed a strong interest.









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